

# Books Similar To My Year Of Rest And Relaxation

**Rita Felski, Camilla Schwartz**

*My Year of Rest and Relaxation* Ottessa Moshfegh, 2019-06-25 Named a Best Book of the Year by The Washington Post, Time, NPR, Vice, Bustle, The New York Times, The Guardian, Kirkus Reviews, Entertainment Weekly, The AV Club, & Audible A New York Times Bestseller • New York Times Readers Pick: 100 Best Books of the 21st Century “One of the most compelling protagonists modern fiction has offered in years: a loopy, quietly furious pillhead whose Ambien ramblings and Xanaxed b\*tcheries somehow wend their way through sad and funny and strange toward something genuinely profound.” — Entertainment Weekly “Darkly hilarious . . . [Moshfegh’s] the kind of provocateur who makes you laugh out loud while drawing blood.” —Vogue From one of our boldest, most celebrated new literary voices, a novel about a young woman's efforts to duck the ills of the world by embarking on an extended hibernation with the help of one of the worst psychiatrists in the annals of literature and the battery of medicines she prescribes. Our narrator should be happy, shouldn't she? She's young, thin, pretty, a recent Columbia graduate, works an easy job at a hip art gallery, lives in an apartment on the Upper East Side of Manhattan paid for, like the rest of her needs, by her inheritance. But there is a dark and vacuous hole in her heart, and it isn't just the loss of her parents, or the way her Wall Street boyfriend treats her, or her sadomasochistic relationship with her best friend, Reva. It's the year 2000 in a city aglitter with wealth and possibility; what could be so terribly wrong? *My Year of Rest and Relaxation* is a powerful answer to that question. Through the story of a year spent under the influence of a truly mad combination of drugs designed to heal our heroine from her alienation from this world, Moshfegh shows us how reasonable, even necessary, alienation can be. Both tender and blackly funny, merciless and compassionate, it is a showcase for the gifts of one of our major writers working at the height of her powers.

Buzz Books 2018: Spring/Summer, 2018-01-08 Our biannual Buzz Books captures all the excitement of the American Booksellers Association's Winter Institute and takes it much further. Start off a year of new reading discoveries with substantial excerpts from 40 talked about Buzz Books due to be published in the months ahead. Be among the first to get a taste of new fiction from major bestselling authors including Allison Pearson's follow up to *I Don't Know How She Does It* and beloved romance writer Kristan Higgins' work of general fiction, *Good Luck with That*. Samples from award-winning literary authors include Chris Offutt, with his first novel in 20 years, *Country Dark*; Ottessa Moshfegh with *My Year of Rest and Relaxation*; bestselling nonfiction author Sheila Heti's *Motherhood*, and Peter Swanson's thriller *All the Beautiful Lies*. The

new Buzz Books shines a light on 11 promising debuts. Bestselling nonfiction author Aimee Molloy's forthcoming novel *The Perfect Mother* already has been optioned for film by Kerry Washington. Accomplished comic book writer Charles Soule writes a novel that is part comedy, part thriller, *The Oracle Year*. Other featured debut authors include Luke Allnutt, Alice Feeney, Jane Rosenberg LaForge, and Zoje Stage. Our fascinating nonfiction section is filled with memoir this time around. In *The Fox Hunt*, Mohammed Al Samawi describes fighting in the Yemeni Civil War before fleeing to the United States while Tessa Fontaine's *The Electric Woman* is about running away to join the circus. Regular readers know that each Buzz Books collection is filled with early looks at titles that will go on to top the bestseller lists and critics' best of the year lists. And our comprehensive seasonal preview starts the book off with a curated overview of hundreds of notable books on the way later this year. For still more great previews, check out our separate Buzz Books 2018: Young Adult Spring/Summer as well. For complete download links, lists and more, just visit [buzz.publishersmarketplace.com](http://buzz.publishersmarketplace.com).

**McGlue** Ottessa Moshfegh, 2019-01-08 The debut novella from one of contemporary fiction's most exciting young voices, now in a new edition. Salem, Massachusetts, 1851: McGlue is in the hold, still too drunk to be sure of name or situation or orientation—he may have killed a man. That man may have been his best friend. Intolerable memory accompanies sobriety. A-sail on the high seas of literary tradition, Ottessa Moshfegh gives us a nasty heartless blackguard on a knife-sharp voyage through the fogs of recollection. They said I've done something wrong? . . . And they've just left me down here to starve. They'll see this inanition and be so damned they'll fall to my feet and pass up hot cross buns slathered in fresh butter and beg I forgive them. All of them . . . : the entire world one by one. Like a good priest I'll pat their heads and nod. I'll dunk my skull into a barrel of gin.

