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Oh no, there's a 'sex deficit'. Austerity is here! - The Times

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What is going wrong with American higher education? - Marginal Revolution

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Downward Mobility - Katherine Binhammer

2020-04-28

An audacious epilogue arms humanists with the argument that, in order to save the planet from unsustainable growth, we need to read more novels.

Love and Money - Michael Tratner 2021-02-25

When people speak about love and money, they usually are referring to a conflict: love distorted by the desire for money. Such statements imply that love has a distinct form before economics interferes, but this book aims to show that such a view simplifies what is going on, because people have always been deeply shaped by everything in the social order, including economics. So when people say that money is distorting love, what they are really saying is that the current relationship of love and economics is different from an earlier relationship. This book seeks then to demonstrate the intertwining of the discourses of love and money over a long history by

focusing on moments when parallel conceptions appear in economic theories and love stories.

The two discourses intersect because both seek to define qualities and behaviors of human beings which are most valuable and hence most desirable. Similar descriptions of valuable behaviors appear at roughly the same time in economic theories of how to acquire wealth and literary stories of how to find ideal lovers. By tracking mutual expressions of desire, value, and acquisition in economics and love stories, this book argues for the ubiquity of the intertwining of these discourses, while exploring shifts in conceptions of value. It focuses on four eras when economic and romantic conceptions of what is most desirable were actively changing in English discourses: the early modern 17th century, the Victorian 19th, the modernist 20th, and the postmodern present.

Modernism and Popular Music - Ronald Schleifer

2011-05-26

Traditionally, ideas about twentieth-century

'modernism' - whether focused on literature, music or the visual arts - have made a distinction between 'high' art and the 'popular' arts of best-selling fiction, jazz and other forms of popular music, and commercial art of one form or another. In *Modernism and Popular Music*, Ronald Schleifer instead shows how the music of George and Ira Gershwin, Cole Porter, Thomas 'Fats' Waller and Billie Holiday can be considered as artistic expressions equal to those of the traditional high art practices in music and literature. Combining detailed attention to the language and aesthetics of popular music with an examination of its early twentieth-century performance and dissemination through the new technologies of the radio and phonograph, Schleifer explores the 'popularity' of popular music in order to reconsider received and seeming self-evident truths about the differences between high art and popular art and, indeed, about twentieth-century modernism altogether.

Chinese Modernity and Global Biopolitics -

Sheldon H. Lu 2007-05-31

This ambitious work is a multimedia, interdisciplinary study of Chinese modernity in the context of globalization from the late nineteenth century to the present. Sheldon Lu draws on Chinese literature, film, art, photography, and video to broadly map the emergence of modern China in relation to the capitalist world-system in the economic, social, and political realms. Central to his study is the investigation of biopower and body politics, namely, the experience of globalization on a personal level. Lu first outlines the trajectory of the body in modern Chinese literature by focusing on the adventures, pleasures, and sufferings of the male (and female) body in the writings of selected authors. He then turns to avant-garde and performance art, tackling the physical self more directly through a consideration of work that takes the body as its very theme, material, and medium. In an exploration of mass visual culture, Lu analyzes

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artistic reactions to the multiple, uneven effects of globalization and modernization on both the physical landscape of China and the interior psyche of its citizens. This is followed by an inquiry into contemporary Chinese urban space in popular cinema and experimental photography and art. Examples are offered that capture the daily lives of contemporary Chinese as they struggle to make the transition from the vanishing space of the socialist lifestyle to the new capitalist economy of commodities. Lu reexamines the history and implications of China's belated integration into the capitalist world system before closing with a postscript that traces the genealogy of the term "postsocialism" and points to the real relevance of the idea for the investigation of everyday life in China in the twenty-first century.

Deficits and Desires - Michael Tratner

2002-03-01

This book examines the effects on literary works of a little-noted economic development in the

early twentieth century: individuals and governments alike began to regard going into debt as a normal and even valuable part of life. The author also shows, surprisingly, that the economic changes normalizing debt paralleled and intersected with changes in sexual discourse. In Victorian novels, sex and debt are considered dangerous activities that the young should avoid in order to save and invest toward eventual marriage and a home. In twentieth-century texts, however, it often seems acceptable to go into debt and engage in sex before marriage. These literary representations followed social transformations as both economic and sexual discourse moved from the logic of saving and production to the logic of circulation. In Keynesian economics and consumerism, governments and individuals were actually encouraged to borrow and to spend more in order to increase demand and keep money circulating. In twentieth-century sexual treatises, people were similarly encouraged to

