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KEY=NEW - MARISA BEST

THE NEW YORK TRILOGY

Faber & Faber *The New York Trilogy is perhaps the most astonishing work by one of America's most consistently astonishing writers. The Trilogy is three cleverly interconnected novels that exploit the elements of standard detective fiction and achieve a new genre that is all the more gripping for its starkness. It is a riveting work of detective fiction worthy of Raymond Chandler, and at the same time a profound and unsettling existentialist enquiry in the tradition of Kafka or Borges. In each story the search for clues leads to remarkable coincidences in the universe as the simple act of trailing a man ultimately becomes a startling investigation of what it means to be human. The New York Trilogy is the modern novel at its finest: a truly bold and arresting work of fiction with something to transfix and astound every reader. 'Marks a new departure for the American novel.' Observer 'A shatteringly clever piece of work . . . Utterly gripping, written with an acid sharpness that leaves an indelible dent in the back of the mind.' Sunday Telegraph 'The New York Trilogy established him as the only author one could compare to Samuel Beckett.' Guardian*

THE NEW YORK TRILOGY

CITY OF GLASS : GHOSTS : THE LOCKED ROOM

Sun and Moon Press *First published in 1985-1986, "The New York Trilogy" ("City of Glass, Ghosts," and "The Locked Room") brought immediate international attention to its author, Paul Auster, and elevated him to near-celebrity status, particularly in France. This trilogy and his many works since then (including "In the Country of Last Words," "Leviathan," "Mr. Vertigo," "Moon Palace," and others) have been translated into numerous languages and have brought him further world attention. Auster's trilogy broke ground in its mix of serious fictional techniques and detective and mystery genres. Geoffrey O'Brien of "The Village Voice" wrote: "'The New York Trilogy' are novels of desire: the desire to write a detective novel, to read one, to inhabit it. . . . By turning the mystery novel inside out, Auster may have initiated a whole new round of storytelling." This new edition will delight readers and collectors of Auster's work.*

PAUL AUSTER'S "THE NEW YORK TRILOGY" AS POSTMODERN DETECTIVE FICTION

diplom.de *Inhaltsangabe:Abstract: Paul Auster's New York Trilogy, published in one volume for the first time in England in 1988 and in the U.S. in 1990 has been widely categorised as detective fiction among literary scholars and critics. There is, however, a striking diversity and lack of consensus regarding the classification of the trilogy within the existing genre forms of the detective novel. Among others, Auster's stories are described as: metaanti-detective-fiction; mysteries about mysteries; a strangely humorous working of the detective novel; very soft-boiled; a metamystery; glassy little jigsaws; a mixture between the detective story and the nouveau roman; a metaphysical detective story; a deconstruction of the detective novel; antidetective-fiction; a late example of the anti-detective genre; and being related to 'hard-boiled' novels by authors like Hammett and Chandler. Such a striking lack of agreement within the secondary literature has inspired me to write this paper. It does not, however, elaborate further on this diversity of viewpoints although they all seem to have a certain validity and underline the richness and diversity of Auster's detective trilogy; neither do I intend to coin a new term for Auster's detective fiction. I would rather place The New York Trilogy within a more general and open literary form, namely postmodern detective fiction. This classifies Paul Auster as an American writer who is part of the generation that immediately followed the 'classical literary movement' of American postmodernism' of the 60s and 70s. His writing demonstrates that he has been influenced by the revolutionary and innovative postmodern concepts, characterised by the notion of 'anything goes on a planet of multiplicity' as well as by French poststructuralism. He may, however, be distinguished from a 'traditional' postmodern writer through a certain coherence in the narrative discourse, a neo-realistic approach and by showing a certain responsibility for social and moral aspects going beyond mere metafictional and subversive elements. Many of the ideas of postmodernism were formulated in theoretical literary texts of the 60s and 70s and based on formal experiments include the attempt of subverting the ability of language to refer truthfully to the world, and a radical turning away from coherent narrative discourse and plot. These ideas seem to have been internalized by the new generation of postmodern writers of the 80s to such [...]*

GHOSTS

Sun and Moon Press *White hires Blue, a New York City private detective, to keep an eye on Black, but eventually Blue finds his own life in danger*

"READING THE CITY": THE CONCEPT OF LANGUAGE IN PAUL AUSTER'S "CITY OF GLASS"

