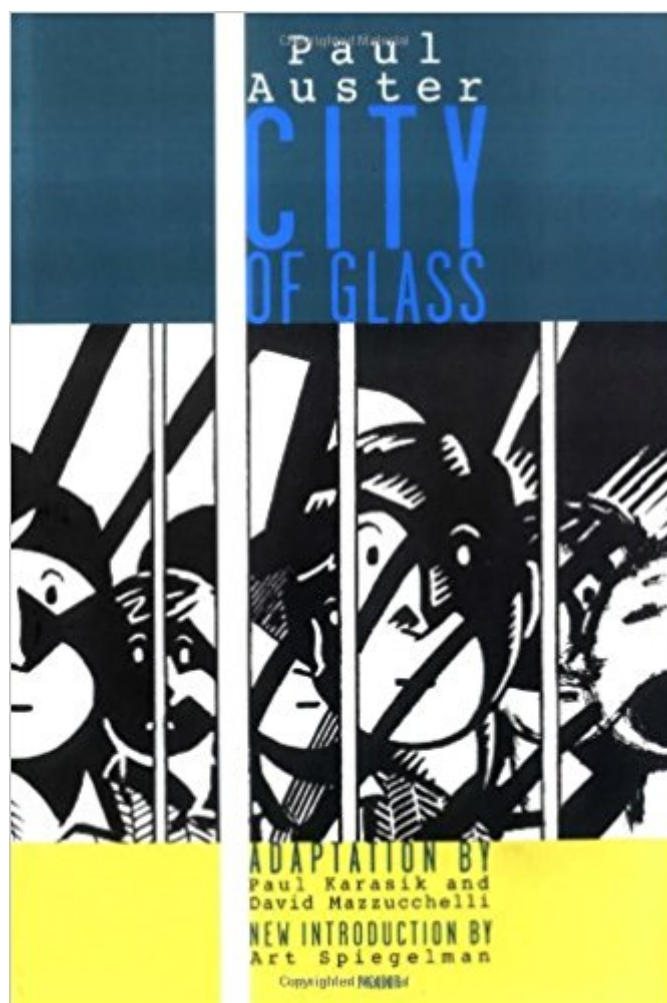


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City Of Glass: The Graphic Novel (New York Trilogy)



Synopsis

A graphic novel classic with a new introduction by Art Spiegelman. Quinn writes mysteries. The Washington Post has described him as a "post-existentialist private eye." An unknown voice on the telephone is now begging for his help, drawing him into a world and a mystery far stranger than any he ever created in print. Adapted by Paul Karasik and David Mazzucchelli, with graphics by David Mazzucchelli, Paul Auster's groundbreaking, Edgar Award-nominated masterwork has been astonishingly transformed into a new visual language. "[This graphic novel] is, surprisingly, not just a worthy supplement to the novel, but a work of art that fully justifies its existence on its own terms." --The Guardian

Book Information

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Customer Reviews

I cannot possibly offer enough praise for David Mazzucchelli and Paul Karasik's adaptation of City of Glass. While some critics found it to be a dry choice of books to turn into a comics, I think the interplay between image and text only heightens the original metafictional narrative. The treatment of the first speech by the crazy antagonist, Peter Stillman--in which the word balloons trail from random objects such as a broken television and a bottle of ink--is brilliant. Neon Lit: Paul Auster's City of Glass deftly illustrates why comics is a perfect format for exploring fictions about text: the words become visible objects of the story. --This text refers to an alternate Paperback edition.

Karasik and Mazzucchelli's 1994 comics adaptation of Auster's existentialist mystery novel, reprinted here with an introduction by Art Spiegelman, has been a cult classic for years. The Comics Journal named it one of the 100 best comics of the century. Miraculously, it deepens the darkness and power of its source. Auster's novel (about a novelist named Quinn who's mistaken for a detective named Paul Auster and loses his mind and identity in the course of a meaningless case) zooms around in metafictional spirals, but it doesn't have a lot of visual content. In fact, it's mostly about the breakdown of the idea of representation and the widening chasm between signifier and signified. So the artists, perversely and brilliantly, play fast and loose with the text. Mazzucchelli draws everything in a bluntly sketched, bold-lined style, and having set up a suitably film noir mood at the beginning, he substitutes literal depictions of what's happening for symbolic or iconic images wherever possible. One character's monologue about the loss of meaning in his speech is drawn as a long zoom down his throat, followed by Charon arising from a void, a cave drawing, a series of holes and symbols of muteness and finally a broken marionette at the bottom of a well. This reflected, shattered Glass introduces a whole new set of resonances to Auster's story, about the things images can and can't represent when language fails. Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

