

Robert  
Coover

*Crosscurrents / Modern Critiques / New Series*

**The Universal  
Fictionmaking  
Process**

By  
**Lois Gordon**

**Robert Coover The Universal Fictionmaking Process**  
**Crosscurrents Modern Critiques New Series**

**AN Whitehead**



## **Robert Coover The Universal Fictionmaking Process Crosscurrents Modern Critiques New Series:**

**Robert Coover** Lois Gordon,1983      **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 S. Burroughs John Hawkes and others among Europeans Julio Cortázar 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      *West Coast Review of Books* ,1983

**Book of Days** C. Edward Wall,1987      Realism and Naturalism in Nineteenth-century American Literature Donald Pizer,1984 The 1966 edition of this book has become a standard work In this new revised edition Pizer has dropped three chapters and has refined and extended the work by adding six American Literary Naturalism An Approach Through Form American Literary Naturalism The Example of Dreiser The Problem of Philosophy in the Naturalistic Novel Hamlin Garland's 1891 *Main Travelled Roads* Local Color as Art Jack London The Problem of Form and Dreiser's *Nigger* Jeff The Development of an Aesthetic The book contains definitions of realism and naturalism based on representative novels of the period ranging from Howells' *Rise of Silas Lapham* to Crane's *Red Badge of Courage* analyses of the literary criticism of the age stressing that of Howells' Garland and Norris and close readings of specific works by major figures of the period      **The Reader's Adviser** ,1986      Tri-quarterly ,1985      **The Fiction of Philip Roth and John Updike** George John Searles,1985 In this comparative study of Philip Roth and John Updike Searle examines their literary methods provides background materials about each writer and discusses their themes He finds that Roth concentrates on the individual within the society while Updike describes society's typical individual Roth writes in the first person Updike in the third setting is incidental to Roth while Updike can be considered a regional writer He points out that both writers share themes such as ethnicity interpersonal relationship moral responsibility and guilt and are preoccupied with subsidiary concerns such as materialism

the importance of meaningful work the fallen state of the clergy and the idea of sport as metaphor ISBN 0 8093 1175 5 16 95

*Library Journal* ,1985      **Margaret Drabble, Existing Within Structures** Molly Hurley Moran,1983 Though often proclaimed a woman s writer Margaret Drabble is ultimately concerned with larger philosophical and psychological issues the most important being the question of the human will Moran sees Drabble s fiction as being focused more on the problems which confront both men and women of living in the bewildering contemporary world It is a world of IRA terrorism aborted fetuses and suicide but it is also a world of homecoming parties homebaked bread and waterfalls It is a world where in spite of the fact that a human being is a tiny powerless speck in a turbulent menacing universe there are redeeming qualities to the position There is both beauty and humor in the condition of being human Drabble s novels hold up for our admiration people who perceive these qualities of life in spite of its pre vailing gloom For Drabble the psychological and physical connections of family provide both spiritual and psychological solace Although the family curtails individual freedom by influencing one s character and imposing familial responsibilities it is ultimately a bulwark against life s tur bulence and uncertainties      *Subject Guide to Books in Print* ,1983      **Publishers Weekly** ,1983      *Forthcoming Books* Rose

Army,1983      **Bibliographie Internationale Des Recensions de la Litt Ération Savante** ,1983      **Books in Print Supplement** ,1985      *Subject Guide to Forthcoming Books* ,1983 Presents by subject the same titles that are listed by author and title in Forthcoming books      **Books in Print** ,1987      **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      *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

The Metafictional Muse Larry McCaffery,2010-10-12 McCaffery interprets the works of three major writers of radically experimental fiction Robert Coover Donald Barthelme and Willam H Gass The term metafiction here refers to a strain in American writing where the self concious approach to the art of fiction making is a commentary on the nature of meaning itself

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