

Sheila Heti How Should A Person Be

Beth Blum

How Should a Person Be? Sheila Heti, 2010 From the internationally acclaimed author of *The Middle Stories* and *Ticknor* comes a bold interrogation into the possibility of a beautiful life. *How Should a Person Be?* is a novel of many identities: an autobiography of the mind, a postmodern self-help book, and a fictionalized portrait of the artist as a young woman — of two such artists, in fact. For reasons multiple and mysterious, Sheila finds herself in a quandary of self-doubt, questioning how a person should be in the world. Inspired by her friend Margaux, a painter, and her seemingly untortured ability to live and create, Sheila casts Margaux as material, embarking on a series of recordings in which nothing is too personal, too ugly, or too banal to be turned into art. Along the way, Sheila confronts a cast of painters who are equally blocked in an age in which the blow job is the ultimate art form. She begins questioning her desire to be Important, her quest to be both a leader and a pupil, and her unwillingness to sacrifice herself. Searching, uncompromising and yet mordantly funny, *How Should a Person Be?* is a brilliant portrait of art-making and friendship from the psychic underground of Canada's most fiercely original writer.

The Sheila Heti Ebook Bundle Sheila Heti, 2020-05-05 Now available in an exclusive ebook bundle, three books of fiction from Scotiabank Giller Prize finalist Sheila Heti. In *Ticknor*, her first novel, Sheila Heti has created a memorable new hero of Prufrockian dimension. George Ticknor is trying to reconcile his own failure with the success of his boyhood friend, the famous American historian William Prescott. Situated in the complicated and contradictory moments that make friendships both tenuous and difficult to relinquish, Ticknor's fixated thoughts about his and Prescott's dissimilar fates lead him through a litany of rationalizations and recriminations, a psychological maze that is paranoid and harrowing as well as ludicrous and absurd. The stories in *The Middle Stories* balance wisdom and innocence, joy and foreboding. A frog doles out sage advice to a plumber infatuated with a princess, a boy falls hopelessly in love with a monkey, and a man with a hat keeps apocalyptic thoughts at bay by resolving to follow a plan that he admits he won't stick to. Heti's stories are not what you expect, but why did you expect that anyway? Sheila Heti's critically acclaimed novel *How Should a Person Be?* is an unabashedly honest and hilarious tour through the unknowable pieces of one woman's heart and mind, an irresistible torn-from-life book about friendship, art, sex, and love. Part literary novel, part self-help manual, and part racy confessional, it is a fearless exploration into the way we live now by one of Canada's most exciting literary talents.

The Self-Help Compulsion Beth Blum, 2020-01-28 Samuel Beckett as a guru for business executives? James Joyce as a guide to living a good life? The notion of notoriously experimental authors sharing a shelf with self-help books might seem far-fetched, yet a hidden history of rivalry, influence, and imitation links these two worlds. In *The Self-Help Compulsion*, Beth Blum reveals the profound entanglement of modern literature and commercial advice from the late nineteenth century to the present day. Blum explores popular reading practices in which people turn to literature in search of practical advice alongside modern writers' rebukes of such instrumental purposes. As literary authors positioned themselves in opposition to people like Samuel Smiles and Dale Carnegie, readers turned to self-help for the promises of mobility, agency, and practical use that serious literature was reluctant to supply. Blum unearths a series of unlikely cases of the love-hate relationship between serious fiction and commercial advice, from Gustave Flaubert's mockery of early DIY culture to *Dear Abby's* cutting diagnoses of Nathanael West and from Virginia Woolf's ambivalent polemics against self-improvement to the ways that contemporary global authors such as Mohsin Hamid and Tash Aw explicitly draw on the self-help genre. She also traces the self-help industry's tendency to popularize, quote, and adapt literary wisdom and considers what it might have to teach today's university. Offering a new history of self-help's origins, appeal, and cultural and literary import around the world, this book reveals that self-help's most valuable secrets are not about getting rich or winning friends but about how and why people read.

Authorship's Wake Philip Sayers, 2020-12-10 *Authorship's Wake* examines the aftermath of the 1960s critique of the author, epitomized by Roland Barthes's essay, "The Death of the Author." This critique has given rise to a body of writing that confounds generic distinctions separating the literary and the theoretical. Its archive consists of texts by writers who either directly participated in this critique, as Barthes did, or whose intellectual formation took place in its immediate aftermath. These writers include some who are known primarily as theorists (Judith Butler), others known primarily as novelists (Zadie Smith, David Foster Wallace), and yet others whose texts are difficult to categorize (the autofiction of Chris Kraus, Sheila Heti, and Ben Lerner; the autotheory of Maggie Nelson). These writers share not only a central motivating question – how to move beyond the critique of the author-subject – but also a way of answering it: by writing texts that merge theoretical concerns with literary discourse. *Authorship's Wake* traces the responses their work offers in relation to four themes: communication, intention, agency, and labor.

