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subjects discussed are film, literature, politics, and pornography. It is Sontag's second
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reappraisal of the intersection of "information", "news," "art," and politics in the contemporary depiction of war and disaster, will be equally essential. It will forever alter our thinking about the uses and meanings of images in our world.

Includes the full-texts of four works from the author, political activist and feminist including *Against Interpretation*, *Styles of Radical Will*, *On Photography* and *Illness as Metaphor*.

This third essay collection by America's leading essayist brings together her most important critical writing from 1972 to 1980, in which she explores some of the most influential artists and thinkers of our time.

Susan Sontag has said that her earliest idea of what a writer should be was "someone who is interested in everything." Thirty-five years after her first collection of essays, the now classic *Against Interpretation*, our most important essayist has chosen more than forty longer and shorter pieces from the last two decades that illustrate a deeply felt, kaleidoscopic array of interests, passions, observations, and ideas. "Reading" offers ardent, freewheeling considerations of talismanic writers from her own private canon, such as Marina Tsvetaeva, Randall Jarrell, Roland Barthes, Machado de Assis, W. G. Sebald, Borges, and Elizabeth Hardwick. "Seeing" is a series of luminous and incisive encounters with film, dance, photography, painting, opera, and theatre. And in the final section, "There and Here," Sontag explores some of her own commitments: to the work (and activism) of conscience, to the concreteness of historical understanding, and to the vocation of the writer. Where the Stress

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Falls records a great American writer's urgent engagement with some of the most significant aesthetic and moral issues of the late twentieth century, and provides a brilliant and clear-eyed appraisal of what is at stake, in this new century, in the survival of that inheritance.

First published in 1967, *Death Kit*--Susan Sontag's second novel--is a classic of modern fiction. Blending realism and dream, it offers a passionate exploration of the recesses of the American conscience.

In eight stories, this singular collection of short fiction written over the course of ten years explores the terrain of modern urban life. In reflective, telegraphic prose, Susan Sontag confronts the reader with exposed workings of an impassioned intellect in narratives seamed with many of the themes of her essays—the nature of knowing, our relationship with the past, and the future in an alienated present.

"In May of 1968, Susan Sontag visited Hanoi. The report of her trip is neither a political treatise nor a travelogue, but a sensitive observer's response to a world totally foreign to the Western mind. During her trip, Susan Sontag discovered her preconception of North Vietnam and it's people had little relevance to the actual situation. By reassessing her own point of view, Miss Sontag creates a startling picture of life in Hanoi"--Page 4 of cover.