

**Chapter 1 : CLC Contemporary Literary Criticism | Open Library**

*CLC Contemporary Literary Criticism Criticism of the Works of Today's Novelists, Poets, Playwrights, Short Story Writers, Scriptwriters, and Other.*

Recent reputation is an early career-type journal. Not terribly difficult to publish here. A little disorganized and slow on turnaround 6 mos. Accepted after approximately three months under review. Very professional and prompt responses from the editor. Good questions to prompt some minor revisions. Reject after 7 weeks with one-passage comments by the editor; not sent out for external review. They devote two issues per year to special issues, so it may not be that easy to place a piece here. Accepted after four months of review. Comments were very rigorous but fair. Copy editor at the press very professional. They got back to me on the article within six weeks, had extremely helpful review comments, and led me through two rounds of revision and resubmission. This directly led to my being able to get tenure. Three months from submission to rejection. Comments also sounded more like revise and resubmit though that option was not offered. One reviewer and the editor agreed. The comments were sparse, though. Under three months from submission to rejection. Dismissed on fair grounds, with somewhat helpful corrections. Send only very polished work: Another fabulous experience here. Excellent communication from the assigned editor throughout. Minor revisions suggested, article accepted within a couple of weeks of resubmission. Very good experience back in It was less than three months between submission and report. Less than year between that and actual publication. Has been behind in scheduling for publication for more than a year now. In March they were scheduling pieces that had been accepted in April This month February they are scheduling pieces accepted last March for the May issue. Edit 20 months from initial submission to seeing the article in print. The article was initially sent to two readers, who returned extremely detailed and helpful reports within 6 months. I took two months to rewrite, and within a month of resubmitting, the essay was fully accepted. It then took a full year to appear in print, which is certainly on the slow side, but overall, the process was professional and worthwhile. A very pleasant publishing experience overall, though not the quickest: Did allow me to revise extensively after mixed initial reviews. Reviews including the one that initially recommended rejection were extremely thorough and constructive; that negative review might be the most thorough going over my work has ever received. It did take 12 months to get pubbed after acceptance, but they tell you this upfront. My reviews were detailed and of high quality. There was one hostile reviewer and while "blind" he knew me and vice versa but this was discounted once I had a chance to respond. Very commendable in fact. Detailed reader reports and excellent suggestions for revision for publication. Could not be more professional. Excellent journal to publish with. Accepted fully in 6 months. I had a great experience here. Received initial reader reports after two months; received final acceptance two months after resubmission. I agree with all the praise: Editorial staff were very on top of things, and responded quickly and carefully to all questions. Article fully accepted within 3 weeks of resubmission. Cultural Politics Edit Very good experience. Kept in consistent, professional contact about status of my submission. Got me detailed, thoughtful reports including critical ones. Open to my response to them and encouraged revision. Once accepted it came out in under a year, I think about 8 months. Would definitely submit to them again. Waited another six months for the second. It demanded very substantive changes, inconsistent with those of the first round. Gave up, withdrew the paper and published elsewhere. Readers reports took nine months. The period for revisions expired, and I pulled my article. I would recommend publishing here. Diacritics Edit Highly recommended. The feedback was thorough and generous. The Managing Editor is the best I have encountered in my career. March Managing editor is phenomenal. October They give good feedback in a timely manner around 6 months. The editor is super efficient. I was rejected but comments on the article were timely and helpful Is this still a live journal? Looks like last issue was published in ? The most recent issue came out a couple months ago. I had a great experience there. The new editor is brilliant and very efficient. I was able to publish the article in a different journal. Comments are helpful for revision. Quick response and the reader reports were thoroughly helpful. Excellent experience with editors. Encouraging general feedback about overall argument and suggestions for other journals where my

