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Kathleen Fitzpatrick, Arthur Andrew Demarest

When Patty Went to College Jean Webster,1906

Maximalism in Contemporary American Literature Nick Levey,2016-11-18 This book begins a new and foundational discussion of maximalism by investigating how the treatment of detail in contemporary literature impels readers to navigate, tolerate, and enrich the cultural landscape of postindustrial America. It studies the maximalist novels of David Foster Wallace, Nicholson Baker, Thomas Pynchon, and others, considering how overly-detailed writing serves the institutional, emotional, and intellectual needs of contemporary readers and writers. The book argues that maximalist novels not only exceed perceived limits of style, subject matter, and scope, but strive to remake the usefulness of books in contemporary culture, refreshing the act of reading. Levey shows that while these novels are preoccupied with detail and description, they are relatively unconcerned with the traditional goals of representation. Instead, they use detail to communicate particular values and fantasies of intelligence, enthusiasm, and ability attached to the management of complex and excessive information. Whether reinvigorating the banal and trivial in mainstream culture, or soothing anxieties of human insufficiency in the age of automation and the internet, these texts model significant abilities, rather than just objects of significance, and encourage readers to develop habits of reading that complement the demands of an increasingly detailed culture. Drawing upon a diverse range of theoretical schools and cultural texts, including Thing Theory, Marxism, New Formalism, playlists, blogs, and archival manuscripts, the book proposes a new understanding of maximalist writing and a new way of approaching the usefulness of literary objects in contemporary culture.

The Cruft of Fiction David Letzler,2017-06 What is the strange appeal of big books? The mega-novel, a genre of erudite tomes with encyclopedic scope, has attracted wildly varied responses, from fanatical devotion to trenchant criticism. Looking at intimidating mega-novel masterpieces from *The Making of Americans* to *2666*, David Letzler explores reader responses to all the seemingly random, irrelevant, pointless, and derailing elements that comprise these mega-novels, elements that he labels cruft after the computer science term for junk code. In *The Cruft of Fiction*, Letzler suggests that these books are useful tools to help us understand the relationship between reading and attention. While mega-novel text is often intricately meaningful or experimental, sometimes it is just excessive and pointless. On the other hand, mega-novels also contain text that, though appearing to be cruft, turns out to be quite important. Letzler posits that this cruft requires readers to develop a sophisticated method of attentional modulation, allowing one to subtly distinguish between text requiring focused attention and text that must be skimmed or even skipped to avoid processing failures. *The Cruft of Fiction* shows how the attentional maturation prompted by reading mega-novels can help manage the information overload that increasingly characterizes contemporary life.

Succeeding Postmodernism Mary K. Holland,2013-04-25 While critics collect around the question of what comes after postmodernism, this book asks something different about recent American fiction: what if we are seeing not the end of postmodernism but its belated success? *Succeeding Postmodernism* examines how novels by DeLillo, Wallace, Danielewski, Foer and others conceptualize threats to individuals and communities posed by a poststructural culture of mediation and simulation, and possible ways of resisting the disaffected solipsism bred by that culture. Ultimately it finds that twenty-first century American fiction sets aside the postmodern problem of how language does or does not mean in order to raise the reassuringly retro question of what it can and does mean: it finds that novels today offer language as solution to the problem of language. Thus it suggests a new way of reading antihumanist late postmodern fiction, and a framework for understanding postmodern and twenty-first century fiction as participating in a long and newly enlivened tradition of humanism and realism in literature.

Dark Run Mike Brooks,2016-05-24 Originally published in Great Britain in 2015 by Del Rey, one of the Penguin Random House group companies.

Luck or Something Like It Kenny Rogers,2013-09-24 A living legend of Country Music and a worldwide music icon, superstar Kenny Rogers has enjoyed a fascinating five decades in show business, and he tells the full story of his remarkable life and career in *Luck or Something Like It*. From his days with hit group The First Edition to his sterling solo work, the artist who knows when to hold 'em and knows when to fold 'em knows how to tell a captivating life story as well—bringing a golden era of Country Music to life as he recounts his remarkable rise to the top of the charts. An honest, moving, eye-opening view of a musician's life on the road, *Luck or Something Like It* is the definitive music memoir—a backstage pass to fifty years of performing and recording presented by the one and only Kenny Rogers, one of the bestselling artists ever.

