

The Collected Stories Grace Paley

Presents a collection of short fiction, including "What you Learn about the Baby" in which a mother describes how an infant disrupts her life and "Jane and Cane" details an elderly woman's search for her missing cane.

Prose and poetry from ancient and modern times reveals the many faces of Jewish humor

A complete collection of short works offers insight into the progression of the writer's work throughout a thirty-year period and features, among other tales, the complete texts of *At the Gates of the Animal Kingdom*, *Tumble Home*, and *The Dog of the Marriage*. Reprint. 25,000 first printing.

Grace Paley's stature among writers of short fiction was established by her first collection, *The Little Disturbances of Man* (1959), and reconfirmed with the publication of *Enormous Changes at the Last Minute* in 1974. This new book, a selection from her work over the past ten years, is appropriately titled *Later the Same Day*: Paley's concerns, or themes, have changed only as much as life's constants change with the passage of time. Those characters familiar to readers of her previous volumes have grown older but are still deeply involved with their parents, their lovers and friends, and their children--the past, present, and future--and the welfare of the wider community. We meet the neighborhood druggist with his tale of familiar heartbreak and small-time

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bigotry ("Zagrowsky Tells"); a willful father in Puerto Rico who cannot accept the obvious loss of his child by kidnapping ("In the Garden"); a black woman who mourns the fact that her daughter, "born in good cheer," has become only "busy and broad" ("Lavinia: An Old Story")' a visitor from China whose concern is about the children, how to raise them" (The Expensive Moment:); a craftsman whose beautiful creation is stillborn ("This is a Story about My Friend George, the Toy Inventor"). The seventeen stories in *Later the Same Day* are marked by Paley's low-keyed humor, her rich but economical use of language, and her seemingly endless capacity for empathy. Their substance--the persistence of human and political concerns, despite practical pressures--subtly overwhelms less important matters.

The late author's short fiction, from his debut in 1969 to his uncollected last stories that have been unavailable since they appeared in print in publications such as *The New Yorker*, are brought together in a collection that includes works from *Going Places*. "All the tawdry details I'm dying for are in these stories, but they're given out like old sweaters—without shame, without guile. Amy Hempel is the writer who makes me feel most affiliated with other humans; we are all living this way—hiding, alone, obsessed—and that's ok." —Miranda July From legendary writer Amy Hempel, one of the most celebrated and original voices in American short fiction: a ravishing, sometimes heartbreaking new story collection—her first in over a decade. Amy Hempel is a master of the short story. A multiple award winner, Hempel is highly regarded

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among writers, reviewers, and readers of contemporary fiction. This new collection, her first since her *Collected Stories* published more than a decade ago, is a literary event. These fifteen exquisitely honed stories reveal Hempel at her most compassionate and spirited, as she introduces characters, lonely and adrift, searching for connection. In "A Full-Service Shelter," a volunteer at a dog shelter tirelessly, devotedly cares for dogs on a list to be euthanized. In "Greed," a spurned wife examines her husband's affair with a glamorous, older married woman. And in "Cloudland," the longest story in the collection, a woman reckons with the choice she made as a teenager to give up her newborn infant. Quietly dazzling, these stories are replete with moments of revelation and transcendence and with Hempel's singular, startling, inimitable sentences.

Whether writing about relationships, sexy little girls, loving and bickering couples, angry suburbanites, frustrated job-seekers, or Jewish children performing a Christmas play, Grace Paley captures the loneliness, poignancy, and humor of the human experience with matchless style in this book of short stories. "Fresh and vigorous...Mrs. Paley's view of life is her own."--*The New Yorker* "The glad tidings from this reviewer's corner are of the appearance of a [writer] possessed of an all-too-infrequent literary virtue--the comic vision."--*The New York Times*

In *Enormous Changes at the Last Minute*, originally published in 1974, Grace Paley "makes the novel as a form seem virtually redundant" (Angela Carter, *London Review of Books*). Her stories here capture "the itch of the city, love between parents and

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children" and "the cutting edge of combat" (Lis Harris, The New York Times Book Review). In this collection of seventeen stories, she creates a "solid and vital fictional world, cross-referenced and dense with life" (Walter Clemons, Newsweek).

