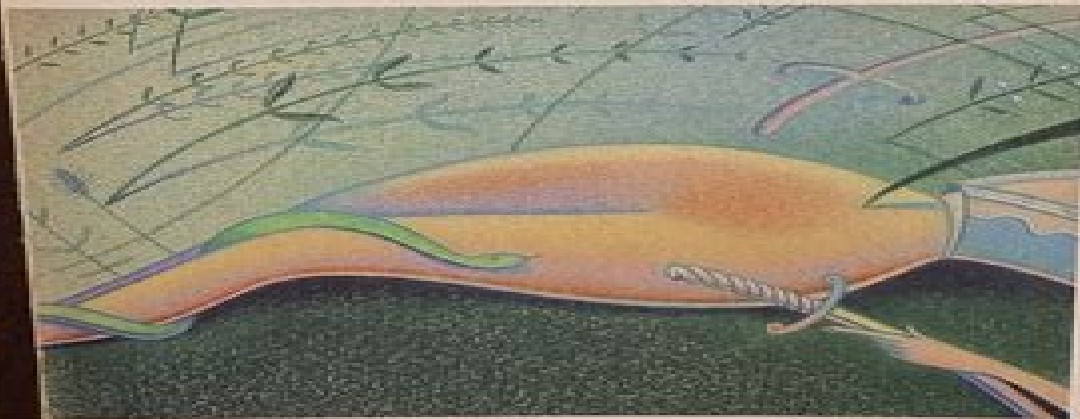


SHORT STORIES BY

ROBERT
COOVER

"COOVER ACHIEVES HIGHEST EXCELLENCE IN A
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PRICKSONGS & DESCANTS

PLUME CONTEMPORARY FICTION



Robert Coover

Stephane Vanderhaeghe



Robert Coover:

Understanding Robert Coover Brian Evenson, 2003 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 for a Beer Robert Coover, 2025-04-25 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 Robert Coover and the Generosity of the Page Stephane Vanderhaeghe, 2013-03-05 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

Noir Robert Coover, 2010-03-04 Metafiction lustily mates with hard boiled mystery in this hilarious homage to Raymond Chandler and company Publishers Weekly starred review 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 through 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 As his dazzling career continues to demonstrate Mr Coover is a one man Big Bang of exploding creative force The New York Times Like Thomas Pynchon in 2009's *Inherent Vice* Coover pops off laughs on every page Publishers Weekly starred review An absurdist take on the hard boiled detective novel depraved and amusing Kirkus Reviews **Gerald's Party** Robert Coover, 1997 Probes the personalities assembled at a party when the murder of a guest named Ros transforms an ordinary evening **Robert**

Coover Papers Robert Coover, 1952 **A Night at the Movies, Or, You Must Remember this** Robert Coover, 1992 From Hollywood B movies to Hollywood classics *A Night at the Movies* invents what might have happened in these Saturday afternoon matinees Mad scientists vampires cowboys dance men Chaplin and Bogart all flit across Robert Coover's riotously funny screen doing things and uttering lines that are as shocking to them as they are funny to the reader As Coover's Program announces you will get Coming Attractions The Weekly Serial Adventure Comedy Romance and more but turned upside down and inside out

Open House Robert Coover, 2023-05-23 One hundred floors above Manhattan a diverse group of guests and gate crashers come together in a luxurious penthouse The down and out blend seamlessly with the well to do Scammers find themselves the target of a con so long that by the time they begin to figure it out it's too late to extract themselves But what's the occasion Is it a party A real estate listing Or is there something else going on For over half a century Robert Coover has been one of the most inventive and unpredictable writers in the American academy Long heralded for his commitment to formal as well as technological innovation with *Open House* Coover reminds readers that his work is as steeped in literary history as it is forward thinking experimentation This tension between old and new between a romanticized past and a future we only pretend we can predict provides the animating tension to Coover's latest metafiction where narrative is at once the point and so beside the point that it calls into question all the myths by which we organize our lives Imagine a cast of Chaucerian bawds caught in a Dantean maze and you have some idea what's in store for you in this comedic nightmare about death greed art and that most Cooverian of subjects lust rendered in all its ugly erotic banal and mesmerizing forms

Robert Coover Lois G. Gordon, 1983 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

Robert Coover's Fictions Jackson I. Cope, 1986

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