
Roth After Eighty Philip Roth And The American Li

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FERGUSON LI

Roth after Eighty National Geographic Books

Set in 1998, with the backdrop of the impeachment of a president, this book shows us an America where conflicting moralities and ideological divisions result in public denunciations and houndings, and where innocence is not always a good enough excuse.

New Directions in Jewish American and Holocaust Literatures Random House

When Henry Roth published his debut novel *Call It Sleep* in 1934, it was greeted with considerable critical acclaim though, in those troubled times, lackluster sales. Only with its paperback publication thirty years later did this novel receive the recognition it deserves—and still enjoys. Having sold-to-date millions of copies worldwide, *Call It Sleep* is the magnificent story of David Schearl, the "dangerously imaginative" child coming of age in the slums of New York.

Leaving a Doll's House Farrar, Straus and Giroux

In a style richly accessible to the general reader, this book presents Roth's secular Jewishness, with its own mysteries and humor, as most representative of the American Jewish experience. Thirty years into his career as a writer, Philip Roth remains known to most readers as a self-hating Jew or a flawed would-be comic. *Philip Roth and the Jews* shows Roth the ironist, the master of absurdity, for whom twentieth-century America and modern Jewish history resonate with each other's signal accomplishments and anxieties. Roth's "egoism" is a persona, an abashed moralist discomfited by the

world. Cooper shows that in the "Jewish" works Roth has taken the pulse of America and read the pressures of the world. Modernism, the universal tug for individual sovereignty and against tribal definition, is an issue everywhere. Roth's own odyssey of betrayal, loss, and return—the pattern of the Jewish writer in the last 200 years—is so shaped by his origins that Roth has carried his home and neighborhood into the corners of the earth and thus never left them.

I Married a Communist Rowman & Littlefield

Literary and Visual Representations of HIV/AIDS: Forty Years Later depicts how film and literature about the HIV/AIDS crisis expand upon the issues generated by the epidemic. This collection fills an important gap in the scholarship on HIV/AIDS, by bringing together essays by both established and junior scholars on visual and literary representations of HIV/AIDS. Almost forty years after the first reported cases of what would later be defined as AIDS, this book looks back across the decades at works of literature and film to discuss how the representation of HIV/AIDS has shifted in media. This book argues that literature constitutes a very powerful response to AIDS that ripples into film and politics, driving the changes in past and contemporary representations of HIV/AIDS. The book also expands discussion of the issues generated and amplified by the epidemic to consider how HIV/AIDS has been portrayed in the United States, Western and Southern Africa, Western Europe, and East Asia. *The Ghost Writer* Vintage

Set in a Newark neighborhood during a terrifying polio outbreak, *Nemesis* is a wrenching examination of the forces of circumstance on our lives. Bucky Cantor is a vigorous, dutiful twenty-three-year-

old playground director during the summer of 1944. A javelin thrower and weightlifter, he is disappointed with himself because his weak eyes have excluded him from serving in the war alongside his contemporaries. As the devastating disease begins to ravage Bucky's playground, Roth leads us through every inch of emotion such a pestilence can breed: fear, panic, anger, bewilderment, suffering, and pain. Moving between the streets of Newark and a pristine summer camp high in the Poconos, *Nemesis* tenderly and startlingly depicts Cantor's passage into personal disaster, the condition of childhood, and the painful effect that the wartime polio epidemic has on a closely-knit, family-oriented Newark community and its children.

Philip Roth: Why Write? (LOA #300)

State University of New York Press

'He captures better than anyone the collision of public and private, the intrusion of history into the skin, the pores of every individual alive' *Guardian*
 '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?

_____ 'Many passages in *The Plot Against America* echo feelings voiced today by vulnerable Americans - immigrants and minorities as alarmed by Trump's election as the Jews of Newark are frightened by Lindbergh's' *New Yorker* **ONE OF THE GUARDIAN'S 100 BEST BOOKS OF THE 21st CENTURY**

Philip Roth Library of America

A Portrait of the Lady in Modern

American Literature is a collection of fifteen original essays, and a reprint of a classic essay, that reconsiders the figure of the woman in distress in canonical American texts. Approached from the method of close reading and the theoretical perspective of gender theory, these essays look at the forgotten women at the heart of such beloved works as *The Tragic Muse*, *The Awakening*, *The Age of Innocence*, *The Great Gatsby*, *Machinal*, *Passing*, *The Sound and the Fury*, *Their Eyes Were Watching God*, and *The Hours*. In taking up the famous question "What does a woman want?" this collection finds some answers in artistic endeavour, political agency, freedom, and - above all - independence.

