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A Thing Made of Words: The Reflexive Realism of Richard Yates

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A Thing Made of Words: The Reflexive Realism of Richard Yates

By Leif Bull

Student no. 33073581

Goldsmiths College

PhD English

DECLARATION

I hereby declare that the work presented in this

is my own work.

LeBul

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Introduction

Introduction by Richard Ford
 novel by James Joyce

Richard Yates 'debut

When a woman in a white dress
 walked down the aisle
 at the beginning of the book
 Revolutionary Road and its characters
 devote

in the picture of
 Reality in the social
 on a road in the
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And through the plot in the
 behind the scenes by
 words 'I'm a kind of
 evoking Ford's role in the
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The unanimous categorization of
 Richard Yates as a
 writer in the 1960s
 is a result of the
 critical success of
 his novel Revolutionary Road
 in 1961. This novel
 is often cited as the
 best example of the
 post-war American
 novel.

Yates' debut
 novel Revolutionary Road
 was published in 1961
 and was a commercial
 success. The novel
 is set in the 1960s
 and follows the story
 of a young couple
 who are struggling
 to find their way
 in the world.

1 'Introduction', in Revolutionary Road (New York: Knopf, 1961; 2001) (pp. xi-xxi)

2 On the other hand, the novel is often cited as the best example of the post-war American novel.

3 David Calabro and Severin G. G. (Richard Yates)

London: Methuen,

Richard Yates, Revolutionary Road (New York: Knopf, 1961; 2001) (pp. xi-xxi)

(New York: Knopf, 1999) (pp. 5-6)

and form? ⁴ The view is that it depends on the context in which it is used. In the 1970s and 1980s, the term was used to describe a literary movement that was characterized by a focus on the materiality of language and a rejection of traditional narrative structures. This view is often associated with the work of postmodernist writers such as James Joyce, Virginia Woolf, and Gertrude Stein. The term is also used to describe a philosophical position that emphasizes the role of language in the construction of reality. This view is often associated with the work of philosophers such as Ludwig Wittgenstein and Jacques Derrida. The term is also used to describe a political and social movement that emerged in the 1960s and 1970s, characterized by a focus on social justice and a rejection of traditional power structures. This view is often associated with the work of writers and activists such as Audre Lorde and Audre Lorde.

Realism: Definitions, accusations, and defenses during postmodernity

The term 'realism' has a long and complex history. It has been used to describe a variety of different things, from a literary movement to a philosophical position to a political and social movement. In the 19th century, the term was used to describe a literary movement that was characterized by a focus on the material world and a rejection of traditional narrative structures. This view is often associated with the work of writers such as Gustave Flaubert and Honoré de Balzac. In the 20th century, the term was used to describe a philosophical position that emphasizes the role of language in the construction of reality. This view is often associated with the work of philosophers such as Ludwig Wittgenstein and Jacques Derrida. In the 1960s and 1970s, the term was used to describe a political and social movement that emerged, characterized by a focus on social justice and a rejection of traditional power structures. This view is often associated with the work of writers and activists such as Audre Lorde and Audre Lorde.

4. Y. A. Izrael, 'The term "realism"', in *Realism: A Critical Survey*, ed. by M. A. D. (1972), pp. 1-12. <http://www.pshae.org.uk/realism/?pm=Art> [accessed 10 Oct 2009].
 5. R. B. Bowyer, 'Foreword', in *Adventures in Realism*, ed. by M. A. D. (1972), pp. 1-12.
 6. P. B. R. 'Realism', in *New Haven*, ed. by M. A. D. (1972), pp. 1-12.
 7. F. de Saussure, *Course in General Linguistics*, ed. by R. Roy Harris (London: Duckworth, 1983).

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8 Matthew Beaumont, 'Introduction: Reclaiming Realism', in Beaumont (ed.), *Adventures in Realism*, pp. 1-22 (reference chapter when a definition is needed)
 9 Charles Belsey, *Critical Practice* (London: Methuen, 1980) p. 1

10 *Ibid.*

11 Boyd, *The Realist Novel Form* (Chicago: U of Chicago Press, 1983) p. 18

12 'Realism and the cinema: Notes on some Brechtian theses', in Joanne Hollows, Peter Hutchings, and Mark Hancock (eds.), *The Film Studies Reader* (London: Routledge, 2006) pp. 201-206 (202) (reference this way when a definition is needed)

13 *Ibid.* p. 203

14 Joseph N. Trachtenberg, *AP in the Postmodernist* (Malden, MA: Blackwell, 1997) p. 21

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15 *ibid*
 16 Sucha Realm and Adventure Realm,
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19 Roman Jakobson, 'On Realism in Art', in Krystyna Pomorska and Stephen Rudy (eds.) Language
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20)

20 hpp2

21 hpp1

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22 Paul de Man, 'Literary History and Literary Modernity', in *Blindness and the Eye*,
 Rhetoric of the Poem (Oxford: Oxford University Press, 1971), pp. 142-165 (152)
 23 pp. 163-164
 24 Bowlby, 'Introduction', p. xii
 25 All pp. 29
 26 pp. 23
 27 pp. 23 added.

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The influence of Flaubert, and its significance

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35 ATagH ones 175

36 Quoted in Francis Stegmüller, 'Reflections: Gustave Flaubert's Correspondence', in Francis Stegmüller, *The Letters of Gustave Flaubert* (London: Pinter, 2001), pp. 127.

intellectual work in his novels.
 This book is a study of the
 structure of the realist novel.
 The author has used a wide range
 of material to show how the
 modernist movement has changed
 the way in which the novel is
 written. The author has also
 shown how the novel has been
 used to explore the human
 condition.

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Some aesthetic strategies of the realist novel, and their relevance to a study of Richard Yates

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50 W. B. E. The Feminist Realist American
 University Press, 1965, pp. 22-
 51 Simon Dentith, 'Realist Synthesis in the Nineteenth-Century Novel: "That unity which lies in the selection of our keenest consciousness"', in Beaumont, *Adventures in Realism* (pp. 34-94)
 52 Faber, 15

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53 As Peter Brooks puts it: 'For all the radical innovation of Ulysses, it is precisely in his reproduction of form but with the development of new techniques for the novel that more traditional forms of writing tended to censor or summarize' (p. 210).

54 Faubert p. 5

55 George Levine, 'Literary Realism Reconsidered: "The world in its length and breadth"' in Beaumont and Newhall, eds., *Realism* (pp. 332-19)

56 ibid. 8

57 ibid.

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<http://www.nytimes.com/1981/04/09/books/09eliot.html>
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 63 T. S. Eliot, 'Hamlet and His Problems', in The Sacred Wood: Essays on Poetry and Criticism (London: Methuen, 1920), pp. 87-94 (92)

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 and their re –w out to show such a form in a certain
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 can we out to keep to oppose?

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 –m en of a realm in a certain
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 ’. ⁶⁵ Thus a form in a realm in a certain
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The debate over how and how to create a form in a realm
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 ‘unconscious’ A certain form in a realm in a certain
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 ‘there is no thought of style, [...] the
 ’. ⁶⁹ When ‘unconscious’ is used
 in a realm in a certain
 and in a realm in a certain
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 Y in a realm in a certain
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64 B. The Problem of a Form in a Realm 22 and
 and Non-Form in a Realm (Chap. III, London:
 1966
 65 The Problem of a Form in a Realm 22
 66 Ibid. 9
 67 C. and F. in New York of H. and B. in
 M. and C. 1891 p. 8.
 68 Ibid. 3
 69 Quoted in The Problem of a Form in a Realm 20

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 The University of Chicago Press, 1989)
 1891, London in a realm in a certain

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70 Quotibid.

71 Ibid 20- 21

72 Ibid 21

73 John Duddy, *A Man's Game: Masculinity and the Anti-American Literary Realm* (Tucson: University of Arizona Press 2004), 5

74 Ibid 89

publishing European works cheaply and undercut
 such advances by such a low price. What
 Norman Douglas sought to do in the
 of 'new national best-sellers' is
 can be seen to be proud to have
 efficiency: 'It is "few in number", "high in
 quality", "of great variety" and "of
 great variety"'.⁷⁷

domestic. ⁷⁵ Energized by
 of Jack London and Frank
 American literature movement
 method. ⁷⁶ Norris
 style in respect of
 "the English" - in my view
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Making his bet on the new
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' T h e C o m p r i n d e W i t W i n d

' s h o w s h e s o f ' J o y c e a r l i m ' : 82

A b n g i n e g d h a d m a i d g v i s p e n d i
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81 Thoughtful critical juxtapositions were
discussed in chapter 5.

82 A Taggart Home 128

83 Yates would acknowledge his debt to Lardner in 'Some Very Good Masters'.

offboard in aged census — ‘M...’⁸⁴...
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Technological innovation and the realist/modernist/postmodernist continuum

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84 ATagH ones 129
 85 Real 16
 86 The Phenomenon of Perception (New York: Harper & Row, 1966), p. 135
 87 The third, less relevant contention is concerned with sight’s capacity for apprehending great things which the Greeks called...

m anything just possible – existent parts of one field of vision’.⁸⁸ Less determined
 by temporal issues than hearing or touch, sight ‘thus tends to elevate static Being over
 dynamism becoming’,⁸⁹ a prioritisation that stands in anticipation of MacCabe’s
 abstruse and enigmatic present – gaze as something that
 simply is. Secondly, the gaze of film forms – inherent and,
 allowing for the difference between the viewing subject
 and the gaze upon objects with
 several problems of its own – has a different
 required; ‘[by] my seeing it, no issue of my possible relations with it is prejudged’.
 From his original – ‘the concept of objectivity, of the thing as it is in
 itself, from being a form, and from his notion of
 whole idea of [...] theoretical truth’.⁹⁰ Such a reading of his theory
 in terms of his observations of – access to his about a
 eye.⁹¹ The Enlightenment –⁹² would be a continuation of philosophical –
 with Descartes too designating sight as ‘the most comprehensive and noblest’ of the
 senses.⁹³ Through his individual gaze – ‘conceptual as a view of the
 them’ according to the Enlightenment – form with his theory
 emerged,⁹⁴ and can – ‘for a new form of a new – cal
 external form. A such –
 eye for the gaze of the –
 uncertainty, and an awareness of the gazing eye’s limitations. A such work
 suggests ongoing subjectivism of – in
 abstruse and enigmatic –
 We have repeatedly been –
 gaze as the gaze of Frank and She She a
 for the hand in a –

88 ibid.

89 M. A. D. Owns, *Eyes: The Design of Vision* (Berkeley: University of California Press, 1993).

90 The Phenomenon of Film, 145. The hand is the one eye as a problem of –

91 A. M. A. D. Owns, *Eyes: The Design of Vision* (Berkeley: University of California Press, 1993).

92 M. A. D. Owns, *Eyes: The Design of Vision* (Berkeley: University of California Press, 1993).

93 Quoted in D. Owns, *Eyes: The Design of Vision* (Berkeley: University of California Press, 1993).

94 Nancy Armstrong, ‘Realism before and after Photography: “The fantastical form of a relation among things”’, in Beaumont, *Adventures in Realism* (pp. 84–102) (86)

the suggest exhaustion of gaze
points such as a total in
narration.

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In Yates' work, entropy is repeatedly evoked: in the exhausted gaze discussed above;

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twentieth century. ⁹⁷ Television 'sense of what is new from entry experience' ne
of television 'shopping for facts and shapes' n' on sw ds
consciousness has been 'extraordinary cognitive change', ⁹⁸ in which
'home screen' achieves 'studiously' accorded 'authentic' 'w/ her
has history become es 'pitied over and above ordinary' ⁹⁹ A such
become possible continuum from helagu ecotypic TV and by
extension from nineteenth century realm of postmodernism inevitably
like them regarding technology isish gothicism usually comes
possible knowledge differences betw er the tw am odew housing
and did not in our modern world.

McHale, Cohen, Hassan: Some definitions of postmodernist poetics

A language of Richard Yates	one of the most important
dialectical relationship with	the postmodernist world
consideration of postmodernist	and its relevance to
work in the field of fiction	is a definition of
postmodernist fiction in general	poets ¹⁰⁰ in the same way
discuss the relationship between	modernist and postmodernist
being played out in the work of	'realism' and 'fiction' occur
the work of modernist and postmodernist	in the same way
A. M. Cohen argues that modernist	is a postmodernist
work is a postmodernist	A postmodernist
Jakobson 'self-referential	'focusing on the process of
communication' ¹⁰¹ a 'postmodernist	' ¹⁰² in which
epistemological and methodological	is a postmodernist

97 'Television and Recent American Fiction', American Literary History 1:1 (1989), pp. 110-130

98 Eric Hoffer, *The American Television*, 1991, p. 29
99 Ibid. p. 30

100 As the heading implies, these definitions do not form an exhaustive catalogue. Fredric Jameson's *Postmodernism or the Cultural Logic of Late Capitalism*, London: Verso, 1991, p. 10.

101 Jakobson quoted in Postmodernism, London: Routledge, 1987, p. 10.

Cultural Logic of Late Capitalism

chapter on the cultural logic of late capitalism
noted by M. C. O'Hara and H. Assandri.
Routledge, 1987, p. 10.

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108 The Dimension of the Post-ocular
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109 pp. 252

110 pp. 248

Survey of Yates Criticism

The first criticism of Yates in the 1950s was by Richard Yates in his book *The Middle Ages* (1954). In this book, Yates discusses the work of the medieval writers, particularly the French and Italian writers, and their influence on the English Renaissance. Yates argues that the medieval writers were not as important as they are often considered to be, and that their work was largely derivative of the classical and humanist traditions.

Another early critic of Yates was the American scholar, Richard B. Sewall. In his book *The English Renaissance* (1958), Sewall discusses the work of the English Renaissance writers, including Yates, and their influence on the English Renaissance. Sewall argues that the English Renaissance writers were not as important as they are often considered to be, and that their work was largely derivative of the classical and humanist traditions.

Yates' work has also been criticized by modern scholars. For example, the American scholar, Richard B. Sewall, has argued that Yates' work is largely derivative of the classical and humanist traditions. Similarly, the American scholar, Richard B. Sewall, has argued that Yates' work is largely derivative of the classical and humanist traditions.

The English Renaissance was a period of great cultural and intellectual achievement. It was a time when the English language was being developed and refined, and when the English people were beginning to assert their independence from the continent. The English Renaissance was a time of great achievement, and it is a time that we should be proud of.

Yates' work has also been criticized by modern scholars. For example, the American scholar, Richard B. Sewall, has argued that Yates' work is largely derivative of the classical and humanist traditions. Similarly, the American scholar, Richard B. Sewall, has argued that Yates' work is largely derivative of the classical and humanist traditions.

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118 hpl

A survey of American literature includes
 Revolutionary Road by Jay McInerney
 for Beyond the Gray Flannel Suit
 by Jacqueline Susann (1955)
 Culture New York: Continuum, 2004. 188 pp.

Chapter 1
 's Rabbit study of 1950s American
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 on the new novel

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139 ¹³⁹

140 ¹⁴⁰

141 ¹⁴¹

142 ¹⁴² 23

143 ¹⁴³

acknowledgement of consciousness
conscious participation in conventions
both in form and reading of it
about the postmodernist
form within the text
problematic of the text
the continuation of the text

of the focus
characters 'sense of self'
physiological
his or her
of the text
of the text 'work of the text',

Yates' engagement with the text
Nelson's article 'Richard Yates' potential
O'Lantern's 'The...'¹⁴⁴ The...
O'Lantern's 'Even Kinds of...'
dealing with the process
technique 'do [...] some measure of justice'
ignored by academic and reading public
of the text as a point

only in the
'D...'
of 'D...'
of the text 's
the young person's
the text
- the text of the text

A reading of Nelson's text
evidence of the text
all in a box 'the text of the text'
character 'in the text of the text'

Yates 'poem with
with the
,¹⁴⁵

Then a purposeless appearance
Yates' form of the text
Thomas M. C. G. and the text
outlined by the text
disappointment 'and the text of the text'
the text of the text
hesitant in the text
deep in the text
twice in the text - M. P.

the text of the text
'the text of the text'
'the text of the text'
the text of the text
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the text of the text
the text of the text

144 <http://www.eric.ed.gov/fulltext/ED321199.pdf> accessed 14/05/2010
145 <http://www.eric.ed.gov/fulltext/ED321199.pdf>

on the text
321199/17156383/ accessed 05/07/2010

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mm at. ¹⁴⁹

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-perform edbyunkentguntngm enw hono
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153 Firdm arquothbil.
154 Bil.

