A New Literary History Of America Greil Marcus

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.
In a collection of essays on key events, works, themes, and other aspects of German literary history, the entries focus on particular literary works, events in the life of the authors, historical moments, pieces of music, technological innovations, and theatrical and cinematic premiers.
For more than a decade Nina Baym has pioneered in the reexamination of American literature. She has led the way in questioning assumptions about American literary history, in critiquing the standard canon of works we read and teach, and in rediscovering lost texts by American women writers. Feminism and American Literary History collects fourteen of her most important essays published since 1980, which, combining feminist perspectives with original archival research, significantly revise standard American literary history. In Part I, "Rewriting Old American Literary History," the focus is on male writers. Essays range from close readings of individual works to ambitious critiques of the main paradigms by which scholars have conventionally linked disparate texts and authors in a narrative of nationalist literary history: the self-in-the-wilderness myth, the romance-novel distinction, the myth of New England origins. Part II, "Writing New American Literary History," studies examples of women's writing from the Revolution through the Civil War. Stressing much overtly public and political writing that has been overlooked even by feminist scholars, noting public and political themes in supposedly domestic works, the essays substantially modify and historicize the paradigm by which premodern American women's writing is currently understood. The contentious and influential essays in Part III, "Two Feminist Polemics," address feminist literary theory and pedagogy, advocating a pluralist practice as the basis for scholarship, criticism, and humane feminism. No one interested in American literature or in women's writing can afford to ignore Baym's revisionist work. Humorous and gracefully written, this book is enjoyable and indispensable.
This collection is the first volume in English to examine the entire span of modern Taiwanese literature, from the first decades of the twentieth century to the present.
New Directions in Literary History
The Literary History of a State of Mind
Hope: A Literary History
125 Years of Literary History
New Historicism and Contemporary Criticism
Theoretical Issues in Literary History

First published in 1974, New Directions in Literary History is a comprehensive attempt to present approaches to literary studies that have developed from phenomenology, stylistics and linguistics, Marxist reconsiderations of literature, interdisciplinary studies and analysis of reader response. Written by an international group of scholars, the essays are taken from the pages of New Literary History. They range from the Middle Ages to contemporary literature. European and American literary critics are here represented, together with an art critic, a philosopher and a novelist. Their essays deal with crucial problems in the study of literature: the relationship of the contemporary critic to works of the past; the place of method in literary study; how reading takes place; the role of the reader in different literary periods in providing a guide to interpretation; the language of literature and its relation to natural or ordinary language; the origin and decline of literary forms; and what constitutes literature, especially in the relation between fictional character and autobiography. Although the essays are essentially concerned with theoretical issues, they also examine the practical applications to literature. Students of English literature and literary theory will find this book particularly interesting.
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 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.
A New Literary History of America contains essays on topics from the first conception of a New World in the sixteenth century to the latest re-envisioning of that world in cartoons, television, science fiction, and hip hop. Literature, music, film, art, history, science, philosophy, political rhetoriccultural creations of every kind appear in relation to each other, and to the time and place that give them shape.
The author of Cities of the World offers a first broad survey to range over the whole history of travel writing, highlighting more than 100 texts from the ancient world to the present.
A New Literary History of Mexican America
The Humanities in a Disenchanted Age
Latour and the Humanities
Taste
The Columbia Literary History of the United States
Track Changes

Mediterranean Slavery and World Literature is a collection of selected essays about the transformations of captivity experiences in major early modern texts of world literature and popular media, including works by Cervantes, de Vega, Defoe, Rousseau, and Mozart. Where most studies of Mediterranean slavery, until now, have been limited to historical and autobiographical accounts, this volume looks specifically at literary adaptations from a multicultural perspective.
