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The Human Stain American Trilogy 3

Nemesis Sabbath's Theater Philip Roth The
Humbling The Plot Against America Rusty
Nailed Zuckerman Unbound Zuckerman Bound The
Wrong Unit Sharp Objects Our Lady of the
Forest The American Trilogy, 1997-2000 American
Pastoral The Human Stain I Married a Communist A
States of Trial: Manhood in Philip Roth's
Post-war America Summer's Lease The
Counterlife Leaving a Doll's House Portnoy's
Complaint In History's Grip Reading Myself and
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Man Indignation

Nemesis

Everything is over for Simon Axler, the
protagonist of the history. One of the
leading American stage actors of his
generation, now in his sixties, he has lost
his magic, his talent and his assurance. His
Falstaff and Peer Gynt and Vanya, all his

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great roles, 'are melted into air, into thin air'. When he goes on stage he feels like a lunatic and looks like an idiot. His confidence in his powers has drained away; he imagines people laughing at him; he can no longer pretend to be someone else. His wife has gone, his audience has left him, his agent can't persuade him to make a comeback. Into this shattering account of inexplicable and terrifying self-evacuation bursts a counterplot of unusual erotic desire, a consolation for the bereft life so risky and aberrant that it points not towards comfort and gratification but to a yet darker and more shocking end. In this long day's journey into night, told with Roth's inimitable urgency, bravura and gravity, all the ways that we persuade ourselves of our solidity, all our life's performances - talent, love, sex, hope, energy, reputation - are stripped off.

Sabbath's Theater

Like Rip Van Winkle returning to his hometown to find that all has changed, Nathan Zuckerman comes back to New York, the city he left eleven years before. Alone on his New England mountain, Zuckerman has been nothing but a writer: no voices, no media, no terrorist threats, no women, no news, no tasks other than his work and the enduring of old age. Walking the streets like a revenant,

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he quickly makes three connections that explode his carefully protected solitude. One is with a young couple with whom, in a rash moment, he offers to swap homes. They will flee post-9/11 Manhattan for his country refuge, and he will return to city life. But from the time he meets them, Zuckerman also wants to swap his solitude for the erotic challenge of the young woman, Jamie, whose allure draws him back to all that he thought he had left behind: intimacy, the vibrant play of heart and body. The second connection is with a figure from Zuckerman's youth, Amy Bellette, companion and muse to Zuckerman's first literary hero, E. I. Lonoff. The once irresistible Amy is now an old woman depleted by illness, guarding the memory of that grandly austere American writer who showed Nathan the solitary path to a writing vocation. The third connection is with Lonoff's would-be biographer, a young literary hound who will do and say nearly anything to get to Lonoff's "great secret." Suddenly involved, as he never wanted or intended to be involved again, with love, mourning, desire, and animosity, Zuckerman plays out an interior drama of vivid and poignant possibilities. Haunted by Roth's earlier work *The Ghost Writer*, *Exit Ghost* is an amazing leap into yet another phase in this great writer's insatiable commitment to fiction.

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Philip Roth

Explains how Roth's major later works about national self-making and unmaking are driven by an essentially American vision of the male individual on trial.

The Humbling

Winner of the Man Booker International Prize 2011 In the "stifling heat of equatorial Newark," a terrifying epidemic is raging, threatening the children of the New Jersey city with maiming, paralysis, lifelong disability, and even death. This is the startling theme of Philip Roth's wrenching new book: a wartime polio epidemic in the summer of 1944 and the effect it has on a closely knit, family-oriented Newark community and its children. At the center of *Nemesis* is a vigorous, dutiful twenty-three-year-old playground director, Bucky Cantor, a javelin thrower and weightlifter, who is devoted to his charges and disappointed with himself because his weak eyes have excluded him from serving in the war alongside his contemporaries. Focusing on Cantor's dilemmas as polio begins to ravage his playground—and on the everyday realities he faces—Roth leads us through every inch of emotion such a pestilence can breed: the fear, the panic, the anger, the bewilderment, the suffering, and the pain. Moving between the smoldering,

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malodorous streets of besieged Newark and Indian Hill, a pristine children's summer camp high in the Poconos—whose "mountain air was purified of all contaminants"—Roth depicts a decent, energetic man with the best intentions struggling in his own private war against the epidemic. Roth is tenderly exact at every point about Cantor's passage into personal disaster, and no less exact about the condition of childhood. Through this story runs the dark questions that haunt all four of Roth's late short novels, *Everyman*, *Indignation*, *The Humbling*, and now *Nemesis*: What kind of accidental choices fatally shape a life? How does the individual withstand the onslaught of circumstance?

