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Carole King's Tapestry

[Bloomsbury Publishing USA](#) **Carole King's Tapestry** is both an anthemic embodiment of second-wave feminism and an apotheosis of the Laurel Canyon singer-songwriter sound and scene. And these two elements of the album's historic significance are closely related insofar as the professional autonomy of the singer-songwriter is an expression of the freedom and independence women of King's generation sought as the turbulent sixties came to a close. Aligning King's own development from girl to woman with the larger shift in the music industry from teen-oriented singles by girl groups to albums by adult-oriented singer-songwriters, this volume situates Tapestry both within King's original vision as the third in a trilogy (preceded by *Now That Everything's Been Said* and *Writer*) and as a watershed in musical and cultural history, challenging the male dominance of the music and entertainment industries and laying the groundwork for female dominated genres such as women's music and Riot Grrrl punk.

Counterculture Colophon

Grove Press, the Evergreen Review, and the Incorporation of the Avant-Garde

[Stanford University Press](#) **Responsible** for such landmark publications as *Lady Chatterley's Lover*, *Tropic of Cancer*, *Naked Lunch*, *Waiting for Godot*, *The Wretched of the Earth*, and *The Autobiography of Malcolm X*, Grove Press was the most innovative publisher of the postwar era. **Counterculture Colophon** tells the story of how the press and its house journal, *The Evergreen Review*, revolutionized the publishing industry and radicalized the reading habits of the "paperback generation." In the process, it offers a new window onto the 1960s, from 1951, when Barney Rosset purchased the fledgling press for \$3,000, to 1970, when the multimedia corporation into which he had built the company was crippled by a strike and feminist takeover. Grove Press was not only responsible for ending censorship of the printed word in the United States but also for bringing avant-garde literature, especially drama, into the cultural mainstream as part of the quality paperback revolution. Much of this happened thanks to Rosset, whose charismatic leadership was crucial to Grove's success. With chapters covering world literature and the Latin American boom, including Grove's close association with UNESCO and the rise of cultural diplomacy; experimental drama such as the theater of the absurd, *the Living Theater*, and the political epics of Bertolt Brecht; pornography and obscenity, including the landmark publication of the complete work of the Marquis de Sade; revolutionary writing, featuring Rosset's daring pursuit of the Bolivian journals of Che Guevara; and underground film, including the innovative development of the pocket filmscript, Loren Glass covers the full spectrum of Grove's remarkable achievement as a communications center of the counterculture.

After the Program Era

The Past, Present, and Future of Creative Writing in the University

[University of Iowa Press](#) **Chapter 12. "My Ghost Life": Russell Banks and the Limits of Aesthetic Democracy - Sean McCann -- Chapter 13. Getting Real: From Mass Modernism to Peripheral Realism - Donal Harris -- Chapter 14. From Modernism to Metamodernism: Quantifying and Theorizing the Stages of the Program Era - Seth Abramson -- Afterword. And Then What? - Mark McGurl -- Contributors -- Index**

The Art of Editing

Raymond Carver and David Foster Wallace

[Bloomsbury Publishing USA](#) **The place of the editor in literary production is an ambiguous and often invisible one, requiring close attention to publishing history and (often inaccessible) archival resources to bring it into focus. In *The Art of Editing*, Tim Groenland shows that the critical tendency to overlook the activities of editors and to focus on the solitary author figure neglects important elements of how literary works are acquired, developed and disseminated. Focusing on selected works of fiction by Raymond Carver and David Foster Wallace, authors who represent stylistic touchstones for US fiction of recent decades, Groenland presents two case studies of editorial collaboration. Carver's early stories were integral to the emergence of the Minimalist movement in the 1980s, while Wallace's novels marked a generational shift towards a more expansive, maximal mode of narrative. The role of their respective editors, however, is often overlooked. Gordon Lish's part in shaping the form of Carver's early stories remains under-explored; analyses of Wallace's fiction, meanwhile, tend to minimise Michael Pietsch's role from the creation of *Infinite Jest* during the mid-1990s until the present day. Drawing on extensive archival research as well as interviews with editors and collaborators, Groenland illuminates the complex and often conflicting forms of agency involved in the genesis of these influential works. The energies and tensions of the editing process emerge as essential factors in the creation of fictions more commonly understood within the paradigm of solitary authorship. The mediating role of the editor is, Groenland argues, inseparable from the development, form, and reception of these works.**

