

# Richard

A NOVEL BY THE  
PULITZER PRIZE-WINNING AUTHOR  
OF *THE OVERSTORY*

PICADOR

THE  
TIME OF OUR  
SINGING

# Powers

# The Time Of Our Singing A Novel

**David Brauner**



## **The Time Of Our Singing A Novel:**

**The Time of Our Singing** Richard Powers, 2004 On Easter day 1939 a German Jewish emigre scientist meets a young Philadelphia Negro studying to be a singer Their mutual love of music draws them together and against all odds and better judgment they marry They vow to raise their children beyond time beyond identity steeped only in song **The Time of Our Singing Proof** Richard Powers, 2002-10-03 **The Powers of the False** Doro Wiese, 2014-11-30 Introduction The truth of narration and the powers of the false Accepting complicated legacies by being once removed from the world Everything is illuminated Foer 2002 He looked for truth in facts and not in stories crimes of historiography and forces of fabulation in Richard Flanagan s Gould s book of fish 2003 Making time undoing race Richard Powers The time of our singing 2003 Conclusion **A Political Companion to Walt Whitman** John E. Seery, 2011-01-28 The works of Walt Whitman have been described as masculine feminine postcolonial homoerotic urban organic unique and democratic yet arguments about the extent to which Whitman could or should be considered a political poet have yet to be fully confronted Some scholars disregard Whitman s understanding of democracy insisting on separating his personal works from his political works A Political Companion to Walt Whitman is the first full length exploration of Whitman s works through the lens of political theory Editor John E Seery and a collection of prominent theorists and philosophers uncover the political awareness of Whitman s poetry and prose analyzing his faith in the potential of individuals his call for a revolution in literature and political culture and his belief in the possibility of combining heroic individualism with democratic justice A Political Companion to Walt Whitman reaches beyond literature into political theory revealing the ideology behind Whitman s call for the emergence of American poets of democracy Contemporary American Fiction David Brauner, 2010-04-20 This is an accessible lucid and incisive study that will prove indispensable to students and scholars of contemporary American fiction Featuring a wide range of authors from canonical figures such as Philip Roth Don DeLillo and Annie Proulx to increasingly influential writers such as Jeffrey Eugenides Gish Jen and Richard Powers the book combines detailed readings of key texts with informative discussions of their historical social and cultural contexts There are chapters focusing on formal characteristics the use of irony and paradox in novels by Don DeLillo Paul Auster and Bret Easton Ellis and the generic properties of the texts and films of Cold Mountain Brokeback Mountain and No Country for Old Men and on thematic concerns the representation of gender and sexuality in novels by Jane Smiley Carol Shields and Jeffrey Eugenides and of ethnicity race and hybridity in fiction by Gish Jen Philip Roth and Richard Powers Running through all these chapters is an interrogation of all three elements making up the phrase contemporary American fiction Key Features Identifies some of the main trends in contemporary American fiction and situates them in historical and cultural contexts Discusses a representative range of recent fiction providing a sense of the rich diversity of the field and of its key themes and modes of writing Introduces students to a variety of critical approaches to and debates concerning contemporary American fiction

Encourages reflection on the nature of national gender ethnic and generic identities      **The Paris Review Book for Planes, Trains, Elevators, and Waiting Rooms** The Paris Review, Paris Review, 2004-07 This ingeniously useful compendium organized to suit whatever time that the reader has available at that moment offers reading material to fill those gray in between moments in life with beauty wonder insight and emotion      *Subject of the Event* Sebastian Huber, 2016-05-05 What does falling in love have in common with the fall of the Berlin Wall Or the fall of the Twin Towers In the light of postmodernism s programmatic critique of a humanist notion of the subject and an emphatic understanding of events *Subject of the Event* shows that selected American novels after 2000 offer an alternative to the death of the subject As the first book to comprehensively engage with Alain Badiou s writings outside of a philosophical context *Subject of the Event* analyzes five critically acclaimed novels of the new millennium Cormac McCarthy s *The Road* 2006 Jess Walter s *The Zero* 2006 Mark Z Danielewski s *Only Revolutions* 2006 Paul Beatty s *Slumberland* 2008 and Thomas Pynchon s *Against the Day* 2006 and argues that they create different subjects of the event that are empowered with reagency The subject of the event and its empowerment what this book calls reagency implies that subjects only evolve out of their confrontation with the revolutionary impetus that events propel Unlike a humanist capability of having agency reagency is defined as a repetitive subjective praxis that is contingent upon events which is given a concrete literary form in the novels under investigation Sebastian Huber explores how the American penchant for events new beginnings clean slates apocalypse is being critically dealt with in the novels at hand while still offering an emphatic idea of singular disruptions that open up ways for subjects to affirm and become empowered by the new propositions of these happenings      *Mobile Narratives* Eleftheria Arapoglou, Mónika Fodor, Jopi Nyman, 2013-08-15 Emphasizing the role of travel and migration in the performance and transformation of identity this volume addresses representations of travel mobility and migration in 19th 21st century travel writing literature and media texts In so doing the book analyses the role of the various cultural ethnic gender and national encounters pertinent to narratives of travel and migration in transforming and problematizing the identities of both the travelers and travelees enacting in the borderzones between cultures While the individual essays by scholars from a wide range of countries deal with a variety of case studies from various historical spatial and cultural locations they share a strong central interest in the ways in which the narratives of travel contribute to the imagining of ethnic encounters and how they have acted as sites of transformation and transculturation from the early nineteenth century to the present day In addition to discussing textual representations of travel and migration the volume also addresses the ways in which cultural texts themselves travel and are reconstructed in various cultural settings The analyses are particularly attentive to the issues of globalization and migration which provide a general frame for interpretation What distinguishes the volume from existing books is its concern with travel and migration as ways of forging transcultural identities that are able to subvert existing categorizations and binary models of identity formation In so doing it pays particular attention to the performance of identity

