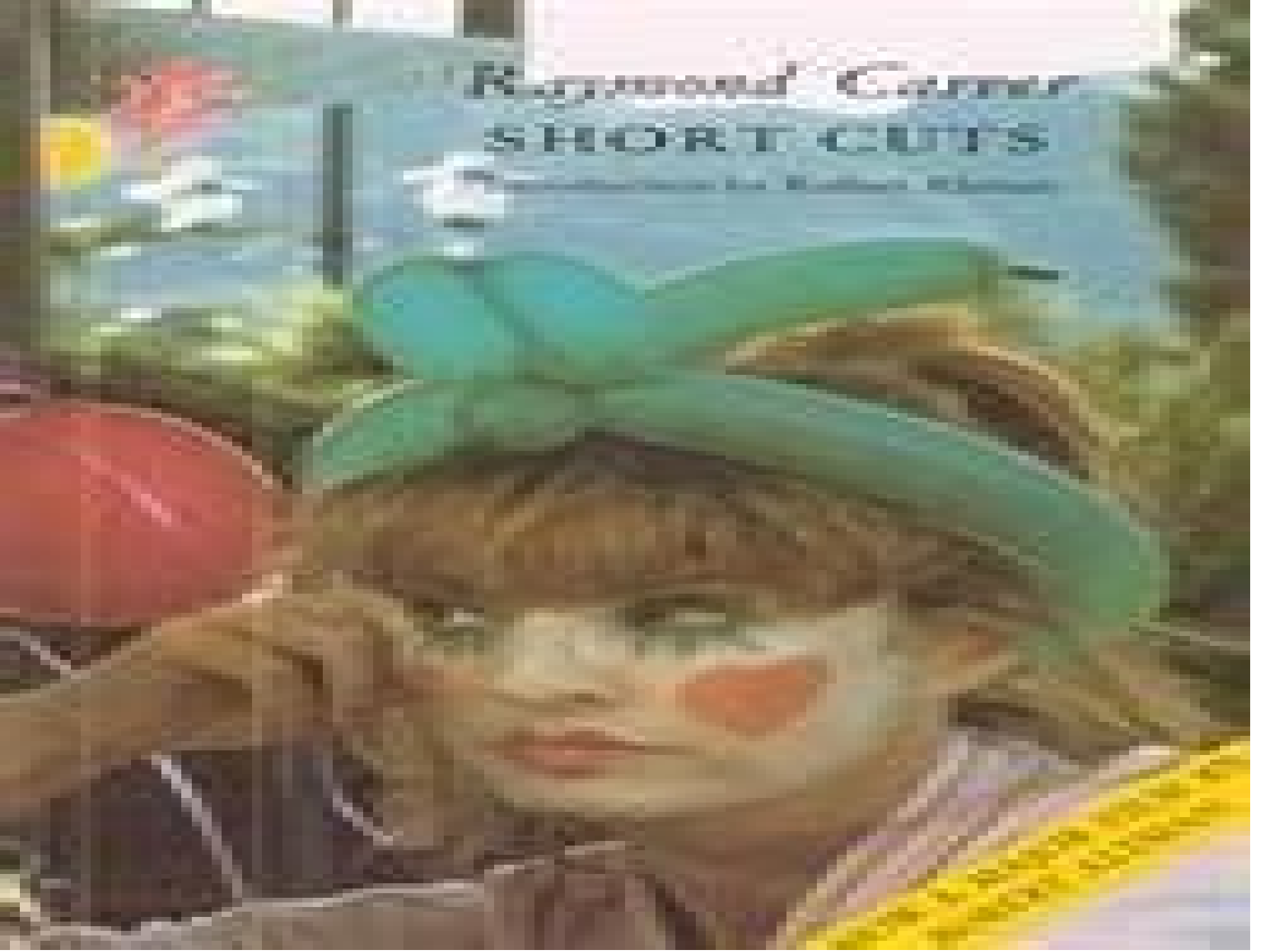


Raymond Carter SHORT CUTS

Illustrations by the Author



Raymond Carver Short Cuts

Robert T. Self



Raymond Carver Short Cuts:

