

Mao li Don Delillo

Four people's lives are set adrift in the wake of a high school shooting—three can't escape the loneliness that plagues them, while a fourth races for oblivion, wondering what happened to God. Bristling with Douglas Coupland's hallmark humor and cultural acuity, *Hey Nostradamus!* achieves new heights of poignancy and literary accomplishment. In an expatriate's world of turmoil and danger, American risk analyst James Axton learns of a ritual-murder cult in the Aegean and follows the trail to its secret meanings in the ancient city of Lahore

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From the National Book Award-winning author of *Underworld*, a “daring...provocative...exquisite” (The Washington Post) novel about five people gathered together in a Manhattan apartment, in the midst of a catastrophic event. It is Super Bowl Sunday in the year 2022. Five people, dinner, an apartment on the east side of Manhattan. The retired physics professor and her husband and her former student waiting for the couple who will join them from what becomes a dramatic flight from Paris. The conversation ranges from a survey telescope in North-central Chile to a favorite brand of bourbon to Einstein’s 1912 Manuscript on the

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Special Theory of Relativity. Then something happens and the digital connections that have transformed our lives are severed. What follows is a “brilliant and astonishing...masterpiece” (Chicago Tribune) about what makes us human. Don DeLillo completed this novel just weeks before the advent of the Covid pandemic. His language, the dazzle of his sentences offer a kind of solace in our bewildering world. “DeLillo’s shrewd, darkly comic observations about the extravagance and alienation of contemporary life can still slice like a scalpel” (Entertainment Weekly). “In this wry and cutting meditation on collective loss, a

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rupture severs us, suddenly, from everything we've come to rely on. The Silence seems to absorb DeLillo's entire body of work and sand it into stone or crystal."

—Rachel Kushner

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,

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Durrenmatt, Roth, Robert Stone, Volodine, and Conrad are specifically considered. c. Book News Inc.

Understanding Don DeLillo

Introducing Don DeLillo

Players

A Novella

Muse in the Machine

Ostensibly, Don DeLillo's blackly comic second novel, End Zone, is about Gary Harkness, a football player and student at Logos College, west Texas. During a season of unprecedented success, Gary becomes increasingly fixated on the threat of nuclear war. Both frightened and fascinated by the prospect, he listens to

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his team-mates discussing match tactics in much the same terms as generals might contemplate global conflict. But as the terminologies of football and nuclear war - the language of end zones - become interchanged, the polysemous nature of words emerges, and DeLillo forces us to see beyond the sterile reality of substitution. This clever and playful novel is a timeless and topical study of human beings' obsession with conflict and confrontation. A New York Times Notable Book A New York Times bestseller, "DeLillo's haunting new novel, Zero K—his most

**persuasive since his
astonishing 1997 masterpiece,
Underworld” (The New York
Times), is a meditation on
death and an embrace of life.
Jeffrey Lockhart’s father, Ross,
is a billionaire in his sixties,
with a younger wife, Artis
Martineau, whose health is
failing. Ross is the primary
investor in a remote and
secret compound where death
is exquisitely controlled and
bodies are preserved until a
future time when biomedical
advances and new
technologies can return them
to a life of transcendent
promise. Jeff joins Ross and
Artis at the compound to say**

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“an uncertain farewell” to her as she surrenders her body. “We are born without choosing to be. Should we have to die in the same manner? Isn’t it a human glory to refuse to accept a certain fate?” These are the questions that haunt the novel and its memorable characters, and it is Ross Lockhart, most particularly, who feels a deep need to enter another dimension and awake to a new world. For his son, this is indefensible. Jeff, the book’s narrator, is committed to living, to experiencing “the mingled astonishments of our time, here, on earth.” Don DeLillo’s “daring...provocative

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...exquisite” (The Washington Post) new novel weighs the darkness of the world—terrorism, floods, fires, famine, plague—against the beauty and humanity of everyday life; love, awe, “the intimate touch of earth and sun.” “One of the most mysterious, emotionally moving, and rewarding books of DeLillo’s long career” (The New York Times Book Review), Zero K is a glorious, soulful novel from one of the great writers of our time.