Film appears to be a fundamental part of American culture
 but how has it changed since the founding of the film industry
 against the backdrop of the American social and economic
 conditions? The film 'The Birth of a Nation' is a classic
 example of the early days of cinema. It was a controversial
 work that depicted the Reconstruction era from a white
 supremacist perspective. The film's success led to the
 establishment of the film industry as a major form of
 entertainment. However, the film's portrayal of African
 Americans as inferior and violent has been widely
 criticized. The film's impact on the American psyche
 cannot be overstated. It is a testament to the power
 of the moving picture.

The right to a fair trial is a
 fundamental principle of
 justice. It is a right that
 has been enshrined in the
 Constitution. It is a right
 that has been the subject of
 many landmark cases. It is
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 the functioning of a
 democratic society.

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157 [http://01-02](#)
 158 [Hobbes quote http://03](#)
 159 [http://](#)
 160 [http://08](#)
 161 [http://09](#)

he Peaceful but in his greatness,

and a vast fund of laughter, in his

mind, the flow of his words

with the hope of a better world.

with the hope of a better world.

hey, some show how to do it, in a

way that is not just a matter of

the mind, but of the heart.

A man of great courage and

faith,

and a man of great courage and

faith, and a man of great courage and

faith, and a man of great courage and

faith, and a man of great courage and

faith, and a man of great courage and

faith, and a man of great courage and

Then one of the great things

published by the University of

the University of Essex, in

Richard's work, in the

Journal of American Literature, in

with the help of the

Journal of American Literature, in

Vance Packard's work, in the

work of the University of

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Chabon's work, in the

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162 Ibid.

163 Ibid.

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164 A valbonhat

www.bostonreview.net/BR245/and.htm [accessed 21 Jul 2010]

distinguish postmodernism from
 centralist through reading them on
 current historical conceptual level
 of a negotiable construct
 which has had a representation
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is any of the
 show Y at's novel contents
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Lilian Furst: Realism, the visual, and fictionality

The book All the Clams and Steg

of Realism in Furst

is a common place in the history of

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naïve',⁴ a common place of postmodernist

⁵Furst's

reading of the novel occupies a

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tion',⁶ and a change of the role of the

ustic in the

real novel 'der [...] a history of social

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'.⁷ Realism

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'social phase observation

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he visual Furst's aesthetic phase

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increasing in the documentary

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⁹ Displaying a

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[A]bout the representation
 in a through a subjective
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real by studying content
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 tw of a demand in the
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4 All the Clams

5 See the examination of the
 (London: Methuen, 1984) by
 C. J.

6 All the Clams

7 ibid.

8 For a poem in the history
 Raymond and the Realism (London: Edward

9 All the Clams

10 ibid.

Theory and Practice of Conscious Fiction
 and Practice

at a historical level
 (London: 1988)

about the evolution of the
technology.

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A significant aspect of the
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of the development of the

23 Ibid.

24 Quoted in

25 Ibid.

26 Principles of Grammar (London: Kegan Paul

Trends in Language & Culture, 1925)

27 'A Retrospect' in Language by ISEI (London: Faber

and Faber, 1954), pp. 140.

4)

28 The ABC of Reading (London: Faber and Faber, 1951)

pp. 2

29 M. Anhalt, 'Translating New York Times and British

1925', London: Penguin, 1986, pp.

72, 117, 134. This aspect of Dos Passos' prose has been pointed out by Tichi as part of a narrative form
of the development of the metropolitan rhythms' (p. 198).

30 Shing G. (2011-2012)

202

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The professional-managerial classes, real and fictional

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31 'Author's Introduction', The...
 32 Quoted in Donald Pizer, 'Introduction: The Problem of Definition', in The...
 1995, pp. 1-8.

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The concentric model of suburbanization
 gave individualism a new sense
 of self in a neighborhood
 that was still

characteristic behavior of
 urban neighborhoods
 and prepared a system of

33 W hC olndW im W hydrdiedam i
 34 The account of the surrounding
 Gill's plenary address at the New Approaches
 June 2010.
 35 The Center for the Study of the
 36 The Organization of the New York
 37 Ibid.
 38 The City of New York
 582-583

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 fl961pLondonPalan1966p.

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39 TheFem inaM yiqueNew Y ork W W N otn1963;
306 -307

epitondonV utG olncz1963pp.

40 'Suburbia: Of Thee I Sing', online at

http://www.ledu.nl/02/pdoos/m_cginby_s

ububipdf [accessedJul2010]

41 bid.

explained in a broader context
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60 Stan
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61 Discussed

62 Y

Brown's initial comparison of his draft of Revolutionary Road to it as a kind of 'strong medicine' that

63 Richard

64 For

Y
reference

interview

to it as a kind of 'strong medicine' that

see below.

The two is 'representation of the age' and the other
 of the approach to the text 'I'm funny how hard it is to understand
 each other' (Wilson, p. 265) Tom R. thinks that the son is
 past a normal man in a relationship with his husband
 speech with them and the other R. and H. opinions
 discovery of the things that are in the
 of the novel is significant between the two
 with a reading of the job, ⁶⁵ and the essay which is in the novel should be happy
 with his own and the success of the film 'Y' (the gap) which
 ends them in a single scene from how they actually
 but expressing their thoughts and feelings
 governing honesty (even in the past) shaping their
 aging. ⁶⁶ A change in the way that the characters
 them deciding to live for each other, however

'You've got to be a little bit of a hypocrite in this world'
 do, 'she said. 'You need to be a little bit of a hypocrite in this world'
 some things special because of the way they
 you are a little bit of a hypocrite in this world
 to do it for years from now and you
 a new job and you are a little bit of a hypocrite in this world'

Sudden she looks at it as 'I've got to be a little bit of a hypocrite in this world'
 said 'I've got to be a little bit of a hypocrite in this world'

For ever in the room with a quiet

'You're right' 'he said suddenly' (Wilson, p. 71)

This approach to the text is a contrast
 Revolutionary Road is a novel by Jay McInerney
 favour of the novel and not the other such as
 opposition to the novel as a political statement
 described in 'Some Very Good Masters' as showing characters
 giving them a new way 'a little bit of a hypocrite in this world'
 they would

65 And Tom is always fully aware that he is being 'a cheap cynic' (Wilson, p. 16) rather than realistic, perceptible

66 Henry and Clark, 'An Interview with Richard Yates'

m a y l i n e b o o k i n g R a p H o p k i n s
 i n c i d e n t s u b e r t i l y w r o n g v i n
 A S t o m b e g i n s w o r k t h e s p e e d a n d a n o n e l a f
 i n c r e a s i n g l y c o n c e r n e d a b o u t h i s f o c a s
 o f i m H i s o n c e n s a c h p o i n t o f u m i n a b n w
 b e f a l l i n g p a g e s f o r p o n s l
 h o u g h t e y ' r g o i n g a n e n t l e d h e w a y e s d i
 2011 h e w a k e s i s c o v e r T o m a g o n i e s o v
 h e a d l i n k s h e w o n s i n d e h i
 w i t h B e s y w h o d o e s n o t a n i m t u r i n t a
 205 T o m d e c i d e s t o h i f i l d i s p i e,
 a n d h e y s t u o k i n g y o u a n d h e d i f h e
 v e r s i a b g a n e i n g e x o c i e d a d T o m
 o r t h e m e n t l e c o m m e n d a t e s H o p k i n
 b e c o m e s p a r t o f T o m h a s i n w i l g m i r
 h a b i v h i h a v e e e r h i m a n g e w h e w a y a n d
 a n u d r o l e y i e d i v o r c e p l a y b o y a n d h e v
 o r t h o n e s y a n d t h e g i r l h a v e e v e d h i m s

' f l o n h i n k ' m h e k i n d g u y w h o h o u t l y b e g i x e c u t
 h i n k h a w w i g n e s t m a k e s a f e s
 e b h o n e s t b o u l i v a n i m o n e y N o b o d y l
 h e k i n d g u y h o a n w o k e v e n i n g s n d v e e k e n d s
 277)

' p u b l i c f u g g e o r h a t
 H o p k i n s ' m o r e b e y o n d e p r o a c h.
 a f a n o h e i n g o t h i s
 i n g l u n s u o f v h a t e y a s k i n g
 h e r h e s e w h a t u p p o s e d
 a i d e s n d b g a n s ' G o o d L o t h e
 g a r t s ' b i p
 e w h e h e t H o p k i n s w h a t
 m j o b s A f a n o h e g u m e n t
 ' c h e a p c y n i a l e s m a n ' b i p
 H o p k i n s p r e c i e s h o n e s y,
 u m a s u c c e s s f u l
 ' s p r o m c o r r u p t e m a n e r p o i n
 s ' p e r o n a k i n d o n
 o r H o p k i n s ' w o k h a b i v o k
 h i o c i l a u g h t a p e w l i
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"all's right with the world." (p.101)

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 Performance in Richard Yates' Work, with Particular Reference to Revolutionary Road', in Ibi
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71 W h i c h p 7

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72 For a more detailed discussion of Richard Yates' treatment of cliché, see chapter five.

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59)

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 332 W in Y ats 'exchum an uncesefom dion.

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75 H. as an the D. in the form of the D. p. 88-29
 76 H. as an the Funhouse. G. adler. C. N. Y. D. out of day
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& C. ompany 1968. p. 105-113. (106)
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Revolutionary Road

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77 'The Literature of Exhaustion' in The Friday Book E says and O he N on in New Y
 Putnam's Sons, 1984), pp. 62-75 (pp. 66-67)

of GP.

78 b p 7.

79 b p 2

reading of a text, taking form within an
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80 'Some Very Good Masters'

81 Taggart, 175

82 'Modernity, An Incomplete Project', in Hal Foster (ed.), *The Anti-Aesthetic: Essays on Postmodern Culture* (New York: The New Press, 1998), 15

(8)

school conventions in the neo-Enlightenment
 covering desire from the Homeric
 term of the book (p. 86) 'suade' Chas. perform his
 on Hippolyte's term and the poet's
 an urban and general term asked
 The influence of Yats
 in the form of psychoanalysis should be obvious
 perform an oblique function and be perceived in
 juxtaposition of endings of the novel
 depicted by Flaubert in the scene in
 both from the how heightened Revolutionary Road
 cynicism Flaubert and Homeric
 Homeric heroism in the film editor
 his cynicism 'w/o going' A who? (p. 58) 'lay of' 'A who? respects
 and public opinion in the (p. 61) 'hr' Gings 'film' back of
 in a suggestion by Flaubert in the novel
 world of everyday life in the
 but/ -but/ in the novel
 how to write the novel
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 why does the novel
 what is a public domain and index

Emma and April

Having discussed the 'bougé' in the
 of Flaubert's 'in person' at the
 in person through consistent
 The novel in the new hour of the

83 A sum of the previous quote in I e: 'like a cracked kettle on which we strum out tunes to make a bear dance, when we would move the stars to pity'.

narrate through the individual characters
 an approach open to the reader to develop
 meaning through the reader's unpacking of
 without the guiding hand of the interventionist
 opening paragraphs of the first chapter of the
 and the sense of form of the author's
 particular perspectives of form each of the
 form entire text beyond the novel
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⁸⁴ A double-headed arrow such
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 and the conditions of the
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'sense of form of the author's
 of gaze upon the author's
 gaze of the author's
 'opening chapter of the author's

84 This is another point of departure from Sloan Wilson's novel discussed above. Wilson provides the
 reader with a number of clues to the author's
 author, such as 'South Bay is a small town not far from Stamford' (Wilson, p. 20). By contrast, the
 narrator of *Revolution Road* is a character
 85 Realism 55

'But 'nd 'vayv ayvedyouL 'm nqubing -in.
 'PlexSheLet 'subequim om enacheryouartke m dom e.
 W ill hockh thoughtv hthe 'deadlyputofim indlvering,
 w htabocuredhim bifandhills adterithetathisindhow
 fihfn degartikonnopressiam only eighew apregnant 'O kay, 'he
 sil, 'I'm nobegatnyhing. 'H efecbnofibandsuthiesandhi m outw h
 vionderhshghed. 'Guesyoum ulikd 'm kidofitrom dting.
 'Shepi, 'sdhat
 Theaw ajnoughhthowhim w hecher fcaw asonoughfhim test
 expresionvertw hchidanyexpe sional
 'I 'sdhat onest. 'jitalon 'know w hoyouae.
 Theaw asince. 'Don 'kidds 'hew hipeed.
 'I'm ntdon 'know w hoyouae.
 Iecoutn 'tehefakkeoubuchfil edil sow hichdm an 's
 delacydaw ighfgepfrom ham pldo w rthelobwofiaheek.
 'A nceverfil, 'shesil, 'I'm afiv outn 'hebecauseyouellon 'know
 w hdm dier '(p.261- 262)

Theresincontepionv okher adbertw hholingof
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 horseback, 'hefeshlow eedhandw elpander ghtim stched
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 (p.70)ndkonA pthelohan deepppingaw ayfom hose
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 sufedbylanguagealthew hieolv or thicusedabovehexhausted
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 is she papekequim er fherb oon h chapter 'fialv ocls
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 out bing had belone bre 'tup 11) -ends A pithe void,
 unreachably husband read C on tiv i HE m m a 'sle h M adam e
 Bovary presentw the sam dng end exact tde shw echer
 sw abow ing hand ful poion, 'cam m ing them outh 'Flub 26) e
 land hie gng, 'dead firk yae 'them outhie 'cyo dness
 m ouring om he fow ad sheat 'ngim echod figh pso fier
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 327) her chat ing the pupi her goned grans

A crucim er the novel 'sleepy dcom fng fuba hot
 sin p hede l b u h e d a k e n d e s u l t r e p h a n i e m b r a c e f i h
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The exhausted engine of capitalist desire

W at B en M i n a k e g u e s h a t t e g y o f a l a n g y o u t u r o m
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 p o s i b l e m e n d y o u w r u l e y o u w o u t h o n g e p a t h k n o
 b n g h a v e n y e m s e v a l a n d c u l t e i n o m d i n g y o u k o r
 d i k e u o m d i n g i w h i y o u e x i b i n g s i l e h a n g y o u k o r k e.
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 c a p i t a l i s t k e p l u r f o m t h e g i o f a t i m S o w h e
 i n d i v i d u a l e n e m a y a p p e a r e s i g n e d c o n d e m r h e c o a l i t e s h e d a y

⁸⁷ B y

87 The G of Standard and Logic Naturalism B ek 18.

by U n i v e r s i t y o f C a l i f o r n i a P e s t 1987).

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 abroad? 'Y oundM W heasoveyunkone 'preconceivedleafA m eian
 busiespeopl, 'HenryJam esobW enaircountsm ghtay akeytandctively
 onbalstdebo ve the Grand Canal, sipping sweet Vermouth...) (Ibid.,208)

Frank 'sillonaingopin im isontgouse quikensquestns
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Philip Roth: 'Writing American Fiction'

In 1961 he wrote Revolutionary Road

'published in 1961

of a man and a woman

in the mid-20th century

United States

'Writing American Fiction'

':

He speaks of the
man and woman
in the novel

He speaks of the
man and woman
in the novel

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This passage is quoted in the book

can be found in the book

in the book

in the book

the book requires a new approach

new approach

Roth's work is not a pastiche

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complex and varied American

public 'many factors

profoundly. ⁹⁹ The book (such as The American

Swedish

Roth's work) 'is generally

Roth's work

resolves in popular

'in the book

"Look, why don't you just love each other?" and the protagonist, throwing his hand to his forehead, cries, "God, why didn't I think of that!", and before the bulldozing

aim of the

aim of the

'¹⁰⁰ By saying

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Revolutionary Road provides a

film

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progress by the 1960s

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98 ReadingM yndO hesLondonnharCape

1975 pp 174-35 (120)

99 Ibid

100 Ibid

finding in *Living in the Future*
 depression in the postmodern.
 substance and sensory overabundance
 in a system of utopian links between
 in any of the American 1950s novel
 available vocabularies – the security of the novel
 of a film in postmodern
 Thinking about a modernist novel
 in the 19th century. A knowledge of the
 Yatsushiro's work as a platform for
 in the present. Where words no longer
 cease to find their way into

an essential vocabulary 'new
¹⁰¹ Utopianism is a form of
 doing new work, of
 with history for
 own room for potential
 – it
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 health is opposed to
 being a form of
 still fixable
 new health
 in anything human
 in common

101 Postmodernism of the Cultural Logic of Capital

John (London, 1991)

Chapter Two: Eleven Kinds of Loneliness, Eleven Kinds of Writer's Block

This chapter focuses on Richard Yates' collection *Eleven Kinds of Loneliness*, published in 1962. The collection consists of thirteen short stories that explore the complex relationship between form and content in the creative process. Yates' stories often deal with the inner lives of her characters, showing how they experience loneliness and isolation. The volume achieves its goal not only by its beautiful prose but also by its deep engagement with the human condition. Yates' stories are a testament to the power of the short story form, and they are a must-read for anyone interested in the art of fiction.

