

American Magic And Dread Don Delillos Dialogue With Culture Author Mark Osteen Published On May 2000

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Writing America into the Twenty-First Century: Essays on the American Novel seeks to explore an exciting period in American literary scholarship. Concentrating on novels written after 1990 and through to the new millennium and to the present day, this collection presents a refreshing and much-needed analysis of recent American fiction. Representing the work of established scholars and emerging critical voices, the essays interrogate a range of fiction including works by Philip Roth, Jeffrey Eugenides, Don DeLillo, Thomas Pynchon and Cormac McCarthy. Accessible to students, scholars and the interested reader, this invigorating collection navigates the works of several key male American authors of the last twenty years and, in so doing, offers a new way of examining the American novel. This volume's strength lies in its careful academic focus on recent American fiction and seeks to re-acquaint the reader with well-known authors and introduce them to new literary voices such as Christopher John Farley, Anthony Giardina and Daniel Suarez. The collection is organised into four large topic areas: 'Youth and Age,' 'War and Crime,' 'Culture' and 'Spaces and Patterns.' Each essay deals with its own particular subject and author but the full impact of each section on the concept of writing the American novel into the present day can only really be understood when read in conjunction with the others. Writing America, a companion volume to Reading America: New Perspectives on the American Novel (2008) would be a valuable asset to any university or branch library. The volume will also attract strong interest from established academics, especially those researching the fields of literature, critical theory, cultural history and politics.

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.

This volume explores the confluences between two types of literature in contemporary America: the novel and the epic. It analyses the tradition of the epic as it has evolved from antiquity, through Joyce to its American manifestations and describes how this tradition has impacted upon contemporary American writing.

A Study Guide for Don DeLillo's "White Noise," excerpted from Gale's acclaimed *Novels for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Novels for Students* for all of your research needs.

The American Mystery

The Cambridge Companion to American Fiction After 1945
Alone in America

Technology and Postmodern Subjectivity in Don DeLillo's Novels
Don DeLillo's *Underworld*

The Cambridge Companion to American Novelists

A collection of essays by the late Tony Tanner on a wide range of key American authors.

Don DeLillo is one of the most important novelists of the late twentieth and early twenty-first century. Yet despite DeLillo's prolific output and scholarly recognition, much of the attention has gone to his works individually, rather than collectively or

thematically. This volume provides separate entries into the wide variety and categories of contexts that surround and help illuminate DeLillo's writings. *Don DeLillo in Context* examines how geography, biography, history, media studies, culture, philosophy, and the writing process provide critical frameworks and ways of reading and understanding DeLillo's prodigious body of work.

This volume provides newly commissioned essays from leading scholars and critics on the social and cultural history of the novel in America. It explores the work of the most influential American novelists of the past 200 years, including Melville, Twain, James, Wharton, Cather, Faulkner, Ellison, Pynchon, and Morrison.

Don DeLillo after the Millennium: Currents and Currencies examines all the author's work published in the 21st century: *The Body Artist*, *Cosmopolis*, *Falling Man*, *Point Omega*, and *Zero K*, the plays *Love-Lies-Bleeding* and *The Word for Snow*, and the short stories in *The Angel Esmeralda*. What topic doesn't DeLillo tackle? Cyber-capital and currency markets, ontology and intelligence, global warming and cryogenics, Don DeLillo continues to ponder the significance of present cultural currents and to anticipate the waves of the future. Performance art and ethics, drama and euthanasia, space studies and the constrictions of time, DeLillo perspicaciously reads our culture, giving voice to the rhythms of our vernacular and diction. Rich and resonant, his work is so multifaceted in its attention that it accommodates a wide variety of critical approaches while its fine and filigreed prose commends him to a poetic appreciation as well. *Don DeLillo after the Millennium* brings together an international cast of scholars who examine DeLillo's work from many critical perspectives, exploring the astonishing output of an author who continues to tell our stories and show us ourselves.

