

## Anything Can Happen Interviews With Contemporary American Novelists

Meditations on network culture, hypertext, the geography of cyberspace, and interactive film Presents a collection of short stories inspired by the change in the political landscape after September, 11, 2001, by such authors as Anne Ursu, Keith Knight, Mark Lee, and Brian Gage Von Do.

Provides a comprehensive reference to the novel in American literature with over 900 entries containing critical analyses and synopses of individual novels, novelist biographies, essays on fiction genres, and more.

Covers more than sixty women who published significant fiction after 1945, with a brief biography, exposition of major works and themes, survey of critical reception, and references to primary and secondary sources for each.

Focusing on works by Norman Mailer, Thomas Pynchon, Joseph McElroy, and Don DeLillo, Joseph Tabbi finds that a simultaneous attraction to and repulsion from technology has produced a powerful new mode of modern writing—the technological sublime.

The essays in this collection address the current preoccupation with neurological conditions and disorders in contemporary literature by British and American writers. The book places these fictional treatments within a broader cultural and historical context, exploring such topics as the two cultures debate, the neurological turn, postmodernism and the post-postmodern, and responses to September 11th. Considering a variety of materials including mainstream

## Online Library Anything Can Happen Interviews With Contemporary American Novelists

literary fiction, the graphic novel, popular fiction, autobiographical writing, film, and television, contributors consider the contemporary dimensions of the interface between the sciences and humanities, developing the debate about the post-postmodern as a new humanism or a return to realism and investigating questions of form and genre, and of literary continuities and discontinuities. Further, the essays discuss contemporary writers' attempts to engage the relation between the individual and the social, looking at the relation between the "syndrome syndrome" (referring to the prevalence in contemporary literature of neurological phenomena evident at the biological level) and existing work in the field of trauma studies (where explanations tend to have taken a psychoanalytical form), allowing for perspectives that question some of the assumptions that have marked both these fields. The current literary preoccupation with neurological conditions presents us with a new and distinctive form of trauma literature, one concerned less with psychoanalysis than with the physical and evolutionary status of human beings.

Examines Sukenick's role in reshaping the American literary tradition.

The A to Z of Postmodernist Literature and Theater examines the different areas of postmodernist literature and theater and the variety of forms that have been produced. It contains a list of acronyms, a chronology, an introductory essay, a bibliography, and several hundred cross-referenced dictionary entries on individual writers, important aesthetic practices, significant texts, and important movements and ideas that have created a variety of literary approaches within the form. By placing these concerns within the historical, philosophical, and cultural contexts of postmodernism, this reference explores the frameworks within which postmodernist literature of the late twentieth and early twenty-first centuries operates.

## Online Library Anything Can Happen Interviews With Contemporary American Novelists

In the closing decade of the twentieth century, Don DeLillo emerged from the privileged status of a writer's writer to become by any measure - productivity, influence, scope, gravitas - the dominant novelist of fin-de-millennium America. Beginning in 1982 with *The Names* and continuing with *White Noise* and *Underworld*, DeLillo defined himself as a provocative, articulate anatomist of American culture. Dewey offers an astute assessment of this daunting yet important writer's four-decade cultural critique. Dewey finds DeLillo's concerns to be organized around three rubrics that mark the writer's own creative evolution: the love of the street, the embrace of the word, and the celebration of the soul. Dewey takes the reader through the novelist's hip avant-garde satires of the mid-1960s, his dense interrogations of the power of language and the spell of narrative in the 1980s and 1990s, and his recent efforts to transcend the immediate. Dewey explores DeLillo's fascination with Eastern philosophies, interest in Native American traditions, passion for jazz, and deep roots in Catholicism.

*Novel Arguments*, first published in 1995, argues that innovative fiction extends our ways of thinking about the world.

"The scope of the work is broad, with European and Latin American influences well represented. Recommended for collections that emphasize fiction of the past two decades." *Library Journal*

A keepsake album for all fans celebrating the centennial of the funny papers. Co-published with the Ohio State University Library & Randolph-Macon College.

