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## **KEY=GRAHAM - REID BLACK**

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### **WATERLAND**

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Pan Macmillan 'Perfectly controlled, superbly written. Waterland is original, compelling and narration of the highest order' Guardian In the years since its first publication, in 1983, Waterland has established itself as one of the classics of twentieth-century British literature: a visionary tale of England's Fen country; a sinuous meditation on the workings of history; and a family story startling in its detail and universal in its reach. This edition includes an introduction, by the author, written to celebrate the book's 25th anniversary. 'Graham Swift has mapped his Waterland like a new Wessex. He appropriates the Fens as Moby Dick did whaling or Wuthering Heights the moors. This is a beautiful, serious and intelligent novel, admirably ambitious and original' Observer 'A 300-page tour de force . . . A burst of exuberant fictive energy' Evening Standard 'Waterland is a formidably intelligent book, animated by an impressive, angry pity at what human creatures are capable of doing to one another in the name of love and need. The most powerful novel I have read for some time' New York Review of Books

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### **READING GRAHAM SWIFT**

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Lexington Books This collection of essays on Graham Swift's fiction brings together the perspectives of renowned Swift scholars from around the world. Authors look at the swift's oeuvre from different interpretative angles, combining a variety of critical and theoretical approaches. This book covers all of Swift's fiction, including his novels and short

stories; special emphasis, however, is on his most recent books. By approaching Swift's work from a number of perspectives, the volume offers a synthetic overview of his literary output. In particular, it searches for thematic and formal continuities between his early and more recent fiction, and attempts to emphasize its new developments and interests.

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## **LAST ORDERS**

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Vintage Four men gather in a London pub. They have taken it upon themselves to carry out the last orders of Jack Dodds, master butcher, and deliver his ashes to the sea. As they drive towards the fulfillment of their mission, their errand becomes an extraordinary journey into their collective and individual pasts. Braiding these men's voices, and that of Jack's widow, into a choir of sorrow and resentment, passion and regret, Swift creates a testament to a changing England and to enduring mortality. "Swift has involved us in real, lived lives...Quietly, but with conviction, he seeks to affirm the values of decency, loyalty, love."--New York Review of Books "A beautiful book...a novel that speaks profoundly of human need and tenderness. Even the most cynical will be warmed by it."--San Francisco Chronicle

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## **OUT OF THIS WORLD**

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Pan Macmillan In 1972, Robert Beech, First World War survivor and present-day armaments maker, is killed by a car bomb. The event breaks the career of his son Harry, a news photographer, and comes close to destroying his granddaughter Sophie. Ten years later, the Falklands War has begun and both Harry, now working as an aerial photographer, and Sophie, visiting an analyst in New York, are haunted by a past that has scarred and divided them. 'As tense as a thriller . . . a powerful and exciting book that raises uncomfortable political questions' The Times 'It appeals to the emotions, the intellect and the imagination, and its elegance is as durable as Greek art . . . a novel for those who still believe in the importance of fiction, indeed of art' Scotsman 'The novel succeeds brilliantly. The impression is of having been shown all the majesty as well as the emotional complexity of history' Time Out 'Not a book the reader is likely to forget, Out of this World deserves to be ranked at the forefront of contemporary literature' New York Times Book Review 'Brilliant clarity and depth' Mail on Sunday

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## **CULTURE WARS IN BRITISH LITERATURE**

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## **MULTICULTURALISM AND NATIONAL IDENTITY**

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McFarland The past century's culture wars that Britain has been consumed by, but that few North Americans seem aware of, have resulted in revised notions of Britishness and British literature. Yet literary anthologies remain anchored to an archaic Anglo-English interpretation of British literature. Conflicts have been played out over specific national vs. British identity (some residents prefer to describe themselves as being from Scotland, England, Wales, or Northern Ireland instead of Britain), in debates over immigration, race, ethnicity, class, and gender, and in arguments over British literature. These debates are strikingly detailed in such chapters as: "The Difficulty Defining 'Black British'," "British Jewish Writers" and "Xenophobia and the Booker Prize." Connections are also drawn between civil rights movements in the U.S. and UK. This generalist cultural study is a lively read and a fascinating glimpse into Britain's changing identity as reflected in 20th and 21st century British literature.