When a new patient declares that he is his half-brother, psychologist Alexander Lescziak, the son of Polish immigrants, confronts painful truths about his life as he envisions his mother's relationship with a German prisoner of war.

The Collected Stories Macmillan

'When apple-picking season ended, I got a job in a packing plant and gravitated towards short stories, which I could read during my break and reflect upon for the remainder of my shift. A good one would take me out of myself and then stuff me back in, oversized, now, and uneasy with the fit . . . Once, before leaving on vacation, I copied an entire page from an Alice Munro story and left it in my typewriter, hoping a burglar might come upon it and mistake her words for my own. That an intruder would spend his valuable time reading, that he might be impressed by the description of a crooked face, was something I did not question, as I believed, and still do, that stories can save you'.

Here are all Grace Paley's classic stories in one volume. From her first book *THE LITTLE DISTURBANCES OF MAN* (1959), to *ENORMOUS CHANGES AT THE LAST MINUTE* (1974) and *LATER THE SAME DAY* (1985), Grace Paley's

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quirky, boisterous characters and rich use of language have won her readers' hearts and secured her place as one of America's most accomplished short story writers. Her stories are united by her signature interweaving of personal and political truths, her extraordinary capacity for empathy and her pointed depiction of the small and large events that make up daily life.

This reissue of Grace Paley's classic collection--a finalist for the National Book Award--demonstrates her rich use of language as well as her extraordinary insight into and compassion for her characters, moving from the hilarious to the tragic and back again. Whether writing about the love (and conflict) between parents and children or between husband and wife, or about the struggles of aging single mothers or disheartened political organizers to make sense of the world, she brings the same unerring ear for the rhythm of life as it is actually lived. The Collected Stories is a 1994 National Book Award Finalist for Fiction. With over three hundred new and previously published short stories as well as three novellas, The Collected Stories of Diane Williams brings together distilled works of "unsettling brilliance" (Vanity Fair) that have rewritten the rules of American short fiction. From Ben Marcus' introduction to The Collected Stories of Diane Williams: "Diane Williams has spent her long, prolific career concocting fictions of perfect strangeness, most of them no more than a page long. She's a

hero of the form: the sudden fiction, the flash fiction, whatever it's being called these days. The stories are short. They defy logic. They thumb their nose at conventional sense, or even unconventional sense. But if sense is in short supply in these texts, that leaves more room for splendor and sorrow. These stories upend expectations and prize enigma and the uncanny above all else. The Williams epiphany should be patented, or bottled--on the other hand, it should also be regulated and maybe rationed, because it's severe. It's a rare feeling her stories trigger, but it's a keen and deep and welcome one, the sort of feeling that wakes us up to complication and beauty and dissonance and fragility."

Despite the odds stacked up against them, the Remnants seem to be surviving in the Rock's harsh environment while living peacefully with the inhabitants, but this new world still has its set of problems that Billy cannot handle.

A combination of short stories, poems, and thirty watercolors celebrates peace and the dignity of "ordinary" lives, from Third World ghettos to New Hampshire, while denouncing the horror and waste of war

Since the publication of *Self-Help*, her first collection of stories, Lorrie Moore has been hailed as one of the greatest and most influential voices in American fiction. Her ferociously funny, soulful stories tell of the gulf between men and women, the loneliness of the broken-hearted and the yearned-for, impossible intimacies we

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crave. Gathered here for the first time in a beautiful hardback edition is the complete stories along with three new and previously unpublished in book form: Paper Losses, The Juniper Tree, Debarking.

"Show Them a Good Time is a master class in the short story-bold, irreverent and agonizingly funny." Sally Rooney, Author of Normal People and Conversations with Friends Named A Most Anticipated Novel of 2020 by Entertainment Weekly * Marie Claire * Wall Street Journal * The A.V. Club * The Millions * Time * Parade * The Chicago Review of Books * LitHub A blisteringly original and wickedly funny collection of stories about the strange worlds that women inhabit and the parts that they must play. A sense of otherworldly menace is at work in the fiction of Nicole Flattery, but the threats are all too familiar. SHOW THEM A GOOD TIME tells the stories of women slotted away into restrictive roles: the celebrity's girlfriend, the widower's second wife, the lecherous professor's student, the corporate employee. And yet, the genius of Flattery's characters is to blithely demolish the boundaries of these limited and limiting social types with immense complexity and caustic intelligence. Nicole Flattery's women are too ferociously mordant, too painfully funny to remain in their places. In this fiercely original and blazingly brilliant debut, Flattery likewise deconstructs the conventions of genre to serve up strange realities: In Not the

