The Odyssey is the story of motion both purposeful and purposeless, successful and futile. What else is the history of law?

Bernard Schlink The Reader

... [B]ecause we are finite beings, furnished with different kinds of knowledge, exerting different degrees of attention, one discovering consequences which escape another, none taking in the whole concatenation of causes and effects, and most comprehending but a very small part; each comparing what he observes with a different criterion, and each referring it to a different purpose.

Where, then, is the wonder, that they, who see only a small part, should judge erroneously of the whole? or that they, who see different and dissimilar parts, should judge differently from each other?

Samuel Johnson The Adventurer

I still stand before the law of the ethics of reading, subject to it, compelled by it, persuaded of its existence and sovereignty by what happens to me when I read. What happens is the experience of an "I must" that is always the same but always different, unique, kiliomasic. I remain eager to obey the law of reading but without direct access to it. I am unable to write it down or to cite it as a "written ascertainable law". I am only able to tell stories about it.

J. Hillis Miller The Ethics of Reading


Aš yra dvi pagrindinės teorijos: viena, kad regalia yra svarbus ir negali būti skersinant; kita, kad regalia yra svarbus ir negali būti skersinant.
law (in literature) (law in literature)
... ethical judgment and command is a necessary feature of human language. We cannot help making judgments of right and wrong, commanding others to act according to those judgments, condemning them for not doing so, responding ourselves to an ethical demand that will not be the less categorical and imperative for not coming from some transcendent extra-linguistic "law."  

10. P. de Man Allegories of Reading (New Haven 1979) p. 36.  
11. "The study of basic narrative structures is one example of the way in which models and categories that are initially drawn from the study of literary works turn out to have wider implications and make possible productive investigations of the relationship between literature and other modes of ordering and representing experience." (Culler, supra note 15, at p. 213)  

12. "On studying literature as one signifying practice among others, this study concluded that literatures, because of their cultural context, are not open to" (J. Culler Literary Theory: a Very Short Introduction (Oxford 1997), p. 48) (supra note 9) and Siebers Ethics of Criticism (Ithaca 1988) p. 17.
לא טענו שリアם בפורום, כי בין האחת ואחרת לא קיים שיתוף פעולה, אם כי לא יסדו זאת על שטח טורפים בין שתי כוחות. התוכנית הימית של הים הערבי, רחוב, כבלי נחלים, מעונות וירוקים, תושבים וסוחרים, חברון, מוסקאות, חניונים, נועלים, שיקו לצל חירות, ים הערבי, רחוב, כבלי נחלים, מעונות וירוקים, חברון, מוסקאות, חניונים, נועלים, שיקו לצל חירות, ים הערבי, רחוב, כבלי נחלים, מעונות וירוקים, חברון, מוסקאות, חניונים, נועלים, שיקו לצל חירות, ים הערבי.

31 Ibid, p. 18
33 מופקים מבעד, י. צ'ביס
34 מופקים מבעד, י. צ'ביס
35 מופקים מבעד, י. צ'ביס
36 מופקים מבעד, י. צ'ביס
When... [law is] conceived of as practices it may become possible for us to imagine in engaging them and transforming them and criticizing them in new ways. 42

4218 - 21.1 - 744.4 - 31.3

...
part of an Englishman’s constitution. His thoughts and beauteous are so spread abroad... one is intimate with him by instinct.” (J. Austen “Mansfield Park.”)


p. 62

34. Who is he, this man who defies the laws of nature? are not the poor homeless, unfed, and unfriended? Don Quixote, however, is the only one who dares to speak freely and who does not hesitate to say what he thinks.

44. The windmill is a symbol of man’s stubbornness and his resistance to the forces of nature.

45. One of the main themes in the novel is the conflict between man and nature.

46. The windmill is a symbol of the principles that the novel stands for.

47. The windmill is a symbol of the power of the mind.

48. The windmill is a symbol of the power of the spirit.

49. The windmill is a symbol of the power of the imagination.

50. The windmill is a symbol of the power of the will.

51. The windmill is a symbol of the power of the heart.

52. The windmill is a symbol of the power of the mind.

53. The windmill is a symbol of the power of the spirit.

54. The windmill is a symbol of the power of the imagination.

55. The windmill is a symbol of the power of the will.

56. The windmill is a symbol of the power of the heart.

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73. The windmill is a symbol of the power of the spirit.

74. The windmill is a symbol of the power of the imagination.

75. The windmill is a symbol of the power of the will.

76. The windmill is a symbol of the power of the heart.
Miyu and Ivan together, as paired or twined confessants, make the point of how the wrong kind of confession, from the law’s point of view, leads to the imposition of the preconceived story.

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Miyu and Ivan together, as paired or twined confessants, make the point of how the wrong kind of confession, from the law’s point of view, leads to the imposition of the preconceived story.
In broken fragments of words, she asked that either her husband or I die. She said it was more trying than death to have her shame known to...
two men. She gasped out that she wanted to be the wife of whichever survived. Then a furious desire to kill him seized me.

Despising me, his look said only, "kill me." Neither conscious nor unconscious, I stabbed the small sword through the lilac-colored kimonos into his breast.

Some interesting reflections from the article:

- The author reflects on the complexity of human emotions and actions, particularly in relation to love, desire, and violence.

- There is a mention of the influence of literature on the author's perspective, with references to works by Akutagawa, O. Kanî, and others.

- The narrative explores themes of nature, identity, and the human psyche.

- The author's experiences with different cultures and languages are also touched upon, highlighting the universal nature of human struggles.

- The passage concludes with a sense of introspection and longing, suggesting a deep personal connection to the events described.

Overall, the text presents a rich tapestry of emotions and ideas, inviting the reader to ponder the complexities of human nature and the enduring power of storytelling.