

## Postmodern Postwar And After Rethinking American

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American Graphic Cambridge University 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.

**How to Read a Moment** Oxford University Press

Explores a wide range of affects, affect theory, and literature to consolidate a fresh understanding of literary affect.

The Planetary Clock Routledge

Since the late 1990s a new language has emerged in film scholarship and criticism in response to the popularity of American directors such as Wes Anderson, Charlie Kaufman, and David O. Russell. Increasingly, adjectives like 'quirky', 'cute', and 'smart' are used to describe these American films, with a focus on their ironic (and sometimes deliberately comical) stories, character situations and tones. Kim Wilkins argues that, beyond the seemingly superficial descriptions, 'American eccentric cinema' presents a formal and thematic eccentricity that is distinct to the American context. She distinguishes these films from mainstream Hollywood cinema as they exhibit irregularities in characterization, tone, and setting, and deviate from established generic conventions. Each chapter builds a case for this position through detailed film analyses and comparisons to earlier American traditions, such as the New Hollywood cinema of the 1960s and 1970s. American Eccentric Cinema promises to challenge the notion of irony in American contemporary cinema, and questions the relationship of irony to a complex national and individual identity.

*Postmodern/Postwar and After* Oxford University Press

*Art Essays* is a passionate collection of the best essays on the visual arts written by contemporary novelists. With an introduction by literary critic and editor Alexandra Kingston-Reese, *Art Essays* is an enthralling vision of a new wave of literary

essays shaping contemporary culture.

Neocolonial Fictions of the Global Cold War University of Iowa Press

This book explores the complex interrelationship between fact and fiction in narratives of the twenty-first century. Current cultural theory observes a cultural shift away from postmodernism to new forms of expression. Rather than a radical break from the postmodern, however, postmodernist techniques are repurposed to express a new sincerity, a purposeful self-reflexivity, a contemporary sense of togetherness and an associated commitment to reality. In what the editors consider to be one manifestation of this general tendency, this book explores the ways in which contemporary texts across different media play with the boundary between fact and fiction.

This includes the examination of novels, autobiography, autofiction, film, television, mockumentary, digital fiction, advertising campaigns and media hoaxes. The chapters engage with theories of what comes after postmodernism and analyse the narratological, stylistic and/or semiotic devices on which such texts rely. The chapters in this book were originally published as a special issue of the *European Journal of English Studies*.

The Routledge Companion to Twenty-First Century Literary Fiction University of Iowa Press

Apocalypse shapes the experience of millions of Americans. Not because they face imminent cataclysm, however true this is, but because apocalypse is a story they tell themselves. It offers a way out of an otherwise irredeemably unjust world. Adherence to it obscures that it is a story, rather than a description of reality. And it is old. Since its origins among Jewish writers in the first centuries BCE, apocalypse has recurred as a tempting and available form through which to express a sense of hopelessness. Why has it appeared with such force in the US now? What does it mean? This book argues that to find the meaning of our apocalyptic times we need to look at the economics of the last five decades, from the end of the postwar boom. After historian Robert Brenner, this volume calls this period the long downturn. Though it might seem abstract, the economics of the long downturn worked its way into the most intimate experiences of everyday life, including the fear that there would be no tomorrow, and this fear takes the form of 'neoliberal apocalypse'. The varieties of neoliberal apocalypse—horror at the nation's commitment to a racist, exclusionary economic system; resentment about threats to white supremacy; apprehension that the nation has unleashed a violence that will consume it; claustrophobia within the limited scripts of neoliberalism; suffocation under the weight of debt—together form the discordant chord

that hums under American life in the twenty-first century. For many of us, for different reasons, it feels like the end is coming soon and this book explores how we came to this, and what it has meant for literature.