End Yet, Flattery probes the hilarious and wrenching ambivalence of Internet dating as the apocalypse nears; in Sweet Talk, the mysterious disappearance of a number of local women sets the scene for a young girl to confront the dangerous uncertainties of her own sexuality; in this collection's center piece, Abortion, A Love Story, two college students in a dystopian campus reconfigure the perilous stories of their bodies in a fraught academic culture to offer a subversive, alarming, and wickedly funny play that takes over their own offstage lives. And yet, however surreal or richly imagined the setting, Flattery always shows us these strange worlds from startlingly unexpected angles, through an unforgettable cast of brutally honest, darkly hilarious women and girls. Like the stories of Mary Gaitskill, Miranda July, Lorrie Moore, Joy Williams, and Ottessa Moshfegh, SHOW THEM A GOOD TIME is the work of a profoundly resonant and revelatory literary voice – at once spiky, humane, achingly hilarious-- that is sure to echo through the literary culture for decades to come.

Of the two hundred stories that Anton Chekhov wrote, the twenty stories that appear in this extraordinary collection were personally chosen by Richard Ford--an accomplished storyteller in his own right. Included are the familiar masterpieces--"The Kiss," "The Darling," and "The Lady with the Dog"--as well as several brilliant lesser-known tales such as "A Blunder," "Hush!," and

"Champagne." These stories, ordered from 1886 to 1899, are drawn from Chekhov's most fruitful years as a short-story writer. A truly balanced selection, they exhibit the qualities that make Chekhov one of the greatest fiction writers of all time: his gift for detail, dialogue, and humor; his emotional perception and compassion; and his understanding that life's most important moments are often the most overlooked. "The reason we like Chekhov so much, now at our century's end," writes Ford in his perceptive introduction, "is because his stories from the last century's end feel so modern to us, are so much of our own time and mind." Exquisitely translated by the renowned Constance Garnett, these stories present a wonderful opportunity to introduce yourself--or become reacquainted with--an artist whose genius and influence only increase with every passing generation.

"Berlin probably deserved a Pulitzer Prize." —Dwight Garner, *The New York Times* NEW YORK TIMES BOOK REVIEW EDITORS' CHOICE. Named one of the Best Books of 2018 by *The Boston Globe*, *Kirkus*, and *Lit Hub*. Named a Fall Read by *Buzzfeed*, *ELLE*, *TIME*, *Nylon*, *The Boston Globe*, *Vulture*, *Newsday*, *HuffPost*, *Bustle*, *The A.V. Club*, *The Millions*, *BUST*, *Reinfery29*, *Fast Company* and *MyDomaine*. A collection of previously uncompiled stories from the short-story master and literary sensation Lucia Berlin In 2015, Farrar, Straus and

Giroux published *A Manual for Cleaning Women*, a posthumous story collection by a relatively unknown writer, to wild, widespread acclaim. It was a *New York Times* bestseller; the paper's Book Review named it one of the Ten Best Books of 2015; and NPR, *Time*, *Entertainment Weekly*, *The Guardian*, *The Washington Post*, the *Chicago Tribune*, and other outlets gave the book rave reviews. The book's author, Lucia Berlin, earned comparisons to Raymond Carver, Grace Paley, Alice Munro, and Anton Chekhov. *Evening in Paradise* is a careful selection from Berlin's remaining stories—twenty-two gems that showcase the gritty glamour that made readers fall in love with her. From Texas to Chile, Mexico to New York City, Berlin finds beauty in the darkest places and darkness in the seemingly pristine. *Evening in Paradise* is an essential piece of Berlin's oeuvre, a jewel-box follow-up for new and old fans.