GRIN Verlag *Seminar paper from the year 2008 in the subject English - Literature, Works, grade: 2, University of Constance, course: Hauptseminar - „History, Theory, Practise of Reading“ , language: English, abstract: Hunger, chance, disappearance and solitude are the central themes of Auster's fiction.1 Sometimes these themes are easy to detect but in their core more complex as they seem to be on first sight. With the New York Trilogy Paul Auster has created a powerful and deep going tripartite work which made him popular all over the world. In 1989, he received the Prix France Culture de Littérature Étrangère for this, his first novella and many other prizes followed for other works he has published until now. City of Glass2 deals with reality and coincidence - failure and identity in the frame of a detective story. "It was a wrong number that started it"3 is the first sentence the reader detects when one begins to read the novel. A story about a writer named Quinn that used to be a quite talented writer. After he had lost his wife and son, he publishes detective stories under the pseudonym William Wilson. Isolated from his fellow humans Quinn gets involved into a sequence of events marked by chance and solitude. He accepts to work on a case as a detective after he had received a strange phone call asking for Paul Auster the famous detective. Quinn accepts the case and from now on works under the name of Paul Auster. Him and the caller Peter Stillman meet and Quinn gets to know the details of his work - he is to protect Peter from his father Mr. Stillman senior who as Peter's wife thinks is planning to kill his son. This marks the beginning of Quinn's long journey through New York City. [...] 1 Dennis Barone: Beyond the Red Notebook, University of Pennsylvania Press, Philadelphia 1995, S.2 2 Auster, Paul: The New York Trilogy, Faber and Faber Limited, London 1987 3 Zit. Auster, Paul: The New York Trilogy, Faber and Faber Limited, London 1987 S.3*

CHRONOTOPES OF THE UNCANNY

TIME AND SPACE IN POSTMODERN NEW YORK NOVELS. PAUL AUSTER'S »CITY OF GLASS« AND TONI MORRISON'S »JAZZ«

transcript Verlag *Using the theoretical frameworks of Freud, Todorov, and Bakhtin, this book explores how American writers of the late 20th century have translated the psychoanalytical concept of »the uncanny« into their novelistic discourses. The two texts under scrutiny - Paul Auster's »City of Glass« and Toni Morrison's »Jazz« - show that the uncanny has developed into a crucial trope to delineate personal and collective fears that are often grounded on the postmodern disruption of spatio-temporal continuities and coherences.*

CITY OF GLASS

'It was a wrong number that started it . . .' Chosen as one of the '100 Most Important Comics of the Century', Faber is proud to publish the graphic novel City of Glass for the first time in the UK. As Art Spiegelman explains in his new introduction, David Mazzucchelli and Paul Karasik 'created a strange doppelganger of the original book' and 'a breakthrough work.' Paul Auster's Edgar Award-nominated masterwork has been astonishingly transformed into a new visual language.

THE ART OF HUNGER

AESTHETIC AUTONOMY AND THE AFTERLIVES OF MODERNISM

Hunger is one of the governing metaphors for literature in the late nineteenth and twentieth centuries. Beginning in the mid-nineteenth century, writers and critics repeatedly describe writing as a process of starvation, as in the familiar type of the starving artist, and high art as therejection of 'culinary' pleasures. The Art of Hunger: Aesthetic Autonomy and the Afterlives of Modernism argues that this metaphor offers a way of describing the contradictions of aesthetic autonomy in modernist literature and its late-twentieth-century heirs. This book traces the emergence of a tradition of writing it calls the 'art of hunger', from the origins of modernism to the end of the twentieth century. It focuses particularly on three authors who redeploy the modernist art of hunger as a response to key moments in the history of modernist aesthetic autonomy's delegitimization: Samuel Beckett in post-Vichy France; Paul Auster in post-1968 Paris and New York; and J. M. Coetzee in late apartheid South Africa. Combining historical analysis of these literary fields with close readings of individual texts, and drawing extensively on new archival research, this book offers a counter-history of modernism's post-World War II reception and a new theory of aesthetic autonomy as a practice of unfreedom.

CITYSCAPES OF THE FUTURE

URBAN SPACES IN SCIENCE FICTION

BRILL *Cityscapes of the Future: Urban Spaces in Science Fiction examines the central role played by urban spaces in science fictional narratives in diverse media from the literary to the ludic to cinematic.*

GHOST WRITING IN CONTEMPORARY AMERICAN FICTION

Springer *This book examines representations of the specter in American twentieth and twenty-first-century fiction. David Coughlan's innovative structure has chapters on Paul Auster, Don DeLillo, Toni Morrison, Marilynne Robinson, and Philip Roth alternating with shorter sections detailing the significance of the ghost in the philosophy of Jacques Derrida, particularly within the context of his 1993 text,*

Specters of Marx. Together, these accounts of phantoms, shadows, haunts, spirit, the death sentence, and hospitality provide a compelling theoretical context in which to read contemporary US literature. *Ghost Writing in Contemporary American Fiction* argues at every stage that there is no self, no relation to the other, no love, no home, no mourning, no future, no trace of life without the return of the specter—that is, without ghost writing.