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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

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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.

End Zone

Nine Stories

The Silence

Libra

Young Skins

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

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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

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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 writer who simply panders to the public is seldom taken for an artist. An artist who cannot publish is seldom granted a career. This dilemma, the subject of *Muse in the Machine*, has been home to many authors of serious fiction since the eighteenth century. But it is especially pointed for American writers, since the United States never fostered a sustainable elite culture readership. Its writers have always been reliant on mass publicity's machinery to survive; and when they depict that machinery, they also depict that

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reliance and the desire to transcend its banal formulas. This book looks at artist tales from Henry James to don DeLillo's Mao II, but also engages more indirect expressions of this tension between Romantic individualism and commercial requirements in Nathanael West, Vladimir Nabokov, and Thomas Pynchon. It covers the twentieth century, but its focus is not another rehearsal of "media theory" or word versus image. Rather, it aims to show how various novels "about" publicity culture also enact their authors' own dramas: how they both need and try to critique the "machine". In subject as well as approach, this study questions the current impasse

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between those who say that the aesthetic aspires to its own pure realm, and those who insist that it partakes of everyday practicality. Both sides are right; this book examines the consequences of that reality."--BOOK JACKET.Title

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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

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of the rubble into a life that he'd always imagined belonged to everyone but him. Then Lianne, his es-tranged 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.

Thesis (M.A.) from the year 2006 in the subject American Studies - Literature, grade: 2,0, University

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of Freiburg (Englisches Seminar), course: Magisterprüfung, 68 entries in the bibliography, language: English, comment: Magisterarbeit in englischer Sprache zur Darstellung von Medien (Radio, Photographie, Fernsehen) in drei Romanen von Don DeLillo., abstract: This paper analyzes the treatment of media in novels by Don DeLillo. Key concepts in the study of media will be presented and explained in regard to how they are represented in DeLillo's novels. The focus will be on the novels and not on the media, after all this is a master's thesis in Literary and not in Communications Studies. Media and media theory, in our age of

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information capitalism are, now more than ever before, a topic that deserves close scholarly attention. Media theorists agree that to study the media is to study one of the most important topics of the day and that "such study should be compulsory part of every citizens liberal education" (Fred Inglis. Media Theory. An Introduction. Oxford: Basil Blackwell, 1990. p. 6). Most people in their daily lives are permanently surrounded by media. No matter if it is our entertainment, information, health, knowledge, memory, identity, dreams, emotions, or even our dying - all have by now been incorporated by the media. It is impossible to understand our acting and thinking without

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considering the influence of mediation. The entire history of mankind is inseparable from media, from language to the alphabet and the printing press all the way to today's instant electronic communication. "Every interpretation of anything is medially determined"(Arjen Mulder. Understanding Media Theory. Language, Image, Sound, Behavior. Rotterdam: V2 Publishing/NAi Publishers, 2004. p. 179), media are our means of understanding, it is through them that we try to make sense of the world. As this paper will show, the mass media now have an enormous influence of both publi

Pafko at the Wall
A Novel

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Cosmopolis

Great Jones Street

Conversations with Don DeLillo

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.

Winner of the PEN/Faulkner Award, Mao II is the work of an ingenious writer at the height of his powers. 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.

In Players DeLillo explores the dark side of contemporary affluence and its discontents. Pammy and Lyle Wynant are an attractive, modern couple who seem to have it all. Yet behind their "ideal" life is a lingering boredom and quiet desperation: their talk is mostly chatter, their sex life more a matter of obligatory "satisfaction" than pleasure. Then Lyle sees a man killed on the floor of the Stock Exchange and becomes involved with the terrorists responsible; Pammy leaves for Maine with a homosexual couple.... And still they remain untouched, "players" indifferent to the violence that surrounds them, and that

they have helped to create. Originally published in 1977 (before his National Book Award-winning White Noise and the recent blockbuster Underworld), Players is a fast-moving yet starkly drawn socially critical drama that demonstrates the razor-sharp prose and thematic density for which DeLillo is renowned today. "The wit, elegance and economy of Don DeLillo's art are equal to the bitter clarity of his perceptions."--New York Times Book Review

