

Appendix

“Collected Paul Auster: An Annotated Bibliography”

Introduction

My aim in this project is to collect all materials available, so that the study of Paul Auster from every perspective would be possible. The resources for this project are *MLAIB*, bibliographies by Carsten Springer and William Drenttel, and other resources. Since there has been no satisfactory annotated bibliography of the Auster study, my project would benefit anyone who is going to study his work.

What follows consists of ten parts: poetry, plays, novels, autobiographical writings, film scripts, essays and other contributions to periodicals, and interviews as primary sources, bibliographies, academic articles and reviews as secondary sources. Because of my linguistic inability, I could offer annotations only to English materials. Materials in other languages, mostly in French, are given only bibliographical information. Since there are considerable number of essays in French, to read them would be essential task for the study of Paul Auster. I also omitted articles that merely offer general biography of Auster, and reviews of commercial purpose.

The First important essay on Paul Auster's fiction is Alison Russell's "Deconstructing *The New York Trilogy*: Paul Auster's Anti-Detective Fiction," which appeared in 1990. It oriented the major trend of Auster criticism in the 1990s: *The New York Trilogy*, deconstruction, and anti-detective fiction. As we can see in this bibliography, the study of Paul

Auster has concentrated in his *Trilogy*, especially in *City of Glass*. Most of the essays on the *Trilogy* discuss it as an example of postmodern anti-detective novel, which deconstructs the conventions of traditional detective fiction, and places Auster among other postmodern writer such as Thomas Pynchon and Don DeLillo. Other essays also discuss his work from postmodern perspectives: intertextuality, question of authorship, linguistic investigation, and question of identity. Other perspectives, such as his relationship with Jewish writing or the influence of French writers, have not been fully unexplored.

Unlike *The New York Trilogy*, his recent novels, films, and autobiographical writings as well as his poetry in the 1970s are yet to be analyzed. It would be the next task for the Auster study to place those works, which are as important as the *Trilogy*, in the fascinating world of Paul Auster. There are many possibilities to be explored in the study of his work. After all, the study of Paul Auster has just begun.

List of Abbreviations

<i>Amst</i>	<i>Amerikastudien: American Studies</i>
<i>ConL</i>	<i>Contemporary Literature</i>
<i>EJES</i>	<i>European Journal of English Studies</i>
<i>JMMLA</i>	<i>Journal of Midwest Modern Language Association</i>
<i>LIT</i>	<i>Literature Interpretation Theory</i>
<i>MagLitt</i>	<i>Magazine Litteraire</i>
<i>MFS</i>	<i>Modern Fiction Studies</i>
<i>RCF</i>	<i>Review of Contemporary Fiction</i>
<i>REAL</i>	<i>The Yearbook of research in English and American</i>
<i>Literature</i>	
<i>RFEA</i>	<i>Revue Francaise d'Etudes Americaines</i>

Primary Sources

a) Poetry

[1] *Selected Poems*. London: Faber, 1988.

Reproduces the contents of *Disappearances: Selected Poems 1970-1979*, which was in turn culled from the following books, previously published in USA: *Unearth* (1974), *Wall Writing* (1976), *Fragments from Cold* (1977), *White Spaces* (1980), *Facing the Music* (1980).

b) Plays

[1] *Laurel and Hardy Go to Heaven. Hand to Mouth*. New York: Holt, 1997: 133-171.

Two men, Laurel and Hardy, build a stone wall as their daily task, according to the orders handed to them. Their names are taken from the comedian duo in the 1920s. The idea of building a huge stone wall is reminiscent of Kafka's "The Great Wall of China" and also appears in subsequent novels, *In the Country of Last Things* and *The Music of Chance*.

[2] *Blackouts. Hand to Mouth*. New York: Holt, 1997. 172-194.

Blue, a private eye, comes to Black's office and tells him the story of his tailing and watching a writer for several years. Green, an old man, records the conversation between them. The basic story and the protagonist's name are same as those of *Ghosts*.

[3] *Hide and Seek. Hand to Mouth*. New York: Holt, 1997. 195-214.

A man and a woman, each standing in a box with a glassless window and a pair of curtains, exchange abstract conversations: about the color of blue, their past, the walls that enclose them. The author's linguistic concern is prominent. One of the remarks of the woman corresponds to a passage in *In the Country of Last Things*.

c) Novels

[1] *City of Glass*. 1985. *The New York Trilogy*. London: Faber, 1987. 1-132.

The first volume of the *Trilogy*. Quinn, a detective writer, happens to take a real detective's job as "Paul Auster" to help Peter Stillman Jr., and begins to tail Peter Stillman Sr., who conducted a linguistic experiment on his son and was recently released. Wandering through the streets of New York, Stillman Sr. tries to re-create the prelapsarian language and his daily walks from letters which are presumably parts of the phrase "THE TOWER OF BABEL." Abruptly characters vanish, and Quinn finds the real Paul Auster, a writer. After that, Quinn lives like a homeless and vanishes, leaving a red notebook. The novel explores the question of identity, authorship, and the problem of language, employing the form of the detective story.

[2] *Ghosts*. 1986. *The New York Trilogy*. London: Faber, 1987. 133-196.

The second volume of the *Trilogy*. All characters are named after the names of colors. Blue, a private eye, is asked by white to shadow Black, a writer. Black does nothing remarkable but sits in his room, writing

and reading. As the task proceeds, Blue feels that he is not watching Black but himself, and the identities of the two begins to merge. *Ghosts* also explores the question of identity, language, and the problem of writing about another person. Thoreau's *Walden* plays a center role in the novel.

[3] *The Locked Room*. 1987. *The New York Trilogy*. London: Faber, 1987. 197-314.

The third volume of the *Trilogy*. The nameless narrator learns that his boyhood friend Fanshawe has been missing, presumably dead, leaving his manuscripts for his wife, Sophie. The narrator, named as the executor of the manuscripts, has them published successfully, and marries Sophie, replacing Fanshawe's position. Learning Fanshawe is alive, the narrator takes the job of writing his biography and starts to track him down, which he fails. At last he meets Fanshawe in Boston, and Fanshawe, refusing to face him, gives him a red notebook which explains all his behavior. The influence of Hawthorne is prominent: "Fanshawe" is the title of his first novel, and the novel enacts the "Wakefield" motif of a man's stepping out of his life. As in the other two volumes of the *Trilogy*, the narrator and Fanshawe are another pair of doubles, and the narrator, a biographer, becomes a literary detective.

[4] *In the Country of Last Things*. London: Faber, 1987.

Auster's fourth novel, which takes the form of a long letter written by

the female protagonist Anna Blume. She, in search for her missing brother, has come to a city where things collapse and vanish, and nothing new is produced. Her letter records her struggle to survive in the city: she starts as a scavenger and one day meets an old woman Isabel, and begins to live with her and her husband Ferdinand. After the couple die, she finds Sam Farr, her brother's successor in the library. Then she has an accident and stays in a charity institution Woburn House, planning to escape out of the city. Generally the novel is regarded as a dystopia science fiction, such as Orwell's *1984* and Huxley's *Brave New World*.

[5] *Moon Palace*. London: Faber, 1989.

The protagonist M. S. Fogg, an orphan who comes to New York in the late 60s to study at Columbia University, learns the death of Uncle Victor, the sole relative he knows. Fogg begins to abandon his life and winds up homeless in Central Park, until a friend Zimmer and a Chinese woman Kitty Wu save him. Fogg and Wu become lovers, and he finds a job of taking care of an eccentric, blind old man Effing, who was once a promised painter. Effing tells various tales to Fogg, and after he dies, Fogg meets his son Solomon Barber. Wu's pregnancy and abortion lead them to break up, and Fogg finds out the fact that Barber is his father. After Barber dies from the accident in the graveyard of Fogg's mother, Fogg starts traveling westward by himself, and finally arrives at the Pacific coast. Fogg is the narrator-protagonist, and he shares some biographical facts with Auster, especially in the beginning

parts of the novel. The major subject is the father – son relationships.

[6] *The Music of Chance*. London: Faber, 1990.

The subjects of the novel are chance, the questions of freedom and confinement and of obligation and redemption, and of money and gambling. The protagonist Nashe accidentally inherited a large sum of money by the death of his long-absent father. Nashe quits his job, leaves family, and drives through America aimlessly. When the money becomes scarce, he picks up Pozzi, a gambler on his way to a poker game with two eccentric millionaires, Flower and Stone. Nashe joins him and offers his remaining money as the initial sum for the game. At the end of the game in the mansion of the millionaires, Nashe and Pozzi lose all the money, as well as Nashe's car, and are left with a ten thousand dollar debt. In order to pay the debt they take the task of building of a wall from ten thousand stones by hand. Pozzi tries to escape and battered, taken away, never to be heard from. A few weeks later Nashe completes the task by himself and goes out with the watchman Murks. Nashe drives back his car, now owned by Murks, speeds, and, unable to avoid the crash against an approaching car, shuts his eyes.

[7] *Leviathan*. London: Faber, 1992.

The story is set in the late 80s. A writer-narrator Peter Aaron writes about his late friend Benjamin Sachs, also a writer. Aaron attempts to account their first meeting, the friendship that follows, Sachs's

political awareness, his entangled relationships with women, and the series of chance events that lead Sachs to his death. One night Sachs falls from the fire escape, and he stops writing to seek to “do something” in the real world instead. He leaves his wife, and happens to kill an ecology terrorist, and comes to live with his wife and son. After they break up, Sachs turns into a bomber who blows up replicas of the Statue of Liberty, until one day he accidentally blows himself up into smithereens. As in the first part of *The Invention of Solitude* and in *The Locked Room*, the problem of writing about another person is one of the themes. The novel is dedicated to Don DeLillo, and it explores writer’s relationship with the world.

[8] *Mr. Vertigo*. London: Faber, 1994

Takes the form of a memoir written by the protagonist. The story is set in the United States in the 1920s. Walt, an orphan, is bought from his uncle and aunt by a Hungarian Jew, Master Yehudi. Master takes Walt to his house in Kansas where he lives with Aesop, a black boy, and Mother Sioux, a Native American woman. Master trains Walt to fly in the air, until one day Walt finds a method to it. After the KKK members assault the house and lynch Aesop and Mother Sioux to death, Walt tour with Master around America as Walt the Wonder Boy. As he enters his adolescence, however, he had to give up the flying faculty, and they head to Hollywood. On the way Walt’s uncle assaults them and takes all their money. Injured Master shoots and kills himself, and Walt enters the underworld of Chicago. His fascination with a Cardinals Pitcher

Dizzy Dean leads Walt to attempt to kill him, and Walt, arrested, joins the army. He retires, marries, and after his wife and his old friend whom he takes care of die, Walt begins to write the story of his life in notebooks. The problem of the self and language become less remarkable in the novel, instead the theme of race, American culture, and the father – son relationship are prominent. The novel also suggests its connection with *City of Glass*.

[9] *Timbuktu*. New York: Holt, 1999.

The story describes the adventures of a dog, Mr. Bones. Mr. Bones comes to Baltimore with his master Willy G. Christmas, who dies on the street of the city. Mr. Bones meets a Chinese boy and they start a relationship, until the boy's father, who hates dogs, knows the fact and chase Mr. Bones away.

d) Autobiographical Writings

[1] *The Invention of Solitude*. 1982. San Francisco: Sun and Moon, 1982; London: Penguin, 1988.

A memoir which consists of two parts: "Portrait of an Invisible Man" and "The Book of Memory." The first part, a meditation on his late father's life, presents the effort and failure to write about him. Auster takes up the problem of writing about another person in *The Locked Room*. The second part meditates on himself in the third person narrative and explores the nature of solitude, memory, chance, language and the relationship with his son. "The Book of Memory"

shows many of his preoccupations he explores in the subsequent novels.

[2] *The Red Notebook*. London: Penguin, 1995. Rpt. in *The Art of Hunger*. New York: Penguin, 1998. 341-379.

