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The Late American Novel James Baldwin: *Later Novels* (LOA #272) *Tell Me How Long the Train's Been Gone* Willa Cather: *Later Novels* (LOA #49) *Later Late in the Day* **Sooner or Later John Ashbery and You Raymond Chandler: Stories & Early Novels** (LOA #79) *The Later Novels of Victor Hugo* *Death, Time and Mortality in the Later Novels of Don DeLillo* *One Minute Later* **Love and Narrative Form in Toni Morrison's Later Novels** *Decadence in the Late Novels of Henry James* *Red-Light Novels of the Late Qing* **Metaphor and Meaning in D.H. Lawrence's Later Novels** *Life After Life* **So Long, See You Tomorrow** *After I Do* **Just Above My Head** *Trollope's Later Novels* *Red-light Novels of the late Qing* *The Late Novels of Eudora Welty* *The Little Sister* **The Later Fiction of Nadine Gordimer** **Love and Narrative Form in Toni Morrison's Later Novels** *Calila* *High Cotton* **The American Novel After Ideology, 1961–2000** *Travels with Charley* **Philip K. Dick: VALIS and Later Novels** (LOA #193) *The Lady in the Lake* **After** *In Five Years* *The Lady In The Lake* *Late Modern English* *Twenty Years Later* *Too Little Too Late* *Novels, 1969-1974* **The Late Bloomers' Club**

The Later Fiction of Nadine Gordimer Oct 09 2020 Nobel Prizewinner Nadine Gordimer's novels and short stories from *The Conservationist* to *Jump* have been her best and most controversial work. This new book examines such topics as the autobiographical basis of her fiction, her relationship to feminism, the place of the white woman in black Africa, the ambiguity of revolutionary politics, her ambivalent relationship to Judaism, her use of irony, the symbolism of landscape, and the ways in which she has revised recurring topics throughout her career as a writer.

Raymond Chandler: Stories & Early Novels (LOA #79) Feb 22 2022 In Raymond Chandler's hands, the pulp crime story became a haunting mystery of power and corruption, set against a modern cityscape both lyrical and violent. Now Chandler joins the authoritative Library of America series in a comprehensive two-volume set displaying all the facets of his brilliant talent. In his first novel, *The Big Sleep* (1939), the classic private eye finds his full-fledged form as Philip Marlowe: at once tough, independent, brash, disillusioned, and sensitive—and man of weary honor threading his way (in Chandler's phrase) "down these mean streets" among blackmailers, pornographers, and murderers for hire. In *Farewell, My Lovely* (1940), Chandler's personal favorite among his novels, Marlowe's search for a missing woman leads him from shanties and honky-tonks to the highest reaches of power, encountering an array of richly drawn characters. *The High Window* (1942), about a rare coin that becomes a catalyst by which a hushed-up crime comes back to haunt a wealthy family, is partly a humorous burlesque of pulp fiction. All three novels show Chandler at a peak of verbal inventiveness and storytelling drive. *Stories and Early Novels* also includes every classic noir story from the 1930s that Chandler did not later incorporate into a novel—thirteen in all, among them such classics as "Red Wind," "Finger Man," "The King in Yellow," and "Trouble Is My Business." Drawn from the pages of *Black Mask* and *Dime Detective*, these stories show how Chandler adapted the violent conventions of the pulp magazine—with their brisk exposition and rapid-fire dialogue—to his own emerging vision of twentieth-century America. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

Trollope's Later Novels Feb 10 2021 This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1978.

Love and Narrative Form in Toni Morrison's Later Novels Oct 21 2021 Introduction: Love and narrative form -- Maternal language and maternal history in *Beloved* -- Riffing on love and playing with narration in *Jazz* -- Displacement--political, psychic, and textual--in *Paradise* -- Love's time and the reader: ethical effects of *nachträglichkeit* (belatedness) in *Love* -- Failed messages, maternal loss, and narrative form in *A Mercy* -- Severed limbs, the uncanny, and the return of the repressed in *Home* -- Love, trauma, and the body in *God help the child* -- Conclusion: Revisioning love and slavery

Novels, 1969-1974 Jul 26 2019 *Ada, or Ardor: A Family Chronicle* (1969), the longest of Nabokov's novels, is a witty and parodic account of a man's lifelong love for his sister. All of his favorite themes and most characteristic techniques are woven into this culminating work of Nabokov's imagination. *Transparent Things* (1972) is a haunting novella of the anguished life of Hugh Person, a young American editor and proofreader: his marriage, the murder of his wife, and his lone journey to uncover the truth about the past. With its multiple narrative voices and fusion of dream and memory, it is among the most formally experimental of Nabokov's works. Look at the *Harlequins!* (1974), Nabokov's final novel, concerns Vadim Vadimovitch N., a novelist very much like Nabokov himself. This ironic, intricate hall of mirrors, startling in its shifts of tone and off-key echoes of Nabokov's earlier books, often blurs the line between the worlds of reality and of literary invention. The texts of this volume incorporate Nabokov's penciled corrections in his own copies of his works and correct long-standing errors. They are the most authoritative versions available and have been prepared with the assistance of Dmitri Nabokov, the novelist's son, and Brian Boyd, Nabokov's distinguished biographer, who has also contributed notes and detailed chronology of the author's life based on new research.