White Male Nostalgia in Contemporary North American Literature
Contemporary American Literature and Excremental Culture
Write in Tune: Contemporary Music in Fiction

American Magic and Dread
The Cambridge Companion to Don DeLillo
John Updike, Philip Roth and Don DeLillo

The globalization debate has become a dominant question in many disciplines but has only tended to be covered within literary studies in the context of postcolonial literature. This book focuses on reading contemporary novels in relation to globalization. With the publication of his seminal novel *White Noise*, Don DeLillo was elevated into the pantheon of great American writers. His novels are admired and studied for their narrative technique, political themes, and their prophetic commentary on the cultural crises affecting contemporary America. In an age dominated by the image, DeLillo's fiction encourages the reader to think historically about such matters as the Cold War, the assassination of President Kennedy, threats to the environment, and terrorism. This Companion charts the shape of DeLillo's career, his relation to twentieth-century aesthetics, and his major themes. It also provides in-depth assessments of his best-known novels, *White Noise*, *Libra*, and *Underworld*, which have become required reading not only for students of American literature, but for all interested in the history and the future of American culture.

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

"Yves R. Simon: A bibliography, 1923-1970, compiled by Anthony O. Simon": pages [189]-226.
One of Us
Reading Landscape in American Literature
Don DeLillo's Dialogue with Culture
Don DeLillo's *White Noise*
Don DeLillo, Jean Baudrillard, and the Consumer Conundrum
American Literature and Immediacy
History has not been kind to the 1980s. The decade is often associated with absurd fashion choices, neo-Conservatism in the Reagan/Bush years, the AIDS crisis, Wall Street ethics, and uninspired television, film, and music. Yet the literature of the 1980s is undeniably rich and lasting. *American Literature in*

Transition, 1980 – 1990 seeks to frame some of the decade's greatest achievements such as Toni Morrison's monumental novel *Beloved* and to consider some of the trends that began in the 1980s and developed thereafter, including the origins of the graphic novel, prison literature, and the opening of multiculturalism vis-à-vis the 'canon wars'. This volume argues not only for the importance of 1980s American literature, but also for its centrality in understanding trends and trajectories in all contemporary literature against the broader background of culture. This volume serves as both an introduction and a deep consideration of the literary culture of our most maligned decade.

A critical examination of "White Noise" by Don DeLillo, this title forms part of a series that aims to provide accessible and informative introductions to some of the most popular, most acclaimed and most influential novels of recent years. A team of contemporary fiction scholars from both sides of the Atlantic has been assembled to give a thorough and readable analysis of each of the novels in question. The books in the series all follow the same five-part structure: a short biography of the novelist; a full-length study of the novel, drawing out the most important themes and ideas; a summary of how the novel was received when it was first published; a summary of the novel's standing today, including any film or television adaptations; and a helpful list of discussion questions, suggestions for further reading, and useful websites. Increasing specialization within the discipline of English and American Studies has shifted the focus of scholarly discussion toward theoretical reflection and cultural contexts. These developments have benefitted the discipline in more ways than one, but they have also resulted in a certain neglect of close reading. As a result, students and researchers interested in such material are forced to turn to scholarship from the 1960s and 1970s, much of which relies on dated methodological and ideological presuppositions. The handbook aims to fill this gap by providing new readings of texts that figure prominently in the literature classroom and in scholarly debate – from James's *The Ambassadors* to McCarthy's *The Road*. These readings do not revert naively to a time "before theory." Instead, they distill the insights of literary and cultural theory into concise introductions to the historical background, the themes, the formal strategies, and the reception of influential literary texts, and they do so in a jargon-free language accessible to readers on all levels of qualification.

