

Don DeLillo Project Muse

A wide-ranging scholarly consideration of the martial arts.

In a collection of profiles and conversations from 1982 to 2001, renowned novelist Don DeLillo, the author of *White Noise* and *Libra*, shares his thoughts on the distinction between historical fact and the creative imagination, his work habits, our media-saturated culture, baseball, Lee Harvey Oswald, the novelist's role in the world, and other topics. Simultaneous.

From the author of *White Noise* (winner of the National Book Award) and *The Silence*, a novel that "reflects our era's nightmares and hallucinations with all appropriate lurid, tawdry shades" (*The Cleveland Plain Dealer*) Bucky Wunderlick, rock star and budding messiah, has hit a spiritual wall. Unfulfilled by the excess of fame and fortune his revolutionary image has wrought, he bolts from his band mid-tour to hole up in a dingy East Village apartment and separate himself from the paranoid machine that propels the culture he has helped create. As faithful fans await messages, Bucky encounters every sort of roiling farce he is trying to escape. *Great Jones Street* is a penetrating look at rock and roll's merger of art, commerce and urban decay.

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.

This referential collection of essays is an important guide to the emergence and development of literary journalism through the centuries. The book begins with the defining of genres, literature and journalism, which blur the lines between them. It also gives an insight into the theories of narratology. Some practitioners included in this book are great American writers like, John Hersey, Truman Capote, Norman Mailer and Don DeLillo. These literary journalists bring to life both major as well trivial issues of the society. New journalists coalesce all the fictional techniques with the journalistic methods to present a unique and sophisticated style which requires extensive research and even more careful reporting than done in the typical news articles. The book closes with the concluding thoughts followed by list of works cited.

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 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 Reck tall 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.

Living in Leopoldville in the Belgian Congo only to be near his lover, an idealistic journalist, novelist James Gillespie becomes caught up in the terror, violence, and corruption that marks that country's slide into civil war in the early 1960s. Reprint.

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.

Don DeLillo has spent his career reflecting upon the creative processes of artists. In recent years he has become increasingly drawn to spectators and how they project and indulge their own private obsessions through art. *The Self-Reflexive Art of Don DeLillo* is the first book devoted to this dimension of DeLillo's art. It is also the first book to identify and analyze a signature DeLillo motif: the embedded author. In multiple novels, short stories, and plays, DeLillo inserts a character subtly implied as the creator of the very narrative we are reading or watching. Spanning his entire career but focusing primarily on his work from *Underworld* (1997) to *Zero K* (2016), *The Self-Reflexive Art of Don DeLillo* breaks important new ground in DeLillo studies.

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

"A whimsical, surrealistic excursion into the modern scientific mind." --*The New Yorker* One of DeLillo's first novels, *Ratner's Star* follows Billy, the genius adolescent, who is recruited to live

in obscurity, underground, as he tries to help a panel of estranged, demented, and yet lovable scientists communicate with beings from outer space. It is a mix of quirky humor, science, mathematical theories, as well as the complex emotional distance and sadness people feel. Ratner's Star demonstrates both the thematic and prosaic muscularity that typifies DeLillo's later and more recent works, like *The Names* (which is also available in *Vintage Contemporaries*). "His most spectacularly inventive novel." --*The New York Times*

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.

Explores the prevalence of Buddhist ideas in American literature since the 1970s.

He was Clear Blue Lou, perfect master of the Clear Blue Way, at one with the law of muscle, sun, wind and water governing Aquaria. She was Sunshine Sue, always in a hurry in a world that was too slow, Queen of Word of Mouth. Their meeting had been arranged - but by whom? and why? Beyond the beginning of where the world ended, beyond the highest peaks of its primeval majesty, lay a radio active hell and the lairs of the black sorcerers, the Spacers. The black scientists had not forgotten man's old dream of touching the stars: they wanted the Age

of Space reborn. But they needed a little help.

A brilliant satire of mass culture and the numbing effects of technology, *White Noise* tells the story of Jack Gladney, a teacher of Hitler studies at a liberal arts college in Middle America. Jack and his fourth wife, Babette, bound by their love, fear of death, and four ultramodern offspring, navigate the rocky passages of family life to the background babble of brand-name consumerism. Then a lethal black chemical cloud, unleashed by an industrial accident, floats over their lives, an "airborne toxic event" that is a more urgent and visible version of the white noise engulfing the Gladneys—the radio transmissions, sirens, microwaves, and TV murmurings that constitute the music of American magic and dread.

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.

"Recent postmodern theorists have argued that since history is a narrative art, it must be understood as a form of narrative representation analogous to fiction ... In addressing the postmodernist claim that history works no differently than fiction, Timothy Parrish rejects the implication that history is dead or hopelessly relativistic. Rather, he shows how the best postmodern novelists compel their readers to accept their narratives as true. These novelists write history as a form of fiction ... Parrish concludes that history, not identity, is the ground of postmodern American fiction"--From publisher's description.

