



# A REVIEW OF PAUL AUSTER'S LITERARY STUDIES AND ART OF CREATION

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## **Abstract**

Post-Modern American Writer Paul Benjamin Auster is considered as a Literary herald in the American English Literature. Auster's works had won a world wide recognition and International acclaim. He is varied from the other writers and got different kinds of criticism among the critics Community circle. Auster's literary concepts are a mixture of East and West from the various Perspectives that deal with the realism. This article is an adorable endeavor to inspect the review of Paul Auster's literary studies and his artistic creation. The paper intends to produce multiple facets found in the studies of Paul Auster. In this connection this paper prevail various ideas depicting the real portrayal of American Society present in Auster's works.

**Key Words:** Paul Auster, Literature, Review, Criticism.

## **Introduction**

Paul Benjamin Auster has been categorized as a Post Modern writer because of his meta-fictional tactics and sardonic posturing. He is known for his one-of-a-kind art that defies categorization. His Critical reputation is built entirely on his New York Trilogy, which was well- received by critics and established him as a strong new literary force in the mid-to- late 1980s. While many consider The Locked Room to be the trilogy's deepest and most captivating book, all three volumes have been praised for their deft use of traditional detective motifs to expose contradictory aspects of reality, literary artifice, and Self-Perception.

Auster was born to Sam and Queenie Auster in Newark a city in New Jersey. He attended Columbia University after graduating from high school, getting a B.A., in English in 1969 and an M.A., the following year. Auster married Lydia Davis, a writer in 1974; the pair separated in 1979. Unearth, his debut collection of Poetry, was published in 1974. Auster struggled to make ends meet as a writer, when his father died unexpectedly; Auster got an inheritance at the height of his financial and marital struggles, which he has described as near-catastrophe. Auster has started that his Period of struggle had a significant impact on his writing. His Subsequent decision to focus on prose quite than poems, as well as his 1982 marriage to novelist Siri Hustvedt, with whom he had a daughter, has both been considered as crucial. Auster Published essays, reviews, translations of French Poetry, and a detective novels under the alias Paul Benjamin.

## Recognition of Paul Auster's Studies

### Indian Studies

Dilemma in *The Metaphysical Detection: A Study on Select Fiction*, Abdul Kayoom.V, Pondicherry University (2017), this thesis examines how metaphysical mysteries differ from the rules and regulations that crime and detective fiction writers are supposed to follow. The metaphysical mysteries work as a subgenre of crime and investigative fictions, and it's amazing how long it's been a part of People's lives. *Metaphysical Detective Fictions in relation to detective rules* attempts to characterize metaphysical detective fictions as the breaking the rules and regulations that govern classical detective fictions. Identity problems of detective delve into the ontological issues that have arisen as a cause of the metaphysical mysteries. By 'Violence together', this study tries to link metaphysical concepts with the genre of detective fictions, in the hopes of establishing that many detective stories exist. The reading paves the mode for additional research into the links between the rises in interest in metaphysical poetry in the early twenty -first century and the metaphysical proclivity found in G.K Chesterton's fictions, among others, in the same social context, leading to Howard Craft's classification of these fictions are "metaphysical detective fictions". An in-depth examination of metaphysical detective fictions can help to push these issues to the edge of further investigation. The Study of existential crisis in the genre of metaphysical detective fictions also adds a new dimension to the character's ontological status.(Abdul Kayoom).

P. Arockia Nathan, in the Ph.D thesis "Quest for the self in the Select Novels of Paul Auster", Annamalai University (2017), the purpose of this thesis is to allude to Paul Auster's writing style, in which he appears to take on the identities of his protagonists and endows his characters with autobiographical characteristics. The goal is to find commonalities among the protagonists in Auster's works and to analyse the evolution of their search for Identity as a group. The main idea is that *The Locked Room* reflects *City of Glass* and *Ghosts*, and that the main protagonists are only two people in all three novels. Quinn, Blue, and the narrator are all the same person, and StillmanSr, Black and White, and Fanshawe are all the same person. The dominant feature of this single three-part novel is not Auster's favourite theme of "chance", but the recurring pattern. The entire story is a case of Fanshawe's manipulation, as imagined by the narrator. It is not only Auster's most heavily rooted novel in his oeuvre, but it is also Auster's most explicit critique of America. The analysis does not try to assess the quality or originality of Auster's text, but rather attempts to bring forward interpretative contexts for its examination, following the principles of intertextual theory. (Nathan)

