Comprehending as with ease as understanding even more than supplementary will have the funds for each success. next-door to, the declaration as with ease as Yeah, reviewing a books [eBooks] Homebody Kabul could ensure your near contacts listings. This is just one of the solutions for you to be successful. As understood, deed does not suggest that you have extraordinary points.

Homebody/Kabul: Tony Kushner 2010-10 Tony Kushner's Homebody/Kabul is the most remarkable play in a decade...without a doubt the most important of our time."—John Heilpern, New York Observer In Homebody/Kabul, Pulitzer Prize-winning playwright Tony Kushner, author of Angels in America, has turned his penetrating gaze to the arena of global politics to create this suspenseful portrait of a dangerous collision between cultures. Written before 9/11, this play premiered in New York in December 2001 and has had subsequent highly successful productions in London, Providence, Seattle, Chicago and Los Angeles. This version incorporates all the playwright's changes and is now the definitive version of the text.

Homebody Kabul: Tony Kushner 2016

The Advocate- 2002-02-05 The Advocate is a lesbian, gay, bisexual, and transgender (LGBT) monthly newsmagazine. Established in 1967, it is the oldest continuing LGBT publication in the United States.

New York Theatre Workshop- 2001*

Understanding Tony Kushner- James Fisher 2008 Surveys the writings of the author of the Pulitzer Prize-winning drama 'Angels in America' and co-author of the Oscar-nominated screenplay for the film 'Munich'. This book guides readers through Kushner's influences and creations to map the importance of his work in postmodern literary and cultural landscapes.

The Theater of Tony Kushner- James Fisher 2002 First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Performing Loss- Jodi Kanter 2007-11-13 In Performing Loss: Rebuilding Community through Theater and Writing, author Jodi Kanter explores opportunities for creativity and growth within our collective responses to grief. Performing Loss provides teachers, students, and others interested in performance with strategies for reading, writing, and performing loss as grief. Performing Loss provides teachers, students, and others interested in performance with strategies for reading, writing, and performing loss as grief. Kanter's own experience creating theater with terminally ill patients and federal prisoners to a visual artist's response to September 11th, Kanter shows in practical, replicable detail how performing loss with community members can transform experiences of isolation and paralysis into experiences of solidarity and action. Drawing on academic work in performance, cultural studies, literature, sociology, and anthropology, Kanter considers a range of responses to grief in historical context and goes on to imagine newer, more collaborative, and more civically engaged responses. Performing Loss demonstrates Kanter's pedagogical and artistic processes in lively and vivid detail, enabling the reader to use her projects as models or to adapt the techniques to new communities, venues, and purposes. Kanter's own experience creating theater with terminally ill patients and federal prisoners to a visual artist's response to September 11th, Kanter shows in practical, replicable detail how performing loss with community members can transform experiences of isolation and paralysis into experiences of solidarity and action. Drawing on academic work in performance, cultural studies, literature, sociology, and anthropology, Kanter considers a range of responses to grief in historical context and goes on to imagine newer, more collaborative, and more civically engaged responses. Performing Loss describes Kanter's pedagogical and artistic processes in lively and vivid detail, enabling the reader to use her projects as models or to adapt the techniques to new communities, venues, and purposes. Kanter's own experience creating theater with terminally ill patients and federal prisoners to a visual artist's response to September 11th, Kanter shows in practical, replicable detail how performing loss with community members can transform experiences of isolation and paralysis into experiences of solidarity and action. Drawing on academic work in performance, cultural studies, literature, sociology, and anthropology, Kanter considers a range of responses to grief in historical context and goes on to imagine newer, more collaborative, and more civically engaged responses. Performing Loss describes Kanter's pedagogical and artistic processes in lively and vivid detail, enabling the reader to use her projects as models or to adapt the techniques to new communities, venues, and purposes. Kanter's own experience creating theater with terminally ill patients and federal prisoners to a visual artist's response to September 11th, Kanter shows in practical, replicable detail how performing loss with community members can transform experiences of isolation and paralysis into experiences of solidarity and action. Drawing on academic work in performance, cultural studies, literature, sociology, and anthropology, Kanter considers a range of responses to grief in historical context and goes on to imagine newer, more collaborative, and more civically engaged responses.

