



THE PUBLIC BURNING

The kind of novel you come across once in a lifetime



Robert Coover

The Public Burning By Robert Coover

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The Public Burning Robert Coover, 1997 Vice President Richard Nixon the voraciously ambitious bad boy of the Eisenhower regime is the dominant narrator in an enormous cast that includes Betty Crocker Joe McCarthy the Marx Brothers Walter Winchell Uncle Sam his adversary The Phantom and Time magazine incarnated as the National Poet Laureate All of these and thousands more converge in Times Square for the carnivalesque auto da fe at which the Rosenbergs are put to death

Understanding Robert Coover Brian Evenson, 2003 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

The Art of Excess Tom LeClair, 1989 **The Craft of Fiction** David Letzler, 2017-06 A 2017 Choice Outstanding Academic Title What is the strange appeal of big books

The mega novel a genre of erudite tomes with encyclopedic scope has attracted wildly varied responses from fanatical devotion to trenchant criticism Looking at intimidating mega novel masterpieces from *The Making of Americans* to 2666 David Letzler explores reader responses to all the seemingly random irrelevant pointless and derailing elements that comprise these mega novels elements that he labels *cruff* after the computer science term for junk code In *The Craft of Fiction* Letzler suggests that these books are useful tools to help us understand the relationship between reading and attention While mega novel text is often intricately meaningful or experimental sometimes it is just excessive and pointless On the other hand mega novels also contain text that though appearing to be *cruff* turns out to be quite important Letzler posits that this *cruff* requires readers to develop a sophisticated method of attentional modulation allowing one to subtly distinguish between text requiring focused attention and text that must be skimmed or even skipped to avoid processing failures *The Craft of Fiction* shows how the attentional maturation prompted by reading mega novels can help manage the information overload that increasingly characterizes contemporary life

The Underside of Politics Sorin Radu Cucu, 2013-11 This book explores the relation between nationhood literary culture and globalism in the context of the Cold War struggle over the legacy of European modernity a struggle to represent diverse experiences of the political after World War II and colonialism This book argues that during the Cold War modern political imagination is held captive by the split between two visions of universality freedom in the West vs social justice in the East and by a culture of secrecy that ties national identity to national security The significance of Cold War political modernity is made evident in the staging of dialogues between post 1945 American and Eastern European novelists Kundera with Roth Coover with Popescu and Kis and DeLillo

Fiction in the Quantum Universe Susan Strehle, 2000-11-09 In this outstanding book Susan Strehle argues that a new fiction has developed from the influence of modern physics She calls this new fiction *actualism* and within that framework she offers a critical analysis of major novels by Thomas Pynchon Robert Coover William Gaddis John Barth Margaret Atwood and Donald Barthelme According to Strehle the actualists balance attention to questions of art with an

engaged meditation on the external actual world While these actualist novels diverge markedly from realistic practice Strehle claims that they do so in order to reflect more acutely what we now understand as real Reality is no longer realistic in the new physical or quantum universe reality is discontinuous energetic relative statistical subjectively seen and uncertainly known all terms taken from new physics Actualist fiction is characterized by incompletions indeterminacy and open endings unsatisfying to the readerly wish for fulfilled promises and completed patterns Gravity's Rainbow for example ends not with a period but with a dash Strehle argues that such innovations in narrative reflect on twentieth century history politics science and discourse

Robert Coover, 1989 The Covert Sphere Timothy Melley, 2012-10-23 In December 2010 the U S Embassy in Kabul acknowledged that it was providing major funding for thirteen episodes of Eagle Four a new Afghani television melodrama based loosely on the blockbuster U S series 24 According to an embassy spokesperson Eagle Four was part of a strategy aimed at transforming public suspicion of security forces into something like awed respect Why would a wartime government spend valuable resources on a melodrama of covert operations The answer according to Timothy Melley is not simply that fiction has real political effects but that since the Cold War fiction has become integral to the growth of national security as a concept and a transformation of democracy In The Covert Sphere Melley links this cultural shift to the birth of the national security state in 1947 As the United States developed a vast infrastructure of clandestine organizations it shielded policy from the public sphere and gave rise to a new cultural imaginary the covert sphere One of the surprising consequences of state secrecy is that citizens must rely substantially on fiction to know or imagine their nation's foreign policy The potent combination of institutional secrecy and public fascination with the secret work of the state was instrumental in fostering the culture of suspicion and uncertainty that has plagued American society ever since and Melley argues that would eventually find its fullest expression in postmodernism The Covert Sphere traces these consequences from the Korean War through the War on Terror examining how a regime of psychological operations and covert action has made the conflation of reality and fiction a central feature of both U S foreign policy and American culture Melley interweaves Cold War history with political theory and original readings of films television dramas and popular entertainments from The Manchurian Candidate through 24 as well as influential writing by Margaret Atwood Robert Coover Don DeLillo Joan Didion E L Doctorow Michael Herr Denis Johnson Norman Mailer Tim O'Brien and many others

