

Chapter 1 : Modernism - Literature Periods & Movements

The author of nine widely-praised novels is sometimes described as a master of Ozark noir, but his gripping narratives and pitch-perfect language transcend genre. His most recent is The Maid's.

Leo Tolstoy published Childhood. In , Oscar Wilde was born 16 October. In George Eliot published her first novel Adam Bede. Ivan Turgenev published Fathers and Sons. Henry David Thoreau died. Edith Wharton was born. Verne had by then fully established the " scientific romance " as a genre. Charles Dickens published Our Mutual Friend in installments from to Literature by this time was becoming increasingly popular. Well-educated European and North American middle-classes read more than ever before. At the same time authors tended toward plainer language and more broadly understood themes. People read about detectives, ghosts, machines, wonders, adventures, tricky situations, unusual turns of fate and romances. Love stories and grudges, explorations and wars, ideas based on scientific positivism and ideas based on nonsense and gibberish were all being published and enjoyed by a readership which could now be termed "the masses". In Nathaniel Hawthorne died. Dostoyevski published Notes from Underground or Letters from the Underworld. It is probably correct to describe Dostoyevski as the first Existentialist author. Thomas Chandler Haliburton died. Edith Maude Eaton was born. In Leo Tolstoy published War and Peace. Mark Twain published Innocents Abroad. Matthew Arnold set a cultural agenda in his book Culture and Anarchy. His views represented one of two polar opposites which would be in struggle against each other for many years to come. The other side of the struggle would be represented by the Aesthetic , Symbolist or Decadent movement. On the other side were Matthew Arnold , John Ruskin and the tendency amongst the arts toward a utilitarian , constructive and educational ethic. The Decadent movement was a transitional stage between romanticism and modernism. In Charles Dickens died aged Before his death he was working on The Mystery of Edwin Drood published unfinished. John McCrae was born. Hilaire Belloc was born 27 July. Samuel Butler published Erewhon , an early science fiction novel. In Alfred Jarry was born 8 September.

Chapter 2 : Popular Contemporary Authors Books

This visually engaging four-color rhetoric focuses on the fundamental concepts of generating ideas, organizing material, drafting and revising, while demonstrating through in-book examples, readings and writing assignments how to apply these skills in academic, workplace, and personal writing situations.

For instance, in the current WIP, I started a new scene in Chapter 11 and a piece of unexpected backstory showed up for one of the characters. I realized instantly that a this was a really cool idea and fit right into the story and solved a bunch of plot problems, and b if this backstory was true, a character back in Chapter 2 should have reacted very differently during their conversation. Oh, I could force myself another couple of sentences forward, but none of them felt right. And then I could go on. While I was back there, I tightened up some other parts of the conversation and added some stage business, neither of which was strictly necessary to get that bit of backstory in, but as long as I was there and saw the opportunity, I just did it. Most of my rolling revisions are like this: There was no reason not to do a quick search-and-replace, so I did. And I mark it up and leave it until the morning, and then I make the corrections in the morning, which gives me a way to start the dayâ€¦ I can have a drink at night. And the drink loosens me up enough to actually mark it up, you know. Marking up something is just another way of saying editing it. Really, I have found the drink actually helps. I once had long, languid days that unfurled in one fluid gesture of creation. At night, I shared my ideas with other writers or friends and that would give life to other poems. These days, after I have fed, napped, entertained, bathed, changed, and put my children to bed, I have my dinner, put on my shoes, and head to the rented office around the corner. Nowadays, my creativity is summoned within a two-hour time span. In this way, my writing has become more efficient. I will keep mental notes during the day as I run around playgrounds and do the laundry. Those notes will then find their way into poems by evening. I then type furiously. The objective is to keep my hands moving and if my hands are moving my mind is working. I sometimes have many pages of text. In subsequent visits or drafts, the poems will come into fuller form. I have been known to cross out words and add lines to my books of poetry. To me, there is no end point and that is a joy. I just go about it blindly, feeling my way towards what it has to be. Things undergo many, many, many revisions. These are very, very long stories that I write, but you could also call them extremely condensed novels. I feel like I start with a tremendous amount of material and just keep boiling it down. But yes, I want to get as close as possible to the inexpressible, and yet still communicate. In revision, you begin a kind of creative destruction. To have a more efficient and more intense fragment is going to be better. So you compress, the same way that to make something very tasty you might reduce a sauce. You hope that as you boil down what you have seen and known into your writing, you reduce the best of yourself, too. My novel *Hello to the Cannibals* was almost 1, pages in manuscriptâ€”the exact count was But I wrote it five separate times. There are scenes and chapters I wrote dozens of times, more, too many to count. And you do it. The impulse, of course, is try to be faithful to what you initially had in mindâ€”but the process, instead, calls for you to let go of all of your opinions, and all the things you think you think. This is the only way it works for me. That is, I try not to bring too many ideas about what the story is doing etc, etc. In other words, read along with a red pen, reacting in real-time as I go along, deleting, adding, etc. I believe that, for short stories. The first draft has got to be loaded with most of it.

