

Everyman Philip Roth

An anthology of selections from eight of Philip Roth's early novels, with a definitive version of *The Breast* and the previously uncollected story *Novotny's Pain*, alongside the essay-story *Looking At Kafka*.

Radio actor Iron Rinn (born Ira Ringold) is a big Newark roughneck blighted by a brutal personal secret from which he is perpetually in flight. An idealistic Communist, a self-educated ditchdigger turned popular performer, a six-foot six-inch Abe Lincoln look-alike, he marries the nation's reigning radio actress and beloved silent-film star, the exquisite Eve Frame (born Chava Fromkin). Their marriage evolves from a glamorous, romantic idyll into a dispiriting soap opera of tears and treachery. And with Eve's dramatic revelation to the gossip columnist Bryden Grant of her husband's life of "espionage" for the Soviet Union, the relationship enlarges from private drama into national scandal. Set in the heart of the McCarthy era, the story of Iron Rinn's denunciation and disgrace brings to harrowing life the human drama that was central to the nation's political tribulations in the dark years of betrayal, the blacklist, and naming names. *I Married a Communist* is an American tragedy as only Philip Roth could write it.

The legendary author's essays and interviews explore how fellow writers from Milan Kundera to Edna O'Brien are influenced by time, place, and politics. Writers are often deeply influenced by the time and place in which they live and write. In *Shop Talk*, Philip Roth, winner of a National Book Award, a Pulitzer Prize, and numerous other literary honors, explores the intimate relationship a writer's experience has with his or her work. In a series of essays, Roth recounts his intellectual encounters with writers, discussing with them the diverse regions from which they hail and pondering the influence of locale, politics, and history on their work. Featuring luminaries such as Milan Kundera discussing Czechoslovakia; Primo Levi talking about Auschwitz; Edna O'Brien reflecting on Ireland; Isaac Bashevis Singer tackling Warsaw; Aharon Appelfeld on Bukovina; and Ivan Klíma on Prague, Roth's conversations touch on the conditions that inspire great art, with artists as attuned to the subtleties of their societies as they are the nuances of words. Also including a portrait of Bernard Malamud, a written exchange with Mary McCarthy about Roth's *The Counterlife*, and the essay "Rereading Saul Bellow," *Shop Talk* is a "fascinating [glimpse] of some of the deans of postwar literature" (*Los Angeles Times Book Review*).

Winner of the Man Booker International Prize 2011 In the "stifling heat of equatorial Newark," a terrifying epidemic is raging, threatening the children of the New Jersey city with maiming, paralysis, lifelong disability, and even death. This is the startling theme of Philip Roth's wrenching new book: a wartime polio epidemic in the summer of 1944 and the effect it has on a closely knit, family-oriented Newark community and its children. At the center of *Nemesis* is a vigorous, dutiful twenty-three-year-old playground director, Bucky Cantor, a javelin thrower and weightlifter, who is devoted to his charges and disappointed with himself because his weak eyes have excluded him from serving in the war alongside his contemporaries. Focusing on Cantor's dilemmas as polio begins to ravage his playground—and on the everyday realities he faces—Roth leads us through every inch of emotion such a pestilence can breed: the fear, the panic, the anger, the bewilderment, the suffering, and the pain. Moving between the smoldering, malodorous streets of besieged Newark and Indian Hill, a pristine children's summer camp high in the Poconos—whose "mountain air was purified of all contaminants"—Roth depicts a decent, energetic man with the best intentions struggling in his own private war against the epidemic. Roth is tenderly exact at every point about Cantor's passage into personal disaster, and no less exact about the condition of childhood. Through this story runs the dark questions that haunt all four of Roth's late short novels, *Everyman*, *Indignation*, *The Humbling*, and now *Nemesis*: What kind of accidental choices fatally shape a life? How does the individual withstand the onslaught of circumstance?