The 2010s Emily Horton, Nick Bentley, Nick Hubble, Philip Tew, 2024-02-08 This volume relates the British fiction of the decade to the contexts in which it was written and received in order to examine and explain contemporary trends, such as the rise of a new working-class fiction, the ongoing development of separate national literatures of Scotland, Wales and Ireland, and shifts in modes of attention and reading. From the aftermath of the 2008 global financial crash to the Covid-19 pandemic of 2020, the 2010s have been a decade of an ongoing crisis which has penetrated every area of everyday life. Internationally, there has been an ongoing shift of global power from the US to China, and events and developments such as the election of Donald Trump as US President, the emergence of the Black Lives Matter movement, the rise of the populist right across Europe and very gradually the incipient effects variously of AI. Nationally, there has been a decade of austerity economics punctuated by divisive referendums on Scottish independence and whether Britain should leave or remain in the EU. Balancing critical surveys with in-depth readings of work by authors who have helped define this turbulent decade, including Nicola Barker, Anna Burns, Jonathan Coe, Alys Conran, Bernadine Evaristo, Mohsin Hamid, James Kelman, James Robertson, Kamila Shamsie, Ali Smith, Zadie Smith and Adam Thirlwell, among others, this volume illustrates exactly how

their key themes and concerns fit within the social and political circumstances of the decade.

*All Things Are Too Small* Becca Rothfeld, 2024-04-02 A glorious call to throw off restraint and balance in favor of excess, abandon, and disproportion, in essays ranging from such topics as mindfulness, decluttering, David Cronenberg, and consent. In her debut essay collection, “brilliant and stylish” (The Washington Post) critic Becca Rothfeld takes on one of the most sacred cows of our time: the demand that we apply the virtues of equality and democracy to culture and aesthetics. The result is a culture that is flattened and sanitized, purged of ugliness, excess, and provocation. Our embrace of minimalism has left us spiritually impoverished. We see it in our homes, where we bring in Marie Kondo to rid them of their idiosyncrasies and darknesses. We take up mindfulness to do the same thing to our heads, emptying them of the musings, thoughts, and obsessions that make us who we are. In the bedroom, a new wave of puritanism has drained sex of its unpredictability and therefore true eroticism. In our fictions, the quest for balance has given us protagonists who aspire only to excise their appetites. We have flipped our values, Rothfeld argues: while the gap between rich and poor yawns hideously wide, we strive to compensate with egalitarianism in art, erotics, and taste, where it does not belong and where it quashes wild experiments and exuberance. Lush, provocative, and bitingly funny, *All Things Are Too Small* is a subversive soul cry to restore imbalance, obsession, gluttony, and ravishment to all domains of our lives.

**Homesick for Another World** Ottessa Moshfegh, 2017-12-05 A New York Times Book Review Notable Book of 2017 An electrifying first collection from one of the most exciting short story writers of our time I can’t recall the last time I laughed this hard at a book. Simultaneously, I’m shocked and scandalized. She’s brilliant, this young woman.—David Sedaris Ottessa Moshfegh's debut novel *Eileen* was one of the literary events of 2015. Garlanded with critical acclaim, it was named a book of the year by The Washington Post and the San Francisco Chronicle, nominated for a National Book Critics Circle Award, short-listed for the Man Booker Prize, and won the PEN/Hemingway Award for debut fiction. But as many critics noted, Moshfegh is particularly held in awe for her short stories. *Homesick for Another World* is the rare case where an author's short story collection is if anything more anticipated than her novel. And for good reason. There's something eerily unsettling about Ottessa Moshfegh's stories, something almost dangerous, while also being delightful, and even laugh-out-loud funny. Her characters are all unsteady on their feet in one way or another; they all yearn for connection and betterment, though each in very different ways, but they are often tripped up by their own baser impulses and existential insecurities. *Homesick for Another World* is a master class in the varieties of self-deception across the gamut of individuals representing the human condition. But part of the unique quality of her voice, the echt Moshfeghian experience, is the way the grotesque and the outrageous are infused with tenderness and compassion. Moshfegh is our Flannery O'Connor, and *Homesick for Another World* is her *Everything That Rises Must Converge* or *A Good Man is Hard to Find*. The flesh is weak; the timber is crooked; people are cruel to each other, and stupid, and hurtful. But beauty comes from strange sources. And the dark energy surging

through these stories is powerfully invigorating. We're in the hands of an author with a big mind, a big heart, blazing chops, and a political acuity that is needle-sharp. The needle hits the vein before we even feel the prick.