American Literature in Transition, 1920-1930

[Cambridge University Press](#) **American Literature in Transition, 1920-1930** examines the dynamic interactions between social and literary fields during the so-called Jazz Age. It situates the era's place in the incremental evolution of American literature throughout the twentieth century. Essays from preeminent critics and historians analyze many overlapping aspects of American letters in the 1920s and re-evaluate an astonishingly diverse group of authors. Expansive in scope and daring in its mixture of eclectic methods, this book extends the most exciting advances made in the last several decades in the fields of modernist studies, ethnic literatures, African-American literature, gender studies, transnational studies, and the history of the book. It examines how the world of literature intersected with other arts, such as cinema, jazz, and theater, and explores the print culture in transition, with a focus on new publishing houses, trends in advertising, readership, and obscenity laws.

The New Hemingway Studies

[Cambridge University Press](#) The subject of endless biographies, fictional depictions, and critical debate, Ernest Hemingway continues to command attention in popular culture and in literary studies. He remains both a definitive stylist of twentieth-century literature and a case study in what happens to an artist consumed by the spectacle of celebrity. The New Hemingway Studies examines how two decades of new-millennium scholarship confirm his continued relevance to an era that, on the surface, appears so distinct from his—one defined by digital realms, ecological anxiety, and globalization. It explores the various sources (print, archival, digital, and other) through which critics access Hemingway. Highlighting the latest critical trends, the contributors to this volume demonstrate how Hemingway's remarkably durable stories, novels, and essays have served as a lens for understanding preeminent concerns in our own time, including paranoia, trauma, iconicity, and racial, sexual, and national identities.

Rebel Publisher

Grove Press and the Revolution of the Word

[Seven Stories Press](#) How Grove Press ended censorship of the printed word in America. Grove Press and its house journal, The Evergreen Review, revolutionized the publishing industry and radicalized the reading habits of the "paperback generation." In telling this story, Rebel Publisher offers a new window onto the long 1960s, from 1951, when Barney Rosset purchased the fledgling press for \$3,000, to 1970, when the multimedia corporation into which he had built the company was crippled by a strike and feminist takeover. Grove Press was not only one of the entities responsible for ending censorship of the printed word in the United States but also for bringing avant-garde literature, especially drama, into the cultural mainstream. Much of this happened thanks to Rosset, whose charismatic leadership was crucial to Grove's success. With chapters covering world literature and the Latin American boom; experimental drama such as the Theater of the Absurd, the Living Theater, and the political epics of Bertolt Brecht; pornography and obscenity, including the landmark publication of the complete work of the Marquis de Sade; revolutionary writing, featuring Rosset's daring pursuit of the Bolivian journals of Che Guevara; and underground film, including the innovative development of the pocket filmscript, Loren Glass covers the full spectrum of Grove's remarkable achievement as a communications center for the counterculture.

American Literature in Transition, 1950–1960

[Cambridge University Press](#) American Literature in Transition, 1950-1960 explores the under-recognized complexity and variety of 1950s American literature by focalizing discussions through a series of keywords and formats that encourage readers to draw fresh connections among literary form and concepts, institutions, cultures, and social phenomena important to the decade. The first section draws attention to the relationship between literature and cultural phenomena that were new to the 1950s. The second section demonstrates the range of subject positions important in the 1950s, but still not visible in many accounts of the era. The third section explores key literary schools or movements associated with the decade, and explains how and why they developed at this particular cultural moment. The final section focuses on specific forms or genres that grew to special prominence during the 1950s. Taken together, the chapters in the four sections not only encourage us to rethink familiar texts and figures in new lights, but they also propose new archives for future study of the decade.

Authors Inc.

