

The Origin Of Brunists Robert Coover

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Going For a Beer: Selected Short Fictions McSweeney's Books

In Robert Coover's latest collection of short stories, we explore worlds where time is dangerously out of control. Worlds that unravel like films within films within films. Worlds obsessed with the temporary. Ultimately, we explore worlds that are exactly like our own. Features new and previously published stories. Robert Coover has published fourteen novels, three short story collections, and a collection of plays since "The Origin of the Brunists" received the William Faulkner Foundation First Novel Award in 1966. His short fiction has appeared in the "New Yorker," "Harper's Magazine," and "Playboy." He lives in Providence, Rhode Island.

The Universal Baseball Association, Inc., J. Henry Waugh, Prop Vintage Portrays the erotic relationship of a man and his maid, whom he repeatedly and ritualistically disciplines for failing to perform her cleaning duties perfectly

Boysgirls Grove Press

The lone survivor of a catastrophic mine explosion announces that the end of the world is at hand and begins a new cult that, sweeping the mining towns, gathers believers in anticipation of the Coming of the End of the World.

Reprint.

Stepmother W. W. Norton & Company

An unconventional look at Robert Coover's work from his early masterpiece The Origin of the Brunists (1966) to the recent Noir (2010), Vanderhaeghe's study offers a self-reflexive investigation into the ways in which Coover's stories often challenge the reader to resist the conventions of sense-making and even literary criticism. Robert Coover and the Generosity of the Page is an unconventional study of Robert Coover's work from his early masterpiece The Origin of the Brunists (1966) to the recent Noir (2010). Written in the second person, it offers a self-reflexive investigation into the ways in which Coover's stories often challenge the reader to resist the conventions of sense-making and even literary criticism. By portraying characters lost in surroundings they often fail to grasp, Coover's work playfully enacts a "(melo)drama of cognition" that mirrors the reader's own desire to interpret and make sense of texts in unequivocal ways. This tendency in Coover's writing is indicative of a larger refusal of the ready-made, of the once-and-for-all or the authoritative, celebrating instead, in its generosity, the widening of possibilities—thus inevitably forcing the reader-critic to acknowledge the arbitrariness and artificiality of her responses.

The Origin of the Brunists Greenwood Publishing Group

Fairy tales are supposed to be magical, surprising,

and exhilarating, an enchanting counterpoint to everyday life that nonetheless helps us understand and deal with the anxieties of that life. Today, however, fairy tales are far from marvelous—in the hands of Hollywood, they have been stripped of their power, offering little but formulaic narratives and tame surprises. If we want to rediscover the power of fairy tales—as Armando Maggi thinks we should—we need to discover a new mythic lens, a new way of approaching and understanding, and thus re-creating, the transformative potential of these stories. In Preserving the Spell, Maggi argues that the first step is to understand the history of the various traditions of oral and written narrative that together created the fairy tales we know today. He begins his exploration with the ur-text of European fairy tales, Giambattista Basile's The Tale of Tales, then traces its path through later Italian, French, English, and German traditions, with particular emphasis on the Grimm Brothers' adaptations of the tales, which are included in the first-ever English translation in an appendix. Carrying his story into the twentieth century, Maggi mounts a powerful argument for freeing fairy tales from their bland contemporary forms, and reinvigorating our belief that we still can find new, powerfully transformative ways of telling these stories.

Spanking the Maid Fordham Univ Press

"An audacious and revisionary sequel to Twain's masterpiece. It is both true to the spirit of Twain and quintessentially Cooveresque." —Times Literary Supplement At the end of Huckleberry Finn, on the eve of the Civil War, Huck and Tom Sawyer decide to escape "sivilization" and "light out for the Territory." In Robert Coover's vision of their Western adventures, Tom decides he'd rather own civilization than escape it, leaving Huck "dreadful lonely" in a country of bandits, war parties, and gold. In the course of his ventures, Huck reunites with old friends, facing hard truths and even harder choices.

Street Cop Grove Press

A new collection of short stories by the celebrated author revisits the shared cultural heritage of fairy tales, myths, and childhood stories to explore the origins of fear, hope, and wonder in both children and adults.

Editorial Files for The Origin of the Brunists, 1965-1966 The Origin of the Brunists

Here Coover is at the top of his form; and Noir is a true page-turner-wry, absurd, and desolate. You are Philip M. Noir, Private Investigator. A mysterious young widow hires

you to find her husband's killer-if he was killed. Then your client is killed and her body disappears-if she was your client. Your search for clues takes you through all levels of the city, from classy lounges to lowlife dives, from jazz bars to a rich sex kitten's bedroom, from yachts to the morgue. "The Case of the Vanishing Black Widow" unfolds over five days aboveground and three or four in smugglers' tunnels, though flashback and anecdote, and expands time into something much larger. You don't always get the joke, though most people think what's happening is pretty funny.

100 Great American Novels You've (probably)

Never Read Grove Press

Rewrites the old German folktale, *Sleeping Beauty*, into a story about the ramifications of the Holocaust.

Gerald's Party Grove/Atlantic, Inc.

Presents a collection of short stories based on traditional fairy tales that expose the futility of idealism.

