

Don Delillo Project Muse

An exploration of the possibilities of hypertext fiction as art form and entertainment
A postmodern masterpiece about fraud and forgery by one of the most distinctive, accomplished novelists of the last century. *The Recognitions* is a sweeping depiction of a world in which everything that anyone recognizes as beautiful or true or good emerges as anything but: our world. The book is a masquerade, moving from New England to New York to Madrid, from the art world to the underworld, but it centers on the story of Wyatt Gwyon, the son of a New England minister, who forsakes religion to devote himself to painting, only to despair of his inspiration. In expiation, he will paint nothing but flawless copies of his revered old masters—copies, however, that find their way into the hands of a sinister financial wizard by the name of Reckfall Brown, who of course sells them as the real thing. Dismissed uncomprehendingly by reviewers on publication in 1955 and ignored by the literary world for decades after, *The Recognitions* is now established as one of the great American novels, immensely ambitious and entirely unique, a book of wild, Boschian inspiration and outrageous comedy that is also profoundly serious and sad.

Bill Gray, a famous, reclusive novelist, emerges from his isolation when he becomes the key figure in an event staged to force the release of a poet hostage in Beirut. As Bill enters the world of political violence, a nightscape of Semtex explosives and hostages locked in basement rooms, Bill's dangerous passage leaves two people stranded: his brilliant, fixated assistant, Scott, and the strange young woman who is Scott's lover - and Bill's. An extraordinary novel from Don DeLillo about words and images, novelists and terrorists, the mass mind and the arch-individualist, *Mao II* explores a world in which the novelist's power to influence the inner life of a culture now belongs to bomb-makers and gunmen. Winner of the PEN/Faulkner Award, *Mao II* is the work of an ingenious writer at the height of his powers.

"The fulfilled renown of *Moby-Dick* and of *As I Lay Dying* is augmented by *Blood Meridian*, since Cormac McCarthy is the worthy disciple both of Melville and Faulkner," writes esteemed literary scholar Harold Bloom in his Introduction to the Modern Library edition. "I venture that no other living American novelist, not even Pynchon, has given us a book as strong and memorable." Cormac McCarthy's masterwork, *Blood Meridian*, chronicles the brutal world of the Texas-Mexico borderlands in the mid-nineteenth century. Its wounded hero, the teenage Kid, must confront the extraordinary violence of the Glanton gang, a murderous cadre on an official mission to scalp Indians and sell those scalps. Loosely based on fact, the novel represents a genius vision of the historical West, one so fiercely realized that since its initial publication in 1985 the canon of American literature has welcomed *Blood Meridian* to its shelf. "A classic American novel of regeneration through violence," declares Michael Herr. "McCarthy can only be compared to our greatest writers."

The second novel by Don DeLillo, author of *White Noise* (winner of the National Book Award) and *The Silence At Logos College in West Texas*, huge young men, vacuum-packed into shoulder pads and shiny helmets, play football with intense passion. During an uncharacteristic winning season, the perplexed and distracted running back Gary Harkness has periodic fits of nuclear glee; he is fueled and shielded by his fear of and fascination with nuclear conflict. Among oddly afflicted and recognizable players, the

terminologies of football and nuclear war--the language of end zones--become interchangeable, and their meaning deteriorates as the collegiate year runs its course. In this triumphantly funny, deeply searching novel, Don DeLillo explores the metaphor of football as war with rich, original zeal.

Offers an indictment of contemporary literary writing, providing assessments of such writers as Don DeLillo, Cormac McCarthy, and Annie Proulx.

Tyrone Slothrop, a GI in London in 1944, has a big problem. Whenever he gets an erection, a Blitz bomb hits. Slothrop gets excited, and then, "a screaming comes across the sky," heralding an angel of death, a V 2 rocket. Soon Tyrone is on the run from legions of bizarre enemies through the phantasmagoric horrors of Germany.

The Gladney's family life is disrupted and threatened when an industrial accident sends a lethal cloud over their community. Jack Gladney struggles with the ensuing complications which include murder.