Restless in Sleep Country Paul Huebener, 2024-05-14 Sleep, and the lack of it, is a public obsession and an enormous everyday quandary. Troubled sleep tends to be seen as an individual problem and personal responsibility, to be fixed by better habits and tracking gadgets, but the reality is more complicated. Sleep is a site of politics, culture, and power. In *Restless in Sleep Country* Paul Huebener pulls back the covers on cultural representations of sleep to show how they are entangled with issues of colonialism, homelessness, consumer culture, technology and privacy, the exploitation of labour, and the effects of the Covid-19 pandemic. Even though it almost entirely evades direct experience, sleep is the subject of a variety of potent narratives, each of which can serve to clarify and shape its role in our lives. In Canada, cultural visions of slumber circulate through such diverse forms as mattress commercials, billboards, comic books, memoirs, experimental poetry, and bedtime story phone apps. By guiding us through this imaginative landscape, Huebener shows us how to develop a critical literacy of sleep. Lying down and closing our eyes is an act that carries surprisingly high stakes, going beyond individual sleep troubles. *Restless in Sleep Country* illuminates the idea of sleep as a crucial site of inequity, struggle, and gratification.

**Postfeminist Film & Literary Aesthetics** Alyce Corbett, 2025-05-23 *Postfeminist Film & Literary Aesthetics: In Search of the Female Gaze* represents a novel and comprehensive study of the aesthetic and affective textual innovations of women in the 21st century from a postfeminist perspective. This book both defines and helps shape the contours of four fast-growing critically and commercially popular modes—millennial film and fiction, metamodernism, an anti-narrative and decorative realm named here as ‘still life’, and new cli-fi—in which there is no clear male equivalent or in which women’s work can be read as a distinct aesthetic force. As the textual constellation of now is being mapped and its key texts being canonised, this book contributes to the current recentring of aesthetic taste that is occurring in literature, film, and surrounding criticism, making greater space for the appreciation of female aesthetics and for future inquiries in this field.

Living Rent Free In My Head Dominique Davis, 2022-08-02 Dominique Davis has a lot of opinions on pop culture. Starting the blog *Fairly Professional* in 2019, she shared her thoughts about *Buffy the Vampire Slayer*, *Gossip Girl*, and *Olivia Rodrigo*. Now she's ready to share more of her opinions with the rest of the world. Including updated versions of the essays from *Fairly Professional*, *Living Rent Free In My Head* features several brand-new essays further exploring the pop culture topics that live inside her head. Like why we idolize celebrity relationships (but why we shouldn't). If we can still love our favorite art despite their problematic creators. And should rom-coms come back? Spoiler alert, yes! *Living Rent Free In My Head* is a fun inside look into the current landscape of pop culture.

**Astra Magazine, Ecstasy** Nadja Spiegelman, 2022-04-12 *Astra Magazine* is the new literary magazine of the moment, a must-read for anyone interested in the most vital contemporary literature from around the world. *Astra Magazine* connects

readers and writers from New York to Mexico City, Lagos to Berlin, Copenhagen to Singapore and beyond around a unified aesthetic that highlights the luxurious pleasures of reading. Each issue contains prose, poetry, art and comics, artfully produced on silky smooth paper with luxurious French flaps. The Ecstasy Issue contains work by Mieko Kawakami, Fernanda Melchor, Catherine Lacey, Leslie Jamison, Solmaz Sharif, Terrance Hayes, Don Mee Choi, Ada Limón, Chinelo Okparanta, Sayaka Murata, Katharina Volckmer, Kate Zambreno, and many more.

*Texts after Terror* Rhiannon Graybill, 2021-04-23 *Texts after Terror* offers an important new theory of rape and sexual violence in the Hebrew Bible. While the Bible is filled with stories of rape, scholarly approaches to sexual violence in the scriptures remain exhausted, dated, and in some cases even un-feminist, lagging far behind contemporary discourse about sexual violence and rape culture. Graybill responds to this disconnect by engaging contemporary conversations about rape culture, sexual violence, and #MeToo, arguing that rape and sexual violence - both in the Bible and in contemporary culture - are frequently fuzzy, messy, and icky, and that we need to take these features seriously. *Texts after Terror* offers a new framework informed by contemporary conversations about sexual violence, writings by victims and survivors, and feminist, queer, and affect theory. In addition, Graybill offers significant new readings of biblical rape stories, including Dinah (Gen. 34), Tamar (2 Sam. 13), Bathsheba (2 Sam. 11), Hagar (Gen. 16), Daughter Zion (Lam. 1-2), and the unnamed woman known as the Levite's concubine (Judges 19). *Texts after Terror* urges feminist biblical scholars and readers of all sorts to take seriously sexual violence and rape, while also holding space for new ways of reading these texts that go beyond terror, considering what might come after.