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This book is a guide for teachers, student teachers, teacher educators, science education researchers and curriculum developers who wish to get to grips with the vast and complex literature encompassing the history of science, philosophy of science and sociology of science (HPS).

Through a wide-ranging series of essays and relevant readings, *A Companion to Twentieth-Century United States Fiction* presents an overview of American fiction published since the conclusion of the First World War. Features a wide-ranging series of essays by American, British, and European specialists in a variety of literary fields. Written in an approachable and accessible style. Covers both classic literary figures and contemporary novelists. Provides extensive suggestions for further reading at the end of each essay.

A collection of essays by the late Tony Tanner on a wide range of key American authors.

Alan Wilde identifies and defends what he calls "midfiction," which rejects both the extremes of realism and experimental, self-reflexive fiction. He offers as examples the best works of Apple, Berger, Barthelme, Pynchon, and Paley.

*The Trash Phenomenon* looks at how writers of the late twentieth century not only have integrated the events, artifacts, and theories of popular culture into their works but also have used those works as windows into popular culture's role in the process of nation building. Taking her cue from Donald Barthelme's 1967 portrayal of popular culture as

## Online Library Anything Can Happen Interviews With Contemporary American Novelists

"trash" and Don DeLillo's 1997 description of it as a subversive "people's history," Stacey Olster explores how literature recycles American popular culture so as to change the nationalistic imperative behind its inception. The Trash Phenomenon begins with a look at the mass media's role in the United States' emergence as the twentieth century's dominant power. Olster discusses the works of three authors who collectively span the century bounded by the Spanish-American War (1898) and the Persian Gulf War (1991): Gore Vidal's American Chronicle series, John Updike's Rabbit tetralogy, and Larry Beinhart's American Hero. Olster then turns her attention to three non-American writers whose works explore the imperial sway of American popular culture on their nation's value systems: hierarchical class structure in Dennis Potter's England, Peronism in Manuel Puig's Argentina, and Nihonjinron consensus in Haruki Murakami's Japan. Finally, Olster returns to American literature to look at the contemporary media spectacle and the representative figure as potential sources of national consolidation after November 1963. Olster first focuses on autobiographical, historical, and fictional accounts of three spectacles in which the formulae of popular culture are shown to bypass differences of class, gender, and race: the John F. Kennedy assassination, the Scarsdale Diet Doctor murder, and the O. J. Simpson trial. She concludes with some thoughts about the nature of American consolidation after 9/11.

The idea for this study came to me in the course of my reading of innovative US-American! fiction of the last three decades. I observed that much of it is cast in the

## Online Library Anything Can Happen Interviews With Contemporary American Novelists

comic mode - or, more precisely, that there seems to be in contemporary fiction an affinity between 'innovation' and 'the comic' and that this affinity, furthermore, appears to be characteristic of postmodernism. It is obvious, at the same time, that comic has become an elusive and, more often than not, a disputable category. Frederick Karl, in his survey of American Fictions 1940-1980, maintains, for instance, that much comic writing consists in ridicule that lacks deeper intellectual and cultural roots. "Wit and mockery," he notes, "by themselves have little lasting value. Even in the best of such fiction, Gravity's Rainbow, one is made aware of attenuated skits stitched onto previous segments, rather than baked in by a defined point of view." (Karl: 27) Such assessments of course challenge my view that the comic is in significant ways connected with what is innovative in postmodernist US-American fiction. Yet the term comic -or related terms like humour, parody, irony and so forth- is regularly and heavily employed in discussions or reviews of contemporary fiction.