LEVIATHAN

Faber & Faber 'Six days ago, a man blew himself up by the side of a road in northern Wisconsin . . .' The explosion that detonates the narrative of Paul Auster's remarkable novel also ends the life of its hero, Benjamin Sachs, and brings two FBI agents to the home of one of Sachs's oldest friends, the writer Peter Aaron. What follows is Aaron's story, an intricate, subtle and gripping investigation of another man's life in all its richness and complexity. Combining an investigation of freedom and terrorism with all the tension, mystery and allusive richness familiar from Auster's *The New York Trilogy* or *Sunset Park*, *Leviathan* is an unmissable addition to the canon of 'one of America's most spectacularly inventive writers.' (*Times Literary Supplement*) '[A] Brownian motion experiment of a plot - chock-a-block with identity-swaps, sideways sweeps and lateral leaps.' *Observer*

4 3 2 1

A NOVEL

Picador *** Shortlisted for the Man Booker Prize *** New York Times Bestseller, Los Angeles Times Bestseller, Boston Globe Bestseller, National Indiebound Bestseller The Millions's "Most Anticipated"; *Vulture's* "Most Exciting Book Releases for 2017"; The Washington Post's Books to Read in 2017; Chicago Tribune's "Books We're Excited About in 2017"; Town & Country's "5 Books to Start Off 2017 the Right Way"; Read it Forward, Favorite Reads of January 2017 "An epic bildungsroman . . . Original and complex . . . A monumental assemblage of competing and complementary fictions, a novel that contains multitudes."—Tom Perrotta, *The New York Times Book Review* "A stunningly ambitious novel, and a pleasure to read. . . . An incredibly moving, true journey."—NPR Paul Auster's greatest, most heartbreaking and satisfying novel—a sweeping and surprising story of birthright and possibility, of love and of life itself. Nearly two weeks early, on March 3, 1947, in the maternity ward of Beth Israel Hospital in Newark, New Jersey, Archibald Isaac Ferguson, the one and only child of Rose and Stanley Ferguson, is born. From that single beginning, Ferguson's life will take four simultaneous and independent fictional paths. Four identical Fergusons made of the same DNA, four boys who are the same boy, go on to lead four parallel and entirely different lives. Family fortunes diverge. Athletic skills and sex lives and friendships and intellectual passions contrast. Each Ferguson falls under the spell of the magnificent Amy Schneiderman, yet each Amy and each Ferguson have a relationship like no other. Meanwhile, readers will take in each Ferguson's pleasures and ache from each Ferguson's pains, as the mortal plot of each Ferguson's life rushes on. As inventive and dexterously constructed as anything Paul Auster has ever written, yet with a passion for realism and a great tenderness and fierce attachment to history and to life itself that readers have never seen from Auster before. 4 3 2 1 is a marvelous and unforgettably affecting tour de force.

THE BOOK OF ILLUSIONS

Faber & Faber *The Book of Illusions*, written with breath-taking urgency and precision, plunges the reader into a universe in which the comic and the tragic, the real and the imagined, and the violent and the tender dissolve into one another. One man's obsession with the mysterious life of a silent film star takes him on a journey into a shadow-world of lies, illusions, and unexpected love. After losing his wife and young sons in a plane crash, Vermont professor David Zimmer spends his waking hours mired in grief. Then, watching television one night, he stumbles upon a lost film by silent comedian Hector Mann, and remembers how to laugh . . . Mann was a comic genius, in trademark white suit and fluttering black moustache. But one morning in 1929 he walked out of his house and was never heard from again. Zimmer's obsession with Mann drives him to publish a study of his work; whereupon he receives a letter postmarked New Mexico, supposedly written by Mann's wife, and inviting him to visit the great Mann himself. Can Hector Mann be alive? Zimmer cannot decide - until a strange woman appears on his doorstep and makes the decision for him, changing his life forever. 'A nearly flawless work . . . Auster will be remembered as one of the great writers of our time.' *San Francisco Chronicle* 'Auster's elegant, finely calibrated *The Book of Illusions* is a haunting feat of intellectual gamesmanship.' *The New York Times*

CHRISTIAN FUNDAMENTALISM AND THE CULTURE OF DISENCHANTMENT

University of Virginia Press Within the familiar clash of religious conservatism and secular liberalism Paul Maltby finds a deeper discord: an antipathy between Christian fundamentalism and the postmodern culture of disenchantment. Arguing that each camp represents the poles of America's virulent culture wars, he shows how the cultural identity, lifestyle, and political commitments of many Americans match either the fundamentalist profile of one who cleaves to metaphysical and authoritarian beliefs or the postmodern profile of one who is disposed to critical inquiry and radical-democratic values. Maltby offers a critique that operates in both directions. His use of the resources of postmodern theory to contest fundamentalism's doctrinal claims, ultra-right politics, anti-environmentalism, and conservative aesthetics informs his engagement with contemporary fundamentalist painting, spiritual warfare fiction, dominionist attitudes to nature, and a profoundly undemocratic interpretation of Christianity. At the same time, Maltby identifies some of fundamentalism's legitimate spiritual concerns, assesses the cost of perpetual critique, and exposes the deficit of spiritual meaning that haunts the culture of disenchantment.