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indulge their desires, as pent-up states were considered as deleterious to the physical body as they were to the economic. In this book, the author traces these social transformations by examining twentieth-century literary works and films that are structured around contrasts between repressive and expansive forms of economics and sexuality. He studies a range of authors, including James Joyce, F. Scott Fitzgerald, Virginia Woolf, Ezra Pound, Zora Neale Hurston, and Frank Capra. The book ends with the 1960s, because after that decade deficits no longer seemed the cure for anything, and the advocacy of sexual indulgence dwindled. For half a century, however, the intersections of sexual and economic discourses created a sense that society was on the verge of a vast transformation. The artists studied in this book were fascinated by such a prospect, but remained ambivalent, as it seemed that their dreams of escaping dull bourgeois life and ending repression were becoming true because

of the influence of the crassest economic policies.

Modernism and the Marketplace - Alissa G. Karl
2013-01-11

Though the relationship of modernist writers and artists to mass-marketplaces and popular cultural forms is often understood as one of ambivalence if not antagonism, Modernism and the Marketplace redirects this established line of inquiry, considering the practical and conceptual interfaces between literary practice and dominant economic institutions and ideas.

The Great Gatsby - F. Scott Fitzgerald
2007-03-26

The Great Gatsby is widely regarded as one of the masterpieces of American fiction. It tells of the mysterious Jay Gatsby's grand effort to win the love of Daisy Buchanan, the rich girl who embodies for him the promise of the American dream. Deeply romantic in its concern with self-making, ideal love, and the power of illusion, it draws on modernist techniques to capture the

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spirit of the materialistic, morally adrift, post-war era Fitzgerald dubbed “the jazz age.” Gatsby’s aspirations remain inseparable from the rhythms and possibilities suggested by modern consumer culture, popular song, the movies; his obstacles inseparable from contemporary American anxieties about social mobility, racial mongrelization, and the fate of Western civilization. This Broadview edition sets the novel in context by providing readers with a critical introduction and crucial background material about the consumer culture in which Fitzgerald was immersed; about the spirit of the jazz age; and about racial discourse in the 1920s.

Political Economy and the Novel - Sarah Comyn 2018-10-04

Political Economy and the Novel: A Literary History of ‘Homo Economicus’ provides a transhistorical account of homo economicus (economic man), demonstrating this figure’s significance to economic theory and the Anglo-

American novel over a 250-year period. Beginning with Adam Smith’s seminal texts – Theory of Moral Sentiments and The Wealth of Nations – and Henry Fielding’s A History of Tom Jones, this book combines the methodologies of new historicism and new economic criticism to investigate the evolution of the homo economicus model as it traverses through Ricardian economics and Jane Austen’s Sanditon; J. S. Mill and Charles Dickens’ engagement with mid-Victorian dualities; Keynesianism and Mrs Dalloway’s exploration of post-war consumer impulses; the a/moralistic discourses of Friedrich von Hayek, and Ayn Rand’s Atlas Shrugged; and finally the virtual crises of the twenty-first century financial market and Don DeLillo’s Cosmopolis. Through its sustained comparative analysis of literary and economic discourses, this book transforms our understanding of the genre of the novel and offers critical new understandings of literary value, cultural capital and the moral foundations

of political economy.

A Political Economy of Modernism - Ronald Schleifer 2018-10-18

Analyzes the complex unity of modernist culture, paying special attention to artistic, intellectual, and social institutions that embody value.

Poetry of the Possible - Joel Nickels 2012

The abstractions of modernism reimagined as figurations of collective self-organization

Fictions Inc. - Ralph Clare 2014-09-11

Fictions Inc. explores how depictions of the corporation in American literature, film, and popular culture have changed over time.

Beginning with perhaps the most famous depiction of a corporation—Frank Norris’s *The Octopus*—Ralph Clare traces this figure as it shifts from monster to man, from force to “individual,” and from American industry to multinational “Other.” Clare examines a variety of texts that span the second half of the twentieth century and beyond, including novels by Thomas Pynchon, William Gaddis, Don

DeLillo, Richard Powers, and Joshua Ferris; films such as *Network*, *Ghostbusters*, *Gung Ho*, *Office Space*, and *Michael Clayton*; and assorted artifacts of contemporary media such as television’s *The Office* and the comic strips *Life Is Hell* and *Dilbert*. Paying particular attention to the rise of neoliberalism, the emergence of biopolitics, and the legal status of “corporate bodies,” *Fictions Inc.* shows that representations of corporations have come to serve, whether directly or indirectly, as symbols for larger economic concerns often too vast or complex to comprehend. Whether demonized or lionized, the corporation embodies American anxieties about these current conditions and ongoing fears about the viability of a capitalist system.