Consists of thirteen episodes, all of which are chance events. The contents of the episodes are: "Argue and Phibbs," the name of a firm, the appearance of Mr. Sugar when Auster and his girlfriend suffered extreme hunger, a soldier in WW who luckily survived and kept his leg from having it cut off, Auster's finding a dime in Shea Stadium just after he had lost another on the street, a painter's marriage to an old friend, a friend's accidental acquisition of a book from a stranger, a woman who has lived on the same floor that Auster's wife has lived whose sister met the sister of Auster's wife in Taipei, a fake letter written under Auster's name and address, a French poet's correspondence with his long-absent father, a friend of Auster's who was with him on all occasions of flat tires, a woman who married to her father who has been long missing, Auster's father's experiences of the danger of life and Auster's saving a girl's from being run over, and wrong calls that started the idea of *City of Glass*. All of them are chance events, showing Auster's fascination with coincidence. Some of them also show his preoccupation with the father – son relationship.

[3] *Why Write?* Providence: Burning Deck, 1996. Rpt. in *The Art of Hunger*. New York: Penguin, 1998. 381-395.

Consists of five episodes of chance events. Two are not his own experience: the births of the two daughters of his German friend, both took place when she was watching the same film, and the reunion of a former prisoner of war and a former guard, who knew each other, now as the fathers of the groom and the bride. The other three are his own experience: catching his daughter from falling from the stairs, a boy hit by lightning in front of him, and meeting Willy Mays in the ballpark.

[4] *Hand to Mouth: A Chronicle of Early Failure*. New York: Holt, 1997.

An Autobiographical memoir on the early years, from childhood to the publication of *Squeeze Play*. The consistent theme of the book is the lack of money and the problems it caused. Though it is not a biography in a strict sense, it is still an invaluable source of autobiographical information that appears in his novels, especially in *The Locked Room*.

e) Screenplays

[1] *Smoke and Blue in the Face*. London: Faber, 1995.

Includes the scripts of the two films. *Smoke* is directed by Wayne Wang, featuring Harvey Keitel and William Hurt. Added to the basic story, “Auggie Wren’s Christmas Story,” are the episodes of the parent – child relationships between Auggie and Felicity, between Cyrus and Rashid who happens to save Paul from being run over. The film is divided into five sections: Paul, Rashid, Ruby, Cyrus, and Auggie. “Paul Benjamin” is the pseudonym under which Auster published his

first novel, *Squeeze Play*.

[2] *Lulu on the Bridge*. New York: Holt, 1998.

The script of the film written and directed by Auster.

f) Essays, Reviews, and Other Contributions to Periodicals

[1] "Pages for Kafka." *European Judaism* 16 (1974): 36-37. Rpt. in *The Art of Hunger*. New York: Penguin, 1998. 23-25.

A brief meditation on Kafka. Auster calls him an "exile in his own body," mentioning to his contradictory characteristic of continuous wandering and dreaming of stopping. The theme of wandering and exile within the self appears in this article.

[2] "Itinerary." *Chelsea* 33 (1974): 169-170. Rpt. in *The Art of Hunger*. New York: Penguin, 1998. 21-22.

A brief commentary on American poet Laura Riding. Auster calls her the "first American poet to have accorded the poem the value and the dignity of a struggle" and states that her poem becomes act, rather than object, transparent rather than thing, and it is "the power to burrow through walls." The connection between poetry and wall (stone) is seen.

[3] "Jacques Dupin." *The Art of Hunger*. 181-184. Rpt. of Preface. *Fits and Starts: Selected Poems of Jaques Dupin*. By Jaques Dupin. New York: Living Hand, 1974.

Preface to his translation of Dupin's *Fits and Starts: Selected Poems of Jacques Dupin*. Auster explains that Dupin's poem is the field of mental space in which the struggle of destroying the poem to create the possible poem is unfolded. He also states that the poetic operation is a kind of spiritual purification.

- [4] "Andre du Bouchet." *The Art of Hunger*. 185-188. Rpt. of Preface. *The Uninhabited: Selected Poems of Andre du Bouchet*. By Andre du Bouchet. New York: Living Hand, 1974.

Preface to his translation of du Bouchet's *The Uninhabited: Selected poems of Andre du Bouchet*. Auster maintains that the poetry of du Bouchet, the record of an obsessive, wholly ruthless attempt to gain access to the self, is an act of survival. The notion of writing as survival is common to his interpretation of Kafka and Celan.

- [5] "The Death of Sir Walter Raleigh." *Parenthese* 4 (1975): 223-227. Rpt. in *The Art of Hunger*. 75-82.

A meditative essay on the life of Raleigh, on his imprisonment in the Tower, his voyage to the west, and his son's death. The inseparability of life and death is emphasized. Here Auster describes death as a "wall."

- [6] "New York Babel." *The Art of Hunger*. 26-34. Rpt. of "One-Man Language." *New York Review of Books* 22:1 (1975): 30-31.

A commentary on *Le Schizo et les Langue* by Luis Wolfson, which

records his adherence of English language. Auster states that the novel exists in the margins of language as well as literature and calls the work “a kind of third person autobiography, a memoir of the present” which enables Wolfson to create a space between himself and himself, thus to prove himself that he exists. Auster also refers to Wolfson’s suggestion of the fundamental connection between speaking and eating which is an important theme in *In the Country of Last Things*.

- [7] “From Cakes to Stone.” *Commentary* 60 (1975): 93-95. Rpt. in *The Art of Hunger*. 83-89.

A brief essay on Beckett’s novel *Mercier and Camier*. Auster states that the key word in all Beckett’s work is “dispossession.” Referring to the influence of Dante’s *Purgatorio* on the novel and the affinities and difference between the novel and *Waiting for Godot*, Auster concludes that *Mercier and Camier* stands for the very beginning of his new life of writing in French.

- [8] “Truth, Beauty, Silence.” *The Art of Hunger*. 62-74. Rpt. of “The Return of Laura Riding.” *New York Review of Books* 22:13 (1975): 36-38.

An essay on Laura Riding’s work. Auster states that Riding’s work, both poetry and prose, shows her consistent attempt to realize a kind of universal truth in language. He also states that her interest in problems that extend beyond the scope of poetry led to her break with poetry after 1938.

- [9] "Ideas and Things." *Harper's* 25 (1975): 106-110. Rpt. in *The Art of Hunger*. 103-106.

A brief article on a poet John Ashbery, regarding his uniqueness of flatness and familiarity that make ordinary things seem strange for his readers. Auster states that Ashbery's greatest talent is his utter faithfulness to his own subjectivity, which is reminiscent of the French symbolists. He also points out that the essential feeling in his later poems is homesickness.

- [10] "Poet of Exile." *Commentary* 61 (1976): 83-86. Rpt. in *The Art of Hunger*. 90-102.

An essay on Paul Celan. Introducing a summary of his life, Auster explains the influence of the Holocaust on Celan's work, such as "Todesfugue." Auster states that Celan's poems are a means to orient himself within himself and take his stand in the world, a means to stay alive.

- [11] "Innocence and Memory." *The Art of Hunger*. 120-128. Rpt. of "Man of Pain." *New York Review of Books* 23 (1976): 35-37.

An essay on Italian poet Giuseppe Ungaretti. Auster states that Ungaretti's work is a long record of confrontations with death, and that his obsession with death derives from an almost savage will to live. Auster also argues that his work is a constant effort to renew the self without destroying its past, and his concern is the search for spiritual self-definition.

- [12] "Resurrection." *The Art of Hunger*. 129-133. Rpt. of "The Rebirth of a Poet." *Harper's Bookseller* 2 (1976): 15.

A brief essay on American poet Carl Rakosi. Auster explains how Rakosi abandoned writing poetry during the Great Depression and resumed it after two decades, which shows the extent to which the poet is a prisoner of his calling. On Rakosi's poetry, Auster states that his chief preoccupation is "the raw data of the world," and that his poem is an equalizing gesture between subject and object.

- [13] "Dada Bones." *The Art of Hunger*. 54-61. Rpt. of "Flight out of Time." *Mulch* 8/9 (1976): 186-191.

An essay on the diaries of Hugo Ball, one of the founders of the Dada movement. Auster calls him one of the exemplary spirits of his age, who sought prelapsarian language and regarded Dada as a way of radical doubt, an instrument for producing a genuine critique of the age.

- [14] "Contemporary French Poetry: An Introduction against Introductions." *Tri-Quarterly* 35 (1976): 99-116.

Presents his translations of eleven contemporary French poets such as du Bouchet, Dupin, and Jabes. Auster states that an anthology that is an instrument of literary categorization and cultural assimilation can lead to a faulty conception of the nature of a poem which gives birth to a space that cannot be penetrated by efforts of classification or

explication.

- [15] "Private I, Public Eye." *Harper's Bookletter* 3(1977): 12-13. Rpt. in *The Art of Hunger*. 115-119.

A brief review of a poet George Oppen. Auster calls him a publicpoet whose aim is to discover the world, and states that for Oppen the act of seeing implies an inner commitment and the act of speech belongs to the realm of ethics.

- [16] "Book of the Dead." *The Art of Hunger*. 107-114. Rpt. of "Story of a Scream." *New York Review of Books* 24 (1977): 38-40.

A review of Edmond Jabes's *The Book of Questions*. Auster explains the influence of Jewishness and the Book on Jabes, and states that for Jabes being a writer is identical to being a Jew. On *The Book of Questions*, in which the past and the present meet and dissolve in to each other, Auster argues that what happens in the book is the attempt to write it, and nothingness is at the heart of the book.

- [17] "Northern Lights: The Paintings of Jean-Paul Riopelle." *The MerriCreek, Or Nero* 3 (1977): 9. Rpt. in *The Art of Hunger*. 192-198.

A meditative essay on Riopelle's paintings, consisting of five brief sections: "progress of the soul," "the body's space," "disappearance," "the end of the earth," and "nature." Auster defines the act of seeing as a way of being in the world and states that Riopelle's art is a portrait of a man at the limit of himself, and that he paints in the same way that

he breathes, in order to make life possible for himself.

- [18] “Kafka’s Letters.” *The Art of Hunger*. New York: Penguin, 1998. 134-139. Rpt. of “Letter to Friends, Family and Editors.” *San Francisco Review of Books* 3 (1978): 8-9.

States that Kafka’s letters, which occupy the middle ground between his inner battle of his dairies and the objective accounts of the biographer, help us to understand his relations with the world from many perspectives. Auster also states that Kafka’s life and art were inseparable, that he wrote because his very life depended on it.

- [19] “Native Son.” *The Art of Hunger*. New York: Penguin, 1998. 140-143. Rpt. of “The Poetry of William Bronk.” *Saturday Review* 5 (1978): 30-31.

A short essay on William Bronk, an American poet. Auster calls Bronk’s work philosophical poetry, which contemplates a few essential problems and themes: the rift between our image of the world and the reality of the world, the force of desire, the agency of human relationship, our perception of nature. Auster states that Bronk’s work is the continuation of a particular American tradition started by Thoreau and Dickinson.

- [20] “White Spaces.” *Selected Poems*. 81-88. Rpt. of “Happiness, or a Journey through Space: Words for One Voice and One Dancer.” *Grosseteste Review* 12 (1979): 67-75.

A prose poem which bridges between his poetry and prose.

- [21] “The Decisive Moment: Charles Reznikoff.” *Parnassus* 7 (1979): 105-118. Rpt. in *The Art of Hunger*. New York: Penguin, 1998. 35-53.

An essay on a Jewish-American poet Charles Reznikoff, who lived in New York. Auster calls him a poet of the eye and states that his poem is a way of being in the world. Regarding Reznikoff’s identity, Auster argues that Reznikoff exists in the middle ground between the American and the Judaism world, and that it is a condition of being nowhere, of an exile.

- [22] “Mallarme’s Son.” *The Art of Hunger*. New York: Penguin, 1998. 238-248. Rpt. of “Stephane Mallarme’s *A Tomb for Anatole*.” *Paris Review* 22 (1980): 134-148.