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## **IS TIME OUT OF JOINT?**

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## **ON THE RISE AND FALL OF THE MODERN TIME REGIME**

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Cornell University Press Is, as Hamlet once complained, time out joint? Have the ways we understand the past and the future—and their relationship to the present—been reordered? The past, it seems, has returned with a vengeance: as aggressive nostalgia, as traumatic memory, or as atavistic origin narratives rooted in nation, race, or tribe. The future, meanwhile, has lost its utopian glamor, with the belief in progress and hope for a better future eroded by fears of ecological collapse. In this provocative book, Aleida Assmann argues that the apparently solid moorings of our temporal orientation have collapsed within the span of a generation. To understand this profound cultural crisis, she reconstructs the rise and fall of what she calls "time regime of modernity" that underpins notions of modernization and progress, a shared understanding that is now under threat. *Is Time Out of Joint?* assesses the deep change in the temporality of modern Western culture as it relates to our historical experience, historical theory, and our life-world of shared experience, explaining what we have both gained and lost during this profound transformation.

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## **STUDIES IN THE RHETORIC OF FICTION**

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Cambridge Scholars Publishing *Studies in the Rhetoric of Fiction* investigates the contemporary novel's relation to its forerunners, the picaresques, romances and sentimental novels of the 18th century. Henry Fielding, Laurence Sterne

and Jane Austen are stable landmarks, while, of the contemporary practitioners, a handful recur from one chapter to the next, particularly Julian Barnes, Ian McEwan and Kazuo Ishiguro. The chapters share an interest in the rhetoric of fiction, broadly understood as the way in which fictional works achieve their effects on readers, whether by directly addressing a hypothetical reader, using irony and parody, orchestrating competitions between divergent narratives, imitating musical structures, inviting intertextual readings, or openly taking issue with traditional conventions and expectations. Chapters focusing on narrative strategy and metanarrative comment, therefore, alternate with those interrogating reading practices and readerly participation in the rhetorical interchange. This collection of essays however does not propose a consistent theory of the rhetoric of fiction; nor does it claim any generalisable validity for its findings. Rather, it consists of a series of readings that address various formal aspects of the novels they focus on, showing rhetoric in action, pointing out the complex ways in which its means and strategies change in time and across genres and media. It restores a sense that whatever old tricks the author or narrator is perceived to be up to, they are an invitation to the reader to take part in the fun. The book will appeal to students and scholars in the early stages of their research, encouraging readings that identify rhetorical strategies that challenge conventional forms and expectations. It is, therefore, largely free of rhetorical terminology, making sparing use of it when distinctions must be drawn and the more technical aspects of novels are interrogated.

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## **EVER AFTER**

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Vintage Dazzling in its structure and shattering in its emotional force, Graham Swift's *Ever After* spans two centuries and settings from the adulterous bedrooms of postwar Paris to the contemporary entanglements in the groves of academe. It is the story of Bill Unwin, a man haunted by the death of his beautiful wife and a survivor himself of a recent brush with mortality. And although it touches on Darwin and dinosaurs, bees and bridge builders, the true subject of *Ever After* is nothing less than the eternal question, "Why should things matter?" "*Ever After* is explicitly concerned with historical investigation, love, death, family affairs.... It moves quickly, and it vibrates with feeling and thought."--Wall Street Journal

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## **THE REAL, THE TRUE, AND THE TOLD**

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## **POSTMODERN HISTORICAL NARRATIVE AND THE ETHICS OF REPRESENTATION**

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The Real, The True, and The Told Postmodern Historical Narrative and the Ethics of Representation, by Eric L.

