

1. Record Nr.	UNICAMPANIASUN0114002
Autore	Deza, Michel Marie
Titolo	Geometric structure of chemistry-relevant graphs : zigzags and central circuits / Michel-Marie Deza, Mathieu Dutour Sikiri, Mikhail Ivanovitch Shtogrin
Pubbl/distr/stampa	XI, 211 p., : ill. ; 24 cm
Edizione	[New Delhi : Springer, 2015]
Descrizione fisica	Pubblicazione in formato elettronico
Altri autori (Persone)	Dutour Sikiric, Mathieu Shtogrin, Mikhail Ivanovitch
Soggetti	05-XX - Combinatorics [MSC 2020] 94C05 - Analytic circuit theory [MSC 2020] 92E10 - Molecular structure (graph-theoretic methods, methods of differential topology, etc.) [MSC 2020] 05C90 - Applications of graph theory [MSC 2020]
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr.	UNINA9910455084103321
Autore	Watt James
Titolo	Contesting the Gothic : fiction, genre, and cultural conflict, 1764-1832 // James Watt [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 1999
ISBN	1-107-11611-2 0-511-00518-0 1-280-15357-1 0-511-11723-X 0-511-15011-3 0-511-31001-3 0-511-48467-4 0-511-05146-8
Descrizione fisica	1 online resource (x, 205 pages) : digital, PDF file(s)
Collana	Cambridge studies in Romanticism ; ; 33
Disciplina	823.087290909033
Soggetti	English fiction - 18th century - History and criticism Horror tales, English - History and criticism English fiction - 19th century - History and criticism Gothic fiction (Literary genre), English - History and criticism Politics and culture - Great Britain Literary form - History - 18th century Literary form - History - 19th century Romanticism - Great Britain Gothic revival (Literature) - Great Britain
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references (p. 186-200) and index.
Nota di contenuto	Origins : Horace Walpole and The castle of Otranto -- Loyalist gothic romance -- Gothic 'subversion': German literature, the Minerva Press, Matthew Lewis -- The first poetess of romantic fiction: Ann Radcliffe -- The field of romance: Walter Scott, the Waverley novels, the Gothic.
Sommario/riassunto	James Watt's historically grounded account of Gothic fiction, first published in 1999, takes issue with received accounts of the genre as a

stable and continuous tradition. Charting its vicissitudes from Walpole to Scott, Watt shows the Gothic to have been a heterogeneous body of fiction, characterized at times by antagonistic relations between various writers or works. Central to his argument about these works' writing and reception is a nuanced understanding of their political import: Walpole's attempt to forge an aristocratic identity, the loyalist affiliations of many neglected works of the 1790s, a reconsideration of the subversive reputation of *The Monk*, and the ways in which Radcliffean romance proved congenial to conservative critics. Watt concludes by looking ahead to the fluctuating critical status of Scott and the Gothic, and examines the process by which the Gothic came to be defined as a monolithic tradition, in a way that continues to exert a powerful hold.

3. Record Nr.	UNINA9910786822203321
Autore	Byron Glennis <1955-, >
Titolo	Dramatic monologue // Glennis Byron
Pubbl/distr/stampa	London ; ; New York : , : Routledge, , 2003
ISBN	1-134-69517-9 0-203-75478-6 1-134-69510-1
Descrizione fisica	1 online resource (176 p.)
Collana	New Critical Idiom
Disciplina	821/.02
Soggetti	English poetry - History and criticism Dramatic monologues - History and criticism American poetry - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Title; Copyright; Contents; SERIES EDITOR'S PREFACE; ACKNOWLEDGEMENTS; 1 Introduction; 2 Definitions; Setting the terms of the debate; Poet and speaker; Reader and auditor; Character and subject; Changes in the canon; 3 Origins; The influence of genre theory; Reacting to the Romantics; Contemporary theories of poetry;

Self in the broader context; An alternative theory; 4 Men and women; Women's voices; The critique of gender ideology; Men's voices; The gendered dynamics of self and other; Cross-gendered monologues; The monologue in dialogue; 5 Victorian developments
The question of style
The historical consciousness; Questions of epistemology; Social critique; 6 Modernism and its aftermath; The decline of the genre?; An alternative view; Sixties revival; 7 Contemporary dramatic monologues; The dramatic monologue and society; Revisionist dramatic monologues; Dramatic monologues and the media; GLOSSARY; BIBLIOGRAPHY; INDEX

Sommario/riassunto

The dramatic monologue is traditionally associated with Victorian poets such as Robert Browning and Alfred Tennyson, and is generally considered to have disappeared with the onset of modernism in the twentieth century. Glennis Byron unravels its history and argues that, contrary to belief, the monologue remains popular to this day. This far-reaching and neatly structured volume: * explores the origins of the monologue and presents a history of definitions of the term * considers the monologue as a form of social critique * explores issues at play in our understanding of the genre