The Legacy of David Foster Wallace Samuel Cohen, Lee Konstantinou,2012-04-15 Considered by many to be the greatest writer of his generation, David Foster Wallace was at the height of his creative powers when he committed suicide in 2008. In a sweeping portrait of Wallace's writing and thought and as a measure of his importance in literary history, *The Legacy of David Foster Wallace* gathers cutting-edge, field-defining scholarship by critics alongside remembrances by many of his writer friends, who include some of the world's most influential authors. In this elegant volume, literary critics scrutinize the existing Wallace scholarship and at the same time pioneer new ways of understanding Wallace's fiction and journalism. In critical essays exploring a variety of topics—including Wallace's relationship to American literary history, his place in literary journalism, his complicated relationship to his postmodernist predecessors, the formal difficulties of his 1996 magnum opus *Infinite Jest*, his environmental imagination, and the "social life" of his fiction and nonfiction—contributors plumb sources as diverse as Amazon.com reader recommendations, professional book reviews, the 2009 *Infinite Summer* project, and the David Foster Wallace archive at the University of Texas's Harry Ransom Center. The creative writers—including Don DeLillo, Jonathan Franzen, George Saunders, Rick Moody, Dave Eggers, and David Lipsky, and Wallace's Little, Brown editor, Michael Pietsch—reflect on the person behind the volumes of fiction and nonfiction created during the author's too-short life. All of the essays, critical and creative alike, are written in an accessible style that does not presume any background in Wallace criticism. Whether the reader is an expert in all things David Foster Wallace, a casual fan of his fiction and nonfiction, or completely new to Wallace, *The Legacy of David Foster Wallace* will reveal the power and innovation that defined his contribution to literary life and to self-understanding. This illuminating volume is destined to shape our understanding of Wallace, his writing, and his place in history.

Intermediality in Theatre and Performance Freda Chapple, Chiel Kattenbelt,2006 Intermediality: the incorporation of digital technology into theatre practice, and the presence of film, television and digital media in contemporary theatre is a significant feature of twentieth-century performance. Presented here for the first time is a major collection of essays, written by the Theatre and Intermediality Research Group of the International Federation for Theatre Research, which assesses intermediality in theatre and performance. The book draws on the history of ideas to present a concept of intermediality as an integration of thoughts and medial processes, and it locates intermediality at the inter-sections situated in-between the performers, the observers and the confluence of media, medial spaces and art forms involved in performance at a particular moment in time. Referencing examples from contemporary theatre, cinema, television, opera, dance and puppet theatre, the book puts forward a thesis that the intermedial is a space where the boundaries soften and we are in-between and within a mixing of space, media and realities, with theatre providing the staging space for intermediality. The book places theatre and performance at the heart of the 'new media' debate and will be of keen interest to students, with clear relevance to undergraduates and post-graduates in Theatre Studies and Film and Media Studies, as well as the theatre research community.

All My Octobers Mickey Mantle,2006-06-13 To everyone who truly loves the game, Mickey Mantle epitomizes the golden age of baseball, when the mighty New York Yankees indisputably ruled, appearing in an unprecedented twelve World Series in fourteen years! In this intimate memoir,

Mantle recounts the joys and trials of his rise from rural Oklahoma youngster to the pinnacle of baseball greatness. In *All My Octobers*, the one and only Mick relives every one of his World Series appearances -- from the 1951 battle when he played alongside an aging Joe DiMaggio to his three-home-run performance in the 1964 showdown. In addition to the on-field heroics, Mantle talks candidly about the injuries, the alcohol, the parties and celebrations, and the terrible toll they can take on a young athlete's life. But most of all, it is a remembrance of October greatness, of postseason pyrotechnics . . . and a loving appreciation of a team of titans that achieved something marvelous and unequalled to this day.