Berlatsky, intervenes in contemporary debates over the problems of historical reference in a postmodern age. It does so through an examination of postmodern literary practices and their engagement with the theorization of history. The book looks at the major figures of constructivist historiography and at postmodern fiction (and memoir) that explicitly presents and/or theorizes "history." It does so in order to suggest that reading such fiction can intervene substantially in debates over historical reference and the parallel discussion of redefining contemporary ethics. Much theorization in the wake of Hayden White suggests that history is little better than fiction in its professed goal of representing the "truth" of the past, particularly because of its reliance on the narrative form. While postmodern fiction is often read as reflecting and/or repeating such theories, this book argues that, in fact, such fiction proposes alternative models of accurate historical reference, based on models of nonnarrativity. Through a combination of high theory and narrative theory, the book illustrates how the texts examined insist upon the possibility of accessing the real by rejecting narrative as their primary mode of articulation. Among the authors examined closely in *The Real, The True, and The Told* are Virginia Woolf, Graham Swift, Salman Rushdie, Art Spiegelman, and Milan Kundera.

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## **TOMORROW**

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Vintage On a midsummer's night Paula Hook lies awake; Mike, her husband of twenty-five years, asleep beside her; her teenage twins, Nick and Kate, sleeping in nearby rooms. The next day, she knows, will redefine all of their lives. Recalling the years before and after her children were born, Paula begins a story that is both a glowing celebration of love possessed and a moving acknowledgment of the secrets on which our very identities rest. Brilliantly distilling half a century into one suspenseful night, *Tomorrow* is an eloquent meditation on the mystery of happiness.

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## **COMING TO TERMS**

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## **THE RHETORIC OF NARRATIVE IN FICTION AND FILM**

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Cornell University Press

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## **MOTHERING SUNDAY**

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## **A ROMANCE**

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Vintage From the Booker Prize-winning author, an intensely moving tale that begins with a secret lovers' assignation

in the spring of 1924, then unfolds to reveal the whole of a remarkable life. • Don't miss the major motion picture starring Odessa Young, Josh O'Connor, Şöpe Dirisù, Colin Firth, and more "Exquisite ... shows love, lust, and ordinary decency struggling against the bars of an unjust English caste system." —Kazuo Ishiguro, *The Guardian* On an unseasonably warm spring day in the 1920s, twenty-two-year-old Jane Fairchild, a maid at an English country house, meets with her secret lover, the young heir of a neighboring estate. He is about to be married to a woman more befitting his social status, and the time has come to end the affair—but events unfold in ways Jane could never have predicted. As the narrative moves back and forth across the twentieth century, what we know and understand about Jane—about the way she loves, thinks, feels, sees, and remembers—expands with every page. In *Mothering Sunday*, Swift has crafted an emotionally soaring and profoundly moving work of fiction.

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## RESISTING DIALOGUE

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### MODERN FICTION AND THE FUTURE OF DISSENT

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U of Minnesota Press A bold new critique of dialogue as a method of eliminating dissent Is dialogue always the productive political and communicative tool it is widely conceived to be? *Resisting Dialogue* reassesses our assumptions about dialogue and, in so doing, about what a politically healthy society should look like. Juan Meneses argues that, far from an unalloyed good, dialogue often serves as a subtle tool of domination, perpetuating the underlying inequalities it is intended to address. Meneses investigates how "illusory dialogue" (a particular dialogic encounter designed to secure consensus) is employed as an instrument that forestalls—instead of fostering—articulations of dissent that lead to political change. He does so through close readings of novels from the English-speaking world written in the past hundred years—from E. M. Forster's *A Passage to India* and Jeanette Winterson's *The Passion* to Indra Sinha's *Animal's People* and more. *Resisting Dialogue* demonstrates how these novels are rhetorical exercises with real political clout capable of restoring the radical potential of dialogue in today's globalized world. Expanding the boundaries of postpolitical theory, Meneses reveals how these works offer ways to practice disagreement against this regulatory use of dialogue and expose the pitfalls of certain other dialogic interventions in relation to some of the most prominent questions of modern history: cosmopolitanism at the end of empire, the dangers of rewriting the historical record, the affective dimension of neoliberalism, the racial and nationalist underpinnings of the "war on terror," and the visibility of environmental violence in the Anthropocene. Ultimately, *Resisting Dialogue* is a complex, provocative critique that, melding political and literary theory, reveals

how fiction can help confront the deployment of dialogue to preempt the emergence of dissent and, thus, revitalize the practice of emancipatory politics.