Motherhood Sheila Heti, 2018-05 In her late thirties, when her friends are asking when they will become mothers, the narrator of Heti's novel considers whether she will do so at all. In a narrative spanning several years, casting among the influence of her peers, partner, and her duties to her forbearers, she struggles to make a wise and moral choice

Contemporary Feminist Life-Writing Jennifer Cooke, 2020-04-16 *Contemporary Feminist Life-Writing* is the first volume to identify and analyse the 'new audacity' of recent feminist writings from life. Characterised by boldness in both style and

content, willingness to explore difficult and disturbing experiences, the refusal of victimhood, and a lack of respect for traditional genre boundaries, new audacity writing takes risks with its author's and others' reputations, and even, on occasion, with the law. This book offers an examination and critical assessment of new audacity in works by Katherine Angel, Alison Bechdel, Marie Calloway, Virginie Despentes, Tracey Emin, Sheila Heti, Juliet Jacques, Chris Krauss, Jana Leo, Maggie Nelson, Vanessa Place, Paul Preciado, and Kate Zambreno. It analyses how they write about women's self-authorship, trans experiences, struggles with mental illness, sexual violence and rape, and the desire for sexual submission. It engages with recent feminist and gender scholarship, providing discussions of vulnerability, victimhood, authenticity, trauma, and affect.

The Routledge Companion to Theatre-Fiction Graham Wolfe, 2023-11-14 Novelists have long been attracted to theatre. Some have pursued success on the stage, but many have sought to combine these worlds, entering theatre through their fiction, setting stages on their novels' pages, and casting actors, directors, and playwrights as their protagonists. The Routledge Companion to Theatre-Fiction has convened an international community of scholars to explore the remarkable array of novelists from many eras and parts of the world who have created fiction from the stuff of theatre, asking what happens to theatre on the pages of novels, and what happens to novels when they collaborate with theatre. From J. W. Goethe to Louisa May Alcott, Mikhail Bulgakov, Virginia Woolf, and Margaret Atwood, some of history's most influential novelists have written theatre-fiction, and this Companion discusses many of these figures from new angles. But it also spotlights writers who have received less critical attention, such as Dorothy Leighton, Agustín de Rojas Villandrando, Ronald Firbank, Syed Mustafa Siraj, Li Yu, and Vicente Blasco Ibañez, bringing their work into conversation with a vital field. A valuable resource for students, scholars, and admirers of both theatre and novels, *The Routledge Companion to Theatre-Fiction* offers a wealth of new perspectives on topics of increasing critical concern, including intermediality, theatricality, antitheatricality, mimesis, diegesis, and performativity.

Pure Colour Sheila Heti, 2022-02-15 WINNER OF THE GOVERNOR GENERAL'S LITERARY AWARD FOR FICTION SHORTLISTED FOR THE RATHBONES FOLIO PRIZE A NEW YORK TIMES NOTABLE BOOK A BEST BOOK OF THE YEAR BY THE NEW YORKER • THE GLOBE AND MAIL • VULTURE • CBC • GLAMOUR • READER'S DIGEST CANADA "True and newly alive." —Los Angeles Times "One-of-a-kind. . . . nothing less than vital." —The Guardian A new novel about art, love, death and time from the author of *Motherhood* and *How Should A Person Be?* Here we are, just living in the first draft of creation, which was made by some great artist, who is now getting ready to tear it apart. In this first draft, a woman named Mira leaves home for school. There, she meets Annie, whose tremendous power opens Mira's chest like a portal—to what, she doesn't know. When Mira is older, her beloved father dies, and she enters the strange and dizzying dimension that true loss opens up. *Pure Colour* tells the story of a life, from beginning to end. It is a galaxy of a novel: explosive, celestially bright, huge, and streaked with beauty. It is a contemporary bible, an atlas of feeling, and a shape-shifting epic. Sheila Heti is

a philosopher of modern experience, and she has reimagined what a book can hold.