Tony Kushner- James Fisher 2006-04-07 Playwright Tony Kushner is a voice of intellectualism, neo-socialism, gay activism and political outrage in an era when the political pendulum has swayed to the right. Through scalding humor, thought, and compassion, he explores political dynamics and the human condition in the modern era, shedding light on and giving hope for the direst of circumstances. His best known work, Angels in America, delves beneath the anti-gay rhetoric and political superficiality of the AIDS pandemic to true suffering and transformation. His political epic Homebody/Kabul engages the issue of terrorism and conflicting fundamental beliefs. In this book 11 scholars explore the works of Tony Kushner across his career. Several address Angels: one explores the presentation of homosexuality by Kushner compared to that of Tennessee Williams, who wrote in a less tolerant era; another places Angels in the contexts of Hegel's concept of freedom and the gay revolution; a third discusses the play in terms of queer theory and politics. Homebody/Kabul is examined in two essays, one analyzing media reaction, the other exploring cultural and economic differences, religious fundamentalism and the "West's luxurious predominance in the world." Other studies address relationships in Kushner's works to William Inge's 1950 play Come Back, Little Sheba; the plays of experimentalist Adrienne Kennedy; and fascist creep in the era of playwrights W.H. Auden and Christopher Isherwood, among other topics.

Anti-War Theatre After Brecht- Lara Stevens 2016-06-17 Examining the ways in which contemporary Western theatre protests against the "War on Terror", this book analyses six twenty-first century plays that respond to the post-9/11 military operations in Afghanistan, Iraq and Palestine. The plays are written by some of the most significant writers of this century and the last including Elfrida Jelinek, Caryl Churchill, Hélène Cixous and Tony Kushner. Anti-war Theatre After Brecht grapples with the problem of how to make theatre that protests the policies of democratically elected Western governments in a post-Marxist era. It shows how the Internet has become a key tool for disseminating anti-war play texts and how online social media forums are changing traditional dramatic aesthetics and broadening opportunities for spectator access, engagement and interaction with a work and the political alternatives it puts forward.

Theatre World Volume 58 - 2001-2002- John Willis 2004-11-01 Now in its 58th year, Theatre World is the complete record of the Broadway and Off-Broadway season, touring companies, and professional regional companies throughout the United States.

The Methuen Drama Guide to Contemporary American Playwrights- Christopher Innes 2013-12-19 Unrivalled in its coverage of recent work and writers, The Methuen Drama Guide to Contemporary American Playwrights surveys and analyses the breadth, vitality and development of theatrical work to emerge from America over the last fifty years. This authoritative guide leads you through the work of 25 major contemporary American playwrights, discussing more than 140 plays in detail. Written by a team of 25 eminent international scholars, each chapter provides: · a biographical introduction to the playwright's work; · a survey and concise analysis of the writer's most important plays; · a discussion of their style, dramaturgical concerns and critical reception; · a bibliography of published plays and a select list of critical works. Among the many Tony, Obie and Pulitzer prize-winning playwrights included are Sam Shepard, Tony Kushner, Suzan-Lori Parks, August Wilson, Paula Vogel and Neil LaBute. The abundance of work analysed enables fresh, illuminating conclusions to be drawn about the development of contemporary American playwriting.

Poetics of Politics- Sebastian M. Herrmann 2015-04-22 This volume proposes the 'poetics of politics' as an analytic angle to interrogate contemporary cultural production in the United States. As recent scholarship has observed, American literature and culture around the turn of the millennium, while still deeply informed by the textual self-consciousness of postmodernism, are marked by a redlined interest in matters of social concern. This revived interest in politics is frequently read as a 'grand epochal transition.' Sidestepping such a logic of periodization, this book points to the interplay between the textual and the political as a dynamic – always locally specific – that affords unique insights into the characteristics of the contemporary moment. The sixteen case studies in this book explore this interplay across a wide range of media, genres, and modes. Together, they make visible a broad cultural concern with negotiating social relevance and textual self-awareness that permeates and structures contemporary US (popular) culture.
Modern American Drama: Playwriting in the 1990s—Sharon Friedman 2019-11-14 The Decades of Modern American Playwriting series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events, while a chapter on the theatre of the decade offers a wealth of historical and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their plays to receive in-depth coverage in this volume include: * Tony Kushner: Angels in America; A Gay Fantasia on National Themes, Part One and Part Two (1991), Slavs! Thinking About the Longstanding Problems of Virtue and Happiness (1995) and A Dybbuk, or Between Two Worlds (1997); * Paula Vogel: Baltimore Waltz (1992), The Mineola Twins (1996) and How I Learned to Drive (1997); * Suzan-Lori Parks: The Death of the Last Black Man in the Whole Entire World (1990), The America Play (1994) and Venus (1996); * Terrence McNally: Lips Together, Teeth Apart (1991), Love! Valour! Compassion! (1997) and Corpus Christi (1999).