'Postmodernism' and 'feminism' have become familiar terms since the 1960s, developing alongside one another and clearly sharing many strong points of contact. Why then have the critical debates arising out of these movements had so little to say about each other? Patricia Waugh addresses the relationship between feminist and postmodernist writing and theory through the insights of psychoanalysis and in the context of the development of modern fiction in Britain and America. She attempts to uncover the reasons why women writers have been excluded from the considerations

## Online Library Anything Can Happen Interviews With Contemporary American Novelists

of postmodern art. Her route takes her through the theorization of self offered by Freud and Lacan and on to the concept of subjectivity articulated by Kleinian and later object-relations psychoanalysts. She argues that much women's writing has been inappropriately placed and interpreted within a predominantly formalist-orientated aesthetic and a post-Freudian/liberal, individualist conceptualization of subjectivity and artistic expression. This tendency has been intensified in discussions of postmodernism, and a new feminist aesthetic is thus badly needed. In the second part of the book Patricia Waugh analyses the work of six 'traditional' and six 'experimental' writers, challenging the restrictive definitions of 'realist', 'modernist', 'postmodernist' in the light of the theoretical position developed in part one. Authors covered include: Woolf (viewed as a postmodernist 'precursor' rather than a 'high' modernist), Drabble, Tyler, Plath, Brookner, Paley, Lessing, Weldon, Atwood, Walker, Spark, Russ, and Piercy.

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What is postmodern literary subjectivity? How to talk about it without falling in the trap of negative hyper-essentialism or being seduced by exuberant lit speak? One way out of this dilemma, as this book suggests, is via a redefinition of the concept in the context of Emmanuel Levinas and his radical ethics. By defining subjectivity as an ethically charged act of language, Levinas provides a fresh perspective on the often trivialized

## Online Library Anything Can Happen Interviews With Contemporary American Novelists

aspects of postmodern poetics such as referentiality and affect construction strategies. The foregrounding of the ethical dimension of those poetic elements has far-reaching consequences for how we read postmodern texts and understand postmodernism in general. Thus, to prove the benefits of the Levinasian approach, the author applies it to the work of the canonical American postmodernist, Donald Barthelme, and explains the distinctly ethical character of his apparently surfictional experiments.

This systemic study discusses in its historical, cultural and aesthetic context the postmodern American novel between the years of 1960 and 1980. A general overview of the various definitions of postmodernism in philosophy, cultural theory and aesthetics provides the framework for the inquiry into more specific problems, such as: the broadening of aesthetics, the relationship between aesthetics and ethics, the transformation of the artistic tradition, the interdependence between modernism and postmodernism, and the change in the aesthetics of fiction. Other topics addressed here include: situationalism, montage, the ordinary and the fantastic, the subject and the character, the imagination, comic modes, and the future of the postmodern strategies. The authors whose fiction is treated in some detail under the various aspects thematized are John Barth, Donald Barthelme, Richard Brautigan, Robert Coover, Stanley Elkin, Raymond Federman, William Gaddis, John Hawkes, Jerzy Kosinski, Thomas Pynchon, Ishmael Reed, Ronald Sukenick, and Kurt Vonnegut. Davis and Womack investigate the emerging gaps between literary scholarship and the

## Online Library Anything Can Happen Interviews With Contemporary American Novelists

reading experience. The idea of reconciling the void - the locus of our sociocultural disillusionment and despair in an uncertain world - concerns explicit artistic attempts to represent the ways in which human beings seek out meaning, hope and community. In *Fire and Power* William D. Atwill maps the cultural contours of space-age America through readings of some of the era's most popular and influential narratives: Saul Bellow's *Mr. Sammler's Planet*, John Updike's *Rabbit Redux*, Norman Mailer's *Of a Fire on the Moon*, Tom Wolfe's *The Right Stuff*, Thomas Pynchon's *Gravity's Rainbow*, and Don DeLillo's *Ratner's Star*. Together, Atwill demonstrates, these key texts comprise a literary history of the space age, an exploration of the novel's possibilities in uncertain times, and a disturbing critique of postwar society. The massive technological enterprise known as the Manned Space Program was, in Atwill's words, "the historical marker of our age," and in our race to the moon, he says, Bellow, Updike, Mailer, Wolfe, Pynchon, and DeLillo found a trope for the postmodern condition. To these writers, the space program was the most visible and outward sign of a radical shift in the culture that fostered it—a shift from modernism's search for interior, individual unity amidst chaos to the postmodern perception of the individual's fragmentation and uncertain standing in the world.

