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Nota di contenuto	Symposium: what is good or bad about southern writing today? -- How can indie bookstores succeed in the new economy? San Antonio's Twig Book Shop as a case study -- A fabled indie press reaches maturity: what can we learn from the experience of Coffee House Press? -- How does a successful university press work? Behind the scenes with Princeton University Press director Peter Dougherty -- Symposium: have online literary journals come of age? -- How can poetry become eclectic, global, and diverse? Interview with New York Quarterly editor Raymond Hammond -- The three best books of 2013 -- Symposium: what goes into the making of an outstanding book cover? -- A manifesto against authors writing for free. Orhan Pamuk's original contribution to the theory of the novel: the

naive and the sentimental novelist -- Symposium response: how do religious or spiritual beliefs affect my writing? -- What is the appeal of detective fiction? Dashiell Hammett's The continental op as a test case -- Symposium: who is the most important contemporary poet? -- Creative writing finally gets the satire it deserves: interview with John McNally -- Thoughts for AWP week: the glut in creative writing is the reverse side of the drought in the humanities -- The writer as confidence man: the heart versus the mind in James Magnuson's wily novel of creative writing -- New rules for writers -- Symposium: how are America's little magazines coping with technological and economic change? -- How to put together a successful poetry anthology: Ryan G. van Cleave on the challenges of summing up contemporary Chicago -- What must indie presses do today to survive and thrive? Wings Press of San Antonio shows the way -- Paul Ruffin on the role of Texas Review Press in the southern literary scene.

The ten best books of the last decade -- Symposium: how can reviewing be made relevant for the new generation? -- Favorite poems -- Symposium: what is the present state of American poetry? -- Have feminist poets kept up with the legacy of Sylvia Plath? A reassessment fifty years later -- White House poetry reading leaked! Billy Collins, Elizabeth Alexander, and the secret rejection letter -- Symposium: short stories vs. novels-which is the more rewarding form and why? -- Is there a short story renaissance in America? Interview with Harper Perennial editor Calvert Morgan -- The last good 9/11 novel: interview with Teddy Wayne -- Should writing try to humanize particular groups of people? -- Symposium: what is distinctive about Arab-American writing today? -- Cormac McCarthy's The road: doing apocalypse the Southern way -- Why Salman Rushdie so richly deserves the Nobel Prize in literature -- Symposium response: is American literature too insular? -- Symposium: who is the most important contemporary fiction writer? -- We are all neoliberals now: the new genre of plastic realism in contemporary American fiction -- The Pakistani novel of class comes of age: Mohsin Hamid's How to get filthy rich in rising Asia -- The millennial generation's literary escapism toward the end of empire: Dave Eggers's A hologram for the king.

Sommario/riassunto

In *Literary Writing in the 21st Century* an incredible array of today's leading fiction writers, poets, critics, editors, publishers, and booksellers engage in no-holds-barred dialogue about the challenging issues facing writing and publishing today. Whether it's the impact of innovative technologies, proliferation of new modes of teaching and learning, changing economic dynamics for publishers, shifting criteria to judge quality writing in a global context, or redefinitions of authorship amidst larger cultural changes, this book provides a cornucopia of strongly articulated opinions. It also serves as a manual for students enrolled in formal programs of creative writing, as well as those pursuing writing independently. Deploying his signature wit and unconventional insights, these wide-ranging cultural conversations are mediated by one of our most thought-provoking literary critics and are sure to prompt spirited dialogue both inside and outside the classroom.