A Short Literary History of the United States offers an introduction to American Literature for students who want to acquaint themselves with the most important periods, authors, and works of American literary history. Comprehensive yet concise, it provides an essential overview of the different currents in American literature in an accessible, engaging style. This book features: the pre-colonial era to the present, including new media formats the evolution of literary traditions, themes, and aesthetics readings of individual texts, contextualized within American cultural history literary theory in the United States a core reading list extended glossary and study aid. This book is ideal as a companion to courses in American Literature and American Studies, or as a study aid for exams.
The humanities, considered by many as irrelevant for modern careers and hopelessly devoid of funding, seem to be in a perpetual state of crisis, at the mercy of modernizing and technological forces that are driving universities towards academic pursuits that pull in grant money and direct students to lucrative careers. But as Paul Reitter and Chad Wellmon show, this crisis isn't new—in fact, it's as old as the humanities themselves. Today's humanities scholars experience and react to basic pressures in ways that are strikingly similar to their nineteenth-century German counterparts. The humanities came into their own as sc unique resource for resolving crises of meaning and value that threatened other cultural or social goods. The self-understanding of the modern humanities didn't merely take shape in response to a perceived crisis; it also made crisis a core part of its project. Through this critical, historical perspective, Permanent Crisis can take scholars and anyone who cares about the humanities beyond the usual scolding, exhorting, and hand-wringing into clearer, more effective thinking about the fate of the humanities. Building on ideas from Max Weber and Friedrich Nietzsche to Helen Small and Danielle Allen, Reitter and Wellmon dig i humanities as a way to find meaning and coherence in the world. ,
Recasting French literary history in terms of the cultures and peoples that interacted within and outside of France's national boundaries, this volume offers a new way of looking at the history of a national literature, along with a truly global and contemporary understanding of language, literature, and culture. The relationship between France's national territory and other regions of the world where French is spoken and written (most of them former colonies) has long been central to discussions of "Francophonie." Boldly expanding such discussions to the whole range of French literature, the essays in this volume explore space multiplicities from the Middle Ages to today. They rethink literary history not in terms of national boundaries, as traditional literary histories have done, but in terms of a global paradigm that emphasizes border crossings and encounters with "others." Contributors offer new ways of reading canonical texts and considering other texts that are not part of the traditional canon. By emphasizing diverse conceptions of language, text, space, and nation, these essays establish a model approach that remains sensitive to the specificities of time and place and to the theoretical concerns informing the study of national literatures in the t
Kindred
When We Arrive
Boredom
Towards a New Literary History
A New Literary History of America
Chicago

A seemingly ordinary village participates in a yearly lottery to determine a sacrificial victim.
This groundbreaking collection provokes a major reassessment of the significance of tragedy and the tragic in late modernity. A distinguished group of scholars and theorists extends the discussion of tragedy beyond its usual parameters to include film, popular culture, and contemporary politics. Seven new essays—as well as eight essays originally published in a New Literary History special issue on tragedy—address important, previously neglected areas of tragedy and postcolonial criticism. The new material explores the tragic dimensions of popular culture, the relationship between tragedy and pity, and feminism's avoidance of the tragic, and includes an incisive history of tragic theory. Classic and cutting-edge, this collection offers a provocative, accessible, and comprehensive treatment of tragedy and tragic theory. Contributors: Elisabeth Bronfen, University of Zurich; Stanley Corngold, Princeton University; Simon Critchley, University of Essex; Joshua Foa Dienstag, University of California, Los Angeles; Wai Chee Dimock, Yale University; Page duBois, University of California, San Diego; Terry Eagleton, University of Manchester; Rita Felski, University of Virginia; Simon Goldhill, Cambridge University; Heather K. Love, University of Pennsylvania; Michel Maffesoli, University of Paris (V); Martha C. Nussbaum, University of Chicago; Timothy J. Reiss, New York University; Kathleen M. Sands, University of Massachusetts, Boston; David Scott, Columbia University; George Steiner, University of Geneva; Olga Taxidou, University of Edinburgh
Contributors: David J. Alworth, Anders Blok, Claudia Breger, Dipesh Chakrabarty, Yves Citton, Steven Connor, Gerard de Vries, Simon During, Rita Felski, Francis Halsall, Graham Harman, Antoine Hennion, Casper Bruun Jensen, Bruno Latour, Heather Love, Patrice Maniglier, Stephen Muecke, Barbara Herrnstein Smith, Nigel Thrift, Michael Witmore
Chicago occupies a central position in both the geography and literary history of the United States. From its founding in 1833 through to its modern incarnation, the city has served as both a thoroughfare for the nation's goods and a crossroads for its cultural energies. The idea of Chicago as a crossroads of modern America is what guides this literary history, which traces how writers have responded to a rapidly changing urban environment and labored to make sense of its place in - and implications for - the larger whole. In writing that engages with the world's first skyscrapers and elevated railroads, extreme economic and racial inequality, a growing middle class, ethnic and multiethnic neighborhoods, the Great Migration of African Americans, and the city's contemporary incarnation as a cosmopolitan urban center, Chicago has been home to a diverse literature that has both captured and guided the themes of modern America.
