


C O N T E N T S

MATTHEW HART and
ALEXANDER ROCCA • 193
An Interview with Rachel Kushner

NICHOLAS DONOFRIO • 216
Esther Greenwood's Internship: White-Collar Work and
Literary Careerism in Sylvia Plath's *The Bell Jar*

DANIEL WESTON • 255
"Against the Grand Project": Iain Sinclair's Local London

MITCHUM HUEHLS • 280
The Post-Theory Theory Novel

SIMONE MURRAY • 311
Charting the Digital Literary Sphere

KEITH D. LEONARD • 340
Postmodern Soul: The Innovative Nostalgia
of Thomas Sayers Ellis

REVIEWS

M I C H A E L B E N V E N I S T E • 372
A Healthy Disorientation

A M A R D E E P S I N G H • 380
The Commodification of Creativity in the New Labor Era

L I N D S A Y T H O M A S • 386
Why We Read Novels

C O N T R I B U T O R S • 394

ERRATA FOR ISSUE 55.1

Wright, Timothy. "No Homelike Place: The Lesson of History in Kazuo Ishiguro's *An Artist of the Floating World*." *Contemporary Literature* 55.1 (2014): 58–88.

A colon was inadvertently left out on page 73. The sentence should have read:

Yet there is also a more profound reason for the historical elision: that the lives, values, and beliefs of individuals and entire societies are determined by historical processes of which they are barely aware, or whose true nature is too sinister to be acknowledged.

The word "of" was inadvertently left in on page 78. The sentence should have read:

This "liberal" reading would assert that, while Ono could not have foreseen everything that would befall Japan, he was nevertheless naive and misguided, that part of his blindness was a product of his own hubris, part the outmoded traditional structures of Japanese society.