

## Anna Kavan Ice Free Ebooks About Anna Kavan Ice Or Read Online Viewer Search Kindle And Ipad Ebooks With Find

Thom Jones made his literary debut in *The New Yorker* in 1991. Within six months his stories appeared in *Harper's*, *Esquire*, *Mirabella*, *Story*, *Buzz*, and in *The New Yorker* twice more. "The Pugilist at Rest" - the title story from this stunning collection - took first place in *Prize Stories 1993: The O. Henry Awards* and was selected for inclusion in *Best American Short Stories 1992*. He is a writer of astonishing talent. Jones's stories - whether set in the combat zones of Vietnam or the brittle social and intellectual milieu of an elite New England college, whether recounting the poignant last battles of an alcoholic ex-fighter or the hallucinatory visions of an American wandering lost in Bombay in the aftermath of an epileptic fugue - are fueled by an almost brutal vision of the human condition, in a world without mercy or redemption. Physically battered, soul-sick, and morally exhausted, Jones's characters are yet unable to concede defeat: his stories are infused with the improbable grace of the spirit that ought to collapse, but cannot. For in these extraordinary pieces of fiction, it is not goodness that finally redeems us, but the heart's illogical resilience, and the ennobling tenacity with which we cling to each other and to our lives. The publication of *The Pugilist at Rest* is a major literary event, heralding the arrival of an electrifying new voice in American fiction, and a writer of magnificent depth and range. With these eleven stories, Thom Jones takes his place among the ranks of this country's most important authors.

A dutiful husband and father walks out of his life and into a road trip from hell in a novel Toni Morrison calls "astonishing" and Don DeLillo proclaims "a slasher classic . . . strange, dark, and funny." Wylie Jones has a happy marriage, beautiful children, and backyard barbecues in his tastefully decorated suburban house. One night he follows a sudden impulse, leaves his wife in bed, and commandeers his neighbor's emerald-green Ford Galaxy 500, driving away without a second look. He sheds all traces of his old life in favor of a new name and a new life and drives from town to town, following his deepest impulses where they lead. By turns scathing and hilarious, Stephen Wright's outrageous rollercoaster of sex and violence probes the nihilistic and savage core of the American identity.

Depicting the hopeless, emotional polarity of a young couple, this novel follows their doomed marriage spent in a remote, tropical hell. She—described only as "the girl"—is young, sophisticated and sensitive. He, "Mr. Dog-Head," is an unreconstructed thug and heavy drinker who rapes his wife, otherwise passing his time bludgeoning rats with a tennis racket. Together with a visiting stranger, "Suede Boots"—who urges the woman to escape until he is banished by her husband—these characters live through the same situations twice. Their identities are equally real—or unreal—in each case. With slight variation in the background and the novel's atmosphere, neither the outcome nor the characters themselves are quite the same the second time. The constant question of the jungle "brain-lever" bird remains unanswered: who are you?

A classic later novel by Anna Kavan. A largely autobiographical account of an unhappy childhood, this daring synthesis of memoir

and surrealist experimentation chronicles the subject's gradual withdrawal from the daylight world of received reality. Brief flashes of daily experience from childhood, adolescence, and youth are described in what is defined as "nighttime language"—a heightened, decorative prose that frees these events from their gloomy associations. The novel suggests we have all spoken this dialect in childhood and in our dreams, but these thoughts can only be sharpened or decoded by contemplation in the dark. Revealing that side of life which is never seen by the waking eye but which dreams and drugs can suddenly emphasize, this startling discovery illustrates how these nighttime illuminations reveal the narrator's joy for the living world.

A new edition of what is commonly seen as the legendary Norwegian writer's masterpiece, this story tells the tale of Siss and Unn, two friends who have only spent one evening in each other's company. But so profound is this evening between them that when Unn inexplicably disappears, Siss's world is shattered. Siss's struggle with her fidelity to the memory of her friend and Unn's fatal exploration of the strange, terrifyingly beautiful frozen waterfall that is the Ice Palace are described in prose of a lyrical economy that ranks among the most memorable achievements of modern literature.

Object Lessons is a series of short, beautifully designed books about the hidden lives of ordinary things. In an election year, political signs can be impossible to avoid. They're in front yards, on bumper stickers, and in some places you might never have expected. Tobias Carroll chronicles the permutations and secret histories of political signs, venturing into the story of how they came to be and illuminating how the signs around us shape us in ways we often fail to appreciate. In an era of political polarization and heated debate, what can be learned from studying how our personal space becomes the setting for both? Understanding political signs can help us understand our current political moment, and how we might transcend it. Object Lessons is published in partnership with an essay series in The Atlantic.