**Text & Presentation, 2007—Stratos E. Constantindis 2009-08-11 Text & Presentation is an annual publication devoted to all aspects of theatre scholarship. It represents a selection of the best research presented at the international, interdisciplinary Comparative Drama Conference. This year's anthology includes papers from the 31st annual conference held in Los Angeles, California. Topics covered include Chicanostage, the Vietnam War and 9/11 in the French theatre, actresses and modern Hamlet, Asian theatre, Antigone in pre- and post-communist Germany, adapting an Internet comic strip for the stage, and the future of dramatic literature in the academy, among others.

**Tony Kushner's Postmodern Theatre—Hussein Al-Badri 2014-10-21 The book is an insightful and thorough examination of one of the most prominent political dramatists in the US today, Tony Kushner, and his theatricalization of politics. Moreover, it draws heavily on Kushner's wide range of themes and techniques. As such, it will be beneficial for graduate students and scholars who are concerned with the realm of contemporary American drama at the threshold of the twenty-first century. In addition, the book will appeal to anyone who wants a deeper understanding of Kushner and his major influences, such as Bertolt Brecht, and will also be valuable for readers with a general interest in American drama. This book is primarily concerned with exploring and analyzing political discourse as dramatized in the work of Tony Kushner. The author's point of departure is the concept of political theatre as developed by Erwin Piscator and Bertolt Brecht. This theoretical perspective serves a double purpose: first, it is meant to provide a statement of the definitions and concepts central to this study, such as political discourse, political theatre, and postmodern theatre; second, it offers the tools of analysis by which to read and analyze Tony Kushner's postmodern, politically-oriented texts. Through this, the book defines the major features of Kushner's postmodern theatre and explores how he theatricalizes politics. American drama in the 1980s and the 1990s witnessed a noticeable thematic shift from the exclusively personal plays and musicals that once dominated American theatre for a long period of time to an increasing number of plays which put greater emphasis on exploring issues and questions of socio-political interest. As a result of this thematic shift, the predominantly private settings and familial character relationships of the traditional family play have been replaced by a great variety of public settings and non-familial characters. Tony Kushner's theatre is a pioneering attempt in this respect. In Kushner's theatre, there is no room for the traditional family plays which dominated the American stage in the 1960s and 1970s. Kushner has found that there is not enough political discourse in contemporary American Theatre. For this reason, he writes his plays to shed special light on the politics of American society in the 1980s, the 1990s, and in the beginnings of the 21st century.

**Imagining Human Rights in Twenty-First Century Theater—Brenda Worth 2013-01-08 There is extraordinary diversity, depth, and complexity in the encounter between theatre, performance, and human rights. Through an examination of a rich repertoire of plays and performance practices from and about countries across six continents, the contributors to this volume seek to open the way toward understanding the character and significance of this encounter. Divided into three interrelated sections, the book focuses on a range of critical and timely human rights questions as they relate to transitional justice, memory politics, citizenship, the 'War on Terror,' transnational spectatorship, and the global economic order. Authors ask what artists, audiences and readers imagine, expect, and desire from the engagement of theatre and performance with these crucial questions. Ultimately, this book aims to provide nuanced, global perspectives on the emerging and transformative aesthetics, ethics and effects of this encounter at the turn of the twenty-first century.

**The Theater of Tony Kushner—James Fisher 2013-09-05 The Theater of Tony Kushner is a comprehensive portrait of the life and work of one of America's most important contemporary playwrights.