in various spaces of cultural encounter ranging from North America to the East of Europe putting particular emphasis on the representation of intercultural and ethnic encounters

**Handbook of the American Novel of the Twentieth and Twenty-First Centuries** Timo Müller, 2017-01-11 Increasing specialization within the discipline of English and American Studies has shifted the focus of scholarly discussion toward theoretical reflection and cultural contexts. These developments have benefitted the discipline in more ways than one but they have also resulted in a certain neglect of close reading. As a result, students and researchers interested in such material are forced to turn to scholarship from the 1960s and 1970s, much of which relies on dated methodological and ideological presuppositions. The handbook aims to fill this gap by providing new readings of texts that figure prominently in the literature classroom and in scholarly debate, from James's *The Ambassadors* to McCarthy's *The Road*. These readings do not revert naively to a time before theory. Instead, they distil the insights of literary and cultural theory into concise introductions to the historical background, the themes, the formal strategies, and the reception of influential literary texts, and they do so in a jargon-free language accessible to readers on all levels of qualification.

**The Contemporary Literature-Music Relationship** Hazel Smith, 2016-04-20 This book explores the relationship between words and music in contemporary texts, examining in particular the way that new technologies are changing the literature-music relationship. It brings an eclectic and novel range of interdisciplinary theories to the area of music-literary studies, drawing from the fields of semiotics, disability studies, musicology, psychoanalysis, music psychology, emotion and affect theory, new media, cosmopolitanism, globalization, ethnicity, and biraciality. Chapters range from critical analyses of the representation of music and the musical profession in contemporary novels to examination of the forms and cultural meanings of contemporary intermedia and multimedia works. The book argues that conjunctions between words and music create emergent structures and meanings that can facilitate culturally transgressive and boundary-interrogating effects. In particular, it conceptualises ways in which word-music relationships can facilitate cross-cultural exchange, as music-literary miscegenation using interracial sexual relationships as a metaphor. Smith also inspects the dynamics of improvisation and composition and the different ways they intersect with performance. Furthermore, the book explores the huge changes that computer-based real-time algorithmic text and music generation are making to the literature-music nexus. This volume provides fascinating insight into the relationship between literature and music and will be of interest to those fields as well as New Media and Performance Studies.

**Literature as Cultural Ecology** Hubert Zapf, 2016-04-21 Drawing on the latest debates in ecocritical theory and sustainability studies, *Literature as Cultural Ecology: Sustainable Texts* outlines a new approach to the reading of literary texts. Hubert Zapf considers the ways in which literature operates as a form of cultural ecology, using language, imagination, and critique to challenge and transform cultural narratives of humanity's relationship to nature. In this way, the book demonstrates the important role that literature plays in creating a more sustainable way of life. Applying this approach to works by writers such as Emily Dickinson, Edgar Allan Poe, Herman Melville,

William Faulkner Toni Morrison Zakes Mda and Amitav Ghosh Literature as Cultural Ecology is an essential contribution to the contemporary environmental humanities

*On Endings* Daniel Grausam, 2011 What does narrative look like when the possibility of an expansive future has been called into question This query is the driving force behind Daniel Grausam's *On Endings* which seeks to show how the core texts of American postmodernism are a response to the geopolitical dynamics of the Cold War and especially to the new potential for total nuclear conflict Postwar American fiction needs to be rethought he argues by highlighting postmodern experimentation as a mode of profound historical consciousness In Grausam's view previous studies of fiction mimetically concerned with nuclear conflict neither engage the problems that total war might pose to narration nor take seriously the paradox of a war that narrative can never actually describe Those few critical works that do take seriously such problems do not offer a broad account of American postmodernism And recent work on postmodernism has offered no comprehensive historical account of the part played by nuclear weapons in the emergence of new forms of temporal and historical experience *On Endings* significantly extends the project of historicizing postmodernism while returning the nuclear to a central place in the study of the Cold War