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### **EVER AFTER**

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Vintage After a brush with death, Bill Unwin discovers notebooks from a Victorian ancestor that help him piece together his own life with their meditations on the human condition

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### **POSTMODERN NARRATIVE THEORY**

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Bloomsbury Publishing How have developments in literary and cultural theory transformed our understanding of narrative? What has happened to narrative in the wake of poststructuralism? What is the role and function of narrative in the contemporary world? In this revised, updated and expanded new edition of an established text, Mark Currie explores these central questions and guides students through the complex theories that have shaped the study of narrative in recent decades. *Postmodern Narrative Theory, Second Edition*: • establishes direct links between the workings of fictional narratives and those of the non-fictional world • charts the transition in narrative theory from its formalist beginnings, through deconstruction, towards its current concerns with the social, cultural and cognitive uses of narrative • explores the relationship between postmodern narrative and postmodern theory more closely • presents detailed illustrative readings of known literary texts such as Stevenson's *Dr Jekyll and Mr Hyde* and Conrad's *Heart of Darkness*, and now features a new chapter on Coetzee's *Elizabeth Costello* and *Slow Man*. Approachable and stimulating, this is an essential introduction for anyone studying postmodernism, the theory of narrative or contemporary fiction.

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### **BREAKING UP TIME**

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### **NEGOTIATING THE BORDERS BETWEEN PRESENT, PAST AND FUTURE**

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Vandenhoeck & Ruprecht Thirteen expert historians and philosophers address basic questions on historical time and on the distinctions between past, present and future. Their contributions are organised around four themes: the relation between time and modernity; the issue of ruptures in time and the influence of catastrophic events such as revolutions and wars on temporal distinctions; the philosophical analysis of historical time and temporal distinctions;

and the construction of time outside Europe through processes of colonialism, imperialism, and globalisation.

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Chandresh Agrawal SGN.The Ebook PGT English Exam Covers English Literature Subject Previous Years' Papers Of Various Exams Which Are Very Useful For All PGT-English Exams .

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Chandresh Agrawal SGN.The eBook WB SET-WBCSC Assistant Professor Eligibility Test English Subject Covers Objective Questions Asked In Various Exams With Answers.

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### **FREEDOM OF SPEECH**

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## **MIGHTIER THAN THE SWORD**

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Vintage "With a new afterword"-- Page [4] of cover.

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## **ABOUT TIME**

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Edinburgh University Press Why have theorists approached narrative primarily as a form of retrospect? Mark Currie argues that anticipation and other forms of projection into the future are vital for an understanding of narrative and its effects in the world.

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## **HISTORY AND CULTURAL MEMORY IN NEO-VICTORIAN FICTION**

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## **VICTORIAN AFTERIMAGES**

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Springer A PDF version of this book is available for free in open access via the OAPEN Library platform, [www.oapen.org](http://www.oapen.org). Arguing that neo-Victorian fiction enacts and celebrates cultural memory, this book uses memory discourse to position these novels as dynamic participants in the contemporary historical imaginary.

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## **FUERA DE ESTE MUNDO**

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## **UNDERSTANDING GRAHAM SWIFT**

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Univ of South Carolina Press "Malcolm discusses the novelist's use of major twentieth-century historical events to shape and deform the lives of his characters; his focus on the distortions and evasions that characterize the discussion of personal, local, and national histories; and his fascination with the complexities, sufferings, and joys that mark individual lives. Malcolm suggests that despite Swift's dark vision of human suffering, he tempers his writing with an intermittent focus on that which can redeem our failures, our losses, and our cruelties."--BOOK JACKET.

