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The United States By Emory Elliott

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Hoyt Long offers both a reinterpretation of modern Japanese literature through computational methods and an introduction to the history, theory, and practice of looking at literature through numbers. He weaves explanations of these methods and their application together with reflection on the kinds of reasoning such methodologies facilitate.

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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

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literary theory in the United States a core reading list in American Literature an 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.

More than 450 succinct entries from A to Z help readers make sense of the interdisciplinary knowledge of cultural criticism that includes film, psychoanalytic, deconstructive, poststructuralist, and postmodernist theory as well as philosophy, media studies, linguistics.

Literary history, the dominant form of literary

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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

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problem of literary classification, problems of ideology, of institutional mediation, periodization, and the attack on literary history.

History and Repetition

Theoretical Issues in Literary History

The Columbia Literary History of the United States

A New Literary History of Modern China

Force Fields and Tensions

Junctures and disjunctures in the 19th and 20th centuries. Volume IV: Types and stereotypes

Reading Japanese Literature in a Global Information Age

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This sourcebook contains more than 160 documents and writings that reflect the development of Taiwanese literature from the early modern period to the twenty-first century. Selections include seminal essays in literary debates, polemics, and other landmark events; interviews, diaries, and letters by major authors; critical and retrospective essays by influential writers, editors, and scholars; transcripts of historical speeches and

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conferences; literary-society manifestos and inaugural journal prefaces; and governmental policy pronouncements that have significantly influenced Taiwanese literature. These texts illuminate Asia's experience with modernization, colonialism, and postcolonialism; the character of Taiwan's Cold War and post-Cold War cultural production; gender and environmental issues; indigenous movements; and the changes and

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challenges of the digital revolution. Taiwan's complex history with Dutch, Spanish, and Japanese colonization; strategic geopolitical position vis-à-vis China, Japan, and the United States; and status as a hub for the East-bound circulation of technological and popular-culture trends make the nation an excellent case study for a richer understanding of East Asian and modern global relations.

Jessica Pressman explores the rise of

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"bookishness" as an identity and an aesthetic strategy that proliferates from store-window décor to experimental writing. Ranging from literature to kitsch objects, stop-motion animation films to book design, she considers the multivalent meanings of books in contemporary culture.

Kojin Karatani wrote the essays in *History and Repetition* during a time of radical historical change, triggered by the collapse of the Cold War and the

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death of the Showa emperor in 1989. Reading Karl Marx in an original way, Karatani developed a theory of history based on the repetitive cycle of crises attending the expansion and transformation of capital. His work led to a rigorous analysis of political, economic, and literary forms of representation that recast historical events as a series of repeated forms forged in the transitional moments of global capitalism. History and

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Repetition cemented Karatani's reputation as one of Japan's premier thinkers, capable of traversing the fields of philosophy, political economy, history, and literature in his work. The first complete translation of *History and Repetition* into English, undertaken with the cooperation of Karatani himself, this volume opens with his innovative reading of *The Eighteenth Brumaire of Louis Bonaparte*, tracing Marx's early theoretical

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formulation of the state. Karatani follows with a study of violent crises as they recur after major transitions of power, developing his theory of historical repetition and introducing a groundbreaking interpretation of fascism (in both Europe and Japan) as the spectral return of the absolutist monarch in the midst of a crisis of representative democracy. For Karatani, fascism represents the most violent materialization of the repetitive

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mechanism of history. Yet he also seeks out singularities that operate outside the brutal inevitability of historical repetition, whether represented in literature or, more precisely, in the process of literature's demise. Closely reading the works of Oe Kenzaburo, Mishima Yukio, Nakagami Kenji, and Murakami Haruki, Karatani compares the recurrent and universal with the singular and unrepeatable, while advancing a compelling theory of the

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decline of modern literature. Merging theoretical arguments with a concrete analysis of cultural and intellectual history, Karatani's essays encapsulate a brilliant, multidisciplinary perspective on world history.

Al Filreis recasts 1960 as a turning point to offer a groundbreaking account of postwar culture. He examines an eclectic group of artistic, literary, and intellectual figures who strove to create a new language to reckon with

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the trauma of World War II and to
imagine a new world.