Famous Last Lines Daniel Grogan, 2018-11-13 *Famous Last Lines* features the final sentences from 300 works of literature from Don Quixote to The Girl on the Train The closing words of any text carry a lot of weight *Famous Last Lines* unpacks more than 300 notable final lines from classical epics to contemporary short stories Spanning centuries of writing each entry whether for Don Quixote or The Girl on the Train provides context for these notable last lines making clear what makes them so memorable and lasting *Famous Last Lines* provides readers with a comprehensive collection of brilliant conclusions

Reinventing Richard Nixon Daniel Frick, 2023-04-21 Nixon's the One proclaimed his campaign paraphernalia Tricky Dick retorted his detractors From

presidential savior for conservative America to bête noire for the political Left the Richard Nixon persona has worn many masks and labels In fiction and poetry and pop songs in television and film no other national political figure has so thoroughly saturated our public consciousness with so many contrasting images Focusing on the process of Nixon's continuous reinvention Daniel Frick reveals a figure who continues to expose key fault lines in the nation's self definition Drawing on references ranging from All in the Family to Zappa and the Mothers of Invention he shows how Nixon has become one of America's most durable and multifaceted icons in the ongoing and fierce debates over the import and meaning of the last sixty years of national life Examining Nixon's autobiographies and political memorabilia Frick offers far reaching perceptions not only of the man but of Nixon's version of himself contrasted with those who would interpret him differently He cites reinventions of Nixon from the late 1980s particularly the museum at the Richard Nixon Library and Birthplace to demonstrate the resilience of certain national mythic narratives in the face of liberal critiques And he recounts how celebrants at Nixon's state funeral at which Bob Dole's eulogy depicted a God fearing American hero attempted to bury the sources of our divisions over him rendering in some minds the judgment of redeemed statesman to erase his status as disgraced president With dozens of illustrations Nixon posing with Elvis the National Archives most requested photo Nixonian cultural artifacts classic editorial cartoons no other book collects in one place such varied images of Nixon from so many diverse media These reinforce Frick's probing analysis to help us understand why we disagree about Nixon and why it matters how we resolve our disagreements Whether your image of Nixon is shaped by his autobiography Six Crises Oliver Stone's surprisingly sympathetic film Nixon John Adams's landmark opera Nixon in China or by the saga of Watergate Reinventing Richard Nixon expands on all perspectives It shows how through these contradictory mythic stories we continue to reinvent much like Nixon himself our own sense of national identity

Encyclopedia of American Literature Manly, Inc.,2013-06 Susan Clair Imbarrato Carol Berkin Brett Barney Lisa Paddock Matthew J Bruccoli George Parker Anderson Judith S The Cambridge Introduction to Satire Jonathan Greenberg,2019 Provides a comprehensive overview for both beginning and advanced students of satiric forms from ancient poetry to contemporary digital media

The Age of Nixon Carl Freedman,2012-01-16 The fundamental argument this book is first that Richard Nixon though not generally regarded as a charismatic or emotionally outgoing politician like Franklin Roosevelt or Ronald Reagan did establish profound psychic connections with the American people connections that can be detected both in the brilliant electoral success that he enjoyed for most of his career and in his ultimate defeat during the Watergate scandal and second and even more important that these connections are symptomatic of many of the most important currents in American life The book is not just a work of political history or political biography but a study of cultural power that is a study in the ways that culture shapes our politics and frames our sense of possibilities and values In its application of Marxist psychoanalytic and other theoretical tools to the study of American electoral politics and in a way designed for the general as well as for the academic reader it is a new kind

of book On History and Memory in Arab Literature and Western Poetics Bootheina Majoul, Yosra Amraoui, 2020-10-06

Texts act like receptacles for an ever present remembered past or what the French philosopher Paul Ricœur calls the present representation of an absent thing They might embody an efficient remedy to forgetting but could also become a vivid testimony for exorcised traumas This volume focuses on Ricœur's phenomenology of memory epistemology of history and hermeneutics of forgetting A special emphasis is laid on the dissension between individual and collective institutional memory

