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Edwin's bestfriend, Jeffrey Cartwright, decides that the life of this great American writer must be told. He follows Edwin's development from his preverbal first noises through his love for comic books to the fulfillment of his literary genius in the remarkable novel, Cartoons .

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It is the story of an 11 year old "genius",
Edwin Mullhouse, who writes a book,
Comics, which the reader never sees.

Almost directly thereafter he dies, most
likely killed by his 11 year old biographer

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in order to complete the arc of Edwin's life. Almost nothing happens in the story. The book is not funny, and does not really have anything to say.

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Edwin's life juxtaposes the fresh innocence of a child's view of the world with very adult-seeming solemnity, even cynicism. As viewed through such a double filter, everything in this life of a child who is a genius (or genius who happens to be a child) takes on greater significance.

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The child as artist: Edwin Mull house is the author of a brilliant novel, "Cartoons," begun when he was 9 and completed only six months before his death on his 11th birth day. His story is told by...

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Cartwright is the critically acclaimed debut novel by American author Steven Millhauser, published in 1972 and written in the form of a biography of a fictitious person by a fictitious author. It was Millhauser's best known novel until the publication of his Pulitzer Prize-winning *Martin Dressler* in 1997, and according to

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Edwin Mullhouse, who writes a book,
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Life and career Millhauser was born in
New York City, grew up in Connecticut,
and earned a B.A. from Columbia

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Mullhouse
University in 1965. He then pursued a
doctorate in English at Brown University.
He never completed his dissertation but
wrote parts of Edwin Mullhouse and From
the Realm of Morpheus in two separate
stays at Brown.

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Early Life. Born in Marshfield, Missouri
on November 20, 1889, to father John
Powell Hubble and mother Virginia Lee
(James) Hubble, Edwin Hubble began
reading science-fiction novels at a young

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Edwin Hubble - Family, Facts &
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Edwin Mullhouse, a novelist at 10, is mysteriously dead at 11. As a memorial, Edwin's bestfriend, Jeffrey Cartwright,

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writer must be told. He follows Edwin's
development from his preverbal first
noises through his love for comic books to
the fulfillment of his literary genius in the
remarkable novel, *Cartoons* .

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Sale Now on at Edwin's Mens Jeans. The home of Japanese Denim, using exclusive fabrics, unique technology and processes true to the brands heritage.

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Edwin Mullhouse, a novelist at 10, is mysteriously dead at 11. As a memorial, Edwin's bestfriend, Jeffrey Cartwright, decides that the life of this great American writer must be told. He follows Edwin's development from his preverbal first noises through his love for comic books to the fulfillment of his literary genius in the

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remarkable novel, Cartoons.
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Winner of the Pulitzer Prize and National Book Award Finalist Young Martin Dressler begins his career as an industrious helper in his father's cigar store. In the course of his restless young manhood, he makes a swift and eventful rise to the top, accompanied by two sisters--one a dreamlike shadow, the other

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a worldly business partner. As the eponymous Martin's vision becomes bolder and bolder he walks a haunted line between fantasy and reality, madness and ambition, art and industry, a sense of doom builds piece-by-hypnotic piece until this mesmerizing journey into the heart of an American dreamer reaches its bitter-

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sweet conclusion.

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Mullhouse
Thirteen darkly comic stories, Dangerous
Laughter is a mesmerizing journey that
stretches the boundaries of the ordinary
world.

LIFE Magazine is the treasured

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In these compelling new essays, leading critics sharpen our understanding of the narrative structures that convey meaning in fiction, taking as their point of departure the narratological positions of Dorrit Cohn, Grard Genette, and Franz Stanzel. This collection demonstrates how

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narratology, with its attention to the modalities of presenting consciousness, offers a point of entry for scholars investigating the socio-cultural dimensions of literary representations. Drawing from a wide range of literary texts, the essays explore the borderline between fiction and history; explain how characters are

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constructed by both author and reader through the narration of consciousness; show how gender shapes narrative strategies ranging from the depiction of consciousness through intertextuality to the representation of the body; address issues of contingency in narrative; and present a debate on the crucial function of

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Death in the literary text. The contributors are Stanley Corngold, Gail Finney, Kte Hamburger, Paul Michael Ltzeler, David Mickelsen, John Neubauer, Thomas Pavel, Jens Rieckmann, Shlomith Rimmon-Kenan, Judith Ryan, Franz Stanzel, Susan Suleiman, Maria Tatar, David Wellbery, and Larry Wolff. Originally published in

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Earl Ingersoll introduces the fiction of
Steven Millhauser, whose distinguished
career of more than four decades includes
eight books of short fiction and four
novels, the latest being the Pulitzer
Prize-winning *Martin Dressler* (1996). In
Understanding Steven Millhauser,

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Ingersoll explores Millhauser's twelve books chronologically, revealing the development of the thematic interests and narrative strategies of a major contemporary American writer and a master of fiction who cares as deeply about his craft as the modernists did earlier in the past century. While most

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examinations of an author's work begin with at least a biographical sketch, Ingersoll has faced distinct challenges because Millhauser has resisted efforts to read his fiction through the lens of his biography. Responding to an interviewer's request for a brief biography, Millhauser provided the succinct "1943-." Part of

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Death resistance, Ingersoll argues, arises from Millhauser's belief that if readers have too many questions about an author's work, the author has failed and no amount of response can redress that failure. Millhauser's central characters, such as August Eschenburg and J. Franklin Payne, are often themselves

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Millhauser

artists or technicians who are
“overreachers,” and Ingersoll shows that
Millhauser’s early expressions of literary
realism have given way to interest in
departures from the “real.” For
Millhauser, “stories, like conjuring tricks,
are invented because history is inadequate
to our dreams.” Millhauser’s strength is

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the ability to sustain obsessions because works of fiction succeed insofar as they are able to supplant reality. As a master fabulist, Ingersoll argues, Millhauser is preoccupied with extravagance both in the subject matter of his fiction and in his style. Whether it is Martin Dressler doing himself in by designing and constructing

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increasingly complex hotels or the
miniaturists in the short story “Cathay”
pushing their impulse to extremes, past the
eye’s ability to see their art objects,
Millhauser’s fiction is full of such an
impulse, which can produce prolific artists
as well as compulsive lunatics. The
triumph of Millhauser’s craft, Ingersoll

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Death, is that it merges a fascination with the relationship between imagination and experience with a precise and allusive prose to produce works seamlessly joining the everyday with the radical and fantastic, in forms ranging from travelogues of the imagination to works merging the waking world with the world of dreams.

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