Don DeLillo - winner of the National Book Award, the William Dean Howells Medal, and the Jerusalem Prize - is one of the most important novelists of the late-twentieth

and early-twenty-first centuries. While his work can be understood and taught as prescient and postmodern examples of millennial culture, this book argues that DeLillo's recent novels - White Noise, Libra, Mao II, Underworld, and The Body Artist - are more concerned with spiritual crisis. Although DeLillo's worlds are rife with rejection of belief and littered with faithfulness, estrangement, and desperation, his novels provide a balancing moral corrective against the conditions they describe. Speaking the vernacular of contemporary America, DeLillo explores the mysteries

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of what it means to be human.
Don DeLillo
Ratner's Star

Running Dog
The Body Artist

If you want to find out what a rock critic, a syndicated columnist, and scholars of American literature have to say about one of America ' s most important contemporary novelists, turn to *Introducing Don DeLillo*. Placing the author ' s work in a cultural context, this is the first book-length collection on DeLillo, adding considerably to the emerging critical discourse on his work. Diversity is the key to this striking assemblage of cultural criticism edited by Frank Lentricchia. Special features include an expanded version of the Rolling Stone

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interview with the author (“ An Outsider in this Society ”) and the extraordinary tenth chapter of DeLillo ’ s Ratner ’ s Star. Accessibly written and entertaining, the collection will be of great interest to both students and scholars of contemporary American literature as well as to general readers interested in DeLillo ’ s work. Contributors. Frank Lentricchia, Anthony Decurtis, Daniel Aaron, Hal Crowther, John A. McClure, Eugene Goodheart, Charles Molesworth, Dennis A. Foster, and John Frow

« Questo romanzo è un gioiello. DeLillo ci conduce in un viaggio sconvolgente intorno alle versioni ufficiali della nostra storia quotidiana, a tutte quelle facili rassicurazioni su chi

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è chi. E lo fa con un occhio tanto attento e una voce così espressiva e diretta da non somigliare a nessun'altra » . Thomas Pynchon "DeLillo's swift, ironic, and witty cross-country American nightmare doesn't have a dull or an unoriginal line." —Rolling Stone The first novel by Don DeLillo, author of *White Noise* (winner of the National Book Award) and *The Silence* At twenty-eight, David Bell is the American Dream come true. He has fought his way to the top, surviving office purges and scandals to become a top television executive. David's world is made up of the images that flicker across America's screens, the fantasies that enthrall America's imagination. When, at the height of his success, the dream (and the dream-making) become

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a nightmare, David sets out to rediscover reality. Camera in hand, he journeys across the country in a mad and moving attempt to capture and to impose a pattern on America's—and his own—past, present, and future. From one of the greatest writers of our time, his first collection of short stories, written between 1979 and 2011, chronicling—and foretelling—three decades of American life Set in Greece, the Caribbean, Manhattan, a white-collar prison and outer space, these nine stories are a mesmerizing introduction to Don DeLillo's iconic voice, from the rich, startling, jazz-infused rhythms of his early work to the spare, distilled, monastic language of the later stories. In “Creation,” a couple at the end of a cruise

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somewhere in the West Indies can't get off the island—flights canceled, unconfirmed reservations, a dysfunctional economy. In “Human Moments in World War III,” two men orbiting the earth, charged with gathering intelligence and reporting to Colorado Command, hear the voices of American radio, from a half century earlier. In the title story, Sisters Edgar and Grace, nuns working the violent streets of the South Bronx, confirm the neighborhood's miracle, the apparition of a dead child, Esmeralda. Nuns, astronauts, athletes, terrorists and travelers, the characters in *The Angel Esmeralda* propel themselves into the world and define it. DeLillo's sentences are instantly recognizable, as original as the splatter of Jackson

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Pollock or the luminous rectangles of Mark Rothko. These nine stories describe an extraordinary journey of one great writer whose prescience about world events and ear for American language changed the literary landscape.

