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A BOOK OF THE WORLDS OF HOPE
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THE OTHER PARIS

STORIES BY
MAVIS GALLANT

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The Other Paris By Gallant Mavis

Reingard M. Nischik



The Other Paris By Gallant Mavis:

The Other Paris Mavis Gallant,1970 **The Other Paris (Classic Reprint)** Mavis Gallant,2017-10-28 Excerpt from The Other Paris BY the time they decided what Carol would wear for her wedding white with white owers it was the end of the afternoon Madame Germaine removed the sketch books the scraps of net and satin the stacks of Vogue she had already a professional look of anxiety as if it could not possibly come out well One foresaw seams ripped Open extra fittings even Carol s tears Odile Carol s friend seemed disappointed White isn t original she said If it were me I would certainly not be married in all that rubbish of lace like a First Com munion She picked threads from her skirt fastidiously as if to remove herself completely from Carol and her unoriginal plans About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works **The Other Paris** Mavis Gallant,1986

A Reader's Companion to the Short Story in English Erin Fallon,R.C. Feddersen,James Kurtzleben,Maurice A. Lee,Susan Rochette-Crawley,2013-10-31 Although the short story has existed in various forms for centuries it has particularly flourished during the last hundred years Reader s Companion to the Short Story in English includes alphabetically arranged entries for 50 English language short story writers from around the world Most of these writers have been active since 1960 and they reflect a wide range of experiences and perspectives in their works Each entry is written by an expert contributor and includes biography a review of existing criticism a lengthier analysis of specific works and a selected bibliography of primary and secondary sources The volume begins with a detailed introduction to the short story genre and concludes with an annotated bibliography of major works on short story theory Private and Fictional Words (Routledge Revivals) Coral Ann Howells,2014-08-07 First published in 1987 this is an introductory study of the most widely read Canadian women novelists of the 1970s and 1980s At its centre lies the question of how the search for a distinctive cultural identity relates to the need for a national cultural identity in the post colonial era Coral Ann Howells argues that Canadian women s fiction throughout the period of study represents how the Canadian cultural identity exceeds its geographical limits and those traditional structures of patriarchal authority need revision if women s alternative views are to be taken into account Including short biographical sketches and a complete list of the books published by the authors under discussion writers examined include Margaret Atwood Alice Munro and Margaret Laurence **Postmodern Fiction in Canada** Johannes Willem Bertens,1992

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The Canadian Short Story (Reingard M. Nischik, 2007). Beginning in the 1890s, reaching its first full realization by modernist writers in the 1920s, and brought to its heyday during the Canadian Renaissance starting in the 1960s, the short story has become Canada's flagship genre. It continues to attract the country's most accomplished and innovative writers today, among them Margaret Atwood, Mavis Gallant, Alice Munro, Carol Shields, and many others. Yet in contrast to the stature and popularity of the genre and the writers who partake in it, surprisingly little literary criticism and theory has been devoted to the Canadian short story. This collection

redresses that imbalance by providing the first collection of critical interpretations of a range of thirty well known and often anthologized Canadian short stories from the genre's beginnings through the twentieth century. A historical survey of the genre introduces the volume and a timeline comparing the genre's development in Canada, the US and Great Britain via representative examples completes it. The collection is geared both to specialists in and to students of Canadian literature. For the latter it is of particular benefit that the volume provides not only a collection of interpretations but a comprehensive introduction to the history of the Canadian short story. Reingard M Nischik is professor and chair of American Literature at the University of Constance, Germany.

Shut Up He Explained John Metcalf, 2007-09-15 John Metcalf's *Shut Up He Explained* defies expectations and strict definition. Part memoir, part travelogue, part criticism, wholly Metcalf, it is thoughtful, engaged, contentious and often very funny. It offers a full dose of Metcalfian wisdom and wit and provides ample evidence that neither age nor indifference nor attack have withered him; he remains as sharp, critical, constructive and insightful as ever. Indeed, this may just be his most important and engaged book. Certainly it will be among his most controversial. What his critics will refuse to see, of course, is that it is also among his most positive: that it is a celebration of the best literature Canada has to offer, the birth of which Metcalf himself both witnesses and actively encouraged. *Shut Up He Explained* is magisterial, a virtuoso performance melding several seemingly different strands into one coherent narrative which should delight and entertain as it serves to argue, elucidate and celebrate.

Getting Started William Weintraub, 2011-03-04 With letters from Mordecai Richler, Mavis Gallant and Brian Moore, *Getting Started* is a wonderful memoir, a collection of extraordinary letters and a brilliant recreation of a time when Canadian writers were set to make their mark in the world. For the first time, writer Brian Moore emigrated from Ireland to Canada in the late 1940s and found work at the *Montreal Gazette*, where he also found William Weintraub embarking upon a career as a freelance journalist. When he travelled to Paris, Weintraub saw an old friend and former *Gazette* writer, Mavis Gallant, who filled him in on the tribulations of the expatriate writer's life. My room is enormous and the radiator very small, indeed. Gallant introduced Weintraub to another *Montreal* writer, Mordecai Richler, also pursuing a career as a novelist while living a gloriously Bohemian life. Weintraub joined Richler for a while in Ibiza; he later introduced him to Brian Moore and later they kept in touch. Dear Bill, I got your highly unintellectual letter yesterday and it confirmed my suspicions that you slipped a chair under your arse in the Deux Magots as soon as you arrived in Paris and probably haven't moved since. In these years, Gallant had her short stories published for the first time in the *New Yorker*; Moore methodically churned out money-making thrillers while working on *The Lonely Passion of Judith Hearne*; and Richler wrote his first acclaimed book, *The Acrobats*. Weintraub meanwhile returned to *Montreal*, where he saw published his brilliant comic novel, *Why Rock the Boat*. William Weintraub weaves together his own memories of the 1950s with letters both to and from his literary colleagues. The letters and his recollections are always fascinating, often hilarious and provide intimate insight into the lives and work of some of Canada's finest contemporary writers.

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