

## Miss Lonelyhearts

West's first novel, it presents a young man's immature and cynical search for meaning in a series of dreamlike encounters inside the entrails of the Trojan Horse. Balso, the protagonist, comes across the Trojan Horse in the tall grass around Troy and promptly seeks a way to get in: 'the mouth was beyond his reach, the navel provided a cul-de-sac, and so, forgetting his dignity, he approached the last. O Anus Mirabilis!'

Explores the literary theme of the grotesque in twenty essays exploring works of authors as varied as Aristophanes, Nikolai Gogol, Edgar Allan Poe, and Flannery O'Connor.

At a time when faster and easier electronic media threaten to eclipse reading and literature, the author explores reasons for reading and demonstrates the aesthetic pleasure reading can bring.

Freaks in Late Modernist American Culture

Media Architectures in American Fiction

And, The Day of the Locust : Two Novels

The Ironic Temper and the Comic Imagination

Notes, Including Life and Background of Nathanael West, Introduction, List of Characters, Critical Commentaries, Character Analyses, Problems of Interpretation, Questions for Review and Essays, Selected Bibliography

*Nathanael West's story of an advice columnist sits alongside the great works of Fitzgerald, Hemingway, and Faulkner.*

*"A writer who simply panders to the public is seldom taken for an artist. An artist who cannot publish is seldom granted a career. This dilemma, the subject of *Muse in the Machine*, has been home to many authors of serious fiction since the eighteenth century. But it is especially pointed for American writers, since the United States never fostered a sustainable elite culture readership. Its writers have always been reliant on mass publicity's machinery to survive; and when they depict that machinery, they also depict that reliance and the desire to transcend its banal formulas. This book looks at artist tales from Henry James to don DeLillo's *Mao II*, but also engages more indirect expressions of this tension between Romantic individualism and commercial requirements in Nathanael West, Vladimir Nabokov, and Thomas Pynchon. It covers the twentieth century, but its focus is not another rehearsal of "media theory" or word versus image. Rather, it aims to show how various novels "about" publicity culture also enact their authors' own dramas: how they both need and try to critique the "machine". In subject as well as approach, this study questions the current impasse between those who say that the aesthetic aspires to its own pure realm, and those who insist that it partakes of everyday practicality. Both sides are right; this book examines the consequences of that reality."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved*

*This CliffsNotes guide includes everything you've come to expect from the trusted experts at CliffsNotes, including analysis of the most widely read literary works.*

Nathanael West

Roman

*Miss Lonelyhearts and The Day of the Locust*

*Nathanael West's Apocalyptic Vision of Man*

*Muse in the Machine*

*Eine schwarze Komödie im New York der 20er-Jahre Scheinheiligkeit, Scheinmoral, Scheintrüstung – das ging im Medienzirkus schon immer zusammen und tut es bis heute. Nathanael West zeigt in seiner flammenden Satire, wie dreist im modernen Pressewesen getäuscht und geheuchelt wird. Mit seiner »Miss Lonelyhearts« präsentiert er eine wunderbar ambivalente Schlüsselfigur des großen Bluffs. »Haben Sie Sorgen? Schreiben Sie an Miss Lonelyhearts!« – Die Leserschaft des New Yorker Post-Dispatch macht regen Gebrauch von der Offerte, und die Briefe in der Redaktion stapeln sich höher und höher. Ob es um Pubertätsnöte geht, um Inzest oder gebrochene Herzen – Miss Lonelyhearts hat garantiert die passenden Worte auf Lager. Dass die beliebte Trostspenderin in Wahrheit eine durch und durch trostlose Existenz ist, wissen nur die feixenden Kollegen. Schonungslos deckt der Roman den faulen Zauber eines Systems auf, das auf billigsten Illusionismus setzt und Menschen vorsätzlich für dumm verkauft. »Miss Lonelyhearts' ist aus dem Stoff, aus dem unsere Zeitungen sind – bloß dass West die Wahrheit erzählt.« (Dashiell Hammett)*

*The original CliffsNotes study guides offer expert commentary on major themes, plots, characters, literary devices, and historical background - all to help you gain greater insight into great works you're bound to study for school or pleasure. CliffsNotes on West's *Miss Lonelyhearts & The Day of the Locust* offers a close look at the painstaking craftsmanship of Nathanael West's two best novels, which provide material for engrossing entertainment and serious thought. Each of these books demonstrates West's incisive psychological and social probing into how society can crush or leave empty all who live in it. In this study guide, you'll find *Life and Background of the Author*, *Introductions to the Novels*, *Lists of Characters*, and more: *Critical Commentaries* *Character Analyses* *Critical Essays* *Essay Topics and Review Questions* *Selected Bibliography* *Classic literature or modern-day treasure - you'll understand it all with expert information and insight from CliffsNotes study guides.**

