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Alive: Narrativa E Fumetto Per  
Adulti

## **Porn To Be Alive: Narrativa E Fumetto Per Adulti**

Kate Tempest's powerful narrative poem--set to music on her album of the same title, shortlisted for the Mercury Music Prize--illuminates the lives of a single city street, creating an electric, humming human symphony. Let Them Eat Chaos, Kate Tempest's long poem written for live performance and heard on the album release of the same name, is both a powerful sermon and a moving play for voices. Seven neighbors inhabit the same London street, but are all unknown to each other. The clock

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freezes in the small hours, and one by one we see directly into their lives: lives that are damaged, disenfranchised, lonely, broken, addicted, and all, apparently, without hope. Then a great storm breaks over London, and brings them out into the night to face each other, giving them one last chance to connect. Tempest argues that our alienation from one another has bred a terrible indifference to our own fate, but she counters this with a plea to challenge the forces of greed which have conspired to divide us, and mend the broken home of our own planet while we still have time. Let Them Eat Chaos is a cri de cœur, a call to action, and a powerful poetic statement.

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"Nineteen Eighty-Four: A Novel", often published as "1984", is a dystopian social science fiction novel by English novelist George Orwell. It was published on 8 June 1949 by Secker & Warburg as Orwell's ninth and final book completed in his lifetime.

Thematically, "Nineteen Eighty-Four" centres on the consequences of totalitarianism, mass surveillance, and repressive regimentation of persons and behaviours within society. Orwell, himself a democratic socialist, modelled the authoritarian government in the novel after Stalinist Russia. More broadly, the novel examines the role of truth and facts within politics and the ways in

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which they are manipulated. The story takes place in an imagined future, the year 1984, when much of the world has fallen victim to perpetual war, omnipresent government surveillance, historical negationism, and propaganda. Great Britain, known as Airstrip One, has become a province of a totalitarian superstate named Oceania that is ruled by the Party who employ the Thought Police to persecute individuality and independent thinking. Big Brother, the leader of the Party, enjoys an intense cult of personality despite the fact that he may not even exist. The protagonist, Winston Smith, is a diligent and skillful rank-and-file worker and Outer Party member

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who secretly hates the Party and dreams of rebellion. He enters into a forbidden relationship with a colleague, Julia, and starts to remember what life was like before the Party came to power.

This thesis focuses on the intersections of masculinity, old age and sexuality from the perspectives of old men themselves, how they understand and experience sex and sexuality in later life. The study uses qualitative in-depth interviews and body diaries, an exploratory method that asked men write about their bodies in everyday life. Twenty-two men, born between 1922 and 1942, participated in the study. The aim of the thesis is two-fold: firstly, to study sexual subjectivities of old

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men, how old men articulate and make meaning around sexuality in later life. Secondly, the study aims to explore theoretically what a male body may become in relation to ageing; in what ways the ageing male body could be a site for rethinking masculinity and the male body. This aim was inspired by feminist theories in dialogue with the deleuzian concept becoming. Similarly to gender, age is understood to take shape and become intelligible in social and cultural contexts. Furthermore, the thesis stresses the significance of the specificities of the ageing body to the shaping of masculinity, sexuality and subjectivity. The body is therefore discussed as an “open

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materiality”, beyond the binaries of culture and nature/materiality. This thesis discusses the concepts intimacy and touch as central to how old men’s sexual subjectivities take shape, allowing for alternative conceptualisations of sexuality beyond erection and intercourse. Intimacy and touch are understood and discussed in several different ways. By orienting themselves to touch and intimacy the old men emerged as more mature, unselfish and with more serene sexual desires. This also involved them distancing themselves from the younger man/other men, whom they perceived as more selfish, inconsiderate and with stronger sexual desires. Intimacy and touch

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could in this respect be understood as resources for shaping desirable heterosexual masculinity. An orientation to intimacy and touch enabled old men to appear as neither asexual nor as “dirty” old men. But the study also suggests that a turn to intimacy and touch may open up possibilities for rethinking and reconfiguring sexuality, masculinity and the male body. The ageing body then need not be understood as an obstacle but as an enabling site that provides opportunities for intimacy and touch. Moreover, the thesis presents affirmative old age as an alternative conceptualisation of old age, beyond both the discourses of successful ageing and the

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discourses of old age as negativity and decline. As a theory of difference and bodily specificity, affirmative old age may be of interest for further feminist theorising.

