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## **NICHOLSON MALLORY**

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*Literature of Western Culture Since the Renaissance* Princeton University Press

A selection of Western literature containing only works written originally in the ancient and modern foreign languages.

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This anthology focuses on the broad sweep of the Western literary tradition; on writers, women and men, from a variety of countries and cultural backgrounds, writing in a number of languages.

Volume 1 W. W. Norton & Company

The story of literature in sixteen acts—from Homer to Harry Potter, including *The Tale of Genji*, *Don Quixote*, *The Communist Manifesto*, and how they shaped world history In this groundbreaking book, Martin Puchner

leads us on a remarkable journey through time and around the globe to reveal the how stories and literature have created the world we have today. Through sixteen foundational texts selected from more than four thousand years of world literature, he shows us how writing has inspired the rise and fall of empires and nations, the spark of philosophical and political ideas, and the birth of religious beliefs. We meet Murasaki, a lady from eleventh-century Japan who wrote the first novel, *The Tale of Genji*, and follow the adventures of Miguel de Cervantes as he battles pirates, both seafaring and literary.

We watch Goethe discover world literature in Sicily, and follow the rise in influence of The Communist Manifesto. Puchner takes us to Troy, Pergamum, and China, speaks with Nobel laureates Derek Walcott in the Caribbean and Orhan Pamuk in Istanbul, and introduces us to the wordsmiths of the oral epic Sunjata in West Africa. This delightful narrative also chronicles the inventions—writing technologies, the printing press, the book itself—that have shaped people, commerce, and history. In a book that Elaine Scarry has praised as “unique and spellbinding,” Puchner shows how literature turned our planet into a written world. Praise for *The Written World* “It’s with exhilaration . . . that one hails Martin Puchner’s book, which asserts not merely the importance of literature but its all-importance. . . . Storytelling is as human as breathing.”—The New York Times Book Review “Puchner has a keen eye for the ironies of history. . . . His ideal is ‘world literature,’ a phrase he borrows from Goethe. . . . The breathtaking scope and infectious enthusiasm of this book are a tribute to that ideal.”—The Sunday Times (U.K.) “Enthralling . . . Perfect reading for a long chilly night . . .

[Puchner] brings these works and their origins to vivid life.”—BookPage “Well worth a read, to find out how come we read.”—Margaret Atwood, via Twitter

**The Norton Anthology of World Masterpieces** The Norton Anthology of World Masterpieces

World literature was long defined in North America as an established canon of European masterpieces, but an emerging global perspective has challenged both this European focus and the very category of “the masterpiece.” The first book to look broadly at the contemporary scope and purposes of world literature, *What Is World Literature?* probes the uses and abuses of world literature in a rapidly changing world. In case studies ranging from the Sumerians to the Aztecs and from medieval mysticism to postmodern metafiction, David Damrosch looks at the ways works change as they move from national to global contexts. Presenting world literature not as a canon of texts but as a mode of circulation and of reading, Damrosch argues that world literature is work that gains in translation. When it is effectively presented, a work of world literature moves into an elliptical space

created between the source and receiving cultures, shaped by both but circumscribed by neither alone. Established classics and new discoveries alike participate in this mode of circulation, but they can be seriously mishandled in the process. From the rediscovered Epic of Gilgamesh in the nineteenth century to Rigoberta Menchú’s writing today, foreign works have often been distorted by the immediate needs of their own editors and translators. Eloquently written, argued largely by example, and replete with insightful close readings, this book is both an essay in definition and a series of cautionary tales. *MLA Style Manual and Guide to Scholarly Publishing* W. W. Norton

Read by millions of students over seven editions, *The Norton Anthology of Western Literature* remains the most trusted undergraduate survey of Western literature available and one of the most successful college texts ever published. *A Guide for Instructors* W. W. Norton

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Winner of the 2021 Los Angeles Times

Book Prize for Biography A Publishers Weekly Best Book of 2020 in Nonfiction A resonant biography of America's most celebrated novelist of the Great Depression. The first full-length biography of the Nobel laureate to appear in a quarter century, *Mad at the World* illuminates what has made the work of John Steinbeck an enduring part of the literary canon: his capacity for empathy. Pulitzer Prize finalist William Souder explores Steinbeck's long apprenticeship as a writer struggling through the depths of the Great Depression, and his rise to greatness with masterpieces such as *The Red Pony*, *Of Mice and Men*, and *The Grapes of Wrath*. Angered by the plight of the Dust Bowl migrants who were starving even as they toiled to harvest California's limitless bounty, fascinated by the guileless decency of the downtrodden denizens of Cannery Row, and appalled by the country's refusal to recognize the humanity common to all of its citizens, Steinbeck took a stand against social injustice—paradoxically given his inherent misanthropy—setting him apart from the writers of the so-called "lost generation." A man by turns quick-tempered,

compassionate, and ultimately brilliant, Steinbeck could be a difficult person to like. Obsessed with privacy, he was mistrustful of people. Next to writing, his favorite things were drinking and womanizing and getting married, which he did three times. And while he claimed indifference about success, his mid-career books and movie deals made him a lot of money—which passed through his hands as quickly as it came in. And yet Steinbeck also took aim at the corrosiveness of power, the perils of income inequality, and the urgency of ecological collapse, all of which drive public debate to this day. Steinbeck remains our great social realist novelist, the writer who gave the dispossessed and the disenfranchised a voice in American life and letters. Eloquent, nuanced, and deeply researched, *Mad at the World* captures the full measure of the man and his work.

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