Chapter 3 : The Modern Writer And His World by G.S. Fraser

Ranking the most important authors in contemporary and late-century literature is impossible. Spanning the last 50 years, these 10 authors all made their mark over the last 50 years and are each widely considered to be significant and worth exploring.

Each of these authors has a book out this spring, but many have a larger oeuvre to explore, and all are must-reads for literature lovers today. Jamison weaves philosophical contemplations and literary references in with personal observation and experience to create a deeply insightful work. Helen Oyeyemi In her new book, *Boy, Snow, Bird*, Oyeyemi once again flaunts her ability to seamlessly blend fairy tale and reality. Her deft, graceful prose and strikingly imaginative narratives set her novels apart from the pack, and make the reading experience both escapist and intellectually engrossing. Few authors writing today are publishing more intriguing and delightful work than Oyeyemi. He spent over 12 years honing the novel, and the effort clearly paid off; the precise, elegant language is a joy to read. Sharma plumbs the emotional depths of the immigrant experience and of growing up and salvages heartbreaking and life-affirming insights. Jeff VanderMeer Already an acclaimed writer, especially of sci-fi and fantasy, VanderMeer has made waves this year with a new trilogy, *Southern Reach*, that is being released over the course of . The first, *Annihilation*, was published in February, and the second, *Authority*, in May; the final installment, *Acceptance*, will be out in September. The compressed roll-out for the series cleverly plays into the increasing impatience of serial readers, as noted by *The New York Times* , and VanderMeer makes the most of the ploy with his brilliantly written, tautly plotted novels. It was published in Nigeria in . In the meantime, he wrote and published the acclaimed novel *Open City*. Jesse Ball A master of unadorned, clipped prose, Ball has written four novels as well as much acclaimed poetry. His latest novel, *Silence Once Begun*, uses this unadorned prose to craft a heartbreaking tale of bewilderingly unnecessary tragedy. Psychologically astute and precisely, lucidly written, the book can be read quickly but tempts the reader to slow down, the better to enjoy the subtleties and beauties held within deceptively simple sentences. Chin recounts her search for edible plants in city parks and for a man to start a family with, all the while transmitting tidbits about foraging and recipes readers can make from greenery they spot sprouting from the cracks in the sidewalk. We particularly recommend this to urban dwellers with a penchant for nature walks. Roxane Gay Gay has been a fixture in the literary community for years, both as a short fiction writer and as an essayist. But truly seems to be her year, with both her first novel, *An Untamed State*, and a book of essays, *Bad Feminist*, hitting bookstores. As an essayist, Gay possesses the ability to tackle tough questions with nuance and eloquence. Her novel is a testament to her knack for laying bare the horrors caused by hatred and injustice -- and to the emotional power of her blunt, clear prose.

Chapter 4 : The Contemporary Writer and Social Responsibility | Alumni

About the Maxine Cushing Gray Lecture: The Maxine Cushing Gray Award was established in at The Seattle Foundation by friends and admirers of the late Maxine Cushing Gray, who sought to honor her contributions to journalism and her tireless work to recognize and encourage excellence in writing.

