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These lectures are simply that--lectures (rather than a novel)--but they point to the creation of the novel. In other words, if one considers Roland Barthes by Roland Barthes as a beginning in 1975 and Camera Lucida as an ending in 1980, with the courses filling in the middle, The Preparation of the Novel is the focal point of his project.

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Columbia University Press (\$29.50) by Spencer Dew. What is published here are the posthumously "established" notes for Roland Barthes' s lectures of a two-part course called " The Preparation of the Novel, " along with a brief assortment of related materials—a series of photographs, by Nadar, of people known by Proust, accompanied by Barthes' s notes for a seminar that never took place; a smattering of haiku referred to or cited in the first part of the course; and, finally ...

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Completed just weeks before his death, the lectures in this volume mark a critical juncture in the career of Roland Barthes, in which he declared the intention, deeply felt, to write a novel. Unfolding over the course of two years, Barthes engaged in a unique pedagogical experiment: he combined teaching and writing to "simulate" the trial of novel-writing, exploring every step of the creative process along the way. Barthes's lectures move from the desire to write to the actual decision making, planning, and material act of producing a novel. He meets the difficulty of transitioning from short, concise notations (exemplified by his favorite literary form, haiku) to longer, uninterrupted flows of narrative, and he encounters a number of setbacks. Barthes takes solace in a diverse group of writers, including Dante, whose La Vita Nuova was similarly inspired by the death of a loved one, and he turns to classical philosophy, Taoism, and the works of Fran ois-Ren Chateaubriand, Gustave Flaubert, Franz Kafka, and Marcel Proust. This book uniquely includes eight elliptical plans for Barthes's unwritten novel, which he titled Vita Nova, and lecture notes that sketch the critic's views on photography. Following on The Neutral: Lecture Course at the Collège de France (1977-1978) and a third forthcoming collection of Barthes lectures, this volume provides an intensely personal account of the labor and love of writing.

Authorship's Wake examines the aftermath of the 1960s critique of the author, epitomized by Roland Barthes's essay, " The Death of the Author. " This critique has given rise to a body of writing that confounds generic distinctions separating the literary and the theoretical. Its archive consists of texts by writers who either directly participated in this critique, as Barthes did, or whose intellectual formation took place in its immediate aftermath. These writers include some who are known primarily as theorists (Judith Butler), others known primarily as novelists (Zadie Smith, David Foster Wallace), and yet others whose texts are difficult to categorize (the autofiction of Chris Kraus, Sheila Heti, and Ben Lerner; the autotheory of Maggie Nelson). These writers share not only a central motivating question—how to move beyond the critique of the author-subject—but also a way of answering it: by writing texts that merge theoretical concerns with literary discourse. Authorship's Wake traces the responses their work offers in relation to four themes: communication, intention, agency, and labor.

"We cannot change the cards we are dealt, just how we play the hand."—Randy Pausch A lot of professors give talks titled "The Last Lecture." Professors are asked to consider their demise and to ruminate on what matters most to them. And while they speak, audiences can't help but mull the same question: What wisdom would we impart to the world if we knew it was our last chance? If we had to vanish tomorrow, what would we want as our legacy? When Randy Pausch, a computer science professor at Carnegie Mellon, was asked to give such a lecture, he didn't have to imagine it as his last, since he had recently been diagnosed with terminal cancer. But the lecture he gave—"Really Achieving Your Childhood Dreams"—wasn't about dying. It was about the importance of overcoming obstacles, of enabling the dreams of others, of seizing every moment (because "time is all you have...and you may find one day that you have less than you think"). It was a summation of everything Randy had come to believe. It was about living. In this book, Randy Pausch has combined the humor, inspiration and intelligence that made his lecture such a phenomenon and given it an indelible form. It is a book that will be shared for generations to come.

Novels began to incorporate literary theory in unexpected ways in the late twentieth century. Through allusion, parody, or implicit critique, theory formed an additional strand in fiction that raised questions about the nature of authorship and the practice of writing. Studying this phenomenon provides fresh insight into the recent development of the novel and the persistence of modern theory beyond the period of its greatest success. In this book, Judith Ryan opens these questions to a range of readers, drawing them into debates over the value of theory. Ryan investigates what prompted fiction writers to incorporate and respond to theory nearly thirty years ago. Designed for readers unfamiliar with the complexities of theory, Ryan' s book introduces the discipline' s major trends and controversies and notes the salient ideas of a carefully selected set of individual thinkers. Ryan follows novelists' adaptation to and engagement with arguments drawn from theory as they translate abstract ideas into language, structure, and fictional strategy. At the core of her book is a fascinating microstudy of French poststructuralism in its dialogue with narrative fiction. Investigating theories of textuality, psychology, and society in the work of Don DeLillo, Thomas Pynchon, J. M. Coetzee, Margaret Atwood, W. G. Sebald, and Umberto Eco, as well as Monika Maron, Alain Robbe-Grillet, Marguerite Duras, Marilynne Robinson, David Foster Wallace, and Christa Wolf, Ryan identifies subtle negotiations between author and theory and the richness this dynamic adds to texts. Resetting the way we think and learn about literature, her book reads current literary theory while uniquely tracing its shaping of a genre.