Literary Celebrity in the Modern United States, 1880-1980

[NYU Press](#) This landmark book represents the first publication of original writing by Radclyffe Hall, author of The Well of Loneliness, in over 50 years. One of the most famous and influential lesbian novelists of the twentieth century, Hall became a cause célèbre in 1928, upon the publication of her novel The Well of Loneliness, when the British government brought action on behalf of the Crown to declare the book obscene. Probably the most widely read lesbian novel ever written, the book has been continuously in print since its first publication and remains to this day an important part of the literary landscape. Expertly deciphered and edited by Hall scholar and biographer Joanne Glasgow, Your John is a selection of Hall's love letters to Evguenia Souline, a White Russian émigré with whom Hall fell completely and passionately in love in the summer of 1934. Written between this first meeting and the onset of Hall's last illness in 1942, these letters detail Hall's growing obsession, the pain to her life partner Una Troubridge of this betrayal, and the poignant hopelessness of a happy resolution for any of the three women. It was ultimately this relationship, Glasgow argues, which tragically precipitated the decline in Hall's creative work and her health. The letters also provide important new information about her views on lesbianism and take us well beyond the artistic limits she imposed on the characters in The Well of Loneliness. They shed light on her views on religion, politics, war, and the literary and artistic scene. Illuminating both the nature of her relationships and her views on the current politics of the time, Your John will greatly extend the range of our knowledge about Radclyffe Hall.

Dig

Sound and Music in Hip Culture

[Oxford University Press](#) Dig argues that in hip culture it is sound itself, and the faculty of hearing, that is the privileged part of the sensory experience. Through a string of lucid and illuminating examples, author Phil Ford shows why and how music became a central facet of hipness and the counterculture.

The Program Era

[Harvard University Press](#) In The Program Era, Mark McGurl offers a fundamental reinterpretation of postwar American fiction, asserting that it can be properly understood only in relation to the rise of mass higher education and the creative writing program. An engaging and stylishly written examination of an era we thought we knew, The Program Era will be at the center of debates about postwar literature and culture for years to come.

Picture-Book Professors

Academia and Children's Literature

[Cambridge University Press](#) How is academia portrayed in children's literature? This Element ambitiously surveys fictional professors in texts marketed towards children, who are overwhelmingly white and male, tending to be elderly scientists. Professors fall into three stereotypes: the vehicle to explain scientific facts, the baffled genius, and the evil madman. By the late twentieth century, the stereotype of the male, mad, muddlehead, called Professor SomethingDumb, is formed in humorous yet pejorative fashion. This Element provides a publishing history of the role of academics in children's literature, questioning the book culture which promotes the enforcement of stereotypes regarding intellectual expertise in children's media. This title is also available, with additional material, as Open Access.

Poor but Sexy

Culture Clashes in Europe East and West

[John Hunt Publishing](#) 24 years after the fall of the Berlin Wall, Europe is as divided as ever. The passengers of the low-budget airlines go east for stag parties, and they go West for work; but the East stays East, and West stays West. Caricatures abound - the Polish plumber in the tabloids, the New Cold War in the broadsheets and the endless search for 'the new Berlin' for hipsters. Against the stereotypes, Agata Pyzik peers behind the curtain to take a look at the secret histories of Eastern Europe (and its tortured relations with the 'West'). Neoliberalism and mass migration, post-punk and the Bowiephile obsession with the Eastern Bloc, Orientalism and 'self-colonization', the emancipatory potentials of Socialist Realism, the possibility of a non-Western idea of modernity and futurism, and the place of Eastern Europe in any current revival of 'the idea of communism' - all are much more complex and surprising than they appear. Poor But Sexy refuses both a dewy-eyed Ostalgia for the 'good old days' and the equally desperate desire to become a 'normal part of Europe', reclaiming instead the idea an Other Europe.

Network Aesthetics

[University of Chicago Press](#) Even as "network" has become a contemporary keyword, its overuse has limited its analytic usefulness. In the enthusiasm that orbits the concept, the network is too easily taken up as a term that we should already know. Patrick Jagoda claims that we do not, in fact, know networks, in part because of their very ubiquity and variety. His book shows how a range of popular aesthetic forms mediate our experience of networks and yield up greater insight into this critical concept. Each chapter of "Network Aesthetics" considers how a different contemporary genre makes sense of decentralized network structure, from fiction, film, and television to popular videogames such as Introversion's "Uplink," experimental games such as Jason Rohrer's "Between," and emergent transmedia storytelling forms such as "Alternate Reality Games." Jagoda wants to show that network aesthetics, in all of these cases, are not simply the quality of a genre; more substantively, they are a critical corollary to an era in which interconnection has become a key cultural framework. "Network Aesthetics" cuts through the clichés of sublime interconnection and illuminates the ordinary, lived aspects of networked life.

