

Don DeLillo The Names

John Frow

The Names Don DeLillo, 2012-04-11 Set against the backdrop of a lush and exotic Greece, *The Names* is considered the book which began to drive sharply upward the size of his readership (Los Angeles Times Book Review). Among the cast of DeLillo's bizarre yet fully realized characters in *The Names* are Kathryn, the narrator's estranged wife; their son, the six-year-old novelist; Owen, the scientist; and the neurotic narrator obsessed with his own neuroses. A thriller, a mystery, and still a moving examination of family, loss, and the amorphous and magical potential of language itself, *The Names* stands with any of DeLillo's more recent and highly acclaimed works. *The Names* not only accurately reflects a portion of our contemporary world but, more importantly, creates an original world of its own.--Chicago Sun-Times DeLillo sifts experience through simultaneous grids of science and poetry, analysis and clear sight, to make a high-wire prose that is voluptuously stark.--Village Voice Literary Supplement DeLillo verbally examines every state of consciousness from eroticism to tourism, from the idea of America as conceived by the rest of the world to the idea of the rest of the world as conceived by America, from mysticism to fanaticism.--New York Times

Understanding Don DeLillo Henry Veggian, 2014-11-10 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 his career as a fiction writer, from the experimental early novels, through the critically acclaimed 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 concerning DeLillo's work, Veggian proceeds chronologically through his major novels. 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 the concluding chapter Veggian engages notable examples of DeLillo's other modes, particularly the short stories that

reveal important insights into his modular working method as well as the evolution of his novels.

Representations of Technoculture in Don DeLillo's Novels Laila Sougri, 2023-09-04 This book is the first to explore technoculture in all of Don DeLillo's novels. From *Americana* (1971) to *The Silence* (2020), the American author anatomizes the constantly changing relationship between culture and technology in overt and layered aspects of the characters' experiences. Through a tendency to discover and rediscover technocultural modes of appearance, DeLillo emphasizes settings wherein technological progress is implicated in cultural imperatives. This study brings forth representations of such implication/interaction through various themes, particularly perception, history, reality, space/architecture, information, and the posthuman. The chapters are based on a thematic structure that weaves DeLillo's novels with the rich literary criticism produced on the author, and with the various theoretical frameworks of technoculture. This leads to the formulation and elaboration on numerous objects of research extracted from DeLillo's novels, namely: the theorization of DeLillo's radiance in dailiness, the investigation of various uses of technology as an extension, the role of image technologies in redefining history, the reconceptualization of the ethical and behavioral aspects of reality, the development of tele-visual and embodied perceptions in various technocultural spaces, and the involvement of information technologies in reconstructing the beliefs, behaviors, and activities of the posthuman. One of the main aims of the study is to show how DeLillo's novels bring to light the constant transformation of technocultural everydayness. It is argued that though such transformation is confusing or resisted at times, it points to a transitional mode of being. This transitional state does not dehumanize DeLillo's characters; it reveals their humanity in a continually changing world.

Dictionary of Pseudonyms Adrian Room, 2014-01-10 Substantially revised and enlarged, this new edition of the *Dictionary of Pseudonyms* includes more than 2,000 new entries, bringing the volume's total to approximately 13,000 assumed names, nicknames, stage names, and aliases. The introduction has been entirely rewritten, and many previous entries feature new accompanying details or quoted material. This volume also features a significantly greater number of cross-references than was included in previous editions. Arranged by pseudonym, the entries give the true name, vital dates, country of origin or settlement, and profession. Many entries also include the story behind the person's name change.

Your Name Here Helen DeWitt, Ilya Gridneff, 2025-10-21 A major literary event over two decades in the making, *Your Name Here* marks the seismic return of Helen DeWitt (*The Last Samurai*), and will introduce readers to the riveting voice of Ilya Gridneff. A book of unparalleled scope and vision, *Your Name Here* is a spectacular honeycomb of books-within-books. In this death-defying feat of ambition, collaborators Helen DeWitt and Ilya Gridneff weave together America's "War on Terror," countless years of literary history, authorial sleight of hand, Scientology, dream analysis, multiple languages, emails, images, graphs, into something wondrous and unique. A metafictional Pygmalion story reminiscent of Charlie Kaufman's Oscar-nominated *Adaptation*, or Italo Calvino's *If on a winter's night a traveler*; *Your Name Here* is a rare work of art that captures

the process of becoming itself. A reminder that a masterpiece and a doomed voyage look the same at the start.