A darkly comic hardboiled mystery novel set in LA during the years 1998-2000 and the hotly anticipated follow-up to Nobody Move (Best First Novel, Arthur Ellis Awards; "screams cult classic"--Booklist)

Animals

A Mason Steele Novel

Women, Culture, and Politics in Latin America

Italian Zombie 2

Cinema of Confinement

Less Than Zero

***The basis for the hit Netflix series!***

*“What Walter Tevis did for pool in The Hustler, he does for chess in The Queen’s Gambit” (Playboy). When eight-year-old Beth Harmon’s parents are killed in an automobile accident, she’s placed in an orphanage in Mount Sterling, Kentucky. Plain and shy, Beth learns to play chess from the janitor in the basement and discovers she is a prodigy. Though penniless, she is desperate to learn more—and steals a chess magazine and enough money to enter a tournament. Beth also steals some of her foster mother’s tranquilizers to which she is becoming addicted. At thirteen, Beth wins the chess tournament. By the age of sixteen she is competing in the US Open Championship and, like Fast*

*Eddie in The Hustler, she hates to lose. By eighteen she is the US champion—and Russia awaits . . . Fast-paced and elegantly written, The Queen's Gambit is a thriller masquerading as a chess novel—one that's sure to keep you on the edge of your seat. "The Queen's Gambit is sheer entertainment. It is a book I reread every few years—for the pure pleasure and skill of it." —Michael Ondaatje, Man Booker Prize-winning author of The English Patient*

*The result of a collaboration among eight women scholars, this collection examines the history of women's participation in literary, journalistic, educational, and political activity in Latin American history, with special attention to the first half of this*

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century.

*Hailed for its coiled eroticism and the moral claims it makes upon the reader, this mesmerizing novel is a story of love and secrets, horror and compassion, unfolding against the haunted landscape of postwar Germany. When he falls ill on his way home from school, fifteen-year-old Michael Berg is rescued by Hanna, a woman twice his age. In time she becomes his lover—then she inexplicably disappears. When Michael next sees her, he is a young law student, and she is on trial for a hideous crime. As he watches her refuse to defend her innocence, Michael gradually realizes that Hanna may be guarding a secret she considers more shameful than*

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*murder.*

***NOW A MAJOR NEW FILM  
RECOMMENDED ON THE HIGH  
LOW PODCAST 'There's no  
ceremony for friendship, is there?'  
'Believe me, if I could marry you too,  
Tyler, I would.' Laura and Tyler are  
best friends and drinking buddies. But  
things are set to change when Laura  
gets engaged to the man of Tyler's  
nightmares. Can their friendship  
survive? Or will growing up mean  
growing apart?***

***The Cambridge History of Science  
Fiction***

***Tools and Methodologies for  
Information Society***

***Contextual Pasts, Presents, and  
Futures***

***Greek Identity and the Athenian Past***

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*in Chariton*

*The Third Policeman*

*12 Hours Til Midnight*

A necessary and thought-provoking read for the age of coronavirus, exploring eleven scenarios that may trigger the collapse of the modern world — from pandemics to nuclear apocalypse to robot uprisings — and what we can do to prevent and survive them. In the twenty first century, our world has become impossibly complicated, relying on ever more advanced technology that is developing at an exponential rate. Yet it is a fact of mathematical life that higher and higher levels of complexity lead to systems that are increasingly fragile and susceptible to sudden,

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spectacular collapse. In this highly provocative and grippingly readable book, John Casti brilliantly argues that today's advanced, overly complex societies have grown highly vulnerable to extreme events that will ultimately topple civilization like a house of cards. Like Nassim Taleb's *The Black Swan* meets Jared Diamond's *Collapse*, Casti's book provides a much-needed wake-up call, sounding a fascinating and frightening warning about civilized society's inability to recover from a global catastrophe. An eye-opening and necessary read, *X-Events* is a shocking look at a world teetering on the brink of collapse, and a population under constant threat from pandemic

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viruses, worldwide communication breakdowns, nuclear winter, or any number of unforeseeable "X-Events."

Fascinating and chilling, X-Events provides a provocative tour of the catastrophic outlier scenarios that could quickly send us crashing back to the preindustrial age - and shows that they may not be as far-fetched as they seem.

Poetry. "VALLEYSPEAK is both exorcism and re-enchantment.

