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# PAUL AUSTER

## THE NEW YORK TRILOGY



'Marks a new departure for the  
American novel.' *Observer*

ff



# Paul Auster New York Trilogien

**Chao Zhang**





## **Paul Auster New York Trilogien:**

**The New York Trilogy** Paul Auster, 1994 First published in 1985 1986 The New York Trilogy City of Glass Ghosts and The Locked Room brought immediate international attention to its author Paul Auster and elevated him to near celebrity status particularly in France This trilogy and his many works since then including In the Country of Last Words Leviathan Mr Vertigo Moon Palace and others have been translated into numerous languages and have brought him further world attention Auster's trilogy broke ground in its mix of serious fictional techniques and detective and mystery genres Geoffrey O'Brien of The Village Voice wrote The New York Trilogy are novels of desire the desire to write a detective novel to read one to inhabit it By turning the mystery novel inside out Auster may have initiated a whole new round of storytelling This new edition will delight readers and collectors of Auster's work

The New York Trilogy Paul Auster, 2008 First published by Sun Moon Press in three volumes in 1985 and 1986 The New York Trilogy has since been translated into many languages It was ranked 87 in The London Observer's list of The 100 Greatest Novels of All Time

Paul Auster's The New York Trilogy Paul Auster, 2025-04-08 From award winning novelist Paul Auster comes the graphic adaptation of his deeply beloved series The New York Trilogy a postmodern take on detective and noir fiction In 1994 Paul Auster's City of Glass was adapted into a graphic novel and became an immediate cult classic published in over 30 editions worldwide excerpted in The Norton Anthology of Postmodern Fiction But City of Glass was only the first novel in a series of books Auster's acclaimed New York Trilogy and graphic novel readers have been waiting for years for the other two tales to be translated into comics Now the wait is over The New York Trilogy is post modern literature disguised as Noir fiction where language is the prime suspect An interpretation of detective and mystery fiction each book explores various philosophical themes In City of Glass an author of detective fiction investigates a murder and descends into madness Ghosts features a private eye named Blue trailing a man named Black for a client called White This too ends with the protagonist's downfall And in The Locked Room another author is experiencing writer's block and hopes to break it by solving the disappearance of his childhood friend The second two parts of this trilogy will be appearing in this volume for the very first time as a graphic novel Paul Karasik the mastermind behind the three adaptations art directed all three books City of Glass is illustrated by the award winning cartoonist David Mazzucchelli the second volume Ghosts is illustrated by New Yorker cover artist Lorenzo Mattotti and The Locked Room is adapted and drawn by Karasik himself These adaptations take Auster's sophisticated wordplay and translate it into comicsplay both highbrow and lowbrow and immensely fun reading

**Ghosts** Paul Auster, 1986 The second book in the acclaimed New York Trilogy a detective story that becomes a haunting and eerie exploration of identity and deception It is a story of hidden violence that culminates in an inevitable but unexpectedly shattering climax

Paul Auster's "The New York Trilogy" as Postmodern Detective Fiction Matthias Kugler, 1999-10-28 Inhaltsangabe Abstract Paul Auster's New York Trilogy published in one volume for the first time in England in 1988 and in the U S in 1990 has been widely categorised as detective



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

**City of Glass** Paul Auster, 1987-04-07 EDGAR AWARD NOMINEE In this stunning debut novel the first volume in Paul Auster's acclaimed The New York Trilogy an author determined to solve a mystery begins to descend into madness Remarkable The book is a pleasure to read full of suspense and action A strange and powerful adventure The New York Times Book Review After a strange phone call in the middle of the night Quinn an author of detective stories becomes enmeshed in a case more puzzling than any he might have written Composed with hallucinatory clarity City of Glass combines dark humor with Hitchcock like suspense City of Glass inaugurates the intriguing New York Trilogy of novels that The Washington Post Book World has classified as post existential private eye It's as if Kafka has gotten hooked on the gumshoe game and penned his own ever spiraling version The brilliant installments of Paul Auster's The New York Trilogy include CITY OF GLASS GHOSTS THE LOCKED ROOM *Paul Auster's Postmodernity* Brendan Martin, 2007-09-12 This book focuses upon the literary and autobiographical writings of American novelist Paul Auster investigating his literary postmodernity in relation to a full range of his writings Martin addresses Auster's evocation of a range of postmodern notions such as the duplicitous art of self invention the role of chance and contingency authorial



authenticity and accountability urban dislocation and the predominance of duality      The Locked Room Paul Auster,1986