Living On After Failure Irving Goh, 2025-08-08 Rather than understanding failure as something to overcome, Irving Goh dwells with failure and all of its negative affects to consider new ways of living beyond the failure/success binary.

Steal As Much As You Can Nathalie Olah, 2019-10-08 To put it plainly then: the vast majority of people tasked with creating our media simply lack the sensibilities that have always driven artistic innovation. The 2010s have been a double-edged decade. Socioeconomic factors have led to the widespread and increased disenfranchisement of poorer people from the mainstream media and the institutions shaping it. This has coincided with a growing number of people from low income backgrounds also receiving better educations than ever before, and having the means at their disposal to both name and resent it. *Steal as much as you can* is the story of how this bright generation came to be, and what effective means are still at their disposal to challenge the establishment and ultimately win. By rejecting the established routines of achieving prosperity, and by stealing what you can from them on the way, this book offers hope to anyone who feels increasingly frustrated by our increasingly unequal society.

**Garner's Quotations** Dwight Garner, 2020-11-10 A selection of favorite quotes that the celebrated literary critic has collected over the decades. From Dwight Garner, the New York Times book critic, comes a rollicking, irreverent, scabrous,

amazingly alive selection of unforgettable moments from forty years of wide and deep reading. Garner's Quotations is like no commonplace book you'll ever read. If you've ever wondered what's really going on in the world of letters today, this book will make you sit up and take notice. Unputdownable!

Lapvona Ottessa Moshfegh, 2023-06-20 An Instant New York Times Bestseller! "Lapvona flips all the conventions of familial and parental relations, putting hatred where love should be or a negotiation where grief should be . . . Through a mix of witchery, deception, murder, abuse, grand delusion, ludicrous conversations, and cringeworthy moments of bodily disgust, Moshfegh creates a world that you definitely don't want to live in, but from which you can't look away." —The Atlantic In a village buffeted by natural disasters, a motherless shepherd boy finds himself part of a power struggle that puts the community's faith to a savage test, in a spellbinding novel that represents Ottessa Moshfegh's most exciting leap yet Little Marek, the abused and delusional son of the village shepherd, believes his mother died giving birth to him. One of Marek's few consolations is his enduring bond with the blind village midwife, Ina, who suckled him when he was a baby. For some people, Ina's ability to receive transmissions of sacred knowledge from the natural world is a godsend. For others, Ina's home in the woods is a godless place. The people's desperate need to believe that there are powers that be who have their best interests at heart is put to a cruel test by their depraved lord and governor, especially in this year of record drought and famine. But when fate brings Marek into violent proximity to the lord's family, new and occult forces arise to upset the old order. By year's end, the veil between blindness and sight, life and death, and the natural world and the spirit world will prove to be very thin indeed.

*Viewing Velocities* Marcus Verhagen, 2023-06-13 Contemporary art and the culture of speed How have artists responded to our market-driven, tech-enabled culture of speed? *Viewing Velocities* explores a contemporary art scene caught in the gears of 24/7 capitalism. It looks at artists who embrace the high-octane experience economy and others who are closer to the slow movement. Some of the most compelling artworks addressing the cadences of contemporary work and leisure play on distinct, even contradictory conceptions of time. From Danh Vo's relics to Moyra Davey's photographs of dust-covered belongings, from Roman Ondak's queuing performers and Susan Hiller's outdoor sleepers to Maria Eichhorn's art strike and Ruth Ewan's giant reconstruction of the French revolutionary calendar, artists have drawn out aspects of the present temporal order that are familiar to the point of near-invisibility, while outlining other, more liberating ways of conceiving, organising and experiencing time. Marcus Verhagen builds on the work of theorists Jonathan Crary, Hartmut Rosa and Jacques Rancière to trace lines of insurgent art that recast struggles over time and history in novel and revealing terms.