What is the political value of time, and where does that value reside? Should politics place its hope in future possibility, or does that simply defer action in the present? Can the present ground a vision of change, or is it too circumscribed by the status quo? In *Qualified Hope: A Postmodern Politics of Time*, Mitchum Huehls contends that conventional treatments of time's relationship to politics are limited by a focus on real-world experiences of time. By contrast, the innovative literary forms developed by authors in direct response to political events such as the Cold War, globalization, the emergence of identity politics, and 9/11 offer readers uniquely literary experiences of time. And it is in these literary experiences of time that *Qualified Hope* identifies more complicated--and thus more productive--ways to think about the time-politics relationship. *Qualified Hope* challenges the conventional characterization of postmodernism as a period in which authors reject time in favor of space as the primary category for organizing experience and knowledge. And by identifying a common commitment to time at the heart of postmodern literature, Huehls suggests that the period-defining divide between multiculturalism and theory is not as stark as previously thought.

Site ReadingFiction, Art, Social FormPrinceton University Press

This book is a guide to scholarly research in the field of American postmodern literature, defined as the period between 1950 and 1990 and provide advanced undergraduate students, graduate students, and scholars of literature with a comprehensive view of the print and online resources available in literature and related subject areas

There is September 11 and then there are the days after, and finally the years. *Falling Man* is a magnificent, essential novel about the event that defines turn-of-the-century America. It begins in the smoke and ash of the burning towers and tracks the aftermath of this global tremor in the intimate lives of a few people. First there is Keith, walking out of the rubble into a life that he'd always imagined belonged to everyone but him. Then Lianne, his estranged wife, memory-haunted, trying to reconcile two versions of the same shadowy man. And their small son Justin, standing at the window, scanning the sky for more planes. These are lives choreographed by loss, grief and the enormous force of history. Brave and brilliant, *Falling Man* traces the way the events of September 11 have reconfigured our emotional landscape, our memory and our perception of the world. It is cathartic, beautiful, heartbreaking.

A wide-ranging scholarly consideration of the martial arts.

A black comedy by well-known novelist offers thoughts on the nature of illness, death, and reality.

The astounding third offering in Durrell's Alexandria Quartet, a richly detailed and extraordinary expansion of the events of Justine and Balthazar David Mountolive is a British diplomat who views love as just another everyday transaction. But as romance turns to betrayal and secret alliances are exposed, Mountolive's affair will bring the true complexity of contemporary love to the forefront amid the swirling political climate of Alexandria. Continuing to push beyond the limits of the traditional novel, Lawrence Durrell maintains his unwavering focus in Mountolive. He recasts the romantic affairs and liaisons he so skillfully established in Justine and Balthazar through the eyes of the young Mountolive, building toward the series' stunning conclusion. This ebook contains a new introduction by Jan Morris.

This tribute to Einstein's genius opens with a brief essay by Hanoch Gutfreund, a chronology of Einstein's life, a selection of quotes by Einstein, and, to introduce the manuscript, a detailed description of the manuscript, its contents, publication history, and provenance.

Countering previous studies of violent images based on representational and, consequently, moralistic assumptions, which, the author argues, inevitably reinforce the very violence they critique. He explains how violent images work upon the world.

The Unnamable - so named because he knows not who he may be - is from a nameless place. He speaks of previous selves ('all these Murphys, Molloyes, and Malones...') as diversions from the need to stop speaking altogether. But, as with the other novels in the trilogy, the prose is full of marvellous precisions, full of its own reasons for keeping going. ...perhaps the words have carried me to the threshold of my story, before the door that opens on my story, that would surprise me, if it opens, it will be I, will be the silence, where I am, I don't know, I'll never know, in the silence you don't know, you must go on, I can't go on, I'll go on.