A riveting and unconventional thriller about a motley group of airplane passengers taken hostage by militant hijackers En route to Iran, a plane is captured by Middle Eastern terrorists intent on holding hostage the committee of politicians, religious leaders, and activists on a mission to investigate alleged

human rights violations by the shah. But the kidnappers soon discover that there is a greater treasure onboard. Among the passengers are prominent art collectors with access to some of the world's most valuable paintings—priceless works that could fund global terrorist activities for decades. After the captured plane sets down in a remote Dutch farming collective by the sea, events go rapidly and frighteningly awry. As negotiations with government agencies stall, concerns over rare artwork threaten to trump the regard for human life, and both captors and captives will face bitter truths about their conflicting values, manners, and ideologies as the ticking clock races inexorably toward an explosive endgame. Mary McCarthy's masterful *Cannibals and Missionaries* is a remarkable novel of events and ideas that sheds light on the tragic foibles of human nature while exploring the terrorist psychology with supreme intelligence and insight. This ebook features an illustrated biography of Mary McCarthy including rare images from the author's estate.

"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.

This tribute to Einstein's genius opens with a brief essay by Hanoach 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.

Violent Affect Literature, Cinema, and Critique After Representation
U of Nebraska Press

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.

National Best Seller • Named a Best Book of the Year by: New York Times, Washington Post, San Francisco Chronicle, NPR, Vogue, The Atlantic, Newsday
“A novel of head-snapping ambition and heart-stopping power—a novel that attests to its young author’s boundless and unflagging talents.” —Michiko Kakutani, New York Times New York City, 1976. Meet Regan and William Hamilton-Sweeney, estranged heirs to one of the city’s great fortunes; Keith and Mercer, the men who, for better or worse, love them; Charlie and Samantha, two suburban teenagers seduced by downtown’s punk scene; an obsessive magazine reporter and his idealistic neighbor—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. The mystery, as it reverberates through families, friendships, and the corridors of power, will open up even the loneliest-seeming corners of the crowded city. And when the blackout of July 13, 1977, plunges this world into darkness, each of these lives will be changed forever. City on Fire is an unforgettable novel about love and betrayal and forgiveness, about art and truth and rock ’n’ roll: about what people need from each other in order to live . . . and about what makes the living worth doing in the first place.

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.

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.

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.

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

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.

Winner of the PEN/Faulkner Award From the author of *White Noise* (winner of

the National Book Award) and *The Silence*, a profound novel about art, terror, masses, and the individual from "one of the most intelligent, grimly funny voices to comment on life in present-day America" (*The New York Times*) 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. *Mao II* is the work of an ingenious writer at the height of his powers.

"A San Francisco Chronicle Book of the Year"--Back cover.

"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."

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.

In perhaps his most important literary feat, Norman Mailer fashions an unprecedented portrait of one of the great villains—and enigmas—in United States history. Here is Lee Harvey Oswald—his family background, troubled marriage, controversial journey to Russia, and return to an "America [waiting] for him like an angry relative whose eyes glare in the heat." Based on KGB and FBI transcripts, government reports, letters and diaries, and Mailer's own international research, this is an epic account of a man whose cunning, duplicity, and self-invention were both at home in and at odds with the country he forever altered. Praise for Oswald's Tale "America's largest mystery has found its greatest interpreter."—The

Washington Post Book World “Mailer is fierce, courageous, and reckless and nearly everything he writes has sections of headlong brilliance. . . . From the American master conjurer of dark and swirling purpose, a moving reflection.”—Robert Stone, The New York Review of Books “A narrative of tremendous energy and panache; the author at the top of his form.”—Christopher Hitchens, Financial Times “The performance of an author relishing the force and reach of his own acuity.”—Martin Amis, The Sunday Times (London) 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 “Mailer is indispensable, an American treasure.”—The Washington Post “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 Winner of the 1974 National Book Award “A screaming comes across the sky. . .” A few months after the Germans’ secret V-2 rocket bombs begin falling on London, British Intelligence discovers that a map of the city pinpointing the sexual conquests of one Lieutenant Tyrone Slothrop, U.S. Army, corresponds identically to a map showing the V-2 impact sites. The implications of this discovery will launch Slothrop on an amazing journey across war-torn Europe, fleeing an international cabal of military-industrial superpowers, in search of the mysterious Rocket 00000, through a wildly comic extravaganza that has been hailed in The

New Republic as “the most profound and accomplished American novel since the end of World War II.”

Raised in 1960s Oakland amidst his mother's Hell's Angel friends and biker gangs, TBird Murphy learns valuable lessons about life through firsthand experiences, but when his excon father makes his return, TBird feels that things are sure to turn around for him. Reprint.

In this loose retelling of Howard's End, Zadie Smith considers the big questions: 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 in New England mainly and London partly, *On Beauty* concerns a pair of feuding families—the Belseys and the Kippses—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 Kippses, the confusions—both personal and political—of our uncertain age are about to be brought close to home: right to the heart of family.

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.

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

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.

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