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Writing about World Literature, a new guide created to accompany the Norton Anthology, covers the processes and particulars of writing in the world literature survey course. Starting with the essential question, "(BWhat is Academic Writing," the guide takes students step-by-step through the writing process - from generating ideas to researching to revising. It includes an entire chapter on the different types of writing about world literature - including textual and contextual analyses.

How can we talk about World Literature if we do not actually examine the world as a whole? Research on World Literature commonly focuses on the dynamics

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of a western center and a southern periphery, ignoring the fact that numerous literary relationships exist beyond these established constellations of thinking and reading within the Global South. Re-Mapping World Literature suggests a different approach that aims to investigate new navigational tools that extend beyond the known poles and meridians of current literary maps. Using the example of Latin American literatures, this study provides innovative insights into the literary modeling of shared historical experiences, epistemological crosscurrents, and book market processes within the Global South which thus far have received scant attention. The contributions to this volume, from

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renowned scholars in the fields of World and Latin American literatures, assess travelling aesthetics and genres, processes of translation and circulation of literary works, as well as the complex epistemological entanglements and shared worldviews between Latin America, Africa and Asia. A timely book that embraces highly innovative perspectives, it will be a must-read for all scholars involved in the field of the global dimensions of literature.

The environmental imagination does not stop short at the edge of the woods. Nor should our understanding of it, as Lawrence Buell makes powerfully clear in his new book that aims to reshape the field of literature

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and environmental studies. Emphasizing the influence of the physical environment on individual and collective perception, his book thus provides the theoretical underpinnings for an ecocriticism now reaching full power, and does so in remarkably clear and concrete ways. *Writing for an Endangered World* offers a conception of the physical environment--whether built or natural--as simultaneously found and constructed, and treats imaginative representations of it as acts of both discovery and invention. A number of the chapters develop this idea through parallel studies of figures identified with either "natural" or urban settings: John Muir and Jane Addams; Aldo Leopold and William

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Faulkner; Robinson Jeffers and Theodore Dreiser; Wendell Berry and Gwendolyn Brooks. Focusing on nineteenth- and twentieth-century writers, but ranging freely across national borders, his book reimagines city and country as a single complex landscape. Reviews of this book: Author of the widely influential *The Environmental Imagination*, Buell is a major figure in contemporary ecocriticism. Here, in broadening the scope of his earlier book, Buell blurs the usual distinction between natural and built environments. Exploring how a variety of texts imagine urban, rural, ocean, and desert places, he convincingly argues that literary imagination is powerfully shaped by--and shapes--a single, complex

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environment that is both found and constructed...Buell's book is important: it points ecocriticism in profoundly new and welcome directions. --W. Conlogue, Choice

Throughout his career, David Grossman has been a voice for peace and reconciliation in the Israeli-Palestinian divide. In this groundbreaking collection of essays on literature and politics, he addresses the conscience of present-day Israel, a country that has lost faith in its leaders and its ideals. Writing in the Dark ends with the speech in which Grossman famously attacked Israel's disastrous Lebanon war that tragically took the life of his twenty-one-year-old

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son, Uri. Moving, brave and clear-sighted, these essays on literature, political ethics and the morality of the imagination are a cri de coeur from a calm voice of reason at a time of doubt and despair.

Writing about Literature introduces students to critical reading and writing through a thorough and engaging discussion of the field, but also through exercises, interviews, exemplary student and scholarly essays, and visual material. It offers students an insider's guide to the language, issues, approaches, styles, assumptions, and traditions that inform the writing of successful critical essays, and aims to make student writers a part of the world of professional literary

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criticism. Much of the discussion is structured around ways to analyze and respond to a single work, Stephen Crane's story "The Bride Comes to Yellow Sky." This second edition is updated throughout and includes a new chapter on "Reading and Writing About Poetry"; the chapter uses Robert Kroetsch's poem "This Part of the Country" as the unit of analysis and includes an interview with the poet about his process.