It is 1998, the year in which America is whipped into a frenzy of prurience by the impeachment of a president, and in a small New England town, an aging classics professor, Coleman Silk, is forced to retire when his colleagues decree that he is a racist. The charge is a lie, but the real truth about Silk would have astonished his most virulent accuser. Coleman Silk has a secret. But it's not the secret of his affair, at seventy-one, with Faunia Farley, a woman half his age with a savagely wrecked past—a part-time farmhand and a janitor at the college where, until recently, he was the powerful dean of faculty. And it's not the secret of Coleman's alleged racism, which provoked the college witch-hunt that cost him his job and, to his mind, killed his wife. Nor is it the secret of misogyny, despite the best efforts of his ambitious young colleague, Professor Delphine Roux, to expose him as a fiend. Coleman's secret has been kept for fifty years: from his wife, his four children, his colleagues, and his friends, including the writer Nathan Zuckerman, who sets out to understand how this eminent, upright man, esteemed as an educator for nearly all his life, had fabricated his identity and how that cannily controlled life came unraveled. Set in 1990s America, where conflicting moralities and ideological divisions are made manifest through public denunciation and rituals of purification, *The Human Stain* concludes Philip Roth's eloquent trilogy of postwar American lives that are as tragically determined by the nation's fate as by the "human stain" that so ineradicably marks human nature. This harrowing, deeply compassionate, and completely absorbing novel is a magnificent successor to his Vietnam-era novel, *American Pastoral*, and his McCarthy-era novel, *I Married a Communist*. A new collection of twenty-three literary essays from the Nobel Prize-winning author. J. M. Coetzee's latest novel, *The Schooldays of Jesus*, is now available from Viking. J. M. Coetzee is not only one of the most acclaimed fiction writers in the world, he is also an accomplished and insightful literary critic. In *Late Essays: 2006–2016*, a thought-provoking collection of twenty-three pieces, he examines the work of some of the world's greatest writers, from Daniel Defoe in the early eighteenth century to Goethe and Irène Némirovsky to Coetzee's contemporary Philip Roth. Challenging yet accessible, literary master Coetzee writes these essays with great clarity and precision, offering readers an illuminating and wise analysis of a remarkable list of works of international literature that span three centuries.

The writer Nathan Zuckerman comes down with a mysterious physical affliction—pure pain, beginning in his neck and

shoulders, invading his torso and taking possession of his life. Zukerman, whose work was his life, is unable to write a line. Now his work is trekking from one doctor to the next--from orthopedist to osteopath to neurologist to psychiatrist--but none can find a cause for the pain and nobody can assuage it. So begins Philip Roth's strangely comic new novel, *The Anatomy Lesson*. In it, we find Nathan Zukerman beset at age forty not only by his pain but by his past. He seriously wonders if he ought to be a novelist at all. At his wit's end, bewildered by both the obstinate pain and the isolating profession, and unconsolable by his "harem of Florence Nightingales"--Gloria, his accountant's wildly mothering wife; Jaga, the depressed Polish refuge from the hair-treatment clinic (to add to his suffering, Zukerman is going bald); Diana, the distressingly self-possessed Finch College heiress; and the temptingly levelheaded painter Jenny--Zukerman tries to pin his catastrophe on some source he can confront. There is no shortage of candidates. Zukerman's brother blames his acerbic best-seller Carnovsky, for ruining the lives of their late parents, and will have nothing to do with him. There's the critic Milton Appel, once Zuckerman's literary conscience, now his scourge--the Grand Inquisitor of Inquiry magazine, the New York Jewish cultural monthly. Searching desperately for a diagnosis that will lead to a cure, Zuckerman asks himself if the pain can have been caused by his adversaries, or by his astonishingly intractable grief for his mother, or by the disgust he has come to feel for the literary vocation he once loved. And while he is wondering, his dependence on painkillers grows into an addiction to Percodan, marijuana, and hundred-proof vodka. In the last half of *The Anatomy Lesson*, Zuckerman breaks out of invalid imprisonment in his Manhattan apartment and sets off on a journey to escape the pain, the adversaries, the grief, and the career--a journey into a new existence, a search for a "second life." Persuaded that a doctor's life is everything a writer's is not, Zuckerman flies to Chicago with the intention of applying to medical school at his alma mater. Though the pain he encounters there is worse even than what he's fled, the startling quest for the second life provides some of the funniest scenes in all of Roth's fiction. With the serious playfulness and extravagant insistence characteristic of his work, Roth, in his fourteenth published book, presents an astonishing antithesis to *The Magic Mountain*: *The Anatomy Lesson* is a great comedy of illness. Roth's strength has always been the ability to depict the boisterous, the farcical, and the extreme in human behavior while revealing at the same time a world that immediately strikes the reader as real--what the English critic Hermione Lee has called, in writing of Roth's career, "a manner at once...brash and thoughtful...lyrical and wry, which projects through comic expostulations and confessions of the speakers a knowing, humane authority." *The Anatomy Lesson* is one of Roth's finest achievements in this vein--a comic masterpiece and brilliant finale to the Zuckerman trilogy. *The Anatomy Lesson* was a finalist for the National Book Award and the National Book Critics Circle Award.