Apocalyptic Ruin and Everyday Wonder in Don DeLillo's America Michael Naas, 2022-10-20 *Apocalyptic Ruin and Everyday Wonder in Don DeLillo's America* is a fresh and engaging study of "last things" in Don DeLillo's works—things like death, mourning, and the decline of the American empire, but then also the apocalypse, the last judgment, and the end of the world more generally. Michael Naas untangles complex themes in short, witty chapters that highlight and celebrate DeLillo's inventive and playful writing, employing a novel approach to literary criticism. Making no use of secondary sources, the book is entirely a discussion of DeLillo's work, accessible to any level of readership while maintaining a firm grasp of the theory necessary to make this unique argument. And yet, this book is also about all the things that double or shadow those last things in the very same works, like the wonder of language or the radiance of everyday events. From *Americana* (1971) up through *Zero K* (2016) and *The Silence* (2020), and perhaps like no other American author, Don DeLillo has created meaning by contrasting, juxtaposing or, as Naas calls it here, "contrabanding" first and last things, conflicting or opposing forces such as life and death, creation and destruction, consumption and waste, everyday wonder and apocalyptic ruin, the origins of language and the end of the world. In his adept demonstration of how DeLillo has returned repeatedly to these "last things," Naas shows how the works of Don DeLillo have been there for more than half a century to remind us of one simple and yet profound truth—nothing lasts forever.

Beyond Grief and Nothing Joseph Dewey, 2006 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.

Character and Person John Frow, 2014-04 *Character and Person* explores the category of fictional character, one of the most widely used and least adequately theorized concepts in literary studies, cultural studies, and everyday usage. It sets fictional character in relation to the concept of person and tries to examine how each of these terms is constructed across different cultures.

Postmodern Belief Amy Hungerford, 2010-07-01 How can intense religious beliefs coexist with pluralism in America

today? Examining the role of the religious imagination in contemporary religious practice and in some of the best-known works of American literature from the past fifty years, *Postmodern Belief* shows how belief for its own sake--a belief absent of doctrine--has become an answer to pluralism in a secular age. Amy Hungerford reveals how imaginative literature and religious practices together allow novelists, poets, and critics to express the formal elements of language in transcendent terms, conferring upon words a religious value independent of meaning. Hungerford explores the work of major American writers, including Allen Ginsberg, Don DeLillo, Cormac McCarthy, Toni Morrison, and Marilynne Robinson, and links their unique visions to the religious worlds they touch. She illustrates how Ginsberg's chant-infused 1960s poetry echoes the tongue-speaking of Charismatic Christians, how DeLillo reimagines the novel and the Latin Mass, why McCarthy's prose imitates the Bible, and why Morrison's fiction needs the supernatural. Uncovering how literature and religion conceive of a world where religious belief can escape confrontations with other worldviews, Hungerford corrects recent efforts to discard the importance of belief in understanding religious life, and argues that belief in belief itself can transform secular reading and writing into a religious act. Honoring the ways in which people talk about and practice religion, *Postmodern Belief* highlights the claims of the religious imagination in twentieth-century American culture.

Interactions Between Iranian and American Literatures Naghmeh Esmaeilpour, 2024-05-14 Introducing narrative mobility as a new approach in comparative studies of Iran and the US, this book reinterprets the politics and aesthetics of relations between the nations through an analysis of Iranian and American authors. The book focuses specifically on three authors—Simin Daneshvar, Shahriar Mandanipour, and Don DeLillo—who each employ narrative mobility to rethink intercultural negotiation, addressing parallel issues in America and Iran from different, but complementary, perspectives. The book analyzes the employment of parallel narrational techniques, presenting physically and virtually mobile characters who embody their respective countries as they move from one culture to another. The strange affinity between Iran and the US is ultimately revealed by viewing literary works as a contact zone through which the complicated relations and shared history of the two nations can be renegotiated. On a more theoretical level, the book reflects on the role of literature—in particular the novel as a transnational medium—as a bridge between nations in a period of globalization. With its focus on cross-cultural connections, the book will be of interest to anyone studying or researching comparative literature, US-Iran relations, and cultural studies generally.

