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In Creationists, Doctorow considers creativity in its many forms: from the literary (Melville and Mark Twain) to the comic (Harpo Marx) to the cosmic (Genesis and Einstein). As he wrestles with the subjects that have teased and fired his own imagination, Doctorow affirms the idea that “we know by what we create.”

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E. L. Doctorow - Wikipedia
Named for Edgar Allan Poe, Edgar Lawrence Doctorow occupies a central position in the history of American literature. On a shortlist that might also include Philip Roth, Toni Morrison, John Updike, Saul Bellow, and Don DeLillo, E. L. Doctorow is generally considered to be among the most talented, ambitious, and admired novelists of the second half of the twentieth century.

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E. L. Doctorow is acclaimed internationally for such novels as Ragtime, Billy Bathgate, and The March. Now here are Doctorow's rich, revelatory essays on the nature of imaginative thought. In Creationists, Doctorow considers creativity in its many forms: from the literary (Melville and Mark Twain) to the comic (Harpo Marx) to the cosmic (Genesis and Einstein). As he wrestles with the subjects that have teased and fired his own imagination, Doctorow affirms the idea that “we know by what we create.” Just what is Melville doing in Moby-Dick? And how did The Adventures of Tom Sawyer impel Mark Twain to radically rewrite what we know as Huckleberry Finn? Can we ever trust what novelists say about their own work? How could Franz Kafka have written a book called Amerika without ever leaving Europe? In posing such questions, Doctorow grapples with literary creation not as a critic or as a scholar—but as one working writer frankly contemplating the work of another. It’s a perspective that affords him both protean grace and profound insight. Among the essays collected here are Doctorow’s musings on the very different Spanish Civil War novels of Ernest Hemingway and André Malraux; a candid assessment of Edgar Allan Poe as our “greatest bad writer”; a bracing analysis of the story of Genesis in which God figures as the most complex and riveting character. Whether he is considering how Harpo Marx opened our eyes to surrealism, the haunting photos with which the late German writer W. G. Sebald illustrated his texts, or the innovations of such literary icons as Heinrich von Kleist, Harriet Beecher Stowe, and Sinclair Lewis, Doctorow is unfailingly generous, shrewd, attentive, surprising, and precise. In examining the creative works of different times and disciplines, Doctorow also reveals the source and nature of his own artistry. Rich in aphorism and anecdote, steeped in history and psychology, informed by a lifetime of reading and writing, Creationists opens a magnificent window into one of the great creative minds of our time.

This book gathers a suite of newly commissioned, original essays on the work of E.L. Doctorow.

Doctorow’s novels imagine the great moments of American history - the Old West, the Depression - as backdrops for tales of moral pain and injustice. In these interviews, Doctorow explores the themes of his work.

Filled with philosophical musings and personal observations, this fiction writerÆs take on the universe combines memoir with science to explore the American consciousness and experience. (Literature)

This Encyclopedia is an indispensable reference guide to twentieth-century fiction in the English-language. With nearly 500 contributors and over 1 million words, it is the most comprehensive and authoritative reference guide to twentieth-century fiction in the English language. Contains over 500 entries of 1000-3000 words written in lucid, jargon-free prose, by an international cast of leading scholars Arranged in 3 volumes covering British and Irish Fiction, American Fiction, and World Fiction, with each volume edited by a leading scholar in the field Entries cover major writers (such as Saul Bellow, Raymond Chandler, John Steinbeck, Virginia Woolf, A.S Byatt, Samual Beckett, D.H. Lawrence, Zadie Smith, Salman Rushdie, V.S. Naipaul, Nadine Gordimer, Alice Munro, Chinua Achebe, J.M. Coetzee, and Ng?g? Wa Thiong’o) and their key works Covers the genres and sub-genres of fiction in English across the twentieth century (including crime fiction, sci fi, chick lit, the noir novel, and the avante garde novel) as well as the major movements, debates, and rubrics within the field (censorship, globalization, modernist fiction, fiction and the film industry, and the fiction of migration, Diaspora, and exile)