Ecopoetics

Essays in the Field

[University of Iowa Press](#) "Ecopoetics: Essays in the Field makes a formidable intervention into the emerging field of ecopoetics. The volume's essays model new and provocative methods for reading twentieth and twenty-first century ecological poetry and poetics, drawing on the insights of ecocriticism, contemporary philosophy, gender and sexuality studies, black studies, Native studies, critical race theory, and disability studies, among others. As a volume, this book makes the compelling argument that ecopoetics should be read as "coextensive with post-1945 poetry and poetics," rather than as a subgenre or movement within it. It is essential reading for any student or scholar working on contemporary literature or in the environmental humanities today"--Back cover.

Transatlantic German Studies

Testimonies to the Profession

[Camden House](#) The prominent scholar-contributors to this volume share their experiences developing the field of US German Studies and their thoughts on literature and interdisciplinarity, pluralism and diversity, and transatlantic dialogue.

Feeling Modern

The Eccentricities of Public Life

[University of Illinois Press](#) A new look at modernism's relationship to human feeling and the public sphere

Narrowcast

Poetry and Audio Research

[Post*45](#) Through case studies of how mid-century American poetry used recording technologies to contest models of time being put forward by dominant media and the State, this book explores how New Left poets mobilized recording as a new form of sonic field research even while they were being subject to tape-based surveillance by the CIA and the FBI.

Powerful Prose

How Textual Features Impact Readers

[transcript Verlag](#) What makes a reading experience »powerful«? This volume brings together literary scholars, linguists, and empirical researchers to elucidate the effects and reader responses to investigate just that. The thirteen contributions theorize this widely-used, but to date insufficiently studied notion, and provide insights into the therefore still mysterious-seeming power of literary fiction. The collection investigates a variety of stylistic as well as readerly and psychological features responsible for short- and long-term effects - topics of great interest to those interested or specialized in literary studies and narratology, (cognitive) stylistics, empirical literary studies and reader response theory.

How to Do Nothing

Resisting the Attention Economy

[Melville House](#) ** A New York Times Bestseller ** "A complex, smart and ambitious book that at first reads like a self-help manual, then blossoms into a wide-ranging political manifesto."—Jonah Engel Bromwich, The New York Times Book Review One of President Barack Obama's "Favorite Books of 2019" NAMED ONE OF THE BEST BOOKS OF THE YEAR BY: Time • The New Yorker • NPR • GQ • Elle • Vulture • Fortune • Boing Boing • The Irish Times • The New York Public Library • The Brooklyn Public Library Porchlight's Personal Development & Human Behavior Book of the Year In a world where addictive technology is designed to buy and sell our attention, and our value is determined by our 24/7 data productivity, it can seem impossible to escape. But in this inspiring field guide to dropping out of the attention economy, artist and critic Jenny Odell shows us how we can still win back our lives. Odell sees our attention as the most precious—and overdrawn—resource we have. And we must actively and continuously choose how we use it. We might not spend it on things that capitalism has deemed important ... but once we can start paying a new kind of attention, she writes, we can undertake bolder forms of political action, reimagine humankind's role in the environment, and arrive at more meaningful understandings of happiness and progress. Far from the simple anti-technology screed, or the back-to-nature meditation we read so often, How to do Nothing is an action plan for thinking outside of capitalist narratives of efficiency and techno-determinism. Provocative, timely, and utterly persuasive, this book will change how you see your place in our world.

Magnolia

Poems

[Tin House Books](#) Finalist for the 2021 RSL Ondaatje Prize Finalist for the 2020 Forward Prize for Best First Collection Magnolia ??, Nina Mingya Powles' exquisite debut poetry collection, pushes the borders of languages and poetic forms to examine memories, myths, and the experiences of a mixed-race girlhood. From Aotearoa to London, from Shanghai to New York City, these poems journey across shifting, luminescent cities in search of connection: through pop culture, through food, through vivid colors. Scenes from Mulan, Blade Runner, and In the Mood for Love braid together with silken tofu and freshly steamed baozi. At the heart of the collection is "Field notes on a downpour," a lyrical sequence that questions the limits of translation and our ability to understand one another. Alone, the speaker recognizes that "certain languages contain more kinds of rain than others, and I have eaten them all." Full of hunger and longing for a home that can embrace a person's complexities, Magnolia ?? draws on every sense to arrive at profound, yet intimate insights, and introduces readers to a brilliant new voice in poetry.