The Locked Room is the story of a writer who lacks the creativity to produce fiction Fanshawe his childhood friend has produced creative work and when he disappears the writer publishes his work and replaces him in his family When Fanshawe disappears leaving behind a wife a baby and an extraordinary cache of novels plays and poems his boyhood friend is lured obsessively into the life that Fanshawe left behind Goodreads

**Paul Auster and the Influence of Maurice Blanchot**

María Laura Arce,2016-04-05 Poet writer and filmmaker Paul Auster is one of the great contributors to American postmodern literature Influenced by authors like Poe and the hardboiled detective stories of the 1950s Auster s novels represented a new genre of anti detective fiction in which the case itself loses direction and is overshadowed by existential questions Analyzing three of his novels Ghosts 1986 The Music of Chance 1990 and Mr Vertigo 1994 this critical study explores the intertextual relationship between Auster s work and the oeuvre of French writer and critic Maurice Blanchot The author explores Auster s work as a fictionalization of Blanchot s concept of inspiration and the construction of imaginary space

**Subverting Masculinity** ,2021-08-04 Contemporary Western societies are currently witness to a crisis of masculinity but also to an intriguing diversification of images of masculinity Once relatively stable regimes of masculine gender representation appear to have been replaced by a wider spectrum of varieties of masculine lifestyles taken up by the media and the market to produce new and immensely flexible forms consumerised gender hegemony The essays in Subverting Masculinity concentrate on contemporary film literature and diverse forms of popular culture The essays show that the subversion of traditional images of masculinity is both a source of gender contestation but may equally be susceptible to assimilation by new hegemonic configurations of masculinity Subverting Masculinity maps out the ongoing relevance of gender politics in contemporary culture but also raises the question of increasingly unclear distinctions between hegemonic and subversive versions of masculinity in contemporary cultural production Subverting Masculinity will be of interest to students and teachers of gender cultural film and literary studies

*The Search for Self* Kathrine Færch Tilton Clarke,2004      Paul Auster's Ghosts María Laura Arce Álvarez,2018-06-13 The following book explores the intertextual relationship between Paul Auster s first and most remarkable work The New York Trilogy 1987 and the works of certain American and European writers who shaped this novel and Auster s future works Auster s The New York Trilogy is a novel formed by an intertextual dialogue which in some cases it is explicit mentioning authors and books intentionally and in others implicit provoked by Auster s admiration for authors such as Samuel Beckett or product of his role as a translator as it occurs with Maurice Blanchot These two different ways of intertextuality essentially show Auster s influence of the American Renaissance Samuel Beckett s fiction and the work of the writer and critic Maurice Blanchot In these terms this book proposes an exhaustive analysis of City of Glass and Herman Melville s Bartleby the Scrivener Ghosts and Edgar Allan Poe s William Wilson and The Locked Room and Nathaniel Hawthorne s Fanshawe The two last chapters also offer a thorough analysis of the whole trilogy



in comparison to Samuel Beckett's trilogy *Molloy Malone Dies and The Unnamable* and finally introduces a study of the trilogy as a fictionalization of Maurice Blanchot's literary theory *The New York Trilogy* Paul Auster, 1987 **Paul Auster's Writing Machine** Evija Trofimova, 2014-08-28 Paul Auster is one of the most acclaimed figures in American literature. Known primarily as a novelist, Auster's films and various collaborations are now gaining more recognition. Evija Trofimova offers a radically different approach to the author's wider body of work, unpacking the fascinating web of relationships between his texts and presenting Auster's canon as a rhizomatic, factio-fictional network produced by a set of writing tools. Exploring Auster's literal and figurative use of these tools: the typewriter, the cigarette, the doppelgänger figure, the city. Evija Trofimova discovers Auster's writing machine, a device that works both as a means to write and as a construct that manifests the emblematic writer figure. This is a book about assembling texts and textual networks, the writing machines that produce them, and the ways such machines invest them with meaning. Embarking on a scholarly quest that takes her from between the lines of Auster's work to between the streets of his beloved New York and finally to the man himself, Paul Auster's *Writing Machine* becomes not just a critical investigation but a critical collaboration, raising important questions about the ultimate meaning of Auster's work and about the relationship between texts, their authors, their readers, and their critics.

