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Dewey. Bellow. Strauss. Friedman. The University of Chicago has been the home of some of the most important thinkers of the modern age. But perhaps no name has been spoken with more respect than

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Turabian. The dissertation secretary at Chicago for decades, Kate Turabian literally wrote the book on the successful completion and submission of the student paper. Her *Manual for Writers of Research Papers, Theses, and Dissertations*, created from her years of experience with research projects across all fields, has sold more than seven million copies since it was first published in 1937. Now, with this seventh edition, Turabian's *Manual* has undergone its most extensive revision, ensuring that it will remain the most valuable handbook for writers at every level—from first-year undergraduates, to dissertation writers apprehensively submitting final manuscripts, to senior scholars who may be old hands at research and

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writing but less familiar with new media citation styles. Gregory G. Colomb, Joseph M. Williams, and the late Wayne C. Booth—the gifted team behind *The Craft of Research*—and the University of Chicago Press Editorial Staff combined their wide-ranging expertise to remake this classic resource. They preserve Turabian’s clear and practical advice while fully embracing the new modes of research, writing, and source citation brought about by the age of the Internet. Booth, Colomb, and Williams significantly expand the scope of previous editions by creating a guide, generous in length and tone, to the art of research and writing. Growing out of the authors’ best-selling *Craft of Research*, this new section provides

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students with an overview of every step of the research and writing process, from formulating the right questions to reading critically to building arguments and revising drafts. This leads naturally to the second part of the Manual for Writers, which offers an authoritative overview of citation practices in scholarly writing, as well as detailed information on the two main citation styles ("notes-bibliography" and "author-date"). This section has been fully revised to reflect the recommendations of the fifteenth edition of The Chicago Manual of Style and to present an expanded array of source types and updated examples, including guidance on citing electronic sources. The final section of the book treats issues of

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style—the details that go into making a strong paper. Here writers will find advice on a wide range of topics, including punctuation, table formatting, and use of quotations. The appendix draws together everything writers need to know about formatting research papers, theses, and dissertations and preparing them for submission. This material has been thoroughly vetted by dissertation officials at colleges and universities across the country. This seventh edition of Turabian's Manual for Writers of Research Papers, Theses, and Dissertations is a classic reference revised for a new age. It is tailored to a new generation of writers using tools its original author could not have imagined—while retaining the clarity

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and authority that generations of scholars have come to associate with the name Turabian.

This book explores the ways in which the Jewish backgrounds of leading Frankfurt School Critical Theorists shaped their lives, work, and ideas.

We must see to it that we put the best of ourselves in our letters; for there is nothing to suggest that we shall see each other again soon. So wrote Walter Benjamin to Gretel Adorno in spring 1940 from the south of France, shortly before he took his own life. The correspondence between Gretel Adorno and Walter Benjamin, published here in its complete form

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for the first time, is the document of a great friendship that existed independently of Benjamin's relationship with Theodor W. Adorno. While Benjamin, alongside his everyday worries, writes especially about those projects on which he worked so intensively in the last years of his life, it was Gretel Karplus-Adorno who did everything in her power to keep Benjamin in the world. She urged him to emigrate and told him about Adorno's plans and Bloch's movements, thus maintaining the connection between the old Berlin friends and acquaintances. She helped him through the most difficult times with regular money transfers, and organized financial support from the Saar region, which was initially still

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independent from the Third Reich. Once in New York, she attempted to entice Benjamin to America with her descriptions of the city and the new arrivals from Europe though ultimately to no avail.

"Metromarxism" discusses Marxism's relationship with the city from the 1850s to the present by way of biographical chapters on figures from the Marxist tradition, including Marx, Walter Benjamin, Guy Debord, and David Harvey. Each chapter combines interesting biographical anecdotes with an accessible analysis of each individual's contribution to an always-transforming Marxist theory of the city. He suggests that the interplay between the city as center of

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economic and social life and its potential for progressive change generated a major corpus of work. That work has been key in advancing progressive political and social transformations.

The history of American universities is punctuated by shifts in the terms on which the mission of higher education is defined and debated. A dramatic moment with lasting effects came with the introduction of German-speaking exile intellectuals in the Hitler era. In Germany, the academic culture of the early twentieth century was torn by the struggle between *Wissenschaft* and *Bildung*, two symbolic German terms, whose lack of precise English

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equivalents is a sign of the different configuration in America. The studies in this book examine the achievements of numerous influential émigré intellectuals against the background of their mediation between the two cultural traditions in science and liberal studies. In showing the richness of reciprocal influences, the book challenges claims about the disruptive influence of exile culture on the American mind.

Seven decades after his death, German Jewish writer, philosopher, and literary critic Walter Benjamin (1892–1940) continues to fascinate and influence. Here Uwe Steiner offers a comprehensive and

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sophisticated introduction to the oeuvre of this intriguing theorist. Acknowledged only by a small circle of intellectuals during his lifetime, Benjamin is now a major figure whose work is essential to an understanding of modernity. Steiner traces the development of Benjamin's thought chronologically through his writings on philosophy, literature, history, politics, the media, art, photography, cinema, technology, and theology. Walter Benjamin reveals the essential coherence of its subject's thinking while also analyzing the controversial or puzzling facets of Benjamin's work. That coherence, Steiner contends, can best be appreciated by placing Benjamin in his proper context as a member of the German

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philosophical tradition and a participant in contemporary intellectual debates. As Benjamin's writing attracts more and more readers in the English-speaking world, Walter Benjamin will be a valuable guide to this fascinating body of work.

Kafka's work has been attributed a universal significance and is often regarded as the ultimate witness of the human condition in the twentieth century. Yet his work is also considered paradigmatic for the expression of the singular that cannot be subsumed under any generalization. This paradox engenders questions not only concerning the meaning of the universal as it manifests itself in (and is

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transformed by) Kafka's writings but also about the expression of the singular in literary fiction as it challenges the opposition between the universal and the singular. The contributions in this volume approach these questions from a variety of perspectives. They are structured according to the following issues: ambiguity as a tool of deconstructing the pre-established philosophical meanings of the universal; the concept of the law as a major symbol for the universal meaning of Kafka's writings; the presence of animals in Kafka's texts; the modernist mode of writing as challenge of philosophical concepts of the universal; and the meaning and relevance of the universal in contemporary Kafka

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reception. This volume examines central aspects of the interplay between philosophy and literature.

Utilizing Lacan's psychoanalytic theory and Žižek's philosophical adaption of it, this book brings into dialogue a series of literary works, films and critical theory that are concerned with defining America. Elbeshlawy demonstrates that texts which particularly focus on explaining how other texts about America communicate an unreliable message, themselves communicate an untrustworthy message. Writers and films discussed include Adorno, Kafka, Sontag, Said, Hassan, Dogville and Birth of a Nation.

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