From Flannery O'Connor and James Baldwin to the post-9/11 writings of Don DeLillo, imaginative writers have often been the most insightful chroniclers of the USA's changing religious life since the end of World War II. Exploring a wide range of writers from Protestant, Catholic, Jewish and secular faiths, this book is an in-depth study of contemporary fiction's engagement with religious belief, identity and practice. Through readings of major writers of our time like Saul Bellow, E. L. Doctorow, Philip Roth, Marilynne Robinson and John Updike, Mark Eaton discovers a more nuanced picture of the varieties of American religious experience: that they are more commonplace than cultural ideas of progressive secularisation or faith-based polarization might suggest.

The central figure of this novel is a young man whose parents were executed for conspiring to steal atomic secrets for Russia. His name is Daniel Isaacson, and as the story opens, his parents have been dead for many years. He has had a long time to adjust to their deaths. He has not adjusted. Out of the shambles of his childhood, he has constructed a new life—marriage to an adoring girl who gives him a son of his own, and a career in scholarship. It is a life that enrages him. In the silence of the library at Columbia University, where he is supposedly writing a Ph.D. dissertation, Daniel composes something quite different. It is a confession of his most intimate relationships—with his wife, his foster parents, and his kid sister Susan, whose own radicalism so reproaches him. It is a book of memories: riding a bus with his parents to the ill-fated Paul Robeson concert in Peekskill; watching the FBI take his father away; appearing with Susan at rallies protesting their parents' innocence; visiting his mother and father in the Death House. It is a book of investigation: transcribing Daniel's interviews with people who knew his parents, or who knew about them; and logging his strange researches and discoveries in the library stacks. It is a book of judgments of everyone involved in the case—lawyers, police, informers, friends, and the Isaacson family itself. It is a book rich in characters, from elderly grand- mothers of immigrant culture, to covert radicals of the McCarthy era, to hippie marchers on the Pen-tagon. It is a book that spans the quarter-century of American life since World War II. It is a book about the nature of Left politics in this country—its sacrificial rites, its peculiar cruelties, its humility, its bitterness. It is a book about some of the beautiful and terrible feelings of childhood. It is about the nature of guilt and innocence, and about the relations of people to nations. It is The Book of Daniel.

A collection of critical essays on Kafka and his work arranged in chronological order of publication.

NEW YORK TIMES BESTSELLER With brilliant and audacious strokes, E. L. Doctorow creates a breathtaking collage of memories, events, visions, and provocative thought, all centered on an idea of the modern reality of God. At the heart of this stylistically daring tour de force is a detective story about a cross that vanishes from a rundown Episcopal church in lower Manhattan only to reappear on the roof of an Upper West Side synagogue. Intrigued by the mystery—and by the maverick rector and the young rabbi investigating the strange act of desecration—is a well-known novelist, whose capacious brain is a virtual repository for the ideas and disasters of the age. Daringly poised at the junction of the sacred and the profane, filled with the sights and sounds of New York, and encompassing a large cast of vividly drawn characters including theologians, scientists, Holocaust survivors, and war veterans, *City of God* is a monumental work of spiritual reflection, philosophy, and history by America's preeminent novelist and chronicler of our time. Praise for *City of God* "A grander perspective on the universe . . . a novel that sets its sights on God."—*The Wall Street Journal* "Dazzling . . . The true miracle of *City of God* is the way its disparate parts fuse into a consistently enthralling and suspenseful whole."—*Time* "Blooms with humor, and a humanity that carries triumphant as intelligent a novel as one might hope to find these days."—*Los Angeles Times* "Radiates [with] panoramic ambition and spiritual incandescence."—*Chicago Tribune* "One of the greatest American novels of the past fifty years . . . Reading *City of God* restores one's faith in literature."—*The Houston Chronicle*

An assortment of short fiction ranges across America, from Alaska to the District of Columbia, as it explores the complexities of modern life in such stories as "Jolene: a Life," "A House on the Plains," "Baby Wilson," and "Walter John Harmon."

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