Making Black History

Diasporic Fiction in the Moment of Afropolitanism

[Walter de Gruyter GmbH & Co KG](#) The Anglia Book Series (ANGB) offers a selection of high quality work on all areas and aspects of English philology. It publishes book-length studies and essay collections on English language and linguistics, on English and American literature and culture from the Middle Ages to the present, on the new English literatures, as well as on general and comparative literary studies, including aspects of cultural and literary theory.

Acoustic Properties

Radio, Narrative, and the New Neighborhood of the Americas

[Northwestern University Press](#) Acoustic Properties: Radio, Narrative, and the New Neighborhood of the Americas discovers the prehistory of wireless culture. It examines both the coevolution of radio and the novel in Argentina, Cuba, and the United States from the early 1930s to the late 1960s, and the various populist political climates in which the emerging medium of radio became the chosen means to produce the voice of the people. Based on original archival research in Buenos Aires, Havana, Paris, and the United States, the book develops a literary media theory that understands sound as a transmedial phenomenon and radio as a transnational medium. Analyzing the construction of new social and political relations in the wake of the United States' 1930s Good Neighbor Policy, Acoustic Properties challenges standard narratives of hemispheric influence through new readings of Richard Wright's cinematic work in Argentina, Severo Sarduy's radio plays in France, and novels by John Dos Passos, Manuel Puig, Raymond Chandler, and Carson McCullers. Alongside these writers, the book also explores Che Guevara and Fidel Castro's Radio Rebelde, FDR's fireside chats, Félix Caignet's invention of the radionovela in Cuba, Evita Perón's populist melodramas in Argentina, Orson Welles's experimental New Deal radio, Cuban and U.S. "radio wars," and the 1960s African American activist Robert F. Williams's proto-black power Radio Free Dixie. From the doldrums of the Great Depression to the tumult of the Cuban Revolution, Acoustic Properties illuminates how novelists in the radio age converted writing into a practice of listening, transforming realism as they struggled to channel and shape popular power.

Redlining Culture

A Data History of Racial Inequality and Postwar Fiction

[Columbia University Press](#) The canon of postwar American fiction has changed over the past few decades to include far more writers of color. It would appear that we are making progress—recovering marginalized voices and including those who were for far too long ignored. However, is this celebratory narrative borne out in the data? Richard Jean So draws on big data, literary history, and close readings to offer an unprecedented analysis of racial inequality in American publishing that reveals the persistence of an extreme bias toward white authors. In fact, a defining feature of the publishing industry is its vast whiteness, which has denied nonwhite authors, especially black writers, the coveted resources of publishing, reviews, prizes, and sales, with profound effects on the language, form, and content of the postwar novel. Rather than seeing the postwar period as the era of multiculturalism, So argues that we should understand it as the invention of a new form of racial inequality—one that continues to shape the arts and literature today. Interweaving data analysis of large-scale patterns with a consideration of Toni Morrison's career as an editor at Random House and readings of individual works by Octavia Butler, Henry Dumas, Amy Tan, and others, So develops a form of criticism that brings together qualitative and quantitative approaches to the study of literature. A vital and provocative work for American literary studies, critical race studies, and the digital humanities, *Redlining Culture* shows the importance of data and computational methods for understanding and challenging racial inequality.

Wordsworth's Bardic Vocation, 1787-1842

[Lulu.com](#) Wordsworth's Bardic Vocation, the most comprehensive critical study of the poet since the 1960s, presents the poet as balladist, sonneteer, minstrel, elegist, prophet of nature, and national bard. The book argues that Wordsworth's uniquely various oeuvre is unified by his sense of bardic vocation. Like Walt Whitman or the bards of Cumbria, Wordsworth sees himself as 'the people's remembrancer'. Like them, he sings of nature and endurance, laments the fallen, fosters national independence and liberty. His task is to reconcile in one society 'the living and the dead' and to nurture both 'the people' and 'the kind'. Review Comment: 'This erudite exposition, profligate with its ideas ... succeeds as few others have done in apprehending Wordsworth's career holistically, incorporating all its diversities and apparent inconsistencies into a unified vision. It justifies fully the notion proposed by Hughes and Heaney that he was England's last national poet.' - Duncan Wu, Review of English Studies