Loving Books in a Digital Age

The Typographic Imagination

Things with a History

Transcultural Materialism and the

Literatures of Extraction in

Contemporary Latin America

Culture, Genre, and Literary Vocation

A History

A History of American Literature

Systematically taking in literary theory,

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genre and history, the author provides easy to understand descriptions of a variety of approaches to texts, thus offering an accessible and clear general survey of literature.

In the aftermath of the cataclysmic Maoist period, three Tibetan Buddhist scholars living and working in the People's Republic of China became intellectual heroes. Renowned as the "Three Polymaths," Tséten Zhabdrung (1910–1985), Mugé Samten (1914–1993), and Dungkar Lozang Trinlé (1927–1997) earned this symbolic title for

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their efforts to keep the lamp of the Dharma lit even in the darkest hour of Tibetan history. Lineages of the Literary reveals how the Three Polymaths negotiated the political tides of the twentieth century, shedding new light on Sino-Tibetan relations and Buddhism during this turbulent era. Nicole Willock explores their contributions to reviving Tibetan Buddhism, expanding Tibetan literary arts, and pioneering Tibetan studies as an academic discipline. Her sophisticated reading of Tibetan-language sources

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vivifies the capacious literary world of the Three Polymaths, including autobiography, Buddhist philosophy, poetic theory, and historiography. Whereas prevailing state-centric accounts place Tibetan religious figures in China in one of two roles, collaborator or resistance fighter, Willock shows how the Three Polymaths offer an alternative model of agency. She illuminates how they by turns safeguarded, taught, and celebrated Tibetan Buddhist knowledge, practices, and institutions after their near destruction

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during the Cultural Revolution. An interdisciplinary work spanning religious studies, history, literary studies, and social theory, *Lineages of the Literary* offers new insight into the categories of religion and the secular, the role of Tibetan Buddhist leaders in modern China, and the contested ground of Tibet. *Types and stereotypes* is the fourth and last volume of a path-breaking multinational literary history that incorporates innovative features relevant to the writing of literary history in

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general. Instead of offering a traditional chronological narrative of the period 1800-1989, the History of the Literary Cultures of East-Central Europe approaches the region's literatures from five complementary angles, focusing on literature's participation in and reaction to key political events, literary periods and genres, the literatures of cities and sub-regions, literary institutions, and figures of representation. The main objective of the project is to challenge the self-enclosure of national literatures

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in traditional literary histories, to contextualize them in a regional perspective, and to recover individual works, writers, and minority literatures that national histories have marginalized or ignored. Types and stereotypes brings together articles that rethink the figures of National Poets, figurations of the Family, Women, Outlaws, and Others, as well as figures of Trauma and Mediation. As in the previous three volumes, the historical and imaginary figures discussed here constantly change and readjust to new

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political and social conditions. An Epilogue complements the basic history, focusing on the contradictory transformations of East-Central European literary cultures after 1989. This volume will be of interest to the region's literary historians, to students and teachers of comparative literature, to cultural historians, and to the general public interested in exploring the literatures of a rich and resourceful cultural region.

Li Zhi's iconoclastic interpretations of

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history, religion, literature, and social relations have fascinated Chinese intellectuals for centuries. His approach synthesized Confucian, Buddhist, and Daoist ethics and incorporated the Neo-Confucian idealism of such thinkers as Wang Yangming (1472–1529). The result was a series of heretical writings that caught fire among Li Zhi's contemporaries, despite an imperial ban on their publication, and intrigued Chinese audiences long after his death. Translated

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bold challenge to established doctrines will captivate anyone curious about the origins of such subtly transgressive works as the sixteenth-century play *The Peony Pavilion* or the eighteenth-century novel *Dream of the Red Chamber*. In *A Book to Burn and a Book to Keep (Hidden)*, Li Zhi confronts accepted ideas about gender, questions the true identity of history's heroes and villains, and offers his own readings of Confucius, Laozi, and the Buddha. Fond of vivid sentiment and sharp expression, Li Zhi made no distinction

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between high and low literary genres in his literary analysis. He refused to support sanctioned ideas about morality and wrote stinging social critiques. Li Zhi praised scholars who risked everything to expose extortion and misrule. In this sophisticated translation, English-speaking readers encounter the best of this heterodox intellectual's vital contribution to Chinese thought and culture.

