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Alive and Writing

Lists books, monographs, and periodicals which critically analyze or interpret short works of fiction

written since 1800.

Understanding Raymond Carver

There is a music of leaving, as surely as there is that of arriving. And it is this distinct soulful music that we often hear, however faintly, in the background of our lives. McCallum's poems are about elephants being traipsed through the Queens Midtown Tunnel, an unstable child's slide, and roaming island dogs. About a visit to a family home before it is sold, a late night conversation in a plane above an ocean, and shrewd Irish falcons. About eloquent gravestones, da Vinci's unfinished joke book, the elegant legs of a heron, and landing on the moon. About a jackknife dive at dusk, a young girl's sleepover, and a memory instantly evoked by brushing against a stand of lavender. McCallum's hope for her new book *The Music of Leaving* is that it delivers to her readers those "magical moments of understanding" that a good poem can.

Studies in short fiction

Fifteen accounts of warriors who made history, but not the history books, these are the second bananas of warfare who have been unfairly forgotten. From Narses the Eunuch & Baldwin the Leper--whose only sins seem to have been their afflictions--to Montrose of Scotland, William Walker of China, Captain Jack of the Modod Indians, & Edward Lansdale of Korea, the author takes the reader through the ages & through thoroughly entertaining stories of brilliant leaders

who, for one reason or another, have slipped through the historical cracks.

The Wadsworth Casebook Series for Reading, Research and Writing

Two lives in danger – her lover's and her sister's. But she must choose only one. In 1913, young Irish emigrant Eva Downey is trapped in London with a remote father and hostile stepmother. When she is awarded a legacy from an old suffragette to attend a finishing school in Kent, she jumps at the chance. At the school, she finds kinship and later falls in love with her teacher Christopher Shandlin, her intellectual equal. But when war does break out, her fanatical and disapproving stepsister Grace forces a choice on Eva. She must present Shandlin, who refuses to fight, with a white feather of cowardice, or no money will be given for her sister Imelda's life-saving treatment in Switzerland. Caught in a dilemma, she chooses her sister over her lover, a decision which will have irrevocable consequences for both her and Christopher and haunt her for the rest of her life.

Raymond Carver

McSweeney discusses the sensory acuity that informed Wordsworth's, Coleridge's, Thoreau's, Whitman's, and Dickinson's finest achievements and then, when blunted by illness or age, contributed to an attenuation of their creative power. He supplies a "sensory profile" or sensory history for each author and through close readings shows how this profile

affected their relationship to the external world and their powers of symbolic perception. Using perspectives gleaned from the poets themselves and an understanding of the physiological ground of perception, McSweeney establishes a compelling theoretical basis for his approach. In clear and elegant prose, he studies the physical basis for aesthetic plenitude - such as the sensory manifold of synaesthesia - not only in the Romantic writers mentioned above but also in two Victorian poets, Hopkins and Tennyson.

Cathedral

"I Bought a Little City [is] a take on the role that a writer has in writing a story - playing god, in a certain way." Donald Antrim, novelist. 'Got a little city, ain't it pretty'. Galveston, Texas, has been bought. It suits its new owner just fine. So he starts to change it. He creates a new residential area in the shape of a Mona Lisa jigsaw puzzle, shoots six thousand dogs, and reminds those who complain that he controls the jail, the police and the local chapter of the American Civil Liberties Union. But, playing God has its limitations, which he soon discovers when he starts to covet Sam Hong's wife. With Donald Barthelme's unmistakable ability to blend absurdity and the recognisable details of ordinary life, this is an uncanny tale about urban planning, capitalism and God.

You Don't Know what Love is

In this rewarding study of one of the most important

writers of recent decades, Randolph Paul Runyon reveals an ambitious metafiction beneath the terse style of Carver's works and places Carver squarely in the context of the minimalist debate. Runyon's reading ably demonstrates that Carver's stories, especially as they appear in his three major collections, *Will You Please Be Quiet, Please?*, *What We Talk About When We Talk About Love*, and *Cathedral*, and the seven new stories in *Where I'm Calling From*, are strikingly intricate and cast their subtlest spells by indirection. He reveals the intricate metaphorical connections, the structural overlaps, that are overlooked in past Carver criticism. Runyon also finds purposeful arrangement in Carver's short story collections, inviting the reader to explore another text, one written in the interstices between the stories. Each story echoes elements from its immediate predecessor, just as the subconscious, according to Freud, weaves the events of the immediately preceding day into a dream. Freud's relevance extends well to the troubling tension between fathers and sons in Carver's work and to a recurring maternal Medusa. In his assessment of Carver's collections, Runyon also considers both the influence of the Bible and events in Carver's life.

