

Postmodern American Fiction A Norton Anthology

One of the nation's most celebrated playwrights turns to fiction in a collection of stories that explores masculinity, from men who find themselves engulfed in violence over an unsettled debt to a writer's confrontation with his Catholic past. Reprint.

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

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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.

Publisher Description

A survey of major poets and movements of American postmodern poetry includes more than four hundred poems by over one hundred poets.

Presents a diverse sample of twentieth-century Latin American poems from eighty-four authors in Spanish, Portuguese, Ladino, Spanglish, and several indigenous languages with English translations on facing pages.

The most-trusted anthology for complete works, balanced selections, and helpful editorial apparatus, The Norton Anthology of American Literature features a cover-to-cover revision. The Ninth Edition introduces new General Editor Robert Levine and three new-generation editors who have reenergized the volume across the centuries. Fresh scholarship, new authors—with an emphasis on contemporary writers—new topical clusters, and a new ebook make the Norton Anthology an even better teaching tool and an unmatched value for students.

Seminar paper from the year 2006 in the subject American Studies - Literature, grade: 1,0, University of Siegen (FB 3 (Literatur-, Sprach- und Medienwissenschaften)), course:

„Postmodern Fiction“, 26 entries in the bibliography, language: English, abstract: With the attention-grabbing novel "American Psycho" Bret Easton Ellis entered quite a dangerous ground. The bizarre mixture of yuppie satire and splatter horror caused reactions of scathing criticism, indignation, yes, even murder threat. As a consequence, the publishing house that

had the first contract with Ellis and was supposed to edit the novel, namely Simon & Schuster, responded to this radical refusal and cancelled the deal already made. This decision, not to publish a book due to the negative responds against it, meant another scandal since it was a sensation in the American publishing business. Anyway, brushing aside all moral standards, Ellis' shocker was published in 1991 by Vintage books, and for a while, the young writer became the "meistgehaßte[...] Autor der Welt" – evidently, because critics considered his narration too pornographic, sexist, anti-women, disgusting, boring and beyond belief. Yet, American Psycho was regarded with interest – probably last but not least because Bret Easton Ellis had been celebrated as a great talent when publishing "Less than Zero". Meanwhile, countless studies with many diverging approaches manifest that American Psycho may not be condemned and dismissed as a pure splatter work glorifying violence. There are works analysing the publication and the reception of the novel as well as the socio-cultural background; other studies focus on content and stylistic device , or on the motif of the serial killer as postmodern anti-hero. Additionally, some special analyses examine the position of the novel within the American history of censorship or even attempt to draw a parallel from Ellis' Bateman to Goethe's Faust. Thus, it is substantiated that the interest in "American Psycho" has spread widely and quickly. And still, 15 years after its publication the ambiguous novel, which was, besides, brought to screen in 2000, offers many subjects of discussion. The aim of this paper is to analyse in what way and to what extent Ellis' work is distinctive for the period of literary postmodernism. Definitively, there are several innovative and scandalous stratagies applied in "American Psycho", but are these devices really symptomatic for a postmodern perception? To answer a question like that, first of all, an essential condition is of course a

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definition of postmodern terms. [...]

A comprehensive collection of poems by America's greatest contemporary poets features works by such authors as Robert Lowell, Elizabeth Bishop, and Rita Dove.

The visionary author's masterpiece pulls us—along with her Black female hero—through time to face the horrors of slavery and explore the impacts of racism, sexism, and white supremacy then and now. Dana, a modern black woman, is celebrating her twenty-sixth birthday with her new husband when she is snatched abruptly from her home in California and transported to the antebellum South. Rufus, the white son of a plantation owner, is drowning, and Dana has been summoned to save him. Dana is drawn back repeatedly through time to the slave quarters, and each time the stay grows longer, more arduous, and more dangerous until it is uncertain whether or not Dana's life will end, long before it has a chance to begin.

Parks' latest and most controversial work.

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.

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A Study Guide for "Postmodernism," excerpted from Gale's acclaimed Literary Movements for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Literary Movements for Students for all of your research needs.

Postmodern American Fiction A Norton Anthology W. W. Norton

This book is about the contemporary city and those who live in it. It is thus also about the urban world of the era (extending roughly from the 1960s to the present) that we see as postmodern, and specifically about how the postmodern city is changing under the impact of globalization and new information and communication technologies. In particular, Geyh explores how the urban spaces of postmodernity (parks, plazas, streets, sidewalks) and postmodern urban subjectivities and communities respond to and create each other – how they become mutually constructing. While there is much in this book about what makes a city "postmodern," its primary focus is on how the postmodern city is experienced by its inhabitants, and in this respect the book is also a study of everyday life in the postmodern era. As such, it deals not only with the ways in which the postmodern city has developed out of economic, technological, political, and cultural structures that are different from those of the modern city, but also with how the postmodern city changes our ways of knowing and experiencing the world and ourselves as postmodern urban subjects, as citizens of postmodernity.