This specially commissioned volume of essays offers a refreshing and unusual perspective on classic novels from the American literary canon. Accessible to students, scholars and the interested reader, this engaging collection explores familiar novels through unfamiliar lenses and, in so doing, sheds light on surprising and previously overlooked aspects of each text. *Reading America* presents a new approach to American literature by showcasing a cross-section of recent research into previously un-tapped areas of interest. Each chapter attempts to re-read classic American texts using new or unorthodox theoretical frameworks, including such diverse topics as an Emersonian reading of Don DeLillo, decoding Thomas Pynchon with eco-criticism and understanding Paul Auster's *New York Trilogy* by exploring the graphic novel version of "City of Glass". Other authors explored in this way include Henry James, Truman Capote, Ralph Ellison, Toni Morrison, Joyce Carol Oates and F. Scott Fitzgerald. This type of approach widens the reader's knowledge of each well-known text and encourages new critical evaluations of contemporary American literature. The collection moves through six large topic areas, from Naturalism and an idea of the "Great American Novel" at the end of the nineteenth century, through politics, sexuality, language and nature, to a contemporary engagement with postmodernism. Each essay deals with its own particular subject and author, but the full impact of each on the notion of the "American novel" as a phenomenon can only be understood when read in conjunction with the others. Of interest to both undergraduate and postgraduate students, *Reading America* would be a valuable asset to any American Studies or American Literature degree course, and a useful companion to American History or Politics courses. The volume will also attract strong interest from established academics, especially those researching the fields of literature, critical theory, cultural history and politics.

Beyond Grief and Nothing

Currents and Currencies

The Humanities in a Technological Society

A Reader's Guide

Writing America into the Twenty-First Century

The Avant-garde and American Postmodernity

"Argues that technological imperatives like rationalization, universalism, monism, and autonomy have transformed the humanities and altered the relation between humans and nature. Examines technology and its impact on education, historical memory, and technological and literary values in criticism and theory, concluding with an analysis of the fiction of Don DeLillo"--Provided by publisher.

The first book-length study to focus on Don DeLillo's plays, *Staging Don DeLillo* brings the author's theatre works to the forefront. Rebecca Rey explores four central themes that emerge across DeLillo's theatre oeuvre: the centrality of language; the human fear of death; the elusiveness of truth; and the deceptive, slippery nature of personal identity. Rey examines all seven of DeLillo's plays chronologically: "The Engineer of Moonlight" (1979), *The Day Room* (1986), the one-minute plays "The Rapture of the Athlete Assumed Into Heaven" (1990), and "The Mystery at the Middle of Ordinary Life" (2000), *Valparaiso* (1999), *Love-Lies-Bleeding* (2006), and *The Word for Snow* (2014). Written in clear, accessible language, and interweaving critique of DeLillo's novels throughout, this book will appeal not only to DeLillo scholars but also to anyone working on contemporary literature and drama. A comprehensive 2011 guide to the genres, historical contexts, cultural diversity and major authors of American fiction since the Second World War. Demonstrates that the quest for immediacy, or experiences of direct connection and presence, has propelled the development of American literature and media culture.

A Study Guide for Don DeLillo's *White Noise*

Reflections of history and culture

New Perspectives on the American Novel

Literary Innovation and the Emergence of Photography, Film, and Television

A Reading of Don DeLillo

Understanding Don DeLillo

Contemporary popular music provides the soundtrack for a host of recent novels, but little critical attention has been paid to the intersection of these important art forms. *Write in Tune* addresses this gap by offering the first full-length study of the relationship between recent music and fiction. With essays from an array of international scholars, the collection focuses on how writers weave rock, punk, and jazz into their narratives, both to develop characters and themes and to investigate various fan and celebrity cultures surrounding contemporary music. *Write in Tune* covers major writers from America and England, including Don DeLillo, Jonathan Franzen, Zadie Smith, and Jim Crace. But it also explores how popular music culture is reflected in postcolonial, Latino, and Australian fiction. Ultimately, the book brings critical awareness to the power of music in shaping contemporary culture, and offers new perspectives on central issues of gender, race, and national identity. 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.

One of the few available books of criticism on the topic, this monograph presents the fullest account to date of Don DeLillo's writing, situating his oeuvre within a wider analysis of the condition of contemporary fiction, and dealing with his entire work in relation to contemporary political and economic concerns for the first time. Providing a lucid and nuanced reading of DeLillo's ambivalent engagement with American and European culture, as well as with modernism and postmodernism, and globalization and terrorism, this fascinating volume interrogates the critical and aesthetic capacities of fiction in what is an age of global capitalism and US cultural imperialism.

