

# Romance (The New Critical Idiom)



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Often derided as an inferior form of literature, 'romance' as a literary mode or genre defies satisfactory definition, dividing critics, scholars and readers alike. This useful guidebook traces the myriad transformations of 'romance' from medieval courtly love to Mills and Boon, and claims that its elusive and complex nature serves as a touchstone for larger questions of literary and cultural theory, such as: \* How does the history of 'romance' as a category force us to rethink the historicization of literary genres? \* What definitions can we provide for our own time to help us recognize and analyze new forms of 'romance'? \* To what extent is the resistance to romance a resistance to the imaginative force of literature? The case for 'romance' as a concept is presented clearly and imaginatively, arguing that its usefulness to contemporary critics can be maintained if it is regarded as a literary strategy rather than a fixed genre. In encouraging the reader to consider the fluidity of literature, Romance will be of equal value to all students of historical and comparative literatures and of modern literary forms.

作者介绍:

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## 标签

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## 评论

在这本书里，romance的确切含义是"a literary and textual strategy", 而不是特指某种单纯的文类 因为只有这样定位罗曼司才能具有超越与渗透的能力(虽然渗透至今越发有向下兼容的趋势)。至于罗曼司与小说的联系与区别，结合Ian Watt和Richard Chase一起读效果更佳。

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书评

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