Europe after the Rain takes its title from Max Ernst's surrealist work, which depicts a vision of rampant destruction – a theme which Burns here takes to its conclusion, showing man not merely trying to come to terms with desolation, but combating human cruelty with that resilience of spirit without which survival would be impossible. The Europe through which the unnamed narrator travels is a devastated world, twisted and misshapen, both geographically and morally, and he is forced to witness terrible sights, to which he brings an interested apathy, without ever succumbing to despair or cynicism. Upon the novel's first publication, Burns was heralded as presenting a picture of his age and capturing the 'collective unconscious' of the twentieth century – in a language that can have few rivals for economy, beauty and rhythm. His austere sentences glow with intelligence, colour and force, and evoke a powerful image for the modern reader of fears every bit as relevant today as on the day when they were written.

Enter the strange and haunting world of Anna Kavan, author of mind-bending stories that blend science fiction and the author's own harrowing experiences with drug addiction, in this new collection of her best short stories. Anna Kavan is one of the great originals of twentieth-century fiction, comparable to Leonora Carrington and Jean Rhys, a writer whose

stories explored the inner world of her imagination and plumbed the depths of her long addiction to heroin. This new selection of Kavan's stories gathers the best work from across the many decades of her career, including oblique and elegiac tales of breakdown and institutionalization from *Asylum Piece* (1940), moving evocations of wartime from *I Am Lazarus* (1945), fantastic and surrealist pieces from *A Bright Green Field* (1958), and stories of addiction from *Julia and the Bazooka* (1970). Kavan's turn to science fiction in her final novel, *Ice*, is reflected in her late stories, while "Starting a Career," about a mercenary dealer of state secrets, is published here for the first time. Kavan experimented throughout her writing career with results that are moving, funny, bizarre, poignant, often unsettling, always unique. *Machines in the Head* offers American readers the first full overview of the work of a fearless and dazzling literary explorer.

A literary fiction about climate disaster and a scientist imploding on a journey to the Antarctic *Zeno Hintermeier* is a scientist working as a travel guide on an Antarctic cruise ship, encouraging the wealthy to marvel at the least explored continent and to open their eyes to its rapid degradation. It is a troubling turn in the life of an idealistic glaciologist. Now in his early sixties, Zeno bewails the loss of his beloved glaciers, the disintegration of his marriage, and the foundering of his increasingly irrelevant career. Troubled in conscience and goaded by the smug complacency of the passengers in his charge, he starts to plan a desperate gesture that will send a wake-up call to an overheating world. *The Lamentations of Zeno* is an extraordinary evocation of the fragile and majestic wonders to be found at a far corner of the globe, written by a novelist who is a renowned travel writer. Poignant and playful, the novel recalls the experimentation of high-modernist fiction without compromising a limpid sense of place or the pace of its narrative. It is a portrait of a man in extremis, a haunting and at times irreverent tale that approaches the greatest challenge of our age—perhaps of our entire history as a species—from an impassioned human angle.

"In a frozen, apocalyptic landscape, destruction abounds: great walls of ice overrun the world and secretive governments vie for control. Against this surreal, yet eerily familiar broken world, an unnamed narrator embarks on a hallucinatory quest for a strange and elusive 'glass-girl' with silver hair. He crosses icy seas and frozen plains, searching ruined towns and ransacked rooms, all to free her from the grips of a tyrant known only as the warden and save her before the ice closes all around"--Amazon.com.

From the author of *Dept. of Speculation*, a dazzling and deadpan new novel about hope and despair, fear and comfort as it plays out in these times of environmental and political turbulence

IcePenguin ClassicsIcePeter Owen Cased Classics

"A Stranger on Earth documents Kavan's lifelong addiction to heroin, the circumstances of her two failed marriages, the inseparable bond she formed with her psychiatrist, her suicide attempts, her strange and unforgettable paintings, her devoted attraction to gay men, her

obsessions, phobias, reclusiveness and indomitable artistic courage. Reed celebrates the extraordinary imagination at work in her highly acclaimed novels (such as *Asylum Piece*, *Sleep Has His House*, *Ice and Mercury*) and brings us to a new understanding of this most enigmatic of figures, whose work has been praised by J.G. Ballard, Doris Lessing, Brian Aldiss and Christopher Priest. Book jacket."--Jacket. The *Iron Dream* is a metafictional 1972 alternate history novel by Norman Spinrad. The book has a nested narrative that tells a story within a story. On the surface, the novel presents an unexceptional science fiction action tale entitled *Lord of the Swastika*. This is a pro-fascist narrative written by an alternate history version of Adolf Hitler, who in this timeline emigrated from Germany to America and used his modest artistic skills to become first a pulp-SF illustrator and later a science fiction writer in the L. Ron Hubbard mold (telling lurid, purple-prosed adventure stories under a thin SF-veneer). Spinrad seems intent on demonstrating just how close Joseph Campbell's *Hero with a Thousand Faces*-and much science fiction and fantasy literature- can be to the racist fantasies of Nazi Germany. The nested narrative is followed by a faux scholarly analysis by a fictional literary critic, Homer Whipple, of New York University.