Virginia Woolf in Context - Bryony Randall 2012-12-17

Covering a wide range of historical, theoretical, critical and cultural contexts, this collection studies key issues in contemporary Woolf studies.

Handbook of the English Novel of the Twentieth and Twenty-First Centuries -

Christoph Reinfandt 2017-06-12

The Handbook systematically charts the trajectory of the English novel from its emergence as the foremost literary genre in the early twentieth century to its early twenty-first century status of eccentric eminence in new media environments. Systematic chapters address 'The English Novel as a Distinctly Modern Genre', 'The Novel in the Economy', 'Genres', 'Gender' (performativity, masculinities, feminism, queer), and 'The Burden of Representation' (class and ethnicity). Extended contextualized close readings of more than twenty key texts from Joseph Conrad's *Heart of Darkness* (1899) to Tom McCarthy's *Satin Island* (2015) supplement the systematic approach and encourage future research by providing overviews of reception and theoretical perspectives.

A Companion to the Victorian Novel - Patrick

Brantlinger 2008-04-15

The Companion to the Victorian Novel provides contextual and critical information about the entire range of British fiction published between 1837 and 1901. Provides contextual and critical information about the entire range of British fiction published during the Victorian period. Explains issues such as Victorian religions, class structure, and Darwinism to those who are unfamiliar with them. Comprises original, accessible chapters written by renowned and emerging scholars in the field of Victorian studies. Ideal for students and researchers seeking up-to-the-minute coverage of contexts and trends, or as a starting point for a survey course.

The Cambridge Companion to Literature and Economics - Paul Crosthwaite 2022-08-11

This book provides a comprehensive and authoritative guide to the interdisciplinary field of literature and economics.

Scandals and Abstraction - Leigh Claire La

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Berge 2015

"The greed, excess, and decadence of the long 1980s has been famously chronicled, critiqued, and satirized in epochal works like *White Noise* by Don DeLillo, *American Psycho* by Bret Easton Ellis, and Tom Wolfe's *The Bonfire of the Vanities*. Leigh Claire La Berge offers an in-depth study of these fictions alongside the key moments of financial history that inform them, contending that throughout the 1980s, novelists, journalists, and filmmakers began to reimagine the capitalist economy as one that was newly personal, masculine, and anxiety producing. The study's first half links the linguistic to the technological by exploring the arrival of ATMs and their ubiquity in postmodern American literature. In transformative readings of novels such as *White Noise* and *American Psycho*, La Berge traces how the ATM serves as a symbol of anxious isolation and the erosion of interpersonal communication. A subsequent chapter on Ellis' novel and Jane Smiley's *Good*

Faith explores how male protagonists in each develop unique associations between money and masculinity. The second half of the monograph features chapters that attend to works-most notably Oliver Stone's *Wall Street* and Wolfe's *The Bonfire of the Vanities*-that capture aspects of the arrogance and recklessness that led to the savings-and-loan crisis and the 1987 stock market crash. Concluding with a coda on the recent Occupy Wall Street Movement and four short stories written in its wake, *Scandals and Abstraction* demonstrates how economic forces continue to remain a powerful presence in today's fiction"--

The New Economic Criticism - Martha Woodmansee 2005-10-09

This is a pathbreaking work which develops a new form of economic analysis. This collection brings together 27 essays by influential literary and cultural historians as well as representatives of the vanguard of postmodernist economics.

Deficits and Desires - Michael Tratner

Deficits And Desires Economics And Sexuality In Twentieth Century Literature

2002-03-01

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Virginia Woolf and the Literary Marketplace - J. Dubino 2010-11-22

These unique essays focus primarily on Woolf's non-fiction and considers her in the context of

the modernist marketplace. With research based on new archival material, this volume makes important new contributions to the study of the 'gift economy.'

American Literature and the Free Market, 1945-2000 - Michael W Clune 2010

This book considers the fascination with the free market and the economic world evident within postwar literature.

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