

## The Public Burning Robert Coover

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Briar Rose Univ of South Carolina 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.

Terra Nostra Grove Press

The central figure of this novel is a young man whose parents were executed for conspiring to steal atomic secrets for Russia. His name is Daniel Isaacson, and as the story opens, his parents have been dead for many years. He has had a long time to adjust to their deaths. He has not adjusted. Out of the shambles of his childhood, he has constructed a new life—marriage to an adoring girl who gives him a son of his own and a career in scholarship. It is a life that enrages him. In the silence of the library at Columbia University, where he is supposedly writing a Ph.D. dissertation, Daniel composes something quite different. It is a confession of his most intimate relationships—with his wife, his foster parents, and his kid sister Susan, whose own radicalism so reproaches him. It is a book of memories: riding a bus with his parents to the ill-fated Paul Robeson concert in Peekskill; watching the FBI take his father away; appearing with Susan at rallies protesting their parents' innocence; visiting his mother and father in the Death House. It is a book of investigation: transcribing Daniel's interviews with people who knew his parents, or who knew about them; and logging his strange researches and discoveries in the library stacks. It is a book of judgments of everyone involved in the case—lawyers, police, informers, friends, and the Isaacson family itself. It is a book rich in characters, from elderly grand- mothers of immigrant culture, to covert radicals of the McCarthy era, to hippie marchers on the Pen-tagon. It is a book that spans the quarter-century of American life since World War II. It is a book about the nature of Left politics in this country—its sacrificial rites, its peculiar cruelties, its humility, its bitterness. It is a book about some of the beautiful and terrible feelings of childhood. It is about the nature of guilt and innocence, and about the relations of people to nations. It is *The Book of Daniel*.

*The Character of Truth* Vintage

Robert Coover's detective novelette, *STREET COP*, is set in a dystopian world of infectious 'living dead,' murderous robo-cops, aging street walkers, and walking streets. With drawings by Art Spiegelman, this short tale scrutinizes the arc of the American myth, exploring the working of memory in a digital world, police violence and the future of urban life. *STREET COP* is provocative and prophetic, asking us to interrogate the line between a condemnable system and a sympathetic individual.

The Public Burning OR Books

This volume contains every play written by Joe Orton, who emerged in the 1960s as the most talented comic playwright in recent English history and was considered the direct successor to Wilde, Shaw, and Coward.

**Ghost Town** Penguin Books India

Ros is dead. A bad actress but a tremendous lover, when she was alive her thighs pillowed cast members, crew, friends and acquaintances. Now Gerald's party continues around her murdered corpse (it is, after all, just the first of the night), as the guests indulge in drinking, flirting and jealousies, and the police make their brutal investigations. An evening of cocktails, sex and violence, Robert Coover's novel is a murder mystery as rousing and disorienting as the best drunken party, a vaudevillian masterpiece.

*Understanding Robert Coover* W. W. Norton & Company

A Western town takes on a life of its own when a stranger rides in and is drawn into a series of brawls, gunfights, and train robberies while becoming entangled with a saloon singer and a schoolmistress, with whom he falls in love.

The Public Burning Macmillan

In *Evil Hour* is the thrilling story about the smears, defamations, infidelities, and torrential rains that afflict a small Colombian town, and the sacrifice of a boy that brings torment and chaos to an end, from the masterful Gabriel García Márquez, author of *One Hundred Years of Solitude* and *Love in the Time of Cholera*. One morning, slanderous posters start appearing all over the town, revealing family secrets and maligning individuals. Ghosts of the past reappear, along with old feuds and infidelities. Torrential rains then flood the town and chaos is everywhere. Neighbors suspect each other, yet no one knows who is responsible. Finally, a boy is made the scapegoat and tragedy ensues. In *Evil Hour* contains vivid characters who reflect the humor and pathos of everyday life. This brooding novel clearly points the way to the flowering of García Márquez's genius in his later *One Hundred Years of Solitude*.

**The Cat in the Hat for President** Simon and Schuster

The Public Burning Grove Press

The Glass Palace Penguin UK

*Uncertain Mirrors* realigns magical realism within a changing critical landscape, from Aristotelian mimesis to Adorno's concept of negative dialectics. In between, the volume traverses a vast theoretical arena, from postmodernism and postcolonialism to Lévinasian philosophy and eco-criticism. The volume opens and closes with dialectical instability, as it recasts the mutability of the term "mimesis" as both a "world-reflecting" and a "world-creating" mechanism. Magical realism, the authors contend, offers another stance of the possible; it also situates the reader at a hybrid aesthetic matrix inextricably linked to postcolonial theory, postmodernism, Bakhtinian theory, and quantum physics. As *Uncertain Mirrors* explores, magical realist texts partake of modernist exhaustion as much as of postmodernist replenishment, yet they stem from a different "location of culture" and "direction of culture;" they offer complex aesthetic artifacts that, in their recreation of alternative geographic and semiotic spaces, dislocate hegemonic texts and ideologies. Their unrealistic excess effects a breach in the totalized unity represented by 19th century realism, and plays the dissonant chord of the particular and the non-identical.