Whipping Star Frank Herbert, 2009-01-20 A classic novel from the master of science fiction, Frank Herbert's *Whipping Star*. "Herbert is one of the most thought-provoking writers of our time; by focusing on 'alien' culture, he makes us examine what the true definition of 'human' is." —The Pacific Sun In the far future, humankind has made contact with numerous other species: Gowachin, Laclac, Wreaves, Pan Spechi, Taprisiots, and Caleban, and has helped to form the ConSentiency to govern among the species. After suffering under a tyrannous pure democracy, the sentients of the galaxy find the need for a Bureau of Sabotage (BuSab) to slow the wheels of government, thereby preventing it from legislating recklessly. BuSab is allowed to sabotage and harass the governmental, administrative, and economic powers in the ConSentiency. Private citizens must not be harassed, and vital functions of society are also exempt. Jorj X. McKie is a born troublemaker who has become one of BuSab's best agents. Drafted for the impossible task of establishing meaningful communication with an utterly alien entity who defies understanding, McKie finds himself racing against time to prevent a mad billionaireess from wiping out all life in the ConSentiency. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Acting Under the Circumstances Richard Brestoff, 1999 From the author of *The Great Acting Teachers and Their Methods*, *Acting Under the Circumstances* details a step-by-step approach to playing a part. Based on the work Constantine Stanislavski was using near the end of his life, we follow two actors as a teacher guides them through their parts in Henrik Ibsen's great play, *A Doll House*. Then we learn how techniques are used for monologues and cold readings. We learn how analysis stems from instinct, from experiencing the character's circumstances without becoming them or speaking their dialogue. Actors memorize events and not lines. This approach, never before so clearly explained or engagingly taught, gives actors, from novices to professionals, a reliable, creative, and innovative method for playing a part. *Under the Circumstances* is a book you will put to immediate use.

Oil Cemetery May Ifeoma Nwoye, 2013 *Oil Cemetery* is an eloquent and truth-based novel about suffering in the oil-producing Niger-Delta region of Nigeria. This powerful book shows how Nigerians cope with the environmental pollution that has accompanied the discovery of oil wealth in their community. On the one hand there is obscene wealth enjoyed by the few, while the masses live in poverty and suffer from the environmental degradation of their land. This powerful story tells the quest of those people seeking a solution to the deaths and human suffering, even as it delves into the intrigues and manipulations of the upper class. Rita, a fragile young girl whose father was a victim of the oil company, by a twist of fate is the one leading a subtle revolution that will shock the entire community. *Oil Cemetery* is aptly titled. Dr. May Ifeoma Nwoye is from Nigeria and studied in the United States. She was a former national vice president of Nigerian Authors (ANA). She has written other novels and a collection of short stories. My inspiration for *OIL CEMETRY* came from the monumental noise, the endless tears, and the insensitive treatment of the inhabitants of oil producing areas in Nigeria, where the land that produces the wealth of a nation suffers from abject poverty and deprivation in the face of environmental degradation. Publisher's website: <http://sbpra.com/MayIfeomaNwoye>

Conversations with David Foster Wallace Stephen Burn, 2012-03-08 *Conversations with the author of A Supposedly Fun Thing I'll Never Do Again, Brief Interviews with Hideous Men, and Infinite Jest*

The Making of Middlebrow Culture Joan Shelley Rubin,2000-11-09 The proliferation of book clubs, reading groups, outline volumes, and new forms of book reviewing in the first half of the twentieth century influenced the tastes and pastimes of millions of Americans. Joan Rubin here provides the first comprehensive analysis of this phenomenon, the rise of American middlebrow culture, and the values encompassed by it. Rubin centers her discussion on five important expressions of the middlebrow: the founding of the Book-of-the-Month Club; the beginnings of great books programs; the creation of the New York Herald Tribune's book-review section; the popularity of such works as Will Durant's *The Story of Philosophy*; and the emergence of literary radio programs. She also investigates the lives and expectations of the individuals who shaped these middlebrow institutions--such figures as Stuart Pratt Sherman, Irita Van Doren, Henry Seidel Canby, Dorothy Canfield Fisher, John Erskine, William Lyon Phelps, Alexander Woollcott, and Clifton Fadiman. Moreover, as she pursues the significance of these cultural intermediaries who connected elites and the masses by interpreting ideas to the public, Rubin forces a reconsideration of the boundary between high culture and popular sensibility.

