

## Immediacy Excerpt Footnotes

<sup>72</sup> At least until Jan Mieszkowski's recent book *Crises of the Sentence* (Chicago: University of Chicago Press, 2019).

<sup>73</sup> For a linguist's discussion of informality, see Gretchen McCulloch, *Because Internet: Understanding the New Rules of Language* (New York: Riverhead Books, 2019).

<sup>74</sup> *The Penguin Book of the Prose Poem: From Baudelaire to Anne Carson*, ed. Jeremy Noel-Tod (New York: Penguin, 2018); *British Prose Poetry*, ed. Jane Monson (London: Palgrave, 2018); Paul Hetherington and Cassandra Atherton, *Prose Poetry: An Introduction* (Princeton, NJ: Princeton University Press, 2020).

<sup>75</sup> Gillian White, *Lyric Shame: The "Lyric" Subject of Contemporary American Poetry* (Cambridge, MA: Harvard University Press, 2014). Prose poems are often, Noel-Tod argues, efforts at conversations, since they tend "towards a plainer style, imitative of speech" (4).

<sup>76</sup> Brigitte Byrd, "I Cannot Escape the Prose Poem," in *The Rose Metal Press Field Guide to Prose Poetry* (Brookline, MA: Rose Metal Press, 2010), 31–5.

<sup>77</sup> On novels as distinct from poetry in encouraging "rapid, inattentive, almost unconscious kind of reading," see Watt, *Rise of the Novel*, 47. On prose as "filler" and the importance of gerunds, ongoing-ness, and metonymy, see Franco Moretti, *The Bourgeois: Between History and Literature* (London: Verso, 2013).

<sup>78</sup> Jerome J. McGann, *The Textual Condition* (Princeton, NJ: Princeton University Press, 1992).

<sup>79</sup> Richard Lea, "Make It Now: The Rise of the Present Tense in Fiction," *Guardian*, November 21, 2015, theguardian.com.

<sup>80</sup> Ibid.

<sup>81</sup> For more on this nonjudgment function see Irmtraud Huber, *Present Tense Narration in Contemporary Fiction* (London: Palgrave, 2016).

<sup>82</sup> Alan Liu, "Transcendental Data: Toward a Cultural History and Aesthetics of the New Encoded Discourse," *Critical Inquiry* 31:1 (Fall 2004), 49–84.