

The Counterlife

Examines eight Jewish-American writers--Meyer Levin, Leon Uris, Saul Bellow, Hugh Nissenson, Chaim Potok, Philip Roth, Anne Roiphe, and Tova Reich--who have "imagined" Israel in their work.

The 25 years after World War II were a fertile period for the American novel and an era of transformation in American society. Offering a social as well as literary history, Dickstein provides a frank assessment of more than 20 key figures.

This volume of the annual Survey addresses major issues of concern about Israel, the Middle East, the United States, and world Jewry during 1987.

Review: "This encyclopedia offers an authoritative and comprehensive survey of the important writers and works that form the literature about the Holocaust and its consequences. The collection is alphabetically arranged and consists of high-quality biocritical essays on 309 writers who are first-, second-, and third-generation survivors or important thinkers and spokespersons on the Holocaust. An essential literary reference work, this publication is an important addition to the genre and a solid value for public and academic libraries."--"The Top 20 Reference Titles of the Year," American Libraries, May 2004.

Narrative Strategies in Philip Roth's *The Counterlife*

The Cambridge History of American Literature: Volume 7, Prose Writing, 1940-1990

The counterlife

The Schlemiel as Metaphor

Slavery after Resistance and Social Death

Philip Roth's Rude Truth

The idea for this study came to me in the course of my reading of innovative US-American! fiction of the last three decades. I observed that much of it is cast in the comic mode - or, more precisely, that there seems to be in contemporary fiction an affinity between 'innovation' and 'the comic' and that this affinity, furthermore, appears to be characteristic of postmodernism. It is obvious, at the same time, that comic has become an elusive and, more often than not, a disputable category. Frederick Karl, in his survey of American Fictions 1940-1980, maintains, for instance, that much comic writing consists in ridicule that lacks deeper intellectual and cultural roots. "Wit and mockery," he notes, "by themselves have little lasting value. Even in the best of such fiction, Gravity's Rainbow, one is made aware of attenuated skits stiched onto previous segments, rather than baked in by a defined point of view. " (Karl: 27) Such assessments of course challenge my view that the comic is in significant ways connected with what is innovative in postmodernist US-American fiction. Yet the term comic -or related terms like humour, parody, irony and so forth- is regularly and heavily employed in discussions or reviews of contemporary fiction.

Explores the many ways in which Anthony Trollope is being read in the twenty-first century Since the turn of the century, the Victorian novelist Anthony Trollope has become a central figure in the critical understanding of Victorian literature. By bringing together leading Victorianists with a wide range of interests, this innovative collection of essays involves the reader in new approaches to Trollope's work. The contributors to this volume highlight dimensions that have hitherto received only scant attention and in doing so they aim to draw on the aesthetic capabilities of Trollope's twenty-first-century readers. Instead of reading Trollope's novels as manifestations of social theory, they aim to foster an engagement with a far more broadly theorised literary culture. Key Features: The most innovative collection of original essays on Anthony Trollope to date Enables the reader to see the direction of Trollope studies and Victorian studies in the twenty-first century Situates Trollope's work in newly emerging critical contexts, such as media networks and economics Makes use of pioneering developments in stylistics, ethics, epistemology, and reception history

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. 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. Illuminating these lives in transition and guiding us through the book's evocative landscapes, familiar and foreign, 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 reshape history, whether in a dentist's office in suburban New Jersey, or in a tradition-bound English Village in Gloucestershire, or in a church in London's West End, or in a tiny desert settlement in Israel's occupied West Bank.