The Novel as Network

Forms, Ideas, Commodities

[Springer Nature](#) *The Novel as Network: Forms, Ideas, Commodities* engages with the contemporary Anglophone novel and its derivatives and by-products such as graphic novels, comics, podcasts, and Quality TV. This collection investigates the meaning of the novel in the larger system of contemporary media production and (post-)print culture, viewing the novel through the lens of actor network theory as a node in the novel network. Chapters underscore the deep interconnection between all the aspects of the novel, between the novel as a (literary) form, as an idea, and as a commodity. Bringing together experts from American, British, and Postcolonial Studies, as well as Book, Publishing, and Media Studies, this collection offers a new vantage point to view the novel in its multifaceted expressions today.

Reading Capitalist Realism

[University of Iowa Press](#) As the world has been reshaped since the 1970s by economic globalization, neoliberalism, and financialization, writers and artists have addressed the problem of representing the economy with a new sense of political urgency. Anxieties over who controls capitalism have thus been translated into demands upon literature, art, and mass media to develop strategies of representation that can account for capitalism's power. *Reading Capitalist Realism* presents some of the latest and most sophisticated approaches to the question of the relation between capitalism and narrative form, partly by questioning how the "realism" of austerity, privatization, and wealth protection relate to the realism of narrative and cultural production. Even as critics have sought to locate a new aesthetic mode that might consider and move beyond theorizations of the postmodern, this volume contends that narrative realism demands renewed scrutiny for its ability to represent capitalism's latest scenes of enclosure and indebtedness. Ranging across fiction, nonfiction, television, and film, the essays collected here explore to what extent realism is equipped to comprehend and historicize our contemporary economic moment and what might be the influence or complicity of the literary in shaping the global politics of lowered expectations. Including essays on writers such as Mohsin Hamid, Lorrie Moore, Jess Walter, J. M. Coetzee, James Kelman, Ali Smith, Russell Banks, William Vollmann, and William Gibson, as well as examinations of Hollywood film productions and *The Wire* television series, *Reading Capitalist Realism* calls attention to a resurgence of realisms across narrative genres and questions realism's ability to interrogate the crisis-driven logic of political and economic "common sense."

Film Noir

Hard-boiled Modernity and the Cultures of Globalization

[Routledge](#) The term "film noir" still conjures images of a uniquely American malaise: hard-boiled detectives, fatal women, and the shadowy hells of urban life. But from its beginnings, film noir has been an international phenomenon, and its stylistic icons have migrated across the complex geo-political terrain of world cinema. This book traces film noir's emergent connection to European cinema, its movement within a cosmopolitan culture of literary and cinematic translation, and its postwar consolidation in the US, Europe, Asia, the Middle East, and Latin America. The authors examine how film noir crosses national boundaries, speaks to diverse international audiences, and dramatizes local crimes and the crises of local spaces in the face of global phenomena like world-wide depression, war, political occupation, economic and cultural modernization, decolonization, and migration. This fresh study of film noir and global culture also discusses film noir's heterogeneous style and revises important scholarly debates about this perpetually alluring genre.

Six-Gun Snow White

[Simon and Schuster](#) A retelling of "Snow White" set in the "gritty gun-slinging west."

Electronic Hearth

Creating an American Television Culture

[Oxford University Press](#) We all talk about the "tube" or "box," as if television were simply another appliance like the refrigerator or toaster oven. But Cecilia Tichi argues that TV is actually an environment--a pervasive screen-world that saturates almost every aspect of modern life. In *Electronic Hearth*, she looks at how that environment evolved, and how it, in turn, has shaped the American experience. Tichi explores almost fifty years of writing about television--in novels, cartoons, journalism, advertising, and critical books and articles--to define the role of television in the American consciousness. She examines early TV advertising to show how the industry tried to position the new device as not just a gadget but a prestigious new piece of furniture, a highly prized addition to the home. The