It's also a collection of mesmerizing coming-of-age visions that emerge from the world of L.A. daughters, 'Sweet Valley / Ophelias, who haven't quite / drowned.' In this world of cars, swimming pools, porn, pills, and beautiful parents distracted

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by their own desires, Cait Orcutt unravels secrets of addiction and abandonment that are personal, familial, and cultural. A re-angler of the 'mind's film, ' she unravels and detoxifies the Valley's intoxicating spells as she magically re-makes them."--Mary Szybist "Cait Weiss Orcutt's VALLEYSPEAK takes place in the suburbs of 1990s Los Angeles, and in the sociopolitical chaos of that time and place: the Rodney King beating, the L.A.riots, the O.J. Simpson trial. VALLEYSPEAK follows a family of four in deftly crafted poems that privilege hard truths and take the narrative and formal risks required to reveal them. This collection--part tenderness, part bared teeth--is as much

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about growing up as it is about breaking down. It is peak and valley. VALLEYSPEAK is an electric debut."--Maggie Smith "LA, money, and addiction serve as the coordinates within which the 'girls' of these virtuosic poems harrowingly grow up, discovering their genealogical pasts and predilections, and setting a course for their bodies and minds that will, with luck, keep them alive to the richness of their own humanity. I love the feminism of this book and I am in awe of its craft. Cait Weiss Orcutt is a seeker and a seer, and her work is the intensely lyrical performance of a ruthless narrative investigation of self in all its nakedness, permutations, and personae. The poems in

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VALLEYSPEAK are made of incredible muscularity, musicality, humor, intellect, and courage, and to my mind rank among the most horrific personal trauma poems around."--Kathy Fagan

In this book, Thomas J. Connelly draws on a number of key psychoanalytic concepts from the works of Jacques Lacan, Slavoj Žižek, Joan Copjec, Michel Chion, and Todd McGowan to identify and describe a genre of cinema characterized by spatial confinement. Examining classic films such as Alfred Hitchcock's *Rope* and Stanley Kubrick's *The Shining*, as well as current films such as *Room*, *Green Room*, and *10 Cloverfield Lane*, Connelly shows that the source of

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enjoyment of confined spaces lies in the viewer's relationship to excess. Cinema of Confinement offers rich insights into the appeal of constricted filmic spaces at a time when one can easily traverse spatial boundaries within the virtual reality of cyberspace.

The first science fiction course in the American academy was held in the early 1950s. In the sixty years since, science fiction has become a recognized and established literary genre with a significant and growing body of scholarship. The Cambridge History of Science Fiction is a landmark volume as the first authoritative history of the genre. Over forty contributors with diverse and complementary

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specialties present a history of science fiction across national and genre boundaries, and trace its intellectual and creative roots in the philosophical and fantastic narratives of the ancient past. Science fiction as a literary genre is the central focus of the volume, but fundamental to its story is its non-literary cultural manifestations and influence. Coverage thus includes transmedia manifestations as an integral part of the genre's history, including not only short stories and novels, but also film, art, architecture, music, comics, and interactive media.

Saturday Night  
A Barcelona Heiress  
The Case of Machado de Assis  
Summer Days and Summer

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Nights

X-Events

Valleyspeak

Set in Los Angeles in the early 1980's, this coolly mesmerizing novel—now a timeless classic—is a raw, powerful portrait of a lost generation who have experienced sex, drugs, and disaffection at too early an age. They live in a world shaped by casual nihilism, passivity, and too much money in a place devoid of feeling or hope. When Clay comes home for Christmas vacation from his Eastern college, he re-enters a landscape of limitless privilege and absolute moral entropy, where everyone drives Porches, dines at Spago, and snorts mountains of cocaine. He tries to renew feelings for his girlfriend, Blair, and for his

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best friend from high school, Julian, who is careering into hustling and heroin. Clay's holiday turns into a dizzying spiral of desperation that takes him through the relentless parties in glitzy mansions, seedy bars, and underground rock clubs and also into the seamy world of L.A. after dark.

Venus in India (1889) is an erotic novel by Charles Devereaux. Published pseudonymously, the novel is styled as the autobiography of its fictional author, a young British Cavalry officer whose deployment in India is filled with romantic escapades.

“ The war in Afghanistan appeared to be coming to a close when I received sudden orders to proceed, at once, from England to

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join the First Battalion of my regiment, which was then serving there. I had just been promoted Captain and had been married about eighteen months. ” Sent to India on a last minute military assignment, Captain Devereaux takes his time arriving at his final destination on the North West Frontier. Along the way, he stops in Nowshera and Cherat, where he wastes no time romancing the wives and daughters of his fellow soldiers. First with the lovely Lizzie Wilson, and then with the daughters of Colonel Selwyn, Charles Devereaux gives himself over to passion and desire, forgetting about his wife and young child at home. Graphic and graceful, comic and provocative, Venus in India is a shining example

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of nineteenth century erotica in which the power of words to arouse is on full display. With a beautifully designed cover and professionally typeset manuscript, this edition of Charles Devereaux 's Venus in India is a classic of Victorian erotica reimagined for modern readers. Coming of age is a pivotal experience for everyone. So it is no surprise that filmmakers around the globe explore the experiences of growing up in their work. From blockbuster U.S. movies such as the Harry Potter series to thought-provoking foreign films such as Bend It Like Beckham and Whale Rider, films about youth delve into young people's attitudes, styles, sexuality, race, families, cultures, class, psychology, and ideas.