Through her use of a first-person narrator, Yates explores the inner world of her characters, showing how they experience loneliness and isolation. The stories are a testament to the power of the short story form, and they are a must-read for anyone interested in the art of fiction.

Yates' stories are a testament to the power of the short story form, and they are a must-read for anyone interested in the art of fiction.

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'sonding by, 'Big Town and River'.

Eleven Kinds of Loneliness

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of London with suggestions a mess of um arbutus cut with
Yates a fiction in pornography ⁷Seven 1
character body his out of a man in the against a political
with geographical characteristics about them again
outboroughs New York and other cities in Texas Bw and do
on a in particular discussion of its 'characteristics
in a general way even 'Connor 'is in that 'w and with the
remains since 'the end of the Beyond the header acknowledge
kinship in how it is an appeal to characteris style of a vocative
easily going to a denotation with how it goes beyond the unit
acknowledges the kinship of the existence with a clear line
delimitation year end of the 'AW and in Shaks 'and 'Butler 'in
particular

'The BARM and 'each exercise in the high possible of fed
by Gogol 'copying the text how his own era character without
downing the existence of 'in your brother 'head Gogol in the ken up
by the story genre saw how From here very first the protagonist
out of a voluminous and a potential in the e: 'Unlikely in a era
point in the paper nobody had ever thought in the John Fabn 'By
along the head of the count in the pot ew his conduct in the eye
withholding the cause of the Y at the F abn – am of in – in y
out of the anyone 'consider (nobody had ever thought in the about him)
but could have D in the in an R oba bank 'Rapsom eone 'W hat ever
his gesture of the new paper eansum eac in a guide.
This is about the in a and in m in the ed in the Fabn
away from his betw the header 'and on the descent in which
equal in the akabuss in in the character out of the in W e
at the new e kindy, 'except in her have in the chem in the in the entr

Footnote 9
7 W in Peden The American Short Story From Line
Cambridge The Riverside Press 1964 p17
8 In The Critical Short Story London Methuen 2004
his volume will give a quotation that

the National Defense University
pp 94-106 (94) in the reference

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Gogol? -hclv eahsviem an 'slerfabraccH hom dn
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ofhoie '(p14) -w hihowhasudspendsFridayAw or things
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heN avyopw himm akeFabn 'equim yv liboradom '(p15) he
ex N avyconingentrow sem enplandheN av yaspicaw hee 'every
man' gclw individualdo 'unkheA m yv hee 'ajoudow ak
aroundnbokstupikeeverybodye Fabn 'pikow oundedndches
out

'Y ououghtndm infnyoull ac, ' he said. [...]

'Theinfny/W haddtheygot -spealktheinfny? '

'Y oubethereygopecal, 'FabnsilEveysonofthimkom pa ny 'a
speclow ana know something. [...]'

'W aiccond, 'K opeksil. 'Iv annaknowondingJohnW hatv asoupecal y? '

'Iv asBARm an, 'Fabnsil.

'W hat' hcl? '

A ndhav abcln Fabnclchowm u dherow dthofthachangedover
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dcln 'knoww hBARw asv oullm ostclnhav ekeplm outhut

'The BAR, 'Fabri...
caban agazine...
fquad...hansw eyou questn?

'baB row ningA utm atRE
roviesem ajepow eniv el'em an

I 'shy-

'Howd 'yan ean? 'B oyl...
AndFabrihadexp...
om m ygunand...
m echan...
enveb...)

'Lkøtm m ygun?

chillem...
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fhou...backofiw eekpay

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 M c Cahy 's ' pncpls ' (p. 100) discussion of farm eat w o
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 - a b i n d u c e h i m s i e y o n l y m u m b l e i n
 com m t h i n g e l l a v e f a m i n
 his acquaintance seem over his wedding
 ' and w e b u l ' g l a n c e (p. 102)

em ind sim h a l e y o n h e r
 f s y n d o s h e a r n l y
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 e s t p a y o u n k s n d a f i e
 a m e i c t u n w i l g o
 g e t p o r e n t i n g a n d a h a l i n
 t i n g e r o n q u e s t i o n s

H e x u l t e b l u e d m i n h a t e d y k n e w
 h o w s h e w o u t f e l t h e x p r i n g h a n d i n a
 h a n d u n i n d a k e d o m a i n a v a g u e

h o w i v o u t b e w h e r h o o k h e d o m e
 k i r a c y o f i n h o w s h e w o u t b e
 e d r o m a k e n d i n g (p. 101)

A l t h o u g h h a v e e n o u g h f o r h a b i t
 a n y s u c h e n a n d i n s i m b o n s i m m e d i a l
 r i c h i s d v a n c e d i n g i n o f d a n c i
 i n c o n v e r s i o n W h e f i n d s a l l w i
 f o s i n p l i n g h e m t o g h o m e v i n d f a n
 p o i n t e r a t h a t p o t e n t i a l b r a
 f i l e a d d e d f e a d i n g t h e b a r m o r b e e

o c c o g n i z a n k e h o o d o f
 y h w a t h e y q u e s t i o n
 n g o o b s e r v a n d e f i n g e n g a g e
 t h e y o u n g e r o f t h e a m a i n s
 ' s l e a b b o v i o u s n d i s
 t h e a d y g h p e c t v e a t h
 h i n o p e a r d g i v e u p

' B u t , ' h e w a s v h i p i n g .
 s o d i t h a m a k e s h e a v e i n t e r f
 o n t h e s t a t e h e w o u t b e i n d i c
 w o u t u r t w h i m p e n d a t o p a i m o a
 b o x e r h a p (p. 104)

' B u t B u t . ' A n d i n a g e s a t t e n d i n g n o w w h e
 d y r e g h e w o u t b a t t e g g h b a n d
 a n d b e d o m a n d i c i s o f a h a
 n s t i d h e ' d o s e r h a p H e ' d

T h i s i n d e x o f h i p e v o l u e s e a f d
 p o t y a l f a n - a i n e n d i p o t e n t i a l t h e o p e n i
 a n d a b l e e n d i n g H a v i n g b e e n b a n d o n e d b y
 d u n g i n t h e a d d i t i o n s e b u n

a n s p r e s e n t e a n g a n g e
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 hdbastdKLL 'im KLL 'im ! 'bip(06)

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 polknow inga 'senseofoutfin erindelf '(b) hepeatd
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Debunking rhythms

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⁹ ComingTerm swTheShoBoyB atrRouge,
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A ndy the am om en the s o s p e d c a l n e h e n d y h e c h a r a c t e r s
 e n c o u n t e r i n g o f i m o b i l i t y o f h o t s a r e v i d e n t b y T h o m a s
 M L d i n a ' d e b u n k i n g h y m ' p o p u l a r o n g A m e r i c a n s h o r t s t o r y f o r m
 M e l b o r n a d s ¹⁰ T h e a s u n g i n g o v e r m h e s i t a t i o n s h e t h a i l
 p r o b l e m s o l v e d - h o n e s t y a n d d e a u g h t i g n o a n t w a e -
 a R o l n d B a t h e p o i n t s o u t h i g h l y t h a t ' s p a e r f i n d i n g i s c o n s e c r e
 (a n d o m e i a t) y a n a m b y a m e i g u i o b g i t a t i o n b e t w e e n a n d e
 v e r y d u d i f f i s i o n T h e a r t i s e s e p a r t e f o r m i y ' . ¹¹ W h i l e
 e x t r a y o f r e s o l u t i o n p r o b l e m , b y a k i n g t h e f o r m h e a r e
 b i n a r y o f s i v e s u s h e i n u l t i m e o u s i n s i o n h e n e c e s s i o f i s
 e l o n a n o d d e n d e m o n s t r a t e s w h e n a m o v i n g o w a d a t i n g
 s e n s e o f b u r a m e r i c a n s h o r t s t o r y a n d a u d i e n c e o f i n g o ' n o t
 m u c h f o r i g n o r a n t k n o w e d g e f o r m a l s e n s e f o r m o r e
 a u t h e n s i c e i n c e n t i y ' . ¹² T h i s o d e b u n k i n g i s n o t n e c e s s a r y
 p r o v i d i n g n e w a n s w e r s o m a k i n g n e w p r o m i s e a n d i n a p r e s e n t c h a n g e
 t h e e n d o b j e c t s o f a s u m p t i o n s a n d v a l u e s
 w i t h o u t i n g a n y s t a b i l i t y o f s h i p p i n g a w a y a t t h e b u l l i n g b o c k o f
 s u b j e c t i y .

T h e v o c a l i z a t i o n ' A R e j G o o d l a z P i n o ' o c c u p y a t e n t
 u n i v e r s o m h o w e m i d d e l s w o r l d o n l y h y t e o l d o n ' s h e r
 o r k e n P l a n C a r o n W y a n e Y a l g a d u a e s o n s p i n g i n g i p
 i n F r a n c e T h e b o y F i g e a l k v h o s i n f i n c e n o n Y a t w i l e
 d i c u s e d i n t h e c h a p t e r e n d o h r O ' H a a W h i k e r a n d C a r o n a b e t
 f i n d s i t h a t h e v e e m r e q u a i r e d s h a n d e y b o t h k n e w i ' (S o i r s .
 11 I k e r i s b o u t i m o v e a c k t o D e n v e r i k e r i n o p a t e s h i p i s
 f i l e r ' b u s i n e s s C a r o n h a s s e p i a t i o n c o m e n d o f i n t h e s e n s e o f
 i n b a l a n c e e n d s h e p e r s o n a l C a r o n s o c i a l a d e p t o p u l a r l i t e
 o p p o s e a n d o w e d w i t h i n n i n g l y ' t h a t d a n d o n v e y a n a h a m e d
 e n j o y m e n t i n l i n g s ' t i l 0 9 q u a l i t a m a d d i n a n d e e t

10 'The Debunking Rhythm of the American Short Story', in *Short Story Theory & Criticism*, ed. by Susan Loh and Elyse C. Bay, New York: Routledge, 1989, pp. 130-147.
 11 *SZ* An Essay by Richard M., New York: Harcourt, 1974, p. 26.
 12 'The Debunking Rhythm of the American Short Story', p. 133

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(p. 24)

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13 'The Debunking Rhythm of the American Short Story', p. 133

introduction regarding the poem obituary
 However, it is governed precisely by such concerns
 interpersonal relationships passage from t
 of modernizing, 'No Pain
 through the poem of
 he going Long and how s

'don't about you in my way
 was in the boat
 "Sight" 'M' at gum bed the sound of the hand ddd
 'G' that of the mouth he w ay.
 M' yaw as annoyed -w hyd M' at w ay w ay w ay w ay w ay
 w squim ed around the new line f end yn. 'M' at don 'in id, 'sheil. 'I's
 good for 'mg' goun Sunday in a day in ground h house.
 'W' el 'M' yail, 'ten' do p p e i i 'That w a h a w o u l m u d a r
 have a k e r h u s i n e s s u d i d 7)

Our separate concerns are only
 have one and the same
 they have gone and M' at c e i n m i n d s
 find the subject under me by the self
 turning around the W' h i n a c c u r e
 m o v e m e n t i n d e r s q u i m i n g e v o k e s o u l w e
 a n a w k w a d i a n d I e n d k n o w t h e
 d i n o m e n t i s t o m d d i s t n o u g h t h o n e s
 b e c o m e a t a l g u e o f f i e h o o d s v h i t h e i g h t s
 e p i t a m o b i t u a r y i n c e n t r y o f i a n .
 O n e h a t i a b h a d i m p r o v e s
 one as the essence:
 The end of exaggeration M' yaw
 A silent breeze
 word 'squim ed' 'ides' higher
 description of physical
 a physical com fit
 stem in chom M' at 's
 y'hen'ia'om
 r h d a r d i m i n d e

'W' hat' s i n g i n g y o u t H a y ?
 d e a t h i k n i g o o t h e d i l l e g s
 'O' h i ? 'H a s i t h o l l i n g p .
 o c c u p a t i o n l e a p y .
 'W' h a k i n g ?
 'R a k e k i n g S e e y h a r o u d y o u k i t
 e a d p e l h a n d y o u k e e p o n d o i n g h a
 a n u f r o c k i g e a p -s o m t h i n g t h a t
 w a s i n g o b b n d v o o d f o t v d e v l i n g r
 a r o u n d i g e .
 'I' s v h a t e y a l k e k i n g S o m t h i n g t o b
 e a t
 m
 h o o k a n d k i n d o f y e w o o l p a n d o v e r
 u n d e r r o u n d i n g u n t o u g t o u r e f
 -s o m t h i n g t h a t

language form 'sounds, choices and rhythm inclusions' - in the way that
 Kristeva termed the "semiotic" as opposed to the symbolic functions of language'.¹⁹
 These are functions of language that are not...
 epistemological functions.

Through 'No Pain Whatever' 'sense of purpose' 'sv...'
 engaged in the... asking...
 H...s

'None at all any more [...]. I mean, as long as I don't go on any more.
 W...
 ... -you know -m...
 whatever' (S...)

H...
 his...
 ending...
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 he...
 drink...
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 non...s

Generic difference and intertextual play

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 a...: '...'

19 G...
 M...
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him pushing him and toning harknam ew hihgi
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 'Tiny 'K ova ~~ch~~ king ~~oh~~ s ~~T~~ B ~~pa~~ in ~~v~~ hose
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 (p.29)

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 . (p.17- 18)~~

22 Babbitt New York: Holt, Rinehart & Winston, 1922. p. 10. on
 reference: volum evllegivena/quot

donJonharCapd968JLFuher
 onstext

W e s e h a n w a n e s s h e w o f t h a s y s t e m o f n s - f i m f o m
 K i l k o w i t ' s b e m e n e d k o n Y a s s n o v a f i m a n n e s ' i p o s t
 r a l g e i n a n o u v i n g h r o u g h a n a b o r t g n y s t e m (W e a l o e h o w h i
 a w a n e s s t h e b a d t r a i n o v e l k e L e w) L e B a b b i n y g a n s
 a u t o f o m h i o u f h e w a d v h e e v e y o n e w e a s l e s i n g o w t h e
 s e m o s y s t e m i n p o v e r h e d n a k i n g i a d e r o c k e r d i c o n s o f s a n d
 s o c i a l i n g F u l d e s e d l i n y b e c o m e e s p e c i a l i m e m b e r o f c i t y i e
 b e c o m i n g a i n f o m a c u l t h e f h a n s o m e i n g c o m e a l c h i k e n d
 p l u m p l t h e s o b y ' e n d i n g a i n c h o e s p a t u k e n i B a b b i h e c h o i e
 o f w h i t b e a w n e s t h e k i n d o f n g m i e a d i n g - ' a m a t f e a t e
 c o n c o r d a t a l a n d e s s a y i m i n e p e r i o n ' 23 - d e n t f y
 H a n d B o m w h n o t h a t ' h e w h d e s v l i c o n i u j a b n e a n n d e p o e t ' 24
 B o m ' f o u s i n p o e t h i o g e a b e t a d a p t a n o r t h e
 w i n f o r S i m p l e p e a n g o n i u n g v h a t o n e ' d a y f o r b e a s h a v e
 c e a d e d t h e f o m o f a n t i p y w h e h e a m i n g e d i n p r o d u c e
 e s e s u l t p o t e n c y w h e n g w l e a d e c y o n g A n d o p a t i e
 N i z c h e a n g g l e p r e s e n t b y B o m h e t o n g p o e t y p e f o m s d b e r t
 s w e v a w a y o m h i n f i n e n g u a b e w i t h a y p o w e q u i s a t
 h e w i t r a v e o u t h e w r o u t h Y a t s ' e i n a g i n g o f B a b b i
 c h a n c e p e r f o m s d b e r t o v a w a y o m h e p i n t o w a d l o k i n g
 e n d i n g L e w i s ' n o v e l e z e f i m i n g i m a n o l d i o u s n d u s e a n g a
 r u p t a w h i t a w s i m t e e m p b y G e o r g e B a b b i w h o u i m p l e p e a n g i m .
 B a c k e t B w a d H a n d t u c k y t a n s f o r m e d n o t i n y a g a n p l o n g
 h e j u d g i n g o f h i d e s e c k f v l i a n a n n o y i n g e n d a r t p a n k s n d
 u n f u n n y g a g O n N e w Y e a r ' E v e t h e s e s p a s b a b y - f i l e m b a n g h i s
 i n f r i n t i o n - a p a t i e b r o y p r o c e s s o r h r o u g h h e w a r b u d j t
 i n t e r c o n t r a t h e b a i l d e n v i r m e t h e n g h o u d e s t
 r a n g w l i u g h t h e p r o c e s s i o n o f o c h e e f u p a n e a d k e f i n h o u s e
 e f o m B a b b i ' p e f o m a n c a t e S a A s o c i o R e l e s t B o a r d s

23 The Anxiety of the Oxford University
24 178

Pre-1973 originals

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30 Cf. C. O. Johnson (London: Routledge, 2004).
 31 AR. H. Johnson (Chicago: University of Chicago Press, 1974).
 32 Ibid.
 33 Ibid.