An article on the Mallarme’s notes for his son, who died from rheumatism at the age of eight. Quoting from Mallarme’s letters, Auster states that the fragmented notes of *A Tomb for Anatole* is Mallarme’s effort to transmute Anatole into words and thereby prolong his life, and that, literary, the notes is a rare and early example of isolate words able to span the enormous mental spaces that lie between them.

- [23] “The Art of Hunger.” *Shearsman* 3 (1981): 62-68. Rpt. in *The Art of Hunger*. New York: Penguin, 1998. 9-20.

An essay on Knut Hamsun’s *Hunger*. Auster states that the novel

proposes a new thought about art as indistinguishable from the life of the artist who makes it, and calls the new art “the art of hunger.” He also refers to Beckett and Kafka’s “The Hunger Artist,” stating that “the art of hunger” is a way of looking death in the face, and the risk of death is inherited in any act of art.

- [24] “Private I, Public Eye.” *The Art of Hunger*. New York: Penguin, 1998. 115-119. Rpt. of “A Few Words in Praise of George Oppen.” *Paideuma* 10 (1981): 49-52.

A brief essay on a poet George Oppen. Auster calls him a public poet whose aim is to discover the world and states that for Oppen the act of seeing implies an inner commitment, and speech belongs to the realm of ethics.

- [25] “Twentieth-Century French Poetry.” *The Art of Hunger*. New York: Penguin, 1998. 199-237.

Preface to *The Random House Book of French Poetry*. Beginning with the influence of French on English and American literature and the difference between French and English, the greater part of the preface is assigned to the chronological explication of the characteristics of the poets included in the book: Apollinaire, Forgue, Dadaists, Surrealists, Artaud, Michaux, Cesaire, du Bouchet, Dupin, Jabes, etc.

- [26] “The Poetry of Exile: Paul Celan.” *Studies in Twentieth Century Literature* 8 (1983): 101-110. Rpt. in *The Art of Hunger*. New York:

Penguin, 1998. 90-102.

An essay on a Jewish poet Paul Celan. Auster introduces a summary of his life and explains the influence of the Holocaust on Celan's work, such as "Todesfugue." Auster also states that Celan's poems are a means to orient himself within his own life and take his stand in the world, a means to staying alive.

- [27] "On the High Wire." *The Art of Hunger*. New York: Penguin, 1998. 249-260.

Preface to his translation of Philippe Petit's *On the High-Wire*. Auster calls Petit's performance "the art of high-wire walking" and states that no art so clearly emphasizes the deep aesthetic impulse inside human beings. He praises *On the High-Wire* as a remarkable book, which is an exemplary tale of one man's search for perfection.

- [28] "Across the River and Into the Twilight Zone." *New York Times Book Review* 91 (1986): 14.

A review of Steve Erickson's *Rubicon Beach*. Auster praises Erickson for creating a highly imaginative work whose true subject is the imagination itself. He also points out that imagery is far more important than plot, and that the events in the dominating images of water take on an almost Jungian tonality.

- [29] "Moonlight in the Brooklyn Museum." *Art News* 86 (1987): 104-105.

A description and impression of Ralph Albert Balkelock's painting

Moonlight. Auster writes that the picture is not so much a landscape as a memorial for a vanished world, and that Blakelock painted an American idyll which was meant to stand for everything Americans had lost. The essay was written when *Moon Palace* was in progress, and reappears in the novel with slight changes, in pp. 137-140.

- [30] "The Bartlebooth Follies." *New York Times Book Review* 92 (1987): 7. Rpt. in *The Art of Hunger*. New York: Penguin, 1998. 170-175.

A review of Georges Perec's *Life: A User's Manual*, which is a series of self-contained but interconnecting stories. Introducing the story of its central character Bartlebooth, Auster states that Bartlebooth's behavior as a parable about the efforts of the human mind to impose an arbitrary order on the world.

- [31] "A Conversation with William Bronk." *Sagetrieb* 7 (1988): 17-44. forthcoming.

- [32] "Auggie Wren's Christmas Story." *New York Times* 140 (1990): A31. Rpt. in *Smoke and Blue in the Face*.

Auster's first short story, and the film *Smoke* is based on the story. A writer Paul is asked by New York Times to write a Christmas story, is lost what to write. Auggie, a counterman of a cigar store in Brooklyn, whose hobby is to take picture of the same street in front of the store on the same spot, at the same time, tells Paul the story, how he stole the camera from the house of an old blind woman. As in his novels, the

boundaries between fact and fiction are blurred.

[33] “The Red Notebook.” *Granta* 44 (1993): 232-253. Rpt. in *The Art of Hunger*. New York: Penguin, 1998. 341-379.

[34] “Black on White: Paintings by David Reed.” *Denver Quarterly* 28 (1993): 63-64. Rpt. in *The Art of Hunger*. New York: Penguin, 1998. 189-191.

A review of Reed’s paintings. Unlike the conventional painting, Auster claims, Reed’s work has made the painting hand visible, and the finished work is the process of painting itself. Quoting from Blanchot’s *Death Sentence*, Auster concludes that Reed’s paintings ask to be read rather than observed, thus impose the serious task of seeing on the spectators.

[35] “A Prayer for Salman Rushdie.” *New York Times* 142 (1993): A31. Rpt. in *The Art of Hunger*. New York: Penguin, 1998. 176-178.

A short message for Salman Rushdie. As a fellow writer Auster praises the courage of Rushdie who is fighting for his life, and thanks Rushdie for supporting him.

[36] *The Art of Hunger*. 1982. 4th ed. New York: Penguin, 1998.

A collection of primary sources: essays, prefaces, interviews, and *Why Write?* and *The Red Notebook*. It provides invaluable information such as literary influence on Auster, his attitude towards writing, and the

progression of his fiction.

- [37] “Chronicle of the Guayaki Indians: Translator’s Note.” *The Art of Hunger*. 261-268.

Preface to his translation of a French anthropologist Pierre Clastres’s work, for which it took more than twenty years to be published. Auster praises the book for the incisiveness of its observation, its humor, and its intellectual rigor, and states that it is a portrait of Clastres himself as well as of the people he studied.

- [38] “1,001 Laughs.” *PEN-America*. 1 (2000): 90-93.

Introduces some passages from Borges’s *Selected Non-Fictions*, which comment on Dreiser, Breton, Wells, *Finnegan’s Wake*, and *Citizen Kane*. Auster values Borges’s prose as “nutty, funny, and unexpected at almost every turn.”

g) Interviews

- [1] Rodefer, Stephen. “Translation.” 1985. *The Art of Hunger*. New York: Penguin, 1998. 272-273.

Auster says that he began doing translations as a private activity to understand French poems. Though translation has become more and more marginal in his life, he names his recent translations of Joubert’s notebook, the Anatole fragments by Mallarme, and Petit’s *On the High-Wire* as still belonging to his inner life.

[2] Archer, John. "Hall of Mirrors." *The Observer* Nov 22 (1987): 25.

A brief interview with introduction to his work. Auster says that identity is the main question he deals with and that he tries to leave enough room in the prose for the reader to enter it fully. He also claims that New York, vast and labyrinthine city, is the only location where the *Trilogy* would be possible.

[3] Brown, Nick. "The Thinking Detective." *The Sunday Times* Nov 29 (1987): 55.

Auster calls the general movement of American literature sociological, almost a kind of reportage, which doesn't interest him at all. He also says that when writing *The Invention of Solitude* it struck him that everyone is multiple, inhabited by other people.

[4] Maria, Joseph. *BOMB* 23 (1988): 25-27. Rpt. in *The Art of Hunger*. New York: Penguin, 1998. 274-286.

Auster names Kafka and Beckett as the influential figures on his prose, and poets such as Oppen, Celan, Holderlin and Leopardi as on his poetry. He explains the making of *The Invention of Solitude*, the references to *Don Quixote* and the American Romantics in the *Trilogy* and those to the historical occurrences in *In the Country of Last Things*.

[5] Lewis, Roger. "In the Country of Literary Things." *Punch* 7697 (1988):

49.

Auster says that his books are about books, the problems of linguistics and deciphering the array of words. He names *Robinson Crusoe* and *Don Quixote* as the ones he often alludes to.

[6] Freitag, Michael. "The Novelist out of Control." *The New York Times Book Review*. Mar 19, 1989. 9

A short interview concerning *Moon Palace*. Auster says that in his writing the story and the characters become real and writing it is a matter of following correctly, and that, in this sense, he is not in control of what he is doing. He also says that he tries to be as different as he can in each book, but he keeps discovering himself.

[7] Kerr, Philip. "Searcher for Meaning in the Mean Streets." *The Sunday Times* Apr 16 (1989): G8-9.

Auster claims that human beings have a real hunger for stories, the thread to follow from one day to the next, and a writer must never lose that thread. He also says that he exchanged letters with Beckett for a while and stopped, because he didn't want to burden Beckett with correspondence.

[8] McCaffery, Larry and Gregory, Sinda. "An Interview with Paul Auster." *Mississippi Review* 20 (1991): 49-62. Rpt. in *The Art of Hunger*. New York: Penguin, 1998. 287-326.

Auster talks about peculiarity of his work: chance, the question of

solitude, and autobiographical allusions. He also explains the shift from poetry to prose, his fascination with fairy tales, and the origins of some of his novels: *City of Glass*, *In the Country of Last Things*, and *Moon Palace*.

- [9] Del Ray, Santiago. "Paul Auster: Al Compas de un ritmo pendular." *Quimera* 109 (1992): 22-27.
forthcoming.

- [10] Begley, Adam. "Case of a Brooklyn Symbolist." *The New York Times Magazine* Aug 30, 1992. 41, 52-54.

A brief interview, with introduction of his fame in Europe, his career, and *Leviathan* (his latest work at the time). Auster describes the year of 1979 when his father died and his marriage was falling apart as "a crazy year," and says that writing "Portrait of an Invisible Man" has kept his father alive. Auster also says that for him writing is not for money or glory but something he has to do. This interview also introduces comments of his fellow writers, such as Don DeLillo and Russell Banks.

- [11] Frank, Joan. "The Art of Austerity." *San Francisco Review of Books*. 17 (1992): 20-22.

Auster briefly comments on the following topics: his literary fame, the imagination of a writer, cities, reviews, the reading public, the space between the author and the biographical self, and being a father. He

says that the mind of a writer is neither a woman's mind nor a man's mind, but s/he is transcending the limits of his or her own body, time, and space, to make a work of imagination. Auster also says that becoming a father made him believe in the possibility of his writing fiction.

- [12] Insdorf, Annette. "The Making of *Smoke*." *Smoke and Blue in the Face*. 3-16.

Auster talks about the making of the film: writing the basic story, how he got to know the director Wayne Wang, the writing and re-writing process of the script, the casting, and the editing. He explains that the title "smoke" symbolizes the constantly changing status of things. He also calls the film a comedy, the most optimistic thing he has ever written.

- [13] Irwin, Mark. "Memory's Escape: Inventing *The Music of Chance*. A Conversation with Paul Auster." *Denver Quarterly* 28 (1994): 111-122. Rpt. in *The Art of Hunger*. New York: Penguin, 1998. 327-340.

Auster talks about *The Music of Chance*: his obsession with space, the relationship between the novel and *Moon Palace*, the power of memory, the characterization of Nashe, the role of stories in the world, his relationship with a German filmmaker Wim Wenders.

- [14] Contat, Michel. "The Manuscript in the Book: A Conversation." *Yale French Studies* 89 (1996): 160-187.

Auster explains how his manuscripts came to be collected in the Berg Collection. He also talks about his writing method, and the relationship with his family. He mentions to Beckett and Jabes as paternal figures for him.

[15] Capen, Stephen. 1997.

<http://worldmind.com/Cannon/Culture/Interviews/auster.html>

*forthcoming.