Decadence in the Late Novels of Henry James Sep 19 2021 Looking at the novels of James's major phase in the context of fin-de-siècle decadence, this book illuminates central issues in the James corpus and central aspects of a rich and fraught cultural moment. Through a close examination of the textures of the novels, Kventsel defines and explores their psycho-cultural field of meaning.

In Five Years Dec 31 2019 A NEW YORK TIMES BESTSELLER A Good Morning America, FabFitFun, and Marie Claire Book Club Pick "In Five Years is as clever as it is moving, the rare read-in-one-sitting novel you won't forget." —Chloe Benjamin, New York Times bestselling author of *The Immortalists* Perfect for fans of *Me Before You* and *One Day*—a striking, powerful, and moving love story following an ambitious lawyer who experiences an astonishing vision that could change her life forever. Where do you see yourself in five years? Dannie Kohan lives her life by the numbers. She is nothing like her lifelong best friend—the wild, whimsical, believes-in-fate Bella. Her meticulous planning seems to have paid off after she nails the most important job interview of her career and accepts her boyfriend's marriage proposal in one fell swoop, falling asleep completely content. But when she awakens, she's suddenly in a different apartment, with a different ring on her finger, and beside a very different man. Dannie spends one hour exactly five years in the future before she wakes again in her own home on the brink of midnight—but it is one hour she cannot shake. *In Five Years* is an unforgettable love story, but it is not the one you're expecting.

John Ashbery and You Mar 26 2022 *John Ashbery and You* approaches Ashbery's critically neglected recent poetry with an ear to his use of the supremely elastic pronoun "you" and an eye toward his construction of his books as books. Together, these devices produce effects new to Ashbery's oeuvre and offer readers new ways "in" to his work. *John Ashbery and You* argues that starting with *April Galleons* (1987), and reaching an apex in *Your Name Here* (2000), the poet has been paying increasingly keen and affectionate attention to his readers. Vincent tracks these techniques but above all offers his readers tools to reapproach a dauntingly difficult body of work. Some critics have suggested that Ashbery is producing books too quickly for criticism to keep up or that the later books represent, as Vincent summarizes it, "a kind of logorrhea . . . and therefore don't really register as separate events as much as episodic eruptions of one big volcano which is the

Later Ashbery." Vincent contends that critics are not keeping up with Ashbery not so much because it is all of a piece, but rather because his work varies so much from volume to volume. Each of the volumes from the latter part of Ashbery's career represents an individual and different poetic project, depending precisely on the unit of the book to produce its effects. By showing us that the entry point to Ashbery is not any given individual poem within a volume, but the entire volume, Vincent gives us a new and productive approach to reading the recent work of one of our most challenging poets.

The Little Sister Nov 09 2020 Chandler's 5th novel has Philip Marlowe going to Hollywood as he explores the underworld of glitter capital, trying to find a sweet young thing's missing brother.

So Long, See You Tomorrow May 16 2021 In this magically evocative novel, William Maxwell explores the enigmatic gravity of the past, which compels us to keep explaining it even as it makes liars out of us every time we try. On a winter morning in the 1920s, a shot rings out on a farm in rural Illinois. A man named Lloyd Wilson has been killed. And the tenuous friendship between two lonely teenagers—one privileged yet neglected, the other a troubled farm boy—has been shattered. Fifty years later, one of those boys—now a grown man—tries to reconstruct the events that led up to the murder. In doing so, he is inevitably drawn back to his lost friend Cletus, who has the misfortune of being the son of Wilson's killer and who in the months before witnessed things that Maxwell's narrator can only guess at. Out of memory and imagination, the surmises of children and the destructive passions of their parents, Maxwell creates a luminous American classic of youth and loss.