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These cinematic representations of youth also reflect perceptions about youth in their respective cultures, as well as young people's worth to the larger society.

Indeed, as the contributors to this volume make plain, films about young people open a very revealing window on the attitudes and values of cultures across the globe. *Youth Culture in Global Cinema* offers the first comprehensive investigation of how young people are portrayed in film around the world. Eighteen established film scholars from eleven different national backgrounds discuss a wide range of films that illuminate the varied conditions in which youth live. The essays are grouped thematically around the issues of youthful

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resistance and rebellion; cultural and national identity, including religion and politics; and sexual maturation, including gender distinctions and coming-of-age queer. Some essays engage in close readings of films, while others examine the advertising and reception of films or investigate psychological issues. The volume concludes with filmographies of over 700 youth-related titles arranged by nation and theme.

L'epidemia che devasta il pianeta trasformando gli infetti in zombie continua a dilagare anche in Italia. Torna a grande richiesta Italian Zombie, il cult horror tutto italiano, con un secondo volume di storie agghiaccianti che raccontano le avventure dei sopravvissuti in quattro nuove città, Milano,

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Genova, Torino e Lucca, e nuovi segnali di vita da una Roma ormai in ginocchio di fronte all'orrore. Gli autori Maurizio Antonetti, Anna Bruni, Euro Carello, Manfredi Giffone, Francesco G. Lugli.

The Collapse of Everything  
Nuove cronache dalla resistenza  
Transnational Perspectives  
The Author as Plagiarist  
Legends from American Burlesque  
The Romance of Empire

*WINNER OF THE PULITZER PRIZE • THE EMMY AWARD—WINNING HBO MINISERIES STARRING FRANCES MCDORMAND, RICHARD JENKINS, AND BILL MURRAY In a voice more powerful and compassionate than ever before, New*

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*York Times bestselling author Elizabeth Strout binds together thirteen rich, luminous narratives into a book with the heft of a novel, through the presence of one larger-than-life, unforgettable character: Olive Kitteridge. At the edge of the continent, Crosby, Maine, may seem like nowhere, but seen through this brilliant writer's eyes, it's in essence the whole world, and the lives that are lived there are filled with all of the grand human drama—desire, despair, jealousy, hope, and love. At times stern, at other times patient, at times perceptive, at other times in sad denial, Olive Kitteridge, a retired schoolteacher, deplures the changes in her little town and in the world at*

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*large, but she doesn't always recognize the changes in those around her: a lounge musician haunted by a past romance: a former student who has lost the will to live: Olive's own adult child, who feels tyrannized by her irrational sensitivities; and Henry, who finds his loyalty to his marriage both a blessing and a curse. As the townspeople grapple with their problems, mild and dire, Olive is brought to a deeper understanding of herself and her life—sometimes painfully, but always with ruthless honesty. Olive Kitteridge offers profound insights into the human condition—its conflicts, its tragedies and joys, and the endurance it requires. NAMED ONE OF THE*

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*BEST BOOK OF THE YEAR BY  
People • USA Today • The Atlantic •  
The Washington Post Book World •  
Seattle Post-Intelligencer •  
Entertainment Weekly • The Christian  
Science Monitor • San Francisco  
Chronicle • Salon • San Antonio  
Express-News • Chicago Tribune •  
The Wall Street Journal “Perceptive,  
deeply empathetic . . . Olive is the axis  
around which these thirteen complex,  
relentlessly human narratives spin  
themselves into Elizabeth Strout’s  
unforgettable novel in stories.”—O:  
The Oprah Magazine “Fiction lovers,  
remember this name: Olive Kitteridge.  
. . . You’ll never forget her. . . .  
[Elizabeth Strout] constructs her  
stories with rich irony and moments*

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*of genuine surprise and intense emotion. . . . Glorious, powerful stuff.”—USA Today BONUS: This edition includes an excerpt from Elizabeth Strout’s The Burgess Boys. Victims are young and helpless as they're abducted from the streets of Columbus, OH by a brutal sex trafficking ring, headed by Queen Pin Madame Che'Nelle. Ransom is never demanded and no clues are ever left behind! Young boys and girls are kidnapped and tortured for the pleasure of sick twisted pedophiles and law enforcement is stacked with piles of unsolved "missing persons" cases during the time of a worldwide pandemic. Former INTERPOL Agent, Mason Steele, travels to the United*