The Plot Against America

David Kepesh is white-haired and over sixty, an eminent TV culture critic and star lecturer at a New York college, when he meets Consuela Castillo, a decorous, well-mannered student of twenty-four, the daughter of wealthy Cuban exiles, who promptly puts his life into erotic disorder. Since the sexual revolution of the 1960s, when he left his wife and child, Kepesh has experimented with living what he calls an "emancipated manhood," beyond the reach of family or a mate. Over the years he has refined that exuberant decade of protest and license into an orderly life in which he is both unimpeded

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in the world of eros and studiously devoted to his aesthetic pursuits. But the youth and beauty of Consuela, "a masterpiece of volupté" undo him completely, and a maddening sexual possessiveness transports him to the depths of deforming jealousy. The carefree erotic adventure evolves, over eight years, into a story of grim loss. What is astonishing is how much of America's post-sixties sexual landscape is encompassed in THE DYING ANIMAL. Once again, with unmatched facility, Philip Roth entangles the fate of his characters with the social forces that shape our daily lives. And there is no character who can tell us more about the way we live with desire now than David Kepesh, whose previous incarnations as a sexual being were chronicled by Roth in THE BREAST and THE PROFESSOR OF DESIRE. A work of passionate immediacy as well as a striking exploration of attachment and freedom, THE DYING ANIMAL is intellectually bold, forcefully candid, wholly of our time, and utterly without precedent--a story of sexual discovery told about himself by a man of seventy, a story about the power of eros and the fact of death.

Rusty Nailed

A fiction-within-a-fiction, My Life as a Man centres on the fraught marriage of Peter, a gifted young writer and Maureen Tarnopol, the

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woman who wants to be his muse but who instead becomes his nemesis. Their union is based on fraud and powered by moral blackmail. And yet, the the couple's relationship is so perversely durable that, long after Maureen's death, Peter is still trying - and failing - to write his way free of it. Out of desperate inventions and scorching truths, acts of weakness and shocking cruelty, Philip Roth creates a fierce tragedy about a fatal impasse between a man and a woman.

Zuckerman Unbound

An ordinary man finds that his life has been made extraordinary by the catastrophic intrusion of history when, in 1968 his adored daughter plants a bomb that kills a stranger, hurling her father out of the longed-for American pastoral and into the indigenous American berserk.

Zuckerman Bound

AN HBO® LIMITED SERIES STARRING AMY ADAMS FROM THE #1 NEW YORK TIMES BESTSELLING AUTHOR OF GONE GIRL Fresh from a brief stay at a psych hospital, reporter Camille Preaker faces a troubling assignment: she must return to her tiny hometown to cover the murders of two preteen girls. For years, Camille has hardly spoken to her neurotic, hypochondriac

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mother or to the half-sister she barely knows: a beautiful thirteen-year-old with an eerie grip on the town. Now, installed in her old bedroom in her family's Victorian mansion, Camille finds herself identifying with the young victims—a bit too strongly. Dogged by her own demons, she must unravel the psychological puzzle of her own past if she wants to get the story—and survive this homecoming.

The Wrong Unit

DISCOVER THE NOVEL BEHIND THE BRILLIANT NEW TV DRAMA 'Though on the morning after the election disbelief prevailed, especially among the pollsters, by the next everybody seemed to understand everything' When celebrity aviator, Charles A. Lindbergh, wins the 1940 presidential election on the slogan of 'America First', fear invades every Jewish household. Not only has Lindbergh blamed the Jews for pushing America towards war with Germany, he has negotiated an 'understanding' with the Nazis promising peace between the two nations. Growing up in the 'ghetto' of Newark, Philip Roth recounts his childhood caught in the stranglehold of this counterfactual nightmare. As America sinks into its own dark metamorphosis and Jewish families are torn apart, fear and uncertainty spread. Who really is President Lindbergh? And to what end has he hijacked America?