television set, she writes, has emerged as a new electronic hearth--the center of family activity. John Updike described this "primitive appeal of the hearth" in Roger's Version: "Television is--its irresistible charm--a fire. Entering an empty room, we turn it on, and a talking face flares into being." Sitting in front of the TV, Americans exist in a safety zone, free from the hostility and violence of the outside world. She also discusses long-standing suspicions of TV viewing: its often solitary, almost autoerotic character, its supposed numbing of the minds and imagination of children, and assertions that watching television drugs the minds of Americans. Television has been seen as treacherous territory for public figures, from generals to presidents, where satire and broadcast journalism often deflate their authority. And the print culture of journalism and book publishing has waged a decades-long war of survival against it--only to see new TV generations embrace both the box and the book as a part of their cultural world. In today's culture, she writes, we have become "teleconscious"--seeing, for example, real life being certified through television ("as seen on TV"), and television constantly ratified through its universal presence in art, movies, music, comic strips, fabric prints, and even references to TV on TV. Ranging far beyond the bounds of the broadcast industry, Tichi provides a history of contemporary American culture, a culture defined by the television environment. Intensively researched and insightfully written, *The Electronic Hearth* offers a new understanding of a critical, but much-maligned, aspect of modern life.

10:04

[Granta Books](#) In the past year, the narrator of 10:04 has enjoyed unexpected literary success, been diagnosed with a potentially fatal heart condition, and been asked by his best friend to help her conceive a child. Now, in a New York of increasingly frequent superstorms and political unrest, he must reckon with his biological mortality, the possibility of a literary afterlife, and the prospect of (unconventional) fatherhood in a city that might soon be under water. In prose that Jonathan Franzen has called 'hilarious... cracklingly intelligent... and original in every sentence', Lerner's new novel charts an exhilarating course through the contemporary landscape of sex, friendship, memory, art and politics, and captures what it is like to be alive right now.

Cartographies of the Absolute

[John Hunt Publishing](#) Can capital be seen? *Cartographies of the Absolute* surveys the disparate answers to this question offered by artists, film-makers, writers and theorists over the past few decades. It zones in on the crises of representation that have accompanied the enduring crisis of capitalism, foregrounding the production of new visions and artefacts that wrestle with the vastness, invisibility and complexity of the abstractions that rule our lives.

German Ecocriticism in the Anthropocene

[Springer](#) This book offers essays on both canonical and non-canonical German-language texts and films, advancing ecocritical models for German Studies, and introducing environmental issues in German literature and film to a broader audience. This volume contextualizes the broad-ranging topics and authors in terms of the Anthropocene, beginning with Goethe and the Romantics and extending into twenty-first-century literature and film. Addressing the growing need for environmental awareness in an international humanities curriculum, this book complements ecocritical analyses emerging from North American and British studies with a specifically German Studies perspective, opening the door to a transnational understanding of how the environment plays an integral role in cultural, political, and economic issues.

An Unnecessary Woman

A Novel

[Open Road + Grove/Atlantic](#) A happily misanthropic Middle East divorcee finds refuge in books in a "beautiful and absorbing" novel of late-life crisis (*The New York Times*). Aaliya is a divorced, childless, and reclusively cranky translator in Beirut nurturing doubts about her latest project: a 900-page avant-garde, linguistically serpentine historiography by a late Chilean existentialist. Honestly, at seventy-two, should she be taking on such a project? Not that Aaliya fears dying. Women in her family live long; her mother is still going crazy. But on this lonely day, hour-by-hour, Aaliya's musings on literature, philosophy, her career, and her aging body, are suddenly invaded by memories of her volatile past. As she tries in vain to ward off these emotional upwellings, Aaliya is faced with an unthinkable disaster that threatens to shatter the little life she has left. In this "meditation on, among other things, aging, politics, literature, loneliness, grief and resilience" (*The New York Times*), Alameddine conjures "a beguiling narrator . . . who is, like her city, hard to read, hard to take, hard to know and, ultimately, passionately complex" (*San Francisco Chronicle*). A finalist for the National Book Critics Circle Award and the National Book Award, *An Unnecessary Woman* is "a fun, and often funny . . . grave, powerful . . . [and] extraordinary" (*Washington Independent Review of Books*) ode to literature and its power to define who we are. "Read it once, read it twice, read other books for a decade or so, and then pick it up and read it anew. This one's a keeper" (*The Independent*)

Entrances & Exits

[Editions At Play with Visual Editions](#) A book set 'inside' Google Street View in which the author imagines a fictional narrative set around a set of real locations which were captured by Google's cameras, and which the reader navigates.

