

ACKNOWLEDGMENTS

The two readers for Duke University Press must come first in these acknowledgments, along with Christine Froula, who also read the entire manuscript. Their readings were brilliant and penetrating; their suggestions for improvement were extremely helpful.

Richard Poirier's editorial suggestions strengthened an earlier version of chapter 2 that appeared in *Raritan* while he was editor in chief. Anne Janowitz and Cora Kaplan made incisive suggestions about a still earlier version of chapter 2 that were useful to me not only in revising that chapter but also in writing the rest of the book. William Galperin made intriguing interventions into, and amplifications of, the argument of chapter 3. Ana Douglass introduced me to *Learning from Las Vegas*, which became a central, defining text not just for part 2 but for the entire book. Anthony Alessandrini, a fellow participant in the Center for Critical Analysis of Contemporary Culture at Rutgers University's seminar on "The Aesthetic," 1997–98, asked, in his capacity as respondent to my presentation to the seminar, helpful and pointed questions about the arguments of an earlier version of chapter 8. Linda Zerilli's responses to chapter 14 were thought-provoking and inspiring. Patrick O'Donnell provided useful editorial advice about an earlier version of chapter 15 that appeared in

Modern Fiction Studies when he was its editor. Bruce Robbins encouraged me to stay with the idea of “structure of feeling,” crucial to my central arguments, despite its lack of critical cachet.

My fellowship at the Center for Critical Analysis of Contemporary Culture (CCACC) was very important to the development of this book. I particularly want to thank the Director of CCACC, George Levine, and the Associate Director, Carolyn Williams, for their great generosity, both intellectual and personal, and for providing the kind of community in which creative critical thought can flourish unhampered.

Semesters of released time, in 1998 and 2002, provided by Rutgers University’s Faculty Sabbatical Leave Program, have been crucial to my ability to write, and to finish writing, this book.

I presented versions of several of this book’s chapters at various conferences, colloquia, and lectures, and received useful responses from the audiences at all of them. I particularly want to thank the Institute for Research on Women at Rutgers University (IRW), its Associate Director, Beth Hutchison, its office manager, Marlene Importico, and its former administrative assistant, Arlene Nora. I was Director of IRW from 1995 to 1998, when I began writing this book in earnest. The support I received from the staff of IRW in particular, and from the extraordinary women’s community at Rutgers in general, was immeasurably helpful, and their example was inspiring. I would like to thank Bonnie Smith, the Director of IRW from 1998 to 2001, for inviting me to present a version of chapter 14 as an IRW lecture. Her response, along with other responses from that audience of brilliant women scholars, was enlightening; the confidence and support I derive from being part of that community have been invaluable.

Other organizations have provided welcoming venues for presentation of versions of various chapters: the Association for the Psychoanalysis of Culture and Society, particularly Marcia Ian and Carolyn Williams, organizers of its 2001 Conference at Rutgers, for sections of chapters 1 and 11, the Department of English at Rutgers University for chapter 3, the Society for the Study of Narrative Literature for chapter 2, the Northwestern University Women’s Studies Lecture Series, convened by Linda Zerilli, for chapter 14, the Feminist Futures Seminar in New York for selected excerpts from the entire book.

I have received unstinting, rock-solid support from the former Chair of the Rutgers University English Department, Cheryl Wall, and from the Associate Dean for the Humanities in the Faculty of Arts and Sciences at Rutgers University, Barry Qualls. When he was Chair of the English De-

partment, Barry granted me a semester of research leave in 1999, without which this book would certainly not be appearing now or any time soon. Barry's advice has also been particularly helpful in the final stages of preparation of the manuscript for publication. I would like to thank Myra Jehlen, Director of the Graduate Program in Literatures in English at Rutgers, for similarly helpful advice about preparation for publication.

I have taught a course called "The Sixties and the Emergence of the Postmodern" to graduate students and undergraduates at Rutgers a number of times while writing this book. My students' often surprising and enlightening responses and insights are woven into the choices and arguments I have made throughout. There have been too many students in these classes for me to be able to thank them all individually here, so I will have to acknowledge them *en masse*. Thank you all.

My adored family and friends (especially, Linda Bamber, Marjorie Berger, Marcia Ian, Jonathan Strong, and Carolyn Williams) are most crucial to anything I do. My husband, Julien Hennefeld, my children, Maggie and Daniel Hennefeld, my mother, Annabel DeKoven, and my father-in-law, Edmund Hennefeld, make all aspects of my life both possible and extremely rich (our dogs, Zoe and Phoebe, keep us all saner and happier). I would particularly like to thank Julien, on whom I rely utterly in every possible way, for countless hours of patient listening and thoughtful, deeply intelligent, invariably correct advice. My children, Maggie and Daniel, are my life. I have acquired that relation to my children from my mother, who has always supported me in everything I do. I would also like to acknowledge my mother-in-law, Lillian Hennefeld, who died in 2001. She felt no generation gap whatsoever with the radicals and counter-culturalists of the sixties—her life was dedicated to precisely the same values and commitments. I miss her greatly.

Ken Wissoker and Christine Dahlin of Duke University Press have been remarkably helpful, insightful, and superbly professional. Ken Wissoker is one of the best editors I have worked with. I would also like to thank Pam Morrison and Lynn Walterick for their fine editorial work.

