

Contents


52.1 Spring 2006

Essays

Truth, Reconciliation, and the Restoration
of the State: Coetzee's *Waiting for the Barbarians* 1
Troy Urquhart

The Gold Standard of Racial Identity
in Nella Larsen's *Quicksand* and *Passing* 22
Anthony Dawahare

Jokes, Fiction, and Lorrie Moore 42
Robert Chodat

 "Bitched": Feminization, Identity,
and the Hemingwayesque in *The Sun Also Rises* 61
Todd Onderdonk

Contents

52.2 Summer 2006

Essays

On the Prize Essay vi
Jahan Ramazani

Andrew J. Kappel Prize essay:

Parrot's Eye:

A Portrait by Manet and Two by T. S. Eliot 111
Frances Dickey

Monstrosity on Trial:

The Case of *Naked Lunch* 145
Frederick Whiting

Radical Violence Inside Out:

Woolf, Klein, and Interwar Politics 175
Fuhito Endo

"The Shadow of a Past Time":

History and Graphic Representation in *Maus* 199
Hillary Chute

Contents

52.3 Fall 2006

Essays

"Going All to Pieces":

A Farewell to Arms as Trauma Narrative 249

Trevor Dodman

(Fl)orality, Gender, and the Environmental

Ethos of Atwood's *The Handmaid's Tale* 275

Deborah Hooker

Verse as Deep Surface:

Elizabeth Bishop's New Poetics, 1938–39 306

Peggy Samuels

"Real Classical Money":

Naturalism and Mamet's *American Buffalo* 330

Jon Dietrick

Contents

Essays

Wordsworth Stranded:

The Prelude and Mark Strand's "The Untelling" 367
Malcolm Woodland

Backwards Ventriloquy:

The Historical Uncanny in Barnes's *Nightwood* 391
Merrill Cole

From Cities of Things to Cities of Signs:

Urban Spaces and Urban Subjects
in *Sister Carrie* and *Manhattan Transfer* 413
Paula E. Geyh

Huxley's Feelies:

The Cinema of Sensation in *Brave New World* 443
Laura Frost