**Theatre and War—Colleran 2012-08-16 How has the media since the First Gulf War altered political analysis and how has this alteration has in turn affected socially-critical art? Colleran examines more than forty plays, many written in direct response to the 1991 war in Iraq as well as to the 9/11 attacks and the retaliatory actions in Iraq and Afghanistan.

**Thinking about the Longstanding Problems of Virtue and Happiness—Tony Kushner 1995 Presents seven essays on various topics, the play, "Slavs!" and other writings

**A Bright Room Called Day—Tony Kushner 1994 A drama set in the last days of Weimar Germany examines a group of left-wing activists who realize they are losing to the Nazis

**The Advocate—2003-09-02 The Advocate is a lesbian, gay, bisexual, transgender (LGBT) monthly newsmagazine. Established in 1967, it is the oldest continuing LGBT publication in the United States.

**Angels in America: A Gay Fantasia on National Themes—Tony Kushner 2014-01-16 A revised and complete edition of this modern classic, featuring a new foreword from author Tony Kushner.

**Theatre World—John Willis 2006-04-21 (Theatre World). Celebrating its 60th year, this Theatre World remains the authoritative and pictorial record of the Broadway, Off-Broadway, Off-Off Broadway seasons and touring companies. Volume 60 features the winner of the Pulitzer Prize in Drama for 2004 and the Tony Award-winning Best Play, Douglas Wright’s I Am My Own Wife, which also earned star Jefferson Mays the Best Leading Actor in a Play Tony Award, Avenue Q, the human-plus-puppet Tony Award winner for Best Musical, made news announcing that it will only play on Broadway and in Las Vegas. Other highlights of the season include the six-time Drama Desk Award-winning blockbuster musical Wicked; two of Off-Broadway’s most successful and acclaimed shows, Bug and Sarah Jane’s bridge and tunnel; and the world premieres of August Wilson’s Gem of the Ocean, at the Mark Taper Forum in Los Angeles, and Imaginary Friends by Cherry Jones and Swoozie Kurtz, at the Old Globe Theatre in San Diego. As always, Theatre World’s outstanding features include: An expanded highlights section of professional regional productions from across the U.S.; A listing of all the major theatrical awards; The longest running shows on and Off-Broadway; Biographical data, obituaries, and a comprehensive index.

**Performance, Exile and ‘America’—J. Jestrovic 2009-10-22 This collection investigates dramatic and performative renderings of ‘America’ as an exilic place particularly focusing on issues of language, space and identity. It looks at ways in which US immigrants and outsiders are embodied in American theatre practice and explores ways in which ‘America’ is staged and dramatized by immigrants and foreigners.

**Imagining Afghanistan—Alla Ivanchikova 2019-09-15 Imagining Afghanistan examines how Afghanistan has been imagined in literary and visual texts that were published after the 9/11 attacks and the subsequent U.S.-led invasion—the era that propelled Afghanistan into the center of global media visibility. Through an analysis of fiction, graphic novels, memoirs, drama, and film, the book demonstrates that writing and screening “Afghanistan” has become a conduit for understanding our shared post-9/11 condition. “Afghanistan” serves as a lens through which contemporary cultural producers contend with the moral ambiguities of twenty-first-century humanitarianism, interpret the legacy of the Cold War, debate the role of the U.S. in the rise of transnational terror, and grapple with the long-term impact of war on both human and nonhuman ecologies.
Caroline, or Change-Tony Kushner 2004-09-01 “There are moments in the history of theatre when stagecraft takes a new turn. I like to think that this happened for the American musical last week, when Tony Kushner’s Caroline, or Change (at the Public), a collaboration with composer Jeanine Tesori and the director George C. Wolfe, bushwhacked a path beyond the narrative end of the deconstructed, overfertilised musicals of the past thirty years.”—John Lahr, The New Yorker, Louisiana, 1963: A nation reeling from the burgeoning Civil Rights Movement and the Kennedy assassination. Caroline, a black maid, and Noah, the son of the Jewish family she works for, struggle to find an identity for their friendship. Through their intimate story, this beautiful new musical portrays the changing rhythms of a nation. Tony Kushner and composer Jeanine Tesori have created a story that addresses contemporary questions of culture, community, race and class through the lens and musical pulse of the 1960s. Tony Kushner is best known for the two-part masterwork, Angels in America, recently produced by the Public as a six-performance event, directed by Mike Nichols to universal acclaim. His other plays include Homebody/Kabul, A Bright Room Called Day and Slavs; as well as adaptations of Shakespeare’s The Illusion, Ansky’s The Dybbuk, Brecht’s The Good Person of Szechuan and Goethe’s Stelae. Current projects include: Henry Box Brown or The Mirror of Slavery and St. Cecilia or The Power of Music. He recently collaborated with Maurice Sendak on an American version of the children’s opera, Brundibar. He grew up in Lake Charles, Louisiana, and he lives in New York. Jeanine Tesori wrote the score for Thoroughly Modern Millie, which won the 2002 Tony and Drama Desk Awards for Best Musical and the multiple-award-winning Violet.