In broad terms, the period was marked by sudden and unexpected breaks with traditional ways of viewing and interacting with the world. Experimentation and individualism became virtues, where in the past they were often heartily discouraged. Modernism was set in motion, in one sense, through a series of cultural shocks. The first of these great shocks was the Great War, which ravaged Europe from through , known now as World War One. The first hints of that particular way of thinking called Modernism stretch back into the nineteenth century. As literary periods go, Modernism displays a relatively strong sense of cohesion and similarity across genres and locales. Furthermore, writers who adopted the Modern point of view often did so quite deliberately and self-consciously. Indeed, a central preoccupation of Modernism is with the inner self and consciousness. In contrast to the Romantic world view, the Modernist cares rather little for Nature, Being, or the overarching structures of history. Instead of progress and growth, the Modernist intelligentsia sees decay and a growing alienation of the individual. The machinery of modern society is perceived as impersonal, capitalist, and antagonistic to the artistic impulse. War most certainly had a great deal of influence on such ways of approaching the world. Two World Wars in the span of a generation effectively shell-shocked all of Western civilization. In its genesis, the Modernist Period in English literature was first and foremost a visceral reaction against the Victorian culture and aesthetic, which had prevailed for most of the nineteenth century. Indeed, a break with traditions is one of the fundamental constants of the Modernist stance. They could foresee that world events were spiraling into unknown territory. The stability and quietude of Victorian civilization were rapidly becoming a thing of the past. The assassination of Archduke Ferdinand of Austria was essentially the triggering event of the First World War, a conflict which swept away all preconceived notions about the nature of so-called modern warfare. The educational reforms of the Victorian Age had led to a rapid increase in literacy rates, and therefore a greater demand for literature or all sorts. A popular press quickly developed to supply that demand. The sophisticated literati looked upon this new popular literature with scorn. Writers who refused to bow to the popular tastes found themselves in a state of alienation from the mainstream of society. To some extent, this alienation fed into the stereotype of the aloof artist, producing nothing of commercial value for the market. The academic world became something of a refuge for disaffected artists, as they could rub elbows with fellow disenfranchised intellectuals. In the later years of the Modernist period, a form of populism returned to the literary mainstream, as regionalism and identity politics became significant influences on the purpose and direction of artistic endeavor. The nineteenth century, like the several centuries before it, was a time of privilege for wealthy Caucasian males. Women, minorities, and the poor were marginalized to the point of utter silence and inconsequence. The twentieth century witnessed the beginnings of a new paradigm between first the sexes, and later between different cultural groups. Class distinction remains arguably the most difficult bridge to cross in terms of forming a truly equitable society. The point is that as the twentieth century moved forward, a greater variety of literary voices won the struggle to be heard. What had so recently been inconceivable was steadily becoming a reality. African-Americans took part in the Harlem Renaissance, with the likes of Langston Hughes at the forefront of a vibrant new idiom in American poetry. None of this is to suggest that racism and sexism had been completely left behind in the art world. Perhaps such blemishes can never be fully erased, but the strides that were taken in the twentieth century were remarkable by any measure. In Modernist literature, it was the poets who took fullest advantage of the new spirit of the times, and stretched the possibilities of their craft to lengths not previously imagined. In general, there was a disdain for most of the literary production of the last century. The French Symbolists were admired for the sophistication of their imagery. In comparison to much of what was produced in England and America, the French were ahead of their time. They were similarly unafraid to delve into subject matter that had usually been taboo for such a refined art form. Hopkins, for his part, brought a fresh way to look at rhythm

and word usage. He more or less invented his own poetic rhythms, just as he coined his own words for things which had, for him, no suitable descriptor. Hopkins had no formal training in poetry, and he never published in his lifetime. This model "the self-taught artist-hermit who has no desire for public adulation" would become synonymous with the poet in the modern age. This stereotype continues unrivaled to this day, despite the fact that the most accomplished poets of the Modern period were far from recluses. Even though alienation was a nearly universal experience for Modernist poets, it was impossible to escape some level of engagement with the world at large. Even if this engagement was mediated through the poetry, the relationship that poets had with their world was very real, and very much revealing of the state of things in the early twentieth century. Leading up to the First World War, Imagist poetry was dominating the scene, and sweeping previous aesthetic points of view under the rug. The Imagists, among them Ezra Pound, sought to boil language down to its absolute essence. To achieve that effect required minimalist language, a lessening of structural rules and a kind of directness that Victorian and Romantic poetry seriously lacked. Dreaminess or Pastoral poetry were utterly abandoned in favor of this new, cold, some might say mechanized poetics. Imagist poetry was almost always short, unrhymed, and noticeably sparse in terms of adjectives and adverbs. At some points, the line between poetry and natural language became blurred. This was a sharp departure from the ornamental, verbose style of the Victorian era. Gone also were the preoccupations with beauty and nature. Potential subjects for poetry were now limitless, and poets took full advantage of this new freedom. No Modernist poet has garnered more praise and attention than Thomas Stearns Eliot. Born in Missouri, T. Eliot would eventually settle in England, where he would produce some of the greatest poetry and criticism of the last century. Eliot picked up where the Imagists left off, while adding some of his own peculiar aesthetics to the mix. His principal contribution to twentieth century verse was a return to highly intellectual, allusive poetry. He looked backwards for inspiration, but he was not nostalgic or romantic about the past. Yet even when his poetic voice sounds very colloquial, there is a current underneath, which hides secondary meanings. It is this layering of meanings and contrasting of styles that mark Modernist poetry in general and T. It is no overstatement to say that Eliot was the pioneer of the ironic mode in poetry; that is, deceptive appearances hiding difficult truths. In American Literature, the group of writers and thinkers known as the Lost Generation has become synonymous with Modernism. In the wake of the First World War, several American artists chose to live abroad as they pursued their creative impulses. Scott Fitzgerald, and the painter Waldo Pierce, among others. The term itself refers to the spiritual and existential hangover left by four years of unimaginably destructive warfare. The artists of the Lost Generation struggled to find some meaning in the world in the wake of chaos. For Hemingway, this meant the abandonment of all ornamental language. His novels are famous for their extremely spare, blunt, simple sentences and emotions that play out right on the surface of things. There is an irony to this bluntness, however, as his characters often have hidden agendas, hidden sometimes even from themselves, which serve to guide their actions. All truth became relative, conditional, and in flux. The War demonstrated that no guiding spirit rules the events of the world, and that absolute destruction was kept in check by only the tiniest of margins. The novel was by no means immune from the self-conscious, reflective impulses of the new century. Modernism introduced a new kind of narration to the novel, one that would fundamentally change the entire essence of novel writing. At the same time, the psychoanalytic theories of Sigmund Freud had come into mainstream acceptance. Experimentation with genre and form was yet another defining characteristic of Modernist literature. Perhaps the most representative example of this experimental mode is T. Literary critics often single out *The Waste Land* as the definitive sample of Modernist literature. In it, one is confronted by biblical-sounding verse forms, quasi-conversational interludes, dense and frequent references which frustrate even the most well-read readers, and sections that resemble prose more than poetry. At the same time, Eliot fully displays all the conventions which one expects in Modernist literature. There is the occupation with self and inwardness, the loss of traditional structures to buttress the ego against shocking realities, and a fluid nature to truth and knowledge. The cynicism and alienation of the first flowering of Modernist literature could not persist. By mid-century, indeed by the Second World War, there was already a strong reaction against the pretensions of the Moderns. Artists of this newer generation pursued a more democratic, pluralistic mode for poetry and the novel. There was optimism for the first time in a long time.