Rethinking Tragedy
French Global
Marxism and Literary History
The Book Review Digest
New Literary Histories
Writing Taiwan

Why is histricism a problem? Why do we need a new historicism? This text considers these questions and aims to show that the problem of historicism, and new historicism, is more than just a problem of knowledge-validity and that new historicism is not so much an answer to the difficulties of history writing but the opening of new questions.
Exiled to the margins of society and surviving by his wits in the course of his wanderings, the picaro marks a sharp contrast to the high-born characters on whom previous Spanish literature had focused. In this illuminating book, Peter N. Dunn offers a fresh view of the gamut of sixteenth- and seventeenth-century Spanish picaresque fiction.
Frow's book is a novel contribution to Marxist literary theory, proposing a reconciliation of formalism and historicism in order to establish the basis for a new literary history. Through a critique of his forerunners in Marxist theory, Frow seeks to define the strengths and the limitations of this tradition and then to extend its possibilities in a radical reworking of the concept of discourse.
English Translation and Classical Reception is the first genuine cross-disciplinary study bringing English literary history to bear on questions about the reception of classical literary texts, and vice versa. The text draws on the author's exhaustive knowledge of the subject from the early Renaissance to the present. The first book-length study of English translation as a topic in classical reception Draws on the author's exhaustive knowledge of English literary translation from the early Renaissance to the present Argues for a remapping of English literary history which would take proper account of the currently neglected history of classical translation, from Chaucer to the present Offers a widely ranging chronological analysis of English translation from ancient literatures Previously little-known, unknown, and sometimes suppressed translated texts are recovered from manuscripts and explored in terms of their implications for English literary history and for the interpretation of classical literature
A Short Literary History of the United States
The Penguin New Literary History of Australia
Transformations of a Genre
The New York Times Book Review
Spanish Picaresque Fiction

Chapter on Aboriginal literature.
What such a move meant, in society as well as literature, becomes clear in the astonishing range of fiction, poetry, conduct books, letters, and historical and sociological documents Spacks surveys. Here we see how the idea of boredom - as a point of reference or focus of opposition, as a means of characterization, repudiation, or definition, as social indictment or personal grievance - condenses a wide range of crucial meanings and attitudes. From the gendering of boredom (how women's lives came to embody both the threat of boredom and its overthrow) to canon issues (how "boring" becomes "interesting" with a sympathetic reader), the implications of the subject steadily enlarge.
Literary history, the dominant form of literary scholarship throughout the nineteenth century, is currently recapturing the imaginations of a new generation of scholars eager to focus on the context of literature after a half-century or more of "close" readings of isolated texts. This book represents current thinking on some of the theoretical issues and dilemmas in the conception and writing of literary history, expressed by a group of scholars from North America, Europe, and Australia. They consider afresh a broad range of topics: the role of literary history in "new" societies, the problem of finding a starting point for literary history, the problem of literary classification, problems of ideology, of institutional mediation, periodization, and the attack on literary history.