CHRISTIANITY AND THE DETECTIVE STORY

Cambridge Scholars Publishing *Christianity and the Detective Story* is the first book to gather together academic criticism on this particular connection between religion and popular culture. The articles cover the origin of this relationship in the works of G. K. Chesterton, examine its development through the "Golden Age" of mystery writers such as Dorothy L. Sayers, and include discussions of recent and contemporary television crime dramas. The volume makes a strong case for viewing mystery writing as a valid means of providing both entertainment and religious insight.

THE CAMBRIDGE COMPANION TO THE CITY IN LITERATURE

Cambridge University Press *This Companion* offers readers an accessible survey of the historical and symbolic relationships between literature and the city.

SUBVERTING MASCULINITY

HEGEMONIC AND ALTERNATIVE VERSIONS OF MASCULINITY IN CONTEMPORARY CULTURE

BRILL Contemporary Western societies are currently witness to a "crisis of masculinity" but also to an intriguing diversification of images of masculinity. Once relatively stable regimes of masculine gender representation appear to have been replaced by a wider spectrum of varieties of masculine "lifestyles" taken up by the media and the market, to produce new and immensely flexible forms consumerised gender hegemony. The essays in *Subverting Masculinity* concentrate on contemporary film, literature and diverse forms of popular culture. The essays show that the subversion of traditional images of masculinity is both a source of gender contestation, but may equally be susceptible to assimilation by new hegemonic configurations of masculinity. *Subverting Masculinity* maps out the ongoing relevance of gender politics in contemporary culture, but also raises the question of increasingly unclear distinctions between hegemonic and subversive versions of masculinity in contemporary cultural production. *Subverting Masculinity* will be of interest to students and teachers of gender, cultural, film and literary studies.

CRITICAL REFLECTIONS

ESSAYS ON GOLDEN AGE SPANISH LITERATURE IN HONOR OF JAMES A. PARR

Bucknell University Press *This volume* seeks to explore developments in the study of sixteenth- and seventeenth-century Spanish literature over the past decade through the prism of a homage volume that recognizes the contributions of James A. Parr. In his groundbreaking 1974 essay in *Hispania*, he challenged Hispanists to take note of developments in the fields of English and Comparative Studies, not to "jump on the bandwagon," but to explore the emerging approaches to textual study in order to identify and adapt those aspects that could help to illuminate the field. In his own work, Parr followed that advice, with studies that incorporated new approaches to genre theory, narratology, and canonicity in order to explore dramatic and prose texts, and *Don Quixote*. The studies in this anthology make use of many of Parr's innovations, indicating that his work has had a long-lasting impact on the field of Golden Age Hispanism.

SEARCHING FOR IDENTITY: THE MUTUAL PROJECTION OF THE 'POSTLAPSARIAN' PROTAGONIST AND HIS ENVIRONMENT IN PAUL AUSTER'S "CITY OF GLASS"

GRIN Verlag Seminar paper from the year 2005 in the subject American Studies - Literature, grade: 2,3, University of Cologne, 14 entries in the bibliography, language: English, abstract: This essay argues that Daniel Quinn, the protagonist of Paul Auster's *City of Glass*, has a multiple personality reflected by the other characters of the novel as well as by the city. Referring to De Certeau, I will deal with the city as a text which the subject tries to read and write in search of his own identity. After displaying his relationship to the novel's most important figures and the way in which his own personality is projected on them, I will show that Quinn himself is a fallen creature: he does not have an identity since the breach between "signifier" and "signified" cannot be overcome, just like in "postlapsarian" language.

THE THOUSAND AND ONE NIGHTS AND TWENTIETH-CENTURY FICTION

INTERTEXTUAL READINGS

BRILL In *The Thousand and One Nights and Twentieth-Century Fiction*, Richard van Leeuwen challenges conventional perceptions of the development of 20th-century prose by arguing that *Thousand and One Nights*, as an intertextual model, has been a crucial influence on authors who have contributed to shaping the main literary currents in 20th-century world literature, inspiring new forms and concepts of literature and texts.