Commercialism, publicity, and the popular audience were finally embraced, not shunned. True, the influence of Modernist literature continues to be quite astonishing. The Modern poet-critics changed the way people think about artists and creative pursuits. The Modern novelists changed the way many people perceive truth and reality. These changes are indeed profound, and cannot easily be replaced by new schemas. Do not reprint it without permission. Written by Josh Rahn.

Chapter 5 : Contemporary Writers - Introduction | Great Writers Inspire

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These 10 animal facts will amaze you Contemporary literature is a vast group of written works produced from a specific time in history through the current age. This literary era defines a time period, but it also describes a particular style and quality of writing. Some see this period as an extension of postmodern literature, but most refer to it as a literary era of its own. Most agree that the era of contemporary writing began in the s. The postmodern era began after WWII, in the s, and lasted through the s. The contemporary period extends to the current day. Although there are a few disagreements about the beginning of this literary period, the biggest dispute surrounds what qualifies a written work as literature. The word refers to both poetry and prose , where prose includes works of fiction such as novels and novellas, essays, and dramatic works. This term also refers to the quality of writing. In order to be considered literature, a written work must uphold the highest writing standards and contain a particular beauty and style. Many literary works become socially relevant and have the power to influence the public. Ad Much of contemporary literature comes from Western authors; however, the term is not synonymous with English or American literature, and this literary period can apply to written works from anywhere in the world. In fact, globalization opened the door to include contemporary works written by many literary figures in the Middle East, Africa, and Asia. Genres included in this literary period span a variety of writing forms in addition to novels and poetry. Flash fiction, short stories, slam poetry, plays, memoirs, and autobiographies can all be included in this category. Nonfiction is usually not classified as literature, but this era sometimes includes works of creative nonfiction, which tell a true story using literary techniques. Typical characteristics of the contemporary period include reality-based stories with strong characters and a believable story. Settings usually keep to the current or modern era, so futuristic and science fiction novels are rarely included in this category. Well-defined, realistic, and highly developed characters are important in classifying a written work as contemporary, and most writing in this category features stories that are more character driven than plot driven. Contemporary literature features a somewhat modern narrative, but it also contains a harsher reality. Contemporary written works tend to be influenced by the prosperous lifestyle that followed WWII, but this literary class is rooted in the devastation that war brought to the world. A new reality blossomed in the post-war mind, and it included a personal cynicism, disillusionment, and frustration that is common to this literary period.

Chapter 6 : History of modern literature - Wikipedia

The parameters of both 'Contemporary' and 'Postcolonial', the adjectives that preface the writers included within this section, are each astonishingly fluid, shifting and impossible to define in any rigid or fixed way.

Chapter 7 : 12 Contemporary Writers on How They Revise | Literary Hub

12 Contemporary Writers on investigating the revision processes of a number of celebrated contemporary writers of fantasy, realism, and young adult fiction.

Chapter 8 : racedaydvl.com Most Popular Authors: The most popular authors in Contemporary Literature &

Mat Johnson is the author of the novels Drop, Hunting in Harlem, Pym, and the forthcoming Loving racedaydvl.com has also published work with Vertigo Comics, including a Hellblazer mini-series and the.

Chapter 9 : 9 Contemporary Authors You Should Be Reading | HuffPost

DOWNLOAD PDF THE CONTEMPORARY WRITER

Contemporary Writing Style. While time period is a factor, the style of writing also denotes its place in the contemporary literature category. Typically, this style of writing feels more real by.