This splendid introduction to French literature from 842 A.D. to the present decade is the most imaginative single-volume guide to the French literary tradition available in English. Conceived for the general reader, this volume presents French literature not as a simple inventory of authors or titles, but rather as a historical and cultural field viewed from a wide array of contemporary critical perspectives. The book consists of 164 essays by American and European scholars, and covers the history of French literature from 842 to 1989.
Travel
A Literary History
Digital Collections and the Future of Literary History
Literary History of England
New Orleans
A World of Fiction

Just as a traveler crossing a continent won't sense the curvature of the earth, one lifetime of reading can't grasp the largest patterns organizing literary history. This is the guiding premise behind Distant Horizons, which uses the scope of data newly available to us through digital libraries to tackle previously elusive questions about literature. Ted Underwood shows how digital archives and statistical tools, rather than reducing words to numbers (as is often feared), can deepen our understanding of issues that have always been central to humanistic inquiry. Without denying the usefulness of time-honored approaches like close reading, narratology, or genre studies, Underwood argues that we also need to read the larger arcs of literary change that have remained hidden from us by their sheer scale. Using both close and distant reading to trace the differentiation of genres, transformation of gender roles, and surprising persistence of aesthetic judgment, Underwood shows how digital methods can bring into focus the larger landscape of literary history and add to the beauty and complexity we value in literature.
During the 19th century, throughout the Anglophone world, most fiction was first published in periodicals. In Australia, newspapers were not only the main source of periodical fiction, but the main source of fiction in general. Because of their importance as fiction publishers, and because they provided Australian readers with access to stories from around the world—from Britain, America and Australia, as well as Austria, Canada, France, Germany, New Zealand, Russia, South Africa, and beyond—Australian newspapers represent an important record of the transnational circulation and reception of fiction in this period. Investigating almost 10,000 works of fiction in the world's largest collection of mass-digitized historical newspapers (the National Library of Australia's Trove database), A World of Fiction reconceptualizes how fiction traveled globally, and was received and understood locally, in the 19th century. Katherine Bode's innovative approach to the new digital collections that are transforming research in the humanities are a model of how digital tools can transform how we understand digital collections and interpret literatures in the past.
"From the longest-running, most trusted book review in America comes a celebration of The New York Times Book Review, including reviews, essays, and interviews, showcasing the best, worst, funniest, strangest, and influential literary coverage since its beginnings in 1896"--
div What does eating have to do with aesthetic taste? While most accounts of aesthetic history avoid the gustatory aspects of taste, this book rewrites standard history to uncover the constitutive and dramatic tension between appetite and aesthetics at the heart of British literary tradition. From Milton through the Romantics, the metaphor of taste serves to mediate aesthetic judgment and consumerism, gusto and snobbery, gastronomes and gluttons, vampires and vegetarians, as well as the philosophy and physiology of food. The author advances a theory of taste based on Milton's model of the human as consumer (and digester) of food, words, and other commodities—a consumer whose tasteful, subliminal self remains haunted by its own corporeality. Radically rereading Wordsworth's feeding mind, Lamb's gastronomical essays, Byron's cannibals and other deviant diners, and Kantian nausea, Taste resituates Romanticism as a period that naturally saw the rise of the restaurant and the pleasures of the table as a cultural field for the practice of aesthetics. /DIV
A New Approach to Literary History
Captivity Genres from Cervantes to Rousseau
Digital Evidence and Literary Change
Distant Horizons
A History of American Literature
Mediterranean Slavery and World Literature

Hope for us has a positive connotation. Yet it was criticized in classical antiquity as a distraction from the present moment, as the occasion for irrational and self-destructive thinking, and as a presumption against the gods. To what extent do arguments against hope today remain useful? If hope sounds to us like a good thing, that reaction stems from a progressive political tradition grounded in the French Revolution, aspects of Romantic literature and the influence of the Abrahamic faiths. Ranging both wide and deep, Adam Potkay examines the cases for and against hope found in literature from antiquity to the present. Drawing imaginatively on several fields and creatively juxtaposing poetry, drama, and novels alongside philosophy, theology and political theory, the author brings continually fresh insights to a subject of perennial interest. This is a bold and illuminating new treatment of a long-running literary debate as complex as it is compelling.