White Male Nostalgia in Contemporary North American

Literature charts the late twentieth-century development of reactionary emotions commonly felt by resentful, yet often goodhearted white men. Examining an eclectic array of literary case studies in light of recent work in critical whiteness and masculinity studies, history, geography, philosophy and theology, Tim Engles delineates five preliminary forms of white male nostalgia—as dramatized in novels by Sloan Wilson, Richard Wright, Carol Shields, Don DeLillo, Louis Begley and Margaret Atwood—demonstrating how literary fiction can help us understand the inner workings of deluded dominance. These authors write from identities outside the defensive domain of normalized white masculinity, demonstrating via extended interior dramas that although nostalgia is primarily thought of as an emotion felt by individuals, it also works to shore up entrenched collective power.

Contemporary Critical Perspectives

The Hero in Contemporary American Fiction

Don DeLillo

A Family's Life with Autism

American Literature from Emerson to DeLillo

American Magic and Dread in Don DeLillo's *White Noise*

Contemporary American Literature and Excremental Culture: American Sh*t

analyzes post-1960

scatological novels that utilize representations of human waste to address pressing issues, including pollution of waterways, environmental racism, and militarism. Primarily examining postmodern parody, the book shows the value of aesthetic renderings of sanitary engineering for composting ideologies that fuel a ruinous impact on the world. Drawing on late twentieth-century psychoanalytic thinkers Norman O. Brown, Frantz Fanon, and Leo Bersani, *American Sh*t* shows the continued relevance of psychoanalytic interpretations of contemporary fiction for understanding post-45 authors' engagement with waste. Ultimately, the monograph reveals how novelists Ishmael Reed, Jonathan Franzen, Gloria Naylor, Don DeLillo, and Samuel R. Delany critique subjects who abnegate their status as waste-producing beings and bring readers back to embrace Winner of the 2019 Northeast Modern Language Association Book Award for Literary Criticism of English Language Literature

This book sets out to write nothing short of a new theory of the heroic for today's world. It delves into the "why" of the hero as a natural companion piece to the "how" of the hero as written by Northrop Frye and Joseph Campbell over half a century ago. The novels of Saul Bellow and Don DeLillo serve as an anchor to the theory as it challenges our notions of what is heroic about nymphomaniacs, Holocaust survivors, spurious academics, cult followers, terrorists, celebrities, photographers and writers of novels who all attempt to claim the right to be "hero."

This is part of a new series of guides to contemporary novels. The aim of the series is to give readers accessible and informative introductions to some of the most popular, most acclaimed and most influential novels of recent years - from 'The Remains of the Day' to 'White Teeth'. A team of contemporary fiction scholars from both sides of the Atlantic has been assembled to provide a thorough and readable analysis of each of the novels in question.

Don DeLillo is widely regarded as one of the most significant, and prescient, writers of our time. Since the 1960s, DeLillo's fiction has been at the cutting edge of thought on American identity, globalization, technology, environmental destruction, and terrorism, always with a distinctively macabre and humorous eye. *Don DeLillo: Contemporary Critical Perspectives* brings together leading scholars of the contemporary American novel to guide readers through DeLillo's oeuvre, from his early short stories through to 2016's *Zero K*, including his theatrical work. As well as critically exploring DeLillo's engagement with key contemporary themes, the book also includes a new interview with the author, annotated guides to further reading, and a chronology of his life and work.

An Introduction to Contemporary American Fiction

Mao II, Underworld, Falling Man

American Literature in Transition, 1980 – 1990

The Physics of Language

The Quest for Epic in Contemporary American Fiction

The Possibility of Fiction

American Fiction of the 1990s: Reflections of History and Culture brings together essays from international experts to examine one of the most vital and energized decades in American literature.