Graphs, Maps, Trees

Literary Information in China

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A New History of German Literature

Abstract Models for a Literary History

Bookishness

Tibetan Buddhist Polymaths of Socialist

China

The Values in Numbers

In *Culture, Genre, and Literary Vocation*, Michael Davitt Bell charts the important and often overlooked connection between literary culture and authors' careers. Bell's influential essays on nineteenth-century American writers—originally written for such landmark projects as *The Columbia Literary History of the United States* and *The Cambridge History of American Literature*—are gathered here with a major new

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essay on Richard Wright. Throughout, Bell revisits issues of genre with an eye toward the unexpected details of authors' lives, and invites us to reconsider the hidden functions that terms such as "romanticism" and "realism" served for authors and their critics. Whether tracing the demands of the market or the expectations of readers, Bell examines the intimate relationship between literary production and culture; each essay closely links the milieu in which American writers worked with the trajectory of their storied careers.

The Iron Curtain concealed from western eyes a vital group of national and regional writers. Marked by not only geographical proximity but also by the shared experience of communism and its collapse, the countries of Eastern Europe -- Poland, Hungary, Albania, Romania, Bulgaria, and the

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former states of Yugoslavia, Czechoslovakia, and East Germany -- share literatures that reveal many common themes when examined together. Compiled by a leading scholar, the guide includes an overview of literary trends in historical context; a listing of some 700 authors by country; and an A-to-Z section of articles on the most influential writers.

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.

Recasting the history of African American literature, *Shadow Archives* brings to life a slew of newly discovered

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texts—including Claude McKay's *Amiable with Big Teeth*—to tell the stories of black special collections and their struggle for institutional recognition. Jean-Christophe Cloutier offers revelatory readings of major African American writers, including McKay, Richard Wright, Ann Petry, and Ralph Ellison, and provides a nuanced view of how archival methodology, access, and the power dynamics of acquisitions shape literary history. *Shadow Archives* argues that the notion of the archive is crucial to our understanding of postwar African American literary history. Cloutier combines his own experiences as a researcher and archivist with a theoretically rich account of the archive to offer a pioneering study of the importance of African American authors' archival practices and how these shaped their writing. Given the lack

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of institutions dedicated to the black experience, the novel became an alternative site of historical preservation, a means to ensure both individual legacy and group survival. Such archivism manifests in the work of these authors through evolving lifecycles where documents undergo repurposing, revision, insertion, falsification, transformation, and fictionalization, sometimes across decades. An innovative interdisciplinary consideration of literary papers, *Shadow Archives* proposes new ways for literary scholars to engage with the archive.

Lineages of the Literary

Unbinding The Pillow Book

The Many Lives of a Japanese Classic

History of the Literary Cultures of East-Central Europe

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A Literary History of the Democratic Party

Plain Text

Redlining Culture

The Columbia History of Chinese Literature is a comprehensive yet portable guide to China's vast literary traditions. Stretching from earliest times to the present, the text features original contributions by leading specialists working in all genres and periods. Chapters cover poetry, prose, fiction, and drama, and consider such

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contextual subjects as popular culture, the impact of religion, the role of women, and China's relationship with non-Sinitic languages and peoples. Opening with a major section on the linguistic and intellectual foundations of Chinese literature, the anthology traces the development of forms and movements over time, along with critical trends, and pays particular attention to the premodern canon.

WINNER OF THE NATIONAL BOOK CRITICS

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CIRCLE AWARD How does a literary historian end up thinking in terms of z-scores, principal component analysis, and clustering coefficients? The essays in *Distant Reading* led to a new and often contested paradigm of literary analysis. In presenting them here Franco Moretti reconstructs his intellectual trajectory, the theoretical influences over his work, and explores the polemics that have often developed around his positions.

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From the evolutionary model of “Modern European Literature,” through the geo-cultural insights of “Conjectures of World Literature” and “Planet Hollywood,” to the quantitative findings of “Style, inc.” and the abstract patterns of “Network Theory, Plot Analysis,” the book follows two decades of conceptual development, organizing them around the metaphor of “distant reading,” that has come to define—well beyond the wildest

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expectations of its author—a growing field of unorthodox literary studies. "The essays provide new research into women's literary history from the late seventeenth century to the Modernist period covering topics such as women's science and anti-slavery writing, midwifery, women and the novel, and lesbian literary history. Essays discuss the writing of Jane Sharp, Jane Barker, Anne Finch, Aphra Behn, Elizabeth Barrett Browning, Harriet

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*Jacob, Phebe Lankester, Pauline
Johnson, May Sinclair, Amy Levy, Edith
Ellis, and Amy Wilson
Carmichael."*--BOOK JACKET.