[16] Pace, Chris. "Questions & Answers with Paul Auster." 2000.

<http://www.bluecricket.com/auster/articles/qanda.html>

Auster explains characters of *Timbuktu*, talks about his dog and writing.

Secondary Sources

a) Bibliographies

[1] Drenttel, William. *Paul Auster: A Bibliographical Checklist 1968-1994*.

New York: Drenttel, 1994.

A comprehensive bibliography that covers from 1968 to 1994, both primary and secondary sources. Though now dated, it is still useful guide to locate early primary sources, especially Auster's essays and other contributions to periodicals.

[2] ---. "Paul Auster: A Selected Bibliography." *Beyond the Red Notebook*.

Ed. Dennis Barone. Philadelphia: Pennsylvania UP, 1995. 189-198.

A selected version of a [1].

[3] Springer, Carsten. "Bibliography." *Paul Auster Sourcebook*. Frankfurt:

Lang, 2001. 73-110.

A comprehensive bibliography that covers from 1968 to 1999, including articles on the Internet and reviews. An essential guide to secondary sources.

b) Academic Writing

b-1) General

[1] Gurganus, Allan. "How Do You Introduce Paul Auster in Three Minutes?"

RCF 14 (1994): 7-8.

A short, general introduction of the traits of Auster's fiction. He mentions to Auster's resemblance to Beckett, his linguistic interest,

and his American subject.

- [2] Rudman, Mark. "Paul Auster: Some 'Elective Affinities'." *RCF* 14 (1994): 44-45.

Points out Auster's affinities with Oppen, Joubert, stressing on elements of clarity, economy, music, fragment, and solitude.

- [3] Blackburn, Steven. *Solitaire and Soul-Searching: Isolation and Revelation in the Fiction of Paul Auster*. M.A. thesis, Univ. of Newcastle upon Tyne, 1995.

- [4] Duperray, Annick, ed. *L'Oeuvre de Paul Auster*. Arles: Actes Sud, 1995.

The collection of presentations in the international conference on Auster held at Univ. of Provence, France.

- [5] Chambon, Sophie. "L'invention de l'écriture et la fabrication du roman." Duperray. 51-57.

- [6] Grandjeat, Charles. "Le hasard et la nécessité dans l'oeuvre de Paul Auster." Duperray. 153-163.

- [7] Vallas, Sophie. "'The voice of a woman speaking': voix et presences féminines dans les romans de Paul Auster." Duperray. 164-175.

- [8] Metress, Christophe. "Iles et archipels, sauver ce qui est recouvrable: la

fiction de Paul Auster.” Duperray. 245-257.

[9] Barone, Dennis, ed. *Beyond the Red Notebook: Essays on Paul Auster*. Philadelphia: Pennsylvania UP, 1995.

Selected collection of essays on Auster’s work. Total 10 essays deal with all his work from poetry to *Leviathan* (except *Ghosts*). Includes selected bibliography. For the detail of each essay, see [10], [11] and [12] in this section, b-2-[1], b-4-[11], b-6-[2], b-8-[5], b-9-[2], b-10-[5], b-11-[2].

[10] Barone, Dennis. “Introduction: Paul Auster and the Postmodern American Novel.” Barone, Dennis. ed. *Beyond the Red Notebook*: 1-26. Aims to provide the cultural, historical, theoretical context for reading of Auster’s fiction. Comparing Auster with DeLillo, Olson, Barone defines his work as an unique and important synthesis of postmodern concerns, premodern questions, and a sufficient realism. He Also comments on the self-referentiality of his novels.

[11] Wirth, Eric. “A Look Back from the Horizon.” *Beyond the Red Notebook*. 1995. 171-182.

States that Auster documents the reduction of the mundane subject, which derives from phenomenology, and the reduction makes the individual subject the automaton who is deprived of routine materiality, knowledge, personal identity, and causes the emergence of the double. Not so much an academic article as a meditative essay.

- [12] Shibata, Motoyuki. "Being Paul Auster's Ghost." In Barone (ed.) 1995: 183-188.

An essay on the translation of Auster's work. Shibata states that translating Auster feels different from other contemporary American writers because his text itself is analogous in various ways (e.g., the way characters make themselves disappear, the way narrators tell their tale, the way protagonists look at themselves) to the act of translation, which involves the effort at transparency.

- [13] Cortanze, Gerard de. "Les Romans en dix mots-cles." MagLitt 338 (1995): 43-48.

A French article on peculiarities of Auster's fiction.

- [14] ---. *Dossier Paul Auster*. Barcelona: Anagram, 1996.

*item unavailable.

- [15] Klepper, Martin. *Pynchon, Auster, DeLillo: die amerikanische Postmoderne zwischen Spiel und Rekonstruktion*. Frankfurt: Campus, 1996.

A German book on Pynchon, Auster, and DeLillo.

- [16] Merivale, Patricia. "The Austerized Version." *ConL*. 38(1997): 1995: 183-188.

Introduces two collections of essays on Auster: *L'Oeuvre de Paul Auster* and Auster issue of *The Review of Contemporary Fiction*, with

summarized contents and evaluations of some of the essays.

- [17] Behrens, Alfred. "Die einzige Wirklichkeit ist die Wirklichkeit des Zufalls." *Augenblicke: Marburger Hefte zur Medienwissenschaft* 26 (1997): 67-82.

A German essay on chance events in Auster's work.

- [18] Herzogenrath, Bernd. *An Art of Desire: Reading Paul Auster*. Amsterdam: Editions Rodopi, 1998.

Includes essays on *City of Glass*, *In the Country of Last Things*, *Moon Palace*, and *The Music of Chance*. All essays are Lacanian analyses. An introductory essay, principally concerning the genre to which the novel belongs, is assigned to each essay. It requires background knowledge of Lacan, Freud, and Derrida. For the detail of each essay, see b-4-[16][17], b-8-[6][7], b-9-[17][18], and b-10-[7][8].

- [18] Nikolic, Dragana. "Paul Auster's Postmodern Fiction: Deconstructing Aristotle's *Poetics*." 1998.

<http://www.bluecricket.com/auster/articles/aristotle.html>

Compares Aristotle's concept of plot, character, and poetic text in his *Poetics* with the traits of Auster's fiction: chance, memory, the absent father, hunger, unknowable self, and avoidance of closure. Nikolic also states that Auster challenges and denies the conventions of teleological classic art.

- [19] Wipf, Alexander. "Fiction or Reality: the City in Paul Auster's Works." Apr. 1998.

<http://www.wipf.com/texts/auster.htm>

Access requires authorization. Unable to access as of Aug 22, 2002.

- [20] Persellin, Keturah. "City Subjects: Shoplifters, Bag Ladies, and Other Figures of Urban Transgressions in Contemporary Literature and Film." Diss. Univ. of Southern California, 1998.

Analyses the work of Paul Auster, Mark Garris, Kathalyn Harrison, and Joyce Carol Oates to explore the forms of women's encounter with the spaces of the city and their revisions of familiar understanding of urban habitation, focusing on women's entrance into the city and their subsequent engagement with commodity culture. [DAI 60 (1999): DA9933696]

- [21] Cohn, Jesse. "'I Have Set My Affair on Nothing': Literary Theory, Fiction, and the Politics of Antirepresentation." 1999.

Attempts to develop an anarchist literary theory and explore its possibilities through readings of contemporary fiction by Paul Auster, Jane Smiley, and Tim O'Brien. Auster's *City of Glass*, *The Invention of Solitude*, and *The Music of Chance*, as well as others, are discussed as anti-representational versions of anarchist literary theory. Cohn concludes that what emerges from the combined readings of anarchist theory, history, and fiction is a broad perspective on the possibilities of art as part of discursive matrix which our collective affairs are set.

[DAI No.: DA9946655]

- [22] Donovan, Christopher A. "Postmodern Reconciliations: Liberal Ironism and the Recovery of the Audience in Contemporary American Fiction." Ph.D. thesis, New York Univ. 1999.

Focuses on the evolution in the work of Paul Auster, Don DeLillo, Charles Johnson and Tim O'Brien, and states that they become steadily more sympathetic to the expectation of their audience by presenting comprehensible narrative of the genesis of the postmodern condition. Richard Rorty's notion of liberal ironism is introduced to illuminate the writers' attitude.

- [23] Springer, Carsten. *A Paul Auster Sourcebook*. Frankfurt / New York: Lang, 2001.

Provides valuable information about Auster's work: autobiographical material in his fiction, literary sources and allusions, allusions of his works to one another, location of early versions. Includes bibliography.

- [24] Varvogli, Alik. *The World That Is the Book: Paul Auster's Fiction*. Liverpool: Liverpool University Press, 2001.

Consists of three chapters: "Legacies," "Austerities," and "Realities," offering essays on the *Trilogy*, *In the Country of Last Things*, *Moon Palace*, *The Music of Chance*, and *Leviathan*. The main focus is Auster's intertextuality with the American Romantics, Kafka, and Beckett. Varvogli emphasizes the continuity in Auster's writing by

discussing throughout the philosophical underpinnings that lead Auster to question the boundaries between the fictional and the factual, the real and the imagined. For the detail of each essay, see b-7-[24][25], b-8-[8], b-9-[22], b-10-[12], and b-11-[7].

- [25] Cohen, Josh. "Desertions: Paul Auster, Edmond Jabes, and the Writing of Auschwitz." *JMMLA* 33-34 (2001): 94-107.

Discusses Jabes and Auster as examples of the "Jewish writing," a way of inhabiting language after the Holocaust introduced into writing its own impossibility. Cohen states that their works show two different modes of articulating the same impulse to come to the absolute by paradoxically turning away from it, the impulse that is expressed as "desert" by Jabes and as "hunger" by Auster.

- [26] Springer, Carl. *Crises: The Works of Paul Auster*. Frankfurt: Lang, 2002.

b-2) On Poetry

- [1] Finkelstein, Norman. "In the Realm of the Naked Eye: The Poetry of Paul Auster." *American Poetry* 8 (1990): 175-187; Rpt. in *Beyond the Red Notebook*. 44-59.

An interpretation of the poems in *Disappearances: Selected Poems* in three topics: the problem of the self, Jewishness, and the influence of the objectivists. The first topic introduces the difference between his poetry and fiction, the second compares Auster with Edmond Jabes, and

the third argues the influence of Charles Reznikoff and George Oppen.

[2] Chenetier, Mark. "Un lieu fkggrant et nul: la poesie de Paul Auster."

Dupperay. 258-170.

A French essay on Auster's poetry.

[3] Thyssen, Christina. "Pinocchio som model for en poetik." *Edda* 2 (1995):

160-168.

A Finnish essay on his poetry.

[4] Delvaille, Bernard. "Une Poesie du froid." *MagLitt* 338 (1995): 31-32.

A French article on his poetry.

[5] Soucy, Pierre Yves. "L'Oeil et le mur: Sur la poesie de Paul Auster."

Courrier du Centre International d'Etudes Poetiques 221 (1999):

31-50.

A French essay on Auster's poetry.

b-3) On *The Invention of Solitude*

[1] Lemardeley-Cunci, Marie-Christine. "*The Invention of Solitude* de Paul

Auster: L'autre comme l'un." *L'Alterite dans la litterature et la culture du monde Anglophone*. Le Mans: Univ. du Maine, 1993: 194-198.

A French essay on *The Invention of Solitude*.

[2] Mathe, Sylvie. "Voix de la solitude, voix de la memoire: La lecon de

Tenebres de Paul Auster dans *The Invention of Solitude*.” *Voix et langages aux Etats-Unis*, . Ed. Serge Ricard. Aix-en-Provence: Univ. de Provence, 1993: 127-153.

A French essay on *The Invention of Solitude*.

- [3] White, Curtis. “The Auster Instance: A Ficto-Biography.” *RCF*. 14 (1994): 26-29.

States that the book is not about any specific individual, but about everybody.