This Introduction surveys the full spectrum of postmodern culture, from architecture and visual art to fiction, poetry, and drama.

'Postmodernism in Pieces' performs a postmortem on what is perhaps the most contested paradigm in literary studies, breaking postmodernism down into its most fundamental orthodoxies and reassembling it piece by piece in light of recent theoretical developments in actor-network-theory, object-oriented philosophy, new materialism, and posthumanism.

"Winner of Chile's Literary Critics' Award for Best Novel" Hailed as a great Latin American literary event, this stylistically innovative, elliptically told tale of a young man and his love who mysteriously disappears is, as the narrator tells us, "a simple story that becomes complicated." Through both the distance and closeness of these young lovers, Alejandro Zambra brilliantly explores the relationship between art, love, and life. *Bonsai* is accessible yet profound—as one critic in Chile's Capital newspaper put it, "Brief as a sigh and forceful as a blow."

What happens within us when we read a novel? And how does a novel create its unique effects, so distinct from those of a painting, a film, or a poem? In this fascinating set of essays, based on the talks he delivered at Harvard University as part of the distinguished Norton Lecture series, Pamuk presents a masterful theory of the novel. Drawing on Friedrich Schiller's famous distinction between 'naïve' writers—those who write spontaneously—and 'sentimental' writers—those who are reflective and aware—Pamuk reveals two unique ways of processing and composing the written word. He takes us through his own literary journey and

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looks at the works of writers such as Tolstoy, Dostoevsky, Stendhal, Flaubert, Proust, Mann, and Naipaul to describe the singular experience of reading. Unique, nuanced, and passionate, this book will be beloved by readers and writers alike.

Collects works by sixty-eight authors, including William S. Burroughs, Kurt Vonnegut, Art Spiegelman, Lynda Barry, Bobbie Ann Mason, and Douglas Coupland

This new and revised edition provides 14 chapters introducing new modes of 'hybrid' criticism which have emerged in the twenty-first century.

This second edition of Historical Dictionary of Postmodernist Literature and Theater contains a chronology, an introduction, and a bibliography. The dictionary section has over 400 cross-referenced entries on postmodernist writers, the important postmodernist aesthetic practices. This book includes contributions by African, East and West European, Asian and North American scholars which deal with and compare ideological and non-ideological approaches to the analysis of literary, artistic as well as popular works (popular music) mostly by American authors. Most of the essays deal with a way various aspects of American identity are depicted, represented, treated, ideologized and aestheticized in different literary genres, forms of art and media. The contributions offer multidisciplinary, cross-cultural and comparative perspectives and represent a diversity of scholarly voices ranging from the general discussion on the relationship between ideology and art (Anton Pokriv?ák), ideology and multiculturalism (Cristina Garrigós). They also give the analysis of poetry (Pokriv?ák, Obododima Oha), postmodern fiction (Pi-Hua Ni, Cristina Garrigós), drama (Zoe Detsi-Diamanti, Csaba Csapó) as well as the comparative analysis of the depiction of the identity of North American Indians in such different media as literature and film (Michal Peprník). In addition to this, the book

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includes the analysis of Black rap music (Wojciech Kallas).

What is race and why does it matter? Why does the presence of Others make us so afraid? America's foremost novelist reflects on themes that preoccupy her work and dominate politics: race, fear, borders, mass movement of peoples, desire for belonging. Ta-Nehisi Coates provides a foreword to Toni Morrison's most personal work of nonfiction to date.

Postmodernism and Race explores the question of how dramatic shifts in conceptions of race in the late twentieth and early twenty-first centuries have been addressed by writers at the cutting edge of equally dramatic transformations of literary form. An opening section engages with the broad question of how the geographical and political positioning of experimental writing informs its contribution to racial discourses, while later segments focus on central critical domains within this field: race and performativity, race and the contemporary nation, and postracial futures. With essays on a wide range of contemporary writers, including Bernadine Evaristo, Alasdair Gray, Jhumpa Lahiri, Andrea Levy, and Don DeLillo, this volume makes an important contribution to our understanding of the politics and aesthetics of contemporary writing.

Demonstrates how postmodernism has affected stylistic and thematic characteristics of the short story genre.

First published in 1988. Routledge is an imprint of Taylor & Francis, an informa company.