article might be a better fit. No feedback or reason for rejection. Eighteenth-Century Life Edit Good experience here. The copy-editing process is extensive and incredibly helpful, and the copy-editors well-trained. Your piece will be read with a fine-tooth comb by several readers, and you have the opportunity to see corrected proofs before publication. The editor is also available for consultation if you have questions about nitty-gritty editorial decisions. I wish I could hire them to read the rest of my MS! Eighteenth-Century Studies Edit Any reflections on or sense of the timeline--from submission, acceptance, and publication? I submitted by e-mail. Within two weeks, the managing editor wrote to say that they did not feel 18thC Studies was the right journal for my article. Swift rejection was much better than long wait. Received an e-mail less than one week after submission. Encouraging, but they wanted something more interdisciplinary. I agree with the above commenter: I published in ECS and had an extremely positive and professional experience from start to finish. Submitted by e-mail September Article in print April The journal is double-blind, so if the article passes a first round of review, it progresses to a second, with members of the editorial board--hence the long timeframe. The managing editor was always very professional during this period about responding to follow-up e-mails and letting me know what was going on. In the end the article benefited greatly from the suggestions of all four readers, as well as from the careful in-house copy-editing and proofreading that ECS provided. Especially if you are doing interdisciplinary or comparative work, the chance to get the level of feedback provided here is really helpful; I would guess that my four readers represented at least three different disciplinary or field backgrounds. The other one was more sober and constructive, although it chastised me for not citing work that had yet to be published. European Romantic Review Edit Excellent experience with this journal:

**Chapter 2 : Contemporary Literary Criticism (CLC 13) by Dedria Bryfonski | LibraryThing**

*CLC Contemporary Literary Criticism: Criticism of the Works of Today's Novelists, Poets, Playwrights, Short Story Writers, Scriptwriters, and Writers (Contemporary Literary Criticism) [Janet Witalec] on calendrierdelascience.com*  
*\*FREE\* shipping on qualifying offers.*

For further information on her life and complete works, see CLC, Volumes 5, 6, 9, 19, 27, and *Written in an epistolary style, the novel depicts the harsh life of a young African-American woman in the South in the early twentieth century. The Color Purple explores the individual identity of the African-American woman and how embracing that identity and bonding with other women affects the health of her community at large. In filmmaker Stephen Spielberg directed the film adaptation of The Color Purple, which was nominated for eleven awards—including best picture—by the Academy of Motion Picture Arts and Sciences. When she was eight years old, her brother shot her with his BB gun, leaving her scarred and blind in one eye. This disfigurement made her shy and self-conscious, and she began to use writing as a means of expressing herself. The accident also had a permanent impact on her relationship with her father: Despite her disadvantaged childhood, Walker won the opportunity to continue her education with a scholarship to Spelman College. After attending Spelman for two years, she became disenchanted with what she considered a puritanical atmosphere there and transferred to Sarah Lawrence College in Bronxville, New York, to complete her education. While at Sarah Lawrence, Walker wrote her first collection of poetry, entitled *Once: Poems*, in reaction to a traumatic abortion. Walker shared the poems with one of her teachers, poet Muriel Rukeyser, whose agent found a publisher for Walker. After college, Walker moved to Mississippi to work as a teacher and a civil rights advocate. In she married Melvyn Leventhal, a Jewish civil rights attorney; they became the first legally married interracial couple to reside in Jackson, Mississippi. She and Leventhal had a daughter, Rebecca, but they divorced some years later. While working in Mississippi, Walker discovered the writings of Zora Neale Hurston, an author who would have great influence on her later work. A Zora Neale Hurston Reader* In addition to poetry, Walker has written short stories, collected in *In Love and Trouble: Celie is a scared, poor, African-American girl living in the South. Her mother has become ill after the most recent of her numerous pregnancies, and the man Celie believes to be her father abuses Celie sexually. Celie marries the suitor, whom she calls Mr. Nettie is later forced to leave when she refuses Mr. After Harpo repeatedly beats her, Sophia leaves and is eventually arrested for assaulting a white man. Another strong-willed woman, Shug is a sexy, spirited blues singer, and Celie is obsessively attracted to her. After Celie nurses Shug, Shug begins to heal Celie, first as a mother figure, then as a lover. Through this relationship, Celie begins to feel loved and develops newfound feelings of self-worth. One day, when Shug gets the mail, she brings in a letter for Celie, postmarked from Africa. The letter is from Nettie, and, as Celie discovers, Nettie has been sending her letters for years. Celie puts the letters in chronological order and begins to read them, learning that Samuel and Corinne, a missionary couple in town, took in Nettie when she was forced to leave Mr. Nettie traveled with them to Africa, where they tried to Christianize the people of the Olinka tribe. In a rage over the theft of these letters, Celie comes close to killing Mr. Shug convinces Celie that it is better to create than to destroy, and Celie subsequently takes up sewing pants as a creative outlet. After Pa dies, Celie inherits her childhood home, which also includes a dry goods store. She returns to her hometown and sets up a small business selling *Folkspants—a line of pants of her own creation. Albert eventually returns to Celie as a transformed figure who now respects her, and the two work side by side, with Albert sewing matching shirts for her pants business. At the conclusion of the novel, Celie is reunited with sister Nettie and her own lost children, and she introduces Shug and Albert as her family. Major Themes The Color Purple dramatically underscores the oppression Black women have experienced throughout history in the rural South in America. Following the Civil War, most Black Americans remained disenfranchised and were typically viewed as less than human by many members of white society. Women were also regarded as less important than men—both Black and white—making Black women doubly disadvantaged. Black women of the era were often treated as slaves or as property, even by male members of their own families. She constantly struggles to forge her own**

