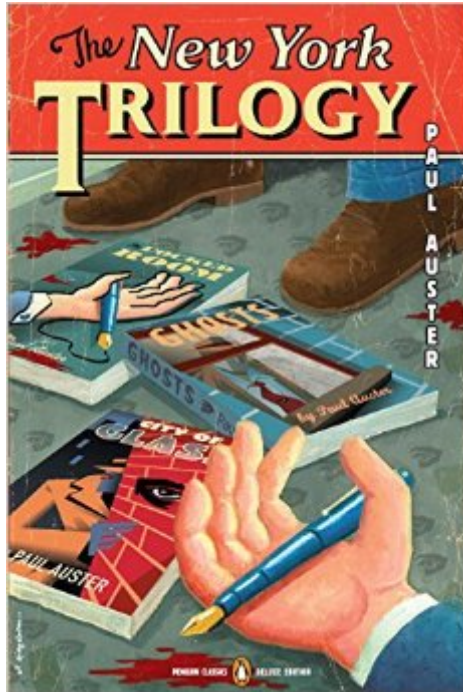


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The New York Trilogy (Penguin Classics Deluxe Edition)



Synopsis

The series that made New York Times-bestselling author Paul Auster a renowned writer of metafiction and genre-rebelling detective fiction The New York Review of Books has called Paul Auster's work "one of the most distinctive niches in contemporary literature." • Moving at the breathless pace of a thriller, these uniquely stylized detective novels include City of Glass in which Quinn, a mystery writer, receives an ominous phone call in the middle of the night. He's drawn into the streets of New York, onto an elusive case that's more puzzling and more deeply-layered than anything he might have written himself. In Ghosts, Blue, a mentee of Brown, is hired by White to spy on Black from a window on Orange Street. Once Blue starts stalking Black, he finds his subject on a similar mission, as well. In The Locked Room, Fanshawe has disappeared, leaving behind his wife and baby and nothing but a cache of novels, plays, and poems. This Penguin Classics Deluxe Edition includes an introduction from author and professor Luc Sante, as well as a pulp novel-inspired cover from Art Spiegelman, Pulitzer Prize-winning graphic artist of Maus and In the Shadow of No Towers. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

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Customer Reviews

"The New York Trilogy", by celebrated author Paul Auster, is made up of 3, somewhat interlinked, long stories which were originally published separately at various times around 1985-86. There is no doubt that Paul Auster is a terrific writer so I won't even get into that aspect of the book. Let's get down to what's really important by trying to pinpoint the subject matter, i.e., what "the new york trilogy" is really about: in a sense, it's a mystery, in the true sense of the word, because even in the end many questions (most, I dare say) are left unanswered, many stones unturned and many cues are simply left hanging in the air. The NYT has been described as metaphysical detective fiction and the description might in fact prove apt: each of the 3 stories follows the investigations of one man which always turn into an obsession, making the man completely lose touch with the reality. The NYT is thus much about mental processes, we see each of the 3 main characters gradually become so absorbed by their quest that they lose all sense of proportion and stop thinking like the rest of us. It's also a novel about writing because writing, depicted as the greatest obsession of all, always plays a role in the stories. There is also a definite surreal element in most stories and, quite often, they reminded me of Dino Buzzati's short stories. The author is obviously very pleased with himself, playing with his own name (much like B.E. Ellis does in his recent "Lunar Park") and toying with the other character's names (which pop up in different stories, alluding to the possibility of a strong link between them all). Did I like the book?

Sometimes (and I don't think I'm alone here), I do judge a book by its cover. At least my interest was piqued when looking at the cover of Paul Auster's New York Trilogy, with its pulp mystery feel. Of course, glancing at a book cover really only gives you a superficial view of what's inside, and sure enough, the New York Trilogy - consisting of the novellas *City of Glass*, *Ghosts* and *The Locked Room* - is only superficially a set of mysteries. Instead, we are given intriguing quests involving the nature of identity and the meaning of our existence; it may sound a bit dull and high-brow, but these stories are actually quite entertaining and thought provoking. *City of Glass* follows Quinn, a mystery writer who receives a phone call meant for a private eye named Paul Auster. Quinn decides to take on Auster's identity and takes a case involving Peter Stillman, a man whose life is threatened by his father who is about to be released from an insane asylum. Stillman (the son) spent his childhood in complete isolation (hence his father's commitment), and now has trouble grasping who he really is. Quinn has a different sort of identity crisis; after the death of his wife and child, he has pretty much shed his own life and is running on auto-pilot; this void will be filled in unexpected ways when he impersonates Auster. What happens internally to Quinn is the main thrust of the story; the mystery plot is merely the device that drives these internal changes. *Ghosts* is the tale of Blue, a private

investigator hired by White to spy on Black.

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