This book is a guide to scholarly research in the field of American postmodern literature, defined as the period between 1950 and 1990 and provide advanced undergraduate students, graduate students, and scholars of literature with a comprehensive view of the print and online resources available in literature and related subject areas

"I don't want you to rehabilitate me," Philip Roth said to his only authorized biographer, Blake Bailey. "Just make me interesting." Granted complete independence and access, Bailey spent almost ten years poring over Roth's personal archive, interviewing his friends, lovers, and colleagues, and listening to Roth's own breathtakingly candid confessions. Cynthia Ozick, in her front-page rave for the *New York Times Book Review*, described Bailey's monumental biography as "a narrative masterwork ... As in a novel, what is seen at first to be casual chance is revealed at last to be a steady and powerfully demanding drive. ... under Bailey's strong light what remains on the page is one writer's life as it was lived, and?almost?as it was felt." Though Roth is generally considered an autobiographical novelist—his alter-egos include not only the Roth-like writer Nathan Zuckerman, but also a recurring character named Philip Roth—relatively little is known about the actual life on which so vast an oeuvre was supposedly based. Bailey reveals a man who, by design, led a highly compartmentalized life: a tireless champion of dissident writers behind the Iron Curtain on the one hand, Roth was also the Mickey Sabbath-like roué who pursued scandalous love affairs and aspired "[t]o affront and affront and affront till there was no one on earth unaffronted"—the man who was pilloried by his second wife, the actress Claire Bloom, in her 1996 memoir, *Leaving a Doll's House*. Towering above it all was Roth's achievement: thirty-one books that give us "the truest picture we have of the way we live now," as the poet Mark Strand put it in his remarks for Roth's Gold Medal at the 2001 American Academy of Arts and Letters ceremonial. Tracing Roth's path from realism to farce to metafiction to the tragic masterpieces of the American Trilogy, Bailey explores Roth's engagement with nearly every aspect of postwar American culture. The keys to a historic trap are discovered in a cache of forgeries and crumbling film stock.

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From the concert stage to the dressing room, from the recording studio to the digital realm, SPIN surveys the modern musical landscape and the culture around it with authoritative reporting, provocative interviews, and a discerning critical ear. With dynamic photography, bold graphic design, and informed irreverence, the pages of SPIN pulsate with the energy of today's most innovative sounds. Whether covering what's new or what's next, SPIN is your monthly VIP pass to all that rocks.

Covers American literature during the postwar period.

Drawing upon recent research, Shaw traces the pattern from Romanticism to the Boom and beyond and shows how presumptions about narrative and reality have undergone radical alterations.

Naked Lunch was banned, castigated, and recognized as a work of genius on its first publication in 1959, and fifty years later it has lost nothing of its power to astonish, shock, and inspire. A lacerating satire, an exorcism of demons, a grotesque cabinet of horrors, it is the Black Book of the Beat Generation, the forerunner of the psychedelic counterculture, and a progenitor of postmodernism and the digital age. A work of excoriating laughter, linguistic derangement, and transcendent beauty, it remains both influential and inimitable. This is the first book devoted in its entirety to William Burroughs' masterpiece, bringing together an international array of scholars, artists, musicians, and academics from many fields to explore the origins, writing, reception, and complex meanings of Naked

Lunch. Tracking the legendary book from Texas and Mexico to New York, Tangier, and Paris, *Naked Lunch@50* significantly advances our understanding and appreciation of this most elusive and uncanny of texts. Contributors: Contributors: Keith Albarn Eric Andersen Gail-Nina Anderson Théophile Aries Jed Birmingham Shaun de Waal Richard Doyle Loren Glass Oliver Harris Kurt Hemmer Allen Hibbard Rob Holton Andrew Hussey Rob Johnson Jean-Jacques Lebel Ian MacFadyen Polina Mackay Jonas Mekas Barry Miles R. B. Morris Timothy S. Murphy Jurgen Ploog Davis Schneiderman Jennie Skerl DJ Spooky Philip Taaffe

This Companion is an authoritative, comprehensive, and accessible guide to the key works, genres, and movements of postmodern American fiction.

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.

Uses examples from Homer's *Odyssey* to contemporary urban America's slam poetry to explore the cultural contexts of this verbal artform, discussing the structure, principles, and social applications of the oral poem.

Widely acknowledged as a contemporary classic that has introduced thousands of readers to American literature, *From Puritanism to Postmodernism: A History of American Literature* brilliantly charts the fascinating story of American literature from the Puritan legacy to the advent of postmodernism. From realism and romanticism to modernism and postmodernism it examines and reflects on the work of a rich panoply of writers, including Poe, Melville, Fitzgerald, Pound, Wallace Stevens, Gwendolyn Brooks and Thomas Pynchon. Characterised throughout by a vibrant and engaging style it is a superb introduction to American literature, placing it thoughtfully in its rich social, ideological and historical context. A tour de force of both literary and historical writing, this Routledge Classics edition includes a new preface by co-author Richard Ruland, a new foreword by Linda Wagner-Martin and a fascinating interview with Richard Ruland, in which he reflects on the nature of American fiction and his collaboration with Malclolm Bradbury. It is published here for the first time.

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