The Late Bloomers' Club Jun 24 2019 "A downright delightful read. . . [with] everything you want from a small town summer read: sweetness, charm, and a side of romance." -HelloGiggles A delightful novel about two headstrong sisters, a small town's efforts to do right by the community, and the power of a lost dog to summon true love Nora, the owner of the Miss Guthrie Diner, is perfectly happy serving up apple cider donuts, coffee, and eggs-any-way-you-like-em to her regulars, and she takes great pleasure in knowing exactly what's "the usual." But her life is soon shaken when she discovers she and her free-spirited, younger sister Kit stand to inherit the home and land of the town's beloved cake lady, Peggy Johnson. Kit, an aspiring--and broke--filmmaker thinks her problems are solved when she and Nora find out Peggy was in the process of selling the land to a big-box developer before her death. The people of Guthrie are divided--some want the opportunities the development will bring, while others are staunchly against any change--and they aren't afraid to leave their opinions with their tips. Time is running out, and the sisters need to make a decision soon. But Nora isn't quite ready to let go of the land, complete with a charming farmhouse, an ancient apple orchard and the clues to a secret life that no one knew Peggy had. Troubled by the conflicting needs of the town, and confused by her growing feelings towards Elliot, the big-box developer's rep, Nora throws herself into solving the one problem that everyone in town can agree on--finding Peggy's missing dog, Freckles. When a disaster strikes the diner, the community of Guthrie bands together to help her, and Nora discovers that doing the right thing doesn't always mean giving up your dreams.

Red-light Novels of the late Qing Jan 12 2021 Chloë Starr's book offers a comprehensive literary reading of six nineteenth-century Chinese red-light novels and assesses how and why they alter our view of late Qing fiction and the authorial self.

Metaphor and Meaning in D.H. Lawrence's Later Novels Jul 18 2021 Although D. H. Lawrence's later novels have been the subject of much discussion by critics, few scholars have recognized or dealt with his sense of craft. By examining Lawrence's careful and finely orchestrated strategies with language, especially metaphor, Humma argues that a number of the longer works—from Aaron's Rod on and including the posthumously published *The Virgin and the Gipsy*—are small masterpieces. Different in kind from *Women in Love* or *The Rainbow*, these fictions are very important in their own way. Humma maintains that the early and middle novels work largely through powerful symbols. Those of the last decade, though, develop through an intricate interlacing of metaphor and symbolic detail. Humma devotes a chapter to each to *Aaron's Rod*, *The Ladybird*, *Kangaroo*, *St.Mawr*, *The Plumed Serpent*, *The Virgin and the Gipsy*, *Lady Chatterley's Lover* and *The Escaped Cock*. *Aaron's Rod*, as a transitional work, reveals much about Lawrence's narrative method and its dependence upon combinations of images. *The Plumed Serpent*, Humma suggests, is Lawrence's most ambitious failure. Other critics have faulted plot, character, and meaning, but Humma sees incoherent metaphors as the

basis for those other problems. Because Lawrence's metaphors shape myths essential to central actions and meanings, the reader cannot fully appreciate the strategic function of metaphor in them. When Lawrence's method is successful, as it is in *Lady Chatterley's Lover*, for example, figures of speech overlap each other, crossing boundaries in a web of "interpenetrating metaphors" that provide both structural integrity and thematic resonance. Paying close attention to the texts, *Metaphor and Meaning in D. H. Lawrence's Later Novels* shows that Lawrence was far from the indifferent craftsman in his later fiction that he has frequently been considered. In fact, Lawrence was acutely aware that language and meaning are inseparable, that technique, as Mark Schorer said, is discovery. John Humma's fresh perspective upon the art and meaning of Lawrence's later work provides a major reevaluation of this last phase in the writer's career.

Later Jun 28 2022 **SOMETIMES GROWING UP MEANS FACING YOUR DEMONS** The son of a struggling single mother, Jamie Conklin just wants an ordinary childhood. But Jamie is no ordinary child. Born with an unnatural ability his mom urges him to keep secret, Jamie can see what no one else can see and learn what no one else can learn. But the cost of using this ability is higher than Jamie can imagine - as he discovers when an NYPD detective draws him into the pursuit of a killer who has threatened to strike from beyond the grave. *LATER* is Stephen King at his finest, a terrifying and touching story of innocence lost and the trials that test our sense of right and wrong. With echoes of King's classic novel *It*, *LATER* is a powerful, haunting, unforgettable exploration of what it takes to stand up to evil in all the faces it wears.

The Lady In The Lake Nov 29 2019 Tasked with tracking down the estranged wife of a high-profile client, Derace Kingsley, hard-boiled private investigator Philip Marlowe is soon pulled in over his head when he discovers the drowned body of a woman at a lake. When a local cop takes interest in the investigation, Marlowe needs to solve the increasingly complex puzzle quickly . . . not just to save his client's reputation, but his own neck as well. *The Lady in the Lake* is the fourth Philip Marlowe story by Raymond Chandler and one of the best-loved. Since it was first published in 1943, *The Lady in the Lake* has been adapted for film and radio. HarperPerennial Classics brings great works of literature to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperPerennial Classics collection to build your digital library.