It's Just the Normal Noises Northwestern University Press

The Handbook of Anglophone World Literatures is the first globally comprehensive attempt to chart the rich field of world literatures in English. Part I navigates different usages of the term 'world literature' from an historical point of view. Part II discusses a range of theoretical and methodological approaches to world literature. This is also where the handbook's conceptualisation of 'Anglophone world literatures' – in the plural – is developed and interrogated in juxtaposition with proximate fields of inquiry such as postcolonialism, translation studies, memory studies and environmental humanities. Part III charts sociological approaches to Anglophone world literatures, considering their commodification, distribution, translation and canonisation on the international book market. Part IV, finally, is dedicated to the geographies of Anglophone world literatures and provides sample interpretations of literary texts written in English. American Literature and the Long Downturn Springer Postmodern Time and Space in Fiction and Theory seeks to place the contemporary transformation of notions of space and time, often attributed to the technologies we use, in the context of the ongoing transformations of modernity. Bringing together examples of modern and contemporary fiction (from Defoe to DeLillo, Frankenstein to Finnegans Wake) and theoretical discussions of the modern and the post-modern, the author explores the legacy of modern transformations of space and time under five headings: "The Space of Nature"; "The Space of the City"; "Postmodern or Most Modern Time"; "The Time and Space of the Work of Art in the Age of Digital Reproduction"; and "Travel: from Modernity to...?". These five essays re-examine the meanings of modernity and its aftermath in relation to the spaces and times of the natural, the urban and the media environment.

Fact and Fiction in Contemporary Narratives University of Iowa Press Uses the idea of embodiment to reconceptualize postwar literary history and recognize the political significance of literary modernism after 1945. Post-Theories in Literary and Cultural Studies Routledge

A compelling, comprehensive, and substantive introduction to the work of David Foster Wallace.

Narratives at the Beginning of the 3rd Millennium Rowman & Littlefield

The American short story has always been characterized by exciting aesthetic

innovations and an immense range of topics. This handbook offers students and researchers a comprehensive introduction to the multifaceted genre with a special focus on recent developments due to the rise of new media. Part I provides systematic overviews of significant contexts ranging from historical-political backgrounds, short story theories developed by writers, print and digital culture, to current theoretical approaches and canon formation. Part II consists of 35 paired readings of representative short stories by eminent authors, charting major steps in the evolution of the American short story from its beginnings as an art form in the early nineteenth century up to the digital age. The handbook examines historically, methodologically, and theoretically the coming together of the enduring narrative practice of compression and concision in American literature. It offers fresh and original readings relevant to studying the American short story and shows how the genre performs American culture.

The Bloomsbury Handbook to Cold War Literary Cultures

Routledge

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

Contemporary Revolutions University of Pennsylvania Press

This timely volume explores the signal contribution George Saunders has made to the development of the short story form in books ranging from *CivilWarLand in Bad Decline* (1996) to *Tenth of December* (2013). The book brings together a team of scholars from around the world to explore topics ranging from Saunders' treatment of work and religion to biopolitics and the limits of the short story form. It also includes an interview with Saunders specially conducted for the volume, and a preliminary bibliography of his published works and critical responses to an expanding and always exciting creative oeuvre. Coinciding with the release of the Saunders' first novel, *Lincoln in the Bardo* (2017), *George Saunders: Critical Essays* is the first book-length consideration of a major contemporary author's work. It is essential reading for anyone interested in twenty-first century fiction.

Liberalism and American Literature in the Clinton Era University of Iowa Press

Argues that a new, post-postmodern aesthetic emerges in the 1990s as American writers grapple with the triumph of free-market politics.

Art Essays University of Iowa Press

Bringing together noted scholars in the fields of literary, cultural, gender, and race studies, this edited volume challenges us to reconsider our understanding of the Cold War, revealing it to be a global phenomenon rather than just a binary conflict between U.S. and Soviet forces. Shining a spotlight on writers from the war's numerous fronts and applying lenses of race, gender, and decolonization, the essayists present several new angles from which to view the tense global showdown that lasted roughly a half-century. Ultimately, they

reframe the Cold War not merely as a divide between the Soviet Union and the United States, but between nations rich and poor, and mostly white and mostly not. By emphasizing the global dimensions of the Cold War, this innovative collection reveals emergent forms of post-WWII empire that continue to shape our world today, thereby raising the question of whether the Cold War has ever fully ended.