White Feathers

Designed for students and teachers of the short story at the college and high school levels, this bibliography covers American, Canadian, and British authors and stories most frequently anthologized for classroom study, plus a few authors the editors believe have

been unjustly neglected. Opening chapters cover reference works, bibliographies, histories of the short story, and short story theory, including the most important new thinking on the genre. Chapters on individual authors (arranged alphabetically) include standard biographies, general critical studies, and discussions of individual stories, particularly those frequently anthologized and studied in the classroom. Throughout, the emphasis is on books and journal articles (from *Studies in Short Fiction* and *Modern Fiction Studies* especially) readily available to students and teachers in college or public libraries. Annotations are detailed, providing not only a synopsis of the content, but also the author's approach (Biographical, formalist, structuralist, psychological, etc.). Highly technical or very difficult studies are generally not included. The result is a comprehensive and easy to use guide to the scholarship and criticism on a wide range of important British and American short story writers, ranging in time from Robert Lewis Stevenson and Edgar Allan Poe to Raymond Carter and Alice Munro.

The Short Story in English

Introduces the fiction of Carver and discusses themes, language, point of view, and symbolism in his short stories

American Audacity: In Defense of Literary Daring

Short Fiction and Critical Contexts: A Compact Reader

is a challenging, versatile, and engaging resource for the study of short fiction. This collection features a diverse group of writers from differing ethnic, cultural, and national backgrounds and highlights female and Canadian authors. Each story is introduced by a brief biography of the author, information on his or her approach to writing fiction, and information about the story itself. The second half of the text collects a variety of documents written on the topic of the short story, many by the authors featured in the first half of the text. The combination of stories and their context makes this an invaluable reader for students studying the short story at any level. Online Instructor's Manual offers:

- * Grammar review, including self-testing quizzes
- * Advice on creative writing
- * Comprehensive up-to-date information on citing literature in MLA
- * Lists of further readings, interesting links
- * Study and Discussion questions
- * Access to Documentation in the Humanities: Updated Guidelines for Style and Referencing online

We the Animals

The groundbreaking and multiple award-winning national bestseller work about systemic racism, education, the failure of the policing and justice systems, and Indigenous rights by Tanya Talaga. Over the span of eleven years, seven Indigenous high school students died in Thunder Bay, Ontario. They were hundreds of kilometres away from their families, forced to leave home because there was no adequate high school on their reserves. Five were found dead in the rivers surrounding Lake Superior, below a sacred

Indigenous site. Using a sweeping narrative focusing on the lives of the students, award-winning author Tanya Talaga delves into the history of this northern city that has come to manifest Canada's long struggle with human rights violations against Indigenous communities.

What You Have Left

A comprehensive examination of the fiction and poetry of Raymond Carver.

Film Writers

Twentieth-century Short Story Explication

In his second collection, including the iconic and much-referenced title story featured in the Academy Award-winning film *Birdman*, Carver establishes his reputation as one of the most celebrated short-story writers in American literature—a haunting meditation on love, loss, and companionship, and finding one's way through the dark.

Twentieth Century Short Story Explication: 1995-1996

The *Visual Poetics of Raymond Carver* explores the visual dimensions of literary texts by looking at the rich representations of vision, movement and space in Raymond Carver's short fiction. Ayala Amir analyzes

Carver's stories using insights borrowed from the critical discourse of the visual arts to reflect upon and challenge traditional issues of narrative study.

Twentieth Century Short Story Explication: 1991-1992

An award-winning novel in stories surrounding a young, half-white, half-Puerto Rican boy grappling with life, love, and identity as he comes of age. In this groundbreaking debut, Justin Torres plunges us into the chaotic heart of one family, the intense bonds of three brothers, and the mythic effects of this fierce love on the people we must become. NOW A MAJOR MOTION PICTURE “A tremendously gifted writer whose highly personal voice should excite us in much the same way that Raymond Carver’s or Jeffrey Eugenides’s voice did when we first heard it.”