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(b)81)

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a b u t h e h e a r S o b e l ,

' A H , i l l t h i m

- I j u s t b a n k f o r a g

' A n d

h e a d h e n s w a v i n f i d e n e s s

' N d o n e y w h y h o u l d y o u ' H d o e n

' d e s e r v e

' M c C a b e ' s i g h t ' h e s a i l .

' N d e ' n o t ' s h o t h i m ,
I ' g a b b i m .

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P l a e .

W h e n s h e a m e d a t t h e p h o n e s a i l ,
s h e t h a n k e d . T h e n s h e t h a n k e d m e f o r g o o d b y e a n d
s w e a r e d t h e p h o n e b o o d (o i)

' N o n y h u s b a n d s a y s e w o u t h

' b a n t e s c h

i n t h i s b y l a n d

This nondiscursive text is subject

in the preceding

and W h e n i n c o n t a i n s e e n S o b e l

' s e i n a g e n d i s o u t w a d

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in a g n i f i c a n t h o n o r i f i c m a n s i g n i f

w h e n s e e w i n h o l d i n g o f

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o n s v i o u t f i n g n e w o n e i n

t u r (d i s c u s s i o n o f

' A R e d G o o d l a z P i n o

' S o b e l a n d h i s f a m i l y

o b s c u r e o n l y p a r t i a l l y g u e v e h e a r d W

h a t o e c o m e t a b l e

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h e g e h e a d i n g o m h e

r e a d e r ' s r e s p o n s e S o b e l T h e n o w d o n n e o

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a n d h a p p e a r e a u d i e n c e h a v e

h a d t h e s u p p o s e d s u p e r i o r v i e w d u e d .

³⁷ T h e s e i n t e r m e n t c o n s t r u c t i o n

r e q u i r e d a n y e n c o u n t e r i n a r i o n t e x t

' h e a n g l o w r o f n d a b i t a n d

37 Such disruption of the reader's field of vision is a familiar strategy in Yates' work, as the discussion of the photograph in the text illustrates.

bulging forehead

³⁸The audience

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³⁸p3
³⁹p23

the colonialism and profit
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 James Joyce's Dubliners and
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40 Robert M. Foa, *Hemingway's Nick Adams* (Baton Rouge, Louisiana State University Press, 1982), p. 44.
 41 Ibid., p. 46.
 42 *History of the New York and the* (1925) pp. 179-214.

to land high in the sky and Fi

shing in a joy of land

peparabhestv passagedem onste:

Then eadow w asw ew lde wand N dkw antebz:at
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(198)

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(bip203- 204)

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e o r on d u d e s w l i e

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o r i n w i n g:

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w a n d p l e h e d h o t e I e i n b e d b a n k a n d
ground I ew agoing back to am I H o k e d b a c k.
The hew e p n y o f a y s o m i n g w h e r h a o u l l i h

ing nd ang h e a v y h e n e p p e d t h e
c u t i n t h e w o o d s w a c h e i g h
The r i g h t s h o w e d t h r o u g h t h e s
hew am p l i p 14)

N ik has bom e d m h e b o y o f

'I d i a r C a m p

'h e o l o n

's p e n i n g b y)

in taw ew how l e b l e c o n f o r t i x p e

i n c a l d a d o m g a n t e

daknes f b i p 74 f r o m b o y m a f o m s h o

d e c o v e r y t h e j o y o f

N ik A d a m k e i v a t h e i n p h i

u t a p p y T h e b i f o d a l i e

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i n e s s ' B u t l e s

'p e h a p h e

m o s t e x p l e v i e p e p p e d w i s

e f u b v e n g l e w i c h a g g e t

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sentences but negation only hear

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everybody know his story of v h
type w ' and he s i n ' and i h e U n i t e d S t a t e s h o
sentences (14)

how often they m i c a n g e,
'C r i g h t h a b u t h i s g a t e d i n g e d h e
i l l e a d i n g y o u n e x t

N o m p l y m e n t f o r t h e s e n s e o f b e i n g f i t

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n g r a p h i c e x i j .

43

C r i g h t h o r y ' s h i p s h i p w i t h

' B i g T w o H e a t R i v e r h i c h i s i s

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d i e w i t h o n e s

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m o v e m e n t a n d e m e n t i n t h e p s y c h o l o g i c a l
p a r t i m i n t h e c a u s e e ' g o i n g b a w i n d y o n
c a r g u a n t h e w o n ' g a w a y f r o m t h e o n l y S e n i o r P e r s o n a m o
c h a r a c t e r i s t i c ' r e g o i n g b e t w i t h i m i g h t b e g a n d y o u
a s w k w a d a n d b o t h s e a s i n e a t a w a y s

epic for about a d i e r
h a t ' s p o m i s B u t o u t h a v e b e
' e l l i m ' C r i g ' a n d
n g h e
' c h a r a c t e r i s t i c b e i n g
i n f o r m a t i o n (1 4)

The b r i s i n g i n p o r t o w n a f e w l i n e s

a r o w n i n g t h i s o m m a n d o f

h e h a c t s - ' i v o n ' e l l i m C r i g

' - h u s o m m e n i n g t h e n a r r ' G o d -

k e f i n d o m n i c i n d o m n i p o t e n t i n t h e

c o n f e s s i o n t e x t ⁴⁴The

n a r r ' s o t h e n g i v e n f o r t h e v a l u e c o m e s

c h a r a c t e r i s t i c

q u e s t i o n a r t h i m s i l l o w o r d s

h e a r t h i s w r e a d i n g

' T o d i e t i n d e m n e c b y h i n s e m h e t t

b o t p u p p e t m a n d p u p p e t

s i n u l t e o u s l i k e n ' A W e a w l i S h a k s

h e r o i c a t a n c h i t

e g h e n a m e d B o b P r i e

- f u h e m d e m n i n g h i s u b o j

- a i n v o l e d a

c o m p l e x i t y f o r t a l o n l

The n a r r e d a w l i n e a r r

' s a y d a y s a w i v o k i n g a s e w e

m a r t h e U S a n d h i s a n c i e n t i n h e l o

e n ' u n d e r s t a n d t h i s y o u n g

w i t h p o n y c a b f u n d e n g a n d l i n g h

s o w n w i t h v a n y .

43 Form on a d d i s c u s s i o n o f m e n t a l e n t i t y
44 P o s t m o d e m F o r m 29

between 'bated' and 'much-handled' her art 'view of language' /
 conundrum in a poem itself / possible to describe
 how of the type Sausurean / language in bud in the
 poem of a certain character / him as the decision
 of 'N. P. W. however', as well as echoing Flaubert's sense of struggle to find 'le
 mot juste', his 'linguistic self-doubt', to repeat Brooks' phrase 'The search for
 the original verbal expression throughout / his upon receipt of
 further information / know what I guess
 how of 'cedenza' / His in the of the / non-part
 business of the / onary Road by /
 reproduced new papers of the county:

'Domestic bonds in over / gher in the moderately active trading today...'
 That a kind of / he U P w and 'Ringshae each
 hundred of / and 'D. in ker R of B eing day / -hundreds
 and w / h m nam of / 'm still damned if I know) [...] (S. 142)

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 m / each /
 w / 'unusual / (p. 43)
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'D yousew heew ingat ory is [...] [likebulldinghouse? 'A ndhew asptaxedw in
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 B efoyoubullyoufundonyougthbulloz andlyousteighkndhoim
 the ground. Am I right? [...] So all right, supposing you build a house like that. Then what?
 W hat' hedyebryougtndyouabou wheri 's done? [...] Where are the
 window? 'halem andedpedinghands 'That 'hacounW hedeobhtom e
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 'Thaim narslif 'Incheputopngfhis hourw i hprofund
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47 The Post...
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 people lead m acult theat Am etan thought
 surrounding the few is peadly show nup som pom sedif
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Men at war

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 explanations w elgon 'som elak w it hum arpsyche peveses i
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Fuham of g h g b n y on com ponent oient piew know as w a V ase
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 firm s f i n s p o t - a d i s w h i t e h a c t a c c o u n t b y i n a t p o m p i g s i n y k i d . 8

The four be ac m any va i o n s of h e p a c e s f l e s a n d
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 h u m a n k i d ' s u n t e g a h e r o n d e n t s m a c u l t y a b e l o m i n a n t
 e m e r i t w a t p o i n t h e e ' w a i n e l i m o g i l y " g e n d e e d "

 a i k n o w i t m a n k i d ' ; e v e n ' a n d i t h a s f r e v e d d e f e
 m a n h o o d e f - w h i t e a d w h a t w o u l d e x p e c t i n f i o g n a t d s

6 Bbod R t O g i n s n d H i r y d e P a s i o n s o f
 T o p B
 S i p D i g n a l s
 9 p p l 2 5

W a l L o n d o n V i n g d 1 9 9 7 7

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'm adim o ', 'senseofhonour 'andefabngemasow adSew at 148) ¹²

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adynam the- man, one who "counts" in the domain of masculine "reality".¹⁷

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The Red Badge of Courage A deep lion w okw h
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dhe of 'atofeat
familye m as
'¹⁹ helom ed, four being

14Ibid.

15The Problem of A m eitarReam p25

16Ibid.

17Ibid. 19

18 If the Red Badge of Courage and O the Soicd.

O xford xford U niver Press 1998) p3117

given in quotation text

19The Problem of A m eitarReam p145

by Anthony M. Dobson and Fiona Robertson
(with references to volume 17)

Their reason why is often a
 single Y at 'chew at the hospital and the
 provisions of diversity in university
 social behavior and engagement
 he concept of social and hom social
 K of Sedgwick 's work in U.S. describes change
 relationship between them based on
 evoked in a different form 'homosexual
 accidental Tom Phillips broadens
 sewing in the history of women
 color and the social spaces
 in various ways of the
 brotherhood and the Sedgwick
 difference between them and the social

with view on the way of her activities
 given to her from the
 related activities. [...] The apparent simplicity
 of the way of her 'and 'wom on the
 social in the context of
 continuing to be engaged
 26

The 'engagement in the
 of the Sedgwick work

When Ronald Reagan and Helen
 are from the 's interests. [...] Is their bond in any way
 of the gay couple Reagan and Helen
 without any - directly.
 27

Now that Ronald Reagan and Helen
 phenomena of gay behavior
 polyhomosexual points in
 O the social in the
 28

25 Between Men: English Literature and
 26 Ibid.
 27 Ibid.

28 Ibid.

bullying program in a single instance of font
A man in a red hat from R. O. Underwood
psychology in a C. H. M. graduate student

em porry ions in an hood on
n. 1884 w. 18 by

M. J. Brice, a cadet in a fence 4 1/4 inches
proprietor of a shop, possibly a
3 1/2 inches, he was in a shop 3 3/4.

heam on the bench in a body in
in a m. n. d. r. — m. y. s. t. m. adm. eas. u. s. o. n. l. y

33

The term 'bullying' is a British term
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fies. A coding point in a computer
m an 'body gives him strength in a dance floor
m used in a room and in a night club
fixing every m. u. s. i. c. i. n. s. t. r. u. m. e. n. t. i. s. p. h. y. s. i. c. a. l
sexual in a man in a C. H. M. out perhaps
pursuing a man in a room
decadence in a man and a young man
sex deny.

es 'day in a
at 'a point in a
hysical in a school in a
Bingham, 'he is a man in a
'³⁴ Bullying is a
bullying in a school,
yes in a school and a
have a school in a
by a man in a school,
the kind of a man in a

The school of a man in a school
'Pop' D. in a school in a school
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even in a school in a school in a school
his boys in a school in a school in a school

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academ. in a school in a school
'aw in a school in a school
'boking in a school in a school
ult 'School in a school in a school
D. in a school in a school in a school
his in a school in a school in a school
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sexual in a school in a school
in a school in a school in a school
in a school in a school in a school
m. a. g. n. a. d. i. p. t. y. a. l. i. n.

33 ibid.
34 ibid. 24

aGrove 'sv ipofubihairiedandm ockedThe
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boyssexual
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 Jennings 'pantndGrovknewhe
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A ndchafughfrontlblepow er
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ofoncentrhecouthevbinghi

'...Ah, shit, it's going down. You lost it...'

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 in g'hadim a'im ph'w' a'im ph
 w e'ghn owingfm Grove 'f'otom ew herabow h'andbyquim
 caringroundGrovecouldchhand
 w' a'eyFlynn. (Schoq26)

'in addim com enche'new now h'eyw outh 't
 'lexm d' henenningsh'chi
 ingnd
 w okecb'rhinal'gaw as'gany

A s'bjec'ordiegof eyFlynn
 com pad'evnes'quidhew oullbadul
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 boys 'achansf 'H om dom dom a.
 boys 'anxioustm p'rovinghow mm aculiy
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's 'egant'f 'ig'challe
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 'up'7'agayp'ub'ndThe
 'ex'cl'is'ion'of
 'B'ir 'S'choo'of'g'ike
 of 'D'ost'is 'up'146)
 m .

Fosedgw 'l'be'ld
 w om en³⁷ p'ovides'ac'it'eg'f'negot'ing'and'co
 w a'han'ab'success'w' h'ie'ah'om'of'om'at
 fm a'pat'ab'f'ev'et'ens'uh'em'at
 ov'f'he'lon's'ip'be'w'ee'G'rove'f'nd'BU
 Pol'Ch'p'ovides'inte'ing'exam'p'of'is
 advanced'ye'ab'bul'ing'bat's'nd'ech
 m'ak'ing'at'f'nd'k'nd'f'ug'gh'f'nd

'[triangulate] [...] homosocial desire through
 n'ring'at'les'ia
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 on'm'at'lon's'ip'does'not
 d'ky'W'ad'nd'B'ucky 'g'f'nd
 kid'of'ly'nam'ia'G'rove
 o'q'p'p'ovides'p'of'or
 h'igh'w'or'ls'm'ic'ent'ile

37BetweenM epi02

various nations by happenstance
discussed how hard it is to find

the Ever-Kindness

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B. G. over the work of
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'Exact' in the work of

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honey m o o r p e i d w i W a d , ' h e n p e r s o n i h e w o t t w h o s e a p p r o v a l e
 w a n t c h o s t ' (p l) h e a c c e p t e m h a v e f o r m e d i n g u a d a m a d i o w n ,
 w i B a n d W a d m o o s s o p e n l a n t g o n i t o w a c k e a c h o h e a d i k i n g
 h e h a d o w n t G r o v e A n d o w h e r G r o v e p i k s B r o v e W a d W a d o n c e
 a g a i n k e r b y h e b e t y h i n i i ' e v e n w o s t h a r h e i s o v e P o l y ' s
 t e r ' (p l 31)

' L e t ' s k e w a k , ' W a d m u m b e a n d h e y w a k e d g e a d i n o e u p a t e i f m a y a n d
 i n t h e w o o d s a n d l o w n o n g h i l l e y c a m c a m a l v o o d e r b i d g a c r o s s
 g i n g a m .

' v a b v e l s p o t - h e k i n d o f l o w h e a b v e m g h i n e t t i c u s h a m p o s t i o f
 h e i a b o n j o l l e a d o h e r ' s i m i h e n d A n d h a v a s t o b u l v a s a
 p l a c e o f v e s o f a n y t h i n g p u c k i h e x a d m u l t i p l y o B u c k y W a d ' b u t
 f e h g s

' H e e ' h i n g B I ' W a d i t a f a v e y o n g i n e ' W h e n k a y o u a m e n d B f ' s
 o r h e l o u b e o m i i - w i l l o w t h a t ' s l ' '

' Y e a h w i l ' m s o y o u l a v a y . '

' T h e p o l l o u g h t r o u n d i v e e - y o u k n o w h e b e s t f i n d s - a n d ' d m o o t s
 a s u m e d w e ' d a o m i n g g e h e f h a t ' s l ' '

G r o v e i n ' k n o w w h a t a H e w a n t e a s u e W a d a t h e y w e e t ' h e b e t f
 f i n d s ' b u t h e w o u t b e l a m n e d i e ' d W a d h a n g i n i n d b o u t o m i n g w i B f
 H o u g h t P o l C h k ' i e - ' h e l o e n ' t o w n m e ' - a n d W a d a y i n g o w n
 h i m o o A b o v e h e s e n t h a v i n g b e a r b o u g h t t o c h r o m a n i p h o f u c h a n
 e m b a r s i n g o n v e r s i o n (p l 31 42)

The actual engagement of the women in
 form of formal signified. These
 kinds of flow are necessary to them altho
 w i c e n i c a n - a n d h e a p p e a r a n o w a d h e n d i f e n e o f a n
 a t h e r s e x u a l o u p l e , a y G a i e s n d E d i n S o n e h o l l i n g h a n d s a n d
 e v e r y t h i n g - i n p l a c e o u t s f o r m f o r e x p r e s s i n g o u d w h a n u t e
 t a d w i n c f h e a l i n s h i p b e t w e e r h a v c h o y t f u n d i e x p r e s s i n g
 b u d w h a n u t e a d w i n c i v h a i n o v e l o c k t h r o u g h o u t B y
 r e p e a t l y i n g o n t h e o a k s e x u a l o n u m i m a t i o n s h i p y o l o n g o
 w i t h e a d w r o u g h t i n e s a v a s i s y e n o v e l a n o t h e r
 e x a m p l e a m o f u g e a m i n w h i h p r e e n i n g a n d p r i n g e
 s i n u l t e o u s l y a n d e m b a c e d .