**New York Trilogien** Paul Auster, 2014-07-15 *New York Trilogien* er en samlet udgave af Paul Austers tre romaner *By af glas*, *Genfundet* og *Det afløste*. Vrelse der udgør et tematisk katalog med New York som baggrund. New York var et uddtmmeligt rum, en labyrinth af endeløse skridt, og uanset hvor langt han gik, uanset hvor fortrolig han blev med sit kvarter og dets gader, havde han altid fornemmelsen af at fare vild. Ikke blot fare vild i byen, men også i sig selv.

**An Introduction to Contemporary American Fiction** Alan Bilton, 2003-03 Don DeLillo, Paul Auster, Cormac McCarthy, Rolando Hinojosa, E. Annie Proulx, Bret Easton Ellis, Douglas Coupland, and Thomas Pynchon. *An Introduction to Contemporary American Fiction* introduces the work of a range of key American authors, all of whom can be said to engage with postmodernism. Exploring the vitality and energy of contemporary writing in light of pessimistic proclamations on the state of postmodern American culture, Bilton highlights the tension between realistic description and linguistic self-consciousness in contemporary fiction. In addition, by addressing a central problem in literary theory, its neglect of literary discussion and the practice of reading, *An Introduction to Contemporary American Fiction* is able to present a working model for reading a text theoretically. As an introductory text, it assumes no prior knowledge of the authors of the novels discussed. To encourage understanding and aid further study, the following features are included: GLOSSARY OF CRITICAL AND LITERARY TERMS; BIBLIOGRAPHY OF EACH AUTHOR'S WORKS; BIOGRAPHY OF EACH AUTHOR; GUIDE TO FURTHER READING; THEMATIC AND AUTHOR INDICES.

**The Art of Detective Fiction** NA NA, 2016-04-30 In the hands of many of the great writers, the unravelling of mystery is only one strand within a complex project. Other things get unravelled too: the belief in a rationally explicable world, in the beneficent ordering force of culture and civilization. Constantly the detective story delights in muddying the waters in



acknowledging the omnipresent possibilities of anarchy and carnage As a genre it is supremely able to combine popular appeal with the ability to disturb provoke and challenge the reader The essays in this volume all pay tribute to and seek to account for the astonishing durability of the detective story as a narrative genre They range generously taking a variety of theoretical approaches and including detective fiction in languages other than English but particular attention is paid to the Golden Age of English detective story writing and to the hard boiled American version of the genre This is a collection that will appeal to the scholar and to the devotee alike to all those in fact who cannot resist the lure of finding out whodunit

**Invisible** Paul Auster,2009-10-27 With uncompromising insight Auster reinvents the coming of age story and takes readers into the shadowy borderland between truth and memory between authorship and identity to produce a work of unforgettable power Constellations of Reading Carlo Salzani,2009 How to read Walter Benjamin today This book argues that the proper way is through an approach which recognizes and respects his own peculiar theorization of the act of reading and the politics of interpretation that this entails The approach must be figural that is focused on images and driven by the notion of actualization Figural reading in the very sui generis Benjaminian way understands figures as constellations whereby an image of the past juxtaposes them with an image of the present and is thus actualized To apply this method to Benjamin s own work means first to identify some figures The book singles out the Fl neur the Detective the Prostitute and the Ragpicker and then sets them alongside a contemporary account of the same figure the Fl neur in Juan Goytisolo s Landscapes after the Battle 1982 the Detective in Paul Auster s New York Trilogy 1987 the Prostitute in Dacia Maraini s Dialogue between a Prostitute and her Client 1973 and the Ragpicker in Mudrooroo s The Mudrooroo M ller Project 1993 The book thereby on the one hand analyses the politics of reading Benjamin today and on the other sets his work against a variety of contemporary aesthetics and politics of interpretation **Detective Fiction and the Problem of Knowledge** Antoine Dechéne,2018-08-16 This book establishes the genealogy of a subgenre of crime fiction that Antoine Dechéne calls the metacognitive mystery tale It delineates a corpus of texts presenting unreadable mysteries which under the deceptively monolithic appearance of subverting traditional detective story conventions offer a multiplicity of motifs the overwhelming presence of chance the unfulfilled quest for knowledge the urban stroller lost in a labyrinthine text that generate a vast array of epistemological and ontological uncertainties Analysing the works of a wide variety of authors including Edgar Allan Poe Jorge Luis Borges and Henry James this book is vital reading for scholars of detective fiction



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