FINALIST FOR THE CENTER FOR FICTION'S FIRST NOVEL PRIZE "Cain's small but mighty novel reads like a ghost story and packs the punch of a feminist classic." —The New York Times Book Review A haunted feminist fable, Amina Cain's *Indelicacy* is the story of a woman navigating between gender and class roles to empower herself and fulfill her dreams. In "a strangely ageless world somewhere between Emily Dickinson and David Lynch" (Blake Butler), a cleaning woman at a museum of art nurtures aspirations to do more than simply dust the paintings around her. She dreams of having the liberty to explore them in writing, and so must find a way to win herself the time and security to use her mind. She escapes her lot by marrying a rich man, but having gained a husband, a house, high society, and a maid, she finds that her new life of privilege is no less constrained. Not only has she taken up different forms of time-consuming labor—social and erotic—but she is now, however passively, forcing other women to clean up after her. Perhaps another and more drastic solution is necessary? Reminiscent of a lost Victorian classic in miniature, yet taking equal inspiration from such modern authors as Jean Rhys, Octavia Butler, Clarice Lispector, and Jean Genet, Amina Cain's *Indelicacy* is at once a ghost story without a ghost, a fable without a moral, and a down-to-earth investigation of the barriers faced by women in both life and literature. It is a novel about seeing, class, desire, anxiety, pleasure, friendship, and the battle to find one's true calling.

An experimentalist novel which captures the 'collective unconscious' of the twentieth century in a language that can have few rivals for economy, beauty and rhythm.

First pub. 1941. Set in Burma and England immediately after the First World War: the life and development of a young woman and her own and her husband's family.

An early work from Anna Kavan strongly evoking life in England and its colonies from the early years of the century through the period following the First World War. More straightforward than her more famous novels, *Let Me Alone* is nevertheless fascinating for its hint of the personal stresses that was to inform much of her uncompromising storylines.

The *Parson* was not published in Anna Kavan's lifetime, but found after her death in manuscript form. Thought to have been written between the mid 50s and early 60s, it presages, through its undertones and imagery, some of Kavan's last and most enduring fiction (such as *Ice*). It was published finally, to wide acclaim, by Peter Owen in 1995. The *Parson* of the title is not a cleric, but an upright young army officer so nick-named for his apparent prudishness. On leave in his native homeland, he meets a

rich and beguiling beauty, the woman of his dreams. The days that the Parson spends with Rejane, riding in and exploring the wild moorland have their own enchantment. But Rejane grows restless in this desolate land; doubtless in love with the Parson, she discourages any intimacy. Until that is, she persuades him to take her to a sinister castle situated on a treacherous headland. This is less a tale of unrequited love than exploration of divided selves, momentarily locked in an unequal embrace. Passion is revealed as a play of the senses as well as a destructive force. There have been valid comparisons to Poe, Kafka, and Thomas Hardy, but the presence of her trademark themes, cleverly juxtaposed and set in her risk-taking prose, mark The Parson as 100% Kavan. "Kavan's childhood was marked by an emotionally distant mother and a father who killed himself when she was fourteen. Twice divorced and deeply depressed, she coped by taking heroin daily for forty years. Despite her addiction and several suicide attempts, a man searches for a woman so he can save her from a sadistic husband, a search full of hallucinations which takes him across continents and seas. The novel is a drug-induced fantasy by a writer who died of an overdose, author of Sleep Has His House. This haunting novel is a classic of Australian literature. A nameless young man arrives on the plains and begins to document the strange and rich culture of the plains families. As his story unfolds, the novel becomes, in the words of Murray Bail: a mirage of landscape, memory, love and literature itself.

Short stories addressing the surreal realities of mental illness, from an incredible cult writer often compared to Kafka and Woolf. The tortured life of Anna Kavan brought her some reward in terms of great pieces of art. Her drug addiction bore fruit in the Julia and the Bazooka collection of stories; while this companion volume recalls her experience of the asylum—powerful, haunting works which can be harrowing but are full of sympathy too.

