

city of glass the new york trilogy 1 paul auster

****City of Glass The New York Trilogy 1 Paul Auster: A Deep Dive into a Literary Masterpiece****

city of glass the new york trilogy 1 paul auster is not just a book title; it's an entrance into a labyrinth of mystery, identity, and the blurred boundaries between reality and fiction. As the first installment of Paul Auster's acclaimed **The New York Trilogy**, **City of Glass** stands out as a seminal work of postmodern detective fiction that challenges traditional narrative structures and invites readers to explore the urban psyche in new and exciting ways.

Understanding City of Glass The New York Trilogy 1 Paul Auster

At its core, **City of Glass** is a novel that defies simple categorization. It is part detective story, part philosophical inquiry, and part existential thriller. Written by Paul Auster, an author known for his intricate storytelling and meta-fictional style, this book serves as the opening act of **The New York Trilogy**, which also includes **Ghosts** and **The Locked Room**. Together, these works weave a complex tapestry of themes revolving around identity, language, and the nature of storytelling itself.

The Plot and Its Intriguing Layers

The story follows Daniel Quinn, a writer of detective fiction who receives a mysterious phone call intended for a private investigator named Paul Auster. Intrigued, Quinn steps into the role of detective, embarking on an assignment that quickly becomes a journey into the heart of New York City's enigmatic underbelly. As Quinn delves deeper into the case, the lines between his identity and that of the person he's investigating begin to blur, raising profound questions about self-perception and reality.

This narrative twist is a hallmark of Auster's style, where the protagonist's search for truth mirrors a deeper search for meaning within the chaotic and often alienating urban landscape.

Why City of Glass Stands Out in Detective Fiction

Unlike traditional detective novels that emphasize plot resolution and logical deduction, **City of Glass** revels in ambiguity and open-ended questioning. Auster uses detective fiction conventions as a framework to explore existential themes rather than merely solve a crime. This approach has led to the novel being described as a postmodern classic,

breaking away from genre expectations and engaging readers on multiple intellectual and emotional levels.

Thematic Depths in City of Glass The New York Trilogy 1 Paul Auster

One of the most captivating aspects of *City of Glass* is its thematic richness. The novel delves into issues that resonate far beyond the confines of a typical mystery story.

Identity and the Fragmented Self

Auster's exploration of identity is central to the novel. Daniel Quinn's assumption of the detective role triggers a crisis of self, where the boundaries between author, character, and narrator become increasingly fluid. This fragmentation reflects broader questions about how identity is constructed and the extent to which it is influenced by external roles and perceptions.

Language and Communication

Language in *City of Glass* is both a tool and an obstacle. The novel probes how words shape reality but also how they can mislead and obscure truth. This theme resonates with readers who appreciate the complexity of human communication and the often frustrating limits of language to convey meaning fully.

Urban Isolation and the City as a Character

New York City itself emerges as a vital presence in the novel—a sprawling, enigmatic character that mirrors Quinn's internal confusion. The city's labyrinthine streets and towering glass structures symbolize both the possibility and the futility of seeking clarity in a world that is inherently fragmented and opaque.

Paul Auster's Style and Narrative Techniques

Understanding *City of Glass* also means appreciating Paul Auster's unique literary techniques that set this novel apart.

Meta-fiction and Self-Referential Storytelling

Auster's narrative is self-aware and often draws attention to its own artifice. This meta-fictional layer invites readers to question the nature of storytelling, the reliability of narrators, and the boundaries between fiction and reality. It's a playful yet profound technique that encourages active engagement with the text.

Minimalist Prose and Atmospheric Detail

Auster's writing style in *City of Glass* is notable for its clarity and precision. His minimalist prose creates an eerie, suspenseful atmosphere without resorting to overwrought descriptions. This economy of language enhances the novel's tension and underlines the starkness of its themes.

Why Readers Should Explore *City of Glass* The New York Trilogy 1 Paul Auster

If you enjoy novels that challenge your perceptions and reward careful reading, *City of Glass* is an essential addition to your bookshelf. Here's why:

- **Innovative Genre Blending:** It fuses detective fiction with philosophical inquiry and postmodern narrative techniques.
- **Thought-Provoking Themes:** It explores timeless questions about identity, language, and the human condition.
- **Rich Literary Style:** Auster's writing is both accessible and layered, making it suitable for casual readers and scholars alike.
- **Urban Exploration:** The novel offers a vivid and symbolic portrait of New York City, making it a must-read for lovers of urban literature.