Short Cuts Raymond Carver, 2001 **Raymond Carver, Short cuts, Selected stories et Robert Altman, Short cuts** Elisabeth Labadie, 1999 Bien peu de ceux qui ont vu Short Cuts considèrent comme l'un des films majeurs du cinéma américain des années 90 savent qu'il a été tiré de l'œuvre de Raymond Carver. S'appuyant principalement sur neuf nouvelles et un poème le cinaste Robert Altman s'est approprié ce matériau insolite et multiple l'a réorganisé et en a lié subtilement les contenus. Comment ces récits l'origine en parallèle ont-ils tout la fois modifiés, embellis, réduits et réunis ? C'est ce que cet ouvrage se propose d'analyser. Les choix opérés par les scénaristes ramenant la mosaïque de narrateurs imaginés par l'écrivain à un point de vue unique pour lequel ils soient donnent une vision distanciée et inoubliable des microcosmes carveriens transposés dans la Californie de la fin des années 80. Unité de temps, unité de lieu pour parvenir à un seul récit rempli d'événements innombrables de références aux textes et d'emprunts parfois surprenants. Comme certains personnages de Carver et son double scénariste Altman et son scénariste Frank Barhydt coupent ce qui les dérange, raccourcissent et replacent ce qu'ils veulent ou ils le veulent. Ils se jouent des contraintes apparentes et des différences fondamentales existant entre les deux systèmes de récit nouvelle et cinéma. Le film interroge, renvoie en permanence aux contenus implicites de Carver. Ce va-et-vient incessant du film aux textes et des textes au film oblige à porter un regard neuf sur l'univers dépeint par l'écrivain, à admirer avec quel art de l'ellipse il parle de ce qui l'intéresse. La vie, toujours la vie.

Short cuts, Raymond Carver, Robert Altman Collectif, Claudine Verley, Noëlle Batt, 1999 Ce volume comprend 19 articles dont 7 sont consacrés au film d'Altman ou à une analyse comparative du film et des nouvelles de Carver. Les autres articles traitent exclusivement des textes de Carver : 9 nouvelles et un poème mais dans des perspectives très différentes qui incluent l'approche linguistique dans le cadre de la théorie des opérations nonciatives. Dans les nouvelles de Carver comme dans le film d'Altman on vit dans le monde contemporain et quotidien, couples en détresse, conflits et retrouvailles, petites mesquineries et crimes ignobles, jalousie et génocide. On passe des cris aux rires puis aux larmes et aussi d'une séquence filmique ou narrative à une autre, d'une nouvelle à une autre. La question de la fragmentation et de la continuité se pose dans les deux œuvres de manière que celle de la représentation du réel mimés, l'ellipse ou encore du ton, empathie, ironie, dérision. Carver comme Altman se sont posé la même question qui séduit encore lecteurs et spectateurs : comment rendre compte du quotidien et du banal. Carver dirait de ce qui importe. Les réponses apportées diffèrent et peuvent même être radicalement opposées. Foisonnement du film, économie des nouvelles, par exemple, mais aucun moment elles ne sont indifférentes.

«**Short cuts**», **Raymond Carver-Robert Altman** Philippe Romanski, 1998-12-31T23:00:00+01:00. Puisque nous voquons des tensions, soulignons au fil du rasoir celle qui peut être trop évidente : se trouve au cœur de la publication de Short Cuts et qui par conséquent informe les critiques qui suivent Short Cuts Selected Stories est un recueil et n'en est pas un. Les neuf nouvelles et le poème soumis à notre analyse sont extraits, arrachés d'autres ouvrages. Si Carver ne cessait de remanier sa production de sorte qu'il n'est pas rare de trouver des versions différentes et autrement regroupées de ses œuvres dans des

recueils successifs tel n'est toutefois pas le cas avec ce volume Regroupement et titre sont ici le seul fait d'Altman qui responsable éditorial pour l'occasion nous donne ainsi voir la substance première de son film de plus de trois heures *Short Cuts* les Américains Il faut donc lire au lieu de ou plutôt en même temps que *Short Cuts Selected Stories* by Raymond Carver *Short Cuts Stories Selected* by Robert Altman **Raymond Carver, Robert Altman** Claire Fabre, Serge Chauvin, 1999 Neuf nouvelles et un poème de Raymond Carver 1938-1988 qui ont inspiré Robert Altman pour son film *Short Cuts* ont été rassemblées en un nouveau recueil On y entrevoit des destins banales qui basculent dans la crise ou s'en approchent dangereusement L'étrange se glisse alors dans le familier les traits cessent de se ressembler les signes de fonctionner La menace diffuse qui se propage dans les récits inquiète galement la critique et requiert un lecteur attentif aux moindres débordements de la langue Avec son film Robert Altman mène des raccourcis dans l'œuvre de Carver dont il dit que les personnages pour les recomposer prélevant des fragments d'existence apparemment aléatoires selon une esthétique qui oscille entre unité et discontinuité ne rassemblant les traits que pour souligner entre eux les lignes de scission montrant pathos et dérision stéréotype et lucidité