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## **GHOSTLAND: IN SEARCH OF A HAUNTED COUNTRY**

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HarperCollins UK SHORTLISTED FOR THE PEN ACKERLEY PRIZE 2020 'A uniquely strange and wonderful work of literature' Philip Hoare 'An exciting new voice' Mark Cocker, author of Crow Country

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## **THE SWEET SHOP OWNER**

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Simon and Schuster FROM THE BESTSELLING AUTHOR OF LAST ORDERS AND MOTHERING SUNDAY, reissued for the first time in Scribner For forty years, Willy Chapman has struck a strange but steadfast bargain between the two poles of his life: his beautiful but emotionally damaged wife and the sweet shop he runs on a south London high street. Devoted to each, he has maintained a delicate, precarious balance. Now, on a hot summer's day, he attempts to settle his final accounts and reach an understanding with a third, disruptive element in his reckoning: his angry, unforgiving daughter. Spanning five decades and intricately exploring a doomed family triangle, Graham Swift's first novel already shows the historical scope combined with intense intimacy that will characterise his work. 'A marvellous first novel' New Statesman 'Brilliantly chronicled' The Spectator

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## **CRITICAL APPROACHES TO FEN GOTHIC LITERATURE**

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The book defines and discusses Fen Gothic, an example of regional Gothic inflected by geography, relationships of centre and margins, history, ecology and gender and the perspectives offered by related Gothic critical approaches. Fen Gothic is also understood through local myths, locations, and the historical, supernatural and human issues which are a major concern of work from this region. After introducing significant historical earlier work (1852-1931), for the most part, the focus is on contemporary works: Charles Dickens, Bleak House (1852-3); M.R. James, Ghost Stories (1931); Graham Swift, Waterland (1983); Susan Hill, The Woman in Black (1984); Fay Weldon, Growing Rich (1992); Rebecca Stott, Ghostwalk (2009); Sarah Perry, The Essex Serpent (2016); Daisy Johnson, Fen (2016); Julie Myerson, The Stopped Heart (2016)

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## **THE POSTMODERN CHRONOTOPE**

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### **READING SPACE AND TIME IN CONTEMPORARY FICTION**

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Rodopi The Postmodern Chronotope is an innovative interdisciplinary study of the contemporary. It will be of special interest to anyone interested in relations between postmodernism, geography and contemporary fiction. Some claim that postmodernism questions history and historical bases to culture; some say it is about loss of affect, loss of depth models, and superficiality; others claim it follows from the conditions of post-industrial society; and others cite commodification of place, Disneyfication, simulation and post-tourist spectacle as evidence that postmodernism is

wedded to late capitalism. Whatever postmodernism is, or turns out to have been, it is bound up in rethinking and reworking space and time, and Paul Smethurst's intervention here is to introduce the postmodern chronotope as a term through which these spatial and temporal shifts might be apprehended. The postmodern chronotope constitutes a postmodern world-view and postmodern way of seeing. In a sense it is the natural successor to a modernist way of seeing defined through cubism, montage and relativity. The book is arranged as follows: - Part 1 is an interdisciplinary study casting a wide net across a range of cultural, social and scientific activity, from chaos theory to cinema, from architecture to performance art, from IT to tourism. - Part 2 offers original readings of a selection of postmodern novels, including Graham Swift's *Waterland* and *Out of this World*, Peter Ackroyd's *Hawksmoor* and *First Light*, Alasdair Gray's *Lanark*, J. M. Coetzee's *Foe*, Marina Warner's *Indigo*, Caryl Phillips' *Cambridge*, and Don DeLillo's *The Names* and *Ratner's Star*.

