

## Attack Of The Copula Spiders Essays On Writing Douglas Glover

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A GLOBE & MAIL BEST BOOK OF THE YEAR FOR 2012 "Glover is a master of narrative structure." –Wall Street Journal In the tradition of E.M. Forster, John

Gardner, and James Wood, Douglas Glover has produced a book on writing at once erudite, anecdotal, instructive, and amusing. Attack of the Copula Spiders represents the accumulated wisdom of a remarkable literary career: novelist, short story writer, essayist, teacher and mentor, Glover has for decades been asking the vital questions. How does the way we read influence the way we write? What do craft books fail to teach aspiring writers about theme, about plot and subplot, about constructing point of view? How can we maintain drama on the level of the sentence—and explain drama in the sentences of others? What is the relationship of form and art? How do you make words live? Whether his subject is Alice Munro, Cervantes, or the creative writing classroom, Glover's take is frank and fresh, demonstrating again and again that graceful writers must first be strong readers. This collection is a call-to-arms for all lovers of English, and Attack of the Copula Spiders our best defense against the assaults of a post-literate age. Douglas Glover is the award-winning author of five story collections, four novels, and two works of non-fiction. He is currently on the faculty of the Vermont College of Fine Arts MFA in Writing program. Praise for Douglas Glover "So sharp, so evocative, that the reader sees well beyond the tissue of words into ... the author's poetic grace." - The New Yorker "Glover invents his own assembly of critical approaches and theories that is eclectic, personal, scholarly, and smart ... a direction for future literary criticism to take." - The Denver Quarterly "A ribald, raunchy wit with a talent for searing self-investigation." - The Globe and Mail "Knotty, intelligent, often raucously funny." - Maclean's "Passionately intricate." - The Chicago Tribune "Darkly humorous, simultaneously restless and relentless." - Kirkus Reviews

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Why do we read? What do we cherish in a book? What is the nature of a masterpiece? What do Alice Munro, Albert Camus, and the great Polish experimentalist Witold Gombrowicz have in common? In the tradition of Nabokov, Calvino, and Kundera, Douglas Glover's new essay collection fuses his long experience as an author with his love of philosophy and his passion for form. Call it a new kind of criticism or an operator's manual for readers and writers, The Erotics of Restraint extends Glover's long and deeply personal conversation with great books and their authors. With the same dazzling mix of emotion and idea that characterizes his fiction, he dissects narrative and shows us how and why it works, why we love it, and how that makes us human. Erudite and obsessively detailed, inventive, confessional, and cheeky, these essays offer a brilliant clarity, a respite in an age of doubt. They raise the bar.

A seeing-eye dog leads a blind man into a frozen river, a southern Baptist loses his memory and finds true love in Bel Air, an obese dot.com executive has "anorgasmic" latex sex with her CEO, and a homeless man in New York creates an intellectual universe based on Post-it notes stuck to the inside of his cardboard box shelter--Douglas Glover's stories are wildly inventive, deadpan comedies of our universal human catastrophe. They are sly, demanding and wise--stories about language, desire and love (in a very dark place). The humor veers from the wry and sardonic to the salacious, mordant and playful. And always there are moments of such stark emotional intimacy that the reader slides, almost without noticing, from laughter to lament.

An Amazon.ca Best Book of 2013 A Globe and Mail Top 100 for 2013 A Quill & Quire Best Book of 2013 Longlisted, Frank O'Connor International Short Story Award Savage Lovemarks the long-awaited literary return of one of Canada's most lauded and stylistically brilliant authors. Slyly holding forth with subversive wit, Glover skewers every conventional notion we've ever held about that cultural & emotional institution of love we are instructed to hold dear. Peopled with forensic archaeologists, members of ancient tribes, horoscope writers, dental hygienists, butchers -- Glover's stories are of our time yet timeless; spectacular fables that stand in any era, any civilization. Whether we be sexually ambiguous librarians or desperadoes of the most despicable kind, Glover exposes the humanity lurking behind our masks, and the perversities that underlie our actions. Absurd, comic, dream-like, deeply affecting (on the molecular level): these stories revel in inventiveness yet preserve a strict adherence to the real. Glover directs his focus to moments when things seem too incredible to be supported, pointing us to truths that exhibit human nature in contexts we all recognize. Savage Lovemarks the return of a master, with laugh-out-loud stories of the best kind, often completely unexpected, rife with moments of tragedy or horror. This is Douglas Glover country, and we are all willing visitors.