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

Refuse to Be Done: How to Write and Rewrite a Novel in Three Drafts Matt Bell, 2022-03-08 They say writing is rewriting. So why does the second part get such short shrift? *Refuse to Be Done* will guide you through every step of the novel writing process, from getting started on those first pages to the last tips for making your final draft even tighter and stronger. From lauded writer and teacher Matt Bell, *Refuse to Be Done* is encouraging and intensely practical, focusing always on specific rewriting tasks, techniques, and activities for every stage of the process. You won't find bromides here about the "the writing Muse." Instead, Bell breaks down the writing process in three sections. In the first, Bell shares a bounty of tactics, all meant to push you through the initial conception and get words on the page. The second focuses on reworking the narrative through outlining, modeling, and rewriting. The third and final section offers a layered approach to polishing through a checklist of operations, breaking the daunting project of final revisions into many small, achievable tasks. Whether you are a first time novelist or a veteran writer, you will find an abundance of strategies here to help motivate you and shake up your revision process, allowing you to approach your work, day after day and month after month, with fresh eyes and sharp new tools.

The Twilight of the Middle Class Andrew Hoberek, 2009-01-10 In *The Twilight of the Middle Class*, Andrew Hoberek challenges the commonly held notion that post-World War II American fiction eschewed the economic for the psychological or the spiritual. Reading works by Ayn Rand, Ralph Ellison, Saul Bellow, Phillip Roth, Flannery O'Connor, Thomas Pynchon, Don DeLillo, and others, he shows how both the form and content of postwar fiction responded to the transformation of the American middle class from small property owners to white-collar employees. In the process, he produces compelling new accounts of identity politics and postmodernism that will be of interest to anyone who reads or teaches contemporary fiction. Hoberek argues that despite the financial gains and job security enjoyed by the postwar middle class, the transition to white-collar employment paved the way for its current precarious state in a country marked by increasingly deep class divisions. Postwar fiction provided the middle class with various imaginative substitutes for its former property-owning independence, substitutes that since then have not only allowed but abetted this class's downward mobility. To read this fiction in the light of the middle-class experience is thus not only to restore the severed connections between literary and economic history in the second half of the twentieth century, but to explore the roots of the contemporary crisis of the middle class.

Beyond the Red Notebook Dennis Barone, 2011-09-16 The novels of Paul Auster—finely wrought, self-reflexive, filled with

doublings, coincidences, and mysteries—have captured the imagination of readers and the admiration of many critics of contemporary literature. In *Beyond the Red Notebook*, the first book devoted to the works of Auster, Dennis Barone has assembled an international group of scholars who present twelve essays that provide a rich and insightful examination of Auster's writings. The authors explore connections between Auster's poetry and fiction, the philosophical underpinnings of his writing, its relation to detective fiction, and its unique embodiment of the postmodern sublime. Their essays provide the fullest analysis available of Auster's themes of solitude, chance, and paternity found in works such as *The Invention of Solitude*, *City of Glass*, *Ghosts*, *The Locked Room*, *In the Country of Last Things*, *Moon Palace*, *The Music of Chance*, and *Leviathan*. This volume includes contributions from Pascal Bruckner, Marc Chenetier, Norman Finkelstein, Derek Rubin, Madeleine Sorapure, Stephen Bernstein, Tim Woods, Steven Weisenburger, Arthur Saltzman, Eric Wirth, and Motoyuki Shibata. The extensive bibliography, prepared by William Drenttel, will greatly benefit both scholars and general readers.

The Cambridge Companion to Don DeLillo John N. Duvall, 2008-05-29 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.