- [4] Caws, Mary Ann. “Paul Auster: *The Invention of Solitude*.” *RCF*. 14 (1994): 30-31.

A brief impression on reading *The Invention of Solitude*. Caws points out that unlike Auster’s definition of memory that memory is the space in which things happens for the second time, in the field of surrealism everything happens for the first time.

- [5] Barone, Dennis. “Auster’s Memory.” *RCF* 14 (1994): 32-34.

States that centering the self is the theme of *The Invention of Solitude*, and that memory is central to the connection between Auster and the world. Barone compares Daniel Quinn with A.

- [6] Baxter, Charles. “The Bureau of Missing Persons: Notes on Paul Auster’s Fiction.” *RCF* 14 (1994): 40-43.

States that the achievement of Auster’s fiction is to combine an

American obsession with gaining an identity with the European ability to ask how identity is lost. Also states that family is the source of loss of identity for Auster, as *The Invention of Solitude* shows. Baxter refers to Sam Farr in *In the Country of Last Things* as reminiscent of Sam Auster, Auster's father.

- [7] Smadja, Robert. "La solitude dans Livret de famille de Modiano, et *L'Invention de la solitude* de Auster." *Solitudes, ecriture et representation*. Ed. Andre Siganos. Grenoble: Ellug, 1995. 137-143.

A French essay on *The Invention of Solitude* and Modiano's work.

- [8] Chard-Hutchinson, Martine. "Les espaces de la memoire dans *L'Invention de la solitude*." Duperray. 15-23.

A French essay on *The Invention of Solitude*.

- [9] Sammarcelli, Françoise. "L'invention d'une ecriture: filiation et alterite dans *L'Invention de la solitude*." Duperray. 24-37.

A French essay.

- [10] Dow, William. "*L'Invention de solitude*: lueurs dans l'apprehension de l'autenticite." Duperray. 38-50.

A French essay on *The Invention of Solitude*. Its English version is "Paul Auster's *The Invention of Solitude*: Glimmers in a Reach to Authenticity," [17] of this section.

[11] Bozzetto-Ditto, Lucienne. "L'arble et la ville invisible dans *L'Invention de la Solitude*." Duperray. 58-74.

A French essay on *The Invention of Solitude*.

[12] Rubin, Derek. "'The Hunger Must Be Preserved at all Costs': A Reading of *The Invention of Solitude*." In: Barone (ed.) 1995: 60-70.

Places *The Invention of Solitude* in the traditional Jewish literature, showing that Auster deals with the problem of hunger, which is the Jewish quality. Rubin introduces an essay by Isaac Rosenfield in order to describe the traits of hunger.

[13] Petillon, Pierre Yves. "Autobiographie d'un autre." *MagLitt* 338 (1995): 41-43.

A French article.

[14] Marling, William. "Paul Auster and the American Romantics." *LIT* 7 (1997): 301-310.

States that Auster re-reads the American Romantics and responds to them as his inheritance. It consists of 10 brief parts, showing the relationship between Auster's *The Locked Room* and Hawthorne's *Fanshawe*.

[15] Adams, Timothy Dow. "Photography and Ventriloquy in Paul Auster's *The Invention of Solitude*." *True Relations: Essays on Autobiography and the Postmodern*. Ed. G. Thomas Couser and Jeseoph Fichtelberg:

Westport: Greenwood, 1998.

Examines the function of photographs in the book, which reproduces two of the photographs mentioned in the narrative. Adams states that the trick photograph of Auster's father affected him more significantly than his actual relationship with his father, and concludes that the book performs a variety of function of life-writing: biography, autobiography, memoir, portraiture, self-portraiture, family album, confession, eulogy, and epitaph.

- [16] Iannone, Carol. "Jewish Fathers and Sons and Daughters." *Asch* 67 (1998): 131-138.

Juxtaposes *The Invention of Solitude* with Trillin's *Message from My Father*, Roth's *Patrimony*, and Gordon's *The Shadow Man* in terms of their representations of the father. She criticizes Auster and Gordon for pleasing themselves by cruelly and unnecessarily disclosing their fathers' lives.

- [17] Dow, William. "Paul Auster's *The Invention of Solitude*: Glimmers in a Reach of Authenticity." *Critique* 39 (1998): 272-281.

States that Auster deconstructs the postmodernist aesthetic of expression, seeking to join the will to an individual and collective morality based on momentary recognitions, thus representing new possibilities for the twentieth century autobiographical structures.

- [18] Ford, Mark. "Inventions of Solitude: Thoreau and Auster." *Journal of*

American Studies 33 (1999): 201-219.

Compares Thoreau's *Walden* with Auster's work. Ford states that both Thoreau and Auster are obsessively concerned with the powers of solitude, which alters the relationship between the text and the world, and is construed as a means of connecting with the world with multiple, metamorphic selves. Ford also points out the similarities between Thoreau and Sachs, a character in *Leviathan*, in their political attitude.

b-4) On *City of Glass*

[1] Rowen, Norma. "The Detective in Search of the Lost Tongue of Adam: Paul Auster's *City of Glass*." *Critique* 32 (1991): 224-234.

Pointing out that the Stillmans embody Quinn's relationship with language, Rowen states that the detective's quest in the novel is the search for the prelapsarian language by which alone things can be reunited with their right names. Concludes that Quinn's quest merely amounts to the partial and glimpsed achievement of truth.

[2] Lavender, William. "The Novel of Critical Engagement: Paul Auster's *City of Glass*." *Con-L* 34 (1993): 219-239.

Examines the features of the novel: its point of view, characters, plot. Lavender states that the novel deconstructs the form of the novel, the canon of criticism, theory, tradition, and the novel itself, thus attacking upon literature and theory.

[3] Rossello, Mireille. "The Screener's Maps: Michael de Certeau's

‘Wandersmanner and Paul Auster’s Hypertextual Detective.’ *Hyper / Text / Theory*. Ed. George P. Landow. Baltimore: John Hopkins UP, 1994. 121-158.

Forthcoming.

- [4] Tysh, Chris. “From One Mirror to Another: The Rhetoric of Disaffiliation in *City of Glass*.” *RCF* 14 (1994): 46-52.

States that the novel deploys an economy of opaque chaos which degrades reader’s notion of identity, culture, and language, referring to theorists such as Derrida, Lacan and Barthes. Tysh introduces possible arguments: intertextuality, Lacanian analysis, father – son relationship, and topology.

- [5] Malamud de Rubens, P. I. “Herencia cultural, tema e intertextualidad en *City of Glass* de Paul Auster.” *Estados Unidos y America: relaciones interculturales*. Ed. Rolando Costa Picazo. Buenos Aires, 1994: 230-237.

A Spanish essay on *City of Glass*.

- [6] Gevais, Bertrand. “Au pays des tout derniers mots: une *Cite de verres* aux limites du langage.” Duperray. 86-101.

A French essay on *City of Glass*.

- [7] Mellier, Denis. “Tuyauteries et theories a la noix: metafiction et signification dans *Cite de verre*.” Duperray. 102-113.

A French essay on *City of Glass*.

- [8] Hennings, Terri Jane. "Writing against Aesthetic Ideology: Tom Sharpe's *The Great Pursuit* and Paul Auster's *City of Glass*." Diss. Univ. of Minnesota, 1995.

Explores how the postmodern might be used to question the preconceived notions of liberal humanism that excluded issues of race, ethnicity, and gender, focusing in particular on academic and public reaction to the critical theory that emerged in France and the United States since the 1960s. Hennings analyzes the investigation of language and the construction of identity in Auster's *City of Glass* and Sharpe's *The Great Pursuit*.

[DAI 57 (1996): DA9612967]

- [9] Malmgren, Carl D. "Detecting/Writing the Real: Paul Auster's *City of Glass*." 1995.

Introducing the differences between the world of mystery fiction and that of detective fiction, Malmgren states that Quinn, thinking he is entering the world of mystery fiction, the world of centeredness, order, and stability, in fact enters that of detective fiction where signifiers tend to detach from signifieds, reflecting the American reality. He concludes that Auster nevertheless subverts the reality claims of detective fiction by the metafictional devices.

- [10] Raynal, Patrick. "Sous le signe du polar." *MagLitt* 338 (1995): 38-40.

A French article.

- [11] Soprapure, Madeleine. "The Detective and the Author: *City of Glass*." *Beyond the Red Notebook*. 1995. 71-87.

Defines the novel as an anti-detective fiction, like Pynchon's *The Crying of Lot 49*, and states that *City of Glass* reinforces the critique of the mythology and presuppositions of the traditional detective novel on the function of the author. She also defines three characters (Quinn, Stillman Sr., and the narrator) as author-characters, and states that their impulse to establish order and certainty generates disorder and anxiety.

- [12] Kopcewicz, Andrej. "Paul Auster's Masquerades in *City of Glass*." *American Cultures: Assimilation and Multiculturalism*. Ed. Elzbieta Olesky. San Francisco: International Scholars Publications, 1995. 63-73.

Names Melville's *The Confidence-Man* as the subtext for the novel and states that Melville's critique of Emerson in *The Confidence-Man* reinforces Auster's parody of Stillman's Emersonian quest for the language as a bridge from concrete appearance to spiritual reality.

- [13] Nealon, Jeffrey T. "Work of the Detective, Work of the Writer: Paul Auster's *City of Glass*." *MFS* 42 (1996): 91-110.

Points out that the work of the detective in the novel mirrors the work of writing and states that the novel offers a confrontation with a

writing space of (im)possibility, hesitation and response to alterity. The abrupt and ineffective quotations from and discussion of Blanchot and Heidegger make the greater part of the argument elusive

- [14] Little, William G. "Nothing to Go on: Paul Auster's *City of Glass*." *Con-L* 38 (1997): 133-163.

Introduces the notion of "nothing," which cannot be treated or processed by the technologies of reason, and states that the novel, a "nothing" that makes a difference by refusing to be eliminated in the name of truth, turns up "nothing" besides the truth. Little defines white as the color of nothing, hunger as the activity that reveals the "nothing" at the core of subjectivity.

- [15] Levy, Aaron D. "The Birth of the Reader: Authority and Language in Paul Auster's *City of Glass*."

<http://www.sas.upenn.edu/~adlevy/glass.htm> (1997)

Unable to access as of Aug. 17, 2002.

- [16] Herzogenrath, Bernd. "Looking for Clues: The Detective Story." *An Art of Desire*. 15-26.

An explanation of the history of the detective story, which begins with Poe, developing through British authors (Doyle, Sayers), Americans (Hammet, Chandler), to the postmodern detective fiction by Pynchon, Borges, and Robbe-Grillet. A general and effective introduction to the detective genre.

[17] ---. "Paradise (Always Already) Lost: *City of Glass*." *An Art of Desire*. 27-72.

States that the characters represent the sub-stages of Lacan's mirror stage, showing the ego of Quinn is always threatened. Frequently referring to Derrida and Freud as well, he concludes that the mirror stage ends with the notion that the identity of Quinn is an other.

[18] Brault, Pascal Anne. "Translating the Impossible Debt: Paul Auster's *City of Glass*." *Critique* 39 (1998): 228-238.

Featuring the novel's question of translation, states that the novel is made to defy translation, and through the passage to translation into other languages emerges its linkage to America as the chosen country for Babel, the country of an original language.

[19] Aguirre, Manuel. "Paul Auster's *City of Glass*, Jose Maria Congret's *Todas las Mujeres* and European Postmodernism." *Neophilologus* 82 (1998): 169-180.

Compares *City of Glass* with Congret's Spanish novel, which consists of three narratives: a novelist's letter to his editor, "Author's note," and scenes which present a life of a nameless man. Aguirre states that the same strategies and goals are found on both sides of the Atlantic: incorporating popular culture, transgressing the limits of the conventional novel, intertextual reference, and reflection on the concept of author.

- [20] Chapman, Siobhan; Routledge, Christopher. "The Pragmatics of Detection: Paul Auster's *City of Glass*." *Language and Literature* 8 (1999): 241-53.