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Sharp Objects

From the moment that his debut book, *Goodbye, Columbus* (1959), won him the National Book Award, Philip Roth has been among the most influential and controversial writers of our age. Now the author of more than twenty novels, numerous stories, two memoirs, and two books of literary criticism, Roth has used his writing to continually reinvent himself and in doing so to remake the American literary landscape. This Companion provides the most comprehensive introduction to his works and thought in a collection of newly commissioned essays from distinguished scholars. Beginning with the urgency of Roth's early fiction and extending to the vitality of his most recent novels, these essays trace Roth's artistic engagement with questions about ethnic identity, postmodernism, Israel, the Holocaust, sexuality, and the human psyche itself. With its chronology and guide to further reading, this Companion will be essential for new and returning Roth readers, students and scholars.

Our Lady of the Forest

Now in his mid-thirties, Nathan Zuckerman, a would-be recluse despite his newfound fame as a bestselling author, ventures onto the streets of Manhattan in the final year of the

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turbulent sixties. Not only is he assumed by his fans to be his own fictional satyr, Gilbert Carnovsky (" Hey, you do all that stuff in that book?"), but he also finds himself the target of admonishers, advisers, and sidewalk literary critics. The recent murders of Robert Kennedy and Martin Luther King, Jr., lead an unsettled Zuckerman to wonder if " target" may be more than a figure of speech. In Zuckerman Unbound the second volume of the trilogy and epilogue "Zuckerman Bound" the notorious novelist Nathan Zuckerman retreats from his oldest friends, breaks his marriage to a virtuous woman, and damages, perhaps irreparably, his affectionate connection to his younger brother and all because of his great good fortune!

The American Trilogy, 1997–2000

Against the backdrop of the Korean War, a young man faces life's unimagined chances and terrifying consequences. It is 1951 in America, the second year of the Korean War. A studious, law-abiding, intense youngster from Newark, New Jersey, Marcus Messner, is beginning his sophomore year on the pastoral, conservative campus of Ohio's Winesburg College. And why is he there and not at the local college in Newark where he originally enrolled? Because his father, the sturdy, hard-working neighborhood butcher, seems to

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have gone mad -- mad with fear and apprehension of the dangers of adult life, the dangers of the world, the dangers he sees in every corner for his beloved boy. As the long-suffering, desperately harassed mother tells her son, the father's fear arises from love and pride. Perhaps, but it produces too much anger in Marcus for him to endure living with his parents any longer. He leaves them and, far from Newark, in the midwestern college, has to find his way amid the customs and constrictions of another American world. Indignation, Philip Roth's twenty-ninth book, is a story of inexperience, foolishness, intellectual resistance, sexual discovery, courage, and error. It is a story told with all the inventive energy and wit Roth has at his command, at once a startling departure from the haunted narratives of old age and experience in his recent books and a powerful addition to his investigations of the impact of American history on the life of the vulnerable individual.

American Pastoral

The interviews, essays, and articles collected here span a quarter century of Philip Roth's distinguished career and "reveal [a] preoccupation with the relationship between the written and the unwritten world." Here is Roth on himself and his work and the controversies it has

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engendered. Here too are Roth's writings on the Eastern European writers he has always championed; and on baseball, American fiction, and American Jews. The essential collection of nonfiction by a true American master, *Reading Myself and Others* features his long interview with *The Paris Review*.

The Human Stain

Presents an intimate, incisive portrait of a middle-aged American living in London and his mistress, a married Englishwoman, through a series of private, adulterous dialogues. Reprint.