—Washington Post “We the Animals is a dark jewel of a book. It’s heartbreaking. It’s beautiful. It resembles no other book I’ve read.”—Michael Cunningham “A miracle in concentrated pages, you are going to read it again and again.”—Dorothy Allison “Rumbles with lyric dynamite...Torres is a savage new talent.”—Benjamin Percy, Esquire “A fiery ode to boyhood...A welterweight champ of a book.”—NPR, Weekend Edition “A novel so honest, poetic, and tough that it makes you reexamine what it means to love and to hurt.”—O, The Oprah Magazine “The communal howl of three young brothers sustains this sprint of a novel...A kind of incantation.”—The New Yorker



When Tom Shiftlet arrives on a farm owned by an old woman and her deaf daughter, he is at first only interested in finding a place to stay in exchange for work. However, when the old woman offers her daughter Lucynell to him in marriage, along with a sum of money, he accepts, though his intentions towards the girl remain unclear. Similar in theme and style to many of other Flannery O'Connor's short stories, "The Life You Save My Be Your Own" was originally published in O'Connor's short story collection, *A Good Man Is Hard to Find*.

HarperPerennial Classics brings great works of literature to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperPerennial Classics collection to build your digital library.

I Bought a Little City

What You Have Left is an unforgettable story of love, loss, and, most of all, longing. In 1976, on the day of his wife's funeral, Wylie Greer drops off his five-year-old daughter, Holly, at his father-in-law's dairy farm on the outskirts of Columbia, South Carolina. Wylie tells her he just needs a little time to clear his head, but thirty years pass before Holly sees her father again -- "time I spent wondering what I'd done to make him leave," she says, "and what I could do to make him come back." What You Have Left is about a father and daughter trying to make their way back to

one another across decades of uncertainty and ambivalence -- all the while hoping to discover that what they have left is worth salvaging. It's also the story of a grandfather bent on suicide, a pioneering female NASCAR driver, a heartbroken amnesiac, a video poker junkie, and assorted other liars, cheaters, and lovers who, despite their best intentions, never quite live up to their own expectations. Are we doomed to repeat our parents' mistakes? Can lies save love instead of destroying it? Is letting go the same as giving up? Shot through with sly humor and a knowing sympathy for human weakness, *What You Have Left* takes up these and other questions as it examines the weight of history, the nature of loss, and the possibility of forgiveness. Making use of bold shifts in viewpoint and time, Allison proves a brilliant observer of the emotional legacies handed down from parent to child and the ways loss defines us. This stunning debut brims with an affection for humanity exactly as it is -- in all its ignorance and awareness, its swagger and humility, its despair and hope.

Fins, Feathers and Fur

Short Fiction & Critical Contexts

Part of The Wadsworth Casebooks for Reading, Research, and Writing Series, this new title provides all the materials a reader needs to complete a literary research assignment in one convenient location. Includes a concise guide to MLA documentation, including information on what kinds of information

require documentation and what kinds do not.

Collected Stories

Contains nearly 32,500 entries that provide a bibliography of interpretations that have appeared since 1900 of short stories published since 1800.

Where I'm Calling From

Gathers stories by Margaret Atwood, Raymond Carver, John Irving, Joyce Carol Oates, John Updike, and T. Coraghessan Boyle

Language of the Senses

A complete collection of short fiction by the creator of Philip Marlowe includes stories such as "Blackmailers Don't Shoot," "The Pencil," and "English Summer."