Willa Cather: Later Novels (LOA #49) Jul 30 2022 This Library of America volume collects six novels by Willa Cather, who is among the most accomplished American writers of the twentieth century. Their formal perfection and expansiveness of feeling are an expression of Cather's dedication both to art and to the open spaces of America. *A Lost Lady* (1923) exemplifies her principle of conciseness. It concerns a woman of uncommon loveliness and grace who lends an aura of sophistication to a frontier town, and explores the hidden passions and desires that confine those who idealize her. The recurrent conflict in Cather's work between frontier culture and an encroaching commercialism is nowhere more powerfully articulated. *The Professor's House* (1925) encapsulates a story within a story. In the framing narrative, Professor St. Peter, a prizewinning historian of the early Spanish explorers, finds himself disillusioned with family, career, even the house that reflects his success. Within this story is another, of St. Peter's friend Tom Outland, whose brief but adventurous life still shadows those he loved. *Death Comes for the Archbishop* (1927) tells the story of the first bishop of New Mexico in a series of tableaux modeled on the medieval lives of the saints. Cather affectionately portrays the refined French Bishop Latour and his more earthy assistant within the harsh and beautiful landscape of the Southwest and among the Mexicans, Indians, and settlers they were sent to serve. *Shadows on the Rock* (1931), though its setting and subject are unusual for Cather, expresses her fascination with the "curious endurance of a kind of culture, narrow but definite." It is a re-creation of seventeenth-century Québec as it appears to the apothecary Auclair and his daughter Cécile: the town's narrow streets, the supply ships on its great river, its merchants, profligates, explorers, missionaries, and towering personalities like Frontenac and Laval, all parts of a colony struggling to survive. *Lucy Gayheart* (1935) returns to the themes of Cather's earlier writings, in a more somber key. Talented, spontaneous, and eager to explore the possibilities of life, Lucy leaves her prairie home to pursue a career in music. After a happy interval, her life takes an increasingly disastrous turn. *Sapphira and the Slave Girl* (1940) marks a triumphant conclusion to Cather's career as a novelist. Set in Virginia five years

before the Civil War, the story shows the effects of slaveholding on Sapphira Colbert, a woman of spirit and common sense who is frighteningly capricious in dealing with people she “owns,” and on her husband, who hates slavery even while he conforms to the social order that permits it. When through kindness he refuses to sell a slave, Sapphira’s jealous reaction precipitates a sequence of events that registers a conflict of cultural as well as personal values. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation’s literary heritage by publishing, and keeping permanently in print, America’s best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

The Later Novels of Victor Hugo Jan 24 2022 This study places the last three novels of Victor Hugo's maturity - *Les Travailleurs de la mer* (1866), *L'Homme qui rit* (1869), and *Quatrevingt-Treize* (1874) - within the context of his artistic development after the success of *Les Misérables* (1862). By situating these historical narratives in relation to each other, to all of Hugo's previous fiction, and to a number of poetic and critical works published in exile and in the initial years of the Third Republic, it illuminates the final structural and thematic shifts from a poetics of harmony to one of transcendence. As in *Les Misérables*, the disharmony associated with social tumult, apocalyptic vision, and oxymoronic tensions provides an essential component of the later Hugo's Romantic sublime. Instead of merely capitalizing on the runaway success of *Les Misérables* by recycling its prominent features, however, each novel makes an original contribution to the political and aesthetic trajectory inscribed by the entire oeuvre. Each testifies as well to the wizardry of Hugo's own 'special effects' that contribute to his story-telling genius. Such effects, especially the dizzying spatial optics and manipulation of temporal dimensions, function not as mere playful gimmicks or novelistic flourishes but as strategies for figuring and communicating the ideal, both political and artistic. The unique interplay of poetic and historical discourse in each text reconfigures our disordered experience of the world into something far more coherent: a construction of meaning that strives to change perceptions and to promote social action.

Life After Life Jun 16 2021 The PRIZE-WINNING BESTSELLER, now a major BBC1 DRAMA SERIES starring Thomasin McKenzie, Sian Clifford and James McArdle, directed by BAFTA award-winning John Crowley. 'Dazzling, witty, moving, joyful, mournful, profound... one of the best novels I've read this century' Gillian Flynn, bestselling author of *GONE GIRL* 'A box of delights ... it grips the reader's imagination on the first page and never lets go.' HILARY MANTEL, author of *THE MIRROR AND THE LIGHT* _____ What if you had the chance to live your life again and again, until you finally got it right? During a snowstorm in England in 1910, a baby is born and dies before she can take her first breath. During a snowstorm in England in 1910, the same baby is born and lives to tell the tale. What if there were second chances? And third chances? In fact an infinite number of chances to live your life? Would you eventually be able to save the world from its own inevitable destiny? And would you even want to? *Life After Life* follows Ursula Todd as she lives through the turbulent events of the last century again and again. With wit and compassion, Kate Atkinson finds warmth even in life's bleakest moments, and shows an extraordinary ability to evoke the past. Here she is at her most profound and inventive, in a novel that celebrates the best and worst of ourselves.