Worlds of Hungarian Writing responds to the rapidly growing interest in Hungarian authors throughout the English-speaking world. Addressing an international audience, the essays in the collection highlight the

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Intercultural contexts that have molded the conventions, genres and institutions of Hungarian writing from the nineteenth century to the present. They are mapping some of the ways in which a modern literature is produced by encounters with languages, cultures, and media external to its traditionally conceived boundaries. But rather than viewing intercultural exchange as an external force, the collection recognizes its enabling importance to the globalizing reception and circulation of Hungarian writing over the continuities and constraints implied by more traditional national narratives. *Worlds of Hungarian Writing* posits intercultural exchange as the very substance of a literary culture. Discussions of the

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politics of appropriation and translation, of the impact of émigré writers and critics, and of the use of world-literary models in genre-formation complement studies of the fate of western leftist critical theory in post-1989 Hungary, of the role of African-American models in contemporary Roma culture, and of the use of photography in late 20th-century prose. The volume spans a wide generic range, from the achievements of such canonical 19th-century critics and poets as József Bajza and János Arany, to neglected women authors-translators such as Theresa Pulszky, to modernist writers and critics like Antal Szerb and György Lukács, and to the contemporary novelists Péter Esterházy, Péter Nádas, and László

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Krasznahorkai. Each essay is an original contribution to comparative literature and to the study of this Central-European literature, but is intended to be accessible to readers unfamiliar with its traditions.

This volume engages critically with the recent and ongoing consolidation of "world literature" as a paradigm of study. On the basis of an extended, active, and ultimately more literary sense of what it means to institute world literature, it views processes of institutionalization not as limitations, but as challenges to understand how literature may simultaneously function as an enabling and exclusionary world of its own. It starts from the

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observation that literature is never simply a given, but is always performatively and materially instituted by translators, publishers, academies and academics, critics, and readers, as well as authors themselves. This volume therefore substantiates, refines, as well as interrogates current approaches to world literature, such as those developed by David Damrosch, Pascale Casanova, and Emily Apter. Sections focus on the poetics of writers themselves, market dynamics, postcolonial negotiations of discrete archives of literature, and translation, engaging a range of related disciplines. The chapters contribute to a fresh understanding of how singular literary works become inserted in transnational systems and, conversely,

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how transnational and institutional dimensions of literature are inflected in literary works. Focusing its methodological and theoretical inquiries on a broad archive of texts spanning the triangle Europe-Latin America-Africa, the volume unsettles North America as the self-evident vantage of recent world literature debates. Because of the volume's focus on dialogues between world literature and fields such as postcolonial studies, translation studies, book history, and transnational studies, it will be of interest to scholars and students in a range of areas.

Sixty-five of the world's leading writers open up about the books and authors that have meant the most to

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Every Sunday, readers of The New York Times Book Review turn with anticipation to see which novelist, historian, short story writer, or artist will be the subject of the popular By the Book feature. These wide-ranging interviews are conducted by Pamela Paul, the editor of the Book Review, and here she brings together sixty-five of the most intriguing and fascinating exchanges, featuring personalities as varied as David Sedaris, Hilary Mantel, Michael Chabon, Khaled Hosseini, Anne Lamott, and James Patterson. The questions and answers admit us into the private worlds of these authors, as they reflect on their work habits, reading preferences, inspirations, pet peeves, and recommendations. By the Book

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contains the full uncut interviews, offering a range of experiences and observations that deepens readers' understanding of the literary sensibility and the writing process. It also features dozens of sidebars that reveal the commonalities and conflicts among the participants, underscoring those influences that are truly universal and those that remain matters of individual taste. For the devoted reader, *By the Book* is a way to invite sixty-five of the most interesting guests into your world. It's a book party not to be missed.

`The contact with . . . primitive nature and primitive man brings sudden and profound trouble into the

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heart.' (Joseph Conrad) `Flowers look loveliest in their native soil . . . plucked, they fade, And lose the colours Nature on them laid.' (Toru Dutt) This is the first anthology to gather together British imperial writing alongside native and settler literature in English, interweaving short stories, poems, essays, travel writing, and memoirs from the phase of British expansionist imperialism known as high empire. A rich and startling diversity of responses to the colonial experience emerges: voices of imperial; adventurers, administrators, memsahibs, propagandists and poets intermingle with West Indian and South African nationalists, Indian mystics, Creole balladeers, women activists and native interpreters. Drawn from India,

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Africa, the West Indies, Australia, New Zealand, Canada, Ireland, and Britain, this wide-ranging selection reveals the vivid contrasts and subtle shifts in responses to colonial experience, and embraces some of empire's key symbols and emblematic moments. Comprehensive notes and full biographies ensure that this is one of the most compelling, readable and academically valuable source books on the period. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert

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Introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

What is Literature? challenges anyone who writes as if literature could be extricated from history or society. But Sartre does more than indict. He offers a definitive statement about the phenomenology of reading, and he goes on to provide a dashing example of how to write a history of literature that takes ideology and institutions into account.

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