This book tells the story of a Jewish Studies that hasn't fully happened—at least not yet. Newton asks what we mean when we say “Jewish Studies”—and when we imagine it not as mere amalgam but as a project. Jewish Studies offers a unique perspective from which to view the horizon of the academic humanities because, although it arrived belatedly, it has spanned a range of disciplinary locations and configurations, from an “origin story” in nineteenth-century historicism and philology, to the emancipatory politics of the Enlightenment, to the ethnicity-driven pluralism of the postwar decades, to more recent configurations within an interdisciplinary cultural studies. The conflicted allegiances with respect to traditions, disciplines, divisions, stakes, and stakeholders represent the structural and historical situation of the field, as it comes into contact with the humanities more broadly. At once a literary and philosophical thinker, Newton deploys a tableau of texts in concert with an ensemble of vivid, elastic tropes not only to theorize Jewish Studies but also to reimagine it as an agent of that potency Jacques Derrida calls “leverage”—a force multiplier for the field's multiple possibilities. In refiguring a Jewish Studies to come, the book intervenes in a broader discourse about the challenge of professing disciplinary knowledges while promoting transit across their boundaries. Jewish Studies as Counterlife further amplifies Newton's career-long articulation of the dialogic as the staging ground of ethical encounter.

American Pastoral, The Human Stain, The Plot Against America

A Novel

The Art of Immaturity

The Concentrationary Universe of the American Writer

Philip Roth's Later Novels

The Counterlife / The Facts / Deception / Patrimony

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, 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 less 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, 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.

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.

Updike & Politics presents the first collection of essays devoted to the political aspects of Updike's work and showcases a variety of international perspectives.

"These essays on representative Jewish and Irish writers are true to the form's definition as an attempt or experiment rather than a credo. Wohlgelernter defines the author's ""excited imagination"" by thoroughgoing analysis of the work's constituent parts. He gives particular emphasis to the author's own words and expressions, those verbal inventions that linger in the mind long after the act of reading or criticism. He finds a passionate love of words and language forging a powerful link between Jewish and Irish literature, rooted as they are in similar historical experience. Both literatures engage the human struggle with life and death, virtue and weakness, success and failure, dreams and nightmares, all under the constant surveillance of tradition. Wohlgelernter divides his book into four general categories: the Holocaust, Jewish-American writers, Irish writers, and memoirs and autobiography. His chapters on Holocaust literature engage a range of literary perspectives that combine memoir, journalism, fiction, and philosophical reflection in the writings of Ladislav Fuks, Lucy Dawidowicz, Sabine Reichel, and Primo Levi. Chapters on postwar Jewish writers including Saul Bellow, Bernard Malamud, and Philip Roth explore the ambivalences of assimilation with its encroachments of a provincial past and dissatisfactions with mainstream culture. Wohlgelernter notes how all yoke street raciness and high cultural mandarin in a distinctive contribution to American prose style. A similar richness of language and preoccupation with the political and cultural claims of the past characterize the chapters on the great short story writer Frank O'Connor, the playwright Brendan Behan, and the Irish-American journalist and novelist Pete Hamill. The last decades of the twentieth century have seen a prolific outpouring of autobiographical writing, and in the concluding section of the book the author treats representative examples that amplify or reflect on the personal an"

Studies in Yiddish and American Jewish Fiction

Jewish Writers/Irish Writers

A Survey of Jewish-American Literature on Israel, 1928-1995

Authorship in Philip Roth's "The Ghost Writer", "The Counterlife" and "American Pastoral"

Philip Roth and the Zuckerman Books

Survey of Jewish Affairs, 1988

In Counterlife Christopher Freeburg poses a question to contemporary studies of slavery and its aftereffects: what if freedom, agency, and domination weren't the overarching terms used for thinking about Black life? In pursuit of this question, Freeburg submits that current scholarship is too preoccupied with demonstrating enslaved Africans' acts of political resistance, and instead he considers Black social life beyond such concepts. He examines a rich array of cultural texts that depict slavery—from works by Frederick Douglass, Radcliffe Bailey, and Edward Jones to spirituals, the television cartoon The Boondocks, and Quentin Tarantino's Django Unchained—to show how enslaved Africans created meaning through artistic creativity, religious practice, and

historical awareness both separate from and alongside concerns about freedom. By arguing for the impossibility of tracing slave subjects solely through their pursuits of freedom, Freeburg reminds readers of the arresting power and beauty that the enigmas of Black social life contain.