ROMANTIC POSTMODERNISM IN AMERICAN FICTION

Rodopi Intended for teachers and students of American Literature, this book is the first comprehensive analysis of romantic tendencies in postmodernist American fiction. The book challenges the opinion expressed in the *Columbia History of the American Novel* (1991) and propagated by many influential scholars that the mainstream of postmodernist fiction is represented by the disjunctive and nihilistic work of such writers as Kathy Acker, Donald Barthelme, and Robert Coover. Professor Alsen disagrees. He contends that this kind of fiction is not read and taught much outside an isolated but powerful circle in the academic community. It is the two-part thesis of Professor Alsen's book that the mainstream of postmodernist fiction consists of the widely read work of the Nobel Prize laureates Saul Bellow

and Toni Morrison and other similar writers and that this mainstream fiction is essentially romantic. To support his argument, Professor Alsen analyzes representative novels by Saul Bellow, J.D. Salinger, Norman Mailer, Flannery O'Connor, John Updike, Kurt Vonnegut, Philip Roth, Thomas Pynchon, Toni Morrison, the later John Barth, Alice Walker, William Kennedy, and Paul Auster. Professor Alsen demonstrates that the traits which distinguish the fiction of the romantic postmodernists from the fiction of their disunitive and nihilist colleagues include a vision of life that is a form of philosophical idealism, an organic view of art, modes of storytelling that are reminiscent of the nineteenth-century romance, and such themes as the nature of sin or evil, the negative effects of technology on the soul, and the quest for transcendence.

THE WORLD THAT IS THE BOOK

PAUL AUSTER'S FICTION

Liverpool University Press *The World that is the Book* offers an in-depth analysis of Paul Auster's fiction. It explores the rich literary and cultural sources that Auster taps into in order to create compelling stories that investigate the nature of language, the workings of chance, and the individual's complex relations with the world at large. Whereas most Auster criticism has concentrated on readings of individual novels, this book emphasizes the continuity in Auster's writing by discussing throughout the philosophical underpinnings that lead the author to question the boundaries separating the fictional from the factual, and the real from the imagined.

COLLECTED ENGLISH WORKS OF YONE NOGUCHI

POEMS, NOVELS AND LITERARY ESSAYS

LITERARY ROOMS

THE ROOM IN CONTEMPORARY US FICTION BY AUSTER, HUSTVEDT, POWERS, AND FOER

Springer Nature *The four prose texts discussed in Literary Rooms* position themselves in a literary tradition which highlights the manifold purposes the private room may serve: it is a mirror of the inhabitant, a context in which to position the self, a place of and motor for identity quests, a rich metaphor, and a second skin around the inhabitant's physical body. Even in times of increasing globalization and urbanization, the room continues to root the inhabitant; it serves as a retreat from the world and as a place in which to (re)negotiate questions of belonging, gender, class, and ethnicity. At the same time, the room is inevitably porous and constantly oscillates between inclusion and exclusion. The literary texts examined in this book are each highly fragmented and gesture towards a fragmentation of the contemporary world out of which they have grown as well as towards an abundance of fragmented self-images. Linking the approaches of narratology, globalization, and spatial criticism, *Literary Rooms* argues that in order to account for the spatial properties of the room, discourses developed during the spatial turn need to be extended and reevaluated.

MAXIMALISM IN CONTEMPORARY AMERICAN LITERATURE

THE USES OF DETAIL

Taylor & Francis *This book begins a new and foundational discussion of maximalism by investigating how the treatment of detail in contemporary literature impels readers to navigate, tolerate, and enrich the cultural landscape of postindustrial America. It studies the maximalist novels of David Foster Wallace, Nicholson Baker, Thomas Pynchon, and others, considering how overly-detailed writing serves the institutional, emotional, and intellectual needs of contemporary readers and writers. The book argues that maximalist novels not only exceed perceived limits of style, subject matter, and scope, but strive to remake the usefulness of books in contemporary culture, refreshing the act of reading. Levey shows that while these novels are preoccupied with detail and description, they are relatively unconcerned with the traditional goals of representation. Instead, they use detail to communicate particular values and fantasies of intelligence, enthusiasm, and ability attached to the management of complex and excessive information. Whether reinvigorating the banal and trivial in mainstream culture, or soothing anxieties of human insufficiency in the age of automation and the internet, these texts model significant abilities, rather than just objects of significance, and encourage readers to develop habits of reading that complement the demands of an increasingly detailed culture. Drawing upon a diverse range of theoretical schools and cultural texts, including Thing Theory, Marxism, New Formalism, playlists, blogs, and archival manuscripts, the book proposes a new understanding of maximalist writing and a new way of approaching the usefulness of literary objects in contemporary culture.*

MEMORIOUS DISCOURSE

REPRISE AND REPRESENTATION IN POSTMODERNISM

Fairleigh Dickinson Univ Press *While other types of discourse cover up, gloss over, or play down what they have borrowed - and therefore owe - the postmodern eagerly acknowledges its textual and cultural debt. Moreover, it turns this indebtedness into an unexpected source of creativity and originality.* "In his wide-ranging discussion of contemporary writers and theorists, Moraru notes that postmodernism characteristically re-presents. That is, it actively "remembers" and, to use a musical term, "reprises" former representations. These need not be infinite in number, as in Borges, but must be and usually are retrieved with sufficient obviousness."--Jacket.