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## **ENGLAND AND OTHER STORIES**

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Vintage From the Booker Prize-winning author of *Last Orders* and *Wish You Were Here*, his first new book of short fiction in nearly thirty years: beautifully crafted, piercingly observant stories that unite into a richly peopled vision of a country that is both a crucible of history and a maze of contemporary confusions. Meet Dr. Shah who has never been to India, and Mrs. Kaminski, on her way to Poland; meet Holly and Polly, who have come to their own Anglo-Irish understanding, and Charlie and Don, who have seen the docks turn into Docklands; Daisy Baker, who is terrified of Yorkshire; and Johnny Dewhurst, stranded on Exmoor. Graham Swift steers us effortlessly from the seventeenth century to the present day, from world-shaking events to the secret dramas lived out in rooms, workplaces, homes. With these open-eyed, eloquent and often comic stories, Swift charts a human geography that moves us profoundly.

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## **LIKE THERE'S NO TOMORROW**

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## **CLIMATE CRISIS, ECO-ANXIETY AND GOD**

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Sacristy Press Christians often don't know how to respond to the climate crisis and messages of possible destruction caused by human activity. Frances Ward shows how Christians can live and act with hope and faith in God in the face of eco-anxiety.

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## **SIGNS OF MASCULINITY**

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### **MEN IN LITERATURE 1700 TO THE PRESENT**

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Rodopi Masculinity is becoming an increasingly popular area of study in areas as diverse as sociology, politics and cultural studies, yet significant research is lacking into connections between masculinity and literature. Signs of Masculinity aims at beginning to fill the gap. Starting with an introduction to, and intervention within, numerous debates concerning the cultural construction of various masculinities, the volume then continues with an investigation of representations of masculinity in literature from 1700 to the present. Close readings of texts are intended to demonstrate that masculinity is not a theoretical abstract, but a definitive textual and cultural phenomenon that needs to be recognised in the study of literature. It is hoped that the wide-ranging essays, which raise numerous issues, and are written from a variety of methodological approaches, will appeal to undergraduate, postgraduates and lecturers interest in the crucial but under-researched area of masculinity.

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### **LEARNING TO SWIM AND OTHER STORIES**

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Pan Macmillan 'Graham Swift has shown that he has an authority - of style, characterization, grasp of life. These concentrated enigmatic stories address their subjects with such intelligent conviction and clarity that their ambiguities are not left to be stumbled on by the reader, but are challengingly displayed. They are like James's stories in the way they apply an almost scientific analytical cleverness to the things in life which are forever vague, painful or imponderable' Times Literary Supplement 'The ties that bind people, the good and bad things they do to each other, the happiness, embarrassment and the pain that they cause their friends, their partners, their children - these are Graham Swift's chief concerns. He has a wide range; he can be delicately sensitive or outrageously funny. He is a born storyteller' Daily Telegraph

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### **TRAUMA AND ETHICS IN THE NOVELS OF GRAHAM SWIFT**

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#### **NO SHORT-CUTS TO SALVATION**

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Shows how the novels elaborate an ethics of alterity by means of a detailed study of one of Swift's most persistent and fascinating -- yet all too often ignored -- concerns: the traumatic experience of reality. Swift's texts evoke the cultural

pathologies of a nation (post-war Britain) and an era (modernity) through the narratives of individual characters who are struggling to come to terms with a traumatic personal and collective past. By providing a wide-ranging and in-depth analysis of Swift's novels against the background of the 'ethical turn' in literary studies and the emergence of trauma theory, this book extends and enriches our understanding of what is arguably one of the most significant literary oeuvres of the late twentieth and early twenty-first centuries.

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## **LAST ORDERS**

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Vintage Long-time friends examine their lives while on a trip from London to the seaside to scatter the ashes of their late companion

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## **THE UNINHABITABLE EARTH**