The certainty that deep down we are all schlemiels is perhaps what makes America love an inept ball team or a Woody Allen who unburdens his neurotic heart in public. In this unique, revised history of the schlemiel, Sanford Pinsker uses psychological, linguistic, and anecdotal approaches, as well as his considerable skills as a spritely storyteller, to trace the schlemiel from his beginnings in the Old Testament through his appearance in the nineteenth-century literature of Mendele Mocher Seforim and Sholom Aleichem to his final development as the beautiful loser in the works of Isaac Bashevis Singer, Bernard Malamud, Saul Bellow, Philip Roth, and Woody Allen. Horatio Alger might have once been a good emblem of the American sensibility, but today Woody Allen's anxious, bespectacled punin (face) seems closer, and truer, to our national experience. His urban, end-of-the-century anxieties mirror--albeit in exaggeration--our own. This expanded study of the schlemiel is especially relevant now, when scholarship of Yiddish and American Jewish literature is on the increase. By sketching the family tree of that durable anti-hero the schlemiel, Pinsker proves that Jewish humor is built upon the very foundations of the Jewish experience. Pinsker shows the evolution of the schlemiel from the comic butt of Yiddish jokes to a literary figure that speaks to the heart of our modern problems, and he demonstrates the way that Yiddish humor provides a sorely needed correction, a way of pulling down the vanities we all live by.

Explores the comic devices Roth uses to satirize his times, the Jewish community, and himself.

Claims of ideology's end are, on the one hand, performative denials of ideology's inability to end; while, on the other hand, paradoxically, they also reiterate an idea that 'ending' is simply what all ideologies eventually do. Situating her work around the intersecting publications of Daniel Bell's *The End of Ideology* (1960) and J.D. Salinger's *Franny and Zooey* (1961), Laurie Rodrigues argues that American novels express this paradox through nuanced applications of non-realist strategies, distorting realism in manners similar to ideology's distortions of reality, history, and belief. Reflecting the astonishing cultural variety of this period, *The American Novel After Ideology, 1961 - 2000* examines *Franny and Zooey*, Carlene Hatcher Polite's *The Flagellants* (1967), Leslie Marmon Silko's *Almanac of the Dead* (1991), and Philip Roth's *The Human Stain* (2001) alongside the various discussions around ideology with which they intersect. Each novel's plotless narratives, dissolving subjectivities, and cultural codes organize the texts' peculiar relations to the post-ideological age, suggesting an aesthetic return of the repressed.

Philip Roth: *Novels & Other Narratives 1986-1991* (LOA #185)

The Counterlife

Selected Essays on the Love of Words

A Counterlife

Conversations with Philip Roth

A novel

Jewish Anxiety and the Novels of Philip Roth argues that Roth's novels teach us that Jewish anxiety stems not only from fear of victimization but also from fear of perpetration. It is impossible to think about Jewish victimization without thinking about the Holocaust; and it is impossible to think about the taboo question of Jewish perpetration without thinking about Israel. Roth's texts explore the Israel-Palestine question and the Holocaust with varying degrees of intensity but all his novels scrutinize perpetration and victimization through examining racism and sexism in America. Brett Ashley Kaplan uses Roth's novels as springboards to illuminate larger problems of victimization and perpetration; masculinity, femininity, and gender; racism and anti-Semitism. For if, as Kaplan argues, Jewish anxiety is not only about the fear of oppression, and we can begin to see how these anxieties function in terms of fears of perpetration, then perhaps we can begin to unpack the complicated dynamics around the line between the Holocaust and Israel-Palestine.

Offering fresh insight into Roth's works, this volume covers the entire oeuvre to date and addresses common themes and issues.

A fifth volume of definitive works combines *The Counterlife* with a trio of "Roth Books" including *The Facts*, *Deception*, and *Patrimony*. 15,000 first printing.