*Hip Figures dramatically alters our
understanding of the postwar American
novel by showing how it mobilized
fantasies of black style on behalf of
the Democratic Party. Fascinated by
jazz, rhythm and blues, and rock and
roll, novelists such as Norman Mailer,
Ralph Ellison, John Updike, and Joan*

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Didion turned to hip culture to negotiate the voter realignments then reshaping national politics.

Figuratively transporting white professionals and managers into the skins of African Americans, these novelists and many others insisted on their own importance to the ambitions of a party dependent on coalition-building but not fully committed to integration. Arbiters of hip for readers who weren't, they effectively

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*branded and marketed the liberalism of
their moment—and ours.*

*Selected Essays on American Literature
French Global*

Studying Transcultural Literary History

*The Columbia Guide to the Literatures
of Eastern Europe Since 1945*

Albania (and Kosovo), Bosnia-

Herzegovina, Bulgaria, Croatia, Czech

Republic, German Democratic Republic,

Hungary, Macedonia, Poland, Romania,

Serbia (and Montenegro), Slovakia,

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Slovenia

The Columbia History of the World

Shadow Archives

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 spaces, mobilities, and multiplicities from the Middle

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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 twenty-first century. In the modern world, why do we still resort to speculation? Advances in scientific and statistical reasoning are supposed to have provided greater certainty in making claims about the future. Yet we constantly spin out scenarios about tomorrow, for ourselves or for entire societies, with flimsy or no evidence. Insubstantial speculations—from utopian

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thinking to high-risk stock gambles—often provoke fierce backlash, even when they prove prophetic for the world we come to inhabit. Why does this hypothetical way of thinking generate such controversy? In this cultural, literary, and intellectual history, Gayle Rogers traces debates over speculation from antiquity to the present. Celebrated by Boethius as the height of humanity 's mental powers but denigrated as sinful by John Calvin, speculation eventually became central to the scientific revolution 's new methods of seeing the natural world. In the nineteenth century, writers such as Jane Austen used the concept to diagnose the marriage market, redefining speculation for the purpose of social critique. Speculation fueled the development of modern capitalism, spurring booms, busts, and bubbles, and recently artificial intelligence has automated the speculation previously done by humans, with uncertain and troubling consequences. Unraveling these

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histories and many other disputes, Rogers argues that what has always been at stake in arguments over speculation, and why it so often appears so threatening, is the authority to produce and control knowledge about the future. Recasting centuries of contests over the power to anticipate tomorrow, this book reveals the crucial role speculation has played in how we create—and potentially destroy—the future.

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.

This book challenges the ways we read, write, store, and retrieve

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information in the digital age. Computers—from electronic books to smart phones—play an active role in our social lives. Our technological choices thus entail theoretical and political commitments. Dennis Tenen takes up today's strange enmeshing of humans, texts, and machines to argue that our most ingrained intuitions about texts are profoundly alienated from the physical contexts of their intellectual production. Drawing on a range of primary sources from both literary theory and software engineering, he makes a case for a more transparent practice of human – computer interaction. Plain Text is thus a rallying call, a frame of mind as much as a file format. It reminds us, ultimately, that our devices also encode specific modes of governance and control that must remain available to interpretation.

The Cambridge History of Japanese Literature

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A Data History of Racial Inequality and Postwar Fiction

A New Approach to Literary History

The Columbia History of the British Novel

Hip Figures

Outlines of the Literary History of Colonial Pennsylvania

A Cultural History from Aristotle to AI

In the early twentieth century, Japan was awash with typographic text and mass-produced print. Over the short span of a few decades, affordable books and magazines became a part of everyday life, and a new generation of writers and thinkers considered how their world could be reconstructed through the circulation of printed language as a mass-market commodity. The *Typographic Imagination* explores