How to Write Like Tolstoy Richard Cohen, 2016-05-17 A thought-provoking journey inside the minds of the world's most accomplished storytellers, from Shakespeare to Stephen King NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE SPECTATOR • "Richard Cohen's book acted as a tonic to me. It didn't make me more Russian, but it fired up my imagination. I have never annotated a book so fiercely."—Hilary Mantel "There are three rules for writing a novel," Somerset Maugham is said to have said. "Unfortunately, no one knows what they are." How then to bring characters to life, find a voice, kill your darlings, or run that most challenging of literary gauntlets, writing a sex scene? What made Nabokov choose the name *Lolita*? Why did Fitzgerald use firstperson narration in *The Great Gatsby*? How did Kerouac, who raged against revision, finally come to revise *On the Road*? Veteran editor and author Richard Cohen takes us on an engrossing journey into the lives and minds of the world's greatest writers, from Honoré de Balzac and George Eliot to Virginia Woolf and Zadie Smith—with a few mischievous detours to visit Tolstoy along the way. In a scintillating tour d'horizon, Cohen lays bare the tricks, motivations, and techniques of the literary greats, revealing their obsessions and flaws and how we can learn from them along the way.

The Plausible World B. Westphal, 2016-04-30 In *The Plausible World*, the intersections of literature and cartography enable readers to understand that place is anything but purely geographic: a plausible world is created as a strategy to fill the void. Innovative in his approach, Westphal challenges the view that perceptions and representations of space are stable or straightforward.

Allegory Angus Fletcher, 2021-06-08 Anyone who has ever said one thing and meant another has spoken in the mode of allegory. The allegorical expression of ideas pervades literature, art, music, religion, politics, business, and advertising. But how does allegory really work and how should we understand it? For more than forty years, Angus Fletcher's classic book has provided an answer that is still unsurpassed for its comprehensiveness, brilliance, and eloquence. With a preface by Harold Bloom and a substantial new afterword by the author, this edition reintroduces this essential text to a new generation of students and scholars of literature and art. Allegory puts forward a basic theory of allegory as a symbolic mode, shows how it expresses fundamental emotional and cognitive drives, and relates it to a wide variety of aesthetic devices. Revealing the immense richness of the allegorical tradition, the book demonstrates how allegory works in literature and art, as well as everyday speech, sales pitches, and religious and political appeals. In his new afterword, Fletcher documents the rise of a disturbing new type of allegory--allegory without ideas.

Writing America into the Twenty-First Century Elizabeth Boyle, Anne-Marie Evans, 2010-04-16 *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.

Information Multiplicity John Johnston, 1998-05-08 With the birth of information theory and cybernetics in the late 1940s and early 1950s, writes John Johnston, a decisive step was taken toward the immense techno-scientific transformation of the world into coded bits of 'information' and machinic assemblages. Beginning with Thomas Pynchon's *The Crying of Lot 49*, the novels that have reflected this transformation have similarly assembled disparate bits of information and narrative into fictions saturated with data and transcribed clips from media such as motion pictures, television, recordings, and computer files. Realism having thus fractilized into high-speed collage, thought itself is redefined from the High Modernist stream of consciousness into what the machine psychologist Daniel Dennett refers to as multiple drafts or circuits operating concurrently in the human brain. In a series of close readings, Johnston traces how this viral influx of information into human consciousness has been replicated in works by Thomas Pynchon (*Gravity's Rainbow* and *Vineland*), Joseph McElroy (*Lookout Cartridge*), William Gaddis (*J.R.*), Don DeLillo (*Libra*), and William Gibson (*Necromancer*). From John Johnston's Introduction: Information multiplicities are profoundly corrosive of older cultural forms and identities, dissolving both subjects and objects alike into systems, processes and nodes in the circuits and flow of information exchange. But they also bring about new kinds of energy and even strange new forms of 'artificial life.' . . . Contemporary culture—or more specifically what is called postmodern techno- or cyberculture—is a restructuring process that can similarly be described: as an artifactual space created when information re-structures modern or traditional culture in order to make it a better habitat for information.

Decoding **Don Delillo The Names**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Don Delillo The Names**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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