Like Rip Van Winkle returning to his hometown to find that all has changed, Nathan Zuckerman comes back to New York, the city he left eleven years before. Alone on his New England mountain, Zuckerman has been nothing but a writer: no voices, no media, no terrorist threats, no women, no news, no tasks other than his work and the enduring of old age. Walking the streets like a revenant, he quickly makes three connections that explode his carefully protected solitude. One is with a young couple with whom, in a rash moment, he offers to swap homes. They will flee post-9/11 Manhattan for his country refuge, and he will return to city life. But from the time he meets them, Zuckerman also wants to swap his solitude for the erotic challenge of the young woman, Jamie, whose allure draws him back to all that he thought he had left behind: intimacy, the vibrant play of heart and body. The second connection is with a figure from Zuckerman's youth, Amy Bellette, companion and muse to Zuckerman's first literary hero, E. I. Lonoff. The once irresistible Amy is now an old woman depleted by illness, guarding the memory of that grandly austere American writer who showed Nathan the solitary path to a writing vocation. The third connection is with Lonoff's would-be biographer, a young literary hound who will do and say nearly anything to get to Lonoff's "great secret." Suddenly involved, as he never wanted or intended to be involved again, with love, mourning, desire, and animosity, Zuckerman plays out an interior drama of vivid and poignant possibilities. Haunted by Roth's earlier work *The Ghost Writer*, *Exit Ghost* is an amazing leap into yet another phase in this great writer's insatiable commitment to fiction.

Patrimony, a true story, touches the emotions as strongly as anything Philip Roth has ever written. Roth watches as his eight-six-year-old father--famous for his vigor, his charm, and his repertoire of Newark recollections--battles with the brain tumor that will kill him. The son, full of love, anxiety, and dread, accompanies his father through each fearful stage of his final ordeal, and, as he does so, discloses the survivalist tenacity that has distinguished his father's long, stubborn engagement with life. Philip Roth is hailed by many as the reigning king of American fiction. Winner of the National Book Critics Circle Award, this memoir about love, survival and memory is one of his most intimate books, but also one of his most intellectually vigorous. *Patrimony* is Roth's elegy to his father, written with piercing observation and wit at the height of his literary prowess.

Anna's life is miserable and rather than stay and face the mess, she steals a credit card and flies out of town to LA to crash with her sister. But soon Anna realises that Hollywood isn't the escape she needs. She is trapped in a town of lost souls and wannabes, with no friends, no cash, and no return ticket. When she's offered a job researching the murderous Manson girls for a dubious film she reluctantly accepts but soon things turn from strange, to dark, to dangerous ...

A successful commercial artist with three very different ex-wives, a daughter who adores him, and two sons who despise him, the protagonist finds his confidence, sense of independence, and well-being undermined by an attack of illness in middle age. 100,000 first printing.