Tips for Reading *City of Glass*

To get the most out of this complex novel, consider these tips:

1. **Read Slowly:** The book's subtlety requires time to absorb its layers and nuances.
2. **Take Notes:** Keeping track of characters, themes, and narrative shifts can enhance understanding.
3. **Reflect on Identity:** Pay attention to the ways characters question their own existence and roles.

4. **Embrace Ambiguity:** Accept that not all questions will have clear answers—this is part of the novel's charm.

Legacy and Influence of City of Glass The New York Trilogy 1 Paul Auster

Since its publication, *City of Glass* has influenced countless writers and artists. Its innovative blend of genres and philosophical depth have made it a touchstone for discussions about postmodern literature and urban storytelling. The novel's impact extends beyond literature into film, theater, and even graphic novels, inspiring new ways to think about narrative and identity.

Moreover, *The New York Trilogy* as a whole has been widely studied in academic circles, often cited as a prime example of how fiction can interrogate its own processes and the nature of reality.

As the opening volume, *City of Glass* sets the tone for the trilogy, inviting readers to question not only the story at hand but also the stories we tell ourselves about who we are and where we belong.

Exploring *City of Glass the new york trilogy 1 paul auster* offers a rich and rewarding experience, whether you're drawn by its mystery, its philosophical inquiries, or its masterful storytelling. It remains a powerful example of how literature can push boundaries and invite us into new ways of seeing the world.

Frequently Asked Questions

What is 'City of Glass' in 'The New York Trilogy' by Paul Auster?

'City of Glass' is the first novel in Paul Auster's 'The New York Trilogy,' a metafictional detective story that blends mystery, identity, and existential themes.

Who is the main character in 'City of Glass' by Paul Auster?

The main character is Daniel Quinn, a writer of detective fiction who becomes involved in a real-life mystery after receiving a phone call meant for a detective named Paul Auster.

What themes are explored in 'City of Glass' from 'The

New York Trilogy'?

The novel explores themes such as identity, language, reality versus fiction, and the nature of detective work.

How does 'City of Glass' challenge traditional detective genre conventions?

'City of Glass' subverts typical detective story tropes by focusing on the protagonist's psychological and existential crisis rather than a straightforward mystery resolution.

What role does New York City play in 'City of Glass'?

New York City acts almost as a character itself, providing a labyrinthine and ambiguous setting that mirrors the novel's themes of confusion and identity.

Is 'City of Glass' by Paul Auster considered postmodern literature?

Yes, 'City of Glass' is a seminal work of postmodern literature, known for its metafictional style and exploration of narrative structures.

How does Paul Auster use the character of Paul Auster in 'City of Glass'?

The character Paul Auster in the novel blurs the line between author and character, adding to the metafictional and self-referential nature of the book.

What is the significance of the phone call Daniel Quinn receives in 'City of Glass'?

The phone call, intended for a detective named Paul Auster, sets off the novel's plot and symbolizes the confusion of identity and reality central to the story.

Can 'City of Glass' be read independently of the other books in 'The New York Trilogy'?

Yes, 'City of Glass' can be read as a standalone novel, though reading the entire trilogy provides a deeper understanding of its themes and narrative techniques.

Additional Resources

City of Glass: The New York Trilogy 1 by Paul Auster – A Literary Labyrinth

city of glass the new york trilogy 1 paul auster stands as a seminal work in contemporary American literature, blending elements of detective fiction, postmodern

narrative, and existential inquiry. Published in 1985 as the first volume of *The New York Trilogy*, this novel marks Paul Auster's innovative departure from traditional storytelling, engaging readers in a complex, layered exploration of identity, language, and urban isolation. This article delves into the thematic intricacies, narrative style, and cultural significance of *City of Glass*, while situating it within Auster's broader literary oeuvre and the genre of detective fiction.

Unpacking City of Glass: A Postmodern Detective Story

City of Glass defies straightforward classification. Ostensibly a detective novel, it subverts genre conventions by foregrounding ambiguity and metafictional devices. The protagonist, Daniel Quinn, a writer of detective fiction, receives a phone call intended for a detective named Paul Auster. This mistaken identity propels Quinn into a labyrinthine investigation that blurs the boundaries between author, character, and reader. The narrative interrogates the nature of language and reality, often leaving the reader uncertain about what is real and what is constructed.