"Writing is spooky," according to Norman Mailer. "There is no routine of an office to keep you going, only the blank page each morning, and you never know where your words are coming from, those divine words." In *The Spooky Art*, Mailer discusses with signature candor the rewards and trials of the writing life, and recommends the tools to navigate it. Addressing the reader in a conversational tone, he draws on the best of more than fifty years of his own criticism, advice, and detailed observations about the writer's craft. Praise for *The Spooky Art* "The Spooky Art shows Mailer's brave willingness to take on demanding forms and daunting issues. . . . He has been a thoughtful and stylish witness to the best and worst of the American century."—*The Boston Globe* "At his best—as artists should be judged—Mailer is indispensable, an American treasure. There is enough of his best in this book for it to be welcomed with gratitude."—*The Washington Post* "[*The Spooky Art*] should nourish and inform—as well as entertain—almost any serious reader of the novel."—*Baltimore Sun* "The richest book ever written about the writer's subconscious."—*The Philadelphia Inquirer* "Striking . . . entrancingly frank."—*Entertainment Weekly* Praise for Norman Mailer "[Norman Mailer] loomed over American letters longer and larger than any other writer of his generation."—*The New York Times* "A writer of the greatest and most reckless talent."—*The New Yorker* "A devastatingly alive and original creative mind."—*Life*

“Mailer is fierce, courageous, and reckless and nearly everything he writes has sections of headlong brilliance.”—The New York Review of Books “The largest mind and imagination [in modern] American literature . . . Unlike just about every American writer since Henry James, Mailer has managed to grow and become richer in wisdom with each new book.”—Chicago Tribune “Mailer is a master of his craft. His language carries you through the story like a leaf on a stream.”—The Cincinnati Post

A stunning novel by the bestselling National Book Award–winning author of *White Noise* and *Underworld*. Since the publication of his first novel *Americana*, Don DeLillo has lived in the skin of our times. He has found a voice for the forgotten souls who haunt the fringes of our culture and for its larger-than-life, real-life figures. His language is defiantly, radiantly American. In *The Body Artist* his spare, seductive twelfth novel, he inhabits the muted world of Lauren Hartke, an artist whose work defies the limits of the body. Lauren is living on a lonely coast, in a rambling rented house, where she encounters a strange, ageless man, a man with uncanny knowledge of her own life. Together they begin a journey into the wilderness of time, love and human perception. *The Body Artist* is a haunting, beautiful and profoundly moving novel from one of the finest writers of our time.

Scanlan (English, Indiana University South Bend) considers several novels about terrorists and considers what they say about the role of the writer in modern society and politics. She examines the figure of the writer as a rival or a mirror of the terrorist, tracing the development of this relationship from its Romantic origins to the age of the Unabomber. The works of DeLillo, Rushdie, McNamee, Mary McCarthy, Lessing, Coetzee, Durrenmatt, Roth, Robert Stone, Volodine, and Conrad are specifically considered. c. Book News Inc.

Exploring the dynamic growth, change, and complexity of qualitative research in human geography, *The SAGE Handbook of Qualitative Geography* brings together leading scholars in the field to examine its history, assess the current state of the art, and project future directions. "In its comprehensive coverage, accessible text, and range of illustrative studies, past and present, the Handbook has established an impressive new standard in presenting qualitative methods to geographers." - David Ley, University of British Columbia Moving beyond textbook rehearsals of standard issues, the Handbook shows how empirical details of qualitative research can be linked to the broader social, theoretical, political, and policy concerns of qualitative geographers and the communities within which they work. The book is organized into three sections: Part I: *Openings* engages the history of qualitative geography, and details the ways that research, and the researcher's place within it, are conceptualized within broader academic, political, and social currents. Part II: *Encounters and Collaborations* describes the different strategies of inquiry that qualitative geographers use, and the tools and techniques that address the challenges that arise in the research process. Part III: *Making Sense* explores the issues and processes of interpretation, and the ways researchers communicate their results. Retrospective as well as prospective in its approach, this is geography's first peer-to-peer engagement with qualitative research detailing how to conceive, carry out and communicate qualitative research in the twenty-first century. Suitable for postgraduate students, academics, and practitioners alike, this is the methods resource for researchers in human geography.

