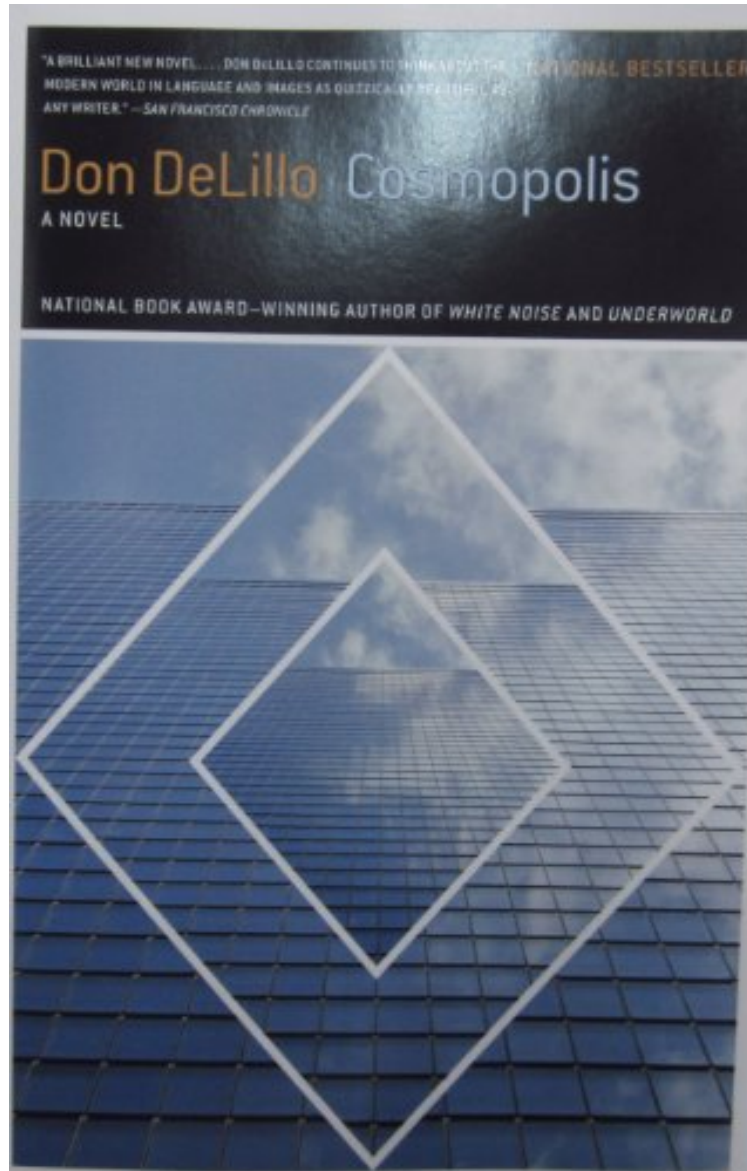


(Mobile book) *Cosmopolis: A Novel*

Cosmopolis: A Novel

Don DeLillo

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Don DeLillo : *Cosmopolis: A Novel* before purchasing it in order to gauge whether or not it would be worth my time, and all praised *Cosmopolis: A Novel*:

0 of 0 people found the following review helpful. *Cosmopolis*: existential quest of a meditator By Klothe It is a visionary, thought-provoking, poem-like fiction I have ever read. The prose is beautifully written, and the dialogues are extraordinary, poetical, and profound. They are full of philosophical sense, especially existentialism. Eric Parker, a

28-year-old billionaire currency speculator, needed a haircut. Regardless of all sensible and rational advises, he insisted to be on the one-way road to his preferred barber's, where his childhood memories kept safe, and where he could fall asleep mindfully. On his ride slowly across Manhattan amid traffic jams and anti-capitalist protests, he didn't stop searching for "meanings" of this material world as he kept meeting with his people (IT consultants, arts consultant, chief of finance and chief of theory) discussing various issues. He wanted to acquire the Rothko Chapel, keep track of the yen, and he did his daily medical checkup as usual. Meanwhile, he intentionally to lose all of his money and belongings, bit by bit, piece by piece, just seems like he wanna get rid of everything and prepare himself for a fall, into an immaterial and metaphysical unknown."He'd always wanted to become quantum dust, transcending his body mass, the soft tissue over the bones, the muscle and fat. The idea was to live outside the given limits, in a chip, on a disk, as data, in whirl, in radiant spin, a consciousness saved from void." "He'd come to know himself, untranslatably, through his pain." Eric Parker, he was no hero, he was no Icarus; he was only a meditator, having been thrown into the world.

0 of 0 people found the following review helpful. Typical DeLillo Book--a bit crazy, fun, and different all mixed together. By Joseph Landes I picked up *Cosmopolis* as part of my endeavor to get more into the writing of Don DeLillo and I came away impressed with the book and his interesting albeit sometimes herky-jerky style of writing. This book is about a man named Eric Packer who we find one early morning in New York trying to do two things: get a haircut and make a huge bet on the fall of the yen. The rest of the day (and the book) we find Eric driving around in the most tricked-out, secure, over the top limo (with a built in toilet) running into people who are all part of his life in some way and having brief interactions with them--most ending in some sort of sexual transaction. He does this with his employees, security guards, and his wife--although it is unclear if it is actually his current wife or ex-wife or mysteriously both. His car runs into odd protests and explosions around the city and a presidential motorcade. This is by far one of the oddest books I have read in some time. DeLillo is a genius writer but you have to concentrate pretty hard to really understand the message he is trying to get across. I enjoyed the book and recommend it.