_____ 'Merging family saga with a fluid sense of time and an extraordinarily vivid sense of history at its most human level. A dizzying and dazzling tour de force' Daily Mail 'Absolutely brilliant...it reminded me a bit of her first book *Behind the Scenes at the Museum*, which is one of my most favourite books ever.' Marian Keyes, author of *Rachel, Again* 'An exceptional writer' Guardian '[A] magnificently tender and humane novel' Observer 'A ferociously clever writer...a big, bold novel that is enthralling, entertaining' New Statesman 'Exceptionally captivating' New York Times 'Truly brilliant...Think of Audrey Niffenegger's *The Time Traveler's Wife* or David Nicholl's *One Day*.. a rare book that you want to start again the minute you have finished.' The Times

One Minute Later Nov 21 2021 International bestselling author Susan Lewis' riveting, unforgettable novel of a woman whose life changes in an instant and the handsome young man with whom she shares a secret history—perfect for readers of Jodi Picoult, Diane Chamberlain, and Susan Wiggs. How well do you know the people you love? For one young

woman returning to the past, the answer could be heart-shattering... Vivi Shager is living her dream. Raised with drive and ambition by a resolutely single mother, Vivi has a thriving law career, a gorgeous apartment in London, and a full calendar that keeps her busy at work and at play. Then on the day of her twenty-seventh birthday, an undiagnosed heart condition sends Vivi's prospects for the future into a tailspin. After escaping her roots nearly a decade ago, she's forced to return to her childhood home to be cared for by her devoted and enigmatic mother. Vivi has always known the woman is hiding something and now she's determined to find out what it is. Though her condition makes her fragile and vulnerable and she's afraid of what may happen, her spirit remains strong. Then comes an unexpected ray of light. Josh Raynor, a local veterinarian who his sisters claim is too handsome for his own good, brings a forbidden love to Vivi's world. Josh and Vivi are soon inseparable, unaware of the past their families share. All Vivi knows is that Josh is wrestling with a demon of his own... Then quite suddenly the awful truth is staring Vivi in the face and it changes everything.

The American Novel After Ideology, 1961–2000 Jun 04 2020 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.

Twenty Years Later Sep 27 2019 “Excellent...Donlea tells a propulsive tale.” - The New York Times The New York Times Best Thrillers This Season | E! News Recommended Books | Overdrive Biggest Books of the Month Fans of Verity by Colleen Hoover won't want to miss this thrilling new suspense novel from the #1 internationally bestselling author of *The Girl Who Was Taken!* Hiding her own dark past in plain sight, a TV reporter is determined to uncover the truth behind a gruesome murder decades after the investigation was abandoned. But TWENTY YEARS LATER, to understand the present, you need to listen to the past... Avery Mason, host of American Events, knows the subjects that grab a TV audience's attention. Her latest story—a murder mystery laced with kinky sex, tragedy, and betrayal—is guaranteed to be ratings gold. New DNA technology has allowed the New York medical examiner's office to make its first successful identification of a 9/11 victim in years. The twist: the victim, Victoria Ford, had been accused of the gruesome murder of her married lover. In a chilling last phone call to her sister, Victoria begged her to prove her innocence. Emma Kind has waited twenty years to put her sister to rest, but closure won't be complete until she can clear Victoria's name. Alone she's had no luck, but she's convinced that Avery's connections and fame will help. Avery, hoping to negotiate a more lucrative network contract, goes into investigative overdrive. Victoria had been having an affair with a successful novelist, found hanging from the balcony of his Catskills mansion. The rope, the bedroom, and the entire crime scene was covered in Victoria's DNA. But the twisted puzzle of Victoria's private life is just the beginning. And what Avery doesn't realize is that there are other players in the game who are interested in Avery's own secret past—one she has kept hidden from both the network executives and her television audience. A secret she thought was dead and buried . . . Accused of a brutal murder, Victoria Ford made a final chilling call from the North Tower on the morning of 9/11. Twenty years ago, no one listened. Today, you will. “Breathtaking pacing and clever plot twists.” —Publishers Weekly “An entertaining thriller...surprises lurking around every corner.” —Kirkus Reviews “A superb storyteller.” —Robert Dugoni, New York Times bestselling author

Red-Light Novels of the Late Qing Aug 19 2021 Chloe Starr's book offers a comprehensive literary reading of six nineteenth-century Chinese red-light novels and assesses how and why they alter our view of late Qing fiction and the authorial self.