self-identity and to not accept the subservient role that society has ascribed to her. Additionally, the novel examines themes of sisterhood and methods of sharing among women in their quest for political, sexual, and racial equality. Celie is able to overcome her many hardships because of the love and solidarity she receives from women like Nettie, Sophia, and Shug Avery. By seeing herself as a member of a community, Celie develops a sense of identity and realizes new opportunities in her life. When Shug stops Celie from killing Mr. Spiritual fulfillment is also a recurring theme in *The Color Purple*. The novel opens with Celie writing to God, an anonymous all-knowing male creator figure. Celie keeps asking for a sign from God to reveal his presence and lift her many burdens, but no signs ever appear. As the story progresses, Celie stops writing to God and begins writing to her sister Nettie. Through her relationship with Nettie and with the other Black women in her life, Celie is able to see tangible signs of hope and spirituality. Critical Reception Walker has earned high praise for *The Color Purple*, particularly for her accurate rendering of folk idiom, her use of the oral storytelling tradition, and her characterization of Celie. For example, many reviewers have criticized her portrayal of male African-American characters as archetypes of African-American men in modern society. Such commentators have condemned these portrayals as unnecessarily negative, citing the vile and unsympathetic male characters, such as Mr.

*EMBED (for calendrierdelascience.com hosted blogs and calendrierdelascience.com item tags).*

