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Hellmann argues that "new journalism" is a new genre of fiction, one that deals with fact through fable, discovering, constructing and self-consciously exploring meaning beyond our media-constructed reality. He applies his theory to books by Wolfe, Thompson, Mailer and Herr.

Today interviews proliferate everywhere: in newspapers, on television, and in anthologies; as a method they are a major tool of medicine, the law, the social sciences, oral history projects, and journalism; and in the book trade interviews with authors are a major promotional device. We live in an 'interview society'. How did this happen? What is it about the interview form that we find so appealing and horrifying? Are we all just gossips or is there something more to it? What are the implications of our reliance on this bizarre dynamic for publicity, subjectivity, and democracy? *Literature and the Rise of the Interview* addresses these questions from the perspective of literary culture. The book traces the ways in which the interview form has been conceived and deployed by writers, and interviewing has been understood as a literary-critical practice. It excavates what we might call a 'poetics' of the interview form and practice. In so doing it covers 150 years and four continents. It includes a diverse rostrum of well-known writers, such as Henry James, T. S. Eliot, Ezra Pound, Djuna Barnes, William Burroughs, Philip Roth, J. M. Coetzee and Toni Morrison, while reintroducing some individuals that history has forgotten, such as Betty Ross, 'Queen of Interviewers', and Julian Hawthorne, Nathaniel's profligate son. Together these stories expose the interview's position in the literary imagination and consider what this might tell us about conceptions of literature, authorship, and reading communities in modernity.

Taking a thematic approach, this new companion provides an interdisciplinary, cross-cultural, and international study of American literary journalism. From the work of Frederick Douglass and Walt Whitman to that of Joan Didion and Dorothy Parker, literary journalism is a genre that both reveals and shapes American history and identity. This volume not only calls attention to literary journalism as a distinctive genre but also provides a critical foundation for future scholarship. It brings together cutting-edge research from literary journalism scholars, examining historical perspectives; themes, venues, and genres across time; theoretical approaches and disciplinary intersections; and new directions for scholarly inquiry. Provoking reconsideration and inquiry, while providing new historical interpretations, this companion recognizes, interacts with, and honors the tradition and legacies of American literary journalism scholarship. Engaging the work of disciplines such as sociology, anthropology, African American studies, gender studies, visual studies, media studies, and American studies, in addition to journalism and literary studies, this book is perfect for students and scholars of those disciplines.

The articles in this collection focus attention on the concept of literature and on the relationship between this concept and the concepts of a literary work and a literary text. Adopting an analytic approach, the articles attempt to clarify how these concepts govern our thinking about the phenomenon of literature in various ways, exploring the issues which arise when these concepts are employed as theoretical instruments for describing and analyzing the phenomenon of literature.

This referential collection of essays is an important guide to the emergence and development of literary journalism through the centuries. The book begins with the defining of genres, literature and journalism, which blur the lines between them. It also gives an insight into the theories of narratology. Some practitioners included in this book are great American writers like, John Hersey, Truman Capote, Norman Mailer and Don DeLillo. These literary journalists bring to life both major as well trivial issues of the society. New journalists coalesce all the fictional techniques with the journalistic methods to present a unique and sophisticated style which requires extensive research and even more careful reporting than done in the typical news articles. The book closes with the concluding thoughts followed by list of works cited.

Presents a collection of thirty-six of Aesop's fables, including "The Cat and the Mouse," "The Ant and the Grasshopper," and "The Vain Crow."

This revisionist study of Poe's fiction concentrates on works generally neglected by Poe critics. Operating in reverse chronological order, Joan Dayan begins with a close reading of Poe's *Eureka*, subtitled *Essay on the Material and Spiritual Universe* and uses this cosmology to examine Poe's method in creating his fiction. This unreadable work, she argues, best exemplifies that method, for in his work, the bizarre, apparently nonsensical, and the most stylistically jarring lapses are the truest exercises of his fiction-making powers. In *Eureka*, Poe alternates between the roles of skeptic and believer, and the very question of cognition--not what we see, but how we see--comes to dominate his work. *Fables of Mind* makes the unprecedented argument that the issue of convertability--of the material universe, of the landscape, of the identity of woman--is the key to Poe's thought and the plot of his fiction.

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