In all the reviews I am surprised no one has mentioned Poe's short story "William Wilson," the very definition of doppelganger in literary prose. Here in "City of Glass" we have the same thing, even Auster uses the name William Wilson. This novel brings back true literature in a culture devoid of anything that smacks of in-depth thinking on the part of the reader. Allusions, allegory, symbol, puns, linguistic twists, irony, shifting narrators...it's all here. The play on initials between Don Quixote and Danial Quinn is exquisite; the continual movement of Stillman and the paradox of his name speaks volumes about the craft of the author; the quick syntax of detective fiction when Quinn is Auster is beautifully reminiscent of Phillip Roth; the Socratic philosophical dialogue between Stillman and Auster makes me smile with joy that an author encapsulated the form so subtly and let the audience 'get it' on their own. As a reader, the beauty of the style and form shines through without me having to be told by the author what he is doing. That is priceless in a contemporary literary world where stunted, choppy, rough prose has eclipsed mastery. I am so glad I have a copy of City of Glass; it is the best book I have read in years.

Paul Karasik's graphic novel is as brilliant, complex, and multi-layered as Paul Auster's CITY OF GLASS. If you like metaphysical detective stories, postmodernist mysteries, or neo-noir, you should

have already read Auster's NEW YORK TRILOGY. If you have already read Auster, you should read him again in the form of this graphic novel. The rendering of poor, troubled Peter Stillmann's narrative, when he presents his case to detective Daniel Quinn at the beginning, is a masterpiece of storytelling through visual imagery.

Mystery, suspense, and pace - City of Glass has it all when it comes to a thrilling read. At first thinking that the random phone calls were mistakes, the protagonist Daniel Quinn, a writer, rethinks the nuisance of the calls to be an opportunity. Posing as a detective, he discovers the complications, threats, and the unsettling upbringing of his new client. As he follows his target, he wanders through New York City with a purpose of protecting his client by deciphering his target's objectives. With danger, anxiety, confusion, and a hint of romance, City of Glass embodies all of the necessities of a page-turner.

City of glass is a absolutely amazing piece of work. Auster Does a great job at expressing the main characters depression. The art is very simple which is a amazing contrast to what the theme of the book is, very complex. which in and of its self is pretty amazing. The art is simply drawn, but is very well thought out. There are scenes in the book where the main character, Quinn is hearing the drowning of a mentally ill man telling a story and while he's doing this, you see the pictures of what the man is taking about to further emphasize how mental ill he is. Quinn is a detective, but not really. He just thinks hesone, he use to write crime fiction but after his wife and kid died he just stop. One day Quinn started getting wrong number calls about a detective and one day a call came in and he just pretended to be the detective they were confusing him for. In his mind he began to create this character that was a detective. He takes a case to protect a mental ill man that had been tortured by his father. His father is coming out of prison soon because of incident years ago that involved the him (the incident that left him mentally ill) The man's Wife wants Quinn to find him at a train station and follow him and see what he does. After finding the old man, he begins to talk to him, what he finds out will change the entire story for okay to simply fascinating.

As much as I love the original novel, this version may very well be an improvement. The prose is condensed but very little depth is sacrificed, and the images manage to enrich the work without distracting from its ideas. Paul Karasik and David Mazzucchelli use film noir as a springboard for their visual style, much as Auster uses detective fiction as a springboard for the plot of his novel, but what's really surprising is how well the artists keep up even as Auster plunges into purely cerebral

territory. There are passages in the book that must have kept the artists awake many a night: Peter Stillman's almost indecipherable speech near the beginning which goes on for almost ten pages, and later conversations with the elder Peter Stillman about the nature of language, for example. With no visual clues to draw on, they somehow manage to give these scenes a visual life of their own, matching the words to parades of symbolic imagery. The atmosphere created - dark, lonely, paranoid - is much more powerful than that of the novel's, although the novel is also great on its own merits and certainly worth reading. It's apparent on every page that an extraordinary amount of care and consideration has been put into this adaptation. In fact, I'd like to see more novels adapted in this manner. If it can be done for "City of Glass," it can be done for just about anything.

well written, unusual but difficult. not really a mystery as we expect. combines genres. best studied in a class or discussion group.

I loved this in graphic novel form. it was a very good read!

Great graphic novel, really deep meaning. I wrote a college paper analyzing the story and I still think more can be taken from it. 100% would recommend. Arrived on time in great condition, yada yada.

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