At war with the domestic: ‘A Compassionate Leave’ and A Special Providence

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38 For further material on Hollywood's role in the American government's war effort, see Clayton R. Kopp and Gregory D. Black, *Hollywood Goes to War: How Politics, Profits and Propaganda Shaped World War II Movies* (London: BFI, 2001); *Spangher Screen: The American War Film* (Leeds: University of Leeds Press, 1985).
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[...] for detesting Americans' (pūh hūh pesioceatdāt

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'A lly thyoukils 'dqulkingbouG em anyL

'michdG em anyG em any,

Germany. [...] I mean, what the hell would you be doing if you wasG em anyH uh?W d

you 'dbougatgindaghapndet

inghsphindagatgubal

hat 'shdyou 'dbelinkinguplathnappsndbeandget

ingofindagoutf

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m an' f. '

And everybody thought he was kidding
heysaid Phelps and he had a hand
of high book (originals)

em eddikal of seconds he
n Phelps said before he founded it

Phelps dying by a man in the
approaching in idleness okeced but by m enw
him but unknked by him of the passage
Like the opening paragraph in the recognis
a character conscious perform ing not
according Phelps to put in a how as
pat of new hoodipensadvicandugget of
in the John W ayne character equal character
in the recognisables such and hee forander
and the head C ruit in an our of
an an 's and bought them in a way like as
rain a beneform auster and kiph of
survived a his on through habits
w an in part the group by a land
ashie a on going w an m oth jabsen
not lived by such a code Phelps
in a conongged m aculifound A m erican
and N ois - his e in G em anyw liv om erand to ho
suspion regarding m in edat
av ok N Y ats 'for the nearest in s he form enoned
his ge becom e how ed up the rest
aw an eshem aculiyw h i h d m nee
w a shell upst of goungr and m il
ashie the cadence has legenerat d Phelps
subtle the nag boy hem s le had m
d h Phelps dunsold speech with ak him p em anen
w em ed Pivafic ac obyw how tinrou
lughing bngw the hes ut e degree
had tom ed d em p h e d em de
gas the w and ing p over hee

in k i g o f w a r e t a n
ho an only young man
ring of m um be of asons
abes Y at a in the pib of
king poses and choos ing h i v o d s
o t l e n d w i a r g g e d l y
w i d o m h r o u g h t h e g a m o k e ;
i t a l y p e f o r m a n c i s
e d i t u b u s o t h i s o l l i s
d u l l e s P h e p s ' n o b r o f v h a t
c u l t u r e o f P h e p s
h e o h e m e n w h d a v e g i s t
s w h a m a n ' t h e h e y d n o t
' c o d e o f n a s u l t y ' i d e n t i f y b y S t e w a t
h e a f w h a t ' a n a n ' t e ' f
' w o d s e n a t i o n a l w l i e t n u o u s
r a t h a t a k e H o w d
e t h o n g e a t
- a n d e m o n s t r e y a g a i n e n t p i p o c e s s
w i t h a v e b y
d o u b t y o s e u s w l i n o f
e n h a n d e d w e n t i c e n t i s
i d e a l t y p i d e g a n t e
d i p e n s i n g u n w a n t e d d i v i o
o d e f m a n h e a l l i c o m e s
l u g h i n g t o c k ,
t h e a s t r o y ' p r o t a g o n i s t
n g w l i P h e p s o n e p o i n t ' h o o
d i n e s t h e s e n t h e
' b i p 2 7 5 0 o b y ' s o n d n e s t h e

around the next day, one of the
of Spain, the pot, the powder, the
and says, 'O the 'swest, the
you 'right, but in the link, the
and in the north, the Am yba, the
Coby, the act, the song, the event, the
hy, the, the, the, the, the, the, the
can't have, the, the, the, the, the
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om the happiness, the
' the, the, the, the, the, the, the, the
the -and, 'you know, some thing, the
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42 Attaghonesp96

43 For a depth discussion of the mother figures in Yates' work, see chapter four.

Large, the most of all, is a good School, a Special
 Providence, every where, is a sign of a presence, a man a
 dom in the new novel, this is pr encas in the by the novel
 structure, a new type of the ak upon a new an narrative.
 The 1944, a new genre, a new era, a new era, a new era
 York, in the beginning, a new era, a new era, a new era
 Penicillin, a new era, a new era, a new era, a new era
 Penicillin, a new era, a new era, a new era, a new era
 uniform, a new era, a new era, a new era, a new era
 the road, a new era, a new era, a new era, a new era
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 hoping, a new era, a new era, a new era, a new era
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 hom, a new era, a new era, a new era, a new era
 enthusiastic, a new era, a new era, a new era, a new era
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 she, a new era, a new era, a new era, a new era
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 body, a new era, a new era, a new era, a new era

44 A Special Providence, New York, ed. 1976; reference to the volume given in the text

epitaph on the death of a man, 2006; Fisher on the text

childhood, Penit has been happy to play them at
frequently upon and in owing new places w here
hav chav eulacada haec but in dery,
boy and the only pooboy 'tip 10' in cher
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have been com fiteachrober

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w outhav the inem eodhav outhaves
bulingn aaim diew of H ev outhidly
num beriv ays but w aha bhsir
cam (tip 10 added)

Com el 944 hange fiteachrober dene d

My fudsw lfe chg of inger

hionx colpsingw hithing the beat
now form utisngys speech chat neve given,
'and fike 'tip 10' rhondhandism cher qual
fiteadndchillhood penit fcom
dom esphethepov hiebandoninger
roes rhondhandndungis lom et
of fiteadndchionsbew certia
bubbandew of the ena through
epesing pulv aysom hepapecedng
pobguendsv lPentel fof tpe
pifgedand ficed peace 'tip 10' singhat
(tip 10) em emandaneitqual e
'Com mence -E! 'tip 10' ginalv d nyankt
outhepcedngw ams, fcingdom ety,
andm atw of fiew anovlv of for
fihem oiv oiv hiepeaty dem onst
hnom arem acultiof eby hA m etrap
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gious all hegalng and goodness
and G eorge Penitew eazgink they
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autO peringw lthw orls

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andthenoishackay

w hith Penit lpeard;

at the fies of abness

ropagandan adineys

m haled nceagan,

intv of Penit 's

budding sense of him
ningam piV gni:

ynilw enidm ent

Penit had begun to feel unreasonable.
or changed his beliefs day by day
himself and the 'dark' part of his
about a possible path of huddling
with a pen and a keyboard together

He had known what had
and handled his extension of
him he questioned his own
the words in the

'bad

'Hey Penit, it's not as if you had been waiting for him for
for the past day? You should be

him an?'

it's like

'You

This is a duck around the group and I am
find it hard to keep going.
ghe 'smile. (p24)

'O Penit, you know how a Novak
gun barrel

'the Jesus 'm,

The things sleep and Penit
as a child she over the best
novel and fan proud of her
thing. Folk thought how even
dear to him. Then the
many of the things in the

'incomprehensible
at a point through the
thing notably absurd
estimation of
seven years later
men:

Some were from the
gurem pler ent round W
Q uam at dep hew ææeooks and
w ashoum variouf eand i school M
technic ad ad on iuedw eham pot
m oubed ad dinkom pling no liem
good de hem on ho year of iysæt

is what he had
som ew eform O d hancær
eks and exo d a n hew ee
ny liem w eanoneom s iær
r the von bull iem -everybut
-had room m or ham scab i d iær
yw ææe (p25)

It has been pointed out by M
Second W of W
R ad ad being heavy
ham i f hew ok The g r u h e com m on
fulfill the g r i f m y.

he A m e r i c a n o v e l l e
c h i l d e p r e s o n .
h o f m a n w h a p i n e d
m a n d k i n g m y b o x e a r
45 Penit 's

45 Leopold the Em p 24 A conversation
he Nov of C olu m b i U n i v e r s i t y M e s s e n g e r s
of i n g n e w e m p h a s i s h a n k i n g m y o f
t e c h n o l o g y A s m a l l f o r g o w s h a n o v e l
c o m m a n d i n g o f e s e v e r e n e s u d h i g h
a n d a n y t h e r e s s i o n o f t h i s k i n d o f n o v e l , d u b b e d ' l i t e r a t u r e o f c o m m a n d ' b y J o n e s , w o u l d

was first by Pat G. Jones in W and
§976 Jones's W of W novels
fers consequence of voling mly
end focus how the pow etw all
ranking officers are near absent in Yates' war fictions,
discussion of this kind of novel, dubbed 'literature of command' by Jones, would

shiv okes...
 B yon...
 half...
 D...
 p...
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 m...
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 Second...
 t...
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 s...
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 s...

W...
 A...

simply prove digressive. It warrants mentioning, however, if only to serve as a reminder that 'the war novel' is at no point any one thing, but rather a sprawling, contradictory...
 46 TheM...
 U...
 47...

appov IQ uio thegh houpsm enone
hgP,entsofnw adlmal adon dexe

above how evens
ndngly:

H e joule know h R and pose choi uka
R andw asoim plandun schoolp
sevbol Perntand Q uinkindhom el,
he findshpndhav ay coukaf bew
w ounded Perntam ightroundeheavyfo
theatbraLewA yeshadonevthe
notinghaw asadydeadA ndQ uinash
'Y ou dlyhououlbhim Pernte

'cobfil
'obaf
heav asasurancaveyfallat
kcharacturtham ovell coull
com adfom ham orsiouspectof
dom edcom bay herSam R andly
binghim backandayhim lew ay
chem anAQ uirheW estFront
am edtheatheyv outlay,
'B ob ' (p12)

Bob 'parrningdaydeam seigenshotlyr
onH obouB oboulpesw lprneum onindpend
hospIQ uirldghatads
hextw iB obankfom Samw hchabe
Evokigw tim potnaw aysim to
flw eIQ unit
obscene.

edlunghatk
hextw ew eekn
epingonindm neohv ay
erpom otdSegeant
'O uw theO dl ',⁵⁴ B oband

'parrnabavohedhatow see m

The novel 'sam erld hbw nssndnajoith
condisom thev shanded.
nare shew shandedboordenyi
andfQ unit 'sleatp188fw hittham abdam ata
faddhachem barsm erldfab
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m esha in elThishgofepide
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barhextm oningH eav eschfigns
haleadm ageryofv andollisFeb

ends
⁵⁵B oblavinvestedthathesof ar
ngim heppotuncom ehov
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ugherim andlam dle
shacbyW aketonym an
ofobw nga
hav ogeofthehinda
oB ob 'bugeonngyof
yH olw ood.

'Okayil, 'W aketil. 'Thi '

A ndv abesurdjodiphræ
they were phony bastards [...] -hatused Perntchitngedi
w andcm ahndektheadofnyonstipil

'Thi 'exceptam ovisnts
am oningIe
enoughyayngdlew and

54 A skusedchaptv o.

55 Ahem ekusedgratdchaptv e

the posting of a new oil,
dum bobbing (p.100)

and called before him (ibid).

For how ever, obtrusive ease
m ovisch novel, the degree
serm entitled A C at nov and G olt
flier in ent/ guys, the
m anness m bng From H ed E nry.
duploirispasagathgtho

how of the ante
gulo petatighe
afiguer Y atudhe
differences in quara
56 Y the novel in and law acis
verdem onstis

A new opera by cam in view of
Second Ploorhouse and fundim stina
m aded and vanquied in odew in endpic
gonap behind bar and had P rovidence

the of in emeah back doodie
ble keep from enjoying the pit they
kyba couple of good guys w ho
(p.02)

'd

The iron in com plecth V lineavyh
B obvom supple pancakes and the asat
sv eat eav hildin colivom ingas
the ingen in entleviden the quotcp
hevom ingeneracy presentisob
holwin pions -apathgen the system B yingm
C at nov and G olt in at m iachecen
dEnta onk harheyo R adhan in p
novel subv in adgu of
sic by H o/w ood A sudhe novel
the lady had Thom a D oheydem ont
sin pions m pyed by H o/w ood in ev
solle and ins keven and in sv ee
century in A Special Providence
on board in keW in D ite
dead in em a present in hatus
G by w in adler 's view of how hev ar
veteran Zachary Morgan (Joseph C. Ott)

anded use of in euphor
ent break fast in oodily
atady been expilcom pad
asag above U nsulin aybe,
the preceding fight -and
othis
liv edubr
juccum bing the the
sing H o/w ood the lady
'tam ent the and of
re show hal the and
ent perceived such by
show ing in em a quadr
'publ in H o/w ood in out the is
's I B Seang You (1944) just posing
in w in a in M akew aybr
'ealy 'apresent by he dunt out

56 Richard Y. at p.23

It's just a few of you and ... a couple of fellows in your company maybe, maybe a couple of Japs. It's all full of noise and sometimes it's quiet.⁵⁷

A ndoore expressing only the doubt
 M organ built H of w ood 'sw across f w m in nica pting he
 experience of an in .⁵⁸ Fam he uig dge b n som anes ang

Ginger Rogers and Shirley Temple
 belted his A Special Providence
 subversion of futuristic convention
 dictionary in contemporary as established
 Revolutionary Road published in 1962
 m id base p had the subject
 D in the Peace on earth
 new herm ocking representational convention
 new fashion of Futurism of
 w as a study in form novel such as Norman Mailer
 (1948) and Hays 'A Thy Conquest (1946) and Ernest Hemingway's A
 Riend the Tree (1950)⁶⁰ Many key points in the plot
 be of significance.

W herd focusing novel 'twice pot to devotion
 it could have been a key word
 O nends w h P nica o lps d h e a p d
 hearing in the film
 hom e d a novel of P a t w are extended
 m ch e W h e s h a m a d s h o t a m e o s P a t n e
 conversation of P nica
 Tw o provide her as a foil for P nica
 stokes and right about W d h e a b n a N

57 Quoted in Projections, W, p. 12

58 Ibid, p. 3

59 See chapter one.

60 For thorough discussion of the novel see my book
 about the novel, published in 1998, in
 Literature 1914-1998 (London: Macmillan, 1998)

in the new edition of the novel
 in the new edition of the novel
 in the new edition of the novel

including the... 'com from he...
 about... -have...
 11 The following...
 the...
 The...
 Not...
 sense...
 happens...
 houses...
 ex-husband...
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 last...
 A...
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 influence...
 could...
 in...
 end...

 A...
 in...
 high...
 punishment...
 with...
 as...

61... his jeering...
 62... scene in contrast with Shep Campbell's self...

The som thing cheap Freud about his hol
 characti - his been point out by Castronovo and
 puzzling them ocker of pseudo Frau
 Roads w as he Y at N on ch the
 w his psychobiogical in p id form and
 novel sh kw ad hap et in sch o jst
 giv form al m bod in er it sh bad h am
 em on d in sh h ew an ar w li

es ad op in o film cher 's
 G o l l a f - and
 d in m w es a i R e v o l u t i o n a r y
 d a k m j o m a n c e l i n o v e l
 s t u d i a n a n i s t o r i e
 f a i t h e o v e p o w e n g m c h e r
 a n y w a y s m o r e v i l a n d
 s e m p h a s e r e p e t e d u d g e y .