Death, Time and Mortality in the Later Novels of Don DeLillo Dec 23 2021 This book offers the first systematic study of death in the later

novels of Don DeLillo. It focuses on *Underworld* to *The Silence*, along with his 1984 novel *White Noise*, in which the fear of death dominates the protagonists most hauntingly. The study covers eight novels, which mark the development of one of the most philosophical and prestigious novelists writing in English. Death, in its close relation to time, temporality and transience, has been an ongoing subject or motif in Don DeLillo's oeuvre. His later work is shot through with the cultural and sociopsychological symptoms and responses death elicits. His "reflection on dying" revolves around defensive mechanisms and destruction fantasies, immortalism and cryonics, covert and overt surrogates, consumerism and media, and the mortification of the body. His characters give themselves to mourning and are afflicted with psychosis, depression and the looming of emptiness. Yet writing about death also means facing the ambiguity and failing representability of "death." The book considers DeLillo's use of language in which temporality and something like "death" may become manifest. It deals with the transfiguration of time and death into art, with apocalypse as a central and recurring subject, and, as a kind of antithesis, epiphany. The study eventually proposes some reflections on the meaning of death in an age fully contingent on media and technology and dominated by financial capitalism and consumerism. Despite all the distractions, death remains a sinister presence, which has beset the minds not only of DeLillo's protagonists.

Too Little Too Late Aug 26 2019 Stephanie West loves her job as manager of a successful restaurant, but is treated appallingly by the self-obsessed owner and head chef. So, when an opportunity arises to buy him out, she jumps at it. Then her boyfriend Sean lands a huge contract with a software company in Arizona and wants her to go with him. Torn between Sean and her career, Stephanie struggles to come to terms with a tragedy in her past which has left her terrified of becoming dependent on any one. Will she come to realise where her happiness lies? And if she does, will it be too little, too late?

Travels with Charley May 04 2020 In 1960, John Steinbeck set out in his pick-up truck with his dog Charley to rediscover and chronicle his native USA, from Maine to California. He felt that he might have lost touch with its sights, sounds and the essence of the American people. Moving through the woods and deserts, dirt tracks and highways to large cities and glorious wildernesses, Steinbeck observed - with remarkable honesty, insight and a humorous eye - the gamut of America and the people who inhabited it. His 10,000-mile journey took him through almost forty states, where he saw things that made him proud, angry, sympathetic and elated. A rugged and passionate adventure of self-identity, Steinbeck's vision of the changing world still speaks to us prophetically through the decades. 'Delightful. This is a book to be read slowly for its savor.' *The Atlantic*

Late Modern English Oct 28 2019 The past few decades have witnessed an unprecedented surge of interest in the language of the Late Modern English period. *Late Modern English: Novel Encounters* covers a broad range of topics addressed by international experts in fields such as phonology, morphology, syntax, lexis, spelling and pragmatics; this makes the collection attractive to any scholar or student interested in the history of English. Each of the four thematic sections in the book represents a core area of Late Modern English studies. This division makes it easy for specialists to access the chapters that are of immediate relevance to their own work. An introductory chapter establishes connections between chapters within as well as between the four sections. The volume highlights recent advances in research methodology such as spelling normalization and other areas of corpus linguistics; several contributions also shed light on the interplay of internal and external factors in language change.

Late in the Day May 28 2022 "With each new book by Tessa Hadley, I grow more convinced that she's one of the greatest stylists alive."—Ron Charles, *Washington Post* *New York Times* Book Review Editors' Choice | *A Parnassus First Editions Club Pick* | *Powell's Indispensable Book Club Pick* | *A Washington Post Notable Book* | *A Slate Best Book of the Year* | *A Boston Globe Best Book of the Year* | *A Bookpage Best Book of the Year* The lives of two close-knit couples are irrevocably changed by an untimely death in the latest from Tessa Hadley, the acclaimed novelist and short story master who "recruits admirers with each book" (Hilary Mantel). Alexandr and Christine and Zachary and Lydia have been friends since they first met in their twenties. Thirty years later, Alex and Christine are spending a leisurely summer's evening at home when they receive a call from a distraught Lydia: she is at the hospital. Zach is dead. In the wake of this profound loss, the three friends find themselves unmoored; all agree that Zach, with his generous, grounded spirit, was

the irreplaceable one they couldn't afford to lose. Inconsolable, Lydia moves in with Alex and Christine. But instead of loss bringing them closer, the three of them find over the following months that it warps their relationships, as old entanglements and grievances rise from the past, and love and sorrow give way to anger and bitterness. *Late in the Day* explores the complex webs at the center of our most intimate relationships, to expose how, beneath the seemingly dependable arrangements we make for our lives, lie infinite alternate configurations. Ingeniously moving between past and present and through the intricacies of her characters' thoughts and interactions, Tessa Hadley once again "crystallizes the atmosphere of ordinary life in prose somehow miraculous and natural" (*Washington Post*).

