

The Universal Baseball Association Inc J Henry Waugh Prop

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The Universal Baseball Association, Inc. Understanding Robert Coover New York Magazine Postmodernist Fiction Approaching Postmodernism New York Magazine Postmodernism and the Contemporary Novel The Railway Engineer The Post-office Bradford directory. 1st, 2nd, 4th, 5th, 7th, 8th ed The army list Calendar - McGill University Webster's Royal red book; or, Court and fashionable register American Studies Annual Calendar of McGill College and University, Montreal A Critical Dictionary of English Literature and British and American Authors The Directory of Directors for ... Annual Calendar of McGill College and University American Novelists Since World War II. The Self-apparent Word Robert Coover Robert Coover Brian Evenson Brian McHale Douwe Wessel Fokkema Bran Nicol McGill University Webster A. and co McGill University Samuel Austin Allibone McGill University James Richard Giles Jerome Klinkowitz

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a middle aged accountant invents a dice controlled baseball world

a middle aged accountant presides passionately over a fantasy baseball league in a flagrantly funny novel from the award winning author of huck out west the new york times j henry waugh is not particularly happy in his job but after the workday he can go home to the ballgame with each toss of the dice the balls and strikes hits and runs are decided and the tabletop players and the individual personalities he perceives in them

seem more real and immerse him more deeply but when a promising rookie pitcher pitches a perfect game filling henry with pride and excitement and soon afterward is killed by a beanball an extraordinary occurrence according to the probability chart henry is shattered and his life is affected in unimaginable ways in this blackly comic and philosophical novel that veers wildly between fantasy and reality and delves into the notions of chance and power a baseball novel which isn't really altogether about baseball funny surprises sad moments and catchy ideas kirkus reviews starred review one of the most original and exciting writers around every new book from him is great news mcsweeney's not to read it because you don't like baseball is like not reading balzac because you don't like boardinghouses the new york times book review

this text takes on the work of robert coover a major figure of postmodern metafiction in an analysis of coover's short stories and novels it demonstrates how coover writes in several different modes that cross over into one another

new york magazine was born in 1968 after a run as an insert of the new york herald tribune and quickly made a place for itself as the trusted resource for readers across the country with award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating new york as both a place and an idea

in this trenchant and lively study brian mchale undertakes to construct a version of postmodernist fiction which encompasses forms as wide ranging as north american metafiction latin american magic realism the french new new novel concrete prose and science fiction considering a variety of theoretical approaches including those of ingarden eco dolezel pavel and hrushovski mchale shows that the common denominator is postmodernist fiction's ability to thrust its own ontological status into the foreground and to raise questions about the world or worlds in which we live exploiting various theoretical approaches to literary ontology those of ingarden eco dolezel pavel hrushovski and others and ranging widely over contemporary world literature mchale assembles a comprehensive repertoire of postmodernist fiction's strategies of world making and unmaking

most of the essays collected in this volume deal with theoretical issues that dominate the international debate on postmodernism issues such as the shifting nature of the concept the problem of periodization and the problem of historicity other essays offer readings of postmodernist texts and relate practical criticism to a theoretical framework hans bertens utrecht sketches the historical development of the concept postmodernism in american criticism distinguishing between the various definitions that have been

proposed over the last twenty five years in an attempt to bring some order to the field and to facilitate future discussion brian mchale tel aviv and douwe fokkema utrecht offer models for the description of postmodernist texts richard todd amsterdam argues convincingly that postmodernism is much more of a presence in contemporary british fiction than has so far been assumed and herta schmid munich presents a similar argument with respect to russian avant garde theater elrud ibsch amsterdam presents a contrastive analysis of thomas bernhard and robert musil ulla musarra nijmegen writes on italo calvino the relation between existentialism and postmodernism is examined by gerhard hoffman würzburg theo d haen utrecht finds important parallels between postmodernism in literature and in the visual arts matei calinescu bloomington ind relates literary postmodernism to a far more general cultural shift rejecting however foucault s notion of an epistemic break and arguing for both continuity and discontinuity finally helmut lethien utrecht and susan suleiman harvard sharply question the concept of postmodernism suleiman argues that the supposed postmodernist reaction against modernism may well be a critical myth or if it isn t a reaction limited to the american literary situation

new york magazine was born in 1968 after a run as an insert of the new york herald tribune and quickly made a place for itself as the trusted resource for readers across the country with award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating new york as both a place and an idea

postmodernism and the contemporary novel a reader is the first book to collect together the most important contributions to the theory of the postmodern novel over the last forty years and to guide readers through the complex questions and wide ranging debates what are its characteristics which novels and authors belong to the category does it even deserve to be a category on its own from which traditions does it emerge how does it relate to previous forms of the novel and to other aspects of postmodern culture while discussion of the contemporary novel has been dominated by the question of postmodernism developments in contemporary fiction are also central to the wider debate about postmodernism fiction is referred to frequently in the work of postmodernist thinkers not explicitly concerned with literature like baudrillard lyotard and haraway the selections in this book will also enable readers to place the theory of postmodern fiction in a broader intellectual and cultural context analyses postmodern fiction from both thematic and formal perspectives giving in depth coverage to key features and issues such as metafiction the relation to modernism history and politics features work by some of the most important theorists and critics of the last few

decades such as Ihab Hassan, Jean Baudrillard, Linda Hutcheon, and Brian McHale provides a sense of historical, social, and cultural context to the debate about postmodernism in fiction. It gives ample coverage to some of the most compelling issues raised in relation to postmodern fiction in recent years, such as science and new technologies, the cyborg, race, and gender.

contains biographical sketches of writers who either began writing novels after 1945 or have done their most important work since then.

The novel is dead was the cry of the 1960s, and so it was as an authoritative report concerning the world. But from that death, Klinkowitz argues, arose a form of writing that celebrates the creative process, a narrative that is not about something but is something. Klinkowitz first characterizes the modern fiction of the earlier 20th century wherein the word fades into the background because the story line forms the essence of the fiction; thus, the word is self-effacing. Postmodern fiction, on the other hand, features the word. Words in postmodern fiction are opaque, not transparent. Of necessity, we notice the word and must look closely at it; thus, the word becomes self-apparent.

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