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Book Review: The Passion by Jeanette Winterson

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Fiction is fascinating. All it provides us with is black letters on white pages, yet while we read we do not have the impression that we are merely perceiving abstract characters. Instead, we see the protagonists before our inner eye and hear their voices. Descriptions of sumptuous meals make our mouths water, we feel physically repelled by depictions of violence or are aroused by the erotic details of sexual conquests. We submerge ourselves in the fictional world that no longer stays on the paper but comes to life in our imagination. Reading turns into an out-of-the-body experience or, rather, an in-another-body experience, for we perceive the portrayed world not only through the protagonist's eyes but also through his ears, nose, tongue, and skin. In other words, we move through the literary text as if through a virtual reality. How does literature achieve this trick? How does it turn mere letters into vividly experienced worlds? This study argues that techniques of sensuous writing contribute decisively to bringing the text to life in the reader's imagination. In detailed interpretations of British novels of the 1980s and 1990s by writers such as John Berger, John Banville, Salman Rushdie, Jeanette Winterson, or J. M. Coetzee, it uncovers literary strategies for turning the sensuous experience into words and for conveying it to the reader, demonstrating how we make sense in, and of, literature. Both readers interested in the contemporary novel and in the sensuousness of the reading experience will profit from this innovative study that not only analyses the interest of contemporary authors in the senses but also pin-points literary entry points for the sensuous force of reading.

The essay, as a notably hard form of writing to pin down, has

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inspired some unflattering descriptions: It is a "greased pig," for example, or a "pair of baggy pants into which nearly anything and everything can fit." In *Tracing the Essay*, G. Douglas Atkins embraces the very qualities that have moved others to accord the essay second-class citizenship in the world of letters. Drawing from the work of Montaigne and Bacon and recent practitioners such as E. B. White and Cynthia Ozick, Atkins shows what the essay means--and how it comes to mean. The essay, related to assaying (attempting), mines experience for meaning, which it then carefully weighs. It is a *via media* creature, says Atkins, born of and embracing tension. It exists in places between experience and meaning, literature and philosophy, self and other, process and product, form and formlessness. Moreover, as a literary form the essay is inseparable from a way of life requiring wisdom, modesty, and honesty. "The essay was, historically," notes Atkins, "the first form to take the experience of the individual and make it the stuff of literature." Atkins also considers the essay's basis in Renaissance (and Reformation) thinking and its participation in voyages of exploration and discovery of that age. Its concern is "home-cosmography," to use a term from seventeenth-century writer William Habington. Responding to influential critiques of the essay's supposed self-indulgence, lack of irony, and absence of form, Atkins argues that the essay exhibits a certain "sneakiness" as it proceeds in, through, and by means of the small and the mundane toward the spiritual and the revelatory.

There are two scientific theories that, taken together, explain the entire universe. The first, which describes the force of gravity, is widely known: Einstein's General Theory of Relativity. But the theory that explains everything else--the Standard Model of Elementary Particles--is virtually unknown among the general public. In *The Theory of Almost Everything*, Robert Oerter shows how what were once thought to be separate forces of nature were combined into a single theory by some of the most brilliant minds

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of the twentieth century. Rich with accessible analogies and lucid prose, *The Theory of Almost Everything* celebrates a heretofore unsung achievement in human knowledge—and reveals the sublime structure that underlies the world as we know it.

The book consists of nine chapters devoted to representations of melancholia in 19th-century art and literature. The book not only provides a survey of images and modes of behaviour of 19th-century individuals, but also discusses the meanings of melancholia as they appeared in European culture over time.

A magical, wonderful modern classic about the destinies of Napoleon's faithful cook and the daughter of a Venetian boatman. Set during the tumultuous years of the Napoleonic Wars, *The Passion* intertwines the destinies of two remarkable people: Henri, a simple French soldier, who follows Napoleon from glory to Russian ruin; and Villanelle, the red-haired, web-footed daughter of a Venetian boatman, whose husband has gambled away her heart. In Venice's compound of carnival, chance, and darkness, the pair meets their singular destiny. In her unique and mesmerizing voice, Jeanette Winterson's "concentrated, beautifully detailed prose" (*The New York Times*) unfurls a "historical novel quite different from any other" (*Vanity Fair*). "Recalls García Márquez . . . Magical touches dance like highlights over the brilliance of this fairy tale about passion, gambling, madness, and androgynous ecstasy." —Edmund White

This book offers a unique perspective on creativity in an educational environment where there is a relative dearth of literature on this subject. The authors link practice and principle to provide a practical and valuable guide for more creative language learning and teaching, using not only theoretical ideas but useful practical advice and recommendations on how better to introduce creativity into teaching and daily life. This innovative volume is sure to

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become a crucial reference point for teachers and practitioners of language teaching, and anyone interested in the ways in which creativity can be channelled into the teaching and learning process.

Kwan Kiu Leung analysiert die Darstellung weiblicher Subjektivität in der zeitgenössischen Kunst im globalen Kontext. Den Ausgangspunkt bildet ein Vergleich zwischen Werken von Tracey Karima Emin und He Chengyao. Die Autorin zeigt auf, inwiefern die Werke der beiden Künstlerinnen nicht nur ein Selbst konstituieren, sondern auch eine ontologische Identifikationsbeziehung zwischen Subjektivität und Kunstwerk erzeugen. Drei Aspekte von Subjektivität stehen dabei im Zentrum: Performativität, Sichtbarkeit und Eindeutigkeit.

A critical look at the current world-wide obsession with ethnicity traces the destructive effects the politics of identity have had from Bosnia to Israel to Northern Ireland, and the pitfalls of multiculturalism in America. 15,000 first printing.

But Time is big business, and whoever gets control of Time controls life as we know it! In a house called Tanglewreck lives a girl called Silver and her guardian Mrs Rokabye. Unbeknown to Silver there is a family treasure in the form of a seventeenth-century watch called the Timekeeper, and this treasure holds the key to the mysterious and frightening changes in time. When Silver goes on the run to try and protect herself and the Timekeeper, a remarkable and compelling adventure unfolds, full of brilliance and wit, as is befitting an author with the imagination and style of Jeanette Winterson.

Cities for Smart Environmental and Energy Futures presents works written by eminent international experts from a variety of disciplines including architecture, engineering and related fields. Due to the ever-increasing focus on sustainable technologies,

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alternative energy sources, and global social and urban issues, interest in the energy systems for cities of the future has grown in a wealth of disciplines. Some of the special features of this book include new findings on the city of the future from the macro to the micro level. These range from urban sustainability to indoor urbanism, and from strategies for cities and global climate change to material properties. The book is intended for graduate students and researchers active in architecture, engineering, the social and computational sciences, building physics and related fields.

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