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*States, from the UK, and takes on the challenge of rescuing the victims while not only putting an end to Madame Che'Nelle's organization but, personally planning to kill her himself. Mason goes into the dangerous underworld of the sexual slave trader, and her suppliers, undercover, as a fictitious porn producer. For every obscene fetish and forbidden desire, the UK vigilante finds himself playing a deadly role in this bizzare narrative of torture and murder. Will he make it out alive? Will he become a slave himself? Read to see how it turns out! This essential introduction to American studies examines the core foundational myths upon which the*

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*nation is based and which still determine discussions of US-American identities today. These myths include the myth of »discovery,« the Pocahontas myth, the myth of the Promised Land, the myth of the Founding Fathers, the melting pot myth, the myth of the West, and the myth of the self-made man. The chapters provide extended analyses of each of these myths, using examples from popular culture, literature, memorial culture, school books, and every-day life. Including visual material as well as study questions, this book will be of interest to any student of American studies and will foster an understanding of the United States of America as an imagined*

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*community by analyzing the  
foundational role of myths in the  
process of nation building.*

*I, Chariton of Aphrodisias, secretary  
of the rhetor Athenagorus, shall  
relate a love story that took place in  
Syracuse. Thus begins the earliest of  
the canonical Greek romances, the 1st  
century CE historical novel known as  
Callirhoe. Chariton's erotic tale is  
about the constancy of love in a  
world where virtue is always in  
danger of being corrupted. Chaereas  
and Callirhoe fall in love, but then  
are tragically separated after the  
heroine, believed dead, is buried  
alive. Each is eventually sold into  
slavery in the East, and Callirhoe  
herself contemplates the abortion of*

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*her unborn child when she is forced to marry a man she does not love.*

*Hero and heroine are finally reunited in the foreign city of Babylon, only to be plunged into a war between Persia and Egypt. Classical Athenian*

*historiography, philosophy, oratory, myth and drama were all integral in shaping this timely work of fiction set in the years following Athens' doomed Sicilian Expedition (415-413 BC). Chariton's novel is more, though, than just a romanticized*

*representation of a famous episode from Greek history. The novel is clearly meant to be read for pleasure, but it also has a political edge. By imaginatively redeploying Athenian literature and political discourse in the*

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*construction of his fictional world, Chariton gives voice to contemporary concerns about freedom, tyranny, the ever-expanding meaning of Greek identity, and the role of Greek culture in a world dominated by Rome. This is a book that will be of value to anyone interested in Greek literature, the classical tradition, and the complex relationship between art and empire.*

*The League of Exotic Dancers*

*Porno Valley*

*Writing and Visual Culture After the Holocaust*

*Let Them Eat Chaos*

*The Queen's Gambit*

*The Dead Fish Museum*

**The controversial**

*chronicle of a motel  
owner who secretly  
studied the sex lives of  
his guests by the  
renowned journalist and  
author of Thy Neighbor's  
Wife. On January 7,  
1980, in the run-up to  
the publication of his  
landmark bestseller Thy  
Neighbor's Wife, Gay  
Talese received an  
anonymous letter from a  
man in Colorado. "Since  
learning of your long-  
awaited study of coast-  
to-coast sex in  
America," the letter  
began, "I feel I have*

*important information that I could contribute to its contents or to contents of a future book.” The man—Gerald Foos—hen divulged an astonishing secret: he had bought a motel outside Denver for the express purpose of satisfying his voyeuristic desires. Underneath its peaked roof, he had built an “observation platform” through which he could peer down on his unwitting guests. Over the years, Foos sent*

*Talese hundreds of pages of notes on his guests, work that Foos believed made him a pioneering researcher into American society and sexuality. Through his Voyeur's motel, he witnessed and recorded the harsh effects of the war in Vietnam, the upheaval in gender roles, the decline of segregation, and much more. In The Voyeur's Motel. "the reader observes Talese observing Foos observing his guests." An extraordinary work of*

***narrative journalism, it is at once an examination of one unsettling man and a portrait of the secret life of the American heartland over the latter half of the twentieth century (Daily Mail, UK). "This is a weird book about weird people doing weird things, and I wouldn't have put it down if the house were on fire."***

***–John Greenya,  
Washington Times  
This book looks at  
contemporary Gothic***

*cinema within a  
transnational approach.  
With a focus on the  
aesthetic and  
philosophical roots  
which lie at the heart  
of the Gothic, the study  
invokes its literary as  
well as filmic  
forebears, by exploring  
how these styles  
informed strands of the  
modern filmic Gothic:  
the ghost narrative,  
folk horror, the vampire  
movie, cosmic horror and  
finally, the zombie  
film. In recent years,  
the concept of*