INTERNATIONAL BESTSELLER • ONE OF THE BEST BOOKS OF THE YEAR: THE NEW YORKER • NPR • TIME • THE WASHINGTON POST • ENTERTAINMENT WEEKLY • AND MORE! "The perfect novel ... Freshly mysterious." —The Washington Post From the award-winning author of *Station Eleven*, an exhilarating novel set at the glittering intersection of two seemingly disparate events—the exposure of a massive criminal enterprise and the mysterious disappearance of a woman from a

ship at sea. Vincent is a bartender at the Hotel Caiette, a five-star lodging on the northernmost tip of Vancouver Island. On the night she meets Jonathan Alkaitis, a hooded figure scrawls a message on the lobby's glass wall: Why don't you swallow broken glass. High above Manhattan, a greater crime is committed: Alkaitis's billion-dollar business is really nothing more than a game of smoke and mirrors. When his scheme collapses, it obliterates countless fortunes and devastates lives. Vincent, who had been posing as Jonathan's wife, walks away into the night. Years later, a victim of the fraud is hired to investigate a strange occurrence: a woman has seemingly vanished from the deck of a container ship between ports of call. In this captivating story of crisis and survival, Emily St. John Mandel takes readers through often hidden landscapes: campgrounds for the near-homeless, underground electronica clubs, service in luxury hotels, and life in a federal prison. Rife with unexpected beauty, The Glass Hotel is a captivating portrait of greed and guilt, love and delusion, ghosts and unintended consequences, and the infinite ways we search for meaning in our lives. Look for Emily St. John Mandel's new novel, Sea of Tranquility, coming in April 2022!

Leopards in the Temple

Updike and Politics

Philip Roth and the Jews

Voices & Visions

New Considerations

Holocaust Literature: Lerner to Zychlinsky, index

"The time would appear ripe then to take a closer look at Roth's more recent or "later" fiction. That is the intent of this gathering of critical essays. This is the only essay collection devoted primarily to Roth's fiction of the last two decades. It includes fourteen essays, written by some of the leading Roth specialists in this country and abroad."--BOOK JACKET.

First published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

Now available in paperback for the first time, Jewish Writers of the Twentieth Century is both a comprehensive reference resource and a springboard for further study. This volume: examines canonical Jewish writers, less well-known authors of Yiddish and Hebrew, and emerging Israeli writers includes entries on figures as diverse as Marcel Proust, Franz Kafka, Tristan Tzara, Eugene Ionesco, Harold Pinter, Tom Stoppard, Arthur Miller, Saul Bellow, Nadine Gordimer, and Woody Allen contains introductory essays on Jewish-American writing, Holocaust literature and memoirs, Yiddish writing, and Anglo-Jewish literature provides a chronology of twentieth-century Jewish writers. Compiled by expert contributors, this book contains over 330 entries on individual authors, each consisting of a biography, a list of selected publications, a scholarly essay on their work and suggestions for further reading.

Has anyone ever worked harder and longer at being immature than Philip Roth? The novelist himself pointed out the paradox, saying that after establishing a reputation for maturity with two earnest novels, he "worked hard and long and diligently" to be frivolous--an effort that resulted in the notoriously immature Portnoy's Complaint (1969). Three-and-a-half decades and more than twenty books later, Roth is still at his serious "pursuit of the unserious." But his art of immaturity has itself matured, developing surprising links with two traditions of immaturity--an American one that includes Emerson, Melville, and Henry James, and a late twentieth-century Eastern European one that developed in reaction to totalitarianism. In Philip Roth's Rude Truth--one of the first major studies of Roth's career as a whole--Ross Posnock examines Roth's "mature immaturity" in all its depth and richness. Philip Roth's Rude Truth will force readers to reconsider the narrow categories into which Roth has often been slotted--laureate of Newark, New Jersey; junior partner in the firm Salinger, Bellow, Mailer, and Malamud; Jewish-American regionalist. In dramatic contrast to these caricatures, the Roth who emerges from Posnock's readable and intellectually vibrant study is a great cosmopolitan in the tradition of Henry James and Milan Kundera.