MAN IN THE DARK

Faber & Faber *'I am alone in the dark, turning the world around in my head as I struggle through another bout of insomnia, another white night in the great American wilderness.'* Seventy-two-year-old August Brill is recovering from a car accident in his daughter's house in Vermont. When sleep refuses to come, he lies in bed and tells himself stories, struggling to push back thoughts about things he would rather forget - his wife's recent death and the horrific murder, in Iraq, of his granddaughter's boyfriend, Titus. Brill, a retired book critic, imagines a parallel world in which America is not at war with Iraq but with itself. In this other America the Twin Towers did not fall on 9/11, and the 2000 election results led to secession, as state after state pulled away from the union and a bloody civil war ensued. As the night progresses, Brill's story grows increasingly intense, and what he is so desperately trying to avoid insists on being told. Joined in the early hours by his granddaughter, he gradually opens up to her and recounts another hidden story, this time of his own marriage. After she falls asleep, he at last finds the courage to revisit the trauma of Titus's death. Passionate and shocking, political and personal: *Man in the Dark* is a novel that reflects the consequences of 9/11, that forces us to confront the blackness of night even as it celebrates the existence of ordinary joys in a world capable of the most grotesque violence.

METAGNOSIS

REVELATORY NARRATIVES OF HEALTH AND IDENTITY

Oxford University Press, USA *Bridging memoir with key concepts in narratology, philosophy and history of medicine, and disability studies, this book identifies and names the phenomenon of metagnosis: the experience of learning in adulthood of a longstanding condition. It can occur when the condition has remained undetected (e.g. colorblindness) and/or when the diagnostic categories themselves have shifted (e.g. ADHD). More broadly, it can occur with unexpected revelations bearing upon selfhood, such as surprising genetic test results. Though this phenomenon has received relatively scant attention, learning of an unknown condition is often a significant and bewildering revelation, one that subverts narrative expectations and customary categories. How do we understand these revelations? In addressing this topic Danielle Spencer approaches narrative medicine as a robust research methodology comprising interdisciplinarity, narrative attentiveness, and the creation of writerly texts. Beginning with Spencer's own experience, the book explores the issues raised by metagnosis, from communicability to narrative intelligibility to different ways of seeing. Next, it traces the distinctive metagnostic narrative arc through the stages of recognition, subversion, and renegotiation, discussing this trajectory in light of a range of metagnostic experiences—from *Blade Runner* to real-world mid-life diagnoses. Finally, it situates metagnosis in relation to genetic revelations and the broader discourses concerning identity. Spencer proposes that better understanding metagnosis will not simply aid those directly affected, but will serve as a bellwether for how we will all navigate advancing biomedical and genomic knowledge, and how we may fruitfully interrogate the very notion of identity.*

COMMUNICATION IN POSTMODERN URBAN FICTION

THE SHADOW OF IMAGINATION

Cambridge Scholars Publishing *We cannot imagine our world without its digital mirror anymore. We communicate to others in mediated ways and even create ourselves through our technological devices, presenting an imagined version of us to the outside world. This book is concerned with precisely this imagination of the self in an increasing digitalized society, going back to the beginning of our digital age, to the peak of postmodernism at the end of the 20th century. Looking at urban fiction from the 1980s to the early 2000s, the journey of fictional protagonists through the streets of (mostly) New York City reveals an anxiety about the loss of self in the virtual, culminating in violence and destruction. From Auster and Ellis to Palahniuk and DeLillo, this book highlights how an increasingly distanced communication triggers the imagination of violence, making it an insightful read for scholars and aficionados of city literature, postmodernism, and communication alike.*

REALISM'S OTHERS

Cambridge Scholars Publishing *For at least a century, scholarship on realist narrative, and occasional polemics against realist narrative, have assumed that realism promotes the values of sameness against those of otherness, and that it does so by use of a narrative mode that excludes certain epistemologies, ideologies, and ways of thinking. However, the truth is more complex than that, as the essays in this volume all demonstrate. Realism's Others examines the various strategies by which realist narratives create the idea of difference, whether that difference is registered in terms of class, ethnicity, epistemology, nationality, or gender. The authors in this collection examine in detail not just the fact of otherness in some canonical realist and canonical magical-realist and postmodern novels, but the actual means by which that otherness is established by the text. These essays suggest that neither realist narrative nor narratives positioned as anti-realist take otherness for granted; rather, the texts discussed here actively create difference, and this creation of difference often occasions severe difficulties for the novels' representational schema. How does one represent different types of knowledge, other aesthetic modes or other spaces, for example, in texts whose epistemology has long been seen as secular and empirical, whose aesthetic mode has always been approached as pure descriptive mimesis, and whose settings are largely domestic? These essays all begin with a certain collision—of nationalities, of classes, of representational matrices, of religions—and go on to chart the challenges that this collision presents to our ideas or stereotypes of realism, or to the possibilities of writing against and beyond realism. This question motivates examination of key realist or social-realist*