Reading Myself and Others HarperCollins

This is novelist Philip Roth's account of his 86-year-old father's last year. Suffering from a brain tumour and fighting death, Herman is accompanied through each fearful stage of his final ordeal by his son, who, marvelling at his father's long, stubborn engagement with life, recounts a relationship full of love and dread. Conspicuous throughout the book are Herman's tough integrity and moments of humour, but it is also an intensely painful story, as Philip Roth has to decide whether or not to terminate his

father's life.

Literary and Visual Representations of HIV/AIDS Narr Francke Attempto Verlag
Philip Roth's *The Breast* is a funny, fantastical story and a bizarre yet daring exploration of sex and subjectivity. David Kepesh wakes up one morning in the hospital, mysteriously altered. Through an endocrinopathic catastrophe of unprecedented proportions, he has been transformed into a 155-pound human female breast. Railing at the incomprehensible, he uses his intelligence to deny and resist the thing he has become. Ultimately, he must accept his fate.

Philip Roth and the Jews Farrar, Straus and Giroux

This new biography of the controversial, influential, and prize-winning American novelist Philip Roth, a writer with an international reputation for inventive, original novels from Portnoy's Complaint to *American Pastoral* and *The Plot Against America*, is based on new access to archival documents and new interviews with Roth's friends and associates.

Affiliated Identities in Jewish American Literature Random House

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.

The Human Stain Back Bay Books

Simon Axler is one of America's leading classical stage actors, but his talent - his magic - has deserted him. All the spontaneity and unthinking impulsiveness that made him great has been replaced by a paralyzing self-consciousness. Overwhelmed, Axler's

wife promptly leaves him, and Axler checks into a psychiatric hospital. It is only when he begins an affair with Pegeen - formerly a lesbian of 17 years - that Axler's regeneration (and then his final catastrophe) can begin.

American Pastoral Rowman & Littlefield

Focusing on relationships between Jewish American authors and Jewish authors elsewhere in America, Europe, and Israel, this book explores the phenomenon of authorial affiliation: the ways in which writers intentionally highlight and perform their connections with other writers. Starting with Philip Roth as an entry point and recurring example, David Hadar reveals a larger network of authors involved in formations of Jewish American literary identity, including among others Cynthia Ozick, Saul Bellow, Nicole Krauss, and Nathan Englander. He also shows how Israeli writers such as Sayed Kashua perform their own identities through connections to Jewish Americans. Whether by incorporating other writers into fictional work as characters, interviewing them, publishing critical essays about them, or invoking them in paratext or publicity, writers use a variety of methods to forge public personas, craft their own identities as artists, and infuse their art with meaningful cultural associations. Hadar's analysis deepens our understanding of Jewish American and Israeli literature, positioning them in decentered relation with one another as well as with European writing. The result is a thought-provoking challenge to the concept of homeland that recasts each of these literary traditions as diasporic and questions the oft-assumed centrality of Hebrew and Yiddish to global Jewish literature. In the process, Hadar offers an

approach to studying authorial identity-building relevant beyond the field of Jewish literature.

The Philip Roth We Don't Know

Macmillan + ORM

On March 19, 2013, a distinguished group of writers and critics gathered at the Newark Museum's Billy Johnson Auditorium in Newark, New Jersey, to celebrate the extraordinary career and lasting literary legacy of Philip Roth on the occasion of his 80th birthday. This keepsake volume gathers remarks from the evening's speakers, a fitting tribute to the only living novelist whose work is collected in the Library of America series. Here you'll find Jonathan Lethem, hilariously recounting his first consciousness-raising encounter with Roth's work through the Kafkaesque novel *The Breast*; Hermione Lee, tracing the Shakespearian themes in Roth's books, from Portnoy's *Complaint* to *The Humbling*; Alain Finkielkraut, offering a deep reading of Roth's final novel, *Nemesis*; Claudia Roth Pierpont, assessing Roth's portrayal of women in such books as *Sabbath's Theater* and *The Human Stain*; Edna O'Brien, recalling her long friendship with Roth; and the author himself, offering a quintessentially Rothian valediction.