David Brook, a young professor, tries to combine the experiences of his mother, son,

wife, father, and friends into a novel capturing the essence of his life, in a new edition of the first novel by the award-winning author of *Hind's Kidnap*. Reprint.

Don DeLillo, author of twelve novels and winner of the National Book Award, the PEN/Faulkner Award, the William Dean Howells Medal, and the Jerusalem Prize, has begun to rival Thomas Pynchon as the definitive postmodern novelist. Always thought-provoking and occasionally controversial, DeLillo has become the voice of the bimillennial moment. Charting DeLillo's emergence as a contemporary novelist of major stature, David Cowart discusses each of DeLillo's twelve novels, including his most recent work, *The Body Artist* (2001). Rejecting the idea that DeLillo lacks affinities across the cultural spectrum, Cowart argues that DeLillo's work invites comparison with that of wide range of antecedents, including Dunbar, Whitman, Wittgenstein, Heidegger, Freud, Lacan, Derrida, Hemingway, Joyce, Rilke, and Eliot. At the same time, Cowart explores the ways in which DeLillo's art anticipates, parallels, and contests ideas that have become the common currency of poststructuralist theory. The major site of DeLillo's engagement with postmodernism, Cowart argues, is language, which DeLillo represents as more mysterious--numinous even--than current theory allows. For DeLillo, language remains what Cowart calls "the ground of all making." *Don DeLillo: The Physics of Language* is a provocative investigation of the most compelling issues of contemporary fiction.

The book is about the pedagogic rapport in the post-1980s U.S. when the professor-student relationship gained unprecedented attention. Using eleven American novels, Aristi Trendel examines the complexity, richness, and exceptional nature of the pedagogic encounter and calls for a new genre, the Master-Disciple novel.

Don DeLillo's 1997 masterwork *Underworld*, one of the most acclaimed and long-awaited novels of the last twenty years, was immediately recognized as a landmark novel, not only in the long career of one of America's most distinguished novelists but also in the ongoing evolution of the postmodern novel. Vast in scope, intricately organized, and densely allusive, the text provided an immediate and engaging challenge to readers of contemporary fiction. This collection of thirteen essays brings together new and established voices in American studies and contemporary American literature to assess the place of this remarkable novel not only within the postmodern tradition but within the larger patterns of American literature and culture as well. By seeking to place the novel within such a context, this lively collection of provocative readings offers a valuable guide for both students and scholars of the American literary imagination.

Explores the prevalence of Buddhist ideas in American literature since the 1970s. The New York Times bestseller *A Granta Best of Young American Novelists 2017* 'Extraordinary...dazzling... a sprawling, generous, warm-hearted epic of 1970s New York' *Observer* *Midnight, New Year's Eve, 1976*. Nine lives are about to be changed forever. Regan and William Hamilton-Sweeney, heirs to one of New York's greatest fortunes; Keith and Mercer, the men who, for better or worse, love them; Charlie and Samantha, two suburban teenagers seduced by

the punk scene; an obsessive magazine reporter and his idealistic neighbour – and the detective trying to figure out what any of them have to do with a shooting in Central Park on New Year's Eve. Then, on July 13th, 1977, the lights go out. 'Dazzling' Washington Post 'Heart-stopping' New York Times 'Addictive' Independent 'Extraordinary' Observer

William Gaddis published four novels during his lifetime, immense and complex books that helped inaugurate a new movement in American letters. Now comes his final work of fiction, a subtle, concentrated culmination of his art and ideas. For more than fifty years Gaddis collected notes for a book about the mechanization of the arts, told by way of a social history of the player piano in America. In the years before his death in 1998, he distilled the whole mass into a fiction, a dramatic monologue by an elderly man with a terminal illness. Continuing Gaddis's career-long reflection on those aspects of corporate technological culture that are uniquely destructive of the arts, *Agape Agape* is a stunning achievement from one of the indisputable masters of postwar American fiction.

