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who, we assume, is one of the five women named at the end of the
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is now the Handmaid ' Of ' Fred, her Commander, and she will
be in their house to provide a child for him and his wife.

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entrance to Dr Jekyll's laboratory). Enfield recalls a story involving the door. In the early hours of one winter morning, he says, he saw a man trampling on a young girl.

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jeweller ' s assistant at the Regnier's jewellery shop.2.

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Literature in English, 1910 – present day; ASSESSMENT. Three written papers form the First University Examination, together with a submitted portfolio of two essays for Introduction to English language and literature. All exams must be passed, but marks do not count towards the final degree. YEAR 2: COURSES. Course I: Literature in English ...

A thoroughly revised and updated edition of Thomas C. Foster's classic guide—a lively and entertaining introduction to literature and literary basics, including symbols, themes, and contexts—that shows you how to make your everyday reading experience more rewarding and enjoyable. While many books can be enjoyed for their basic stories, there are often deeper literary meanings interwoven in these texts. *How to Read Literature Like a Professor* helps us to discover those hidden truths by looking at literature with the eyes—and the literary codes—of the ultimate professional reader: the college professor. What does it mean when a literary hero travels along a dusty road? When he hands a drink to his companion? When he's drenched in a sudden rain shower? Ranging from major themes to literary models, narrative devices, and form, Thomas C. Foster provides us with a broad overview of literature—a world where a road leads to a quest, a shared meal

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may signify a communion, and rain, whether cleansing or destructive, is never just a shower—and shows us how to make our reading experience more enriching, satisfying, and fun. This revised edition includes new chapters, a new preface, and a new epilogue, and incorporates updated teaching points that Foster has developed over the past decade.

A Tale of Two Cities (1859) is a historical novel by Charles Dickens, set in London and Paris before and during the French Revolution. The novel tells the story of the French Doctor Manette, his 18-year-long imprisonment in the Bastille in Paris and his release to live in London with his daughter Lucie, whom he had never met. The story is set against the conditions that led up to the French Revolution and the Reign of Terror.

"*Moby-Dick*" is considered to be one of the Great American Novels and a treasure of world literature, one of the great epics in all of literature. The story tells the adventures of wandering sailor Ishmael, and his voyage on the whaleship *Pequod*, commanded by Captain Ahab. Ishmael soon learns that Ahab has one purpose on this voyage: to seek out Moby Dick, a ferocious, enigmatic white sperm whale. In a previous encounter, the whale destroyed Ahab's boat and bit off his leg, which now drives Ahab to take revenge... Herman Melville (1819 – 1891) was an American novelist, short story writer, and poet of the American Renaissance period. His best known works include *Typee* (1846), a romantic account of his experiences in Polynesian life, and his whaling novel *Moby-Dick* (1851).

Gogol is named after his father's favourite author. But growing up in an Indian family in suburban America, the boy starts to hate his name and itches to cast it off, along with the inherited values it represents. Gogol sets off on his own path only to discover that the search for identity depends on much more than a name.

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Pestilence in Medieval and Early Modern English Literature examines three diseases--leprosy, bubonic plague, and syphilis--to show how doctors, priests, and literary authors from the Middle Ages through the Renaissance interpreted certain illnesses through a moral filter. Lacking knowledge about the transmission of contagious diseases, doctors and priests saw epidemic diseases as a punishment sent by God for human transgression. Accordingly, their job was to properly read sickness in relation to the sin. By examining different readings of specific illnesses, this book shows how the social construction of epidemic diseases formed a kind of narrative wherein man attempts to take the control of the disease out of God's hands by connecting epidemic diseases to the sins of carnality.

The Yorkshire detectives reopen an old murder case and stir a royal scandal in this “ dynamic, surprising mystery ” (Publishers Weekly). Reginald Hill “ raised the classical British mystery to new heights ” when he introduced pugnacious Yorkshire Det. Inspector Andrew Dalziel and his partner, the callow Sgt. Peter Pascoe (The New York Times Book Review). Their chafing differences in education, manners, technique, and temperament made them “ the most remarkable duo in the annals of crime fiction ” (Toronto Star). Adapted into a long-running hit show for the BBC, the Gold Dagger Award – winning series is now available as ebooks. It was a cold-blooded murder committed in one of Yorkshire ’ s country estates. The conspirators: Sir Ralph Mickledore and his lover, American nanny Cissy Kohler. The victim: Mickledore ’ s hapless wife. Mickledore ’ s execution for the open-and-shut case made headlines. Thirty years later, so has Cissy ’ s parole in light of new

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testimony suggesting her innocence. But when the witness whose long-suppressed evidence is murdered, Dalziel and Pascoe realize the damage done by the fatal affair isn't over. But whose secrets will prove more revealing? Those buried with Mickledore and his wife a generation ago? Or those Cissy is holding on to for dear life? *Recalled to Life* is the 14th book in the Dalziel and Pascoe Mysteries, but you may enjoy reading the series in any order.

In this extended essay, Michael Gardiner examines the ideology of the discipline of English Literature in the light of the serious redefining work on England and Englishness that has been conducted in Political Studies in the last decade. He argues that English Literature emerges from the development of the state and that consequently it has suppressed the idea of the nation. His claim is that English Literature has lost its form since its methodology and canonicity depended so heavily on a constitutional form which can no longer be defended. He calls upon those working in English Literature to recognise that they are not really participating in the same discipline, defined by the Burkean constitutional settlement, even if they think of themselves as writing 'within the canon'. His view is that a lack of appreciation of 'hard-edged' political factors have led to a 'continuant' and regressive form of English Literature which tends to hang on to stifling methodologies. In its place, he appeals for the creation of a more open-ended, inclusive, internationalist, and comparative 'literature of England'.

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