This metafictional approach aligns *City of Glass* with postmodern literature's hallmark skepticism towards grand narratives and fixed identities. The novel's structure mirrors a puzzle, where each piece unsettles the reader's assumptions. The city itself—New York—is portrayed as a vast, inscrutable maze, echoing Quinn's psychological disorientation. Thus, Auster uses the urban landscape not only as a setting but as a thematic device that underscores isolation and existential uncertainty.

Literary Techniques and Narrative Complexity

Paul Auster employs a variety of narrative techniques in *City of Glass* that contribute to its enigmatic quality. The novel's first-person perspective invites readers into Quinn's psyche, yet the reliability of his narration is persistently called into question. The text frequently breaks the fourth wall, with self-referential passages that highlight its own artifice. This reflexivity is a hallmark of Auster's style, encouraging readers to actively engage in deciphering the story's layers.

Moreover, Auster's prose is marked by a minimalist yet evocative style. The sparse, precise language heightens the novel's tension and ambiguity. Symbolism permeates the text: the "city of glass" metaphor suggests fragility and transparency, while the recurring motif of mirrors and reflections evokes themes of identity duplication and fragmentation.

Thematic Exploration in City of Glass

City of Glass is rich in philosophical and thematic concerns that resonate beyond its narrative framework. Central among these is the theme of identity. Daniel Quinn's journey challenges the stability of the self, as he assumes the detective's role and gradually loses

his own sense of individuality. This fluid identity is emblematic of postmodern theory's critique of essentialism, emphasizing the constructed and performative nature of selfhood.

Language and communication are equally pivotal themes. The novel scrutinizes the limitations of language in conveying truth and meaning, a concern that surfaces through Quinn's investigation and the cryptic messages he encounters. This preoccupation connects *City of Glass* to broader literary traditions, including the works of Jorge Luis Borges and Samuel Beckett, who similarly probe the inadequacies of language.

Urban alienation is another significant motif. The sprawling, opaque cityscape functions as both a physical and psychological maze. The anonymity and fragmentation of urban life exacerbate the protagonist's alienation, reflecting post-industrial society's disconnection.

Comparisons and Influence

City of Glass can be compared to both classic detective novels and modernist literature. Unlike the neatly resolved mysteries typical of authors like Arthur Conan Doyle or Agatha Christie, Auster's narrative resists closure, embracing ambiguity and paradox. This positions the novel alongside modernist works such as T.S. Eliot's *The Waste Land* in its portrayal of disillusionment and fragmentation.

Furthermore, *City of Glass* has influenced a generation of writers interested in metafiction and urban narratives. Its blending of genres—detective fiction, philosophical novel, and postmodern experiment—has inspired authors who seek to push the boundaries of storytelling.

Pros and Cons of *City of Glass* for Contemporary Readers

- **Pros:**

- Innovative narrative structure that challenges readers intellectually.
- Rich thematic depth, exploring identity, language, and urban life.
- Engaging prose style that balances clarity with atmospheric tension.
- Significant contribution to postmodern and detective fiction genres.

- **Cons:**

- Ambiguity and lack of conventional resolution may frustrate some readers.

- The metafictional complexity can be dense, requiring careful reading.
- Minimalist style might feel sparse or detached compared to more descriptive narratives.

City of Glass within The New York Trilogy

As the first installment of The New York Trilogy, *City of Glass* sets the tone for the subsequent novels, *Ghosts* and *The Locked Room*. Together, these works form a cohesive exploration of similar themes through distinct but interconnected narratives. The trilogy as a whole is often regarded as Paul Auster's magnum opus, marking his mature engagement with questions of identity, authorship, and the city as a metaphor.

City of Glass's position as the opening volume is crucial; it introduces readers to Auster's signature narrative strategies and thematic preoccupations. The novel's impact is amplified when read as part of the trilogy, offering a layered understanding of Auster's vision.

Why City of Glass Remains Relevant Today

More than three decades after its publication, *City of Glass* the new york trilogy 1 paul auster continues to resonate with contemporary audiences. Its exploration of identity and language intersects with current discussions in philosophy, linguistics, and cultural studies. The novel's portrayal of urban alienation remains pertinent in an age of increasing digital mediation and social fragmentation.

Additionally, *City of Glass*'s metafictional interrogation of authorship and narrative authority anticipates debates about the nature of storytelling in the digital era. As readers navigate virtual spaces and fragmented information, Auster's novel offers a prescient reflection on the instability of meaning.