*transnationalism has  
'trans'-cended its  
original boundaries,  
perhaps excessively in  
the minds of some.  
Originally defined in  
the wake of the rise of  
globalisation in the  
1990s, as a way to study  
cinema beyond national  
boundaries, where the  
look and the story of a  
film reflected the input  
of more than one nation,  
or region, or culture.  
It was considered too  
confining to study  
national cinemas in an  
age of*

*internationalization, witnessing the fusions of cultures, and post-colonialism, exile and diasporas. The concept allows us to appreciate the broader range of forces from a wider international perspective while at the same time also engaging with concepts of nationalism, identity and an acknowledgement of cinema itself. It also facilitated studies to focus on notions of hybridity where terms were not fixed but were*

*constantly shifting and mobile. The central idea of the book is that after horror/Gothic film was dragged into disrepute by the rise of torture porn and endless North American remakes, a set of international filmmakers are seeking to emphasize the aesthetic, artistic and philosophical potential of the Gothic. Such filmmakers include Guillermo del Toro (Crimson Peak), Ana Lily Amirpour (A Girl Walks Home Alone at Night),*

***Park Chan-wook (The Handmaiden, Stoker), Tomas Alfredson (Let the Right One In), Wim Wenders (Only Lovers Left Alive), Ben Wheatley (A Field in England), Jane Campion (Top of the Lake), and Carol Morley (The Falling). Although written in an accessible manner, the book incorporates theory and engages extensively into research to tap into key developments in Gothic studies – transnationalism, fandom***

*and genre fiction, and  
transmedia exchanges –  
bringing these together  
along with popular  
culture and associated  
phenomena.*

*London, November 1966.  
John Lennon can't speak,  
he can't take his  
eyes off a photo of a car  
in flames with the body  
of Paul McCartney  
inside. His friend is no  
longer there, and that  
means the Beatles are no  
longer there, either. But  
John wants to know the  
truth, and with George  
and Ringo, he starts to*

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*re-examine the final  
hours in Paul's life.  
Set in the magical  
atmosphere of Abbey  
Road Studios during the  
writing sessions for  
Sgt. Pepper, the  
definitive version of the  
legend of the Paul  
McCartney's death.  
A historical detective  
story set against the  
social and political  
tumult of 1920s  
Barcelona and based on  
the real events of the  
end of a dazzling era.  
In the decade before the  
Spanish Civil War,*

***Barcelona is on the verge of boiling over. Pablo Vilar, a well-connected young lawyer and journalist, meets several mysterious people who seem to hold clues to what is brewing in the city. The diverse cast of characters includes an assaulted cabaret artist, an anarchist leader, the city's new autocratic civil governor, and a beautiful, wealthy countess—their destinies all bound by invisible ties. While the city***

*both touches its zenith and peers into the abyss, Vilar guides us through a labyrinth that leads from the caverns of Montjuïc, home to paupers and outlaws, to the high-society parties in the gardens of Horta. Based on documents from the author's family archives, and called "an irresistible read" by Carlos Ruiz Zafón, author of The Shadow of the Wind, A Barcelona Heiress provides a fresh perspective on a complex and dramatic period.*

***Olive Kitteridge***  
***Car Crash Culture***  
***Getting Intimate***  
***Italian Pulp Fiction***  
***A Transatlantic***  
***Perspective***  
***Youth Culture in Global***  
***Cinema***

Can we remember other people's memories? The Generation of Postmemory argues we can: that memories of traumatic events live on to mark the lives of those who were not there to experience them. Children of survivors and their contemporaries inherit catastrophic histories not through direct recollection but through haunting postmemories--multiply mediated images, objects, stories, behaviors, and

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affects passed down within the family and the culture at large. In these new and revised critical readings of the literary and visual legacies of the Holocaust and other, related sites of memory, Marianne Hirsch builds on her influential concept of postmemory. The book's chapters, two of which were written collaboratively with the historian Leo Spitzer, engage the work of postgeneration artists and writers such as Art Spiegelman, W.G. Sebald, Eva Hoffman, Tatana Kellner, Muriel Hasbun, Anne Karpff, Lily Brett, Lorie Novak, David Levinthal, Nancy Spero and Susan Meiselas. Grappling with the ethics of empathy and identification, these artists attempt to forge a creative postmemorial aesthetic that reanimates the past without appropriating it. In her analyses of

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their fractured texts, Hirsch locates the roots of the familial and affiliative practices of postmemory in feminism and other movements for social change. Using feminist critical strategies to connect past and present, words and images, and memory and gender, she brings the entangled strands of disparate traumatic histories into more intimate contact. With more than fifty illustrations, her text enables a multifaceted encounter with foundational and cutting edge theories in memory, trauma, gender, and visual culture, eliciting a new understanding of history and our place in it.