Homebody-Orson Scott Card 2013-03-05 Damaged Houses A master craftsman, Don Lark could fix everything except what mattered, his own soul. After tragedy claimed the one thing he loved, he began looking for dilapidated houses to buy, renovate, and resell at a profit—giving these empty shells a new life. His own spirit was dilapidated. Then in a quiet Southern town, Lark finds his biggest challenge: a squalid yet sturdy mansion that has suffered decades of abuse at the hands of greedy landlords and transient tenants. While two charming old neighborhood ladies ply him with delicious cooking, they offer dire warnings about the house’s evil past. But there is something about this building that pushes Lark on, even as its enchantments grow increasingly ominous. Will finishing the house offer Lark redemption, or unleash the darkest forces of damnation upon him?

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Millennial Stages-Robert Sanford Brustein 2006-01-01 Robert Brustein examines crucial issues relating to theatre in the post-9/11 years, analysing specific plays, various performers, and theatrical production throughout the world. This work explores the connections between theatre and society, politics, and theatre and religion.

Theater and Integrity-Larry D. Bouchard 2011 Four decades ago Tom F. Driver brought theater into dialogue with religion and modern theology. It has since become a rich dialogue, but one that has yet to find a new engagement. In Theater and Integrity, Larry D. Bouchard argues that while the “anti-theatrical prejudice” regards theater as epitomizing the absence of integrity, theater’s ways of being realized in ensembles, texts, and performances allow us to reenvision integrity’s emergence and ephemeral presence. This book follows such questions across theatrical, philosophical, and theological studies of moral, personal, bodily, and kenic patterns of integrity. It locates ambiguities in our discourse about integrity, and it delves into conceptions of identity, morality, selfhood, and otherness. Its explorations ask if integrity is less a quality we might possess than a contingent gift that may appear, disappear, and perhaps reappear. Not only does he chart anew the ethical and religious dimensions of integrity, but he also reads closely across the history of theater, from Greek and Shakespearean drama through the likes of Seamus Heaney, T. S. Eliot, Caryl Churchill, Wole Soyinka, Tony Kushner, and Suzan-Lori Parks. His is an approach of juxtaposition and reflection, starting from the perennial observation that theater both criticizes and acknowledges dimensions of drama and theatricality in life.

The Politics of Interweaving Performance Cultures-Erika Fischer-Lichte 2014-01-10 This book provides a timely intervention in the fields of performance studies and theatre history, and to larger issues of global cultural exchange. The authors offer a provocative argument for rethinking the scholarly assessment of how diverse performative cultures interact, how they are interwoven, and how they are dependent upon each other. While the term ‘intercultural theatre’ as a concept points back to postcolonialism and its contradictions, The Politics of Interweaving Performance Cultures explores global developments in the performing arts that cannot adequately be explained and understood using postcolonial theory. The authors challenge the dichotomy ‘the West and the rest’ - where Western cultures are ‘universal’ and non-Western cultures are ‘particular’ – as well as ideas of national culture and cultural ownership. This volume uses international case studies to explore the politics of globalization, looking at new patrimonial forms of exchange and the new inequalities emerging from it. These case studies are guided by the principle that processes of interweaving performance practices are, in fact, political processes. The authors explore the inextricability of the aesthetic and the political, whereby aesthetics cannot be perceived as opposite to the political; rather, the aesthetic is the political. Helen Gilbert’s essay ‘Let the Games Begin: Pageants, Protests, Indigenity (1968-2010)’ won the 2015 Marlis Tiersch Prize for best essay from the Australasian Drama, Theatre and Performance Studies Association.