*forthcoming.

b-5) On *Ghosts*

- [1] Burke, Michael. "Iconicity and Literary Emotion." *EJES* 5 (2001): 31-46.

Discusses the value of the linguistic notion of iconicity for the interpretation of literary texts. Burke analyzes the opening paragraph of *Ghosts* and shows how its syntactic form is used iconically to prompt readers to derive particular iconic-emotive elements, in this case the notion of disorientation and anxiety, from the discourse.

b-6) On *The Locked Room*

- [1] Segal, Alex. "Secrecy and Gift: Paul Auster's *The Locked Room*." *Critique* 39 (1998): 239-257.

Adopting Derrida's argument of the gift to the novel, states that Auster explores the paradox that the gift engenders.

- [2] Bernstein, Stephen. "Auster's Sublime Closure: *The Locked Room*." In: Barone (ed.) 1995: 88-106.

Discusses the novel's emphases on doubling, homoeroticism, and sublimity. He states that these emphases lead to the narrative's problem of closure. He also introduces other literary works: Hogg's *Private*

Memoir and Confessions of a Justified Sinner as an example of the doubling and the circular nature of the quest of the detective, DeLillo's *White Noise* as the relationship between closure and the sublime, the closure of Beckett's *The Unnamable* and *Company* as *The Locked Room*'s intertextual debt, Conrad's *Heart of Darkness* and *Lord Jim* as the difficulty of closure. He concludes that the novel shows Auster's refusal to accede to the traditional category of closure.

b-7) On *The New York Trilogy*

- [1] "Deconstructing *The New York Trilogy*: Paul Auster's Anti-Detective Fiction." *Critique* 31(1990): 71-84.

A Derridean analysis of *The New York Trilogy*. Russell argues that the detectives' search for the missing persons become linguistic quest for the correspondence between signifiers and signified and thus becomes the quest for origin and identity.

- [2] Alexander, Marguerite. *Flights from Realism: Themes and Strategies in Postmodern British and American Fiction*. London: Arnold, 1990: 190-199.

A section on the *Trilogy* in the chapter that argues the 'writerly novel.' beginning with the statement that the *Trilogy* shows a foregrounding of the text and its power to create its own reality, states that all three quests of the protagonists are ultimately internalized, and expose within the self a frightening void. Alexander names the early Puritan theology, the American Romantics, and Beckett's *Trilogy* as Auster's

literary frame.

- [3] Saltzman, Arthur M. "De(in)forming the Plot." *Designs of Darkness in Contemporary American Fiction*. Philadelphia: U of PA Press, 1990. 52-96.

Introduces *The New York Trilogy* as an example of contemporary version of detective fiction, which features "voided" characters and admits accidents and gaps, loose and dead ends. Summarizing the plot, Saltzman examines the traits of each volume of the *Trilogy*. States that the absurd dance of detective and detected in *City of Glass* parallels that of Beckett's *Molloy*, that the notion of identity as a system of hostage holding hostage in *Ghosts* compares with Kafka's notion of being a writer, and that the narrator – Fanshawe relationship in *The Locked Room* is similar to the Humbert – Quilty one in Nabokov's *Lolita*.

- [4] Kendall, Joshua. "The Novel: Kaspar Hauser, Symbol of Isolation and Deprivation in the Big City." *The Kaspar Hauser Syndrome of "Psychological Dwarfism"*. Ed. John Money. New York: Prometheus, 1992: 239-249.

States that the themes of deprivation and isolation in the *Trilogy* revive the legend of Kaspar Hauser in order to symbolize the coercive process whereby all human beings achieve the status of individuation, and that Auster represents the Hauser figures in the *Trilogy* as the prototypes of the contemporary or post-modern city-dweller. Kendall also infers that

in *City of Glass* Auster suggests a parallel between the life history of Hauser and the history of America, both symbolizing a pure state of nature.

- [5] Bradbury, Malcom. "Paul Auster: *The New York Trilogy*." In *The Modern American Novel: New Edition*. New York: Viking, 1993: 257-260.

Introduces the *Trilogy* as an example of 'experimental realism' of the postmodern writing in the 1980's, which reflects on its relations to reality. Bradbury states that the *Trilogy* reveals the increasing complexity and the growing theoretical confidence of Auster who is investigating himself, and that he engages in the act of detection of story itself, of reality, for which he is responsible.

- [6] De Los Santos, Oscar. "The Concealed Dialectic: Existentialism and (Inter)-Subjectivity in the Postmodern Novel." Diss. Ohio State Univ, 1993.

Explores existentialism and (inter)subjectivity in the postmodern novel and states that some writers have bridged the gap between the two. He examines Auster's *Trilogy*, juxtaposing Chandler's *The Long Goodbye* with Auster's novels to prove that Auster deviates from the modern mystery and writes postmodern existential detective fiction. Works of Pynchon and Coover are also examined. [DAI 54 (1993): DA9325387]

- [7] ---. "Auster vs. Chandler: Or, Cracking the case of The Postmodern

Mystery.” *Connecticut Review* 16 (1994): 75-80.

Compares Chandler’s *The Long Goodbye* and Auster’s *Trilogy* as examples of the modern detective story and the postmodern detective story, respectively. Pointing out that the differences in their focus of the mystery, characterization, narration, and resolutions, he concludes that Auster’s approach to the detective story challenges his audience.

[8] Caldwell, Roy C. “*New York Trilogy: reflexions postmodernes.*” *L’Oevre de Paul Auster*. Ed. Annick Duperray. Arles: Actes Sud, 1995: 77-85.

A French essay on the *Trilogy*.

[9] Hardy, Mireille. “Le blanchiment des reperes dans la *Trilogie new-yorkaise.*” Duperray. 114-127.

A French essay on the *Trilogy*.

[10] Iino, Tomoyuki. “Affaire classée: la naissance d’un romancier dans La *Trilogie new-yorkaise.*” Duperray. 140-150.

A French essay on the *Trilogy*.

[11] Cochoy, Nathalie. “Prete-moi la plume: la face cachée de New York dans la *Trilogie* et *Moon Palace.*” Duperray. 228-242.

A French essay on the *Trilogy* and *Moon Palace*.

[12] Care, Antoine. “Le Traducteur et ses doubles.” *MagLitt* 338 (1995): 35-37.

A French article.

- [13] Alford, Steven E. "Spaced-Out: Signification and Space in Paul Auster's *The New York Trilogy*." *ConL*. 36 (1995): 613-632.

States that there are three types of space in the *Trilogy*: pedestrian spaces, mapped spaces, and utopian spaces, and that characters' suffering derives from their misunderstanding of the space they occupy. Alford refers to the arguments of space by Lefebure and De Certeau.

- [14] ---. "Mirrors of Madness: Paul Auster's *The New York Trilogy*." *Critique* (1995): 17-33.

An analysis of the narrative and the protagonists of the *Trilogy*. Showing that the self and other confrontation in each novel engenders a third entity, thus forming a triad of the self, states that Auster establishes the sense of his identity by projecting himself into the narrator, and his narrative structure includes the reader, as he shows in his analysis of *Don Quixote*.

- [15] Holzapfel, Anne M. *The New York Trilogy: Whodunit? :Tracking the Structure of Paul Auster's Anti-Detective Novels*. Frankfurt: Lang, 1996. Analyzes the structure and themes of the *Trilogy*. Introducing the development of the detective genre from Poe to the anti-detective novel, Holzapfel states that the *Trilogy* belongs to the anti-detective fiction. She also examines each volume of the *Trilogy* from several perspectives: elements of the detective novel, aspects of identity and

language, the relationship between author and reader, between facts and fiction, to show that each novel has the double structure of a detective story and the second level of more complex themes. She concludes that the themes and structure of the *Trilogy* are orientated towards writing, which is an effort by Auster to overcome the obstacles of problem of presence and representation.

- [16] Szabo, Anna-T. "The Self-Consuming Narrative: Paul Auster's *New York Trilogy*." *AnaChronist* 19-21 (1996): 266-279.

*forthcoming.

- [17] Rubenstein, Roberta. "Doubling, Intertextuality, and the Postmodern Uncanny: Paul Auster's *New York Trilogy*." *Lit* 9 (1998): 245-262.

Explores the features of the Freudian "uncanny" in the *Trilogy*: double characters, intertextual doubles such as Hawthorne, Kafka, repetition, Oedipal conflict, automaton, imagery of eyes. Rubenstein states that Auster gives narrative expression to his haunted and uncanny inner life.

- [18] Zilcosky, John. "The Revenge of the Author: Paul Auster's Challenge to Theory." *Critique* 39 (1998): 195-206.

States that Auster experiments the possibilities of the new authorship in the *Trilogy*, by appearing and disappearing throughout the three novels.

- [19] Pace, Chris. "Escaping the Locked Room: Overthrowing the Tyranny of Artifice in Paul Auster's *New York Trilogy*." 1999.

<http://www.bluecricket.com/auster/articles/thesis.html>

Points out that the detective genre which the *Trilogy* employs sets conventional roles, or "the tyranny of artifice" that the author, the reader, and the characters are supposed to play in the creation of the book. Pace also states that Auster subverts the conventions by having his characters become aware of their existence as characters in the book ("the locked room") and escape from it by realizing their creative power, and by having the readers act as the characters do.

- [20] Escouteloup, Helene. "Modes of Being in Paul Auster's *New York Trilogy*." Maitrise paper, Universite de Pau, 1999.

- [21] Vanskike, Elliot Lee. "Reading Masochistically: The Working of Frustration in the Fiction of Gertrude Stein, Alain Robbe-Grillet, Paul Auster, Kathy Acker, and J. G. Ballard." Diss. Univ. of Iowa, 2000.

Discusses the problem of intimacy between readers and metafictional texts, adapting the masochist's paradoxical desire for deferred resolution to the narratological study of texts that frustrate readers by denying closure, and argues that these texts have the potential to remake readers. Auster's *Trilogy* is examined as an example which manipulates readers' desire by disappointing their expectations for resolution through a kind of narrative bait and switch. [DAI 61 (2000): DA9975850]

[22] Hansen, Gitte Duemose. "vandrere og hjemfarne: Livsbaner og andre Rumilige aspektori *The New York Trilogy* og *Blue in the Face*." *Kandk* 28 (2000): 13-34.

[23] Crespo, Raquel Orgeira. "Problems in the Translation of Paul Auster's *The New York Trilogy*." *Babel* 46 (2000): 227-244.

Examines the problems in the translation of the *Trilogy* into Spanish: names, rhymes, word play, idioms, cultural references, colloquialisms, and miscellaneous phenomena. Crespo states that in many cases the translator has to choose whether to translate the original word or phrase into Spanish and explain its meaning in a footnote or to keep the original unaltered. Showing examples from the original and the translated texts, Crespo concludes that the problems are successfully solved.

[24] Varvogli, Aliko. "Legacies." *The World That Is the Book*. 21-68.

An essay on the relationship between the *Trilogy* and the American Romantics, consisting of two sections: "Yea-Saying" and "Nay-Saying." The first section states that Emerson's theory of language and Thoreau's *Walden* are the subtexts of *City of Glass* and *Ghosts*, respectively, though their sense of unity of thought, perception, and the unified self is not shared by Auster. The second section names Hawthorne's "Wakefield" as the subtext of *The Locked Room*, and states that Hawthorne's inclination toward open-endedness,

inexplicable events, and exploration of the real by way of the invented is shared by Auster. It also refers to Melville and Poe as referential figures in *City of Glass*, concluding that the skepticism of Hawthorne and Melville toward Transcendentalism and Poe's dichotomy between subject and object are the trait of Auster's work.

[25] ---. "The Unnamable." *The World That Is the Book*. 79-87.

The first section of the second chapter of the book. It points out the thematic similarities between Auster's *Trilogy* and Beckett's *Trilogy*: question of identity and language, and textuality of the narrative.

b-8) On *In the Country of Last Things*

[1] Wesseling, Elisabeth. "In the Country of Last Things: Paul Auster's Parable of the Apocalypse." *Neophilologus* 75 (1991): 496-504.