The only consensus that has been reached on Hosea 1-3 is that it is a notoriously 'problematic' text. Sherwood unpicks this rather vague statement by examining the particular complexities of the text and frictions between the text and reader that conspire to produce such a

## Online Library Anything Can Happen Interviews With Contemporary American Novelists

disorientating effect. Four dimensions of the 'problem' are considered: the conflict between text and reader over the 'improper' relationship between Hosea and Gomer; the bizarre prophetic sign-language that conscripts people into a cosmic charade; the text's propensity to subvert its central theses; and the emergent tensions between the feminist reader and the text. Aiming to bring together literary criticism and biblical scholarship, this book provides lucid introductions to ideological criticism, semiotics, deconstruction and feminist criticism, and looks at the implications of these approaches not only for the book of Hosea but for biblical studies in general.

Case studies looking at how literature crosses national and cultural boundaries.

For the first time in four decades, there exists an authoritative and up-to-date survey of the literature of the United States, from prehistoric cave narratives to the radical movements of the sixties and the experimentation of the eighties. This comprehensive volume—one of the century's most important books in American studies—extensively treats Hawthorne, Melville, Dickinson, Hemingway, and other long-cherished writers, while also giving considerable attention to recently discovered writers such as Kate Chopin and to literary movements and forms of writing not studied amply in the past. Informed by the most current critical and theoretical ideas, it sets forth a generation's interpretation of the rise of American civilization and culture. The Columbia Literary History of the United States contains essays by today's foremost scholars and critics, overseen by a board of distinguished editors headed by Emory Elliott of Princeton University. These contributors reexamine in contemporary terms traditional subjects such as the importance of Puritanism, Romanticism, and frontier humor in American life and writing, but they also fully explore themes and materials that have only begun to

## Online Library Anything Can Happen Interviews With Contemporary American Novelists

receive deserved attention in the last two decades. Among these are the role of women as writers, readers, and literary subjects and the impact of writers from minority groups, both inside and outside the literary establishment.

The term "cyberpunk" entered the literary landscape in 1984 to describe William Gibson's pathbreaking novel *Neuromancer*. Cyberpunks are now among the shock troops of postmodernism, Larry McCaffery argues in *Storming the Reality Studio*, marshalling the resources of a fragmentary culture to create a startling new form. Artificial intelligence, genetic engineering, multinational machinations, frenetic bursts of prose, collisions of style, celebrations of texture: although emerging largely from science fiction, these features of cyberpunk writing are, as this volume makes clear, integrally related to the aims and innovations of the literary avant-garde. By bringing together original fiction by well-known contemporary writers (William Burroughs, Thomas Pynchon, Don DeLillo, Kathy Acker, J. G. Ballard, Samuel R. Delany), critical commentary by some of the major theorists of postmodern art and culture (Jacques Derrida, Fredric Jameson, Timothy Leary, Jean-François Lyotard), and work by major practitioners of cyberpunk (William Gibson, Rudy Rucker, John Shirley, Pat Cadigan, Bruce Sterling), *Storming the Reality Studio* reveals a fascinating ongoing dialog in contemporary culture. What emerges most strikingly from the colloquy is a shared preoccupation with the force of technology in shaping modern life. It is precisely this concern, according to McCaffery, that has put science fiction, typically the province of technological art, at the forefront of creative explorations of our unique age. A rich opportunity for reading across genres, this anthology offers a new perspective on the evolution of postmodern culture and ultimately shows how deeply technological developments have influenced our vision and our