Short Cuts Raymond Carver, 1993 Contains the nine stories on which the Robert Altman film starring Ann Archer was based **From Raymond Carver's Stories to Altman's in Short Cuts** Gilles Chamerois, Pierre Gault, Université François-Rabelais (Tours), 1996 *Inroads of Language* Ignasi Navarro Ferrando, Nieves Alberola Crespo, 2006 Inroads of Language caps an ensemble of many varied interesting and spirited articles of appealing claim specially garnered for students looking for new insights and usefully dedicated to advanced scholars that may battle in recent trends in English studies *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 **Adaptation Theory and Criticism** Gordon E. Slethaug, 2014-06-19 Traditional critics of film adaptation generally assumed a that the written text is better than the film adaptation because the plot is more intricate and the language richer when pictorial images do not intrude b that films are better when particularly faithful to the original c that authors do not make good script writers and should not sully their imagination by writing film scripts d and often that American films lack the complexity of authored texts because they are sourced out of Hollywood The faithfulness view has by and large disappeared and intertextuality is now a generally received notion but the field still lacks studies with a postmodern methodology and lens Exploring Hollywood feature films as well as

small studio productions *Adaptation Theory and Criticism* explores the intertextuality of a dozen films through a series of case studies introduced through discussions of postmodern methodology and practice Providing the reader with informative background on theories of film adaptation as well as carefully articulated postmodern methodology and issues Gordon Slethaug includes several case studies of major Hollywood productions and small studio films some of which have been discussed before *Age of Innocence* *Gangs of New York* and *Do the Right Thing* and some that have received lesser consideration *Six Degrees of Separation* *Smoke* *Smoke Signals* *Broken Flowers* and various *Snow White* narratives including *Enchanted Mirror* *Mirror* and *Snow White and the Huntsman* Useful for both film and literary studies students *Adaptation Theory and Criticism* cogently combines the existing scholarship and uses previous theories to engage readers to think about the current state of American literature and film

Short cuts, 2008 Several of Raymond Carver's stories are woven with one of the director's own into a mosaic of inter connected lives in suburban L A While helicopters overhead spray against a Medfly infestation the lives of 22 characters in Los Angeles intersect some casually some to more lasting effect While they go out to concerts and jazz clubs and have their pools cleaned they also lie drink and cheat Death never seems to be far away A look at life and American culture Based on the writings of Raymond Carver DVD of a motion picture first released in 1993 Performed by Andie MacDowell Bruce Davison Julianne Moore Matthew Modine Anne Archer Fred Ward Jennifer Jason Leigh Chris Penn Lili Taylor Robert Downey Jr Madeleine Stowe Tim Robbins Lily Tomlin Tom Waits Frances McDormand Peter Gallagher Annie Ross Lori Singer Jack Lemmon Lyle Lovett Buck Henry and Huey Lewis Screenplay Robert Altman and Frank Barhydt producer Cary Brokaw executive producer Scott Bushnell director Robert Altman director of photography Walt Lloyd editor Geraldine Peroni original score composed by Mark Isham music producer Hal Willner production designer Stephen Altman In English or Spanish with optional subtitles in English Spanish and English for the hearing impaired Region 2 PAL Rated R18

Raymond Carver Adam Meyer, 1995 An acknowledged master of the short story Raymond Carver 1938-88 excelled at portraying the hardscrabble existence of blue collar workers frustrated and disillusioned by the false promises of the American dream This terrain was well known to Carver who long worked at blue collar jobs to support his family and personally struggled with the transiency alcoholism economic privation and despair he depicts so poignantly in his fiction At the same time he overcame these obstacles aided by among others the writer John Gardner the editor Gordon Lish and the poet Tess Gallagher to become a major figure in the resurgence of the short story and the revival of realistic writing For collections like *Will You Please Be Quiet Please* *What We Talk About When We Talk about Love* and the magnificent *Cathedral* Carver won honor after honor including nominations for the National Book Award the National Book Critics Circle Award and the Pulitzer Prize And with the 1993 release of Robert Altman's film *Short Cuts* Carver long known to readers of serious fiction attained widespread public recognition Tracing these themes and more is Adam Meyer's *Raymond Carver* which considers more of the writer's fiction and poetry than has any previous book length study Writing with luminous clarity