*A great American satirist, Nathanael West laughs in the face of the Horatio Alger myth. Like many an Alger, Lemuel Pitkin leaves his home on the farm to seek his fortune in the Big City. By the time he is through, he has been robbed, jailed, has lost his teeth, his eye, a leg, his scalp, and has witnessed a remarkable number of assaults and political riots. In *A Cool Million*, West etches a classic parable of America in the chaotic Thirties. Penguin Random House Canada is proud to bring you classic works of literature in e-book form, with the highest quality production values. Find more today and rediscover books you never knew you loved.*

*The Day of the Locust*

*A Cool Million*

*Sixty Years of Letters from the Lower East Side to the Jewish Daily Forward*

*A Collection of Critical Essays*

*And A Cool Million*

**A "breezily entertaining" look at the comic couple who hobnobbed with Dorothy Parker, S. J. Perelman, Bennett Cerf, and other luminaries of their day (The New York Times Book Review). Nathanael West—author, screenwriter, playwright—was famous for two masterpieces: *Miss Lonelyhearts* and *The Day of the Locust*, which remains one the most penetrating novels ever written about Hollywood. He was also one of the most gifted and original writers of his generation, a scathing satirist whose insight into the brutalities of modern life proved prophetic. Eileen McKenney—accidental muse, literary heroine—grew up corn-fed in the Midwest and moved to Manhattan's Greenwich Village when she was twenty-one. The inspiration for her sister Ruth's stories in the *New Yorker* under the banner of "My Sister Eileen," she became an overnight celebrity, and her star eventually crossed with that of the man she would impulsively marry. Together, Nathanael and Eileen had entrée into a social circle that included F. Scott**

Fitzgerald, Dashiell Hammett, Katharine White, and many of the literary, theatrical, and film luminaries of the era. But their carefree, offbeat Broadway-to-Hollywood love story would flame out almost as soon as it began. Now, with "a great marriage of scholarship and gossip" (Minneapolis Star-Tribune), this biography restores West and McKenney to their rightful place in the popular imagination, offering "a shrewd portrait of two people who in their different ways were noteworthy participants in American culture during one of its liveliest periods" (Los Angeles Times). "Opens a window onto the lives of writers in 1930s America as they struggled with anxieties, pretensions, temptations and myths that confound our culture to this day." –Salon.com "The first to fully chronicle and entwine these careening lives, Meade forges an engrossing, madcap, and tragic American story of ambition, reinvention, and risk." –Booklist, starred review

The Ironic Temper and the Comic Imagination examines and illuminates the role which the ironic temper plays in the creation of complex literary comedy. The book focuses on ironic comedy, though not of the kind that is characterized by the surprises and shocks, the incongruities and reversals, of circumstantial irony. Circumstantial-or situational-irony cannot stand alone; it serves, for example, the aggressive functions of satire, or the irrational impulses of farce, or the benevolent, whimsical, or pain-defeating energies of humor.

Disturbing, ironic, haunting, brutal. What inner struggles led Flannery O'Connor to create fiction that elicits such labels? Much of the tension that drives O'Connor's writing, says Sarah Gordon, stems from the natural resistance of her imagination to the obedience expected by her male-centered church, society, and literary background. Flannery O'Connor: The Obedient Imagination shows us a writer whose world was steeped in male presumption regarding women and creativity. The book is filled with fresh perspectives on O'Connor's Catholicism; her upbringing as a dutiful, upper-class southern daughter; her readings of Thurber, Poe, Eliot, and other arguably misogynistic authors; and her schooling in the New Criticism. As Gordon leads us through a world premised on expectations at odds with O'Connor's strong and original imagination, she ranges across all of O'Connor's fiction and many of her letters and essays. While acknowledging O'Connor's singular situation, Gordon also gleans insights from the lives and works of other southern writers, Eudora Welty, Caroline Gordon, and Margaret Mitchell among them. Flannery O'Connor: The Obedient Imagination draws on Sarah Gordon's thirty years of reading, teaching, and discussing one of our most complex and influential authors. It takes us closer than we have ever been to the creative struggles behind such literary masterpieces as Wise Blood and "A Good Man Is Hard to Find."

American Fiction and Mass Publicity  
Corridor

A Play in Two Acts

The Grotesque

Lonelyhearts

**THE STORY:** As described by Atkinson in the NY Times: A scornful feature editor of a newspaper picks an ambitious young reporter to conduct the advice of the lovelorn column. Ambitious, opportunistic, 'Miss Lonelyhearts,' as the conductor of the co

In *The Day of the Locust* a young artist, Tod Hackett, arrives in LA full of dreams. But celebrity and artifice rule and he soon joins the ranks of the disenchanting that drift around the fringes of Hollywood. When he meets Faye Greener, an aspiring actress, he is intoxicated and his desperate passion explodes into rage... *Miss Lonelyhearts* is a decidedly off-kilter, darkly comic tale set in New York in the early 30s. A nameless man is assigned to produce a newspaper advice column. It was meant to be a joke. But as endless letters from the Desperate, Sick-of-it-All and Disillusioned pile up for Miss Lonelyhearts's attention the joke begins to escape him...