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of the small and large events that make up daily life. Books included in the VMC 40th anniversary series include: Frost in May by Antonia White; The Collected Stories of Grace Paley; Fire from Heaven by Mary Renault; The Magic Toyshop by Angela Carter; The Weather in the Streets by Rosamond Lehmann; Deep Water by Patricia Highsmith; The Return of the Soldier by Rebecca West; Their Eyes Were Watching God by Zora Neale Hurston; Heartburn by Nora Ephron; The Dud Avocado by Elaine Dundy; Memento Mori by Muriel Spark; A View of the Harbour by Elizabeth Taylor

A writer may have a story to tell, a sense of plot, and strong characters, but for all of these to come together some key questions must be answered. What form should the narrator take? An omniscient, invisible force, or one--or more--of the characters? But in what voice, and from what vantage point? How to decide? Avoiding prescriptive instructions or arbitrary rules, Christopher Castellani brilliantly examines the various ways writers have solved the crucial point-of-view problem. By unpacking the narrative strategies at play in the work of writers as different as E. M. Forster, Grace Paley, and Tayeb Salih, among many others, he illustrates how the author's careful manipulation of distance between narrator and character drives the story. An insightful work by an award-winning novelist and the artistic director of GrubStreet, *The Art of Perspective* is a fascinating

discussion on a subject of perpetual interest to any writer.

Dreamer in a Dead Language is a story from Pulitzer Prize finalist Grace Paley... A 2004 PEN/Malamud Award winner, this collection celebrates the work of American artist Richard Bausch -- a writer the New York Times calls "a master of the short story." By turns tender, raw, heartbreaking, and riotously funny, the many voices of this definitive forty-two-story collection (seven of which appear here for the first time) defy expectation, attest to Bausch's remarkable range and versatility, and affirm his place alongside such acclaimed story writers as John Cheever, Flannery O'Connor, Raymond Carver, and Grace Paley.

An essential book for all Grace Paley fans Grace Paley is best known for her inimitable short stories, but she was also an enormously talented essayist and poet. A Grace Paley Reader collects the best of Paley's writing, showcasing her breadth of work and her extraordinary insight and empathy. With an introduction by George Saunders and an afterword by the writer's daughter, Nora Paley, A Grace Paley Reader is sure to become an instant classic.

This rich and multifaceted collection is Grace Paley's vivid record of her life. As close to an autobiography as anything we are likely to have from this quintessentially American writer, Just As I Thought gives us a chance to see Paley not only as a writer and "troublemaker" but also as a daughter, sister, mother, and grandmother. Through her

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descriptions of her childhood in the Bronx and her experiences as an antiwar activist to her lectures on writing and her recollections of other writers, these pieces are always alive with Paley's inimitable voice, humor, and wisdom.

Twenty-seven short stories by the Pulitzer Prize-winning writer

The collected poems--some never previously published--of one of our best-loved, most respected authors. Combining Grace Paley's four previous collections and new unpublished work, *Begin Again* traces the career of this direct, attentive, never predictable poet. Whether she describes the vicissitudes and pleasures of life in New York City or the hard beauty of her adoptive rural Vermont, whether she celebrates the blessings of friendship or protests against social injustice, her poems brim with the compassion and tough good humor that have made her stories and essays famous.

"Fluid, cracked, mordant, colloquial.... Stand[s] by itself as one of our funniest, most telling anatomies of human love and vulnerability." —The New York Times Book Review

The celebrated collection of twelve stories from one of the finest authors at work today.

A New York Times Book of the Year A National Book Critics Circle Award Finalist

Winner of the Salon Book Award A Village Voice Book of the Year "A marvelous

collection.... Her stories are tough, lean, funny, and metaphysical.... *Birds of America* has about it a wild beauty that simply makes one feel more connected to life." —The Boston

Globe "At once sad, funny, lyrical and prickly, *Birds of America* attests to the deepening emotional chiaroscuro of her wise and beguiling work." —The New York Times

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“Stunning.... There’s really no one like Moore; in a perfect marriage of art form and mind, she has made the short story her own.” —Milwaukee Journal Sentinel “Birds of America stands as a major work of American short fiction.... Absolutely mastered.” —Elle “Wonderful.... These stories impart such terrifying truths.” —Philadelphia Inquirer “Lorrie Moore soars with Birds of America.... A marvelous, fiercely funny book.” —Newsweek “Fifty years from now, it may well turn out that the work of very few American writers has as much to say about what it means to be alive in our time as that of Lorrie Moore.” —Harper’s Magazine

One of The New Yorker's "Books We Loved in 2017" A Grace Paley Reader compiles a selection of Paley’s writing across genres, showcasing her breadth of work as well as her extraordinary insight and brilliant economy of words. "A writer like Paley," writes George Saunders, “comes along and brightens language up again, takes it aside and gives it a pep talk, sends it back renewed, so it can do its job, which is to wake us up.” Best known for her inimitable short stories, Grace Paley was also an enormously talented essayist and poet, as well as a fierce activist. She was a tireless member of the antiwar movement, the civil rights movement, the tenants’ rights movement, the anti-nuclear-power movement, and the Women’s Pentagon Action, among other causes, and proved herself to be a passionate citizen of each of her communities—New York City and rural Vermont.