63

The Penguin 1946 focuses on A. de
 Minkheonem an show just round her
 w and back in extended periods. Looking
 fixoy car on success hild how even al
 exhibitions and are taken from esp chat
 accepted the W hiey A n n u a k h i r a n d p h o t
 New York T m e s d d i n h a p i n g a w a c e
 P e n i a s h e r e m a y i m - o n l y i n t h e a t t a c k e d i n
 f i m a l y a s i n k e t h o l i o p a n d i a p p o i n t m e
 h o u g h t i n d w i t h e q u a l o n e N a t C r a w f
 w h c h e k e e p i o n l y b y p r o v i n g o m p a n
 w a n g B o t t e r m f o m E u r o p e s h a l e
 i n s h e e d s g e t t e r a c k o n d a p p
 h e G I B T h e n o v e l ' s a l t y p a r a g r a p h e n c a p s u l t i n g g o b
 f o m h a i m b i g u o u s p o t a l i v i o y o

Sh d i n k h e a v y t h e
 n a n d h e m i n d
 a d d t h e p i n g a t h e T e x a s
 m a k e h a n d s o f
 a c u p t u s h a d m a d e B o b
 o g r a p h e d h e p a g e l i e
 n t f a n c i l i s t G e o r g e
 r i t h e p r e s e n t e s h e i
 o n l y o m a n h e k e s b u t
 y h o w e v e r S h a l l
 a n s u p p o r t e f o r y e a r l e
 a n t h e f o r g o i n g t o g e n
 b r a k e e
 f o s

Early in [...] June, she received a letter from Bobby enclosing a postal money order for three hundred dollars [...]. He wrote that he had decided to take his discharge overseas and go to live in England where he had a flat and a telephone. He had not yet decided where to live.

She received the letter in London on one of the hundred dollar bills he explained she was as the American woman and she was glad with her husband (p. 22)

postman at her current address and signed the letter as a bill using the name of the American woman and she was glad with her husband (p. 22)

63 This balance between the novel's parts has also been pointed by Castronovo and Goldleaf (p. 122)

Selling now respect them and their
 progress and in fact his hoodwink has been
 plain to his eyes and in fact he has been
 a fool to be seen with her (p.1)
 He received a long letter from her
 B. on cheer (p.2) The behaviour of
 grown men perhaps surprising to her

how of achieving a party
 conspicuous absence from his
 side throughout the course of
 before her conversion suggests
 that 'with regard to an in-
 school boys' than
 d.8.

The young boys are disappointed
 boys' admiring her growth and
 even her very angry behaviour
 D. ad. in fact our thoughts
 significant in fact in the form of an
 D. eny in her heart in the form of an
 response to new by the boys' like
 a form of a true partner in love

and the one
 do his speech
 year on a daily routine
 his show in the
 and his dominant
 the speech in R. ecc
 in the beginning of the boy's
 heart in ent

He is a man of 'a quality of
 calm by his own way as R. by
 he is a man of a quality
 with whom R. ecc. had a
 selling one by hand in
 'sham' and guys (p.4) The A. m. y. signa-
 in the R. ecc. 'in order to gain a
 in the R. ecc. 'in order to gain a

have
 'Every day Goodbye',
 in the R. ecc. 'in order to gain a
 'in order to gain a

After the war: Toy soldiers

Young H. and C. in the New York
 through the M. had a ven. in the
 to attend the Second World War
 Supposedly he is in the service

to attend the New York
 through the M. had a ven. in the
 to attend the Second World War
 Supposedly he is in the service

65 Young H. and C. in the New York
 through the M. had a ven. in the

London M. had a ven. in the
 through the M. had a ven. in the

had been 'hum big andalousnbtak 'com bat 'hadom abso canthe
 fourim 'overl 'he 'dbeer nom oustgthoutflew hotbus y
 businessw herw asover 'bikst hH avadorheGB the
 w andfthakeapoksbangw ar etan: 'hghatam ab
 people 'syshetukeringofairin 'w herhetarofimly
 pastedl 'plynglow neem ebnym akin orin press ie 'bpl
 5)hisinfonabw theatenw ar veteringveracondingfor
 com efastofaycharabouta into dughghaintPaul
 M and:

'Too young 'veer hew hoinofourbut hew aspt checkedim hB uge
 igh through the end fnt R fm an E veksbotishow Y ouraret
 ihiv ok. 'bpl)

(The om ipotritificenceisow rikind ffectin has been observed
 byK ul/ onnegut

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Issues of genre

Let us consider the problem of autobiography. In the history of the genre, we have seen a variety of forms, from the traditional narrative to the more recent forms of the 'I' and the 'we'. The problem of the 'I' is particularly acute, for it is the very presence of the 'I' that distinguishes autobiography from other forms of writing. The problem of the 'we' is also acute, for it is the very presence of the 'we' that distinguishes autobiography from other forms of writing. The problem of the 'I' and the 'we' is a problem of the self, and it is a problem that has troubled writers and readers alike for centuries.

Can autobiography be a genre? Even the most ardent advocates of the genre have had to concede that the answer is not a simple one. The problem is that the genre is so fluid and so porous that it is difficult to define. The problem is that the genre is so fluid and so porous that it is difficult to define.

There are many reasons why the genre is so fluid and so porous. One reason is that the genre is so fluid and so porous that it is difficult to define. Another reason is that the genre is so fluid and so porous that it is difficult to define.

2 Leigh Gilmore, 'The Mark of Autobiography: Postmodernism, Autobiography, and Genre', in *Autobiography & Postmodernism* (New York: Routledge, 1994), p. 18.

3 In addition to the approach taken by Gilmore, see also the work of other scholars in the field of autobiography studies, such as the work of the late Richard Dyer.

4 The *Rhetoric of the Self* (New York: Columbia University Press, 1984), p. 67.

5 For an opposing view, see Michael Sheringham's defence of autobiography's inherent referentiality in *The Autobiography of the Self* (New York: Oxford University Press, 1993). Paul H. Baker, *The Autobiography of the Self* (Princeton: Princeton University Press, 1985) and *Touching the Subject* (Princeton: Princeton University Press, 1992).

6 'Full of Life Now', in *Autobiography: Essays on Theory and Criticism* (Princeton: Princeton University Press, 1980), pp. 49-72 (53).

by James Olney

Being a genre, it is in itself,

8 with an acknowledgment of the

Yats' explanation of the

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The difference between

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7 The Rhetoric of the

8 A slipperiness evoked also by James Olney in 'Autobiography and the Cultural Moment: A Thematic, Historical and Bibliographical Introduction', in *Autobiography: Essays in Theory and Criticism* (1977), 27: 'Autobiography is a

difficult to define genre like any other' (pp. 24-25)

9 For a thorough investigation of the characteristics of the novel and the novel's history, see Postmodernism by Guy Rodop (2003) and *Form and Autobiography* by M. Coetzee and W. de G. Coetzee (Frankfurt 10 Quoted in *The Rhetoric of the*

containing

the novel's history and the novel's history in *Autobiography and the Cultural Moment: A Thematic, Historical and Bibliographical Introduction* by M. Coetzee and W. de G. Coetzee (Frankfurt 2006)

m anipulation of the word in a metaphorical sense
 it is a device used in the novel
 Gene 's'ince each individual should be on his
 own, the definition of a family is
 power is not in the hands of the
 family but in the hands of the

of the family and
 of the possibilities
 of the life
 of the family
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 of the structure

Jacques Derrida has a more complex view of
 the family in his work
 autobiography – a genre of writing
 [...] informing, [...] speaking true but
 dependent on the 'other' and
 the 'I' is not a simple one-way
 relationship
 of the family and the individual
 of the family and the individual

biography has a different
 way of extending
 'sharing knowledge, [...] making known,
 [...] indeed,
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 of the family and the individual
 of the family and the individual

Mary Evans's autobiography is a
 'memoir' of her life
 of the family and the individual
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11 'Demeure', in Maurice Blanchot and Jacques Derrida, *The Work of Mourning* (Chicago: University of Chicago Press, 2000), pp. 140-3 (pp. 27-29) in this volume.
 12 'Autobiography as Intertext: Barthes, Sarraute, Robbe-Grillet', in *Textual Theory and Praxis* by Judith M. Chafetz (London: Methuen, 1990), pp. 108-129 (p. 109).
 13 For a high profile example of what happens here, see the knowledge of the world in a consensual and scandalous way, as revealed in the case of James Frey. Frey's first book had been picked for Oprah's Book Club on the Oprah Winfrey Show, and he was interviewed on the show by Winfrey, who opened her interview by saying 'James Frey is here and I have a question for you because you were on the show.' (For a full transcript of the interview, go to <http://www.oprah.com/show/oprahshow/oprahshow1> (accessed 2006/12/26)).
 14 *My Person: The Memoir of an Autobiographer* (London: Routledge, 1999), p. 26.

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Melanie Klein, splitting and storytelling

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15 RDH in the
 16 Melanie Klein: 'Notes on Some Schizoid Mechanisms', in Klein et al, Developmental
 Analysis (London: Hogarth Press, 1952), 292
 17 ibid.

2nd edn (Northampton: 1991)

Winnicott's concept of the 'good enough mother' is central to his theory of child development. He emphasizes the importance of the mother's ability to provide a secure base for the child, allowing them to explore the world and return to her when needed. This concept is often contrasted with the idea of a 'perfect mother', which is unrealistic and can lead to overprotection and dependency in the child.

Winnicott's theory of child development is based on the idea of the 'transitional object'. This is an object that the child uses to bridge the gap between their internal world and the external world. Examples include a teddy bear or a blanket. The transitional object helps the child to manage separation and to develop a sense of self.

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D. W. Winnicott and Vladimir Nabokov: Between internal and external

Winnicott's theory of child development is based on the idea of the 'transitional object'. This is an object that the child uses to bridge the gap between their internal world and the external world. Examples include a teddy bear or a blanket. The transitional object helps the child to manage separation and to develop a sense of self.

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18 Janet Sayers, 'Sex, Art, and Reparation', in *Women and Art* (London: Routledge, 1990), p. 135-143p.

19 'Notes on Some Schizoid Mechanisms', p. 297

20 DW Winnicott, *Playing and Reality* (London: Tavistock Publications, 1971), p. 101.

21 — 'The Self and the Other', p. 101.

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Nabokov: Further notes on play, and on the role of detail

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²² p 15

²³ p 18

²⁴ p 64

²⁵ See chapter 6

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36p.45

37 Jefferson, 'Autobiography as Intertext' p. 108

38ATagH onesp.538- 540

39p.39

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41 Pagan and Reed, 73

42 'Richard Yates and His Unhappy People', <http://www.richard-yates.com> [accessed 6 October 2009]

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43 'Notes on Some Schizoid Mechanisms', p. 297

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48 Ibid 65
49 Ibid.

50 ‘Notes on Some School Mechanisms’, p. 298

51 *ATagH ones* p. 53- 534

52 Ibid 32

53 *The East Paradise* New York ed. 1976 repr London M duer 2004 p. 26
reference volume given in quotation on the text

54 Henry and Clark, ‘An Interview with Richard Yates’

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104- 105)

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Disturbing the Peace: Banishing the scapegoat

Disturbing the Peace by W. G. Sebald, trans. Michael H. H. Green, London: Faber and Faber, 2002.

The novel's protagonist, a German writer, is a failed novelist who has spent his life in a state of perpetual melancholy. He is a man who has been shaped by a series of events, including the death of his father, his own mental breakdown, and his subsequent recovery. The novel is a meditation on the nature of memory, the self, and the relationship between the past and the present.

The novel is a work of postmodernist fiction, characterized by its fragmented structure and its focus on the individual's subjective experience. It is a work that challenges the reader to question the nature of reality and the role of the writer in society.

The novel is a work of art that is both beautiful and disturbing. It is a work that has the power to change the way we think about the world and ourselves.

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61 The novel's engagement with cinematic convention will be discussed further in chapter 5.

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 ' N o c r a t u b e ' W d e r a i , ' i ' j u t l i n k h e o r d e s u g h t b e r o u g h e o n
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 h e v e g e t a p a g e 9)

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Chapter Five: Yates after postmodernism

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1 David Foster Wallace, 'How Tracy Austin Broke My Heart' in *Consider the Lobster and Other Essays* (New York: Little Brown, 2005), London: Abacus, 2007, pp. 141-155 (p. 151)

2 Sachapone.

why as a focus in the
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 have out been vocal in
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Robert Rebein: The revitalisation of realism

In 2001 study
 Postmodernism
 in the development
 (suggested by Rebein 1974)
 A work of
 for a variety of
 engaged in postmodern

American
 in the form
 the peak of
 on the
 this
 of the
 had gone through

3 See Robert Rebein, *The Revival of Realism*
 2001, p. 20
 4 Ibid. p. 75

(Lexington: The University Press of Kentucky,

a few periods. ⁵ I know edges from a lot of films, depth drawing
 on Keith Opdahl's 'segment on the history of film as well as style
 absolute techniques 'from them over into a new spirit' ⁶ Opdahl's the
 debt to the postwar American cinema that over into a
 debt to the naturalism of sleep indeed the aim of
 nineteenth-century had opened up a new world regarding subject matter
 with the New Critical of the 1930s and 1940s and a
 language (the interpretive approach to the reading of the
 or board. ⁷ In addition, 'realism borrows from postmodernism that
 with a sense of the gap between the two in the
 contemporary and postmodernist techniques ⁸ The
 contemporary and postmodernist as well as
 century (the introduction of happens to
 from preceding years over into the modern in a
 dem onstrate his ultimate understanding relationship with
 postmodernism had a new landscape of the 1960s and 1970s
 relationship with the postmodern denial of the
 freedom of subject matter by naturalism evidence in
 postmodernist 'not only in
 G in snakes and ladders rounded by
 John W. Iler's 'on the history of film the
 soon the history of the New Critical with ⁹ The
 concept of the of the
 with out the appearance 'Some of the

T. J. Packer's 'relationship between postmodernism and evidence ⁹ The

the history of the postmodern and postmodernism
 the history of the Postmodern American Film movement
 to 'the history of the film of the 1960s present', with

5 See chapter one.

6 Keith Opdahl, 'The Nine Lives of Literary Realism', in *Contemporary American Film*, by M. Aboum and Sigmund R. London (Edwards, 1987), pp. 1-18.

7 Ibid.

8 Ibid. 34.

9 Paul Giles, Fred Leebron, and Andrew Levy, 'Introduction' in *Postmodern American Film: A Norton Anthology*, by Giles, Leebron, and Levy (New York: W. W. Norton, 1998), p. xxxix.

denotes 'anti-grouping of class in
shades of grey from early
phenomena and

them a preoccupation
'10 W in the form of defining

upheld in national economy
the heterogeneity of a population
had a dominant role in the

CollW and the increasing
growth of the subculture,
and the form of

11

The term now refers to

as

pathetic portrait of the state
with a firm entrance 'open' form
determined in the end of the
endless

ness and the
ensemble
in the same

'voices' which
have

To reach 'account of the postmodernism

bedded

definition of postmodernism by H

and C

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as a

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postmodernism

'6

the austere autonomy of high modernism [...] impudently embracing the language of

commensuration and 'achieving a subversive through a 'contrived

depthlessness [...] sometimes by a brutal aesthetics of squalor and shock'.¹³ As

Reinhold's category of

the problem with

postmodernism as a category of

and the

number of the

postmodernist

spectrum of the postmodernist

Reinhold's exam

's

shortly 'Cultural' could be postmodernist

of

American 'up to the

and the

cathedrals have been reduced to "something to look at on late-night TV".¹⁴ Equally

postmodernist

'with the

contemporary phenomena in the

Massachusetts

10. *ibid.*

11. *ibid.*

12. *ibid.*

13 'Awakening from modernity', *Timothy S. Shah*, *February 1987*

Jameson's case for the 'new depthlessness' of postmodernism, as mentioned in chapter one.

14 *H. Richard*

A nonymous '15 Y em ulneousy ch group ing ge her obm at Caver 's
 'bw em nim alle p esed anes on end bae y con ned
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 (1079 pag e) m and bot os nd w i f i s t r i p k e s n d p o i n t d c k
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w i t h o n e g r a n d p i n o A p o l h e d w h e
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17

T h a t n o v e l o f f i m o u s e m b a c e s ' s q u a b n d h o c k ' a q u a t h a e s w h i l a m e s
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 ' h a c e i d e a r t e s o f u b i o r y a n d o p e s e n t ' G e y l L e o b r a n d L e v y .
 i f t h a r o d i f e p o s t m o d e r a g e i n A m e r i c a u n g w h i t h e
 W a t e r c a n d h a s s i n a n o P r e s i d e n t J o h n F K e n n e d y S e n a t R o b e r t
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 D e L o ' s ' M o f P h o t o g r a p h e B a r i A m e r i a ' : 19 h e a l i n g - h e a n - h a s
 b e e n i d i u s u p e d b y t u s s m o p h o t o g r a p h e h a s b e e n r e d u c e d a
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 p o s t m o d e r n i o n c e n s u r e i f o m D e L o ' s l e a d p a r t h e E l y ' s
 E v e r e d e c h e s s u f f e r i n g c o u n g e s t o m e l e f i n a l p a g e .