texts, in some of these essays, by Honoré de Balzac, George Eliot, Franz Grillparzer, Theodor Storm, Gottfried Keller, Theodor Fontane, Wilhelm Raabe, María Amparo Ruiz de Burton, Henry James, William Dean Howells, Charles Chesnutt, Theodore Dreiser, H. T. Tsiang, Alan Sillitoe, and Richard Yates. However, it is no less central a question in certain non-realist texts which engage realist aims to a surprising degree, often to debate them openly; some of these essays discuss, in this light, fantastic, magical realist, and postmodern works by Abram Tertz, Paul Auster, Alejo Carpentier, Toni Morrison, Gabriel García Márquez, Salman Rushdie, and A. S. Byatt. Realism becomes more than an aesthetic aim or narrative mode. It becomes, rather, a value evoked and discussed by all of the works analyzed here, in order to reveal its impact on fiction's treatment of ethnicity, nationality, ideology, space, gender, and social class.

DETECTING TEXTS

THE METAPHYSICAL DETECTIVE STORY FROM POE TO POSTMODERNISM

University of Pennsylvania Press Although readers of detective fiction ordinarily expect to learn the mystery's solution at the end, there is another kind of detective story—the history of which encompasses writers as diverse as Poe, Borges, Robbe-Grillet, Auster, and Stephen King—that ends with a question rather than an answer. The detective not only fails to solve the crime, but also confronts insoluble mysteries of interpretation and identity. As the contributors to *Detecting Texts* contend, such stories belong to a distinct genre, the "metaphysical detective story," in which the detective hero's inability to interpret the mystery inevitably casts doubt on the reader's similar attempt to make sense of the text and the world. *Detecting Texts* includes an introduction by the editors that defines the metaphysical detective story and traces its history from Poe's classic tales to today's postmodernist experiments. In addition to the editors, contributors include Stephen Bernstein, Joel Black, John T. Irwin, Jeffrey T. Nealon, and others.

PAUL AUSTER AND THE INFLUENCE OF MAURICE BLANCHOT

McFarland Poet, writer and filmmaker Paul Auster is one of the great contributors to American postmodern literature. Influenced by authors like Poe and the hardboiled detective stories of the 1950s, Auster's novels represented a new genre of "anti-detective fiction," in which the case itself loses direction and is overshadowed by existential questions. Analyzing three of his novels—*Ghosts* (1986), *The Music of Chance* (1990) and *Mr. Vertigo* (1994)—this critical study explores the intertextual relationship between Auster's work and the oeuvre of French writer and critic Maurice Blanchot. The author explores Auster's work as a fictionalization of Blanchot's concept of inspiration and the construction of imaginary space.

FICTIONS OF NEW YORK: THE CITY AS METAPHOR IN SELECTED AMERICAN TEXTS

Anchor Academic Publishing (aap_verlag) 'New York City as Metaphor in Selected American Texts' tries to capture the picture and meaning of an ever-changing city which has casted and still casts a spell over people all around the world. An uncountable number of authors have dedicated their works to New York City because of their fascination of its diversity and constant change that promises its dwellers a life in wealth and freedom. Surprisingly, all novels that have been analyzed reveal New York as the complete opposite of the American Dream that everyone expects when arriving on Ellis Island. The protagonists have to realize that their dreams will never become fulfilled and, consequently, become disillusioned and corrupted by their unhealthy environment. John Dos Passos describes a City that becomes a modern Babylon; it is fragmented and on its way to greed, capitalism and corruption. The New York of Stephen Crane's *Maggie Johnson* and Edith Wharton's *Lily Bart* is like a gigantic deterministic cage that denies every attempt of escape. Moreover, the metaphysical novel 'City of Glass' by Paul Auster does not show any sign of the promised life in wealth and freedom, but rather a city that is split into pieces, ruled by chance and misunderstandings. The city literally dehumanizes its inhabitants as they are dazzled by its addictive quality.