I Married a Communist

In this sequel to *Wallbanger*, fan favorites Caroline Reynolds and Simon Parker negotiate the rollercoaster of their new relationship while house-sitting in Sausalito. Playing house was never so much fun—or so confusing. With her boss on an extended honeymoon, Caroline's working crazy-long hours to keep the interior design company running—especially since she's also the lead designer for the renovation of a gorgeous old hotel. And with Simon, her hotshot photographer boyfriend, gallivanting all over the world for his job, the couple is heavy-duty into "absence makes the heart grow fonder" mode. No complaints about the great

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reunion sex, though! Then a trip back east to his childhood home has Simon questioning his nomadic lifestyle. He decides to be home more. A lot more. And he wants Caroline home more, too. Though their friends' romantic lives provide plenty of welcome distraction, eventually Caroline and Simon have to sort out their relationship. Sure, more togetherness is a good thing—but does less traveling and working have to mean the other extreme? Apple pie and picket fences? With this second book in the Cocktail series, USA TODAY bestselling author Alice Clayton delivers another delicious, frothy confection of a book, shaking up her characters, stirring in laugh-out-loud humor, and serving sizzling romance straight up!

A States of Trial: Manhood in Philip Roth's Post-war America

Patrimony, a true story, touches the emotions as strongly as anything Philip Roth has ever written. Roth watches as his eight-six-year-old father—famous for his vigor, his charm, and his repertoire of Newark recollections—battles with the brain tumor that will kill him. The son, full of love, anxiety, and dread, accompanies his father through each fearful stage of his final ordeal, and, as he does so, discloses the survivalist tenacity that has distinguished his father's long, stubborn engagement with

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life. Philip Roth is hailed by many as the reigning king of American fiction. Winner of the National Book Critics Circle Award, this memoir about love, survival and memory is one of his most intimate books, but also one of his most intellectually vigorous. Patrimony is Roth's elegy to his father, written with piercing observation and wit at the height of his literary prowess.

Summer's Lease

Excavates the contemporary revival of 19th-century cultural pluralism, revealing how American novelists since the 1990s have appropriated the historical novel in the pursuit of selfhood rather than truth, fundamentally repositioning the genre in American culture.

The Counterlife

He is relentlessly defiant. He is exceedingly libidinous. His appetite for the outrageous is insatiable. He is Mickey Sabbath, the aging, raging powerhouse whose savage effrontery and mocking audacity are at the heart of Philip Roth's astonishing new novel. Sabbath's Theater tells Mickey's story in the wake of the death of his mistress, an erotic free spirit whose adulterous daring exceeds even his own. Once a scandalously inventive puppeteer, Mickey is now in his mid-sixties

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and besieged by ghosts - of his mother, his beloved brother, his vanished first wife, his mistress of thirteen years. Bereft and grieving, he embarks on a turbulent journey back into his past, one that brings him to the brink of madness and extinction. But no matter how ardently he courts death, he is too exuberantly alive to succeed at dying. Sabbath's Theater is a comic creation of epic proportions, and Mickey Sabbath is its gargantuan hero. This book presents Philip Roth at the peak of his powers.

Leaving a Doll's House

Set in Chicago in the fifties, rich with characters and magnificently detailed, LETTING GO chronicles an era when men and women were still constrained by the dictates of custom, community and family.

Portnoy's Complaint

A young writer in search of a spiritual father, Nathan Zuckerman views E. I. Lonoff, who lives with his wife and his student-mistress in rural Massachusetts, as an embodiment of the ideal of artistic integrity and independence

In History's Grip

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Reading Myself and Others

Nathan Zuckerman's fourth novel--a scandalously explicit best seller--makes him rich and famous and throws him, amid gossip, temptations, and threats, into the turbulent world outside of art

Patrimony

Philip Roth's brilliant conclusion to his eloquent trilogy of post-war America - a magnificent successor to American Pastoral and I Married a Communist It is 1998, the year America is plunged into a frenzy of prurience by the impeachment of a president, and in a small New England town a distinguished classics professor, Coleman Silk, is forced to retire when his colleagues allege that he is a racist. The charge is unfounded, the persecution needless, but the truth about Silk would astonish even his most virulent accuser. Coleman Silk has a secret, one which has been kept for fifty years from his wife, his four children, his colleagues, and his friends, including the writer Nathan Zuckerman. It is Zuckerman who comes upon Silk's secret, and sets out to unearth his former buried life, piecing the biographical fragments back together. This is against backdrop of seismic shifts in American history, which take on real, human urgency as Zuckerman discovers more and more about

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Silk's past and his futile search for renewal and regeneration. 'An extraordinary book - bursting with rage, humming with ideas, full of dazzling sleights of hand'- Sunday Telegraph

The Human Stain

It is 1998, the year in which America is whipped into a frenzy of prurience by the impeachment of a president. It is also the last year of professor Coleman Silk's life, whose own tragic exposure is played out against the background of the Clinton revelations.