The Moral Force of A Writer's Work
Novelists and Terrorists in
Contemporary Fiction
Mao II.

Transatlantic Perspectives on Don
DeLillo
Zero K

"Disturbing, provocative and darkly comic, Mao II reads, at once, as a sociological meditation on the perils of contemporary society, and as a kind of new-wave thriller"

Michiko Kakutani, 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 about words and

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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. MORE PRAISE FOR MAO II "A work of fiction not merely astonishingly fitting for our times, but rich and rewarding for anyone wishing to understand them" Sunday Times "Full of marvels, both in its imagery and its language" Irish Times "This novel's a beauty. Delillo takes us on a breathtaking journey, beyond the official versions of our

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daily history, behind all easy assumptions about who we're supposed to be, with a vision as bold and a voice as eloquent and morally focused as any in American writing"

Thomas Pynchon

A blockbuster collection from one of Ireland's most exciting young voices. "Sharp and lively . . . a rough, charged, and surprisingly fun read."

(Interview) A National Book Foundation 5 Under 35

Honoree * Winner of the Frank O'Connor International Short Story Award * Winner of the Guardian First Book Award * Winner of the Rooney Prize for

Irish Literature Enter the small, rural town of Glanbeigh, a place whose fate took a downturn with the Celtic Tiger, a desolate spot where buffoonery and tension simmer and erupt, and booze-sodden boredom fills the corners of every pub and nightclub. Here, and in the towns beyond, the young live hard and wear the scars. Amongst them, there's jilted Jimmy, whose best friend Tug is the terror of the town and Jimmy's sole company in his search for the missing Clancy kid; Bat, a lovesick soul with a face like "a bowl of mashed up

spuds” even before Nubbin Tansey’s boot kicked it in; and Arm, a young and desperate criminal whose destiny is shaped when he and his partner, Dympna, fail to carry out a job. In each story, a local voice delineates the grittiness of post boom Irish society. These are unforgettable characters rendered through silence, humor, and violence. “Lyrical and tough and smart . . . What seems to be about sorrow and foreboding turns into an adventure, instead, in the tender art of the unexpected.”
—Anne Enright, Man Booker

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**Prize Award–winning author
“Sometimes comic,
sometimes melancholy, *Young
Skins* touches the heart, as
well as the mind.” —Irish
*American Post***

**A collection of original,
stimulating interpretations of
key texts by Don DeLillo,
designed for students and
edited and written by leading
scholars in the field. The book
offers new perspectives on
two of the most important pre-
millennial novels by any
American writer *Mao II* and
Underworld and the first
extended discussions of
Falling Man, DeLillo's**

**exploration of 9/11 and its
aftermath. An American
Studies approach to the texts
brings together both
established DeLillo scholars
and other academics whose
interdisciplinary
methodologies drawn from
history, ethnic studies, new
economic criticism, women's
studies, art history, and urban
studies shed new light on
DeLillo's work and
demonstrate its wide-ranging
significance in contemporary
American culture.**

**Mao IIA Novel Penguin
The Future Belongs To
Crowds: Media in Don**

**DeLillo's Libra, Mao II and
White Noise**

**Ethical Interruptions in Don
Delillo's Mao II and Falling Man
Plotting Terror**

**Balance at the Edge of Belief
Mao II**

**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.**

**From the author of White
Noise (winner of the
National Book Award) and
The Silence, an eerily
convincing fictional
speculation on the events
leading up to the
assassination of John F.
Kennedy In this powerful,
unsettling novel, Don
DeLillo chronicles Lee
Harvey Oswald's odyssey
from troubled teenager**

to a man of precarious stability who imagines himself an agent of history. When "history" presents itself in the form of two disgruntled CIA operatives who decide that an unsuccessful attempt on the life of the president will galvanize the nation against communism, the scales are irrevocably tipped. A gripping, masterful blend of fact and fiction, alive with meticulously portrayed characters both real and created, *Libra* is a grave,