After he is transformed into a 155-pound female breast, college professor David Kepesh struggles to rationalize his condition by proving he is insane

What if a lookalike stranger stole your name, usurped your biography and went around the world pretending to be you? In this tour de force of fact and fiction, Philip Roth meets a man who may or may not be Philip Roth. Because someone with that name has been touring the State of Israel, promoting a bizarre exodus in reverse of the Jews. Roth decides to stop him--even if that means impersonating his impersonator. Suspenseful, hilarious, hugely impassioned, pulsing with intelligence and narrative energy,

Operation Shylock is at once a spy story, a political thriller, a meditation on identity, and a confession. Like Pushkin and Dostoevsky before him, Philip Roth takes on the subject of the writer's double, which for Roth is inevitably bound up in Jewishness and identity. This is a bold, inventive and energetic departure from his past novels, a meta-novel, and, like all of his writing, full of ideas, wit, humor and startling observation.

A chronicle of the passion and desire of David Kepesh and of his endeavors, from adolescent accession to middle-aged ebb, to realize and sustain, with dignity, erotic happiness and domestic security

An electronic book accessible through the World Wide Web; click to view.

Presents an intimate, incisive portrait of a middle-aged American living in London and his mistress, a married Englishwoman, through a series of private, adulterous dialogues. Reprint.

What kind of choices fatally shape a life? How does the individual withstand the onslaught of circumstance? These are the dark questions that animate *Nemeses*, the quartet of thematically related short novels that are published here together for the first time in this final volume of The Library of America's definitive edition of Philip Roth's collected works. *Everyman* (2006) is the sparse and affecting story of one man's lifelong skirmish with mortality. Set against the backdrop of the Korean War, *Indignation* (2008) is the extraordinary narrative of a young man struggling against the conformity of McCarthy-era America and his father's overwhelming fear. In *The Humbling* (2009), aging actor Simon Axler embarks on a risky and aberrant affair in a desperate attempt to recoup his lost artistic gifts. And in *Nemesis* (2010), Roth offers an exacting portrait of the emotions—fear and anger, bewilderment and grief—bred by a polio epidemic in Newark in the summer of 1944. Philip Roth is the only living American novelist to have his work published in a comprehensive, definitive edition by The Library of America. He has received the Pulitzer Prize, the National Book Award and the National Book Critics Circle Award twice, the PEN/Faulkner Award three times, the National Medal of Arts, and the Gold Medal in Fiction, the highest award of the American Academy of Arts and Letters. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

A young writer in search of a spiritual father, Nathan Zuckerman views E. I. Lonoff, who lives with his wife and his student-mistress in rural Massachusetts, as an embodiment of the ideal of artistic integrity and independence

The Prague Orgy takes the American novelist Nathan Zuckerman on a quixotic journey to search for the stories of an unknown Yiddish writer. The entries from Zuckerman's notebooks are rich with comedy and dense with observation, detailing his relationship with the oppressed artists of communist Prague. In his bizarre adventures with the city's outcast writers, he discovers a perverse but appealing heroism. The Prague Orgy is a startling conclusion to Philip Roth's intricately designed magnum opus, *Zuckerman Bound*.

A prominent TV culture critic and lecturer, sixty-plus David Kepesh finds his world thrown into erotic turmoil by Consuela Castillo, a twenty-four-year-old beauty who ignites in him a sexual possessiveness, unreasoning jealousy, and obsessive passion. Reprint. Everything is over for Simon Axler, the protagonist of the history. One of the leading American stage actors of his generation, now in his sixties, he has lost his magic, his talent and his assurance. His Falstaff and Peer Gynt and Vanya, all his great roles, 'are melted into air, into thin air'. When he goes on stage he feels like a lunatic and looks like an idiot. His confidence in his powers has drained away; he imagines people laughing at him; he can no longer pretend to be someone else. His wife has gone, his audience has left him, his agent can't persuade him to make a comeback. Into this shattering account of inexplicable and terrifying self-evacuation bursts a counterplot of unusual erotic desire, a consolation for the bereft life so risky and aberrant that it points not towards comfort and gratification but to a yet darker and more shocking end. In this long day's journey into night, told with Roth's inimitable urgency, bravura and gravity, all the ways that we persuade ourselves of our solidity, all our life's performances - talent, love, sex, hope, energy, reputation - are stripped off.