Sport and Masculinity in Philip Roth's American Trilogy

In this memoir of personal discovery, loss and renewal, Claire Bloom looks beyond the stage and unveils her true identity. One of the most beautiful and gifted actresses of her generation, Claire Bloom's achievements in theatre and television have been celebrated throughout the world. Bloom traces her fatherless years in the 1930s to her apprenticeship in the British theatre and her rise as an actress in Charles Chaplin's Limelight before she was 20. She recounts professional and personal relationships with Laurence Olivier, John Gielgud, Anthony Hopkins and Paul Schofield, and tells of her

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long entanglement with Richard Burton. She recalls failed marriages to Rod Steiger and Hillard Eskins, and the book concludes with a stark account of the most important relationship of her life, with writer Philip Roth.

The Human Stain

The Anatomy Lesson

A critical evaluation of Philip Roth—the first of its kind—that takes on the man, the myth, and the work Philip Roth is one of the most renowned writers of our time. From his debut, *Goodbye, Columbus*, which won the National Book Award in 1960, and the explosion of *Portnoy's Complaint* in 1969 to his haunting reimaging of Anne Frank's story in *The Ghost Writer* ten years later and the series of masterworks starting in the mid-eighties—*The Counterlife*, *Patrimony*, *Operation Shylock*, *Sabbath's Theater*, *American Pastoral*, *The Human Stain*—Roth has produced some of the great American literature of the modern era. And yet there has been no major critical work about him until now. Here, at last, is the story of Roth's creative life. *Roth Unbound* is not a biography—though it contains a wealth of previously undisclosed biographical details and unpublished material—but something

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ultimately more rewarding: the exploration of a great writer through his art. Claudia Roth Pierpont, a staff writer for *The New Yorker*, has known Roth for nearly a decade. Her carefully researched and gracefully written account is filled with remarks from Roth himself, drawn from their ongoing conversations. Here are insights and anecdotes that will change the way many readers perceive this most controversial and galvanizing writer: a young and unhappily married Roth struggling to write; a wildly successful Roth, after the uproar over *Portnoy*, working to help writers from Eastern Europe and to get their books known in the West; Roth responding to the early, Jewish—and the later, feminist—attacks on his work. Here are Roth's family, his inspirations, his critics, the full range of his fiction, and his friendships with such figures as Saul Bellow and John Updike. Here is Roth at work and at play. *Roth Unbound* is a major achievement—a highly readable story that helps us make sense of one of the most vital literary careers of the twentieth and twenty-first centuries.

The Dying Animal

The Counterlife is a novel unlike any that Philip Roth has written before, a book of astonishing 180-degree turns, a book of conflicting perspectives and points of view,

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and, by far, Roth's most radical work of fiction. The Counterlife is about people enacting their dreams of renewal and escape, some of them going so far as to risk their lives to alter seemingly irreversible destinies. Every major character (and most of the minor ones) is investigating, debating, and arguing the possibility of remaking the future. Illuminating these lives in transition and guiding us through all the landscapes, familiar and foreign, where these people are seeking self-transformation, is the mind of the novelist Nathan Zuckerman. His is the skeptical, enveloping intelligence that calculates the price that's paid in the struggle to change personal fortune and to reshape history. Yet his is hardly the only voice. This is a novel in which speaking out with force and lucidity appears to be the imperative of every life. There is Henry, the forty-year-old New Jersey dentist, who risks a quintuple bypass operation in order to escape the coronary medication that renders him sexually impotent. There is Maria, the wellborn young Englishwoman, who invites the disdain of her family by marrying the American she knows will be lease acceptable in Gloucestershire. There is Lippmann, the Israeli settlement leader, who contends that "everything is possible for the Jew if only he does not give ground." The action in The Counterlife ranges from a dentist's office in quiet suburban New Jersey to a genteel dining table in a tradition-bound English village,