A morbidly fascinating and articulate collection of essays, this book explores the grim underside of America's cult of the automobile and the disturbing, frequently

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conspiratorial, speculations that arise whenever the car becomes the cause or the site of human death. Through analysis of fatal celebrity car accidents and other examples of death by automobile, as well as through personal memoir and forensic reports, cultural critics ponder our very human fascination with the car crash. Topics include the roles and experiences of passengers and bystanders, car crash conspiracy theories, the automobile as a site of murder, studies of car crash cinema, and psychological interpretations of the notion of the 'accident.' The book features original essays by such underground icons as Kenneth Anger and Adam Parfrey.

Fielding Bliss has never forgotten the summer of 1984: the year a heat wave scorched Breathed, Ohio. The

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year he became friends with the devil. Sal seems to appear out of nowhere - a bruised and tattered thirteen-year-old boy claiming to be the devil himself answering an invitation. Fielding Bliss, the son of a local prosecutor, brings him home where he's welcomed into the Bliss family, assuming he's a runaway from a nearby farm town. When word spreads that the devil has come to Breathed, not everyone is happy to welcome this self-proclaimed fallen angel. Murmurs follow him and tensions rise, along with the temperatures as an unbearable heat wave rolls into town right along with him. As strange accidents start to occur, riled by the feverish heat, some in the town start to believe that Sal is exactly who he claims to be. While the Bliss family wrestles with their own

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personal demons, a fanatic drives the town to the brink of a catastrophe that will change this sleepy Ohio backwater forever.

Every year in downtown Las Vegas, often called "Old Vegas," The Burlesque Hall of Fame reunion brings together members of the League of Exotic Dancers, one of the earliest unions for women in exotic entertainment, to perform their half-century-old routines. In this annual tradition, performers from the golden age of Vegas burlesque rally counter-culture neo-burlesque fans who both keep the tradition alive and add new meaning to it. Over the past four years, documentarian Kaitlyn Regehr and photographer Matilda Temperley have embedded themselves within this community-a group, which like Old Vegas itself, continues to survive

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and thrive sixty years past its supposed prime. Here, in a smoky, off-strip casino, they found women, at times well into their 80s, subversively bumping and grinding away preconceptions about appropriate behavior for a pensioner. This collection of interviews and photographs is drawn from the backstage dressing rooms, homes, and lives of this aging burlesque community, as well as the young neo-burlesque community who adore them. The authors present an inter-generational sisterhood that is both unique and socially significant. Through a range of experiences—from discussing struggles for wage equality, to helping stabilize an 85 year old as she steps into a sequined g-string—the authors describe the complexity of the lives of these performers and the

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burlesque history from which they come. Regehr and Temperley present multidimensional portraits of this community and conclude that they are at their most vital when read with all the nuances, troubles, trials, and triumphs that they formerly and currently experience.

Female Corpses in Crime Fiction

An Introduction to American Studies

A Feminist Analysis of Old Age, Masculinity and Sexuality

Fiction

The Myths That Made America

The Summer That Melted Everything

The textural discussion accompanying this novel examines the thematic and technical elements which make it a literary classic

□ In the fall, I went for walks and brought home bones. The best bones

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weren't on trails—deer and moose don't die conveniently—and soon I was wandering so far into the woods that I needed a map and compass to find my way home. When winter came and snow blew into the mountains, burying the bones, I continued to spend my days and often my nights in the woods. I vaguely understood that I was doing this because I could no longer think; I found relief in walking up hills. When the night temperatures dropped below zero, I felt visited by necessity, a baseline purpose, and I walked for miles, my only objective to remain upright, keep moving, preserve warmth. When I was lost, I told myself stories . . .