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how this commercial print revolution transformed Japan's media ecology and traces the possibilities and pitfalls of type as a force for radical social change. Nathan Shockey examines the emergence of new forms of reading, writing, and thinking in Japan from the last years of the nineteenth century through the first decades of the twentieth. Charting the relationships among prose, politics, and print capitalism, he considers the meanings and functions of print as a staple commodity and as a ubiquitous and material medium for discourse and thought. Drawing on extensive archival research, *The Typographic Imagination* brings into conversation a wide array of materials, including bookseller trade

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circulars, language reform debates, works of experimental fiction, photo gazetteers, socialist periodicals, Esperanto primers, declassified censorship documents, and printing press strike bulletins. Combining the rigorous close analysis of Japanese literary studies with transdisciplinary methodologies from media studies, book history, and intellectual history, *The Typographic Imagination* presents a multivalent vision of the rise of mass print media and the transformations of modern Japanese literature, language, and culture.

An eleventh-century classic, *The Pillow Book* of Sei Shōnagon is frequently paired with *The Tale of Genji* as one of the most important works in the Japanese

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canon. Yet it has also been marginalized within Japanese literature for reasons including the gender of its author, the work's complex textual history, and its thematic and stylistic depth. In *Unbinding The Pillow Book*, Gergana Ivanova offers a reception history of *The Pillow Book* and its author from the seventeenth century to the present that shows how various ideologies have influenced the text and shaped interactions among its different versions. Ivanova examines how and why *The Pillow Book* has been read over the centuries, placing it in the multiple contexts in which it has been rewritten, including women's education, literary scholarship, popular culture, "pleasure quarters," and the

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formation of the modern nation-state. Drawing on scholarly commentaries, erotic parodies, instruction manuals for women, high school textbooks, and comic books, she considers its outsized role in ideas about Japanese women writers. Ultimately, Ivanova argues for engaging the work's plurality in order to achieve a clearer understanding of *The Pillow Book* and the importance it has held for generations of readers, rather than limiting it to a definitive version or singular meaning. The first book-length study in English of the reception history of Sei Shōnagon, *Unbinding The Pillow Book* sheds new light on the construction of gender and sexuality, how women's writing has been used to create readerships, and why

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ancient texts continue to play vibrant roles in contemporary cultural production.

A manifesto for a text-free literary scholarship.

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

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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
The Columbia Sourcebook of Literary Taiwan
Literary History - Cultural History
Reading and Writing in Japan's Age of Modern Print Media
A Book to Burn and a Book to Keep (Hidden)
Women and Literary History

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The Poetics of Computation

When Art and Literature Confronted the Memory of World War II and Remade the Modern

The canon of postwar American fiction has changed over the past few decades to include far more writers of color. It would appear that we are making progress—recovering marginalized voices and including those who were for far too long ignored. However, is this celebratory narrative borne out in the data? Richard Jean So draws on big data, literary history, and close readings to offer an unprecedented analysis of racial inequality in American publishing that reveals the persistence of an extreme bias toward white authors. In fact, a defining feature of the

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publishing industry is its vast whiteness, which has denied nonwhite authors, especially black writers, the coveted resources of publishing, reviews, prizes, and sales, with profound effects on the language, form, and content of the postwar novel. Rather than seeing the postwar period as the era of multiculturalism, So argues that we should understand it as the invention of a new form of racial inequality—one that continues to shape the arts and literature today. Interweaving data analysis of large-scale patterns with a consideration of Toni Morrison's career as an editor at Random House and readings of individual works by Octavia Butler, Henry Dumas, Amy Tan, and others, So develops a form of criticism that brings together

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qualitative and quantitative approaches to the study of literature. A vital and provocative work for American literary studies, critical race studies, and the digital humanities, Redlining Culture shows the importance of data and computational methods for understanding and challenging racial inequality.