Four novels trace the life of Harry "Rabbit" Angstrom against the changing American society from the sixties to the eighties

The most durable of medieval morality plays, along with 3 other classics: *The Second Shepherd's Play*, *Noah's Flood* and *Hickscorner*. All from standard texts.

Philip Roth's new novel is a candidly intimate yet universal story of loss, regret, and stoicism. The best-selling author of *The Plot Against America* now turns his attention from "one family's harrowing encounter with history" (*New York Times*) to one man's lifelong skirmish with mortality. The fate of Roth's everyman is traced from his first shocking confrontation with death on the idyllic beaches of his childhood summers, through the family trials and professional achievements of his vigorous adulthood, and into his old age, when he is redden by observing the deterioration of his contemporaries and stalked by his own physical woes. A successful commercial artist with a New York ad agency, he is the father of two sons from a first marriage who despise him and a daughter from a second marriage who adores him. He is the beloved brother of a good man whose physical well-being comes to arouse his bitter envy, and he is the lonely ex-husband of three very different women with whom he's made a mess of marriage. In the end he is a man who has become what he does not want to be. The terrain of this powerful novel -- Roth's twenty-seventh book and the fifth to be published in the twenty-first century -- is the human body. Its subject is the common experience that terrifies us all. *Everyman* takes its title from an anonymous fifteenth-century allegorical play, a classic of early English drama, whose theme is the summoning of the living to death.

He is relentlessly defiant. He is exceedingly libidinous. His appetite for the outrageous is insatiable. He is Mickey Sabbath, the aging, raging powerhouse whose savage effrontery and mocking audacity are at the heart of Philip Roth's astonishing new novel. *Sabbath's Theater* tells Mickey's story in the wake of the death of his mistress, an erotic free spirit whose adulterous daring exceeds even his own. Once a scandalously inventive puppeteer, Mickey is now in his mid-sixties and besieged by ghosts - of his mother, his beloved brother, his vanished first wife, his mistress of thirteen years. Bereft and grieving, he embarks on a turbulent journey back into his past, one that brings him to the brink of madness and extinction. But no matter how ardently he courts death, he is too exuberantly alive to succeed at dying. *Sabbath's Theater* is a comic creation of epic proportions, and Mickey Sabbath is its gargantuan hero. This book presents Philip Roth at the peak of his powers.

On 29 January 2008 Philip Gould was told he had cancer. He was stoical, and set about his treatment, determined to fight his illness. In the face of difficult decisions he sought always to understand the disease and the various medical options open to him, supported by his wife Gail and their two daughters, Georgia and Grace. In 2010, after two hard years of chemotherapy and

surgery, the tests came up clear - Philip appeared to have won the battle. But his work as a key strategist for the Labour party took its toll, and feeling ill six months later, he insisted on one extra, precautionary test, which told him that the cancer had returned. Thus began Philip's long, painful but ultimately optimistic journey towards death, during which time he began to appreciate and make sense of his life, his work and his relationships in a way he had never thought possible. He realized something that he had never heard articulated before: death need not be only negative or painful, it can be life-affirming and revelatory. Written during the last few months of his life, *When I Die* describes the journey Philip took with his illness, leaving to us what he called his lessons from the death zone. This courageous, profoundly moving and inspiring work is as valuable a legacy to the world as anyone could wish to bestow - hugely uplifting, beautifully written with extraordinary insight.

EverymanVintage

A successful commercial artist with three very different ex-wives, a daughter who adores him, and two sons who despise him, the protagonist finds his confidence, sense of independence, and well-being undermined by an attack of illness in middle age. Reader's Guide available. Reprint. 100,000 first printing.

The classic novel of a middle-aged man's affair with a worldly younger woman.