Most readers and critics view Mexican American writing as a subset of American literatureÑor at best as a stream running parallel to the main literary current. JoŽ Aranda now reexamines American literary history from the perspective of Chicano/a studies to show that Mexican Americans have had a key role in the literary output of the United States for one hundred fifty years. In this bold new look at the American canon, Aranda weaves the threads of Mexican American literature into the broader tapestry of Anglo American writing, especially its Puritan origins, by pointing out common ties that bind the two traditions: narratives of persecution, of immigration, and of communal crises, alongside chronicles of the promise of America. Examining texts ranging from Mar'a Amparo Ruiz de Burton's 1872 critique of the Civil War, Who Would Have Thought It?, through the contemporary autobiographies of Richard Rodriguez and Cherr'e Moraga, he surveys Mexican American history, politics, and literature, locating his analyses within the context of Chicano/a cultural criticism of the last four decades. When We Arrive integrates Early American Studies and Chicano/a Studies into a comparative cultural framework by using the Puritan connection to shed new light on dominant images of Chicano/a narrative, such as Aztl‹n and the borderlands. Aranda explores the influence of a nationalized Puritan ethos on nineteenth- and twentieth-century writers of Mexican descent, particularly upon constructions of ethnic identity and aesthetic values. He then frames the rise of contemporary Chicano/a literature within a critical body of work produced from the 1930s through the 1950s, one that combines a Puritan myth of origins with a literary history in which American literature is heralded as the product and producer of social and political dissent. Aranda's work is a virtual sourcebook of historical figures, texts, and ideas that revitalizes both Chicano/a studies and American literary history. By showing how a comparative study of two genres can produce a more integrated literary history for the United States, When We Arrive enables critics and readers alike to see Mexican American literature as part of a broader tradition and establishes for its writers a more deserving place in the American literary imagination.
The aim of this book is to orchestrate "a generic reconstitution of literary studies" based on a comprehensive theory of genre and generic transformation. Taking "An Excellent Ballad of George Barnwel," a seventeenth-century broadside of sex and greed, Ralph Cohen analyzes the generic transformations—including Addison's ballad criticism in The Spectator, The London Merchant, Percy's ballad editing in Reliques, and Barnwell. A Novel—in which this particular ballad exhibits remarkable continuity over the next four centuries, culminating with his personal re-formation; what was considered non-literary criticism becomes literary. This unique literary history reconceives narrative as a component of genre rather than a genre itself, demonstrates the ineluctably mixed nature of genres and the literary nature of our humanness, and analyzes the shifting generic contexts for interpretation and gender relations. Incorporating theory consciousness into the literary genre he is regenerating, Cohen offers a brilliant example of how future literary histories might be written.
A New Literary History of America
A New History of French Literature
A Literary History of the Beguiled Apprentice
English Translation and Classical Reception
The Oxford Literary History of Australia
A New History of German Literature
A New Literary History of Modern China

Featuring over 140 Chinese and non-Chinese contributors, this landmark volume, edited by David Der-wei Wang, explores unconventional forms as well as traditional genres, emphasizes Chinese authors influence on foreign writers as well as China's receptivity to outside literary influences, and offers vibrant contrasting voices and points of view.