States that Auster describes "history-in-reverse" in the novel by referring to Kurt Schwitters, criticizing the Western notion of historical progress. She also states that Auster adopts the paradoxes of Zenon in order to defer the end, effacing the boundary between the reality and fantasy, thus making the novel a sort of parable which inquires the little that is necessary to make life livable.

[2] Washburn, Katharine. "A Book at the End of the World: Paul Auster's *In the Country of Last Things*." *RCF* 14 (1994): 62-65.

States that the novel is not about the past but occupied with the hellish present, pointing out the similarities between the city in the fiction and

the present reality. Orwell's *1984* is mentioned as relevant to the novel.

- [3] Birkerts, Sven. "Reality, Fiction, and *In the Country of Last Things*." *RCF* 14 (1994): 66-69.

States that Auster explores the real by way of the fictional, as in *The New York Trilogy*. Birkerts also compares the novel with V. S. Naipaul's description of Chirico's painting and Coetzee's *Life and Times of Michael K*.

- [4] Maniez, Claire. "Parole et ecriture dans *La Voyage de Anna Blume*." Duperray. 187-196.

A French essay on *In the Country of Last Things*.

- [5] Woods, Tim. "'Looking for Signs in the Air': Urban Space and the Postmodern in *In the Country of Last Things*." *Beyond the Red Notebook*. 1995. 107-128.

Discusses Auster's engagement with spatiality in the novel. Woods introduces Lefebvre's argument of space as representing the site and outcome of social, political, and economic struggles, and states that the city of the novel is a space of representation in which Auster explores, observes, and represents certain state social behavior. He concludes that the novel describes how fragmentation, ruptures, discontinuities can be transformed into political strength and opportunities of social resistance. He also points out peculiarities of Auster's work: Judaic roots, the absent father, contingency, materiality

of language, hunger, and function of memory.

- [6] Herzogenrath, Bernd. "In the Future Perfect: Science Fiction and Dystopia." *An Art of Desire*. 75-93.

Places the novel in the postmodern science fiction, offering re-conceptualization of the relationship between SF and postmodern by suggesting Lacanian structure of time scheme that is not linear.

- [7] ---. "Living on the Edge: *In the Country of Last Things*." *An Art of Desire*. 95-112.

Discusses the novel as the nodal point of three theoretical discourses: Freud's *Beyond the Pleasure Principle*, catastrophe theory, and Lacan's concept of desire. The conclusion is uncertain, and the argument focuses only on Blume's scavenging.

- [8] Varvogli, Alik. "A Hunger Artist." "Austerities." *The World That Is the Book*. 88-101.

The second section of the second chapter. Discusses the theme of hunger, comparing the novel with Kafka's "A Hunger Artist." It states that Auster, as well as Kafka, offers an analogy between hunger and writing, both depend upon the existence of the others.

b-9) On *Moon Palace*

- [1] Bawer, Bruce. "Doubles and More Doubles." *The New Criterion* 7 (1989): 67-89.

Praises *Moon Palace* for its intellectual and accomplished attempt at the vision of *The New York Trilogy*, stating that both share the main themes: father and son, notion of family, sense of alienation and directionlessness.

- [2] Weisenburger, Steven. "Inside *Moon Palace*." *RCF* 14 (1994): 70-92. Rpt. in *Beyond the Red Notebook*. 129-142.

Discusses the narrative and representation in the novel. Reconstructing Fogg's genealogy, which shows the unstable and absence features of the paternal side, Weisenburger states that *Moon Palace* denies the classical linear, genealogical dynamics of narrative. Regarding the painting Blakelock as the ideological center of the novel, he also states that the painter, who has long been forgotten, and the painting, an anti-representational text, subverts the representational values within the official genealogy.

- [3] Coulomb-Buffa, Chantal. "Reconciliation dans *Moon Palace* de Paul Auster." *Revue Francaise d'Etudes Americaines* 17 (1994): 404-415.
A French essay on *Moon Palace*.

- [4] Chassay, Jean-Francois. "*Moon Palace*: le palimpseste historique." Duperray. 215-227.
A French essay on *Moon Palace*.

- [5] Cochoy, Nathalie. "Prete-moi la plume: la face cachee de New York dans

la *Trilogie* et *Moon Palace*.” Duperray. 228-242.

A French essay on the *Trilogy* and *Moon Palace*.

- [6] Chenetier, Mark. *Paul Auster as the Wizard of Odds: Moon Palace*. Paris: Didier Erudition, 1996.

*forthcoming.

- [7] Addy, Andrew. “Narrating the Self: Story-Telling as Personal Myth-Making in Paul Auster’s *Moon Palace*.” *QWERTY* 6 (1996): 153-161.

Explores the significance of personal mythologizing in *Moon Palace*. Pointing out that to narrate a story is to blur the boundaries between fact and fiction and between fact and memory, and that Marco’s narrative of his quest for his origin and identity is the production of imagination and memory, Addy defines the narrative act as the creation of a myth of the self. He also examines the narrative’s specific cultural references to America in the 1960s and states that Marco produces a small scale myth of the self to replace the larger myth of human community and history that contemporary culture refuses.

- [8] Brooks, Carlo. “Desespoir et possibilite: Le Probleme de l’appartenance au monde dans *Moon Palace* et *Libra*.” *QWERTY* 6 (1996): 163-175.

A French essay on *Moon Palace*.

- [9] Cesari Stricker, Florence. “*Moon Palace* ou les avatars du programme.”

QWERTY 6 (1996): 177-182.

A French essay on *Moon Palace*.

- [10] Cochoy, Nathalie. “*Moon Palace* ou la formation du lecteur.” *QWERTY* 6 (1996):183-192.

A French essay on *Moon Palace*.

- [11] Dow, William. “Never Being ‘This Far from Home’: Paul Auster and Picturing Moonlight Spaces.” *QWERTY* 6 (1996): 193-198.

Explores the significance of personal mythologizing in the novel. Pointing out that to narrate a story is to blur the boundaries between fact and fiction, between fact and memory, and that Marco’s narrative of his quest for his origin and identity is the production of imagination and memory, Dow defines the narrative act as the creation of a myth of the self. He also examines the narrative’s specific cultural reference to America in the 60s and states that Marco produces a small scale myth of the self to replace the larger myth of human community and history that contemporary culture refuses.

- [12] Floc’h, Sylvain. “Ascetisme et austerite dans *Moon Palace*.” *QWERTY* 6 (1996): 199-207.

A French essay on *Moon Palace*.

- [13] Hardy, Mireille. “Ceci n’est pas une lune: L’Image-Mirage de *Moon Palace*.” *QWERTY* 6 (1996): 209-215.

A French essay on *Moon Palace*.

- [14] Michlin, Monica. "Bitter-Sweet Gravity: *Moon Palace*." *QWERTY* 6 (1996): 217-224.

States that the apparent levity of the novel is a way of striving to mask the darkness and the tone of sadness of the novel. She also point out that Auster constantly reminds reader of the fact that *Moon Palace* is fictional, and that the novel is permeated with the concept of discovery as entailing loss that is expressed as the theme of the fall.

- [15] Vallas, Sophie. "*Moon Palace*: Marco autographie, ou les errances du Bildungsroman." *QWERTY* 6 (1996): 225-233.

A French essay on *Moon Palace*.

- [16] Pessa-Miquel, Catherine. "'Humpty Dumpty Had a Great Fall': L'Amérique comme lieu de la chute dans *Moon Palace* de Paul Auster." *Etudes Anglaises: Grande Bretagne, Etats Unis* 49 (1996): 476-486.

A French essay on *Moon Palace*.

- [17] Herzogenrath, Bernd. "How Can It Be Finished If My Life Isn't?: The Picaresque." *An Art of Desire*. 115-124.

Shows the typology of the 'picaresque mode' as a narrative structure and its affinity with *Moon Palace*: quest for order, characters' encounters and disappearance as a structural function, and the picaro-narrator narrative. Herzogenrath states that identification with

the picaresque story leads to a confrontation of the two texts.

- [18] ---. "Puns, Artists, and Orphans: *Moon Palace*." *An Art of Desire*. 125-156.

A detailed analysis of the pun on the name of the characters in the novel. Introducing the analysis of metaphor by Lacan and Freud, and the concept of writing of Derrida, Herzogenrath states that the protagonist Marco Stanley Fogg is the subject which is only an effect of the signifier, and is the figure and myth of the picaro, who is estranged from the origin. He also examines the sublime experience of Effing and states that the pun of his name points into the direction of the conception of art as presentation of its own inadequacy, the impossibility of representing the real. He concludes that the picaresque and the aesthetics of the sublime meet in the Lacanian space of desire in which Fogg travels searching for support of his being.

- [19] Chauche, Catherine. "Approche phénoménologique de la représentation picturale dans *Moon Palace* de Paul Auster." *Imaginaires* 3 (1998): 195-204.

A French essay on *Moon Palace*.

- [20] Rohr, Susanne. "The World as 'Ordinary Miracle' in William Dean Howells's *A Hazard of New Fortunes* and Paul Auster's *Moon Palace*." *REAL* 15 (1999): 93-110.

*forthcoming.

- [21] Vilquin Mongouachon, Brigitte. "Nombre et initiation dans *Au coeur des tenebres* de Joseph Conrad et *Moon Palace* de Paul Auster." *Iris* 20 (2000): 117-125.

A French essay.

- [22] Varvogli, Alik. "Inventing America." *The World That Is the Book*. 124-141.

The first section of the third chapter. It states that in *Moon Palace* Auster addresses the question of identity, taking into account not only linguistic but also socio-historical factors, and that Fogg's quest for authority becomes the quest for historical facts. It also points out that Auster investigates the ability of space, which contains history, to convey meaning.

b-10) On *The Music of Chance*

- [1] Kaminskas, Jurate D. "L'Univers trouble de Patrick Modiano et de Paul Auster: Une Etude de *Versaire de l'enfance* et de *La Musique du hazard*." *Tangence* 38 (1992): 42-54.

A French essay on *The Music of Chance* and Patrick Modiano.

- [2] Irwin, Mark. "Inventing *The Music of Chance*." *RCF* 14 (1994): 80-82.

An introduction of the novel, with a reference to Camus's *The Myth of Sisyphus* as reminiscent of the novel.

- [3] Bray, Paul. "The Currents of Fate and *The Music of Chance*." *RCF* 14 (1994): 83-86.

An introduction of *The Music of Chance*. Bray names Kafka, Beckett, Borges as similar writers and states that the uniqueness of Auster lie in his Americanness. He also states that the novel subverts every expectation of reader, and that Auster has invented a whole new kind of fiction.

- [4] Birat, Kathie. "Le langage de l'argent: la metaphore comme monnaie D'echange dans *La Musique du hazard*." Duperray. 199-212.

A French essay on *The Music of Chance*.

- [5] Woods, Tim. "*The Music of Chance*: Aleatorical (Dis)harmonies Within 'The City of the World'." *Beyond the Red Notebook*. 1995. 143-161.

Points out that the novel shifts from the world of freedom and chance events to the world of restrictions and a fixed course of action and states that the correct interpretation of reality is the key motif in the text. Woods also shows the allegorical and symbolic structure between "the City of the World" and the erection of the physical wall, maintaining that "the City" represents the imposition of the Protestant work ethic, and that Nashe and Pozzi are the victims of an ideology entrenched in the Foundations of conservative American capital.

- [6] Moss, Maria. "Demons at Play in Paul Auster's *The Music of Chance*." *Amerikastudien / American Studies* 40 (1995): 695- 708.

Argues that the poker game and the wall-building in the novel become the “godgame,” where one character is made a victim by another character’s superiority. Moss also states that the “godgame” is an analogy for the development of postmodernism, that Nashe is a representative of the second generation writers, and his death signifies the death of the postmodern writer.