*Notes for a lecture course and seminar at Collaège de France (1976-1977)''- T. p

What do we mean when we say that we are bored? Or when we find a subject boring? Contributors to On Boredom: Essays in art and writing, which include artists, art historians, psychoanalysts and a novelist, examine boredom in its manifold and uncertain reality. Each part of the book takes up a crucial moment in the history of boredom and presents it in a new light, taking the reader from the trials of the consulting room to the experience of hysteria in the nineteenth century. The book pays particular attention to boredom' s relationship with the sudden and rapid advances in technology that have occurred in recent decades, specifically technologies of communication, surveillance and automation. On Boredom is idiosyncratic for its combination of image and text, and the artworks included in its pages—by Mathew Hale, Martin Creed and Susan Morris—help turn this volume into a material expression of boredom itself. With other contributions from Josh Cohen, Briony Fer, Anouchka Grose, Rye Dag Holmboe, Margaret Iversen, Tom McCarthy and Michael Newman, the book will appeal to readers in the fields of art history, literature, cultural studies and visual culture, from undergraduate students to professional artists working in new media.

As an artist, David Bowie is widely considered a chameleon, shedding one persona to create a new one and thus staying popular, relevant and compelling. In reality, Bowie is able to work with the resources around him to create something new, causing many to see him as a sort of lone artist rather than a collaborator in the creation of his own celebrity. Since mid-career, Bowie has presented himself as a figure in darkness, progressively more hidden. He requires an audience for his continued celebrity but works against that audience in the creation—or rather the destruction—of his star image. This tension is made clear in his 1995 album 1. Outside, which has him performing for an audience while simultaneously shunning them. This book explores Bowie's negotiation of his celebrity during his later career, with particular focus on 1. Outside, an album symptomatic of deep-seated societal and personal anxiety.

The Decision Between Us combines an inventive reading of Jean-Luc Nancy with queer theoretical concerns to argue that while scenes of intimacy are spaces of sharing, they are also spaces of separation. John Paul Ricco shows that this tension informs our efforts to coexist ethically and politically, an experience of sharing and separation that informs any decision. Using this incongruous relation of intimate separation, Ricco goes on to propose that " decision " is as much an aesthetic as it is an ethical construct, and one that is always defined in terms of our relations to loss, absence, departure, and death. Laying out this theory of " becoming community " in modern and contemporary art, literature, and philosophy, and calling our attention to such things as blank sheets of paper, images of unmade beds, and the spaces around bodies, The Decision Between Us opens in 1953, when Robert Rauschenberg famously erased a drawing by Willem de Kooning, and Roland Barthes published Writing Degree Zero, then moves to 1980 and the " neutral mourning " of Barthes' Camera Lucida, and ends in the early 1990s with installations by Felix Gonzalez-Torres. Offering surprising new considerations of these and other seminal works of art and theory by Jean Genet, Marguerite Duras, and Catherine Breillat, The Decision Between Us is a highly original and unusually imaginative exploration of the spaces between us, arousing and evoking an infinite and profound sense of sharing in scenes of passionate, erotic pleasure as well as deep loss and mourning.

On the ongoing project of writing about grief, Zambreno's addendum to Book of Mutter. " I came up with the idea of writing these notes, or talks, out of a primary desire to not read from Book of Mutter, and instead to keep gesturing to its incompleteness and ongoingness, which connects, for me, to the fragmentary project of literature, and what I long for in writing. "—from Appendix Project Inspired by the lectures of Roland Barthes, Anne Carson, and Jorge Luis Borges. Kate Zambreno's Appendix Project collects eleven talks and essays written in the course of the year following the publication of Book of Mutter. Zambreno's book on her mother that took her over a decade to write. These surprising and moving performances, underscored by the sleeplessness of the first year of her child's life, contain Zambreno's most original and dazzling thinking and writing to date. In Appendix Project Zambreno thinks through the work of On Kawara, Roland Barthes, W.G. Sebald, Bhanu Kapil, Walter Benjamin, Theresa Hak Kyung Cha, Marguerite Duras, Marlene Dumas, Louise Bourgeois, Doris Salcedo, Jenny Holzer, and more.

A richly insightful guide to Fernando Pessoa' s masterpiece, for both students and the common reader. " Anything and everything, depending on how one sees it, is a marvel or a hindrance, an all or a nothing, a path or a problem, " says Bernardo Soares, the putative author of Fernando Pessoa' s classic The Book of Disquiet. Thomas Cousineau' s An Unwritten Novel offers the general reader, as well as students and teachers, an " Ariadne' s thread " that will help them to find their way through this labyrinthine masterpiece: a self-proclaimed " factless autobiography " in which all the expected elements of the contemporary novel remain " unwritten. "

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