American Fiction of the 1990s Jay Prosser,2016-04-01 *American Fiction of the 1990s: Reflections of History and Culture* brings together essays from international experts to examine one of the most vital and energized decades in American literature. This volume reads the rich body of 1990s American fiction in the context of key cultural concerns of the period. The issues that the contributors identify as especially productive include: Immigration and America's geographical borders, particularly those with Latin America Racial tensions, race relations and racial exchanges Historical memory and the recording of history Sex, scandal and the politicization of sexuality Postmodern technologies, terrorism and paranoia *American Fiction of the 1990s* examines texts by established authors such as Don DeLillo, Toni Morrison, Philip Roth and Thomas Pynchon, who write some of their most ambitious work in the period, but also by emergent writers, such as Sherman Alexie, Chang-Rae Lee, E. Annie Proulx, David Foster Wallace, and Jonathan Franzen. Offering new insight into both the literature and the culture of the period, as well as the interaction between the two in a way that furthers the New American Studies, this volume will be essential reading for students and lecturers of American literature and culture and late twentieth-century fiction. Contributors include: Timothy Aubry, Alex Blazer, Kasia Boddy, Stephen J. Burn, Andrew Dix, Brian Jarvis, Suzanne W. Jones, Peter Knight, A. Robert Lee, Stacey Olster, Derek Parker Royal, Krishna Sen, Zoe Trodd, Andrew Warnes and Nahem Yousaf.

Late Postmodernism J. Green,2005-05-12 Does the novel have a future? Questions of this kind, which are as old as the novel itself, acquired a fresh urgency at the end of the twentieth-century with the rise of new media and the relegation of literature to the margins of American culture. As a result, anxieties about readership, cultural authority and literary value have come to preoccupy a second generation of postmodern novelists. Through close analysis of several major novels of the past decade, including works by Don DeLillo, Philip Roth, Kathryn Davis, Jonathan Franzen and Richard Powers, *Late Postmodernism* examines the forces shaping contemporary literature and the remarkable strategies American writers have adopted to make sense of their place in culture.

Dark Deeds Mike Brooks,2017-11-14 In the third book of the "entertaining" (Kirkus Reveiws) Keiko series, Captain Ichabod Drift and his crew find themselves in another mess as a ship-wide vacation leads to their second-in-command taken hostage by the planet's criminal mastermind. After the riotous civil war in *Dark Sky*, the crew of the Keiko decides to go on vacation at an illegal gambling port for a little fun. What they don't realize is that the casinos are run by an ex-client who didn't get his shipment due to the war. The mob boss decides to take Tamara Rouke, the Keiko's second-in-command, and hold her hostage until the crew raises enough money to pay him back for the lost shipment. If they don't pay up in time, Rouke will be killed. Captain Ichabod Drift and his crew agree. But as they find a way to get the funds, one will betray everyone and one will die...

She's a Jolly Good Fellow Sajita Nair,2012-08-07 Second Lieutenants Deepa Shekhar and Anjali Sharma have an important task at hand: convince their male counterparts that they too are assets to the Indian Army - rather than merely those with assets. When the 23-year-olds are

transferred to a remote army unit, several hilarious situations follow, thanks to the stark novelty of a feminine presence in the traditionally male army. However, with each passing day, the differences in their personalities begin to emerge. Deepa is more ‘officer’: she insists on being called ‘Sahab’ and even takes to swearing like the troops. Anju is more ‘lady’: she can’t give up her make-up and Mills & Boon romances. Or resist the charms of a certain dashing young officer, despite her friend’s warnings to stay away. The girls frequently fall out and get back together, but face the same dilemma: is any man worth more than their uniform?

The Anxiety of Obsolescence Kathleen Fitzpatrick, Arthur Andrew Demarest, 2006 Presents an examination of the claim by some writers, such as DeLillo, Pynchon, and Franzen, that the audience for serious literature has dwindled due to television, and posits the question of which cultural or social functions might benefit from such a claim, such as white male hegemony.

In the Shadow of Lust Gary Stark, 2018-03-30 Jacob is the child of an abusive domestic circumstance. Mental, physical, and emotional. Segregated, isolated, and shunned by a judgemental society - a loner, alone, in every sense. His shadow, Lucy, is his only friend. He trusts her with his sanity and soul, but nothing in life is ever free.

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