Ecological Form

System and Aesthetics in the Age of Empire

[Fordham Univ Press](#) *Ecological Form* brings together leading voices in nineteenth-century ecocriticism to suture the lingering divide between postcolonial and ecocritical approaches. Together, these essays show how Victorian thinkers used aesthetic form to engage problems of system, interconnection, and dispossession that remain our own. The authors reconsider Victorian literary structures in light of environmental catastrophe; coordinate "natural" questions with sociopolitical ones; and underscore the category of form as a means for generating environmental—and therefore political—knowledge. Moving from the elegy and the industrial novel to the utopian romance, the scientific treatise, and beyond, *Ecological Form* demonstrates how nineteenth-century thinkers conceptualized the circuits of extraction and violence linking Britain to its global network. Yet the book's most pressing argument is that this past thought can be a resource for reimagining the present.

The Erotic Doll

A Modern Fetish

Since the 19th century, dolls have served as toys but also as objects of obsession, love, and lust. That century witnessed the emergence of the term "heterosexual" and of modern concepts of fetishism, perversity, and animism. Their convergence, and the demands of a growing consumer society resulted in a proliferation of waxworks, shop-window dummies, and customized love dolls, which also began to appear in art. Oskar Kokoschka commissioned a life-sized doll of his former lover Alma Mahler; Hans Bellmer crafted poupées; and Marcel Duchamp fabricated a nude figure in his environmental tableau *Etant donnés*. *The Erotic Doll* is the first book to explore men's complex relationships with such inanimate forms from historical, theoretical, and phenomenological perspectives. Challenging our

commonsense grasp of the relations between persons and things, Marquard Smith examines these erotically charged human figures by interweaving art history, visual culture, gender, and sexuality studies with the medical humanities, offering startling insights into heterosexual masculinity and its discontents.

Teaching Narrative

[Springer](#) Narrative is everywhere and has unique powers: to enchant and inspire, to make sense of our lives and ourselves and to afford us an enriched understanding of alternative worlds and lives and of better futures - though narrative also has the potential to coerce and oppress. Narrative is at the centre at all stages of the English curriculum and has been the subject of a burgeoning critical industry. This timely volume addresses the many ways in which recent thinking has informed the teaching of narrative in university classrooms in the UK and the USA. Distinguished teachers from both countries range widely across narrative topics and genres, including the opportunities opened up by new technologies, and chapters articulate students' own individual and collaborative experiences in the teaching/learning process. The result is a volume that explores the pleasurable challenges of working with students to help them appreciate and assess the power that narrative exerts, to become reflective critics of its inner workings as well as exponents of narrative themselves.

Postmodern/Postwar and After

Rethinking American Literature

[University of Iowa Press](#) Within the past ten years, the field of contemporary American literary studies has changed significantly. Following the turn of the twenty-first century and mounting doubts about the continued explanatory power of the category of "postmodernism," new organizations have emerged, book series have been launched, journals have been created, and new methodologies, periodizations, and thematics have redefined the field. *Postmodern/Postwar—and After* aims to be a field-defining book—a sourcebook for the new and emerging critical terrain—that explores the postmodern/postwar period and what comes after. The first section of essays returns to the category of the "post-modern" and argues for the usefulness of key concepts and themes from postmodernism to the study of contemporary literature, or reevaluates postmodernism in light of recent developments in the field and historical and economic changes in the late twentieth and early twenty-first centuries. These essays take the contemporary abandonments of postmodernism as an occasion to assess the current states of postmodernity. After that, the essays move to address the critical shift away from postmodernism as a description of the present, and toward a new sense of postmodernism as just one category among many that scholars can use to describe the recent past. The final section looks forward and explores the question of what comes after the postwar/postmodern. Taken together, these essays from leading and emerging scholars on the state of twenty-first-century literary studies provide a number of frameworks for approaching contemporary literature as influenced by, yet distinct from, postmodernism. The result is an indispensable guide that seeks to represent and understand the major overhauling of postwar American literary studies that is currently underway.

The Maximus Poems

[Univ of California Press](#) A collection of modern poems probing the human feelings which penetrate life and history along the northern Massachusetts coast