Text & Presentation, 2000-Stratos E. Constantinidis 2009-12-21 Text & Presentation is dedicated to an annual publication devoted to all aspects of theatre scholarship. It represents a selection of the best research presented at the international, interdisciplinary Comparative Drama Conference. This anthology includes papers from the 30th annual conference held in Los Angeles, California. Topics covered include Beckett, Brecht, Goethe, Tom Stoppard, dance performance, staged violence, the Comédìe Française, and Greek and Japanese drama. Reviews of selected books are also included.

The Theater of Lee Blessing-Philip Zwerling 2016-05-23 Nominated for Pulitzer, Tony and Obie awards, among others, Lee Blessing has shaped American theater over the last 40 years. Tackling subjects like child abuse, racism, sexism and war, as well as baseball, love and religion, Blessing has dedicated himself to investigating and dramatizing both the triumphs and contradictions of our time, nonhuman witness, and war as a multispecies ecology, these new essays bring readers a sophisticated portrait of Afghanistan as a rich multispecies habitat affected in dramatic ways by decades of war but not annihilated.

creates a book worthy of its title: It is a living celebration of theater itself.”—Caryn James, New York Times Book Review Joy Ride throws open the stage door and introduces readers to such makers of contemporary drama as Arthur Miller, Tony Kushner, Wallace Shawn, Harold Pinter, David Rabe, David Mamet, Mike Nichols, and August Wilson. Lahr takes us to the cabin in the woods that Arthur Miller built in order to write Death of a Salesman; we walk with August Wilson through the Pittsburgh ghetto where we encounter the inspiration for his great cycle; we sit with Ingmar Bergman at the Kunglinga Theatre in Stockholm, where he attended his first play; we visit with Harold Pinter at his London home and learn the source of the feisty David Mamet’s legendary ear for dialogue. In its juxtaposition of biographical detail and critical analysis, Joy Ride explores with insight and panache not only the lives of the theatricals but the liveliness of the stage worlds they have created.

Race, Rights, and Recognition—Dean J. Franco 2012-05-15 In Race, Rights, and Recognition, Dean J. Franco explores the work of recent Jewish American writers, many of whom have taken unpopular stances on social issues, distancing themselves from the politics and public practice of multiculturalism. While these writers explore the same themes of group-based rights and recognition that preoccupy Latino, African American, and Native American writers, they are generally suspicious of group identities and are more likely to adopt postmodern distancing techniques than to presume to speak for “their people.” Ranging from Philip Roth’s scandalous 1969 novel Portnoy’s Complaint to Gary Shteyngart’s Absurdistan in 2006, the literature Franco examines in this book is at once critical of and deeply invested in the problems of race and the rise of multicultural philosophies and policies in America. Franco argues that from the formative years of multiculturalism (1965-1975), Jewish writers probed the ethics and not just the politics of civil rights and cultural recognition; this perspective arose from a stance of keen awareness of the limits and possibilities of consensus-based civil and human rights. Contemporary Jewish writers are now responding to global problems of cultural conflict and pluralism and thinking through the challenges and responsibilities of cosmopolitanism. Indeed, if the United States is now correctly—if cautiously—identifying itself as a post-ethnic nation, it may be said that Jewish writing has been well ahead of the curve in imagining what a post-ethnic future might look like and in critiquing the social conventions of race and ethnicity.

Contemporary Gay American Poets and Playwrights—Emmanuel Sampath Nelson 2003 With a few notable exceptions, gay artists of earlier generations felt compelled to avoid sexual candor in their writings. Conversely, most contemporary gay poets and playwrights are free from such constraints and have created a remarkable body of work. This reference is a guide to their creative achievements. Alphabetically arranged entries present 62 contemporary gay American poets and dramatists. A number of these writers are well known, including Edward Albee, Harvey Fierstein, and Allen Ginsberg. Others, such as Alan Bowne, Timothy Liu, and Robert O’Hara, merit wider recognition. Each entry is written by an expert contributor and includes a biography, a discussion of major works and themes, an overview of the author’s critical reception, and primary and secondary bibliographies.