*The Political Sublime* Michael J. Shapiro, 2018-03-15 In *The Political Sublime* Michael J. Shapiro formulates an original politics of aesthetics through an analysis of the experience of the sublime Turning away from Kant's analysis of the sublime experience as a validation of the existence of a universal common sense Shapiro draws on Deleuze Lyotard and Rancière to show how incomprehensible events and dilemmas provide openings for new political formations He approaches the sublime through a range of artistic and cultural texts that address social crises and natural disasters from the writing of James Baldwin and Ta-Nehisi Coates to the films of Ingmar Bergman and Spike Lee these works suggest ways to channel the disruptive effects of the sublime into resistance to authority and innovative political initiative Whether stemming from the threat of nuclear annihilation or the aftermath of an earthquake the violence of racism and terrorism or the devastation of industrialism sublime experience Shapiro contends allows for a rethinking of events in ways that reveal redistribute and create conditions of possibility for alternative communities of sense

**Narrated Communities - Narrated Realities**, 2015-05-19 Culture studies try to understand how people assume identities and how they perceive reality In this perspective narration as a basic form of cognitive processing is a fundamental cultural technique Narrations provide the coherence temporal organization and semantic integration that are essential for the development and communication of identity knowledge and orientation in a socio-cultural context In essence Anderson's *Imagined Communities* need to be thought of as *Narrated Communities* from the beginning Narration is made up by what people think and vice versa narration makes up people's thoughts What is considered fictitious or real no longer separates narratives from an outside they refer to but rather represents different narratives Narration not only constructs notions of what was real in retrospect but also prospectively creates possible worlds even in the supposedly hard sciences as in e.g. the imaginative simulation of physical processes The book's unique

interdisciplinary approach shows how the implications of this fundamental insight go far beyond the sphere of literature and carry weight for both scholarly and scientific disciplines *Orfeo: A Novel* Richard Powers, 2014-01-20 From the Pulitzer Prize winning author of *The Overstory* an emotionally charged novel inspired by the myth of Orpheus Bravo Richard Powers for hitting so many high notes with *Orfeo* and contributing to the fraction of books that really matter Heller McAlpin NPR In *Orfeo* composer Peter Els opens the door one evening to find the police on his doorstep His home microbiology lab the latest experiment in his lifelong attempt to find music in surprising patterns has aroused the suspicions of Homeland Security Panicked by the raid Els turns fugitive and hatches a plan to transform this disastrous collision with the security state into an unforgettable work of art that will reawaken its audience to the sounds all around it **Creative Writing Innovations**

Michael Dean Clark, Trent Hergenrader, Joseph Rein, 2017-02-23 When teachers experiment students benefit When students gain confidence to pursue their own literary experiments creative writing can become a life changing experience With chapters written by experienced teachers and classroom innovators *Creative Writing Innovations* builds on these principles to uncover the true potential of the creative writing classroom Rooted in classroom experience this book takes teaching beyond the traditional workshop model to explore topics such as multi media genres collaborative writing and field based work as well as issues of identity Taken together this is an essential guide for teachers of creative writing at all levels from the authors and editors of *Creative Writing in the Digital Age* *The Encyclopedia of Twentieth-Century Fiction, 3 Volume Set* Brian W. Shaffer, 2011-01-18 This Encyclopedia offers an indispensable reference guide to twentieth century fiction in the English language With nearly 500 contributors and over one million words it is the most comprehensive and authoritative reference guide to twentieth century fiction in the English language Contains over 500 entries of 1000 3000 words written in lucid jargon free prose by an international cast of leading scholars Arranged in three volumes covering British and Irish Fiction American Fiction and World Fiction with each volume edited by a leading scholar in the field Entries cover major writers such as Saul Bellow Raymond Chandler John Steinbeck Virginia Woolf A S Byatt Samuel Beckett D H Lawrence Zadie Smith Salman Rushdie V S Naipaul Nadine Gordimer Alice Munro Chinua Achebe J M Coetzee and Ng g Wa Thiong o and their key works Examines the genres and sub genres of fiction in English across the twentieth century including crime fiction Sci Fi chick lit the noir novel and the avant garde novel as well as the major movements debates and rubrics within the field such as censorship globalization modernist fiction fiction and the film industry and the fiction of migration diaspora and exile

**Z. Angl. Am** , 2006 *The Gospel Teacher and Sabbath School Contributor* , 1846 **The Ways of the Word** Garrett Stewart, 2022-01-15 In *The Ways of the Word* Garrett Stewart steps aside from theory to focus on the sheer pleasure of attentive reading and the excitement of recognizing the play of syllables and words upon which the best literary writing is founded Emerging out of teaching creative writing and a broader effort to convene writers and critics Stewart's episodes in verbal attention track the means to meaning through the byways of literary wording Through close engagement with literary

passages and poetic instances whose imaginative demands are their own reward Stewart gathers exhibits from dozens of authors from Dickinson Dickens and DeLillo to Whitman Woolf and Colson Whitehead In the process idiom tense etymology and other elements of expressive language and its phonetic wordplay are estranged and heard anew The Ways of the Word fluidly and intuitively reveals a verbal alchemy that is as riveting as it is elusive and mysterious

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