Love and Narrative Form in Toni Morrison's Later Novels Sep 07 2020 In *Love and Narrative Form in Toni Morrison's Later Novels*, Jean Wyatt explores the interaction among ideas of love, narrative innovation, and reader response in Toni Morrison's seven later novels. Love comes in a new and surprising shape in each of the later novels; for example, *Love* presents it as the deep friendship between little girls; in *Home* it acts as a disruptive force producing deep changes in subjectivity; and in *Jazz* it becomes something one innovates and recreates each moment—like jazz itself. Each novel's unconventional idea of love requires a new experimental narrative form. Wyatt analyzes the stylistic and structural innovations of each novel, showing how disturbances in narrative chronology, surprise endings, and gaps mirror the dislocated temporality and distorted emotional responses of the novels' troubled characters and demand that the reader situate the present-day problems of the characters in relation to a traumatic African American past. The narrative surprises and gaps require the reader to become an active participant in making meaning. And the texts' complex narrative strategies draw out the reader's convictions about love, about gender, about race—and then prompt the reader to reexamine them, so that reading becomes an active ethical dialogue between text and reader. Wyatt uses psychoanalytic concepts to analyze Morrison's narrative structures and how they work on readers. *Love and Narrative Form* devotes a chapter to each of Morrison's later novels: *Beloved*, *Jazz*, *Paradise*, *Love*, *A Mercy*, *Home*, and *God Help the Child*.

After Jan 30 2020 "Book one of the *After* series—the Internet sensation with millions of readers. Tessa didn't plan on meeting Hardin during her freshman year of college. But now that she has, her life will never be the same"–

Sooner or Later Apr 26 2022 She saw him in the shadows. She felt him watching her. She knew he was going to get her... The killer always left a signature on his victims...an X carved in their flesh. But he'd spent the last twenty years in a mental hospital. Long enough for the world to forget him. But not long enough for him to forget the rich old woman who had him committed—or her pretty granddaughter. Now he's been set free. Ellie Duveen was busy running her own restaurant and tenderly watching over her fragile grandmother. Then she met former cop Dan Cassidy, the owner of a local vineyard, and Ellie's hectic life slowed just enough to let her fall in love. So Ellie didn't notice when police found a dead body marked with a grisly X. She only felt someone watching her. Following her. And as a terrifying secret came back from the past to haunt her, Ellie needed an ex-cop's instincts and more. She needed her own unshakable courage to outsmart a killer's deadly, twisted plan.

James Baldwin: Later Novels (LOA #272) Oct 01 2022 Includes *If Beale Street Could Talk*, now a major motion picture directed by Barry Jenkins. The Library of America completes its edition of the collected fiction of the literary voice of the Civil Rights era with this volume gathering three revealing later works of the 1960s and '70s. With such landmark novels as *Go Tell It on the Mountain*, *Giovanni's Room*, and the essay collections *Notes of a Native Son* and *The Fire Next Time*, James Baldwin established himself as the indispensable voice of the Civil Rights era, a figure whose prophetic exploration of the racial and sexual fissures in American society raised the consciousness of American readers. But by the late 1960s and '70s many regarded Baldwin as being out of sync with the political and social currents transforming America: too integrationist for Black Arts Movement writers and others on the Left, yet too "pessimistic" for many white readers, and as a result his later novels have never received the consideration given his earlier fiction. Sober in outlook but ambitious in scope, these works show Baldwin responding with his signature passion—for music, for justice, for life—and searching intelligence to the new realities of a rapidly changing cultural landscape, as the Movement era gives way to the age of identity politics that we still live in today. This culminating volume in the Library of America edition of his fiction illustrates how Baldwin continues to be relevant in twenty-

first-century America, especially in his dramatizing of the unequal treatment of black men by the police and the justice system, his nuanced depictions of the black family, and his explorations of sexuality. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

Just Above My Head Mar 14 2021 James Baldwin's final novel is "the work of a born storyteller at the height of his powers" (The New York Times Book Review). "Not everything is lost. Responsibility cannot be lost, it can only be abdicated. If one refuses abdication, one begins again." The stark grief of a brother mourning a brother opens this stunning, unforgettable novel. Here, in a monumental saga of love and rage, James Baldwin goes back to Harlem, to the church of his groundbreaking novel *Go Tell It on the Mountain*, to the forbidden passion of *Giovanni's Room*, and to the political fire that enflames his nonfiction work. Here, too, the story of gospel singer Arthur Hall and his family becomes both a journey into another country of the soul and senses—and a living contemporary history of black struggle in this land.