New York Times Notable Book 2013 "No one writes like Segal — her glittering intelligence, her piercing wit, and her dazzling insights into manners and mores, are a profound pleasure. From first to last I loved this wise and irreverent novel." —Margot Livesey "I always feel in her work such a sense of toughness and humor.... Her writing is sad and funny, and that makes it more of both." —Jennifer Egan "Lore Segal is a marvelous and fearless writer. No subject is too hard, too absurd, or too painful for her wise, peculiar and brilliant fiction." —Lily Tuck The renowned New Yorker writer and Pulitzer Prize finalist Lore Segal—whom The New York Times declared "closer than anyone to writing the Great American Novel"—delivers a hilarious, poignant and profoundly moving tale of living, loving and aging in America today At Cedars of Lebanon Hospital, doctors have noticed a marked uptick in Alzheimer's patients. People who seemed perfectly lucid just a day earlier suddenly show signs of advanced dementia. Is it just normal aging, or an epidemic? Is it a coincidence, or a secret terrorist plot? In the looking-glass world of *Half the Kingdom*—where terrorist paranoia and end-of-the-world hysteria mask deeper fears of mortality; where parents' and their grown children's feelings vacillate between frustration and tenderness; and where the broken medical system leads one character to quip, "Kafka wrote slice-of-life fiction"—all is familiar and yet slightly askew. Lore Segal masterfully interweaves her characters' lives—lives that, for good or for ill, all converge in Cedar's ER—into a funny, tragic, and tender portrait of how we live today. From the Hardcover edition.

American Unexceptionalism examines a constellation of post-9/11 novels that revolve around white middle-class male suburbanites, thus following a tradition established by writers such as John Updike and John Cheever. Focusing closely on recent works by Richard Ford, Chang-Rae Lee, Jonathan Franzen, Philip Roth, Anne Tyler, Gish Jen, A. M. Homes, and others, Kathy Knapp demonstrates that these authors revisit this well-trod turf and revive the familiar everyman character in order to reconsider and reshape American middle-class experience in the wake of the 9/11 attacks and their ongoing aftermath. The novels in question all take place in the sprawling terrain that stretches out beyond the Twin Towers—the postwar suburbs that since the end of World War II have served, like the Twin Towers themselves, as a powerful advertisement of dominance to people around the globe, by projecting an image of prosperity and family values. These suburban tales and their everyman protagonists grapple, however indirectly, with the implications of the apparent decline of the economic, geopolitical, and moral authority of the United States. In the context of perceived decay and diminishing influence, these novels actively counteract the narrative of American exceptionalism frequently peddled in the wake of 9/11. If suburban fiction has historically been faulted for its limited vision, this newest iteration has developed a depth of field that self-consciously folds the personal into the political, encompasses the have-nots along with the haves, and takes in the past when it imagines the future, all in order to forge a community of readers who are now accountable to the larger world. *American Unexceptionalism* traces the trajectory by which recent suburban fiction overturns the values of individualism, private property ownership, and competition that originally provided its foundation. In doing so, the novels examined here offer readers new and flexible ways to imagine being and belonging in a setting no longer characterized by stasis, but by flux.

Against the backdrop of the Korean War, a young man faces life's unimagined chances and terrifying consequences. It is 1951 in America, the second year of the Korean War. A studious, law-abiding, intense youngster from Newark, New Jersey, Marcus Messner, is beginning his sophomore year on the pastoral, conservative campus of Ohio's Winesburg College. And why is he there and not at the local college in Newark where he originally enrolled? Because his father, the sturdy, hard-working neighborhood butcher, seems to have gone mad -- mad with fear and apprehension of the dangers of adult life, the dangers of the world, the dangers he sees in every corner for his beloved boy. As the long-suffering, desperately harassed mother tells her son, the father's fear arises from love and pride. Perhaps, but it produces too much anger in Marcus for him to endure living with his parents any longer. He leaves them and, far from Newark, in the midwestern college, has to find his way amid the customs and constrictions of another American world. *Indignation*, Philip Roth's twenty-ninth book, is a story of inexperience, foolishness, intellectual resistance, sexual discovery, courage, and error. It is a story told with all the inventive energy and wit Roth has at his command, at once a startling departure from the haunted narratives of old age and experience in his recent books and a powerful addition to his investigations of the impact of American history on the life of the vulnerable individual.