KUNDERA AND THE AMBIGUITY OF AUTHORSHIP

MHRA The scholarly debate about authorship has not only transcended all aspects of literary studies, but has also prompted contemporary authors to counter, subvert, and challenge it. One author to whom this applies in particular is Milan Kundera. In this study, Christine Knoop re-examines Kundera's essayistic and novelistic work against the background of the theoretical paradigms of literary authority, intention, and ownership. In so doing, she demonstrates how he overcomes traditional theoretical distinctions by postulating the existence of both a strong, powerful author figure and of potentially boundless literary meaning. Kundera's radically ambiguous conception of the author in the novel, developed primarily to influence the reader, is discussed and developed to cast new light on the critical debate about authorship at large while maintaining his primary conjecture that authorship as such is perpetually hybrid, dynamic, and unfinished.

DOMESTIC NOIR

THE NEW FACE OF 21ST CENTURY CRIME FICTION

Springer This book represents the first serious consideration of the 'domestic noir' phenomenon and, by extension, the psychological thriller. The only such landmark collection since Lee Horsley's *The Noir Thriller*, it extends the argument for serious, academic study of crime fiction, particularly in relation to gender, domestic violence, social and political awareness, psychological acuity, and structural and narratological inventiveness. As well as this, it shifts the debate around the sub-genre firmly up to date and brings together a range of global voices to dissect and situate the notion of 'domestic noir'. This book is essential reading for students, scholars, and fans of the psychological thriller.

4 3 2 1

Faber & Faber Limited On March 3, 1947, in the maternity ward of Beth Israel Hospital in Newark, New Jersey, Archibald Isaac Ferguson, the one and only child of Rose and Stanley Ferguson, is born. From that single beginning, Ferguson's life will take four simultaneous and independent fictional paths. Four Fergusons made of the same genetic material, four boys who are the same boy, will go on to lead four parallel and entirely different lives. Family fortunes diverge. Loves and friendships and intellectual passions contrast. Chapter by chapter, the rotating narratives evolve into an elaborate dance of inner worlds enfolded within the outer forces of history as, one by one, the intimate plot of each Ferguson's story rushes on across the tumultuous and fractured terrain of mid twentieth-century America. A boy grows up-again and again and again. As inventive and dexterously constructed as anything Paul Auster has ever written 4 3 2 1 is an unforgettable tour de force, the crowning work of this masterful writer's extraordinary career.

TIMBUKTU

Faber & Faber Meet Mr Bones, the canine hero of Paul Auster's remarkable novel. Bones is the sidekick of Willy G. Christmas, a brilliant but troubled poet-saint from Brooklyn. Together they sally forth across America to Baltimore, Maryland, on one last great adventure, searching for Willy's old teacher, Bea Swanson. Years have passed since Willy last saw his beloved mentor, who used to know him as William Gurevitch, son of Polish war refugees. But is Mrs Swanson still alive? And if not, what will prevent Willy from vanishing into that other world known as Timbuktu? In this brilliant novel, Auster writes with economy, precision and the quirky pathos of noir, addressing the pernicious ubiquity of American consumerism, the nature of love and the core riddles of ontology. Above all, though, this is the affecting tale of a special dog's place in the universe of humans and in the fleeting life of a special man.' Publishers Weekly

CITY OF GLASS

THE GRAPHIC NOVEL

Macmillan A graphic novel classic with a new introduction by Art Spiegelman Quinn writes mysteries. The *Washington Post* has described him as a "post-existentialist private eye." An unknown voice on the telephone is now begging for his help, drawing him into a world and a mystery far stranger than any he ever created in print. Adapted by Paul Karasik and David Mazzucchelli, with graphics by David Mazzucchelli, Paul Auster's groundbreaking, Edgar Award-nominated masterwork has been astonishingly transformed into a new visual language.

PAMUK'S ISTANBUL

THE SELF AND THE CITY

Taylor & Francis This book reconstructs Istanbul through the prism of Orhan Pamuk's fiction. It navigates the multiple selves and layers of Istanbul to present how the city has shaped the writings of Pamuk and has, in turn, been shaped by it. Through everyday objects and architecture, it shows how Pamuk transforms the city into a living museum where different objects converse along with characters to present a rich tapestry across space and time. Further, the monograph explores the formation of communal and literary identity within and around nation-building narratives informed by capitalism and modernization. The book also examines how Pamuk uses the postmodern city to move beyond its postmodern confines, and utilizes the theories and universes of Bakhtin, Benjamin, and Foucault to open up his fiction and radically challenge the idea of the novel. The volume will be of great interest to scholars and researchers of literature, literary theory, museum studies, architecture, and cultural studies, and especially appeal to readers of Orhan Pamuk.

PAUL AUSTER'S GHOSTS

THE ECHOES OF EUROPEAN AND AMERICAN TRADITION

Rowman & Littlefield This book is an intertextual study of Paul Auster's *The New York Trilogy* focusing on the influence of the main authors of the American Renaissance and the modern European tradition, represented by Samuel Beckett and Maurice Blanchot.