- [7] Herzogenrath, Bernd. “On the Road: The Road Novel and the Road Movie.” *An Art of Desire*. 159-172.

Placing the novel in the genre of ‘the road novel’ and ‘the road movie,’ he examines the protagonist’s notion of freedom. Herzogenrath states that Nashe’s notion of freedom, the possibility of new beginning is the Lacanian object/cause of desire, which is the translation of the Freudian ‘death drive.’ He also names the novels of the American Romantics as ancestry of the genre, and Kafka’s *In the Penal Colony* as a possible subtext of *The Music of Chance*.

- [8] ---. “‘Unresolved Harmonies’: *The Music of Chance*.” *An Art of Desire*. 173-217.

A lengthy Lacanian analysis of the novel. Defining Nashe’s driving through America as the desire that drives the subject towards the Lacanian concept of ‘jouissance,’ the primary experience of satisfaction which aims at its creation in both the imaginary and symbolic register, Herzogenrath argues that Nashe is caught in the former register, and the mansion of Flower and Stone is the realm of

the unconscious. Introducing the Lacanian four discourse (the master, the hysteric, the university, and the analyst), Herzogenrath states that Stone and Flower occupy the discourse of the master, while Nashe and Pozzi the discourse of the hysteric, which proves itself to be the accomplice of the master, making Nashe and Pozzi enter the discourse of the master, under the control of Flower and Stone, that is the position of slave. He also claims that in building the stone wall Nashe has to subject to a different law from the social law, a law of the super-ego which causes him to feel the sense of guilt. Herzogenrath concludes that Nashe, having tried to identify with the position of the master, fails to accept the position of the slave, finally, as the desperate attempt at freedom, commits suicide, because the real 'jouissance' ultimately ends in death, in the subject's return to the real.

[9] Goggin, Joyce. "The Big Deal: Card Games in the 20th Century Fiction."

Diss. Univ. de Montreal, 1998.

A French dissertation on *The Music of Chance*.

[DAI 60 (1999): DANQ35594]

[10] Laschinger, Verena. "Paul Austers *The Music of Chance*: Eine 'partitur'

der Homophobie." *Forum Homosexualität und Literatur*_32 (1998):

33-44.

A German essay.

- [11] White, John J. "The Semiotics of the Mise-en-Abyme." *The Motivated Sign: Iconicity in Language and Literature* . Ed. Max Nanny and Olga Fischer. Amsterdam: Benjamins, 2000. 29-53.

Discusses the function of the mise en abyme, the multi-layered structure. Introducing the model of "the City of the World" in Auster's novel as an example, genesis of the word "mise en abyme," and other examples seen in the works of Jorge Luis Borges, Jean Paul, Aldus Huxley, Franz Kafka and Thomas Mann, White states that the mise en abyme reveals a creative interplay between elements of similarity and dissimilarity, and that it combines elements of endophoric and exophoric iconicity by pointing via the outer work to the world beyond the fiction.

- [12] Dotan, Eyal. "The Game of Late Capitalism: Gambling and Ideology in *The Music of Chance*." *Mosaic* 33 (2000): 161-176.

Explores the relation between the rapid growth of the gambling industry and late capitalism expressed in the poker game in the novel. Discussing the novel as a "playground" in which Baudrillard's and contemporary Marxist's accounts of capital and of significance encounter, Dotan states that gaming in the novel aims at reproducing the imagery, false distinction between the real world in which there is reason and justice in the distribution, accumulation, and spending of money (as Marxists claim), and the world of games in which the arbitrary rules are, as Baudrillard discusses, the only authority.

- [13] Varvogli, Aliko. "Wall Writing." "Austerities." *The World That Is the Book*. 101-115.

The third section of the second chapter. Suggests Kafka's "The Great Wall of China" as the subtext of the novel and states that Auster foregrounds his own role as artificer, showing the fictionality of his writing.

b-11) On *Leviathan*

- [1] Osteen, Mark. "Phantoms of Liberty: The Secret Lives of *Leviathan*." *RCF* 14 (1994): 87-91.

An explanation of the tangled human relationships in the novel, in terms of "secrecy." Osteen states that the novel reaffirms Auster's idea that every single life contains a multitude, as investigated in his novels. He also points out that Sachs speaks about himself through Aaron by sharing his secrets, and Aaron, in turn, ultimately speaks about himself through Sachs, and their relationship is a revision of the perception of the self in *The Locked Room*.

- [2] Saltzman, Arthur M. "*Leviathan*: Post Hoc Harmonies." *Beyond the Red Notebook*. 1995. 162-170.

Discusses Aaron's role in the novel. Showing that the relationship between Aaron and Sachs reenacts the one between the narrator and Fanshawe in *The Locked Room*, states that Aaron, as the characters of the *Trilogy*, turns into a ghost writer, an absence. Saltzman also points out that Aaron's effort to account the life of Sachs has to accommodate

the inevitability of storification, which beset his enterprises within that enterprise. He concludes that Aaron's survival depends upon the subjective criteria for the story, not the truth.

- [3] Fleck, Linda L. "From Metonymy to Metaphor: Paul Auster's *Leviathan*." *Critique* 39 (1998): 258-270.

Examining the autobiographical elements in the characters, states that the novel is Auster's effort to give birth to his father Sam Auster by way of Sachs and to save the life of the father by the essence of comedy.

- [4] Ferrer, Carolina. "Las huellas perdidas del orden: Teoría del caos en *Leviathan* y *Respiración artificial*." *Taller de Letras* 26 (1998): 161-170.

A Spanish essay.

- [5] Hardy, Mireille. "Les *Leviathan* de Paul Auster: Fiction(s) et Explosions." *RFEA* 79 (1999): 105-118.

A French essay.

- [6] Esders, Karin. "(The) Playing Author: Narrativity and Identity in Literature and Interactive Media." *Simulacrum America: The USA and the Popular Media*. Ed. Elisabeth Kraus and Carolin Auer. New York: Camden House, 2000. 75-83.

States that the protagonist's attempt at reconstructing Sachs's life

story in *Leviathan* involves the reader in the postmodern world, who, having multiple identities and various self-narrative through the Internet, increasingly find it more difficult to believe in one objective truth and stable, knowable selves.

[7] Varvogli, Alik. "Exploding Fiction." "Realities." *The World That Is the Book*. 141-156.

States that the question of writing and representation is as important as that of politics in *Leviathan*. Comparing the novel with DeLillo's *Mao* and Hobbes's *Leviathan* and examining the theme of the fall, it concludes that Auster's *Leviathan* is a novel in which the categories 'fiction' and 'reality' collapse into one another as the world and the book become indistinguishable.

b-12) On *Mr. Vertigo*

[1] Hardy, Mireille. "La Metamorphose-mataphore de *MR. Vertigo*." *Imaginaires* 4 (1999): 209-221.

A French essay on *Mr. Vertigo*.

[2] Edelman, Dave. "Paul Auster's *City of Glass* and *Mr. Vertigo*." 2000.

<http://dave.edelman.home.att.net/reviews/auster.html>

Unable to access as of Aug 22, 2002.

b-13) On *Timbuktu*

[1] Cortanze, Gerard de. "Domaine etranger: Paul Auster." *Magazine*

Litteraire 377 (1999): 33-35.

A French article on *Timbuktu*.

- [2] Kellman, Steven G. "Austerity Measures: Paul Auster Goes to the Dogs."

Hollins Critic 37 (2000): 1-13.

States that the dog, Mr. Bones, is a device to explore the range of human possibilities, and that in creating a thinking beast Auster is able to dramatize the mind - body problem. Kellman also points out characteristics of Auster's fiction shared in the novel: wandering characters and self-reference.

b-14) On Films

- [1] Ferenczi, Aurelien. "L'Experience du cinema." *MagLitt* 338 (1995): 59-61.

A French article on his films.

- [2] Hansen, Gitte Duemose. "vandrere og hjemfarne: Livsbaner og andre Rumilige aspektori *The New York Trilogy* og *Blue in the Face*." *Kandk* 28 (2000): 13-34.

A Danish essay on the *Trilogy* and the film.

b-15) On Others

- [1] Caze, Antoine. "'Soleil cou coupe': L'ecriture-traduire de Paul Auster." *Poesie en traduction*. Ed. Andre Davoust. Paris: Institut d'Etudes Anglophones, 1994. 29-47.

A French essay on Auster's edition of *Random House Anthology of French Poetry* and on his essay on French poets and Beckett.

[2] Vallas, Sophie. "La Critique comme quete." *MagLitt* 338 (1995): 33-35.

A French essay on *The Art of Hunger*.

c) Reviews

c-1) On *City of Glass*

[1] Olson, Tony. "Metaphysical Mystery Tour." *New York Time Book Review* Nov 2, 1985. 31:1.

States that the real mystery is characters' confused identity and the boundary between fact and fiction. Olson also points out that Auster's description of New York is reminiscent of Nathanael West's *Miss Lonelyhearts*.

c-2) On *Ghosts*

[1] Goldstein, Rebecca. "The Man Shadowing Black Is Blue." *New York Times Book Rev* Jun 29, 1986. 13:1.

States that the names of the characters signify ironic detachment from reality, making readers read the novel as a metaphor. Goldstein also states that the novel is a mystery that goes beyond both itself and its genre.

c-3) On *The Locked Room*

[1] Schiff, Stephen. "Inward Gaze of a Private Eye." *New York Times Book*

Review Jan 4, 1987. 14:1.

States that both Fanshawe and the narrator take on aspects of the author, and readers watch the writer hunt down his own identity. Schiff also points out that the narrator, a biographer of Fanshawe, is a kind of detective.

c-4) On the *Trilogy*

[1] Gerard, Nicci. "Stalking the Precinct." *The Observer* Nov 29, 1987. 27.

States that the New York City in the *Trilogy* is the "nowhere" that his narrators have build around themselves, and that Auster, turning away from realism, has written a trilogy of speculative brilliance.

[2] Parrinder, Patrick. "Tall Stories." *The London Review of Books* Dec 10, 1987. 26.

States that the *Trilogy*, its sources being in the 'private eye' novel and in Kafka's allegory, explores experiences of imposture and mistaken identity.

c-5) On *In the Country of Last Things*

[1] Powell, Padgett. "The End Is Only Imaginary." *New York Times Book Review* May 17, 1987. 11-12.

States that the book shows much similarity to "the world as we know it," and that the world in the novel is reminiscent of the Great Depression. Powell also points out that Ferdinand is reminiscent of Louis-Ferdinand Celine.

- [2] Barnes, Hugh. "Town, Gown, Frown." *The Observer* June 26, 1988. 42.

States that Auster's image of a wasteland has as much in common with the present as the future. Barnes calls the novel a horror story without the comforting distance of science fiction.

- [3] Wall, Stephen. "Cityspaces." *London Review of Books* Sep 1, 1988. 21-22.

Points out that the city of the novel is not located either in time or space, and that freedom from this historical contingency enables Auster to construct a lean dystopian fable of unusual cogency and power. Wall also states that Auster demonstrates how much our humanity depends on our experience of what is physically outside us and on the language used to think, talk and write about it.

c-6) On *Moon Palace*

- [1] Kornblatt, Joyce Reiser. "The Remarkable Journey of Marco Stanley Fogg." *New York Times Book Review* Mar 19, 1989. 8-9.

States that *Moon Palace* plays with some of Auster's concerns: lost fathers, the narrative investigating itself, psyche collapse, life that reveals itself to be a series of lost chances. Kornblatt also points out that the picaresque adventures of Fogg are the journey as initiation.

- [2] Parrinder, Patrick. "Austward Ho." *London Review of Books* May 18, 1989. 12.

Regards the novel as one of American fiction in which the principle of

growth has often coincided with the search for new places to mythologize. Parrinder points out that there is an analogy between the lunar landscape and those of the western United States, and that the central matrix of relationship is remarkably patrilinear.