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from a Christmas carol service in London's West End to a Sabbath evening celebration in a tiny desert settlement in Israel's occupied West Bank. Wherever they may find themselves, the characters of *The Counterlife* are tempted unceasingly by the prospect of an alternative existence that can reverse their fate. *The Counterlife* was a finalist for the National Book Award and winner of the National Book Critics Circle Award.

The Ghost Writer

The Prague Orgy takes the American novelist Nathan Zuckerman on a quixotic journey to search for the stories of an unknown Yiddish writer. The entries from Zuckerman's notebooks are rich with comedy and dense with observation, detailing his relationship with the oppressed artists of communist Prague. In his bizarre adventures with the city's outcast writers, he discovers a perverse but appealing heroism. *The Prague Orgy* is a startling conclusion to Philip Roth's intricately designed magnum opus, *Zuckerman Bound*.

The Prague Orgy

Summer's Lease - the classic, international bestselling novel by John Mortimer 'Amusing, entertaining and a cracking good read' *Sunday Express* 'And summer's lease hath all too

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short a date' - Sonnet 18, William Shakespeare It's high summer when Molly Pargeter drags her amiably bickering family to a rented Tuscan villa for the holidays. Molly is sure that the house is the perfect setting for their three-week getaway, but soon she becomes fascinated by the lives of the absent owners - and things start to go horribly wrong 'With a cosy fluency of wit, Mortimer charms us into his urbane tangle of clues' Mail on Sunday Summer's Lease, which was made into popular BBC TV mini-series starring John Gielgud, is a delightful novel from Rumpole author John Mortimer: witty, compassionate, humane, perfectly plotted and wonderfully readable. It will be adored by readers of P.G Wodehouse and P.D. James. Sir John Mortimer was a barrister, playwright and novelist. His fictional political trilogy of Paradise Postponed, Titmuss Regained and The Sound of Trumpets has recently been republished in Penguin Classics, together with Clinging to the Wreckage and his play A Voyage round My Father. His most famous creation was the barrister Horace Rumpole, who featured in four novels and around eighty short stories. His books in Penguin include: The Anti-social Behaviour of Horace Rumpole; The Collected Stories of Rumpole; The First Rumpole Omnibus; Rumpole and the Angel of Death; Rumpole and the Penge Bungalow Murders; Rumpole and the Primrose Path; Rumpole and the Reign of Terror; Rumpole and the Younger Generation; Rumpole at Christmas;

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Rumpole Rests His Case; The Second Rumpole Omnibus; Forever Rumpole; In Other Words; Quite Honestly and Summer's Lease.

Thirteen Ways of Looking at a Black Man

A latest omnibus of definitive works by the influential 20th-century novelist is a single-volume collection of his American Trilogy novels, including American Pastoral, I Married a Communist and The Human Stain.

Pluralist Desires

The renowned biographer's definitive portrait of a literary titan.

The Cambridge Companion to Philip Roth

From the best selling author of Snow Falling on Cedars: the story of a teenage girl who sees a vision of hope in the heart of the forest. A timely warning on the dangers of religious zealotry and fanaticism, reminiscent of The Crucible

Roth Unbound

The writer Nathan Zukerman comes down with a mysterious physical affliction--pure pain, beginning in his neck and shoulders, invading his torso and taking possession of his life. Zukerman, whose work was his life, is unable