A comprehensive study of ephemera in twentieth-century literature—and its relevance to the twenty-first century “Nothing ever really disappears from the internet” has become a common warning of the digital age. But the twentieth century was filled with ephemera—items that were designed to disappear forever—and these objects played crucial roles in some of that century's greatest works of literature. In *The Death of Things*, author Sarah Wasserman delivers the first comprehensive study addressing the role ephemera played in twentieth-century fiction and its relevance to contemporary digital culture. Representing the experience of perpetual change and loss, ephemera was central to great works by major novelists like Don DeLillo, Ralph Ellison, and Marilynne Robinson. Following the lives and deaths of objects, Wasserman imagines new uses of urban space, new forms of visibility for marginalized groups, and new conceptions of the marginal itself. She also inquires into present-day conundrums: our fascination with the durable, our concerns with the digital, and our curiosity about what new fictional narratives have to say about deletion and preservation. *The Death of Things* offers readers fascinating, original angles on how objects shape our world. Creating an alternate literary history of the twentieth century, Wasserman delivers an insightful and idiosyncratic journey through objects that were once vital but are now forgotten.

'Banville is superb . . . there are not many historical novels of which it can be said that they illuminate both the time that forms their subject matter and the time in which they are read: *Doctor Copernicus* is among the very best of them' *The Economist* The first in John Banville *Revolutions* Trilogy and winner of the James Tait Black Memorial Prize, *Doctor Copernicus* is a rich historical novel that explores the life of one of history's greatest scientists. The work of Nicholas Koppernigk, better known as Copernicus, shattered the medieval view of the universe and led to the formulation of the image of the solar system we know

today. Here his life is powerfully evoked in a novel that offers a vivid portrait of a man of painful reticence, haunted by a malevolent brother and baffled by the conspiracies that rage around him and his ideas while he searches for the secret of life.

For four long months, ten-year-old Cass has been dreaming of the day her mom, Toodi, will come home. But when Toodi's welcome back party takes a turn for the disastrous, Cass finds herself stuck alone with her dull-as-dirt dad, who insists that they set off for the summer on a mysterious adventure-just the two of them. It turns out Cass's dad has some big-time surprises up his sleeve. Once they hit the road in an old RV named The Roast, he introduces her to the amazing power of "Sway," a seemingly magical force that can bring inspiration and joy to people in major need of help. Cass can think of one particular person who could really use some Sway. If only she could track down Toodi, Cass knows she could convince her mom to come home. But with the help of a little home-spun magic, Cass realizes that the things she needs most have always been within her reach.

WINNER OF THE WOMEN'S PRIZE FOR FICTION SHORTLISTED FOR THE MAN BOOKER PRIZE SUNDAY TIMES TOP TEN BESTSELLER From the acclaimed author of *Swing Time*, *White Teeth* and *Grand Union*, discover a brilliantly funny and deeply moving story about love and family Why do we fall in love with the people we do? Why do we visit our mistakes on our children? What makes life truly beautiful? Set between New England and London, *On Beauty* concerns a pair of feuding families - the Belseys and the Kipps - and a clutch of doomed affairs. It puts low morals among high ideals and asks some searching questions about what life does to love. For the Belseys and the Kipps, the confusions - both personal and political - of our uncertain age are about to be brought close to home: right to the heart of family. 'I didn't want to finish, I was enjoying it so much' *Evening Standard* 'Thrums with intellectual sass and know-how' *Literary Review* 'Filled with humour, generosity and contemporary sparkle' *Daily Telegraph* 'Satirical, wise and sexy' *Washington Post*

"Death Comes for the Archbishop" by Willa Cather. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

When Billy Twillig, a genius adolescent, wins the first Nobel Prize ever to be given in mathematics, he is recruited to live and work in the company of thirty Nobel laureates in obscurity underground. There, away from the rest of the world, this panel of estranged, demented and lovable scientists work together on a secret scientific project: deciphering a mysterious transmission received from outer space, from just near Ratner's Star. Written in Don DeLillo's characteristically mesmerizing prose, *Ratner's Star* is a brilliantly observed, funny

and deeply thought-provoking novel which explores the mysterious, mind-blowing, mathematical world of the future.