In academic and literary circles, *City of Glass* is frequently studied for its innovative approach to genre and narrative form. It challenges conventions and encourages readers to question the relationship between text and reality, making it a vital work for understanding postmodern literature's evolution.

Through its enigmatic plot, thematic richness, and formal experimentation, *City of Glass* the new york trilogy 1 paul auster remains a landmark text that invites continual reinterpretation and engagement. Its legacy endures as both a profound artistic achievement and a catalyst for ongoing discourse about literature's capacity to capture the complexities of human experience.

City Of Glass The New York Trilogy 1 Paul Auster

city of glass the new york trilogy 1 paul auster: 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 brake 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.

city of glass the new york trilogy 1 paul auster: 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

city of glass the new york trilogy 1 paul auster: The New York Trilogy Paul Auster, 1990-04-01 The remarkable, acclaimed series of interconnected detective novels City of Glass, Ghosts, and The Locked Room, from New York Times bestselling author Paul Auster "Exhilarating . . . a brilliant investigation of the storyteller's art guided by a writer-detective who's never satisfied with just the facts."—The Philadelphia Inquirer City of Glass: As a result of a strange phone call in the middle of the night, Quinn, a writer of detective stories, becomes enmeshed in a case more puzzling than any he might have written. Ghosts: Blue, a student of Brown, has been hired by White to spy on Black. From a window of a rented room on Orange Street, Blue keeps watch on his subject, who is across the street, staring out of his own window. The Locked Room: Fanshawe has disappeared, leaving behind his wife and baby and a cache of extraordinary novels, plays, and poems. What happened to him and why is the narrator, Fanshawe's boyhood friend, lured obsessively into his life? Moving at the breathless pace of a thriller, this is a uniquely stylized trilogy of detective 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."

city of glass the new york trilogy 1 paul auster: 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 the new york trilogy 1 paul auster: *The New York Trilogy* Paul Auster, 2008-09-04 The contemporary classic from 'our supreme post-modernist' (Ian McEwan) - expanding the possibilities of the noir detective novel - whose writing 'shines with intelligence and originality' (Don DeLillo) The New York Trilogy is the most astonishing work by America's most consistently astonishing writer: three interconnected novels that exploit the riveting elements of classic detective fiction to achieve a radical new genre - a profound and unsettling existentialist enquiry in the tradition of Kafka or Borges. In each story the search for clues leads to remarkable coincidences in the universe as the simple act of trailing a man ultimately becomes a startling investigation of what it means to be human. The result is the modern novel at its finest which will shock, transfix and astound every reader. 'Marks a new departure for the American novel.' Observer 'A shatteringly clever piece of work . . . Utterly gripping, written with an acid sharpness that leaves an indelible dent in the back of the mind.' Sunday Telegraph 'One of the great American prose stylists of our time.' New York Times 'Auster really does possess the wand of the enchanter.' New York Review of Books

city of glass the new york trilogy 1 paul auster: *City of Glass* Paul Auster, 2017-04-21 When reclusive crime writer Daniel Quinn receives a mysterious call seeking a private detective in the middle of the night, he quickly and unwittingly becomes the protagonist in a thriller of his own. As the familiar territory of the noir detective genre gives way to something altogether more disturbing, Quinn becomes consumed by his mission, and begins to lose his grip on reality.

city of glass the new york trilogy 1 paul auster: *The World that is the Book* Aliko Varvogli, 2001-01-01 This critical analysis offers an in-depth study of Paul Auster's fiction. It explores the literary and cultural sources that Auster taps into, and it emphasises the continuity in Auster's writing.

city of glass the new york trilogy 1 paul auster: *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 facto-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.