This collection of stories, mostly interlinked and largely autobiographical, chart the descent of the narrator from the onset of neurosis to final incarceration in a Swiss clinic. The sense of paranoia, of persecution by a foe or force that is never given a name, evokes The Trial by Kafka, a writer with whom Kavan is often compared, although her deeply personal, restrained, and almost foreign —accented style has no true model. The same characters who recur throughout—the protagonist's unhelpful "adviser," the friend and lover who abandons her at the clinic, and an assortment of deluded companions—are sketched without a trace of the rage, self-pity, or sentiment that have marked more recent accounts of mental instability.

The story of a family marooned in a country house near an ugly, expanding manufacturing town of the 1920s, while yearning for life in the capital. Anna Kavan masterfully contrasts the English countryside with the brittle London life of the era.

The "masterfully chilling" novel that inspired the hit AMC series (Entertainment Weekly). The men on board the HMS Terror — part of the 1845 Franklin Expedition, the first steam-powered vessels ever to search for the legendary Northwest Passage — are entering a second summer in the Arctic Circle without a thaw, stranded in a nightmarish landscape of encroaching ice and darkness. Endlessly cold, they struggle to survive with poisonous rations, a dwindling coal supply,

and ships buckling in the grip of crushing ice. But their real enemy is even more terrifying. There is something out there in the frigid darkness: an unseen predator stalking their ship, a monstrous terror clawing to get in. "The best and most unusual historical novel I have read in years." —Katherine A. Powers, Boston Globe

A moving and dramatic novel of a suburban wife and mother whose past comes back to haunt her . . . Clara Lugo has escaped her difficult and tumultuous childhood in a Dominican neighborhood in the northern reaches of Manhattan. Now she tries to live a settled professional life with her American husband and son in the suburbs of New Jersey—often thwarted by Clara's constellation of relatives who don't understand her gringa ways. Her mostly happy life is disrupted, however, when Tito, a former boyfriend from fifteen years earlier, reappears. He still carries a torch for Clara, and she harbors a secret from their past. Their reunion will set in motion an unraveling of both of their lives—and reveal what assimilation, or the absence of it, has cost them both . . . "Michaud's quiet account of a foundering marriage and his forays into the mind of an abused child and her adult self are perfectly done." —Booklist

In a land devastated by war, a nameless narrator pursues an elusive white-haired woman in the clutches of a government official known only as "The Warden." Neither will give her up, but a freak ecological apocalypse is indifferent to their rival claims. As a terrifying wall of ice continues its incursion, freezing everything in its path, it seems that only the white-haired woman is truly resigned to the fate of the world. Ice is hailed as classic of science fiction and a definitive work of the slipstream genre. As part of the new and improved Cased Classics, this edition features a false die cutting of a triangle on the dust jacket, while printed on the cover board is the striking artwork of contemporary artist Naomi Frears. Drawing together diverse literary, critical and theoretical texts in which the palimpsest has appeared since its inauguration by Thomas De Quincey in 1845, *Palimpsest: Literature, Criticism, Theory* provides the first ever genealogy of this metaphor. Sarah Dillon's original theorisation argues that the palimpsest has an involuted structure which illuminates and advances modern thought. While demonstrating how this structure refigures concepts such as history, subjectivity, temporality, metaphor, textuality and sexuality, Dillon returns repeatedly to the question of reading. This theorisation is interwoven with close readings of texts by D. H. Lawrence, Arthur Conan Doyle, Umberto Eco, Ian McEwan and H.D. Clearly written, and negotiating a range of critical theories and modern literary texts, it provides a reference point and critical tool for future employment of the concept of 'palimpsestuousness', and makes a significant contribution to the debate surrounding the relationship between theoretical and critical writing on literature.

A riveting and unexpected novel that questions whether a peaceful and non-violent community can survive when civilization falls apart. Again, all are asleep, but I am not. I need sleep, but though I read and I pray, I feel too awake. My mind paces the floor. There are shots now and again, bursts here and there, far away, and I cannot sleep. I think of this

man in his hunger, shot like a rabbit raiding a garden. For what, Lord? For stealing corn intended for pigs and cattle, like the hungry prodigal helpless in a strange land. I can hear his voice. When a catastrophic solar storm brings about the collapse of modern civilization, an Amish community is caught up in the devastating aftermath. With their stocked larders and stores of supplies, the Amish are unaffected at first. But as the English (the Amish name for all non-Amish people) in the cities become increasingly desperate, they begin to invade nearby farms, taking whatever they want and unleashing unthinkable violence on the gentle communities. Written as the diary of an Amish farmer named Jacob who tries to protect his family and his way of life, *When the English Fall* examines the idea of peace in the face of deadly chaos. Should members of a nonviolent society defy their beliefs and take up arms to defend themselves? And if they do, can they survive? David Williams's debut novel is a thoroughly engrossing look into the closed world of the Amish, as well as a thought-provoking examination of how we live today and what remains if the center cannot hold.

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