Bucky Wunderlick is a rock and roll star. Dissatisfied with a life that has brought fame and fortune, he suddenly decides he no longer wants to be a commodity. He leaves his band mid-tour and holes up in a dingy, unfurnished apartment in Great Jones Street. Unfortunately, his disappearing act only succeeds in inflaming interest . . . Great Jones Street, Don DeLillo's third novel, is more than a musical satire: it probes the rights of the individual, foreshadows the struggle of the artist within a capitalist world and delivers a scathing portrait of our culture's obsession with the lives of the few.

The Body Artist begins with normality: breakfast between a married couple, Lauren and Rey, in their ramshackle rented house on the New England coast. Recording their delicate, intimate, half-complete thoughts and words, Don DeLillo proves himself a stunningly unsentimental observer of our idiosyncratic relationships. But after breakfast, Rey makes a decision that leaves Lauren utterly alone, or seems to. As Lauren, the body artist of the title, becomes strangely detached from herself and the temporal world, the novel becomes an exploration of a highly abnormal grieving process; a fascinating exposé of 'who we are when we are not rehearsing who we are'; and a rarefied study of trauma and creativity, absence and presence, isolation and communion.

Site Reading offers a new method of literary and cultural interpretation and a new theory of narrative setting by examining five sites—supermarkets, dumps, roads, ruins, and asylums—that have been crucial to American literature and visual art since the mid-twentieth century. Against the traditional understanding of setting as a static background for narrative action and character development, David Alworth argues that sites figure in novels as social agents. Engaging a wide range of social and cultural theorists, especially Bruno Latour and Erving Goffman, Site Reading examines how the literary figuration of real, material environments reorients our sense of social relations. To read the sites of fiction, Alworth demonstrates, is to reveal literature as a profound sociological resource, one that simultaneously models and theorizes collective life. Each chapter identifies a particular site as a point of contact for writers and artists—the supermarket for Don DeLillo and Andy Warhol; the dump for William Burroughs and Mierle Laderman Ukeles; the road for Jack Kerouac, Joan Didion, and John Chamberlain; the ruin for Thomas Pynchon and Robert Smithson; and the asylum for Ralph Ellison, Gordon Parks, and Jeff Wall—and shows how this site mediates complex interactions among humans and nonhumans. The result is an interdisciplinary study of American culture that brings together literature, visual art, and social theory to develop a new sociology of literature that emphasizes the sociology in literature.

Collection of interviews that profiles Wallace's career of twenty years, from 1987 until his suicide in 2008, that provides insight into his development as a writer and complicated persona.

A cutting-edge contribution to the aesthetic turn in international relations scholarship, this book exposes the role of poetic techniques in constituting the reality of international politics. It has two symmetrical goals: to illuminate the nonempirical fictions of factual international relations literature, and to highlight the real factual inspirations and implications of contemporary international relations fiction. Employing narrative theory developed by Hayden White, the author examines factual and fictional accounts of world affairs ranging from the anarchy narrative, central to mainstream international relations research, to novels by Don DeLillo and Milan Kundera. Chapters analyzing factual literature flesh out its unacknowledged inventions, while those dedicated to fiction explain its political roots and agenda. Throughout, the distinction between factual and fictional representations of international relations breaks down. Social-scientific narratives emerge as exercises in rhetoric: the art and politics of persuasion through language. Artistic narratives surface as real pedagogical lessons and exercises in political activism. The volume challenges the autonomy of academic international relations as an exclusive purveyor of serious knowledge about world affairs and calls for active engagement with literary art. It will be of interest to scholars of International Relations, Political Theory, Historiography, Cultural Theory, and Literary Studies and Criticism.

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