Avant Canada Gregory Betts, Christian Bök, 2019-01-10 *Avant Canada* presents a rich collection of original essays and creative works on a representative array of avant-garde literary movements in Canada from the past fifty years. From the work of Leonard Cohen and bpNichol to that of Jordan Abel and Liz Howard, *Avant Canada* features twenty-eight of the best writers and critics in the field. The book proposes four dominant modes of avant-garde production: “Concrete Poetics,” which accentuates the visual and material aspects of language; “Language Writing,” which challenges the interconnection between words and things; “Identity Writing,” which interrogates the self and its sociopolitical position; and “Copyleft Poetics,” which undermines our habitual assumptions about the ownership of expression. A fifth section commemorates the importance of the Centennial in the 1960s at a time when avant-garde cultures in Canada began to emerge. Readers of this book will become familiar with some of the most challenging works of literature—and their creators—that this country has ever produced. From Concrete Poetry in the 1960s through to Indigenous Literature in the 2010s, *Avant Canada* offers the most sweeping study of the literary avant-garde in Canada to date.

The Book of Women's Friendship Rachel Cooke, 2025-12-02 The first major anthology devoted to women’s friendship drawn from fiction, diaries, poetry, and letters. As Marilynne Robinson writes in her 1980 novel, *Housekeeping*, “Having a sister or friend is like sitting at night in a lighted house.” Bringing together work by more than 100 writers, *The Book of Women’s Friendship* explores the rich subject of friendship between women from every angle: its particular intensity and miraculous ease, its tendency to wax and wane, its role not only as a comfort and a privilege, but as vital to our health. Friendship has never been more highly debated, and loneliness more prevalent. Yet women’s friendships have repeatedly been neglected or minimized in storytelling, fallen by the wayside of male relationships. In the first major anthology dedicated to women’s friendship—and the first serious anthology about friendship published in more than three decades—editor Rachel Cooke looks to art to find the words to capture women’s platonic love. Compiling selections from novels, poems, diaries, letters, comics, and graphic novels about women’s friendship, she places work from a diverse array of artists in conversation across time and place. With excerpts from Jane Austen to Edith Wharton and Virginia Woolf, from Dolly Alderton to Sarah Waters, and from Zadie Smith to Meg Wolitzer, *The Book of Women’s Friendship* celebrates and investigates friendship between women, from first encounters to final farewells, from falling out to making up again. This book takes the shape of a human life, beginning with early efforts at friend-making and -breaking in childhood to chance collisions in adulthood. It contemplates (though not for too long) the flip side of friendship, which is not enmity, but loneliness; celebrates solidarity in all its guises; and ends with loss, the moment of goodbye. Warm, clever, and full of some of the most beautiful writing on friendship ever published, *The Book of Women’s Friendship* is also an act of friendship itself, dedicated to Cooke’s best friend, in the end becoming a book full of all the lovely, impossible, unsayable things that one

friend might be moved to give to another.

Pure Colour Sheila Heti, 2022-02-15 Winner of the 2022 Governor General's Literary Award in Fiction Shortlisted for the 2023 Rathbones Folio Prize in Fiction Named a Best Book of the Year by The New York Times, The New Yorker, Vulture, The Times Literary Supplement, and more Pure Colour is a galaxy of a novel: explosive, celestially bright, huge, and streaked with beauty. It is a contemporary bible, an atlas of feeling, and an absurdly funny guide to the great (and terrible) things about being alive. Sheila Heti is a philosopher of modern experience, and she has reimagined what a book can hold. Here we are, just living in the first draft of Creation, which was made by some great artist, who is now getting ready to tear it apart. In this first draft of the world, a woman named Mira leaves home to study. There, she meets Annie, whose tremendous power opens Mira's chest like a portal—to what, she doesn't know. When Mira is older, her beloved father dies, and his spirit passes into her. Together, they become a leaf on a tree. But photosynthesis gets boring, and being alive is a problem that cannot be solved, even by a leaf. Eventually, Mira must remember the human world she's left behind, including Annie, and choose whether or not to return.

Women in Clothes Sheila Heti, Heidi Julavits, Leanne Shapton, 2014-09-04 THE NEW YORK TIMES BESTSELLER Women in Clothes is a book unlike any other. It is essentially a conversation among hundreds of women of all nationalities—famous, anonymous, religious, secular, married, single, young, old—on the subject of clothing, and how the garments we put on every day define and shape our lives. It began with a survey. The editors composed a list of more than fifty questions designed to prompt women to think more deeply about their personal style. Writers, activists, and artists including Cindy Sherman, Kim Gordon, Kalpona Akter, Sarah Nicole Prickett, Tavi Gevinson, Miranda July, Roxane Gay, Lena Dunham, and Molly Ringwald answered these questions with photographs, interviews, personal testimonies, and illustrations. Even our most basic clothing choices can give us confidence, show the connection between our appearance and our habits of mind, express our values and our politics, bond us with our friends, or function as armor or disguise. They are the tools we use to reinvent ourselves and to transform how others see us. Women in Clothes embraces the complexity of women's style decisions, revealing the sometimes funny, sometimes strange, always thoughtful impulses that influence our daily ritual of getting dressed.