New Perspectives on an American Author

Edinburgh Companion to Anthony Trollope

Philip Roth -- Countertexts, Counterlives

Jewish Identity in the "The Counterlife" by Philipp Roth

The Glass Hotel

The Major Phases of Philip Roth

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Looking at Philip Roth's writing life as a "book of voices," Debra Shostak listens in on the conversations that this prominent American novelist has conducted with himself and his times over forty years and twenty-four books. She finds that while Roth frequently shifts perspectives, he repeatedly returns to interrelated questions of cultural history, literary history, and, especially, selfhood.

Examines Philip Roth's use of Jewish ideas and materials in his novels, considering also the responses to Roth's work and his relations with the Jewish community and contemporary Jewish writers.

An excellent account and reflection on each diverse stage of Philip Roth's 50-year career.

Counterlife

Reading Robert Coover, Stanley Elkin, Philip Roth

Jewish Anxiety and the Novels of Philip Roth

Israel Through the Jewish-American Imagination

New York Magazine
A Report to the Academy
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Newark, Newark -- Declaration of Independence -- An education in intensity -- "Walked out on the platinum!" or New York, New York -- Portnoy : let it rip! -- Jewish wheaties -- Travels with Kafka -- Supercarnal productions -- Thinking in straight lines -- "Psychoanalysis and laxatives" or democracy in America -- Quintet or the Jersey style -- Coda: "It's a miserable life".

A selection of essays and reviews published over the past twenty-five years in the Berkshire Eagle, Chicago Review, the Chicago Tribune, Magill's Literary Annual, The World & I, and other journals and collections, Voices and Visions offers engaging discussions of a wide range of modern and contemporary American and European writers.

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Selected Essays

Key Texts in American Jewish Culture

Mocking the Age

The American Novel After Ideology, 1961–2000

The Cambridge Companion to Philip Roth

Comic Sense

Discusses the social, cultural, intellectual, and aesthetic aspects of American literature

Essay from the year 2012 in the subject American Studies - Literature, grade: 3,0, University of Stuttgart (Institut für Anglistik), course: Jewish-American Literature, language: English, abstract: At a first glance The Counterlife by Philip Roth seems to present a variety of stereotypes or roles to its readers. Like in the quote by Shakespeare to Roth these stereotypes are very similar to social roles, connected to social expectations and environment. Roth draws upon epitomes from the domestic area, when he is describing housewives and husbands, he finds them in the field of professional labour when talking about dentists, lawyers or the professional writer and he most vividly depicts them in the religious context when he is observing what the American Jew distinguished from the English or at other the Israeli Jew and as well when he is describing them in opposition to Christians or more Gentiles. However it would not do Roth's writing justice to leave the analysis to this. His character presentation is far more elaborate than a mere construction of stereotypes from the view-point of a Jewish American author.

Roth and Celebrity is composed of 10 original essays that consider the vexed and ambivalent relationship between Philip Roth and his own celebrity as revealed both in personal interviews as well as in the fiction that spans his publishing history.

Key Texts in American Jewish Culture expands the frame of reference used by students of culture and history both by widening the "canon" of Jewish texts and by providing a way to extrapolate new meanings from well-known sources. Contributors come from a variety of disciplines, including American studies, anthropology, comparative literature, history, music, religious studies, and women's studies. Each provides an analysis of a specific text in art, music, television, literature, homily, liturgy, or history. Some of the works discussed, such as Philip Roth's novel Counterlife, the musical Fiddler on the Roof, and Irving Howe's World of Our Fathers, are already widely acknowledged components of the American Jewish studies canon. Others—such as Bridget Loves Bernie, infamous for the hostile reception it received among American Jews+ may be considered "key texts" because of the controversy they provoked. Still others, such as Joshua Liebman's Piece of Mind and the radio and TV sitcom The Goldbergs, demonstrate the extent to which American Jewish culture and mainstream American culture intermingle with and borrow from each other.

Jewish Studies as Counterlife

The Transformation of American Fiction, 1945–1970

Roth and Celebrity

The Later Novels of Philip Roth

Dreaming the Book

Philip Roth