## Online Library Anything Can Happen Interviews With Contemporary American Novelists

art. Selected Fiction contributors: Kathy Acker, J. G. Ballard, William S. Burroughs, Pat Cadigan, Samuel R. Delany, Don DeLillo, William Gibson, Harold Jaffe, Richard Kadrey, Marc Laidlaw, Mark Leyner, Joseph McElroy, Misha, Ted Mooney, Thomas Pynchon, Rudy Rucker, Lucius Shepard, Lewis Shiner, John Shirley, Bruce Sterling, William Vollman Selected Non-Fiction contributors: Jean Baudrillard, Jacques Derrida, Joan Gordon, Veronica Hollinger, Fredric Jameson, Arthur Kroker and David Cook, Timothy Leary, Jean-François Lyotard, Larry McCaffery, Brian McHale, Dave Porush, Bruce Sterling, Darko Suvin, Takayuki Tatsumi Explores the hidden political and ethical dimensions of the work of Samuel Beckett, an author who might otherwise be considered indifferent to such considerations.

Texts act like receptacles for an ever-present remembered past, or what the French philosopher Paul Ricœur calls “the present representation of an absent thing”. They might embody an efficient remedy to forgetting but could also become a vivid testimony for exorcised traumas. This volume focuses on Ricœur’s phenomenology of memory, epistemology of history, and hermeneutics of forgetting. A special emphasis is laid on the dissension between individual and collective institutional memory.

Discusses the social, cultural, intellectual, and aesthetic aspects of American literature One of the few available books of criticism on the topic, this monograph presents the fullest account to date of Don DeLillo's writing, situating his oeuvre within a wider analysis of the condition of contemporary fiction, and dealing with his entire work in relation to contemporary political and economic concerns for the first time. Providing a lucid and nuanced reading of DeLillo's ambivalent engagement with American and European culture, as well as with modernism and postmodernism, and globalization and terrorism, this fascinating volume

## Online Library Anything Can Happen Interviews With Contemporary American Novelists

interrogates the critical and aesthetic capacities of fiction in what is an age of global capitalism and US cultural imperialism.

John Barth represents most completely what has been termed postmodernism, not because his work comprises more postmodernist features than other contemporary writers but because, for Barth, "life" and "art" are two sides of the same coin. In this brief study, first published in 1987, Heide Ziegler examines all Barth's novels. She argues that each pair of novels first "exhausts" and then "replenishes" those literary genres that hinge on a particular world view: the existentialist novel, the Bildungsroman, the Kunstlerroman, or the realistic novel. Through the division of labour between character and author Barth manages to develop a new mode of literary parody which projects itself beyond the mocked literary model and even self-parody into the realm of future fiction. This book is ideal for students of literature and postmodern studies.

Interviews Redefined is practical advice and suggestions for the Civil Services aspirants facing the Personality Test. It is written in a lucid language without getting too much into a theoretical framework. There are innumerable examples all along the book which keep the reader engaged and also helps understand the nuances of the Civil Services Interviews. The synopsis of the actual interviews attended by 61 Civil Servants is the icing on the cake in this book. It is a useful compendium for those youngsters attending interviews for jobs in the banking sector, public sector undertakings, corporate sector and other private sectors.

Develops a rigorous theory of narrative as apost-deconstructive model for interpretation.

A look at the human comedy from a prize-winning writer who is "bright, funny and tells it like it is" (St. Louis Post-Dispatch). In this insightful collection, an accomplished essayist and

## Online Library Anything Can Happen Interviews With Contemporary American Novelists

humorist offers a class in “Tyranny for Beginners;” warns about the snares of dinner parties; explains the mind-set of barbarians; suggests the perfect gift for Mother—a wildebeest—and tells what happens when his dog’s barking drives him to thoughts of murder. Roger Rosenblatt forces us to laugh at the silliness of the world we have created, refocuses our minds on what really matters, and alerts us to the injustice and cruelty that lie just below the skin. A recipient of a Peabody Award, an Emmy, and two Polk Awards, and the author of *Rules for Aging and Making Toast*, he offers an entertaining and enlightening read filled with his “trademark droll wit” (*Tulsa World*). “The best thing about reading an essay by Rosenblatt is that he makes you think.” —*Town & Country*

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