

Clifying Spaces And Clifying Topoi

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'Topos in Utopia' examines early modern literary utopias' and intentional communities' social and cultural conception of space. Starting from Thomas More's seminal work, published in 1516, and covering a period of three centuries until the emergence of Enlightenment's euchronia, this work provides a thorough yet concise examination of the way space was imagined and utilised in the early modern visions of a better society. Dealing with an aspect usually ignored by the scholars of early modern utopianism, this book asks us to consider if utopias' imaginary lands are based not only on abstract ideas but also on concrete spaces. Shedding new light on a period where reformation zeal, humanism's optimism, colonialism's greed and a proto-scientific discourse were combined to produce a series of alternative social and political paradigms, this work transports us from the shores of America to the search for the Terra Australis Incognita and the desire to find a new and better world for us.

In Dialectical Rhetoric, Bruce McComiskey argues that the historical conflict between rhetoric and dialectic can be overcome in ways useful to both composition theory and the composition classroom. Historically, dialectic has taken two forms in relation to rhetoric. First, it has been the logical development of linear propositions leading to necessary conclusions, a one-dimensional form that was the counterpart of rhetorics in which philosophical, metaphysical, and scientific truths were conveyed with as little cognitive interference from language as possible. Second, dialectic has been the topical development of opposed arguments on controversial issues and the judgment of their relative strengths and weaknesses, usually in political and legal contexts, a two-dimensional form that was the counterpart of rhetorics in which verbal battles over competing probabilities in public institutions revealed distinct winners and losers. The discipline of writing studies is on the brink of developing a new

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relationship between dialectic and rhetoric, one in which dialectics and rhetorics mediate and negotiate different arguments and orientations that are engaged in any rhetorical situation. This new relationship consists of a three-dimensional hybrid art called “dialectical rhetoric,” whose method is based on five topoi: deconstruction, dialogue, identification, critique, and juxtaposition. Three-dimensional dialectical rhetorics function effectively in a wide variety of discursive contexts, including digital environments, since they can invoke contrasts in stagnant contexts and promote associations in chaotic contexts. Dialectical Rhetoric focuses more attention on three-dimensional rhetorics from the rhetoric and composition community.

Dorothy Richardson's novel cycle *Pilgrimage*, completed in 1938, continues to be marginalized despite the fact that in the 1990s several monographs and many articles addressing the issues of gender, genre and modernism have been published. Her work has been recuperated from oblivion primarily as a voice of feminine modernism, but the philosophical underpinnings are still overlooked. Mapping this early modernist text against our postmodern interest in real and imagined geographies, Bronfen addresses the question of how identity is formed as a result of corporeal and cultural positioning.

Focusing on topos theory's integration of geometric and logical ideas into the foundations of mathematics and theoretical computer science, this volume explores internal category theory, topologies and sheaves, geometric morphisms, and other subjects. 1977 edition.

This is the third volume of the second edition of the now classic book “The Topos of Music”. The authors present gesture theory, including a gesture philosophy for music, the mathematics of gestures, concept architectures and software for musical gesture theory, the multiverse perspective which reveals the relationship between gesture theory and the string theory in theoretical physics, and applications of gesture theory to a number of musical themes, including counterpoint, modulation theory, free jazz, Hindustani music, and vocal gestures.

The current surge of interest in the Elizabethan poet, dramatist, prose-writer and critic, Thomas Nashe, follows years of neglect or undisguised hostility. Yet, as early allusions testify, Nashe was a name which imposed itself on contemporary culture. Nashe annoyed and even disturbed his contemporaries, but they certainly paid attention to him because he pioneered new approaches to writing, and indeed to living, and because he was an astute critic. The essays in this volume have been chosen for the skill with which they present diverse approaches to key issues in Nashe. All Nashe's texts are covered, as are his relationships with contemporaries, like Shakespeare. The introduction analyses different approaches, locating them in the history of Nashe criticism, and suggests areas for future research. It argues that Nashe's importance to Renaissance studies lies in his anomalousness, as he forces us to rethink the Renaissance. He makes the Renaissance unfamiliar again, and pushes criticism out of its comfort zone.

A 1997 examination of early modern pamphlets and their place in the debate about the marketplace and the public sphere.

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Traces the development of German civil society through collective actions of honor

In what sense does the literary critic exist in his own right, and in what way does his role go beyond that of the teacher, mystic, philologist, historian, philosopher, rhetorician, and literary artist? This issue of the Bucknell Review focuses on the opposition of rhetoric and interpretation, presenting essays which explore the problems and possibilities critics confront when they adopt either interpretation or rhetoric as a critical starting point. Illustrated.

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