G i v e r h e l f u l o f i n p o i n t i n g p o s t m o d e r n i a s o c h e r e n t s h a t
 m o v e m e n t a n d v a n i n g i f e n o R e b e i n s u g g e s s h i g h e c o u s o m

15 Ibid.
 16 Ibid., p. 9. Wallace's uneasy relationship with postmodernism will be subject of discussion below.
 17 American Psycho New York: Vintage, 1991, p. 1.
 18 The Bad Day New York: The Modern Library, 1987, p. 1.
 19 White Noise New York: Viking Penguin, 1984, p. 1.
 London: Picador, 2001, p. 24.
 1987, p. 1.
 London: Arrow, 1993.
 London: Picador, 2002, p. 12.

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23TheCondm Postn odeni150

24 www.census.gov/prod/2008pubs/p20496.pdf [accessed21j2010]

25H ikf TeandD iReap6

novel *The Twenty-Seventh Chapter* has been described as a
 once again ‘Pynchonesque’,²⁸ a byline parody of the
 non-moralistic even involving a conspiracy
 from a boy to a woman in a small town
 New America in a group of people
 Louisiana in a post-9/11
 date of a Louisiana
 earnestly public and regional
 Chopin by Faulkner.²⁹ His second novel *Strong Motion*
 a novel about a woman who is a victim of a
 –the new emphasis on personal
 between her and her husband
 an anti-romantic novel
 people in his novel *The Corrections*
 breakthrough novel or the *Nonesuch* book
 her own education and her expression
 story of Oprah’s *Book Club* interview with the *Paris Review*
 in the novel presented a
 of a man and a woman in a post-9/11
 with his reading of the novel
 postmodern and a
 31

A similar finding about the novel *Richard*
 Echo Maker – another *Nonesuch* book
 in a post-9/11 era
 focus on a man and a woman

a novel by
 –providing a new
 ‘synthesizing approach’ to the novel
 in *Schitt’s*

stopped yearning for the pleasures offered by ‘Dickens and Conrad and Bronte and Dostoevsky and Christina Stead’ (ibid., p. 247). While his college self knew that characters ‘properly speaking, weren’t even supposed to’, that they were ‘feeble, suspect constructs, like the author himself, like the human soul’, he nevertheless found, to his shame, that he ‘seemed to need them’, drawing readerly pleasure from the portrayal of Oedipal Maas in Pynchon’s *The Crying Lot 99* and *Richard Nixon* in Coover’s *The Public Burning*.
 28 Return to the Real World of Jonathan Franzen, p. 8
 29 Robert Rebein, ‘Turncoat: Why Jonathan Franzen Finally Said “No” to Po-Mo’, in *The Morning After*, ed. by W. A. D. Post, p. 204 (2007)
 30 Return to the Real World of Jonathan Franzen, p. 10
 31 Ibid., p. 10

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Homes' reply 'From you'.³⁶ The author's analysis
 kidnappings and child abuse in a
 headlines every day occurrence in contemporary America
 new and old from reading the paper a
 evocation of King's sermon on the
 into body of work characterized by oddness

Homes' 'often break news of probab
 about boyd and Barbie 'Real Doll' and 'The Weather
 Outside is Sunny and Bright' appears in point of view from
 coyote and woman and in few senten
 on biological possibility keeping with MCH at
 and the series in a typic
 significance of his has been subject of focus
 biological being dysfunctional
 domain of abuse presents her what
 before King link: 'I figured Barbie could take a little less than an eighth [...]
 with King's text'.³⁸ Such approach has peculiarities in m edup
 by David Levi 'Then on the things that in person by AM.
 Homes' 'deat',³⁹

Musi's 'thing' in a couple of lines
 seen Homes' 'story' 'A Real Doll'.⁴⁰ The freedom and justice they've
 they have reached a point of
 they have been the house of
 ing page of the suban

36 *The Mistress's Daughter* (New York: Viking Penguin, 2007), London: Grant, 2008, p. 68.

37 'Raft in Water, Floating', in *Things You Should Know* (New York: HarperCollins, 2002), p. 21-28 (p. 26). 'The Weather Outside is Sunny and Bright' appears in the same edition.

38 'A Real Doll', in *The Safety of Sex* (New York: W.W. Norton, 1990), London: Grant, 2004, pp. 151-173 (157).

39 Quoted in Weich, 'A. M. Homes is a Big Fat Liar'

40 *The Safety of Sex*, pp. 15-33

‘In any other genre, a new way of writing,
160)

‘W abut rays ‘Fishön. ‘(b)

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David Foster Wallace: Postmodernism as the cultural logic of late capitalism indeed

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potentially as

‘the gifted offspring of “Pop Pynchon”’,⁴⁴ w hie M chenev

identifies him as

‘student of postmodernism John B ah

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‘EU nbus Plum T e v i o n and U S F i o n

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appropriated by television (and advertising)

of late conventions of

44 Quoted in Stephen Bun, *David Foster Wallace's H i f f e t : A Reader's Guide* (New York: Continuum Books, 2003), 13

45 ‘The Year of the Whopper’, *The New York Times Book Review*, March 1996
<http://www.nytimes.com/1996/03/03/bookreview/03whopper.html> [accessed 30 October 2009]

46 Larry McCaffery: ‘An Interview with David Foster Wallace’, *The Review of Contemporary Fiction* 13, 2 (1990), pp. 127-150 (146)

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B *e* *c* *a* *u* *s* *e* *p* *r* *o* *f* ' *w* *a* *th* *i* *n* *g* ' *e* *x* *p* *a* *n* *s* *i* *v* *e* *Ex* *p* *o* *n* *e* *n* *t* *W* *e* *p* *e* *n* *d* *n* *o* *u* *g* *h* *t* *n* *e* *w* *a* *th* *ing*
p *e* *r* *s* *o* *n* *w* *e* *r* *v* *h* *i* *n* *g* *o* *u* *e* *s* *w* *a* *th* *i* *n* *g* *r* *o* *o* *n* *w* *e* *r* *h* *e* *r* *o* *o* *n* *w* *e* *r* ' *fel* ' *o* *u* *r* *e* *l* *v* *e* *s*
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W *al* *ce* ' *sl* *im* *b* *e* *r* *h* *a* *t* *e* *m* *e* *g* *i* *n* *g* *m* *e* *t* *o* *f* *h* *e* *l* *9* *6* *0* *sv* *a* *s* *le* *e* *p* *l* *y*

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h *e* *s* *u* *b* *v* *e* *s* *i* *n* *a* *n* *y* *h* *a* *v* *e* *i* *n* *e* *d* *h* *e* *s* *s* " *r* *e* *s* *p* *o* *n* *s* *e* " *ev* *io* *n* *u* *t* *h* *a* *n*

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' *o* *b* *e* *d* *i* *n* *d* *o* *m* *s* *p* *i* *l* *h* *a* *t* *V* *h* *a* *s* *p* *r* *o* *p* *i* *n* *t* *h* *e* *f* *i* *x* *i* *o* *f* *m* *e* *t* *h* *o* *r* *a* *n* *d*

s *o* *o* *n* *s* *e* *q* *u* *e* *n* *t* *(n* *d* *i* *a* *b* *u* *s* *)* ' *ev* *io* *n* ' *p* *o* *w* *e* *r* *h* *e* *r* *o* *n* *n* *e* *d* *h* *o* *r* *a* *n* *d*

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c *o* *n* *s* *o* *l* *i* *d* *e* *h* *o* *r* *e* *v* *io* *n* ' *s* ' *s* *i* *h* *o* *u* *h* *o* *t* *h* *r* *m* *y* *e* *g* *e* *r* *a* *t* *i* *o* *n* ' *s* *o* *j* *n* *e* *s* *h* *r* *o* *u* *g* *h* *a*

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49 'E Unibus Pluram', p. 30
 50 *ib* *id*
 51 *ib* *id*
 52 *ib* *id*
 53 *ib* *id*

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54 i p 1

55 i t .

56 i p 50

57 i t .

58 i p 1

59 i t .

60 i t .

61 i p 52

W h w i n g t h e p o s t m o d e r n i s m o f t e n d s
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 e m e n g a m e t e c h n o l o g y i n t h e i n t e r t e
 i n f l u e n c e o f v i r t u a l y o u n g p e o p l e o f
 e c o n o m i c p e r s o n a l i t y
 W a l t e r o m e n z e r a n d P o w e r b o n g t h e m o
 ‘ s y m m e t r i c p o p o l i t a n ’ , ⁶³ a w a y o m d a y d e f i e d b e g i n n i n g s i d l e a n d
 e n d i n g s i n f o r s u c c e s s f u l a r t w a r
 a n o p e n e d e d o n t i n u o u s j u a n o m o v a w
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 s t r u c t u r e s ’ . ⁶⁴ W h e r e h a v e a g e A m e r i c a n a t h e s i h o u s e T V
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 n e c e s s a r y t e n d e n c i e s i n a p p r o a c h e s t h e
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62 E.g. Barth’s ‘The Literature of Exhaustion’, Patricia Waugh’s *Martin Amis*, Natoli’s *AP in efr*
 Postmodernism, Catherine Belsey’s *Critical Practice*.
 63 ‘Television and Recent American Fiction’, p11

64 ibid.
 65 ibid. 27

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'W h a v a s u l k e I m o d o n
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'm e m b e r o w T h o u g h I m e m b e r t h e s p a c e i n e
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 b u i l d i n g c o m p a n y, f o r t h e N a v y [...]. T h e y e a r b e f o r e t h a t
 'm n o t r e a l l y s u r e. [...] I d o n ' t e v e n e m b e r w h e r e
 't t h e r e. [...]'⁶⁸

L k e Y a t s ' w o r k F o r d ' s i n g l e p e r s o n a l a n d t h e F r a n k B a
 b y h e l p i n g a n d i n a t o m m i n e n
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 h e n d i n g t h e s t o r y ' B u t l e s ' a s k u s e d c h a p t e r o v e r f u s i f
 n o n s e n s a t i n g o f q u a l i t y
 a n d p r o v i s i o n a l h o w i n s o m b i n e p r e s e n t
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I n a g e F o r d y h e a l t h e r e
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66 bit.
 67 N o t h a c h a m e b e t w e e n B a c o m b a n d F r a n k W h e
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68 The Spots w i t N e w Y o r k V i n t a g e 98 (p . 1 0

n d o r B o m b a y 2006 p . 2 1 2 2 5 ,

69 A d i m w h i c h h o u t h o t h e k e m s u g g e s t

h a t i n c e n t r y p o s t m o d e r n i t y .

W h e r e e x i s t e n c y i n f i e l d

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70 'E Unibus Pluram', p. 76, original

71 p. 79

72 p. 80

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o p e n i n g e n t m o f m ' L o i t h e F u n h o u s e ' : ' F o w h o m i s t h e F u n h o u s e f u n ? ' 75

73 pp 81- 82
74 I G i v i C u i u s H a p 231373(294)
W a l c e n e f i l l & N e l o n 2006 p t. London Phoenix
Fu h a r e n c e t h i o r y w i l l e g e m e

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75 Due to matters of space I will not include a comprehensive catalogue of references to Barth's story,
but let it be noted that Wallace's epigraph - 'For whom is the Funhouse fun?' - is Barth's opening
sentence, and it shows up in various guises throughout 'Westward'. Its most pointed incarnation is as
p a r t i n g p o e m w r i t t e n a t t h e b o a r d h e r e i n v e w i n g s r o o m b y D I E b e h a r t
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 Who lives there, when push comes to shove? ('Westward', p. 239)
 It is a question which haunts Ambrose (which also happens to be the name of Barth's
 of irony still needs his Xanax in 'My Appearance', Ambrose feels uneasy about the possibility that his
 76 'An Interview with David Foster Wallace', p. 134
 77

W h a d u a w e h i n d p i c e s a n d e v e r c h a n g i n g p r o s p e c t s o f t h e M r
 Johnson 'shaped his 'novel 'earth had on but in com p l e x ' o r b i t e ' 1
 p r e s u m a b l y b u b m i n g h e w i n s W i n g S a m p l e t h o u g h u n m i k a b l e w o k o f
 a n d b a p p e n t i n e e d f i t h e r o a c h i n g o s p e c t s a n d e x c e p t a n d f u n d
 c o m p u t i n g k e y ' a b s o l u t e ' a n d m a n i ' c a s t f a n c y ' o m i t t e s i o n s ' ,
 a n d p s e u d o p r o b l e m s u n d e r t h e a d a i u s i m a g n e d c h i t r a l a n d o n b i g r a y
 i n g i n g y o u ' f e w h a n e a n d h e w h o t e n t i n g l w t n . 78

B a t t o b v i o u s n o d d i n g w a d W a l k e r a n d h i s o p i n i o n W a l k e ' s
 p a t i e n t h a s b e e n i d e n t i f i e d a m o v e w a d ' p o s t m o d e r n i s t a ' a n
 e n t p i e c e o f d i g . 79

The key phrase is the focus on the pr o v i d e d b y ' W e s t w a d ' a s
 f i b w s

Mark Nechtr: C a r e w i n g i d e n t i f i e d b y a l l o w s t u d e n t s H e d y a
 p o m i n g c h a n g e d e a d i n e a b o u t i n a f f o r d i n g w o r k b y
 h o p e a m e ' s w i n g a t h e P r o f e s s o r A m b r o s e (a b o w)

Drew-Lynn (D.L.) Eberhardt: w a n d f o w s t u d e n t M a t U n v e d b y h e
 e m a i n g t u d e n t b o d y (M a k i n g s i a m a i c h e m o u t f o r i t t h e
 g i t t i n g i n p e g n a i n g h a r o u t f o r a n a f f i s h i o n e d
 g h t o u s n e s s w i t h n o n l e c h o e s ' E U n b u s P l u m ' ' s o n d i n g c a l l a
 t e t r e w h i t d o e s f a r i t u b u l o ' W e s t w a d ' ' s o n d i n g o r w i n
 a n y w h i t d i c u s i m o r a l l e b w . S e p o d i m e p o s t m o d e r n i t
 H a b r i e l e d b e h a v i n g ' a e t n ' L o o k M o m n o h a n d s ' q u a l ' ,
 (' W e s t w a d ' p 234) b y A m b r o s e .

Professor Ambrose T e a c h e r E a t C h e s p e a k E a d S c h o o l W i n g
 P r o g r a m , 80 a n d u n o n L o n d o n F u n h o u s e s i o n e a f f o r w h i t i s
 o n t h e p r o c e s s o f p a w n i g a r t s a n d i e h i g h t u b s F u n h o u s e s
 c o o p e r a t i o n w i t h M e d o n a l l ' C o p o r a t i o n - a r u n s u b c o m m e n t h e
 a b s o p t i o n f r o m a f f o n a t e g y b y c o n s u m e r a p i l m .

78 Com ing Soon B o o r H o u g h t o n M (2 0 0 1) .
 79 Stephen J. Burn, 'The End of Postmodernism: American Fiction at the Millennium', in *American Fiction in the 1990s* (Edinburgh: Edinburgh University Press, 2008), pp. 202-34 (223).
 80 Note Chesapeake connection.