This volume reads the rich body of 1990s American fiction in the context of key cultural concerns of the period. The issues that the contributors identify as especially productive include: Immigration and America's geographical borders, particularly those with Latin America Racial tensions, race relations and racial exchanges Historical memory and the recording of history Sex, scandal and the politicization of sexuality Postmodern technologies, terrorism and paranoia American Fiction of the 1990s examines texts by established authors such as Don DeLillo, Toni Morrison, Philip Roth and Thomas Pynchon, who write some of their most ambitious work in the period, but also by emergent writers, such as Sherman Alexie, Chang-Rae Lee, E. Annie Proulx, David Foster Wallace, and Jonathan Franzen. Offering new insight into both the literature and the culture of the period, as well as the interaction between the two in a way that furthers the New American Studies, this volume will be essential reading for students and lecturers of American literature and culture and late twentieth-century fiction. Contributors include: Timothy Aubry, Alex Blazer, Kasia Boddy, Stephen J. Burn, Andrew Dix, Brian Jarvis, Suzanne W. Jones, Peter Knight, A. Robert Lee, Stacey Olster, Derek Parker Royal, Krishna Sen, Zoe Trodd, Andrew Warnes and Nahem Yousaf.

In 1991, Mark Osteen and his wife, Leslie, were struggling to understand why their son, Cameron, was so different from other kids. At age one, Cam had little interest in toys and was surprisingly fixated on books. He didn't make baby sounds; he ignored other children. As he grew older, he failed to grasp language, remaining unresponsive even when his parents called his name. When Cam started having screaming anxiety attacks, Mark and Leslie began to grasp that Cam was developmentally delayed. But when Leslie raised the possibility of an autism diagnosis, Mark balked. Autism is so rare, he thought. Might as well worry about being struck by lightning. Since that time, awareness of autism has grown monumentally. Autism has received extensive coverage in the news media, and it has become a popular subject for film, television, and literature, but the disorder is frequently portrayed and perceived as a set of eccentricities that can be corrected with proper treatment. In reality, autism permanently wrecks many children's chances for typical lives. Plenty of recent bestsellers have described the hardships of autism, but those memoirs usually focus on the recovery of people who overcome some or all of the challenges of the disorder. And while that plot is uplifting, it's rare in real life, as few autistic children fully recover. The territory of severe autism—of the child who is debilitated by the condition, who will never be cured—has been largely neglected. *One of Us: A Family's Life with Autism* tells that story. In this book, Mark Osteen chronicles the experience of raising Cam, whose autism causes him aggression, insomnia, compulsions, and physical sickness. In a powerful, deeply personal narrative, Osteen recounts the struggles he and his wife endured in diagnosing, treating, and understanding Cam's disability, following the family through the years of medical difficulties and emotional wrangling. *One of Us* thrusts the reader into the life of a child who exists in his own world and describes the immense hardships faced by those who love and care for him. Leslie and Mark's marriage is sorely tested by their son's condition, and the book follows their progress from denial to acceptance while they fight to save their own relationship. By embracing the little victories of their life with Cam and by learning to love him as he is, Mark takes the reader down a road just as gratifying, and perhaps more moving, than one to recovery. *One of Us* is not a book about a child who overcomes autism. Instead, it's the story of a different but equally rare sort of victory—the triumph of love over tremendous adversity. More than any other major American author, Don DeLillo has examined the manner in which contemporary American consciousness has been shaped by the historically unique incursion into daily life of information, military, and consumer technologies. In DeLillo's fictions, technological apparatuses are not merely set-pieces in the characters' environments, nor merely tools to move the plot along, they are sites of mystery and magic, whirlpools of space-time, and convex mirrors of

identity. Television sets, filmic images, automobiles, airplanes, telephones, computers, and nuclear bombs are not simply objects in the world for DeLillo's characters; they are psychological phenomena that shape the possibilities for action, influence the nature of perception, and incorporate themselves into the fabric of memory and identity. DeLillo is a phenomenologist of the contemporary technoscape and an ecologist of our new kind of natural habitat. Through a close reading of four DeLillo novels, *Technology and Postmodern Subjectivity in Don DeLillo's Novels* examines the variety of modes in which DeLillo's fictions illustrate the technologically mediated confluence of his human subjects and the field of cultural objects in which they discover themselves. The model of interactionism between human beings and technological instruments that is implicit in DeLillo's writing suggests significant applications both to the study of other contemporary novelists as well as to contemporary cultural studies. 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.