Raymond Carver

One of the most gifted literary essayists of his generation defends stylistic boldness and intellectual daring in American letters. Over the last decade William Gibaldi has established himself as a charismatic and uncompromising literary essayist, "a literature-besotted Midas of prose" (Cynthia Ozick). Now, *American Audacity* gathers a selection of his most powerful considerations of American writers and themes—a "gorgeous fury of language and sensibility" (Walter Kirn)—including an introductory call to arms for twenty-first-century American

literature, and a new appreciation of James Baldwin's genius for nonfiction. With potent insights into the storied tradition of American letters, and written with a "commitment to the dynamism and dimensions of language," *American Audacity* considers giants from the past (Herman Melville, Edgar Allan Poe, Harper Lee, Denis Johnson), some of our most well-known living critics and novelists (Harold Bloom, Stanley Fish, Katie Roiphe, Cormac McCarthy, Allan Gurganus, Elizabeth Spencer), as well as those cultural-literary themes that have concerned Gibaldi as an American novelist (bestsellers, the "problem" of Catholic fiction, the art of hate mail, and his viral essay on bibliophilia). Demanding that literature be audacious, and urgent in its convictions, *American Audacity* is itself an act of intellectual daring, a compendium shot through with Gibaldi's "emboldened and emboldening critical voice" (Sven Birkerts). At a time when literature is threatened by ceaseless electronic bombardment, Gibaldi argues that literature "must do what literature has always done: facilitate those silent spaces, remain steadfastly itself in its employment of slowness, interiority, grace, and in its marshaling of aesthetic sophistication and complexity." *American Audacity* is ultimately an assertion of intelligence and discernment from a maker of "perfectly paced prose" (*The New Yorker*), a book that reaffirms the pleasure and wisdom of the deepest literary values.

Words on Cassette 2002

An acknowledged master of the short story, Raymond Carver (1938-88) excelled at portraying the

hardscrabble existence of blue-collar workers frustrated and disillusioned by the false promises of the American dream. This terrain was well known to Carver, who long worked at blue-collar jobs to support his family and personally struggled with the transiency, alcoholism, economic privation, and despair he depicts so poignantly in his fiction. At the same time, he overcame these obstacles - aided by, among others, the writer John Gardner, the editor Gordon Lish, and the poet Tess Gallagher - to become a major figure in the resurgence of the short story and the revival of realistic writing. For collections like *Will You Please Be Quiet, Please?*, *What We Talk About When We Talk about Love*, and the magnificent *Cathedral*, Carver won honor after honor, including nominations for the National Book Award, the National Book Critics Circle Award, and the Pulitzer Prize. And with the 1993 release of Robert Altman's film *Short Cuts*, Carver, long known to readers of serious fiction, attained widespread public recognition. Tracing these themes and more is Adam Meyer's *Raymond Carver*, which considers more of the writer's fiction and poetry than has any previous book-length study. Writing with luminous clarity, Meyer delves into the biographical elements shaping the writer's career and probes Carver's style and subject matter; he then examines the majority of the fictional works, organizing his material according to distinct phases in the writer's canon, while devoting a separate chapter to Carver's poetry. Of special appeal are Meyer's insightful comparison of stories published in multiple versions and his informed discussion of minimalism - a term often applied to Carver's writings but, Meyer argues, only partly, if at all, with accuracy.

Reading Raymond Carver

The beautiful and haunting novel that launched David Almond as one of the best children's writers of today. When a move to a new house coincides with his baby sister's illness, Michael's world seems suddenly lonely and uncertain. Then, one Sunday afternoon, he stumbles into the old, ramshackle garage of his new home, and finds something magical. A strange creature - part owl, part angel, a being who needs Michael's help if he is to survive. With his new friend Mina, Michael nourishes Skellig back to health, while his baby sister languishes in the hospital. But Skellig is far more than he at first appears, and as he helps Michael breathe life into his tiny sister, Michael's world changes for ever . . . Skellig won the Carnegie Medal and the Whitbread Children's Book Award and is now a major Sky1 feature film, starring Tim Roth and John Simm. David Almond is also winner of the 2010 Hans Christian Andersen award. Powerful and moving - The Guardian This newly jacketed edition celebrates 15 years of this multi-award-winning novel.

Short Story

Mla International Bibliography of Books and Articles on the Modern Language and Literatures 1999

British poet Michael Rollins and artist-poet Preeti Rana from India stand at two different points on an existential lifeline, with not much in common. This

may be the reason for their contrasting perspectives. Michael's sharp style and dark descriptions contrasts Preeti's response that seems a little further ahead of the immediate. Could this anthology be about choices to make between the dark and light of the same moon, sky and life's circumstances? Or does *Bones* and *Feathers* give a better understanding of the fact that everything is at best, an excerpt?