This reissue of Grace Paley's classic collection—a finalist for the National Book

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Award—demonstrates her rich use of language as well as her extraordinary insight into and compassion for her characters, moving from the hilarious to the tragic and back again. Whether writing about the love (and conflict) between parents and children or between husband and wife, or about the struggles of aging single mothers or disheartened political organizers to make sense of the world, she brings the same unerring ear for the rhythm of life as it is actually lived. *The Collected Stories* is a 1994 National Book Award Finalist for Fiction.

Seminar paper from the year 2005 in the subject American Studies - Literature, grade: 1,25, University of Frankfurt (Main) (Institut für England und Amerikastudien), course: Grace Paley, 12 entries in the bibliography, language: English, abstract: Grace Paley is a well-renowned author of prose and poetry, a political activist, and a passionate mother and grandmother. She never detached her working as an author from her family life and her own family relationships, but made it a central subject of her work. Her life and work resist separation; it would only result in artificial and false distinctions. Besides political concerns and feminist issues, the family and generational relationships are the main focus in both Grace Paley's life and work. I will analyze this in three steps: first I will examine her biography and its influence on her work. In a second step I argue that the subject of family is a central and repeating issue in Grace Paley's work, exemplifying this on a selection of short stories and poems. In the third and final section I will show how family matters are interwoven with feminist issues.

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Find out why fellow authors like Ali Smith, Dave Eggers and Jonathan Franzen love Lydia Davis's writing so much in this landmark collection of all of her stories to date from across three decades. And why James Wood described this book in the *New Yorker* as 'a body of work probably unique in American writing' and 'one of the great, strange American literary contributions'. 'Remarkable. Some of the most moving fiction - on death, marriage, children - of recent years. To read *The Collected Stories* is to be reminded of the grand, echoing mind-chambers created by Sebald or recent Coetzee. A writer of vast intelligence and originality.' *Independent on Sunday* 'What stories. Precise and piercing, extremely funny. Nearly all are unlike anything you've ever read.' *Metro* 'I loved these stories. They are so well-written, with such clarity of thought and precision of language. Excellent.' William Leith, *Evening Standard* 'Remarkable. Some of the most moving fiction - on death, marriage, children - of recent years. To read *Collected Stories* is to be reminded of the grand, echoing mind-chambers created by Sebald or recent Coetzee. A writer of vast intelligence and originality.' *Independent on Sunday* 'A body of work probably unique in American writing, in its combination of lucidity, aphoristic brevity, formal originality, sly comedy, metaphysical bleakness, philosophical pressure and human wisdom.' *New Yorker* 'One of the most respected writers in America.' *Financial Times* 'Davis is a high priestess of the startling, telling detail. She can make the most ordinary things, such as couples talking, or someone watching television, bizarre, almost mythical. I felt I had encountered a most original and daring mind.' Colm Tóibín, *Daily Telegraph*

A selection of the best and most representative contemporary American short fiction from 1970 to 2020, including such authors as Ursula K. LeGuin, Toni Cade Bambara, Jhumpa Lahiri, Sandra Cisneros, and Ted Chiang, hand-selected by celebrated editor and anthologist John

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Freeman In the past fifty years, the American short story has changed dramatically. New voices, forms, and mixtures of styles have brought this unique genre a thrilling burst of energy. The Penguin Book of the Modern American Short Story celebrates this avalanche of talent. This rich anthology begins in 1970 and brings together a half century of powerful American short stories from all genres, including—for the first time in a collection of this scale—science fiction, horror, and fantasy, placing writers such as Ursula K. Le Guin, Ken Liu, and Stephen King next to some beloved greats of the literary form: Raymond Carver, Grace Paley, Chimamanda Ngozi Adichie, and Denis Johnson. Culling widely, John Freeman, the former editor of *Granta* and now editor of his own literary annual, brings forward some astonishing work to be regarded in a new light. Often overlooked tales by Dorothy Allison, Percival Everett, and Charles Johnson will recast the shape and texture of today's enlarging atmosphere of literary dialogue. Stories by Lauren Groff and Ted Chiang raise the specter of engagement in ecocidal times. Short tales by Tobias Wolff, George Saunders, and Lydia Davis rub shoulders with near novellas by Susan Sontag and Andrew Holleran. This book will be a treasure trove for readers, writers, and teachers alike.