haunting, and brilliant examination of an event that has become an indelible part of the American psyche. Henry Veggian introduces readers to one of the most influential American writers of the last half-century. Winner of the National Book Award, American Book Award, and the first Library of Congress Prize for American Fiction, Don Delillo is the author of short stories, screenplays, and fifteen novels including his

breakthrough work *White Noise* (1985) and Pulitzer Prize finalists *Mao II* (1992) and *Underworld* (1998). Veggian traces the evolution of DeLillo's work through the three phases of the author's career as a fiction writer, from the experimental early novels, through the more substantial works of the mid-1980s and 1990s, into the "smaller" but newly innovative novels of the last decade. He guides readers to DeLillo's principal concerns—the tension

between biography and anonymity, the blurred boundary between fiction and historical narrative, and the importance of literary authorship in opposition to various structures of power—and traces the evolution of his changing narrative techniques. Beginning with a brief biography, an introduction to reading strategies, and a survey of the major concepts and questions that inform writings about DeLillo's work, Veggian proceeds chronologically through

the major novels of the author's career. His discussion summarizes complicated plots, reflects critical responses to the author's work, and explains the literary tools used to fashion his characters, narrators, and events. In a concluding chapter, Veggian engages DeLillo's notable examples of other modes, particularly the short story that, he shows, reveals important insights into his "modular" working

method as well as the evolution of his novels. A brilliant billionaire asset manager, en route via white stretch limo to the local haircutter, finds his trip interrupted by a presidential motorcade, music idol's funeral, movie set, and violent political demonstration, and receives a number of important visitors in the fields of security, technology, currency, finance, and theory. Reprint. 75,000 first printing.

The Angel Esmeralda

**The Names
Terrorism, Media, and the
Ethics of Fiction
In The Ruins Of
Postmodernism. Don
Delillo's 'Mao II', 'In The
Ruins Of The Future' &
'Falling Man' in the
context of 9/11,
postmodernism and the
rise of post-
postmodernism
Americana**

An insightful work providing state-of-the-art critical guidance and informative commentary on the major novels of Don DeLillo in terms of how they respond to current social and ethical issues.

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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

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penetrating look at rock and roll's merger of art, commerce and urban decay.

DeLillo's *Running Dog*, originally published in 1978, follows Moll Robbins, a New York city journalist trailing the activities of an influential senator. In the process she is dragged into the black market world of erotica and shady, infatuated men, where a cat-and-mouse chase for an erotic film rumored to "star" Adolph Hitler leads to trickery, maneuvering, and bloodshed. With streamlined prose and a thriller's narrative pace, *Running Dog* is a bright star in the modern master's early career. A brilliant satire of mass culture and the numbing effects of technology,

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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.

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Hey Nostradamus!

roman

Don DeLillo's "Mao II" and Haruki Murakami's "Underground" as Comments on the Public Mythology of Terrorism

Mao II, Underworld, Falling Man
American Fiction and Mass
Publicity

"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

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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

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.

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"There's a long drive. It's gonna be. I believe. The Giants win the pennant. The Giants win the pennant." -- Russ Hodges, October 3, 1951 On the fiftieth anniversary of "The Shot Heard Round the World," Don DeLillo reassembles in fiction the larger-than-life characters who on October 3, 1951, witnessed Bobby Thomson's pennant-winning home run in the bottom of the ninth inning. Jackie Gleason is razzing Toots Shor in Leo Durocher's box seats; J. Edgar Hoover, basking in Sinatra's celebrity, is about to be told that the Russians have tested an atomic bomb; and Russ Hodges, raw-throated and excitable, announces the game -- the Giants and the Dodgers at the Polo

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Grounds in New York. DeLillo's transcendent account of one of the iconic events of the twentieth century is a masterpiece of American sportswriting.

White Noise

Falling Man

Stories

The Physics of Language

Terrorism and Myth