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## **LIFE AFTER WARMING**

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"It is worse, much worse, than you think. If your anxiety about global warming is dominated by fears of sea-level rise, you are barely scratching the surface of what terrors are possible. In California, wildfires now rage year-round, destroying thousands of homes. Across the US, "500-year" storms pummel communities month after month, and floods displace tens of millions annually. This is only a preview of the changes to come. And they are coming fast. Without a revolution in how billions of humans conduct their lives, parts of the Earth could become close to uninhabitable, and other parts horrifically inhospitable, as soon as the end of this century. In his travelogue of our near future, David Wallace-Wells brings into stark relief the climate troubles that await -- food shortages, refugee emergencies, and other crises that will reshape the globe. But the world will be remade by warming in more profound ways as well, transforming our politics, our culture, our relationship to technology, and our sense of history. It will be all-encompassing, shaping and distorting nearly every aspect of human life as it is lived today. Like *An Inconvenient Truth* and *Silent Spring* before it, *The Uninhabitable Earth* is both a meditation on the devastation we have brought upon ourselves and an impassioned call to action. For just as the world was brought to the brink of catastrophe within the span of a lifetime, the responsibility to avoid it now belongs to a single generation"--

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## **INTERNATIONAL POSTMODERNISM**

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### **THEORY AND LITERARY PRACTICE**

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John Benjamins Publishing Containing more than fifty essays by major literary scholars, *International Postmodernism* divides into four main sections. The volume starts off with a section of eight introductory studies dealing with the subject from different points of view followed by a section that deals with postmodernism in other arts than literature, while a third section discusses renovations of narrative genres and other strategies and devices in postmodernist writing. The final and fourth section deals with the reception and processing of postmodernism in different parts of the world. Three important aspects add to the special character of *International Postmodernism*: The consistent distinction between postmodernity and postmodernism; equal attention to the making and diffusion of postmodernism and the workings of literature in general; and the focus on the text and the reader (i.e., the reader's knowledge, experience, interests, and competence) as crucial factors in text interpretation. This comprehensive study does not expressly focus on American postmodernism, although American interpretations of postmodernism are a major point of reference. The recognition that varying literary and cultural conditions in this world are bound to produce endless varieties of postmodernism made the editors, Hans Bertens and Douwe Fokkema, opt for the title *International Postmodernism*.

### **SHUTTLECOCK**

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Pan Macmillan Prentis, senior clerk in the 'dead crimes' department of police archives, is becoming more and more confused. Alienated from his wife and children, and obsessed by his father, a wartime hero now the mute inmate of a mental hospital, Prentis feels increasingly unsettled as his enigmatic boss, Mr Quinn, turns his investigation towards him - and his father. Gradually Prentis suspects that his father's breakdown and Quinn's menacing behaviour are connected and the link is to be found in his father's memoirs, 'Shuttlecock' . . . 'Excellent, profound' Alan Hollinghurst, *London Review of Books* 'An astonishing study of forms of guilt, laced with a thread of detection, and puckering now and then into outrageous humour' *Sunday Times* 'A superbly written claustrophobic account of power that corrupts private and public life and of guilt that becomes obsession' *Daily Telegraph* 'Swift's central strength as a writer is his integrity. Story and character are treated with a seriousness and respect that while allowing for the oddity of human behaviour - Shuttlecock is thoroughly and beautifully odd - always honours them' *Times Literary Supplement* 'Serious, moving and often very funny indeed' *Observer*

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## **HERE WE ARE**

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### **A NOVEL**

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**Vintage This novel of love in the world of 1950s vaudeville is a masterwork of literary magic from the Booker Prize-winning author of Last Orders and Mothering Sunday It is 1959 in Brighton, England, and the theater at the end of the famous pier is having its best summer season in years. Ronnie, a brilliant young magician, and Evie, his dazzling assistant, are top of the bill, drawing a full house every night. And Jack is everyone's favorite master of ceremonies, holding the whole show together. But as the summer progresses, the drama among the three begins to overshadow their success onstage, setting in motion events that will reshape their lives. Vividly realized, tenderly comic, and quietly shattering, Here We Are is a masterly work of literary magic.**

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## **NORTHWEST AFRICA**

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### **SEIZING THE INITIATIVE IN THE WEST**

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**The assault on North Africa on 8 November 1942 led to a bitter conflict that finally culminated in the defeat of the Axis forces in Tunisia seven months later. The campaign was, for the U.S. Army, a school in coalition warfare and an introduction to enemy tactics.**