city of glass the new york trilogy 1 paul auster: Nietzsche's Corps/e Geoff Waite, 1996
Appearing between two historical touchstones--the alleged end of communism and the 100th anniversary of Nietzsche's death--this book offers a provocative hypothesis about the philosopher's afterlife and the fate of leftist thought and culture. At issue is the relation of the dead Nietzsche (corpse) and his written work (corpus) to subsequent living Nietzscheanism across the political spectrum, but primarily among a leftist corps that has been programmed and manipulated by concealed dimensions of the philosopher's thought. If anyone is responsible for what Geoff Waite maintains is the illusory death of communism, it is Nietzsche, the man and concept. Waite advances his argument by bringing Marxist--especially Gramscian and Althusserian--theories to bear on the concept of Nietzsche/anism. But he also goes beyond ideological convictions to explore the vast Nietzschean influence that proliferates throughout the marketplace of contemporary philosophy, political and literary theory, and cultural and technocultural criticism. In light of a philological reconstruction of Nietzsche's published and unpublished texts, Nietzsche's Corps/e shuttles between philosophy and everyday popular culture and shows them to be equally significant in their having been influenced by Nietzsche--in however distorted a form and in a way that compromises all of our best interests. Controversial in its decelebration of Nietzsche, this remarkable study asks whether the postcontemporary age already upon us will continue to be dominated and oriented by the haunting spectre of Nietzsche's corps/e. Philosophers, intellectual historians, literary theorists, and those interested in western Marxism, popular culture, Friedrich Nietzsche, and the intersection of French and German thought will find this book both appealing and challenging.

city of glass the new york trilogy 1 paul auster: The Palgrave Encyclopedia of Urban Literary Studies Jeremy Tambling, 2022-10-29 This encyclopaedia will be an indispensable resource and recourse for all who are thinking about cities and the urban, and the relation of cities to literature, and to ways of writing about cities. Covering a vast terrain, this work will include entries on theorists, individual writers, individual cities, countries, cities in relation to the arts, film and music, urban space, pre/early and modern cities, concepts and movements and definitions amongst others. Written by an international team of contributors, this will be the first resource of its kind to pull together such a comprehensive overview of the field.

city of glass the new york trilogy 1 paul auster: Poetics Journal Digital Archive Lyn Hejinian, Barrett Watten, 2015-02-25 The highly influential Poetics Journal, whose ten issues were published between 1982 and 1998, contributed to the surge of interest in the practice of poetics. Edited by internationally recognized poet/critics Lyn Hejinian and Barrett Watten, the journal presents major conversations and debates, and invites readers to expand on the critical and creative engagements they represent. This archive re-presents virtually all the articles originally published in Poetics Journal, organized alphabetically by author and in searchable form. It features indexes by contributors, keywords, and volume. The writing that appeared in Poetics Journal reflects the development of a range of creative and critical approaches in avant-garde poetry and art over two decades. In making this content newly available, the editors hope to preserve the generative

enthusiasm for innovative writing and art it represents, while encouraging new uses and contexts. A Guide to Poetics Journal is also available, see <http://www.upne.com/0819571205.html> for more information.

city of glass the new york trilogy 1 paul auster: *Space, Gender and Subjectivity in Paul Auster's Novel "City of Glass"* Antje Peukert, 2010-09-29 Seminar paper from the year 2002 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Potsdam, course: New Women in the 19th Century, language: English, abstract: "I'm not really out to prove anything. In fact, it's all done tongue-in-cheek. An imaginative reading, I guess you could say." This is what Paul Auster (the character) says to Daniel Quinn in Auster's novel City of Glass about his essay on Don Quixote. The following paper on Auster's novel City of Glass is not written tongue-in-cheek but it is adventurous nonetheless. Based on Linda Hentschel's theory of pornotopical techniques of looking, I will concentrate my reading of Auster's text on aspects orientated towards gender, space, self and subjectivity. I am going to take up Hentschel's ideas of space, especially in regard to urban space, the city, and also her ideas of how subjectivity is constructed along gendered lines. I will try to show that although Auster's text challenges and destabilizes ideas and concepts like rationality, language and body, it keeps to a common gender model. Women as characters are visibly absent from the text. If they appear at all they do it marginally and only to trigger off some action, staying passive themselves. The text tells about different kinds of manhood. All main characters are male and I think exactly this setting can only be made (perhaps even unconsciously) in contrast to its constructed female Other. So femininity becomes visible not primarily in the form of characters but in form of particular concepts. I suggest that the city in City of Glass, which is New York, serves as metonymy for different concepts of woman, for example the mother, the (dead) wife and the lover. Daniel Quinn, the main character of the novel incessantly walks the city but instead of reinforcing or even establishing a subjective position in the vast metropolis he fails completely and dissolves within the urban space. As such he is not only the absolute anti-subject but he is also an example for what may happen to a man when he changes his position from having room/space to being room/space. The first part of this essay will concentrate on Quinn's relation to New York, how it changes from „oceanic“ feeling to utter desire and how it always depends on his relation to women. The second chapter focuses on ideas of identity, subjectivity and self in the novel.