Winner of the PEN/Faulkner Award for Fiction *Everyman* is a candidly intimate yet universal story of loss, regret and stoicism. The novel takes its title from a classic of early English drama, whose theme is the summoning of the living to death. The fate of Roth's everyman is traced from his first shocking confrontation with death on the idyllic beaches of his childhood summers, through the family trials and professional achievements of his vigorous adulthood, and into his old age when he is stalked with physical woes. The terrain of this powerful novel is the human body. Its subject is the

common experience that terrifies us all.

«Philip Roth sa dominare l'arte della parola in tutta la sua estensione». Nadine Gordimer

In Paris's Père-Lachaise cemetery, Jim Morrison's graffiti-scrawled tombstone is a place of pilgrimage for local devotees, adolescent hedonists and wayward backpackers alike. Found dead in his bathtub aged only 27 having achieved worldwide stardom as lead singer of The Doors, Morrison was quickly immortalised amongst the rock and roll deity such as Hendrix and Joplin. In death, however, this debauched 'rock poet' remained more stubbornly enigmatic than ever. Who was the real Jim Morrison? Nihilist, egoist, shaman: he was a master of self-creation. A mosaic mythology of new-age hippy rhetoric, French poetry and Nietzschean symbolism obscured a man trapped by the mythology that he had so carefully constructed around himself. In this colourful and intimate biography, Dylan Jones strips bare the skin-tight leather suit of Jim Morrison's Lizard King persona, and offers a frank and honest appraisal of a much beloved and often-romanticised counter-cultural icon. Mr Mojo is littered with little-known anecdotes from fellow stars, spurned lovers and industry moguls. It is a refreshingly honest portrait of a self-indulgent artist with a penchant for pageantry and public self-destruction.

In this funny and chilling novel, the setting is a small town in the 1940s Midwest, and the subject is the heart of a wounded and ferociously moralistic young woman, one of those implacable American moralists whose "goodness" is a terrible disease. When she was still a child, Lucy Nelson had her alcoholic failure of a father thrown in jail. Ever since then she has been trying to reform the men around her, even if that ultimately means destroying herself in the process. With his unerring portraits of Lucy and her hapless, childlike husband, Roy, Roth has created an uncompromising work of fictional realism, a vision of provincial American piety, yearning, and discontent that is at once pitiless and compassionate.

A rigorously unfictionalized narrative that portrays Roth unadorned -- as young artist, as student, as son, as lover, as husband, as American, as Jew -- and candidly examines how close the novels have been to, and how far from, autobiography.

From National Book Award Finalist Joshua Ferris comes a "murderously funny" novel about a modern American family and one man's attempt to come to understand the many lives of his father. (Janet Maslin, New York Times) Someone is telling the story of the life of Charlie Barnes, and it doesn't appear to be going well. Too often divorced, discontent with life's compromises and in a house he hates, this lifelong schemer and eternal romantic would like out of his present circumstances and into the American dream. But when the twin calamities of the Great Recession and a cancer scare come along to compound his troubles, his dreams dwindle further, and an infinite past full of forking paths quickly tapers to a black dot. Then, against all odds, something goes right for a change: Charlie is granted a second act. With help from his storyteller son, he surveys the facts of his life and finds his true calling where he least expects it—in a sacrifice that redounds with selflessness and love—at last becoming the man his son always knew he could be. A Calling for Charlie Barnes is a profound and tender portrait of a man whose desperate need to be loved is his downfall, and a brutally funny account of how that love is ultimately earned.