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to write a line. Now his work is trekking from one doctor to the next--from orthopedist to osteopath to neurologist to psychiatrist--but none can find a cause for the pain and nobody can assuage it. So begins Philip Roth's strangely comic new novel, *The Anatomy Lesson*. In it, we find Nathan Zuckerman beset at age forty not only by his pain but by his past. He seriously wonders if he ought to be a novelist at all. At his wit's end, bewildered by both the obstinate pain and the isolating profession, and unconsolable by his "harem of Florence Nightingales"--Gloria, his accountant's wildly mothering wife; Jaga, the depressed Polish refuge from the hair-treatment clinic (to add to his suffering, Zuckerman is going bald); Diana, the distressingly self-possessed Finch College heiress; and the temptingly levelheaded painter Jenny--Zuckerman tries to pin his catastrophe on some source he can confront. There is no shortage of candidates. Zuckerman's brother blames his acerbic best-seller Carnovsky, for ruining the lives of their late parents, and will have nothing to do with him. There's the critic Milton Appel, once Zuckerman's literary conscience, now his scourge--the Grand Inquisitor of *Inquiry* magazine, the New York Jewish cultural monthly. Searching desperately for a diagnosis that will lead to a cure, Zuckerman asks himself if the pain can have been caused by his adversaries, or by his astonishingly intractable grief for

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his mother, or by the disgust he has come to feel for the literary vocation he once loved. And while he is wondering, his dependence on painkillers grows into an addiction to Percodan, marijuana, and hundred-proof vodka. In the last half of *The Anatomy Lesson*, Zuckerman breaks out of invalid imprisonment in his Manhattan apartment and sets off on a journey to escape the pain, the adversaries, the grief, and the career--a journey into a new existence, a search for a "second life." Persuaded that a doctor's life is everything a writer's is not, Zuckerman flies to Chicago with the intention of applying to medical school at his alma mater. Though the pain he encounters there is worse even than what he's fled, the startling quest for the second life provides some of the funniest scenes in all of Roth's fiction. With the serious playfulness and extravagant insistence characteristic of his work, Roth, in his fourteenth published book, presents an astonishing antithesis to *The Magic Mountain*: *The Anatomy Lesson* is a great comedy of illness. Roth's strength has always been the ability to depict the boisterous, the farcical, and the extreme in human behavior while revealing at the same time a world that immediately strikes the reader as real--what the English critic Hermione Lee has called, in writing of Roth's career, "a manner at once brash and thoughtfully lyrical and wry, which projects through comic expostulations and confessions of the speakers a knowing,

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humane authority." The Anatomy Lesson is one of Roth's finest achievements in this vein--a comic masterpiece and brilliant finale to the Zuckerman trilogy. The Anatomy Lesson was a finalist for the National Book Award and the National Book Critics Circle Award.

Letting Go

It is 1998, the year in which America is whipped into a frenzy of prurience by the impeachment of a president, and in a small New England town, an aging classics professor, Coleman Silk, is forced to retire when his colleagues decree that he is a racist. The charge is a lie, but the real truth about Silk would have astonished his most virulent accuser. Coleman Silk has a secret. But it's not the secret of his affair, at seventy-one, with Faunia Farley, a woman half his age with a savagely wrecked past--a part-time farmhand and a janitor at the college where, until recently, he was the powerful dean of faculty. And it's not the secret of Coleman's alleged racism, which provoked the college witch-hunt that cost him his job and, to his mind, killed his wife. Nor is it the secret of misogyny, despite the best efforts of his ambitious young colleague, Professor Delphine Roux, to expose him as a fiend. Coleman's secret has been kept for fifty years: from his wife, his four children, his colleagues, and his friends,

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including the writer Nathan Zuckerman, who sets out to understand how this eminent, upright man, esteemed as an educator for nearly all his life, had fabricated his identity and how that cannily controlled life came unraveled. Set in 1990s America, where conflicting moralities and ideological divisions are made manifest through public denunciation and rituals of purification, *The Human Stain* concludes Philip Roth's eloquent trilogy of postwar American lives that are as tragically determined by the nation's fate as by the "human stain" that so ineradicably marks human nature. This harrowing, deeply compassionate, and completely absorbing novel is a magnificent successor to his Vietnam-era novel, *American Pastoral*, and his McCarthy-era novel, *I Married a Communist*.