Revealing the central yet intentionally obliterated role of Africa in the creation of modernity, Born in Blackness vitally reframes our understanding of world history. Traditional accounts of the making of the modern world afford a place of primacy to European history. Some credit the fifteenth-century Age of Discovery and the maritime connection it established between West and East; others the accidental unearthing of the New World. Still others point to the development of the scientific method, or the spread of Judeo-Christian beliefs; and so on, ad infinitum. The history of Africa, by contrast, has long been relegated to the remote outskirts of our global story. What if, instead, we put Africa and Africans at the very center of our thinking about the origins of modernity? In a sweeping narrative spanning more than six centuries, Howard W. French does just that, for Born in Blackness vitally reframes the story of medieval and emerging Africa, demonstrating how the economic ascendancy of Europe, the anchoring of democracy in the West, and the fulfillment of so-called Enlightenment ideals all grew out of Europe's dehumanizing engagement with the dark continent. In fact, French reveals, the first impetus for the Age of Discovery was not as we are so often told, even today Europe's yearning for ties with Asia, but rather its centuries-old desire to forge a trade in gold with legendarily rich Black societies sequestered away in the heart of West Africa. Creating a historical narrative that begins with the commencement of commercial relations between Portugal and Africa in the fifteenth century and ends with the onset of World War II, Born in Blackness interweaves precise historical detail with poignant, personal reportage. In so doing, it dramatically retrieves the lives of major African historical figures, from the unimaginably rich medieval emperors who traded with the Near East and beyond, to the Kongo sovereigns who heroically battled seventeenth-century European powers, to the ex-slaves who liberated Haitians from bondage and profoundly altered the course of American history. While French cogently demonstrates the centrality of Africa to the rise of the modern world, Born in Blackness becomes, at the same time, a far more significant narrative, one that reveals a long-concealed history of trivialization and, more often, elision in depictions of African history throughout the last five hundred years. As French shows, the achievements of sovereign African nations and their now-far-flung peoples have time and again been etiolated and deliberately erased from modern history. As the West ascended, their stories siloed and piecemeal were swept into secluded corners, thus setting the stage for the hagiographic rise of the West theories that have endured to this day. Capacious and compelling (Laurent Dubois), Born in Blackness is epic history on the grand scale. In the lofty tradition of bold, revisionist narratives, it reframes the story of gold and tobacco, sugar and cotton and of the greatest commodity of them all, the twelve million people who were brought in chains from Africa to the New World, whose reclaimed lives shed a harsh light on our present world.
Updated throughout and with much new material, A History of American Literature, Second Edition, is the most up-to-date and comprehensive survey available of the myriad forms of American Literature from pre-Columbian times to the present. The most comprehensive and up-to-date history of American literature available today Covers fiction, poetry, drama, and non-fiction, as well as other forms of literature including folktale, spirituals, the detective story, the thriller, and science fiction Explores the plural character of American literature, including the contributions made by African American, Native American, Hispanic and Asian American writers Considers how our understanding of American literature has changed over the past?thirty years Situates American literature in the contexts of American history, politics and society Offers an invaluable introduction to American literature for students at all levels, academic and general readers
This new literary history rethinks the landscapes of Australian literature in an engaging style and takes into account contemporary theories of literature and associated art forms.
Redefining American Literary History
Feminism and American Literary History
Annual cumulation
The Lottery
Essays
Permanent Crisis

New Orleans is an indispensable element of America's national identity. As one of the most fabled cities in the world, it figures in countless novels, short stories, poems, plays, and films, as well as in popular lore and song. This book provides detailed discussions of all of the most significant writing that this city has ever inspired - from its origins in a flood-prone swamp to the rise of a creole culture at the edges of the European empires; from its emergence as a cosmopolitan, hemispheric crossroads and a primary hub of the slave trade to the days when, in its red light district, the children and grandchildren of the enslaved conjured a new kind of music that became America's greatest gift to the world; from the mid-twentieth-century masterpieces by William Faulkner, Tennessee Williams and Walker Percy to the realms of folklore, hip hop, vampire fiction, and the Asian and Latin American archives.
Writing in the digital age has been as messy as the inky rags in Gutenberg's shop or the molten lead of a Linotype machine. Matthew Kirschenbaum examines how creative authorship came to coexist with the computer revolution. Who were the early adopters, and what made others anxious? Was word processing just a better typewriter, or something more?
A New Literary History
Born in Blackness: Africa, Africans, and the Making of the Modern World, 1471 to the Second World War