A collection of essays on Nathanael West's novel, *Miss Lonelyhearts*, arranged in chronological order of publication.

An Analysis of Content and Style

Flannery O'Connor

Nathanael West, Djuna Barnes, Tod Browning, and Carson McCullers

An Opera in Two Acts

**Miss Lonelyhearts & The Day of the Locust**

Corridor offers a series of conceptually provocative readings that illuminate a hidden and surprising relationship between architectural space and modern American fiction. By paying close attention to fictional descriptions of some of modernity's least remarkable structures, such as plumbing, ductwork, and airshafts, Kate Marshall discovers a rich network of connections between corridors and novels, one that also sheds new light on the nature of modern media. The corridor is the dominant organizational structure in modern architecture, yet its various functions are taken for granted, and it tends to disappear from view. But, as Marshall shows, even the most banal structures become strangely visible in the noisy communication systems of American fiction. By examining the link between modernist novels and corridors, Marshall demonstrates the ways architectural elements act as media. In a fresh look at the late naturalist fiction of the 1920s, '30s, and '40s, she leads the reader through the fetus-clogged sewers of *Manhattan Transfer* to the corpse-choked furnaces of *Native Son*

and reveals how these invisible spaces have a fascinating history in organizing the structure of modern persons. Portraying media as not only objects but processes, Marshall develops a new idiom for Americanist literary criticism, one that explains how media studies can inform our understanding of modernist literature. Two classic novels are included in a single volume, first, *Miss Lonelyhearts*, about a newspaper reporter seeking to avoid writing an agony column, with only his cynical editor Shrike in the way, the second, *The Day of the Locust*, about Tod Hackett, who pines for a role in the film industry, only to discover the emptiness of Hollywood's inhabitants. Original.

*Freaks in Late Modernist American Culture* explores the emergence of what Nancy Bombaci terms «late modernist freakish aesthetics» - a creative fusion of «high» and «low» themes and forms in relation to distorted bodies. Literary and cinematic texts about «freaks» by Nathanael West, Djuna Barnes, Tod Browning, and Carson McCullers subvert and reinvent modern progress narratives in order to challenge high modernist literary and social ideologies. These works are marked by an acceptance of the disteleology, anarchy, and degeneration that racist discourses of the late nineteenth and early twentieth centuries associated with racial and ethnic outsiders, particularly Jews. In a period of American culture beset with increasing pressures for social and political conformity and with the threat of fascism from Europe, these late modernist narratives about «freaks» defy oppressive norms and values as they search for an anarchic and transformational creativity.

And, *Miss Lonelyhearts*

## Twentieth Century Interpretations of *Miss Lonelyhearts*

The Dream Life of Balso Snell

### MISS LONELYHEARTS

*Two classic short stories, one about a male reporter who writes an advice column, and the other, about people who have migrated to California in expectation of health and ease.*

*Miss Lonelyhearts is a decidedly off-kilter, darkly comic tale set in New York in the early 1930s. A nameless man is assigned to produce a newspaper advice column. It was meant to be a joke. But as endless letters from the Desperate, Sick-of-it-All and Disillusioned pile up for Miss Lonelyhearts's attention the joke begins to escape him. Penguin Random House Canada is proud to bring you classic works of literature in e-book form, with the highest quality production values. Find more today and rediscover books you never knew you loved.*

*For more than eighty years the Jewish Daily Forward's legendary advice column, "A Bintel Brief" ("a bundle of letters") dispensed shrewd, practical, and fair-minded advice to its readers. Created in 1906 to help bewildered Eastern European immigrants learn about their new country, the column also gave them a forum for seeking advice and support in the face of problems ranging from wrenching spiritual dilemmas to petty family squabbles to the sometimes hilarious predicaments that result when Old World meets New. Isaac Metzker's beloved selection of these letters and responses has become for today's readers a remarkable oral record not only of the varied problems of Jewish immigrant life in America but also of the catastrophic events of the first half of our century. Foreword and Notes by Harry Golden*

*A Novel. With an Introd. by Robert M. Coates*

*A Play in Two Acts ; Adapted from Nathanael West's Novel*

*Miss Lonelyhearts*

*The Obedient Imagination*

*& the Day of the Locust*

*Miss Lonelyhearts & the Day of the Locust* New Directions Publishing

*Nathanael West's Miss Lonelyhearts*

*Miss Lonelyhearts - Nathanael West*

*CliffsNotes on West's Miss Lonelyhearts & The Day of The Locust*

*Miss Lonely Hearts*

*A Novel*