A Portrait of the Lady in Modern American Literature Bloomsbury Publishing USA

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 reimagining 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 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.

Patrimony Rowman & Littlefield
Surveys the current state of Jewish American and Holocaust literatures as well as approaches to teaching them. What does it mean to read, and to teach,

Jewish American and Holocaust literatures in the early decades of the twenty-first century? New directions and new forms of expression have emerged, both in the invention of narratives and in the methodologies and discursive approaches taken toward these texts. The premise of this book is that despite moving farther away in time, the Holocaust continues to shape and inform contemporary Jewish American writing. Divided into analytical and pedagogical sections, the chapters present a range of possibilities for thinking about these literatures. Contributors address such genres as biography, the graphic novel, alternate history, midrash, poetry, and third-generation and hidden-child Holocaust narratives. Both canonical and contemporary authors are covered, including Michael Chabon, Nathan Englander, Anne Frank, Dara Horn, Joe Kupert, Philip Roth, and William Styron. □ The range of critical approaches and authors examined makes this a valuable resource for scholars and teachers. Particularly in this troubling political moment, meditations on the new and continued relevance of Jewish American and Holocaust literatures for scholars, students, and the American public in general are invaluable. □ □ Sharon B. Oster, author of *No Place in Time: The Hebraic Myth in Late Nineteenth-Century American Literature*

Call It Sleep Farrar, Straus and Giroux
When talented young writer Nathan Zuckerman makes his pilgrimage to sit at the feet of his hero, the reclusive master of American Literature, E. I. Lonoff, he soon finds himself enmeshed in the great Jewish writer's domestic life, with all its complexity, artifice and drive for artistic truth. As Nathan sits in breathlessly awkward conversation with his idol, a glimpse of a dark-haired

beauty through a closing doorway leaves him reeling. He soon learns that the entrancing vision is Amy Bellette, but her position in the Lonoff household - student? mistress? - remains tantalizingly unclear. Over a disturbed and confusing dinner, Nathan gleans snippets of Amy's haunting Jewish background, and begins to draw his own fantastical conclusions...

The Humbling Farrar, Straus and Giroux
Let it be said, Philip Roth was never uncontroversial. From his first book, Roth scandalized literary society as he questioned Jewish identity and sexual politics in postwar America. Scrutiny and fierce rebukes of the renowned author, for everything from chauvinism to anti-Semitism, followed him his entire career. But the public discussions of race and gender and the role of personal history in fiction have deepened in the new millennium. In his latest book, Jacques Berlinerblau offers a critical new perspective on Roth's work by exploring it in the era of autofiction, highly charged racial reckonings, and the #MeToo movement. The Philip Roth *We Don't Know* poses provocative new questions about the author of *Portnoy's Complaint*, *The Human Stain*, and the Zuckerman trilogy first by revisiting the long-running argument about Roth's misogyny within the context of #MeToo, considering the most current perceptions of artists accused of sexual impropriety and the works they create, and so resituating the Roth debates. Berlinerblau also examines Roth's work in the context of race, revealing how it often trafficked in stereotypes, and explores Roth's six-decade preoccupation with unstable selves, questioning how this fictional emphasis on fractured personalities may speak to the author's own mental state.

Throughout, Berlinerblau confronts the critics of Roth—as well as his defenders, many of whom were uncritical friends of the famous author—arguing that the man taught us all to doubt "pastorals," whether in life or in our intellectual discourse.

When She Was Good Random House

An anthology of selections from eight of Philip Roth's early novels, with a definitive version of *The Breast* and the previously uncollected story *Novotny's Pain*, alongside the essay-story *Looking At Kafka*.

The Bloomsbury Handbook to Philip Roth
Simon and Schuster

The interviews, essays, and articles collected in *Reading Myself and Others* 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 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*.