Twenty-seven short stories by "a contemporary master" (*The New York Times*). Since 1986 with the publication of her first story collection, Deborah Eisenberg has devoted herself to writing "exquisitely distilled stories" which "present an unusually distinctive portrait of contemporary American life" to quote the MacArthur Foundation. This one volume brings together *Transactions in a Foreign Currency* (1986), *Under the 82nd Airborne* (1992), *All Around Atlantis* (1997) and *Twilight of the Superheroes* (2006). "One of America's finest writers."—*San Francisco Chronicle* "Concentrated bursts of perfection."—*The Times*(London)

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"Shimmering stories that possess the power and charm to move us." —The New York Times "Exhilarating."—Harper's Magazine "Outstanding."—Christian Science Monitor "Eisenberg simply writes like no one else."—Elle "Eisenberg's stories possess all the steely beauty of a knife wrapped in velvet."—The Boston Globe "Dazzling."—Time Out New York "Magic."—Newsweek "Comic, elegant and pitch perfect."—Vanity Fair "One of the great fiction writers living in America today."—The Dallas Morning News "There aren't many contemporary novels as shudderingly intimate and mordantly funny as Eisenberg's best stories."—The New York Times Book Review

In this entertaining and enlightening collection David Lodge considers the art of fiction under a wide range of headings, drawing on writers as diverse as Henry James, Martin Amis, Jane Austen and James Joyce. Looking at ideas such as the Intrusive Author, Suspense, the Epistolary Novel, Magic Realism and Symbolism, and illustrating each topic with a passage taken from a classic or modern novel, David Lodge makes the richness and variety of British and American fiction accessible to the general reader. He provides essential reading for students, aspiring writers and anyone who wants to understand how fiction works.

Two married writers express their shared activism in a surprising range of styles and voices. Behind the Short Story provides the "inside scoop" on how a successful story emerges from first to final draft by compiling critical analysis techniques, writing exercises, representative stories, and useful insights into the writing process from award-winning, student-oriented teachers who are also successful short story writers. Covering the process of writing and elements of fiction at the same time, unique craft commentaries explore the decisions writers make on issues of structure, character, setting, etc. and offer practical suggestions for pre-

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writing, drafting, and revising.

This collection of pithy, brilliantly acerbic pieces is a companion to *Sixty Stories*, Barthelme's earlier retrospective volume. Barthelme spotlights the idiosyncratic, haughty, sometimes downright ludicrous behavior of human beings, but it is style rather than content which takes precedence.

“Tolstaya carves indelible people who roam the imagination long after the book is put down.” —Time Tatyana Tolstaya’s short stories—with their unpredictable fairy-tale plots, appealingly eccentric characters, and stylistic abundance and flair—established her in the 1980s as one of modern Russia’s finest writers. Since then her work has been translated throughout the world. Edna O’Brien has called Tolstaya “an enchantress.” Anita Desai has spoken of her work’s “richness and ardent life.” Mixing heartbreak and humor, dizzying flights of fantasy and plunging descents to earth, Tolstaya is the natural successor in a great Russian literary lineage that includes Gogol, Yuri Olesha, Bulgakov, and Nabokov. *White Walls* is the most comprehensive collection of Tolstaya’s short fiction to be published in English so far. It presents the contents of her two previous collections, *On the Golden Porch* and *Sleepwalker in a Fog*, along with several previously uncollected stories. Tolstaya writes of lonely children and lost love, of philosophers of the absurd and poets working as janitors, of angels and halfwits. She shows how the extraordinary will suddenly erupt in the midst of ordinary life, as she explores the human condition with a matchless combination of unbound imagination and unapologetic sympathy.

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