Sapna Bhargav's thesis "Reinventing the Existential Self in a Postmodern World: Selected Fiction of Paul Auster", University of Jammu (2016), The thesis considers angst, despair, and fragmentariness in light of an anti-detective fiction, focusing on existential concerns of the inquire about for sense. These examines various characteristics that distinguish novellas from traditional detective fiction, thus conferring anti-detective qualities, while also discussing characters' struggle for order and harmony in their chaotic existence, which leads to extinction. As a result, Auster uses a postmodern perspective to address existential concerns. Auster depicts the indefinable association among the desire to find meaning in life and the realization that there is no such thing as existence in *The New York Trilogy*. The central concern is the question of individual existence, which is the foundation of existential thought. Despite the fact that the characters live in a postmodern American world and, in typical Austerian fashion, they always find a way to recover, it recover, it highlights the puzzle of an amorphous identity of the characters that needs to be reframed. Auster, as a post modern writer, experiments with the novel's narrative structure. Through the use of writing and storytelling, the thesis investigates the existential quest for meaning. The thesis concludes that Paul Auster attempts to give some comprehensible meaning to the human condition, life, identity, and, above all, the Self through his writings. Auster's portrayal of the postmodern world is impersonal. (Sapna)

In Melisa Maryann Goveas thesis Studies "Who Murdered the Detective?" Subversion and Erasure in Postmodern crime Fiction: A Study, Mangalore University, 2013. Kristeva's notion of 'Intertextuality' or 'Transposition', which becomes a crucial factor in the analysis of postmodern texts, is the subject of this thesis. *The New York Trilogy* is thus an excellent example of an inter-textual text; three novellas use references to other texts as well as make references to each other through characters or incidental similarities. Auster has cleverly employed inter-textual doubling of not only characters, but also texts within and outside the trilogy's purview. The research used the text to analyse this technique, in which the author

used three novellas to create one of the earliest texts on postmodern crime fiction. The study used of Kristeva's another theories, Inter-textual, or what would later be referred to as Transposition, to analyse this text. The teller of tales in the first parable and the nameless narrator in the third novella have been identified as the same person because they both have red notebooks and have been asked to narrate the story written within them. If that's the case, what's the 'real' story, and who's the 'real' narrator of "*The New York Trilogy*". The research's final conclusion is that the characters who has been split and is suffering from an identity crisis. This city's nothingness is not pervasive not only the characters, but the city itself, which transforms into vast, meaningless void. (Goveas)

## ***Foreign Studies***

Dis/ Simulation as Post-Traumatic Symptoms and Literary Strategy in Jewish- American Fiction: J.D. Salinger, Jerzy Kosinski, Philip Roth and Paul Auster, In N.Rodenhurst, Aberystwyth University, (2012) thesis argues that the author beneath contemplation is part of an alternative Jewish- American canon because their works share the motif of 'dis/simulation'. This term refers to behaviours and techniques motivated by a desire to hide or disguise one's ethnicity. The practice of hiding or disguising as an example of Post-traumatic, Re-enactment, and how this relates to the fiction of the authors under discussion, is original contribution to existing volumes of study. Three of the four authors are rarely thought of as Jewish-American writers are included in studies of Jewish-American Literature. The motif of dis/simulation is worn to recommend that these writers fit in the same as Philip Roth, because they have similar concerns about a visibly deteriorating society, Post-traumatic consciousness and Jewish identity in relation to the Holocaust and other distressing events in Jewish narration. The goal of this thesis' analysis has been to add to existing studies that attempt to explain common characteristics found in Jewish-American fiction. This is an examination of trauma suffering theory in literary criticism, with a focus on hiding and disguising as an example of trauma believes that post-traumatic re-enactment is an important new addition to existing studies. (Rodenhurst)

In Meiping Zhang, thesis "Everything... As a Gloss on Everything Else: Life and Work in Paul Auster", Goldsmith University (2018), the work represent an array of theoretical implications in Paul Auster's work, bridging the gap between American and Continental thought. It focuses on such topics as solitude, community, the idea of America, the idea of the Work (of art), the ontology of film, the disastrous, and the ordinary in order to extend intersections between Auster's works and ideas of Stanley Cavell and Maurice Blanchot. A Cavellian reading of Auster is beneficial not only because the themes Cavell finds in Thoreau and Emerson (such as moral perfectionism) shed light on Auster's engagement with American Transcendentalism, but also because his reading style is inextricably linked to his interests in continental tradition, film, and literature. The previous consensus is challenged by this thesis.

The first step in rethinking the postmodern thread in Auster's writing is to reassess previous research and piece together Auster's European influences (for example, Maurice Blanchot) with American experience, but in order to ensure depth of exploration, the argument focuses on the group of works that as a whole has the greatest potential to engage with Cavell's thought. Two themes are highlighted in this conclusion: the need to keep going and the retrieval of the other from death. The reason for presenting them as overarching themes in Auster's is that they cover a wide range of topics, including solitude and understanding , moral perfectionism, film / photography ontology, disaster, and community. That is to say, if we simply treat history as a discourse divorced from genuine experience, we will never truly understand the ravages of existence, it believable fragility, or its unwavering persistence. (Zhang)

In Adriano Antonio Tedde, thesis "The other America of Paul Auster, Jim Jarmusch and Tom Waits", Griffith University, (2019), This thesis makes use of popular culture texts as a tool for comprehending contemporary America. In their novels, films, and songs, they depict an imagined "Other America" that contrasts sharply with the American Dream's idyllic vision. Their America contradicts traditional middle-class values and aspirations for wealth, success, and social advancement. The thesis also looks at the works' connections to traditional American progressive thought. Other America is a fictional film written by Auster, Jarmusch, and Waits that serves as a reminder of life as it is, reflecting a harsh American reality of injustice, decay, and sadness. It looked into the missed opportunities promised by the American Dream ideology, beginning with a Whitmanesque tradition of American resistance from which the other America descends.