After I Do Apr 14 2021 From the New York Times bestselling author of *The Seven Husbands of Evelyn Hugo* "A seductive twist on the timeless tale of a couple trying to rediscover love in a marriage brought low by the challenges of domestic togetherness...touching, perceptive, and achingly honest." —Beatriz Williams, New York Times bestselling author When Lauren and Ryan's marriage reaches the breaking point, they come up with an unconventional plan. They decide to take a year off in the hopes of finding a way to fall in love again. One year apart, and only one rule: they cannot contact each other. Aside from that, anything goes. Lauren embarks on a journey of self-discovery, quickly finding that her friends and family have their own ideas about the meaning of marriage. These influences, as well as her own healing process and the challenges of living apart from Ryan, begin to change Lauren's ideas about monogamy and marriage. She starts to question: When you can have romance without loyalty and commitment without marriage, when love and lust are no longer tied together, what do you value? What are you willing to fight for? This is a love story about what happens when the love fades. It's about staying in love, seizing love, forsaking love, and committing to love with everything you've got. And above all, *After I Do* is the story of a couple caught up in an old game—and searching for a new road to happily ever after.

Tell Me How Long the Train's Been Gone Aug 31 2022 'Everyone wishes to be loved, but in the event, nearly no one can bear it' At the height of his theatrical career, the actor Leo Proudhammer is nearly felled by a heart attack. As he hovers between life and death, we see the choices that have made him enviably famous and terrifyingly vulnerable. For between Leo's childhood on the streets of Harlem and his arrival into the world of the theatre lies a wilderness of desire and loss, shame and rage. And everywhere there is the anguish of being black in a society that seems poised on the brink of racial war. In this tender, angry 1968 novel, James Baldwin created one of his most striking characters: a man struggling to become himself.

High Cotton Jul 06 2020 An elegant, insightful novel that evokes the world of upper-middle-class blacks, following an unnamed narrator from

a safe childhood in conservative Indianapolis, to a brief tenure as minister of information for a local radical organization, to the life of an expatriate in Paris. Through it all, his imagination is increasingly dominated by his elderly relations and the lessons of their experiences in the "Old Country" of the South.

The Late Novels of Eudora Welty Dec 11 2020 The Late Novels of Eudora Welty offers readings of two of the works considered to be Welty's most exciting both in innovative technique and postmodern existential statement. Fourteen new essays by internationally distinguished critics of Southern literature provide focused appraisals of Welty's last two novels: *Losing Battles* (1970), a provocative experiment in narration, and Pulitzer Prize-winning *The Optimist's Daughter* (1972), a profound comment on our time.

The Lady in the Lake Mar 02 2020 Chandler's famous hard-boiled detective is back at work, finding missing persons, dodging the police, and uncovering secrets.

Philip K. Dick: VALIS and Later Novels (LOA #193) Apr 02 2020 The third and final volume of an overview of the author's work features novels written during his later years, including *A Maze of Death*, and *The Divine Invasion*, when the themes of religious revelation became predominant.

Calila Aug 07 2020 *Calila: The Later Novels of Carmen Martín Gaité* explores the last six novels by Spain's most honored contemporary woman writer. Its scholarship is enriched by the voice of Calila herself—as Brown called Martín Gaité, who was a dear friend—as they conversed and exchanged letters during the composition of the novels. The book opens with an introduction to Martín Gaité's life and literature and ends with a consideration of her legacy. Each central chapter analyzes a later novel in its historical, biographical, and critical contexts. From the young adult fantasy *Caperucita en Manhattan* (Red Riding Hood in Manhattan) to the post-Transition epistolary masterpiece *Nubosidad variable* (Variable Cloud), the Transition-era saga *La Reina de las Nieves* (The Farewell Angel), the Proustian reminiscence *Lo raro es vivir* (Living's the Strange Thing), the narrative tapestry *Irse de casa* (Leaving Home), and the memoir of family secrets *Los parentescos* (Family Relations), these fascinating novels evoke themes that resonate today.

The Late American Novel Nov 02 2022 Scholars, journalists, and publishers have turned their brains inside out in the effort to predict what lies ahead, but who better to comment on the future of the book than those who are driven to write them? The way we absorb information has changed dramatically. Edison's phonograph has been reincarnated as the iPod. Celluloid went digital. But books, for the most part, have remained the same—until now. And while music and movies have undergone an almost Darwinian evolution, the literary world now faces a revolution, a sudden change in the way we buy, produce, and read books. In *The Late American Novel*, Jeff Martin and C. Max Magee gather some of today's finest writers to consider the sea change that is upon them. Lauren Groff imagines an array of fantastical futures for writers, from poets with groupies to novelists as vending machines. Rivka Galchen writes about the figurative and literal death of paper. Joe Meno expounds upon the idea of a book as a place set permanently aside for the imagination, regardless of format. These and other original essays by Reif Larsen, Benjamin Kunkel, Victoria Patterson, and many more provide a timely and much-needed commentary on this compelling cultural crossroad.