Deception

"This is a book of stories," writes Henry Louis Gates, "and all might be described as 'narratives of ascent.'" As some remarkable men talk about their lives, many perspectives on race and gender emerge. For the notion of the unitary black man, Gates argues, is as imaginary as the creature that the poet Wallace Stevens conjured in his poem "Thirteen Ways of Looking at a Blackbird." James Baldwin, Colin Powell, Harry Belafonte, Bill T. Jones, Louis Farrakhan, Anatole Broyard, Albert Murray -- all these men came

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from modest circumstances and all achieved preeminence. They are people, Gates writes, "who have shaped the world as much as they were shaped by it, who gave as good as they got." Three are writers -- James Baldwin, who was once regarded as the intellectual spokesman for the black community; Anatole Broyard, who chose to hide his black heritage so as to be seen as a writer on his own terms; and Albert Murray, who rose to the pinnacle of literary criticism. There is the general-turned-political-figure Colin Powell, who discusses his interactions with three United States presidents; there is Harry Belafonte, the entertainer whose career has been distinct from his fervent activism; there is Bill T. Jones, dancer and choreographer, whose fierce courage and creativity have continued in the shadow of AIDS; and there is Louis Farrakhan, the controversial religious leader. These men and others speak of their lives with candor and intimacy, and what emerges from this portfolio of influential men is a strikingly varied and profound set of ideas about what it means to be a black man in America today. From the Hardcover edition.

Political Initiation in the Novels of Philip Roth

Political Initiation in the Novels of Philip Roth exemplifies how literature and,

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specifically, the work of Philip Roth can help readers understand the ways in which individuals develop their political identity, learn to comprehend political ideas, and define their role in society. Combining political science, literary theory, and anthropology, the book describes an individual's political coming of age as a political initiation story, which is crafted as much by the individual himself as by the circumstances influencing him, such as political events or the political attitude of the parents. Philip Roth's characters constantly re-write their own stories and experiment with their identities. Accordingly, Philip Roth's works enable the reader to explore, for instance, how individuals construct their identity against the backdrop of political transformations or contested territories, and thereby become initiands—or fail to do so. Contrary to what one might expect, initiations are not only defining moments in childhood and early adulthood; instead, Roth shows how initiation processes recur throughout an individual's life.

Exit Ghost

In *History's Grip* concentrates on the literature of Philip Roth, one of America's greatest writers, and in particular on *American Pastoral*, *I Married a Communist*, and

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The Human Stain. Each of these novels from the 1990s uses Newark, New Jersey, to explore American history and character. Each features a protagonist who grows up in and then leaves Newark, after which he is undone by a historically generated crisis. The city's twentieth-century decline from immigrant metropolis to postindustrial disaster completes the motif of history and its terrifying power over individual destiny. In *History's Grip* is the first critical study to foreground the city of Newark as the source of Roth's inspiration, and to scrutinize a subject Roth was accused of avoiding as a younger writer—history. In so doing, the book brings together the two halves of Roth's decades-long career: the first featuring characters who live outside of history's grip; the second, characters entrapped in historical patterns beyond their ken and control.

My Life as a Man

Radio actor Iron Rinn (born Ira Ringold) is a big Newark roughneck blighted by a brutal personal secret from which he is perpetually in flight. An idealistic Communist, a self-educated ditchdigger turned popular performer, a six-foot six-inch Abe Lincoln look-alike, he marries the nation's reigning radio actress and beloved silent-film star, the exquisite Eve Frame (born Chava Fromkin).

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Their marriage evolves from a glamorous, romantic idyll into a dispiriting soap opera of tears and treachery. And with Eve's dramatic revelation to the gossip columnist Bryden Grant of her husband's life of "espionage" for the Soviet Union, the relationship enlarges from private drama into national scandal. Set in the heart of the McCarthy era, the story of Iron Rinn's denunciation and disgrace brings to harrowing life the human drama that was central to the nation's political tribulations in the dark years of betrayal, the blacklist, and naming names. *I Married a Communist* is an American tragedy as only Philip Roth could write it.

Indignation

Rob Dircks, bestselling author of *Where the Hell is Tesla?*, has a "unit" with a problem: how to deliver his package, out in the middle of nowhere, with nothing to guide him. Oh, and with the fate of humanity hanging in the balance. It's a science fiction tale of technology gone haywire, unlikely heroes, and the nature of humanity.

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