Don DeLillo after the Millennium

Reading America

100 Great American Novels You've (probably) Never Read

The Future Without a Past

American Fiction of the 1990s

Consumption, the Market and the Contemporary American Novel

With more people living alone today than at any time in U.S. history, Ferguson investigates loneliness in American fiction, from its mythological beginnings in Rip Van Winkle to the postmodern terrors of 9/11. At issue is the dark side of a trumpeted American individualism. Ferguson shows that we can learn, from our literature, how to live alone.

In the closing decade of the twentieth century, Don DeLillo emerged from the privileged status of a writer's writer to become by any measure - productivity, influence, scope, gravitas - the dominant novelist of fin-de-millennium America. Beginning in 1982 with *The Names* and continuing with *White Noise* and *Underworld*, DeLillo defined himself as a provocative, articulate anatomist of American culture. Dewey offers an astute assessment of this daunting yet important writer's four-decade cultural critique. Dewey finds DeLillo's concerns to be organized around three rubrics that mark the writer's own creative evolution: the love of the street, the embrace of the word, and the celebration of the soul. Dewey takes the reader through the novelist's hip avant-garde satires of the mid-1960s, his dense interrogations of the power of language and the spell of narrative in the 1980s and 1990s, and his recent efforts to transcend the immediate. Dewey explores DeLillo's fascination with Eastern philosophies, interest in Native American traditions, passion for jazz, and deep roots in Catholicism.

Don DeLillo once remarked to an interviewer that his intention is to use "the whole picture, the whole culture," of America. Since the publication of his first novel *Americana* in 1971, DeLillo has explored modern American culture through a series of acclaimed novels, including *White Noise* (1985; winner of the American Book Award), *Libra* (1988), and *Underworld* (1997). For Mark Osteen, the most bracing and unsettling feature of DeLillo's work is that, although his fiction may satirize cultural forms, it never does so from a privileged position outside the culture. His work brilliantly mimics the argots of the very phenomena it dissects: violent thrillers and conspiracy theories, pop music, advertising, science fiction, film, and television. As a result, DeLillo has been read both as a denouncer and as a defender of contemporary culture; in fact, Osteen argues, neither description is adequate. DeLillo's dialogue with modern institutions, such as chemical companies, the CIA, and the media, respects their power and ingenuity while criticizing their dangerous consequences. Even as DeLillo borrows from their discourses, he maintains a tenaciously opposing stance toward the sources of

collective power.

Since the publication of his first novel, *Americana*, in 1971, Don DeLillo has been regarded as a preeminent figure of American letters. Among the more prominent themes the author considers throughout his oeuvre is that of consumerism, a topic that is equally essential to the works of French social theorist Jean Baudrillard. Although many critics have glossed the affinities between DeLillo and Baudrillard, this is the first book-length study to explore the relationship between the American author and the French theorist. Bringing DeLillo and Baudrillard into dialogue with each other, this timely volume proffers a sophisticated theoretical framework for understanding the works of both figures, investigates the relationship between works of art and acts of terror, and examines the potential for the individual to survive in the face of the dehumanizing, market-driven forces that dominate the postmodern world. This book will be a valuable addition to collections in American literature, sociology, critical theory, politics, and philosophy. "This thorough and thoughtful reading of both writers not only acknowledges their affinities but also exhaustively explores the ways in which their writings inform and illuminate each other." - Dr. Ruth Helyer, University of Teesside (UK)

Handbook of the American Novel of the Twentieth and Twenty-First Centuries
Fictions of Globalization
Work, Society, and Culture
*American Sh*t*
Staging Don DeLillo
Essays on the American Novel
Presents a synopsis, author sketch, and critical commentary for each of one hundred novels which were published during the 20th century and which today remain largely unknown.
Don DeLillo in Context
The Works of Saul Bellow and Don DeLillo