Intertextual Encounters in American Fiction, Film, and Popular Culture Michael Dunne, 2001 Intertextual encounters occur whenever an author or the author's text recognizes references alludes to imitates parodies or otherwise elicits an audience member's familiarity with other texts F Scott Fitzgerald and Nathanael West use the fiction of Horatio Alger Jr as an intertext in their novels *The Great Gatsby* and *A Cool Million* Callie Khouri and Ridley Scott use the buddy road picture genre as an intertext for their *Thelma and Louise* In all these cases intertextual encounters take place between artists between texts between texts and audiences between artists and audiences Michael Dunne investigates works from the 1830s to the 1990s and from the canonical American novel to *Bugs Bunny* and *Jerry Seinfeld*

Seeing Fictions in Film George M. Wilson, 2011-10-27 In works of literary fiction it is a part of the fiction that the words of the text are being recounted by some work internal voice the literary narrator One can ask similarly whether the story in movies is told in sights and sounds by a work internal subjectivity that orchestrates them a cinematic narrator George M Wilson argues that movies do involve a fictional recounting an audio visual narration in terms of the movie's sound and image track Viewers are usually prompted to imagine seeing the items and events in the movie's fictional world and to imagine hearing the associated fictional sounds However it is much less clear that the cinematic narration must be imagined as the product of some kind of narrator of a work internal agent of the narration Wilson goes on to examine the further question whether viewers imagine seeing the fictional world face to face or whether they imagine seeing it through some kind of work internal mediation It is a key contention of this book that only the second of these alternatives allows one to give a coherent account of what we do and do not imagine about what we are seeing on the screen Having provided a partial account of the foundations of film narration the final chapters explore the ways in which certain complex strategies of cinematic narration are executed in three exemplary films David Fincher's *Fight Club* von Sternberg's *The Scarlet Empress* and the Coen brothers' *The Man Who Wasn't There*

Politics and the Muse Adam J. Sorkin, 1989 These fourteen original essays on the politics of literature investigate aspects of our understanding of the political muse with a focus on American writing since World War II Essays include *American Literature Politics and the Last Good War* *The Literary Art of the Hollywood Ten* *The Plight of the Left Wing Screenwriter* and *Amiri Baraka and the Politics of Popular Culture*

The Trash Phenomenon Stacey Michele Olster, 2003 *The Trash Phenomenon* looks at how writers of the late twentieth century not only have integrated the events artifacts and theories of popular culture into their works but also have used those works as windows into popular culture's role in the

process of nation building Taking her cue from Donald Barthelme's 1967 portrayal of popular culture as trash and Don DeLillo's 1997 description of it as a subversive people's history Stacey Olster explores how literature recycles American popular culture so as to change the nationalistic imperative behind its inception *The Trash Phenomenon* begins with a look at the mass media's role in the United States emergence as the twentieth century's dominant power Olster discusses the works of three authors who collectively span the century bounded by the Spanish American War 1898 and the Persian Gulf War 1991 Gore Vidal's *American Chronicle* series John Updike's *Rabbit* tetralogy and Larry Beinhart's *American Hero* Olster then turns her attention to three non American writers whose works explore the imperial sway of American popular culture on their nation's value systems hierarchical class structure in Dennis Potter's *England* Peronism in Manuel Puig's *Argentina* and Nihonjinron consensus in Haruki Murakami's *Japan* Finally Olster returns to American literature to look at the contemporary media spectacle and the representative figure as potential sources of national consolidation after November 1963 Olster first focuses on autobiographical historical and fictional accounts of three spectacles in which the formulae of popular culture are shown to bypass differences of class gender and race the John F Kennedy assassination the Scarsdale Diet Doctor murder and the O J Simpson trial She concludes with some thoughts about the nature of American consolidation after 9 11

Cruel and Unusual Brian Jarvis, 2004-01-20 From the excesses of Puritan patriarchs to the barbarism of slavery and on into the prison industrial complex punishment in the US has a long and gruesome history In the post Vietnam era the prison population has increased tenfold and the death penalty has enjoyed a renaissance *Cruel and Unusual* offers an exploration of the history of punishment as mediated in American culture Grounding his analysis in Marxist theory psychoanalysis and Foucault's influential work on discipline Brian Jarvis examines a range of cultural texts from seventeenth century execution sermons to twenty first century prison films to uncover the politics economics and erotics of punishment This wide ranging and interdisciplinary survey constructs a genealogy of cruelty through close reading of novels by Hawthorne and Melville fictional accounts of the Rosenberg execution by Coover and Doctorow slave narratives and prison writings by African Americans and the critically neglected genre of American prison films

The Oxford History of the Novel in English Cyrus R. K. Patell, Deborah Lindsay Williams, 2024 An overview of US fiction since 1940 that explores the history of literary forms the history of narrative forms the history of the book the history of media and the history of higher education in the United States

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