No other person has done more to celebrate and encourage the short story in Canada than John Metcalf. For more than five decades he has worked tirelessly as editor, anthologist, writer, critic, and teacher to help shape our understanding of the form and what it can do. The long-time editor of

the yearly Best Canadian Stories anthology, as well as a fiction editor at some of the pre-eminent literary presses in the country for more than forty years, he has worked to support and champion several generations of our best writers. Literature in Canada would be far less without his efforts. Sifting through a lifetime of reading, writing, and thinking about the short story in this country, and where it fits within the larger currents of world literature, Metcalf's magisterial *The Canadian Short Story* offers the most authoritative book on the subject to date. Most importantly, it includes an expanded and reconsidered Century List, Metcalf's critical guide to the best Canadian short story collections of the last 100 years. But more than a critical book, *The Canadian Short Story* is a love-letter to the form, a passionate defense of the best of our literature, and a championing of those books and writers most often over-looked. It is a guide not only to what to read, but also one, its author's most fervent desire, which aims to make better readers of us all.

In his prose fiction, memoirs, poetry, and drama, Thomas Bernhard (1931-1989)--one of the 20th century's most uniquely gifted writers--created a new and radical style, seemingly out of thin air. His books never "tell a story" in the received sense. Instead, he rages on the page, he rants and spews vitriol about the moral failures of his homeland, Austria, in the long amnesiac aftermath of the Second World War. Yet this furious prose, seemingly shapeless but composed with unparalleled musicality, and taxing by conventional standards, has been powerfully echoed in many writers since Bernhard's death in 1989. These explorers have found in Bernhard's singular accomplishment new paths for the expression of life and truth. Thomas Bernhard's *Afterlives* examines the international mobilization of Bernhard's style. Writers in Italian, German, Spanish, Hungarian, English, and French have succeeded in making Bernhard's Austrian vision an international vision. This book tells that story.

Compares the cultural productions of Canada and the US - literature, but also film, opera, and even theme parks - providing a reassessment of Canadian Studies within a comparative framework.

As a small boy in remote Alberta, Darrel J. McLeod is immersed in his Cree family's history, passed down in the stories of his mother, Bertha. There he is surrounded by her tales of joy and horror--of the strong men in their family, of her love for Darrel, and of the cruelty she and her sisters endured in residential school--as well as his many siblings and cousins, and the smells of moose stew and wild peppermint tea. And there young Darrel learns to be fiercely proud of his heritage and to listen to the birds that will guide him throughout his life. But after a series of tragic losses, Bertha turns wild and unstable, and their home life becomes chaotic. Sweet and eager to please, Darrel struggles to maintain his grades and pursue interests in music and science while changing homes, witnessing domestic violence, caring for his younger siblings, and suffering abuse at the hands of his brother-in-law. Meanwhile, he begins to question and grapple with his sexual identity--a reckoning complicated by the repercussions of his abuse and his sibling's own gender transition. Thrillingly written in a series of fractured vignettes, and unflinchingly honest, *Mamaskatch--"It's a wonder!"* in Cree--is a heartbreaking account of how traumas are passed down from one generation to the next, and an uplifting story of one individual who overcame enormous obstacles in pursuit of a fulfilling and adventurous life.

Though primarily known for his haunting, enigmatic novel *Pedro Páramo* and the unrelenting depictions of the failures of post-revolutionary Mexico in his short story collection, *El Llano en llamas*, Juan Rulfo also worked as scriptwriter on various collaborative film projects and his powerful interventions in the area of documentary photography ensure that he continues to inspire interest worldwide. Bringing together some of the most significant names in Rulfian scholarship, this anthology engages with the complexity and diversity of Rulfo's cultural production. The essays in the collection bring the Rulfian texts into dialogues with other cultural traditions and techniques including the Japanese Noh or "mask" plays and modernist experimentation in the Irish language. They also deploy diverse theoretical frameworks that range from Roland Barthes' work on *studium* and *punctum* in photography to Henri Lefebvre's ideas on space and spatiality and the postmodern insights of Jean Baudrillard on the nature of the simulacrum and the hyperreal. In this way, innovative approaches are brought to bear on the Rulfian texts as a way of illuminating the rich tensions and anxieties they evoke about Mexico, about history, about art and about the human condition.

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