Visible Dissent University of Iowa Press

Ranging over various aesthetic forms (literature, film, music) in the period since 1960, this volume brings an antipodean perspective into conversation with the art and culture of the Northern Hemisphere, to reformulate postmodernism as a properly global phenomenon.

Postmodern/Postwar and After Cambridge University Press

Reading lists, course syllabi, and prizes include the phrase '21st-century American literature,' but no critical consensus exists regarding when the period began, which works typify it, how to conceptualize its aesthetic priorities, and where its geographical boundaries lie. Considerable criticism has been published on this extraordinary era, but little programmatic analysis has assessed comprehensively the literary and critical/theoretical output to help readers navigate the labyrinth of critical pathways. In addition to ensuring broad coverage of many essential texts, *The Cambridge Companion to 21st Century American Fiction* offers state-of-the-field analyses of contemporary narrative studies that set the terms of current and future research and teaching. Individual chapters illuminate critical engagements with emergent genres and concepts, including flash fiction, speculative fiction, digital fiction, alternative temporalities, Afro-futurism, ecocriticism, transgender/queer studies, anti-carceral fiction, precarity, and post-9/11 fiction.

George Saunders Cambridge University Press

This book provides a new map of American literature in the global era, analyzing the multiple meanings of transnationalism.

Queer Experimental Literature Cambridge University Press

Consolation has always played an uncomfortable part in the literary history of loss. But in recent decades its affective meanings and ethical implications have been recast by narratives that appear at first sight to foil solace altogether. Illuminating this striking archive, *Discrepant Solace* considers writers who engage with consolation not as an aesthetic salve but as an enduring problematic, one that unravels at the centre of emotionally challenging works of late twentieth- and twenty-first-century fiction and life-writing. The book understands solace as a generative yet conflicted aspect of style, where microelements of diction, rhythm, and syntax capture consolation's alternating desirability and contestation. With a wide-angle lens on the contemporary scene, David James examines writers who are rarely considered in conversation, including Sonali Deraniyagala, Colson Whitehead, Cormac McCarthy,

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W.G. Sebald, Doris Lessing, Joan Didion, J. M. Coetzee, Marilynne Robinson, Julian Barnes, Helen Macdonald, Ian McEwan, Colm Tóibín, Kazuo Ishiguro, Denise Riley, and David Grossman. These figures overturn critical suppositions about consolation's kinship with ideological complaisance, superficial mitigation, or dubious distraction, producing unsettling perceptions of solace that shape the formal and political contours of their writing. Through intimate readings of novels and memoirs that explore seemingly indescribable experiences of grief, trauma, remorse, and dread, James demonstrates how they turn consolation into a condition of expressional possibility without ever promising us relief. He also supplies vital traction to current conversations about the stakes of thinking with contemporary writing to scrutinize affirmative structures of feeling, revealing unexpected common ground between the operations of literary consolation and the urgencies of cultural critique. *Discrepant Solace* makes the close reading of emotion crucial to understanding the work literature does in our precarious present.

Contemporary Feminist Life-Writing Bloomsbury Publishing USA

Adopting a unique historical approach to its subject and with a particular focus on the institutions involved in the creation, dissemination, and reception of literature, this handbook surveys the way in which the Cold War shaped literature and literary production, and how literature affected the course of the Cold War. To do so, in addition to more 'traditional' sources it uses institutions like MFA programs, university literature departments, book-review sections of newspapers, publishing houses, non-governmental cultural agencies, libraries, and literary magazines as a way to understand works of the period differently. Broad in both their geographical range and the range of writers they cover, the book's essays examine works of mainstream American literary fiction from writers such as Roth, Updike and Faulkner, as well as moving beyond the U.S. and the U.K. to detail how writers and readers from countries including, but not limited to, Taiwan, Japan, Uganda, South Africa, India, Cuba, the USSR, and the Czech Republic engaged with and contributed to Anglo-American literary texts and institutions.