city of glass the new york trilogy 1 paul auster: On the Turn Bárbara Arizti, Silvia Martínez-Falquina, 2009-05-05 *On the Turn: The Ethics of Fiction in Contemporary Narrative in English* is an attempt to listen to the various voices that participate in the current dialogue on the relationship between fiction and ethics. The editors' introduction investigates the current state of affairs on the return to ethics in critical and literary consideration, and it opens up the way for the variety of approaches that follows. Participants include internationally recognized scholars like Andrew Gibson, Patricia Waugh, or Native American fiction writer and poet Gordon Henry, winner of the American Book Award in 1995. All in all, contributors cover a significant geographical diversity, and their approaches also vary from general theory to particular examples, from traditional interpretations to post-deconstruction ethics. Authors analyze texts both mainstream and marginal, colonial and postcolonial; they examine the ethics of race, gender and sexuality; the ethics of self-positioning and orientation; the ethics of style; the ethics of reception; the ethics of mode and genre; the ethics of extreme situations of evil, disease and fascism. In its search for a better understanding of the global/nationalistic world of today, *On the Turn* therefore moves beyond the scope of literary criticism into issues of wider, more urgent relevance. What should I, ought I, may I, must I, do, if anything, on the basis of reading, when I have read a literary work? What does reading a literary work authorize, or even command, me to do? Writing an essay about the work would be one response. *On the Turn* is a wonderfully diverse, learned, challenging, provocative, even sometimes controversial, collection of essays on the ethical dimensions of literature. This book is testimony to the continued lively interest in the ethical turn in literary studies. The authors are, for the most part, concerned with ethical theory and with ethically charged situations in postmodern

novels in English, as they shape readers' values and judgments. Poetry and non-print media are, however, also discussed. J. Hillis Miller UCI Distinguished Research Professor of Comparative Literature and English, University of California at Irvine *The Ethics of Fiction* is an important and exciting volume that explores with energy and rigour the connections between ethics and literature. Relating literature to philosophy, neurobiology, politics, religion, deconstruction and psychoanalysis, the twenty two contributors richly advance 'the ethical turn' recently embraced by many critics. Works by authors such as Ian McEwan, A.S. Byatt, Charles Palliser, Hanif Kureishi, J.M. Coetzee, David Malouf, George Orwell, E.L. Doctorow, Flannery O'Connor, Toni Morrison and Paul Auster are presented in a new light and complex topics such as territoriality, the nature of love, Islamophobia and the politics of representation are tackled with imagination and intellectual integrity. This book is essential reading for anyone interested in the dialogue between ethics and literature. Avril Horner, Professor of English, Kingston University

city of glass the new york trilogy 1 paul auster: 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

city of glass the new york trilogy 1 paul auster: *Paul Auster's 'City of Glass' as a Postmodern Detective Novel* Toni Rudat, 2007-11 Seminar paper from the year 2006 in the subject English Language and Literature Studies - Literature, grade: 1,3, RWTH Aachen University, 13 entries in the bibliography, language: English, abstract: PAUL AUSTER's novel 'City of Glass' published in 1985 appeared during the period of the postmodern era.¹ Although it is considerably discussed at what time the beginnings of the postmodern era is to be set, it is irrefutable that *City of Glass* belongs to postmodern literature. To analyse in how far PAUL AUSTER's *City of Glass* serves as a representative of the postmodern era and to show the reader in what way postmodern qualities are converted into the writings of that time, the main part of this paper will be divided up into two sections. The first section serves to define the coming up of this movement and the qualities it possesses within the genre of detective fiction. Furthermore some important idealistic features like the idea of reality and identity have to be taken into consideration. The short introduction of the two identity-constituting models by ERIKSON and MEAD will provide a better overview of the idea of identity formation. Within the second section the novel itself will be taken into consideration. Therefore it is necessary to take a close look at the main character Daniel Quinn and his character development the crisis of his identity in the course of the novel respectively. Besides another striking factor, namely the appearance of doublings and triplings of characters, has to be clarified as well as the role of the narrator. The conclusion at the end of the paper is supposed then to show to what extent *City of Glass* belongs to postmodern literature and which peculiarities of postmodern writings have been included in this novel. Since there are just a few recent publications on Paul Auster and his novels three of them namely, *An Art of Desire: Reading Paul Auster* by BERND HERZOGENRATH, *Crisis: The Works of Paul Auster* by CARSTEN SPRINGER and the pu

city of glass the new york trilogy 1 paul auster: *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.

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