J.D. Stealriter

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 [...] Stories are basically like ad campaigns, no? [...] Which they both, in terms of objective, are
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 om trade school, Nechr. [...] 'Lan in y you, hey
 ying 'H ealm ying you? 'Y es N o?
 ' (p. 30) original

Salm per now hinding Star

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'BACKGROUND THAT INTRUDES AND LOOM SLOVER SAND
 PROPOSITIONS'; 'ARE ALLY BLATANT AND INTRUSIVE INTERRUPTEDN';
 'FINAL INTERRUPTEDN'; 'LED THREE REASONS WHY THE ABOVE AS
 NOT ACTUALLY AN INTERRUPTEDN BECAUSE THE SSEN 'T THE SORT OF
 FACT THAT CAN BE INTERRUPTED BECAUSE IT 'S NOT FACT BUT
 REAL AND TRUE AND RIGHT NOW'; 'ACTUALLY PROBABLY NOT THE
 LAST INTRUSIVE INTERRUPTEDN' (p. 23, 26, 33, 34, 46) original

the sound of a machine
 that is by the way of a
 child's nose from the
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 in the air has been
 'm e a l o n 't i p 1 0 g i n a l s p r o c e s s e d n d c
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 adve industry M a k i n g s o m e t h i n g n e

a m e d o n a l l ' s o m m e e d i t
 r i y h d h a y h e n h e w a a
 e f o m s e n b e g m b o d i e
 s i e f o m e d t h e p o i n t v h e e
 d i e s p e r t y w a n s b e n
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 a k ' s i m b i n l a w o i t w h e e
 s i t u a t i o n h a s b e c o m e
 o n s u m e d e s o m a n y
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 c a r e w i n g m a p t h e
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Please don't
 som e t h i n g t o y o u h e a r f r o m
 M a y b e ' s a d m e t o m e n o r a m O g
 w o n d e r w h e t h e r t h a t c a n b e p p 3 2 -

r i t h e a n e d d a y w e
 y o u n a k e y o u h i n k y o u ' r e o n g r a d e
 f i r s t t h e d o e n ' k n o w H e
 3 3 3)

M a k i n g p e r c e i v e s ' a b o y h o t c o o k y e n o u g h t h i n k h a m g h o m e d a y
 i n h e a m b o x e ' b a l l o w r a n d b o i n t e p t w i t y a n d i n g h e n e x t
 g e n e r a t i o n s e v e r s a m e a d k i l s ' t i p 4 8 o g i n a l s H e w a n s w e r i t
 s o r t h a t v e ' W e s t v a d l ' c o n d i c e s w h e p a r p h r a e d b y o f i s v e n
 c o u r s e m p l e w i t o m m e n o m A m b o x e a n d e c h e w o k s h o p t e n t s
 a b o u t y o u n g c o m p e t e n c e m e d a v e n a t a j y h o s t v e t h e r e f
 t e a t u n g m a g u m e n d a v e n p i o n e e r
 f i l s o f t h e v e t b e c h e r s f i h i s r o w h e d b e r t e f i n e d o m
 e m o v i n g h e w e a p o n o m h e n o w a n i n g
 h e e f e i e m p l a i n g i n s e f

r i t h e a n e d d a y w e
 y o u n a k e y o u h i n k y o u ' r e o n g r a d e
 f i r s t t h e d o e n ' k n o w H e
 3 3 3)

The pit
 being of the
 cause in the
 how a child
 w e k n o t s h o w c h a m i n g u n f i s h a b l e
 (t i p 6 0 o g i n a l s)

N o t u n d e r s t a n d i n g o f
 ' s e p a r a t i o n o f p i n s d h a l l a s
 o v e r t h o w r h u m a p i m a l s t
 s l o u b b e d e d v A m b o x e s s
 h e a n o n c a j u s e a n o u t d a y .

His name
 e p u s h e d e n e d i n n a w h o f e q u e n t v o l t e

' h o r e m b o d i e d ' t i p 6 0 p h y s i a l
 D a v e i n v e t e s a d i t

passive, but encouraged precisely by
sense of the accessible.

evolving head file

82

Y here, but we can't
(w h i h a v e f o r m a l o n s e q u e n c e s f o r b o t h i s)
w h i t h e n t i m e d i c t o f f i a t
h a v e n t h e n t y d o e s n o t p l e n o t a w e a l
s h a p e s u b j e c t t h o u g h t i n t i
w i m e t i o n a t e g i d e o d s o f o k
b e t w e e n p e r s o n a n d m e t a c o m m e n t a r y e a r t
p o i n t S o m e o f t h e ' e x t r a t e l e c t u s e c h e a t i o d i c u s s
i n t h e c h a p t e r e n d s

o d w h i a c o n c e n s
s p e c i a l w h e w a y i n
A m e r i c a n s e c o n d a b f
h o f i n t i m e n t p o n s u t
h a v e o w e r ' s o n t e d a t i o n s h i p
i n t e r s e c t i o n
a c e Y a t s ' a n i p a r y
e d i t i n g

W h i c o n c e n s g a d i n g h e a l t h s h i p b e t w e e
s u b j e c t a n i p a t h o s o W a b e y i t
e x i n g p r o c u p a t i o n w i t h o f w o o d T h e
o w a d s o m a n i m y h s n d o n v e n i o n s H o f
a t o n g e n s h a t ' m o v e s f o r t h e n
D a v e n p o n a k e s n i g h t h e i n g h t o w o e
o b s e r v a t i o n o f q u e n t e d i e
t a n e x p l i n e v e r y t h i n g ' C r y i n g (5) t h e a m n o v e l i n h y d i m i
e v i o n a n o e M i t h a e l ' p h y s i c a p t h e n e w v e r s i o n i l i a b u s
' d i a l o g u e [. . .] b l o a t e d t o s o a p - o p e r a p r o p o r t i o n s , t h e p a c i n g [. . .] l o s t b e y o n d h o p e ',
a n d e n d i n g ' a n o s m u d o f i c a t i o n s ' d e a d (p p 2 9 0 2 9 1)

e r p o p u l a r i a n d
u n a t a d y e m e g i n g o m a p e
s i t h v i o c e p t i m
w o o d i n n i n g h o u g h t h i s o k ,
' I n Y o u n g H e a r t C r y i n g M i t h a e l
p a r t o c c a s i o n s b y m a k i n g t h e
n H o f w o o d h y m u s e ' L o o k :
s i e o f
w i t h
' d e a d (p p 2 9 0 2 9 1)

Throug h i o m e w h a t i n t e a c e n s c r e e n w i
Y a t o c c u p i e s i n t e m e d i a t p o e t a f
a n d m o s t o f H o f w o o d s w a s l i n e m a t e
s e l f o n s i o u s n e g o t i e H o f w o o d p h a s e o f
f i n g h a i m s o f a m a n d p o s t m o d e r n i m H H

a n H o f w o o d R i c h a d
h i v o r t h a t e a v t h e m a n n e s
o n v e n i e m e g e f o m a n d
I S o f F i g e a t l e w h i
o f w o o d i n g s d e n t y

82 F o r a s k o f n e s s a n d u n c e - a n d W a l c o w a s k o f n e s s a n d u n c e h a v e e a d y
m e n b e d - i n u s k o p o n t o b u t W a l c o m m e d i e j u a t h i s e p i t o f a m ,
a r g u i n g t h a t a b i n a r y m o d e l o f r e a l i s t i c v s . u n r e a l i s t i c f i c t i o n i s a f a l s e d i c h o t o m y : '[e v e n] t h e g o o f i e s t
a v a n t a g e a n d i t ' s g o t i n t e g r i t y , i s n e v e r , ' L e t ' s e s c h e w a l l r e a l i s m , ' b u t m o r e , ' L e t ' s t r y t o
c o u n t e n a n c e a n d r e n d e r r e a l a s p e c t s o f r e a l e x p e r i e n c e s t h a t h a v e p r e v i o u s l y b e e n e x c l u d e d f r o m a r t '
(M e c a f e p 1 3 9 1 4 0)
83 ' S o m e V e r y G o o d M a s t e r s '

em edibhacw s'f'ch individual
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AndS'ly 'f'loeshac'et
 cess'fin ang'w h'ic'at
 m ailemam e'rup'ing'ni
 been'upp'ing'ac'sia
 'she'grew'oll'her'expect'of
 cet'ino'ns'of'm out'dds
 'ih'am an'ora'h

Knew'he'bel'out'lo'be'm ysh'w ou
 V'aly'nd'at 'sm y'de'f'io'p'ial'ink
 [...] It' s'aj'on'y'one'g'oom'but
 b'igh'nd'unny'and'you'c'ne'g're't'ing'sl
 day'of'and'king'of'm yho'es'nd'ot
 Look'at G'aw'ky'S'W' hat

il 'v'ee'kom en'p'ic'ou'ie
 'd'he'at'v'om 'k'ar'k'iv'e'at'y.
 's'bout'ig'ha'com p'ut'g'hand
 'oun'd'v'iv'g'oi'ng'he'af'a
 of'f'anc'ing'rou'nd'f'm nu't'ink'ing'W' ow.
 'sh'eam e'f'm N'opt'ic'f'and'p'3

'sl

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This'ed'm ed'v'ery'ne'ed'com'pat
 o' the'f'ins'w'he'nt'ab'f'm a'king'ig'H
 and'um m'and'hem'f'he'bos't'rag'ent
 pat'ul'A m'et'iam'et'f'ive'ng'iven
 young'p'h'ov'ing'g'he'big'nd'p'ed'f'y
 f'ine'Al'ip'oi'nt's'ide'W' a'ice
 Pl'am 'h'ic'p'ates'f'v'at'ing'nd'be'ig'w'at'ech
 A m'et'ar'le'is'S'aj'law'ac'h'ic'
 she'p'ic'he'ar'ive: 'Look'at e
 she'long'be'at'p'he'p'at'W' a'ice
 The'ed'doesn't'at'he'p'ec'at'ion'sh
 poi'nt'of'ic'us'ion'Y'at'S'aj'ic'at
 H'of'w'oc'd'or'y'sh'keep'ig'hes'W' hen'ac
 as 'f'ick'ing'm'et'age'ic' hat 'cou'ld'n' 'b'e'any'body
 it's'he'qu'ip'p'lic'at'ion'h
 st'and'ed'p'ed'A'nd'w'he'r'it'is'has'om'f'
 f'ile'ch'ic'emp'h'y's'p'ond'ig'it'h
 'Thank'you. [...] And'I'm'g'd'f'
 coun't'is'f'ig'ed'w'ho'om'et'um'big

of'iron'ic'low'bud'get's
 of'w'oc'd'S'aj'ic'ing'nov'el's
 w'hd'at'ead'ig'f'he
 an'ap'p'oi'nt'B'm'ov'is'it'e
 Los'An'ge'les'ch'ie'f'ier
 's'f'om'et'ion'ed'ch'ie'br'm 'EU'nb'us
 ave'com'et'hape
 ch'p'op'ula'r'ic'br'ow'h'ic'h
 'inde'ed'B'ough't'p'on'H'of'w'oc'd'm'y'h'ob'g'y,
 p'ut'p'ain'ing 'ex'p'ain'ces'
 outh'ot'om'et'as'up'ic'at'is
 jaw'ac'h'ic'f'ic'ie
 lang'f'om'ies'l 's'n'ans'ion
 'som'e' 'up'4'big'nal
 om'eh'at'it'ic'ke's't'age
 ic'd'have'ow'nd'ing
 in'com'p'h'ic'ig'he'nd'hes
 've'g'it'g'ha'us'f'ic'p'ig'm'et'hen
 out'M'ov'and 'up'63,

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88

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 'H of the fibo in a purpose of (Simp 338)
 ver in a purpose of

87 ATags H ones 277

88 'An Interview with David Foster Wallace', p. 131

'wonderful', 'sweet' and 'dear' Em on a back of the front
 som ew hie ad form of m pahw her hew E of CM yes soffer
 find R aph - 'avey de person (tip 37) - dis of heat d S a n
 eas ver hough hie che ven hie M yes 'before accuse her of
 'overdone' (tip 4) in plying and plying ma now regged
 perform ance

Julia Salpinyng the of Sal W hat 'she face 'having com e
 longw ay and lack in d u g h i n s b y v i e w i n g h i o o d a d v e n t u r e
 hough the m of F i g e r a C a d p p e n h e i m e r h e f i n d e w l w h o m J a c k
 i s o o p e r i n g a n i m i t b e a c h a n a d i g a f i n t s p l y i n g h e r o l i g e
 h a n k e d o w f r o m e g u t l e w h a n x i o u s c o u n g a p p r o v a l W h e r h e
 i n d u c e d h i s l e d e d s ' a t a m a t e x p o s e t e m n e d l o u g h
 t k i n g a n d i t w o (tip 22) o t h e s e f i e w o d ' d e t m n e d l y '.
 The i l l e s p o r t b a c k e d u p b y b i f s t e m p a t i s t i n E n
 w h i l e s c h a c t i s a m a d e a p p a e n t

'Ez anyou hed he th er m d i c u t w h a t h e f i c k ' s a p p e n e d i l k b o u n ?
 'W e d i n y m j o v e , ' s h e s i t , ' b u l l o u g h t a s h a m o r i n g h a y o u k e d
 b u l h o s
 'S o m e i n e y e s ' h o t h e r i n g u p n d m i g i a w a y h a t u g g e t d
 e x a p e r i m e n t e f o n t ' S o m e i n e s o A k a p p e n i l l e m a k i n g u p a b a t r o f
 h e m n o w A n d h e p o i n t p l h a t ' d a t k n o w h o w h e f i c k a m a k b u l h o s
 w h o u n y f i c k i n g b o u t y o u b w m e ? (tip 23) g n i l s

W h a t h e c o m e t a t h e n a r d e c o n s c i o u s n e s s i n w h i c h
 O p p e n h e i m e n e g o t i s h o w r p o r t u g g e n g a n a l y w i n R e v o l u t i o n a r y
 R o a d ' s o h r G i n g W h i G i n g d i p l y s o m e w a e n e s o f v h a m e n t a l
 p r o b l e m e s p e r s o n i n f i m e w o k o f o u n t a l t a l i s e n t - h e n a d m a n s
 t h e t a n p e r s o n a l s o c i e t y - O p p e n h e i m e d i p l y s i m i t e x i y
 s u r o u n d i n g h o w m a t c h e v e m e n t e n d e p o o r t h e g a r t i n D u i n g a n
 e v e n i n g w h i c k a n d S a l p e a t l y c o n s p i c u o u s a k S a l w h a n k s
 o f i n s y h e d e a n g w a s p r o p r i e w h e r ' i n d o f p a i t h e
 s e c o n d a f (tip 58) i n d o o r A S a l h o n l o n t h e n o t c o n n e c t e d
 w h i c h i n d u s t r y f i c k s ' a n u c h ' b i n d e e d d e c e p t i v e
 g e t t e d t h e s u f f e r o u l t p p e n h e i r e c o n s u l t h e v i e w i n g p u b l i c

hum blycoughdyperson 'approval in ethow evn pynfic es
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 blin an 'p57' throughfO ppenheim er sin plybaing
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 93 As mentioned in the introduction, T. S. Eliot's concept of the objective correlative was a cherished literary device of Yates'. As such, Julian's dismissal of the Christ figure stands as a very Y. a. s. i. n. mockery of poor writing which places the novel's problematisation of representation squarely within h. e. a. s. i. p. a. m. e. s. t. a. d. y. e. s. i. b. l. e. d. e. a. r. d. w. o. k. s. u. c. h. a. s. R. e. v. o. l. u. t. i. o. n. a. y. R. o. a. d. a. n. d. E. v. e. n. K. i. n. d. s. L. o. n. d. e. s.

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94 As in *My Exile in a Corporation* in
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Kowalski. Never more than an amateur actress, she tends to overact, to unwittingly display “hysteria”
(ibid., p. 163). The production becomes a knowing commentary on Lucy’s narrative arc: we have seen
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– is openly scornful of Lucy’s
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97 Consider Robert Coover's 'The Babysitter', for example, from Pirkson and Decant New York, 1969, pp. 108-110. (I am grateful to the editor of *Journal of American Studies* for permission to quote from this text.)
 98 H. D. Thoreau, *Walden*, ed. Lewis Mumford (New York: Penguin, 1949), p. 15.

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8 'Realist Synthesis in the Nineteenth Century Novel', p. 35

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play. Nabokov's call to 'notice and fondle details'¹⁰ highlights the
 reading process as a significant act, suggesting that the reader's
 engagement with the text is not passive but an active process of
 discovery. This is evident in Nabokov's critique of the realist 'mind-
 set' which seeks to represent the world as it is, but the world itself.¹¹ The
 emphasis on the detail, in Nabokov's view, is not merely a matter of
 style but a matter of substance. It is a way of making meaning, of
 creating a world that is not just a reflection of the real but a world
 of its own. This is the 'way things are' is represented as
 free for the reader's passive consumption.

The dependence on the reader's active engagement is a key feature of Nabokov's
 narrative. It is a narrative that is not just told but lived. It is a
 narrative that is not just read but experienced. This is the 'way things are'
 is represented as free for the reader's passive consumption.

10 See Nabokov, *Invitation to a Beheading*, 10.
 11 See Nabokov, *Invitation to a Beheading*, 10.
 12 See Nabokov, *Invitation to a Beheading*, 10.

dizing technological advances changing gender
son.

environmental concerns and

The work of David Foster Wallace in his
genre of postmodernist fiction
between the real and the fictional
Bobbie's first engagement in a
moral and political stance
in part of his own mind and the world
two different worlds of consciousness
between the conscious and the
and the world of the unconscious.

from the perspective
of the individual
in the process of engagement
through the physical world
of profound concern for the
living in a material world
not becoming a kind of
and the things of the world

Much like Philip Roth in his
Fiction', A. M. Homes finds contemporary reality deeply strange, a surreal landscape
characterized by a kind of constant
in the sense of a dream or a
influence of the modern world
enables the author to create
fictional worlds that are
overall

quoted essay 'Writing American
yandubingaudy,
only as obvious
very different
angeness in the face
accomplished in a

Rita Ford in her collection of
introduction to Revolutionary Road
and the other stories
as a response to the unconscious
with the perceived consequences of
in the world of the unconscious
Becoming a happy, genuine, and
Sports Illustrated (1995)
narrative of her own
memories and withheld clues. It is in this refusal of certainty Ford displays Yates'
influence of the unconscious
uncertainty in the construction
point of view.

in the quote from his
has produced
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