**The Novel, Who Needs It?** Joseph Epstein, 2023-07-18 In this brief but highly engaging book Joseph Epstein argues for the primacy of fiction, and specifically of the novel, among all intellectual endeavors that seek to describe the behavior of human beings. Reading superior fiction, he holds, arouses the mind in a way that nothing else quite does. He shows how the

novel at its best operates above the level of ideas in favor of taking up the truths of the heart. No other form probes so deeply into that eternal mystery of mysteries, human nature, than does the novel. Along the way, Epstein recounts how we read fiction differently than much else we read. He sets out how memory works differently in the reading of fiction than in that of other works. He notes that certain novels are best read at certain ages, and suggests that novels, like movies, might do well to carry ratings, with some novels best read no later than one's early twenties, others not to be read before the age of forty. The knowledge one acquires from reading novels differs from all other kinds of knowledge, for the subject of all superior fiction is human existence itself, in all its variousness and often humbling confusion. The spirit of the novel entails questioning much that others consider home truths. This is demonstrated by the fact that so many important philosophers, social scientists, jurists, and other intellectuals have been devoted readers of fiction, among them Oliver Wendell Holmes, Jr., Michael Oakeshott, Edward Shils, and Clifford Geertz. *The Novel, Who Needs It?* takes up those current elements in the culture that militate against the production of first-rate fiction. Prominent among them are the rise of online reading, the expansion of creative writing programs, the artistically discouraging effects of political correctness, and the pervasiveness of therapeutic thinking throughout contemporary culture. As for the title, *The Novel, Who Needs It?*, Joseph Epstein's answer is that we all do.

Lost in Work Amelia Horgan, 2021-06-20 \*\*\*Evening Standard's best non-fiction 2021\*\*\* 'A brilliant, searing exposé of the lies underpinning work' - Owen Jones 'Work hard, get paid.' It's simple. Self-evident. But it's also a lie—at least for most of us. For people today, the old assumptions are crumbling; hard work in school no longer guarantees a secure, well-paying job in the future. Far from a gateway to riches and fulfilment, 'work' means precarity, anxiety and alienation. Amelia Horgan poses three big questions: what is work? How does it harm us? And what can we do about it? While abolishing work altogether is not the answer, *Lost in Work* shows that when we are able to take control of our workplaces, we become less miserable, and can work towards the transformative goal of experimenting with 'work' as we know it.

**Love, Etc.** Rita Felski, Camilla Schwartz, 2024-10-17 The look of love . . . through an analytic lens Long treated with skepticism in literary and cultural studies, love – as a subject of serious scholarly inquiry – is now attracting intense interest and renewed attention. *Love, Etc.* centers on two key themes: representations of love in literature and culture and love as a relationship to literature and culture. How are our attitudes to love changing in the wake of new technologies and social media; shifting norms around partnering, marriage, and divorce; and feminist and queer thought? Fifteen short and accessible essays cover a wide range of topics from Tinder to *The Bachelor*, from liking trees to loving aliens, from unrequited love to maternal love, from polyamory to new stories of female friendship, from loving physical books to theorizing love in popular music. Contributors: Carolina Bandinelli, University of Warwick \* Mette Blok, Roskilde University, Denmark \* Angus Connell Brown \* Stephanie Burt, Harvard University \* Anne-Marie S. Christensen, University of Southern

Denmark \* Jonathan Flatley, Wayne State University \* Lily Gurton-Wachter, Smith College \* Timothy Laurie, University of Technology Sydney \* Hanna Meretoja, University of Turku, Finland \* Kevin Ohi, Boston College \* John Plotz, Brandeis University \* Anna Poletti, Utrecht University, The Netherlands \* Jessica Pressman, San Diego State University \* Biswarup Sen, University of Oregon \* Hannah Stark, University of Tasmania

Twentieth-Century and Contemporary American Literature in Context Linda De Roche, 2021-06-04 This four-volume reference work surveys American literature from the early 20th century to the present day, featuring a diverse range of American works and authors and an expansive selection of primary source materials. Bringing useful and engaging material into the classroom, this four-volume set covers more than a century of American literary history—from 1900 to the present. Twentieth-Century and Contemporary American Literature in Context profiles authors and their works and provides overviews of literary movements and genres through which readers will understand the historical, cultural, and political contexts that have shaped American writing. Twentieth-Century and Contemporary American Literature in Context provides wide coverage of authors, works, genres, and movements that are emblematic of the diversity of modern America. Not only are major literary movements represented, such as the Beats, but this work also highlights the emergence and development of modern Native American literature, African American literature, and other representative groups that showcase the diversity of American letters. A rich selection of primary documents and background material provides indispensable information for student research.

Uncover the mysteries within is enigmatic creation, **Books Similar To My Year Of Rest And Relaxation** . This downloadable ebook, shrouded in suspense, is available in a PDF format ( PDF Size: \*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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