Quill & Quire, 2010

The Chairs Are Where the People Go Misha Glouberman, Sheila Heti, 2011-07-05 Funny, offbeat, and thought-provoking, The Chairs Are Where the People Go is a guide to working and playing in cities that offers unexpected insights. In short, pithy chapters, Glouberman tackles the most trivial of questions alongside more important ones.

The Middle Stories Sheila Heti, 2012-04-10 Wildly acclaimed in Canada, this book marks the debut of a remarkable young writer first published by McSweeney's when she was twenty-three and living at home with her dad and brother. The

Middle Stories is a strikingly original collection of stories, fables, and short brutalities that are alternately heartwarming, cruel, and hilarious. This edition, marking the 10th anniversary of *The Middle Stories*, will be designed in the newly iconic McSweeney's paperback style, and will be published shortly before Heti's newest novel, *How Should A Person Be?*, emigrates from Canada via Henry Holt & Co.

Ticknor Sheila Heti, 2005-03-22 *Ticknor* is the first novel by Sheila Heti, the author of the acclaimed story collection *The Middle Stories* and, with Misha Glouberman, the essay collection *The Chairs are Where the People Go*. George Ticknor is trying to reconcile his own failure with the success of his boyhood friend, the famous American historian William Prescott. Ticknor's life has been reduced to a series of awkward meetings, failed dinner parties, and other misfortunes he is loath to own up to. Situated in the complicated and contradictory moments that make friendships both tenuous and difficult to relinquish, Ticknor's fixated thoughts about his and Prescott's dissimilar fates lead him through a litany of rationalizations and recriminations, a psychological maze that is paranoid and harrowing as well as ludicrous and absurd. In George Ticknor, Sheila Heti has created a memorable new hero of Prufrockian dimension. *Ticknor* is an exquisite singularity.

We Need a Horse Sheila Heti, 2011 A speckled horse wonders why he was made a horse and discovers that everything in the world has purpose, created to bring joy to someone or something else.

The Virginia Quarterly Review, 2014

All Our Happy Days Are Stupid Sheila Heti, 2015-03-10 Two couples, each with a twelve-year-old child, travel to Paris; within a few moments of discovering each other in a crowd, one of their children disappears. A day later, one of the mothers disappears, too. The story that follows is a wonderfully strange, beautifully composed examination of happiness and desperation, complete with a man in a bear suit, a teen pop star, and eight really excellent songs. Sheila Heti's debut play was first commissioned in 2001, for a feminist theater company that never ended up staging it. Its turbulent creation became the backdrop of Heti's last novel, *How Should a Person Be?*, which was named a Best Book of the Year by the New York Times and the New Yorker—and now the play itself can be revealed at last. With new introductions by Sheila Heti and director Jordan Tannahill, *All Our Happy Days Are Stupid* offers a novel's worth of wisdom and humor, of wild hope and dreamlike confrontations, and page after page of unforgettable lines. Seen until now only by a lucky few, its publication is a cause for celebration.

Motherhood Sheila Heti, 2018-05-15 **A Daily Telegraph, Financial Times, Irish Times, Refinery29, TLS and The White Review Book of the Year 2018** A provocative novel about the desire and duty to procreate, from the author of the critically acclaimed *How Should A Person Be?* *Motherhood* treats one of the most consequential decisions of early adulthood - whether or not to have children - with the intelligence, wit and originality that have won Sheila Heti international acclaim. Having reached an age when most of her peers are asking themselves when they will become mothers, Heti's narrator considers,

with the same urgency, whether she will do so at all. Over the course of several years, under the influence of her partner, body, family, friends, mysticism and chance, she struggles to make a moral and meaningful choice. In a compellingly direct mode that straddles the forms of the novel and the essay, *Motherhood* raises radical and essential questions about womanhood, parenthood, and how - and for whom - to live.

Whispering the Strategies of Language: An Emotional Quest through **Sheila Heti How Should A Person Be**

In a digitally-driven world where monitors reign supreme and quick interaction drowns out the subtleties of language, the profound techniques and psychological subtleties concealed within words frequently move unheard. However, situated within the pages of **Sheila Heti How Should A Person Be** a charming literary prize pulsing with natural thoughts, lies a fantastic journey waiting to be undertaken. Written by a talented wordsmith, this charming opus invites viewers on an introspective journey, softly unraveling the veiled truths and profound affect resonating within the material of each word. Within the mental depths of the poignant evaluation, we can embark upon a genuine exploration of the book's key subjects, dissect its interesting writing model, and yield to the strong resonance it evokes serious within the recesses of readers' hearts.

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