A Canadian and feminist writer, Margaret Atwood is internationally acclaimed as an accomplished novelist, poet, short story writer, and literary commentator. Presented as the eyewitness recollections of its entrapped heroine, the novel vividly displays the dehumanizing effects of ideological rhetoric, biological reductionism, and linguistic manipulation. The proliferation of toxic pollution and sexually transmitted diseases in the near future has caused widespread sterility and a decline of Caucasian births. The new ruling male theocracy, situated in Cambridge, Massachusetts, is founded on fundamentalist biblical principles and a social hierarchy designed to promote controlled procreation. The strict moral code of the regime, a reaction against the amorality and permissiveness of the former United States, is enforced by the constant surveillance of Eyes secret agents, Angels soldiers, and Guardians police. Though women in Gilead are prized for their ability to reproduce, they are forbidden to work, own property, or read. A select number of women who are fertile and unmarried are recruited as Handmaids; they wear red habits with white hoods and are assigned to a Commander, a high-ranking government official, and his post-menopausal Wife. The sole function of the Handmaid is to produce children, a task that requires her to engage in ritualized, monthly copulation with the Commander in the presence of his Wife. Beneath the Handmaids in the caste system are Econowives, the spouses of lower class men who wear striped dresses. The remainder of infertile and unmarried women are divided into the following: Marthas, a servant class designated by drab green dresses; Aunts, a cattleprod-wielding corps entrusted with the indoctrination and discipline of the Handmaids; and Unwomen, a group comprised of resistant women who are sent to the embattled Colonies to clean up toxic waste. During paired shopping excursions with Ofglen, another Handmaid, Offred learns of the underground movement called Mayday, of which Ofglen is a part. Though initially passive and hopeless, Offred is gradually emboldened by her brief exchanges with Ofglen. Offred also becomes involved in an illicit relationship with Commander Fred, who summons her to his study during the evenings to play Scrabble—a illegal activity since women are condemned to illiteracy. There Offred reencounters her friend Moira, a lesbian and rebellious former Handmaid-in-training whose failed escape from the Rachael and Leah Center has landed her a role as a prostitute at the club. While Offred is permitted to satisfy her sexual longings with Nick, Serena stands to benefit from the prestige of having a birth in her home, a ceremonious event in itself attended by the Wives and Handmaids. Offred is whisked away either to safety with the underground resistance, perhaps arranged by Nick, or to certain death at the hands of the Eyes. As in most dystopian fiction, the future setting merely affords the author an opportunity to illustrate the magnified ill effects of familiar contemporary problems left unchecked. Biblical names and allusions permeate the text and the literal interpretation of Genesis The omnipresence of Eyes, Angels, Guardians, and Aunts—all agents of state sponsored repression—evoke an atmosphere of constant surveillance and social control in which biblical mandate, fascist tactics, and technology are all merged. Atwood frequently employs satire as a method of social critique: Though men also suffer under the tyrannical Gileadean order, Atwood focuses on the persecution of women and their various efforts to resist male domination, including flight Moira, dissent Ofglen, suicide Janine, acceptance Serena, and storytelling Offred. The use of language as a mode of both manipulation and liberating affirmation is a dominant motif in the novel. For example, the recurring images of eyes, eggs, ovals, and mirrors in the text contrast positive feminine symbols of fertility, continuity, and wholeness with negative aspects of surveillance, control, and imprisonment. Likewise, the blood-red gowns of the Handmaids conjure positive associations with birth and life as well as pejorative links with suffering, shame, and female bondage to reproductive cycles. Throughout her narrative, Offred relies upon linguistic invention as an internal voice of self-expression, subjectivity, and, ultimately, survival, as her tapes suggest that women may transcend oppression by documenting and sharing their experiences. Clarke Award, and the Commonwealth Literature Prize, and was also adapted into a film in It warns us of the imperceptible technology of power, of the subtle domination of women by men, and of our unconscious imprisoning of each other and ourselves by ourselves.

## Chapter 4 : Contemporary literary criticism | Search Results | IUCAT

*About Contemporary Literary Criticism Each volume profiles approximately four to eight novelists, poets, playwrights, journalists, philosophers or other creative and nonfiction writers by providing full-text or excerpted criticism reproduced from books, magazines, literary reviews, newspapers and scholarly journals.*

## Chapter 5 : Academic Libraries - CLiC - Colorado Library Consortium

*Covers authors who are currently active or who died after December 31, Profiles novelists, poets, playwrights and other creative and nonfiction writers by providing criticism taken from books, magazines, literary reviews, newspapers and scholarly journals.*

## Chapter 6 : CLC abbreviation stands for Contemporary Literary Criticism

*The most renowned literary figures, exposed. Contemporary Literary Criticism assembles critical responses to the writings of the world's most renowned novelists, poets, playwrights, short story writers, scriptwriters, and other creative writers and provides supplementary biographical context and bibliographic material to guide the reader to a greater understanding of the genres and creators.*

## Chapter 7 : Janet Witalec | Open Library

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