Seaview SIU 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.

Larva Rowman & Littlefield

Vice-President Richard Nixon - the voraciously ambitious bad boy of the Eisenhower regime - is the dominant narrator in an enormous cast that includes Betty Crocker, Joe McCarthy, the Marx Brothers, Walter Winchell, Uncle Sam, his adversary The Phantom, and Time magazine incarnated as the National Poet Laureate. All of these and thousands more converge in Times Square for the carnivalesque auto-da-fe at which the Rosenbergs are put to death.

**Noir** Dalkey Archive 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.

Grove/Atlantic, Inc.

In what the Guardian recently named one of the best literary debuts ever, a love triangle intersects with a lost film masterpiece and weather as turbulent as the heart Life stories converge and break away in *Days Between Stations*, Steve Erickson's searing first novel. At the center is the tumultuous union between Jason and Lauren, who fall in love as youths in Kansas, and later relocate to San Francisco. A cyclist training for the Olympics, Jason is often abroad and unfaithful; Lauren, in turn, finds solace in Michel, a nightclub manager trying to reconnect with his past. Michel's journey leads to *The Death of Marat*, a recovered lost masterpiece of silent film directed by his grandfather, whose extraordinary life includes having grown up as an orphaned twin in a Parisian brothel. In a world shaped by sensuality and trauma, where sandstorms invade Los Angeles, the Seine freezes, bike racers vanish in Venice, and relationships are warped by amnesia, geological chaos and personal upheaval each wrenchingly reflect the other.

*Robert Coover* Rodopi

A recreation of the tale of "Sleeping Beauty" tells of a prince tangled in the briars, a sleeping princess who dreams of a succession of kissing princes, and a grizzled fairy who inhabits the princess' dreams, inflaming her desires

**The Book of Daniel** Dalkey Archive Press

The action of Toby Olson's PEN/Faulkner Award-winning novel *Seaview* sweeps eastward, following three men and two women across a wasted American continent to an apocalyptic confrontation on Cape Cod. Melinda hopes to reach the seaside where she was born before she dies of cancer. Allen, her husband, earns their way back by golf hustling, working the links en route. Outside of Tucson, the two meet up with a Pima Indian also headed toward the Cape to help a distant relative who has claims on a golf course there that is laid out on tribal grounds. Throughout the journey, Allen knows he is being stalked by a former friend, Richard, a drug-pusher whom he has crossed and who is now determined to murder him. The tortured lives of Richard and his wife Gerry stand as a dream of what might have become of Allen and Melinda had things been otherwise. The lines that draw these people together converge at Seaview Links, and on the mad battlefield that this golf course becomes, the novel reaches its complex ending. *Seaview's* vibrant language and fateful plot make this study of an America on the edge an unforgettable read.

Going For a Beer: Selected Short Fictions Open Road Media

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.

**Johns Wife** Abrams

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

*Literature and the Remains of the Death Penalty* Fordham Univ Press

But it would be unfair to the reader to reveal what happens when a gang of professional crooks gets wind of the scheme and moves to muscle in on this bettors' dream of a long-odds situation. Worked out with all the meticulous detail, terror, and suspense of a nightmare, the tale is, on one level, comparable to a Graham Greene thriller; on another, it explores a group of people, their relationships fears, and loves. For as Leslie A. Fiedler says in his introduction, "John Hawkes... makes terror rather than love the center of his work, knowing all the while, of course, that there can be no terror without the hope for love and love's defeat . . ."

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Uncertain Mirrors Blackstone Publishing

With works ranging thematically and stylistically from *The Universal Baseball Association* to *The Public Burning*, from *Pricksongs and Descants* to *Spanking the Maid*, Robert Coover emerges as one of the most vibrant writers from a remarkable avant-garde that in the mid-1960s mounted serious assault on traditional ideas of form and content in world literature. Lois Gordon here defines Coover's novels, short stories, and plays in terms of his contemporaries: among Americans, Donald Barthelme, William Gass, John Hawkes, and others; among Europeans, Julio Cortazar, Robert Pinget, and Italo Calvino, to name a few. These writers dismiss the conventions of traditional form—linear plot, character development, definable theme, Aristotle's unities of time and space—as no longer appropriate in the modern world. Coover writes in a dazzling variety of forms and styles; in each he demonstrates a diversity of the style and manipulates the trappings of every conventional form—from Old Comedy to theater of the absurd. He also translates or transposes techniques associated with other art forms, such as film montage or operatic interlude. In Coover's hands, any of these forms are fair game for parody. Gordon notes: "Coover's method, more specifically is this: at the same time that he maintains a strong narrative line he counterpoints it (his musical term is 'descants') with numerous mythic, legendary, or symbolic levels... which serve to explode any final meaning or resting point." Nothing is static—personality, event, human values. Coover writes about a continual flux in which everything is constantly qualified and dramatically altered. He portrays the public and private rituals that man construes "to barter inner and outer disorder."

Mightier Than the Sword Lane, Allen

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.