So Charles D'Ambrosio recounted his life in Philipsburg, Montana, the genesis of the brilliant

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stories collected here, six of which originally appeared in *The New Yorker*. Each of these eight burnished, terrifying, masterfully crafted stories is set against a landscape that is both deeply American and unmistakably universal. A son confronts his father's madness and his own hunger for connection on a misguided hike in the Pacific Northwest. A screenwriter fights for his sanity in the bleak corridors of a Manhattan psych ward while lusting after a ballerina who sets herself ablaze. A Thanksgiving hunting trip in Northern Michigan becomes the scene of a haunting reckoning with marital infidelity and desperation. And in the magnificent title story, carpenters building sets for a porn movie drift dreamily beneath a surface

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of sexual tension toward a racial violence they will never fully comprehend. Taking place in remote cabins, asylums, Indian reservations, the backloads of Iowa and the streets of Seattle, this collection of stories, as muscular and challenging as the best novels, is about people who have been orphaned, who have lost connection, and who have exhausted the ability to generate meaning in their lives. Yet in the midst of lacerating difficulty, the sensibility at work in these fictions boldly insists on the enduring power of love. D'Ambrosio conjures a world that is fearfully inhospitable, darkly humorous, and touched by glory; here are characters, tested by every kind of failure, who struggle to remain human, whose lives have been sharpened rather

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than numbed by adversity, whose apprehension of truth and beauty has been deepened rather than defeated by their troubles. Many writers speak of the abyss. Charles D'Ambrosio writes as if he is inside of it, gazing upward, and the gaze itself is redemptive, a great yearning ache, poignant and wondrous, equal parts grit and grace. A must read for everyone who cares about literary writing, *The Dead Fish Museum* belongs on the same shelf with the best American short fiction. Maybe it's the long, lazy days, or maybe it's the heat making everyone a little bit crazy. Whatever the reason, summer is the perfect time for love to bloom. *Summer Days and Summer Nights: Twelve Love Stories*, written by twelve bestselling young adult

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writers and edited by the international bestselling Stephanie Perkins, will have you dreaming of sunset strolls by the lake. So set out your beach chair and grab your sunglasses. You have twelve reasons this summer to soak up the sun and fall in love.

An in-depth look at how Machado de Assis affirms his uniqueness through the role of a reflective reader who eventually becomes a self-reflective author, whose text is primarily the written memory of his private library

The Voyeur's Motel

A Novel

The Generation of Postmemory

The Annotated Lolita

The Reader

Theorising the Contemporary Zombie

The contributors extol changes in

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fiction, extricating the new elements in the hybrid and anticlassicist writing proposed by the *Giovani Cannibali*."--BOOK JACKET.

With the publication of *The Third Policeman*, Dalkey Archive Press now has all of O'Brien's fiction back in print.

Currently in a state of cultural transition, global society is moving from a literary society to digital one, adopting widespread use of advanced technologies such as the Internet and mobile devices. Digital media has an extraordinary impact on society's formative processes, forcing a pragmatic shift in their

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management and organization. Digital Literacy: Tools and Methodologies for Information Society strives to define a conceptual framework for understanding social changes produced by digital media and creates a framework within which digital literacy acts as a tool to assist younger generations to interact critically with digital media and their culture, providing scholars, educators, researchers, and practitioners a technological and sociological approach to this cutting-edge topic from an educational perspective. Zombies have become an increasingly popular object of

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research in academic studies and, of course, in popular media. Over the past decade, they have been employed to explain mathematical equations, vortex phenomena in astrophysics, the need for improved laws, issues within higher education, and even the structure of human societies. Despite the surge of interest in the zombie as a critical metaphor, no coherent theoretical framework for studying the zombie actually exists. Addressing this current gap in the literature, *Theorising the Contemporary Zombie* defines zombiism as a means of theorising and examining various issues of society in any given era

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by immersing those social issues within the destabilising context of apocalyptic crisis; and applying this definition, the volume considers issues including gender, sexuality, family, literature, health, popular culture and extinction.

Twelve Love Stories

Nineteen Eighty-Four

Paul Is Dead

Venus in India

Contemporary Gothic and Horror Film

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This book examines the central significance of sexualized female corpses in modern and

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contemporary Hispanic and Anglophone crime fiction.

Beginning with the foundational detective fictions of the nineteenth century, it draws from diverse subgenres to describe a transatlantic tradition of necropornography characterized by lascivious interest in female cadavers, dissection, morgues, femicide, and snuff movies. Hard-boiled and police procedural classics from the U.S. and the U.K. are juxtaposed with texts by established Spanish and Spanish American genre masters and with obscure works that prefigure the contemporary transmedial boom in corpse-centered fictions. The

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rhetoric and aesthetics of necropornographic crime fiction are related to those of popular crime journalism and forensic-science television dramas. This study argues that crime fiction has long fixated disproportionately on the corpses of beautiful young white women and continues to treat their deaths and autopsies as occasions for male visual pleasure, male subjective self-affirmation and male homosocial bonding.

Digital Literacy: Tools and Methodologies for Information Society

The New Narrative of the Giovani Cannibali Writers