The Counterlife is a novel unlike any that Philip Roth has written before, a book of astonishing 180-degree turns, a book of conflicting perspectives and points of view, and, by far, Roth's most radical work of fiction. The Counterlife is about people enacting their dreams of renewal and escape, some of them going so far as to risk their lives to alter seemingly irreversible destinies. Every major character (and most of the minor ones) is investigating, debating, and arguing the possibility of remaking the future. Illuminating these lives in transition and guiding us through all the landscapes, familiar and foreign, where these people are seeking self-transformation, is the mind of the novelist Nathan Zuckerman. His is the skeptical, enveloping intelligence that calculates the price that's paid in the struggle to change personal fortune and to reshape history. Yet his is hardly the only voice. This is a novel in which speaking out with force and lucidity appears to be the imperative of every life. There is Henry, the forty-year-old New Jersey dentist, who risks a quintuple bypass operation in order to escape the coronary medication that renders him sexually impotent. There is Maria, the wellborn young Englishwoman, who invites the disdain of her family by marrying the American she knows will be lease acceptable in Gloucestershire. There is Lippmann, the Israeli settlement leader, who contends that "everything is possible for the Jew if only he does not give ground." The action in The Counterlife ranges from a dentist's office in quiet suburban New Jersey to a genteel dining table in a tradition-bound English village, from a Christmas carol service in London's West End to a Sabbath evening celebration in a tiny desert settlement in Israel's occupied West Bank. Wherever they may find themselves, the characters of The Counterlife are tempted unceasingly by the prospect of an alternative existence that can reverse their fate. The Counterlife was a finalist for the National Book Award and winner of the National Book Critics Circle Award.

Finalist for the 2020 National Jewish Book Awards A deeply felt, beautifully crafted meditation on friendship and loss in the vein of A Year of Magical Thinking, and a touching portrait of Philip Roth from his closest friend. When I entered the examining room twenty minutes after our arrival at Charlotte Hungerford Hospital, Philip said, "No more books." Thus he announced his retirement. So begins Benjamin Taylor's Here We Are, the unvarnished portrait of his best friend and one of America's greatest writers. Philip Roth's place in the canon is secure, but less clear is what the man himself was like. In Benjamin Taylor's beautifully constructed memoir, we see Roth as a mortal man, experiencing the joys and sorrows of aging, reflecting on his own writing, and doing something we all love to do: passing the time in the company of his closest friend. An ode to friendship and its wondrous ability to brighten our lives in unexpected ways, Here We Are pays tribute to a friend in the way that only a writer can. Roth encouraged Taylor to write this book, giving him explicit instructions not to sugarcoat anything and not to publish it until after his death. Taylor's memoir will be the definitive account of Philip Roth as he lived for years to come.

A critical evaluation of Philip Roth—the first of its kind—that takes on the man, the myth, and the work Philip Roth is one of the most renowned writers of our time. From his debut, Goodbye, Columbus, which won the National Book Award in 1960, and the explosion of Portnoy's Complaint in 1969 to his haunting reimagining of Anne Frank's story in The Ghost Writer ten years later and the series of masterworks starting in the mid-eighties—The Counterlife, Patrimony, Operation Shylock, Sabbath's Theater, American Pastoral, The Human Stain—Roth has produced some of the great American literature of the modern era. And yet there has been no major critical work about him until now. Here, at last, is the story of Roth's creative life. Roth Unbound is not a biography—though it contains a wealth of previously undisclosed biographical details and unpublished material—but something

ultimately more rewarding: the exploration of a great writer through his art. Claudia Roth Pierpont, a staff writer for *The New Yorker*, has known Roth for nearly a decade. Her carefully researched and gracefully written account is filled with remarks from Roth himself, drawn from their ongoing conversations. Here are insights and anecdotes that will change the way many readers perceive this most controversial and galvanizing writer: a young and unhappily married Roth struggling to write; a wildly successful Roth, after the uproar over *Portnoy*, working to help writers from Eastern Europe and to get their books known in the West; Roth responding to the early, Jewish—and the later, feminist—attacks on his work. Here are Roth's family, his inspirations, his critics, the full range of his fiction, and his friendships with such figures as Saul Bellow and John Updike. Here is Roth at work and at play. *Roth Unbound* is a major achievement—a highly readable story that helps us make sense of one of the most vital literary careers of the twentieth and twenty-first centuries.

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