Bones and Feathers

The first biography of america's best-known short story writer of the late twentieth century. The London Times called Raymond Carver "the American Chekhov." The beloved, mischievous, but more modest short-story writer and poet thought of himself as "a lucky man" whose renunciation of alcohol allowed him to live "ten years longer than I or anyone expected." In that last decade, Carver became the leading figure in a resurgence of the short story. Readers embraced his precise, sad, often funny and poignant tales of ordinary people and their troubles: poverty, drunkenness, embittered marriages, difficulties brought on by neglect rather than intent. Since Carver died in 1988 at age fifty, his legacy has been mythologized by admirers and tainted by controversy over a zealous editor's shaping of his first two story collections. Carol Sklenicka penetrates the myths and controversies. Her decade-long search of archives across the United States and her extensive interviews with Carver's relatives, friends, and colleagues have enabled her to write the definitive story of the iconic literary figure. Laced with the

voices of people who knew Carver intimately, her biography offers a fresh appreciation of his work and an unbiased, vivid portrait of the writer.

Seven Fallen Feathers

Technique and Sensibility in the Fiction and Poetry of Raymond Carver

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures

What We Talk About When We Talk About Love

With this, his first collection of stories, Raymond Carver breathed new life into the American short story. Carver shows us the humor and tragedy that dwell in the hearts of ordinary people; his stories are the classics of our time. "[Carver's stories] can be counted among the masterpieces of American Literature." --The New York Times Book Review "One of the great short story writers of our time--of any time." --The Philadelphia Inquirer "The whole collection is a knock out. Few writers can match Raymond Carver's entiwining style and language." --The Dallas Morning News

Raymond Carver

The recipient of numerous literary prizes, including the National Book Award, the Kafka Award, and the Pushcart Prize, Ursula K. Le Guin is renowned for her spare, elegant prose, rich characterization, and diverse worlds. "The Ones Who Walk Away from Omelas" is a short story originally published in the collection *The Wind's Twelve Quarters*.

Skellig

The Life You Save May Be Your Own

The Visual Poetics of Raymond Carver

Raymond Carver's third collection of stories, a finalist for the Pulitzer Prize, including the canonical titular story about blindness and learning to enter the very different world of another. These twelve stories mark a turning point in Carver's work and "overflow with the danger, excitement, mystery and possibility of life. . . . Carver is a writer of astonishing compassion and honesty. . . . his eye set only on describing and revealing the world as he sees it. His eye is so clear, it almost breaks your heart" (Jonathan Yardley, *Washington Post Book World*).

Will You Please Be Quiet, Please?

By the time of his early death in 1988, Raymond

Carver had established himself as one of the great practitioners of the American short story, a writer who had not only found his own voice but imprinted it in the imaginations of thousands of readers. Where I'm Calling From, his last collection, encompasses classic stories from Cathedral, What We Talk About When We Talk About Love, and earlier Carver volumes, along with seven new works previously unpublished in book form. Together, these 37 stories give us a superb overview of Carver's life work and show us why he was so widely imitated but never equaled.

The Music of Leaving

The Ones Who Walk Away from Omelas

Raymond Carver has become a literary icon for our time. When he died in 1988 at the age of fifty, he was acclaimed as the greatest influence on the American short story since Hemingway. Carver's friends were the stuff of legend as well. In this rich collection—greatly expanded from the earlier When We Talk about Raymond Carver—of interviews with close companions, acquaintances, and family, Sam Halpert has chronologically arranged the reminiscences of Carver's adult life, recalling his difficult “Bad Raymond” days through his second life as a recovering alcoholic and triumphantly successful writer. The result is a spirited Irish wake—toasts, anecdotes, lies, songs, confessions, laments—all beautifully orchestrated by Halpert into a very readable and moving narrative. These funny,

poignant, intensely remembered interviews juxtapose personal anecdotes and enlightening criticism. Memory mixes with analysis, and a lively picture of Carver emerges as we hear different stories about him—of the same story told from different viewpoints. He is here presented as hero, victim, and even villain—Carver's readers will recognize the woof and warp of his stories in these affectionate narratives.

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