The most visible manifestations of these ruins are the state of necessity and the failures that concern too many “other” Americans who struggle against a culture soaked in ideals of wealth, success, and consumerism. Every time someone seeks out alternative ways of life in the hopes of realising the Utopian dream of a society ruled by love, humanity is rescued from the muck once more. The legacy of Auster, Jarmusch, and Waits will result in a new emotional Utopian thinking, one that is more concerned with improving our current lives through human connection than with imagining future ideal societal models. (Jarmusch)

In Joan Alcus Dupre’s Ph.D. dissertation of the City University of New York —Fighting Fathers/Saving Sons: The Struggle for Life and Art in Paul Auster’s New York Trilogy, The study proposes a new reading of the three novels. He asserts that to fully appreciate Auster’s novel, we must understand how the relationship between father and son is for Auster on three levels. The first level is biological paternity. We must recognize the importance of Auster’s troubled relationship with his biological father, for this difficult relationship is fundamental and manifests in all of Auster’s work. The second level is literary authorship, which concerns Auster’s relationship with his literary ancestors, especially Cervantes, Thoreau, Hawthorne, and Poe. These literary fathers are the ghosts that haunt the trio - the active father figure that Auster grapples with and ultimately embraces. The third level is moral and aesthetic authorship, the level at which Auster’s descendants, his characters operate. They are father and son characters who are also detectives and writers embarking on missions to rescue or at least probe - a son or a father. These characters and their missions reflect Auster’s struggles with his biological and literary fathers as well as his moral and aesthetic agenda. The thesis explores the themes of loss, loneliness, and confusion we can feel in this postmodern age, where the lines between reality and illusion are hopelessly blurred, belief in the value of art is fragile and the battle to live as a lone writer without breaking human contact and destroying oneself can be excruciating. In the end, however, the Trilogy validates the heroism of the main characters and ends by bridging the abyss that seemed impossible at the opening of the earliest novel. Therefore, this study emphasizes that what the writer conveys is rooted above all in fiction: human relationships and enduring art. (Dupre)

James Peacock, in *The Father in the Ice: Paul Auster, Character, and Literary Ancestry* writing for *Critique* (2011, Vol. 52 Issue 3), starts with the image of a father frozen in ice that Paul Auster first used in *Ghosts*. He discusses that the picture can be read as a representation of Auster’s relationship with his literature and as a dramatization of the moral problems of solipsism and other things that reading required arts. (Peacock)

Pascale-Anne Brault, in the paper -*Translating the Impossible Debt: Paul Auster’s City of Glass* (*Critique*; Spring 98, Vol. 39 Issue 3), argues that the City of Glass needs to be studied in opposition to the history of the pervasive seventeenth and 18th century rhetoric of America as the brand new Eden. Set in late-20th-century America, the unconventional borrows that rhetoric to show the risks of fusing the biblical promise to a selected historic location: the dangers of exclusion that result while the biblical promise is stated to be found out in a delegated people, land, and language. It gives an exemplary area to impeach the quantity to which America gives, or ought to ever give, an imaginative and prescient of a multiplicity of languages, of the enjoyment of a Tower of Babel. While it truly demonstrates the risks of looking for a single, pure, obvious language, a language of God, the English language of the unconventional finally ends up controlling or usurping the area of any language into which one attempts to translate it on the very area and second wherein translation might seem like maximum effortlessly assured. (Brault)

Alex Segal’s article- *Secrecy and the Gift: Paul Auster’s The Locked Room*. (*Critique*; Spring 98, Vol. 39 Issue 3) argues that The significance of some of the major themes that Paul Auster explores in *The Locked Room* can only be understood with the gift problem posed by Jacques Derrida. He finds that thinking about Auster’s text on the gift can help us better understand its meta-fiction and metaphysical features because what is at stake in the gift’s paradox is the relationship between the relative relation of the gift to history. He also found that Derrida’s story of the gift hinted at Auster’s sense of ethics in his work, while challenging humanistic notions of character and exalting the human dimension approach the subject of what is known as “classical realism” text. Perhaps more importantly, he argues, Derrida’s work allows us to explain how morality as discussed in Auster’s novels is characterized by common sense rather than moral responsibility, namely secret. (Segal)

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