0 of 0 people found the following review helpful. Difficult Book , but Well-Worth the Effort, Will Be a Modern Classic By Jan Breesmom The first time I picked up *Cosmopolis* by Don DeLillo, I was only able to read a few pages before sitting it back on the shelf I'd picked it up from. I found what I'd read tedious, pretentious, and I had lost interest quickly. In the next few days I thought about the book and how I hate to start any book and not complete it. I needed to see where this tedious, pretentious story went. I started reading and found that it was the main character, Eric Packer who had those particular traits and more. One of his first pretentious and narcissistic utterances was, "When I die, it is the world that will stop, I will keep on going." He was a very pompous man, I thought. As I continued to read I adjusted to the story and the character. I began to understand Eric and those around him and why they acted the way they did. I really grew to appreciate the story and feel for the characters. I recommend this book to those who like contemporary writers and characters who think 'beyond the box'. It wasn't an easy book to read, but it was extremely thought-provoking for me.

Now a major motion picture directed by David Cronenberg and starring Robert Pattinson, *Cosmopolis* is the thirteenth novel by one of America's most celebrated writers. It is an April day in the year 2000 and an era is about to end. The booming times of market optimism—when the culture boiled with money and corporations seemed more vital and influential than governments—are poised to crash. Eric Packer, a billionaire asset manager at age twenty-eight, emerges from his penthouse triplex and settles into his lavishly customized white stretch limousine. Today he is a man with two missions: to pursue a cataclysmic bet against the yen and to get a haircut across town. Stalled in traffic by a presidential motorcade, a music idol's funeral and a violent political demonstration, Eric receives a string of visitors—experts on security, technology, currency, finance and a few sexual partners—as the limo sputters toward an increasingly uncertain future. *Cosmopolis*, Don DeLillo's thirteenth novel, is both intimate and global, a vivid and moving account of the spectacular downfall of one man, and of an era.

From Publishers Weekly For a book about a 28-year-old new-economy billionaire with a "frozen heart," Patton adopts a distant, machine-like narrative tone that has all the warmth of the computer HAL in Stanley Kubrick's *2001*. It's a fitting approach, as the asset manager at the novel's center, Eric Packer, is hardly an avaricious tycoon, but rather an insular and literate egotist who seems more given to detached, philosophical reveries on everyday trivialities than to serious business analysis. That, too, fits, as this novel from DeLillo (*Underworld*; *White Noise*) takes place entirely in one day as Packer's life unravels while he's driven across Manhattan to get a haircut. He remains aloof both to listeners and to those around him, and Patton's understated reading imbues the proceedings with the subtle edginess of a mild drug. That's not to say that things are completely monotone, though; Patton also deftly portrays characters ranging from Packer's gruff, paranoid head of security to his aging Italian barber, one of the few characters who seem truly human. But the book is really an extended meditation, and while Patton's pitch may be perfect, the recording isn't for everyone. Copyright 2003 Reed Business Information, Inc. From Library Journal Unlike his sprawling masterpiece, *Underworld*, DeLillo's 13th novel is short and tightly focused, indeed almost claustrophobic. Most of the action takes place inside a "prousted" (cork-lined) stretch limo, as the reclusive financial wizard Eric Packer is chauffeured across

Manhattan for a haircut. Thanks to a presidential visit, antiglobalization demonstrations, and a celebrity funeral, this journey takes up most of the day. Stuck in traffic, Packer anxiously monitors the value of the yen on the limo's computer. Using the car as his office, he summons advisors from nearby shops and restaurants. His physician gives him a rubber-gloved physical exam in the back seat as Packer discusses imminent financial ruin with his broker and angry crowds block the streets. This work most closely resembles *The Body Artist* in its brevity and straightforward narrative flow. However, the earlier novel was written in an uncharacteristically warm, poetic style, promising a new direction for this important writer, while *Cosmopolis* reverts to the standard DeLillo boilerplate, perceptive and funny but also brittle and cold. This, coupled with the book's dated 1990s sensibility, makes *Cosmopolis* a step backward rather than an artistic advance.

Edward B. St. John, Loyola Law Sch. Lib., Los Angeles Copyright 2002 Reed Business Information, Inc. From Booklist It's April in the year 2000 in the cosmopolis of New York. A day of epic gridlock due to a visit by the president and a violent antiglobalization protest. A good day to leave the white stretch limo at the curb, but assets manager Eric Packer, 28, buff, ruthless, and obscenely wealthy, insists on being driven across town to get a haircut. His chief of security objects: there's a credible threat against his life. But this only encourages Packer, who likes to rule his domain from his high-tech chariot, where his employees crawl in to make their reports, where myriad screens carry the ceaseless data stream of the currency markets, where a doctor performs his daily check-up. Quasi-mystic Packer is obsessed, on this fateful day, with the yen, strangely aroused by graphic coverage of the murders of other major financial players, and keenly aware that he has the power to pitch the entire monetary system into chaos. Packer is, in short, a monster--a man who has lost his soul in an accelerated world without heart. And DeLillo, master novelist and seer, tells the surreal, electrifying story of this dehumanized moneymen in English scrubbed so clean and assembled so exquisitely it seems like a new language. By turns breathtakingly poetic and devastatingly witty, his descriptions of today's urban reality--extravagantly kinetic Times Square financial displays (information as "pure spectacle") presided over by gigantic billboards of the "underwear gods"--make the present seem like a forbidding, to-be-avoided future. "We need a new theory of time," muses one of Packer's advisors. No, suggests DeLillo, we need to reclaim life. Donna Seaman Copyright © American Library Association. All rights reserved