

1. Record Nr.	UNINA9910465856903321
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Titolo	Daniel Defoe : contrarian / / Robert James Merrett
Pubbl/distr/stampa	Toronto, [Ontario] ; ; Buffalo, [New York] ; ; London, [England] : , : University of Toronto Press, , 2013 ©2013
ISBN	1-4426-6449-5
Descrizione fisica	1 online resource (430 p.)
Disciplina	823/.5
Soggetti	LITERARY CRITICISM / European / English, Irish, Scottish, Welsh Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Preface -- Chapter One. Contraries: Linguistic, Narrative, and Theological -- Chapter Two. Just Reflections -- Chapter Three. Serious Reflections: An Apology for Faith and Fiction -- Chapter Four. Biblical Allusions as Narrative Resources -- Chapter Five. Political Impersonations and Cultural Implications -- Chapter Six. Political Imaginings: Sacred and Profane -- Chapter Seven. Marriage and Matrimony: The Dialectic of Sex and Love -- Chapter Eight. Defoe's Imaginary: Narrative Inference, Figurative Expression, and Spiritual Cognition -- Notes -- Bibliography -- Index
Sommario/riassunto	A highly conscious wordsmith, Daniel Defoe used expository styles in his fiction and non-fiction that reflected his ability to perceive material and intellectual phenomena from opposing, but not contradictory perspectives. Moreover, the boundaries of genre within his wide-ranging oeuvre can prove highly fluid. In this study, Robert James Merrett approaches Defoe's body of work using interdisciplinary methods that recognize dialectic in his verbal creativity and cognitive awareness. Examining more than ninety of Defoe's works, Merrett contends that this author's literariness exploits a conscious dialogue that fosters the reciprocity of traditional and progressive authorial procedures. Along the way, he discusses Defoe's lexical and semantic sensibility, his rhetorical and aesthetic theories, his contrarian

theology, and more. Merrett proposes that Defoe's contrarian outlook celebrates a view of consciousness that acknowledges the brain's bipartite structure, and in so doing illustrates how cognitive science may be applied to further explorations of narrative art.
