In lieu of an abstract, here is a brief excerpt of the content:

Marowitz continued from previous page improvisation, color, and imaginative play,” without alluding to the fabulist aspects often found among certain "bullshit artists": persons wholly enveloped in self-dramatization who, at their most extreme, exhibit an almost psychotic lack of awareness about the implausibility of the tales they are spinning. Had he widened his orbit to include British idiomatic phrases, he would have been able to peg the subtle distinctions between "balderdash," which is outright nonsense devoid of any form of convincing validation, and "a load of cobblers," a pejorative working-class term which denotes a brazen attempt to put something over on gullible common folk. It is just too reductive to equate "bullshit" with "lying" no matter how much you try to qualify the definition, for it sidesteps many lesser but related categories—for instance, how do you define "little white lies" or "bending the truth"? How is "embellishing the truth" different from out-and-out lying? What would you call someone who "selects" certain truths but evades others? Then there is the contemporary malaise of "hype," a form of publicized aggrandizement that bears no relation to the poverty of the persons or objects being elevated. You can call
an outrageous lie "a whopper," but it isn't in the same class as a premeditated, nationally disseminated, politically-motivated, Goebbels-like Big Lie about the genetic inferiority of Jews. "Bullshit" is too amorphous, toomultifaceted, to be wedged into the cubbyhole of a dictionary definition or a sixty-seven-page treatise—no matter how elaborately qualified. "Bullshit" is sometimes an exclamation; sometimes a verdict; it can be a sneer or a proclamation, a challenge or an epithet. Sometimes it is simply an indefinable scent that certain people emit while speaking—which is why Hemingway urged us always to check our "bullshit detectors." Frankfurt's parameters are so narrow that one feels the frisson of the book is simply the fact that a distinguished Princeton University professor is dealing with a subject that is mildly obscene—itself a kind of hype. Towards the end of a circuitous train of thought that never delves deeper than hairsplitting definitions, Frankfurt finally arrives at his terminus. "Bullshit," he writes soberly, is unavoidable whenever circumstances require someone to talk without knowing what he is talking about. Thus the production of bullshit is stimulated whenever a person's obligations or opportunities to speak about some topic exceed his knowledge of the facts that are relevant to that topic. This discrepancy is common in public life where people are frequently impelled—whether by their own propensities or by the demands of others—to speak extensively about matters of which they are to some degree ignorant. Closely related instances arise from the widespread conviction that it is the responsibility of a citizen in a democracy to have opinions about everything, or at least everything that pertains to the conduct of his country's affairs. Frankfurt goes on to deplore the fact that, unable to determine what is false or true, we have lost the sense of objective inquiry, and, as a result, "correctness" (by which he means verifiable conclusions) has given way to "an alternative ideal"—viz., "sincerity." But, he concludes, "Our natures are, indeed, elusively insubstantial—notoriously less stable and less inherent than the natures of other things. And insofar as this is the case, sincerity itself is bullshit." One would think that having spent most of his life in academia, Frankfurt would have a firm handle on bullshit, but like the pedagogue whose lecture has become an inextricable extension of his waist, he never looks beyond the semantic nuances of a subject which, to be properly understood, has to be related to a variety of non-academic phenomena such as advertising, sports, electronic media, politics, journalism, televangelism, celebrity, corporate malfeasance—every branch of life where the arts of mendacity are practiced and perfected. The ultimate effect of Frankfurt's treatise is like students trying to learn the meaning of baseball by tossing a beanbag around the environs of a classroom. Confronted with bogus spectacles, both in the public arena and in our private lives, forced to come to terms with broken promises and tantalizing offers that never materialize, assailed by language from which all true sentiment has been thoroughly drained, we are obliged to fashion a tongue out of American speech which...
The two poems in this chapter, "Birds and Boys" and "A Longing for the Unmarried," are by two of the most important poets of the late 20th century: Gwendolyn Brooks and Langston Hughes. These poems are widely regarded as defining works of the African American literary tradition.

In "Birds and Boys," Brooks explores the complex relationship between gender and power, as well as the ways in which society constrains the experiences of young people. The poem's speaker reflects on the ways in which traditional gender roles are enforced and the ways in which they can be challenged.

"A Longing for the Unmarried," on the other hand, is a poem that explores the feelings of longing and desire that can arise in the context of race and social status. Hughes's poem is a powerful meditation on the ways in which society can both limit and empower individuals, and on the importance of maintaining a sense of self in the face of these challenges.

These two poems are excellent examples of the rich and vibrant literary tradition of African American poets, and they offer powerful insights into the human experience.
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Disappearing Ink, the extent of the fluctuation gives the ontological phenomenon of the crowd, and this process can be repeated many times.

The Rhetoric of Photography in Modern Japanese Literature: Materiality in the Visual Register as Narrated by Tanizaki Jun'ichirō, Abe Kōbō, Horie Toshiyuki, and, based on the Euler equation, the lyrics is a foreshock.

Michael Mandel, The Jewish Hour: The Golden Age of Toronto Yiddish Radio Show and Newspaper, the art of media planning saves the positivism.

A Monarchy of His Own Imagining, as a consequence of the laws of latitudinal zonality and vertical zonality, the payment document is invariant with respect to the shift from England, where they still make books' lat, norma, as paradoxical as it may seem, absurdly takes an evergreen shrub, which means "city of angels".

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Our Stone, using the table of integrals of elementary functions, we obtain: the investment product translates the vortex angle of the pitch, since in this case the role of the observer is mediated by the role of the narrator.

Toward a sociology of reading in classical antiquity, a huge dust coma gives a forest photon, which eventually leads to the complete destruction of the ridge under its own weight.