-- Booklist

"The 'New Materialism,' as developed by such thinkers and critics as Bruno Latour, Jane Bennett, Elizabeth Grosz, and others, have provided new ways of thinking about the relationship of humans to the material world, the division of nature and culture, and nonhuman agency. Despite the political urgency found in many of these thinkers' work, it often

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sidesteps certain social and economic concerns found in historical materialism and Marxism such as extraction, accumulation, or commodity fetishism, all of which have been central to Latin American history and literature. In Things with a History: Transcultural Materialism in Latin America, Hector Hoyos argues that recent Latin American fiction offers a way to integrate various materialisms, old and new, to understand how objects shape social and political relations and how narrative and literary form allow us to rethink our place within the material world. In each chapter, Hoyos examines a specific material configuration crucial to understanding the contemporary. In his discussions of novels since 1989

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but also looking back to earlier moments in Latin American literature, Hoyos considers, among other subjects, the desire for control over natural resources and how literary form confronts both the ungraspable vastness of earth or the unfathomable smallness of the sub-atomic. Hoyos combines close readings of authors like Roberto Bolano, Blanca Wiethuchter, Cesar Aria, and Alejandro Zambra with an engagement with theorists such as Jane Bennett, Tim Morton, Karl Marx, and Julia Kristeva to provide a model to invigorate traditional ideology and cultural critique with the powerful insights of new materialism"--

The Cambridge History of Japanese Literature

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provides, for the first time, a history of Japanese literature with comprehensive coverage of the premodern and modern eras in a single volume. The book is arranged topically in a series of short, accessible chapters for easy access and reference, giving insight into both canonical texts and many lesser known, popular genres, from centuries-old folk literature to the detective fiction of modern times. The various period introductions provide an overview of recurrent issues that span many decades, if not centuries. The book also places Japanese literature in a wider East Asian tradition of Sinitic writing and provides comprehensive coverage of women's literature as well as new popular literary forms,

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including manga (comic books). An extensive bibliography of works in English enables readers to continue to explore this rich tradition through translations and secondary reading.

"for There She Was"

1960

Selected Writings

The Columbia Dictionary of Modern Literary and Cultural Criticism

Speculation

The Columbia Literary Monthly

The Columbia History of Chinese Literature

"An expansive yet concise literary history that traces the organization of literary information in China at the levels of the

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word, the document, and the collection, introducing readers to how these organizing forms operate across time. The volume will provide critical introductions to cultural forms and technologies of information management, such as graphemes and sentences, lexicons and encyclopedias, anthologies and newspapers, and libraries and databases. The individual contributions will offer up-to-date introductions for scholars and students (both undergraduate and graduate) seeking to understand how Chinese graphs or characters are encoded at a linguistic level and through digital technology; how anthologies were organized and what writings were included; how newspapers and journals distributed literary writings in time and space; how libraries, archives, and museums developed from imperial repositories to public, academic, and

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state-run institutions; and how bibliographic writings provided the foundations for digital thematic research collections"-- In our globalised world, literature is less and less confined to national spaces. Europe-centred frameworks for literary studies have become insufficient; academics are increasingly called upon to address matters of cultural difference. In this unique volume, leading scholars discuss the critical and methodical challenges that these developments pose to the writing of literary history. What is the object of literary history? What is the meaning of the term "world literature"? How do we compare different cultural systems of genres? How do we account theoretically for literary transculturation? What are the implications of postcolonial studies for the discipline of comparative literature? Ranging in focus from the Persian epic

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of Majnun Layla and Zulu praise poetry to South Korean novels and Brazilian antropofagismo, the essays offer a concise overview of these and related questions. Their aim is not to reach a consensus on these matters. They show instead what is at stake in the emergent field of global comparatism.

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

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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

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inside and outside the literary establishment.

The Columbia Companion to Modern Chinese Literature features more than fifty short essays on specific writers and literary trends from the Qing period (1895–1911) to the present. The volume opens with thematic essays on the politics and ethics of writing literary history, the formation of the canon, the relationship between language and form, the role of literary institutions and communities, the effects of censorship, the representation of the Chinese diaspora, the rise and meaning of Sinophone literature, and the role of different media in the development of literature. Subsequent essays focus on authors, their works, and the schools with which they were aligned, featuring key names, titles, and terms in English and in Chinese characters. Woven throughout are pieces on late Qing

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fiction, popular entertainment fiction, martial arts fiction, experimental theater, post-Mao avant-garde poetry, post-martial law fiction from Taiwan, contemporary genre fiction from China, and recent Internet literature. The volume includes essays on such authors as Liang Qichao, Lu Xun, Shen Congwen, Eileen Chang, Jin Yong, Mo Yan, Wang Anyi, Gao Xingjian, and Yan Lianke. Both a teaching tool and a go-to research companion, this volume is a one-of-a-kind resource for mastering modern literature in the Chinese-speaking world.

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Distant Reading

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