Briar Rose Abrams

The sequel to Robert Coover's debut novel, the award-winning *The Origin of the Brunists* Preserving the Spell McSweeney's Books Fiction. Women's Studies. Art. Drama. Illustrated by Lavinia Hanachiuc. Second Edition. A host of characters emerge from a madwoman's dreams, populating a world as strange and magnificent as a painting by Hieronymus Bosch. A boy with one wing seeks the secret to flight. A girl with a mirror for a face, adored by all, longs to simply eat. A pregnant girl reflects on the effects of metamorphosis. The stories of BOYSGIRLS are modern myths: tales that exist within our present time but also outside it, in a place as eternal as Atlantis or Middle Earth.

The Complete Plays Dalkey Archive Press

The Origin of the Brunists Grove Press

Johns Wife Grove Press

Fifty years after the original release of Coover's satire, this rollicking fable of the grotesque, unhinged Cat in the Hat (and the stuffed shirts who bet on his success) makes for a bitterly funny indictment of politics-as-usual in 2017.

A Child Again Burning Deck Books

Why have generations of philosophers failed or refused to articulate a rigorous challenge to the death penalty, when literature has been rife with death penalty abolitionism for centuries? In this book, Peggy Kamuf explores why any properly philosophical critique of capital punishment in the West must confront the literary as that which exceeds the logical demands of philosophy. Jacques Derrida has written that "the modern history of the institution named literature in Europe over the last three or four centuries is contemporary with and indissociable from a contestation of the death penalty." How, Kamuf asks, does literature contest the death penalty today, particularly in the United States where it

remains the last of its kind in a Western nation that professes to be a democracy? What resources do fiction, narrative, and poetic language supply in the age of the remains of the death penalty? Following a lucid account of Derrida's approach to the death penalty, Kamuf pursues this question across several literary texts. In reading Orwell's story "A Hanging," Kamuf explores the relation between literary narration and the role of the witness, concluding that such a witness needs the seal of literary language in order to account for the secret of the death penalty. The next chapter turns to the American scene with Robert Coover's 1977 novel *The Public Burning*, which restages the executions of Julius and Ethel Rosenberg as an outlandish public spectacle in Times Square. Because this fictional device reverses the drive toward secrecy that, beginning in the mid-nineteenth century, put an end to public executions in the West, Kamuf reads the novel in a tension with the current tendency in the U.S. to shore up and protect remaining death penalty practices through increasingly pervasive secrecy measures. A reading of Norman Mailer's 1979 novel *The Executioner's Song*, shows the breakdown of any firm distinction between suicide and capital execution and explores the essential affinity between traditional narrative structure, which is plotted from the end, and the "plot" of a death penalty. Final readings of Kafka, Derrida, and Baudelaire consider the relation between literature and law, showing how performative literary language can "play the law." "A brief conclusion, titled "Postmortem," reflects on the condition of literature as that which survives the death penalty. A major contribution to the field of law and society, this book makes the case for literature as a space for contesting the death penalty, a case that scholars and activists working across a range of traditions will need to confront.

Huck Out West: A Novel University of Pittsburgh Press
This text takes on the work of Robert Coover, a major figure of postmodern metafiction. In an analysis of Coover's short stories and novels, it demonstrates how Coover writes in several different modes that cross over into one another.

Going Native Macmillan

One of the great masterpieces of modern Latin American fiction, *Terra Nostra* is concerned with nothing less than the history of Spain and of South America, with the Indian Gods and with Christianity, with the birth, the passion, and the death of civilizations. Fuentes skillfully blends a wide range of literary forms, stories within stories, Mexican and Spanish myth, and famous literary characters in this novel that is both a historical epic and an apocalyptic vision of modern times. *Terra Nostra* is that most ambitious and rare of creations—a total work of art.

Briar Rose Univ of South Carolina Press

Robert Coover returns with "Stepmother," a reimagining of the fairy-tale tradition. There is magic, there are princes, there are painful castrations. There are grim reapers, frisky maidens and seductive ogresses. There is also beauty, and true love, of a sort.

Pricksongs & Descants Tarcher

Robert Coover and the Generosity of the Page is an unconventional study of Robert Coover's work from his early masterpiece *The Origin of the Brunists* (1966) to the recent *Noir* (2010). Written in the second person, it offers a self-reflexive investigation into the ways in which Coover's stories often challenge the reader to resist the conventions of sense-making and even literary criticism. By portraying characters lost in surroundings they often fail to grasp, Coover's work playfully enacts a "(melo)drama of cognition" that mirrors the reader's own desire to interpret and make sense of texts in unequivocal ways. This tendency in Coover's writing is indicative of a larger refusal of the ready-made, of the once-and-for-all or the authoritative, celebrating instead, in its generosity, the widening of possibilities—thus inevitably forcing the reader-critic to acknowledge the arbitrariness and artificiality of her responses.

Waiting Period OR Books

"A mixtape of variations and a fugue on time from a postmodern master.... Familiar tales and conventional genres are made new, tinged with shuddering wonder and titillating humor." —Yu-Yun Hsieh, *The New York Times* Book Review Robert Coover has been playing by his own rules for more than half a century, earning the 1987 Rea Award for the Short Story as "a writer who has managed, willfully and even perversely, to remain his own man while offering his generous vision and versions of America." Here, in this selection of his best stories, you will find an invisible man tragically obsessed by an invisible woman; a cartoon man in a cartoon car who runs over a real man who is arrested by a real policeman with cartoon eyes; a stick man who reinvents the universe. While invading the dreams and nightmares of others, Coover cuts to the core of how realism works.