Meyer delves into the biographical elements shaping the writer's career and probes Carver's style and subject matter; he then examines the majority of the fictional works organizing his material according to distinct phases in the writer's canon while devoting a separate chapter to Carver's poetry. Of special appeal are Meyer's insightful comparison of stories published in multiple versions and his informed discussion of minimalism, a term often applied to Carver's writings but Meyer argues only partly if at all with accuracy.

Robert Altman's Soundtracks Gayle Sherwood Magee, 2014-10-01 Robert Altman's *Soundtracks* offers a compelling new look at this celebrated director's films through his innovative uses of music and sound. As author Gayle Sherwood Magee illustrates, Altman's considerable and varied output speaks to the changing film industry over decades from *Nashville* (1975) to *A Prairie Home Companion* (2006).

Masculinity and Place in American Literature since 1950 Vidya Ravi, 2019-05-15 American literature has long celebrated the figure of the self-made man and the idea of establishing selfhood, particularly male selfhood in nature. However, during the crisis of masculinity that swept across America in the middle of the twentieth century, a generation of writers started exploring a different kind of a man. This was a figure who was concerned not so much with the loss of the West or the desire to recover a wilderness but with how to live in an ordinary, domesticated continent. *Masculinity and Place in American Literature since 1950* explores the role of place in negotiating, reinforcing, and subverting articulations of hegemonic masculinity in the work of four American writers from the latter part of the 20th century: John Cheever, John Updike, Raymond Carver, and Richard Ford. The book argues that American fiction by white male writers between the 1950s and the present day is compelled by the troubled and troubling relationship between masculinity and place. This relationship is deeply embedded in how ideals of masculinity are predicated upon the experience of the physical world and how the symbolic logic of masculinity is continually subverted by alternative conceptions of dwelling and ecological consciousness.

Alternative Scriptwriting Ken Dancyger, Jeff Rush, 2012-08-21 *Alternative Scriptwriting 4E* is an insightful and inspiring book on screenwriting concerned with challenging you to take creative risks with genre, tone, character, and structure. Concerned with exploring alternative approaches beyond the traditional three-act structure, *Alternative Scriptwriting* first defines the conventional approach, suggests alternatives, then provides case studies. These contemporary examples and case studies demonstrate what works, what doesn't, and why. Because the film industry, as well as the public, demands greater and greater creativity, one must go beyond the traditional three-act, restorative, and predictable plot to test your limits and break new creative ground. Rather than teaching writing in a tired formulaic manner, this book elevates the subject and provides inspiration to reach new creative heights.

Crossing Frontiers Barbara Burns, Joy Charnley, 2010 This volume brings together two very popular and active research fields: Swiss Studies and Intercultural Studies. It includes contributions on the movement of ideas, literatures, and individuals from one culture to another or one language to another and the ways in which they have been either assimilated or questioned. All of the writers explore this general theme; some come from a literary angle, some look at linguistic inventiveness and translation.

whilst others study the problems faced when crossing geographical and cultural borders or presenting ideas which do not travel well By emphasising the connections borrowings and mutual influences between Switzerland and other countries such as Germany Hungary France the UK and the Americas the articles reaffirm the importance for Switzerland of intellectual openness and cultural exchange Barbara Burns is Senior Lecturer in German at the University of Glasgow She has published books and articles on a number of nineteenth century German writers including Theodor Storm Detlev von Liliencron Louise von Fran ois and Adolf M llner and also has an interest in Swiss Studies in particular the work of Eveline Hasler on which she has recently been publishing She is Germanic Editor of the MHRA journal The Year s Work in Modern Language Studies Joy Charnley has co edited eight volumes of essays on Swiss literatures and history with Malcolm Pender and in 1996 they co founded the Centre for Swiss Cultural Studies in Glasgow She has written books and articles on French speaking Swiss authors such as Yvette Z Graggen Alice Rivaz Anne Lise Grob ty Anne Cuneo Janine Massard and Am lie Plume **Gilles**

Deleuze Claire Colebrook,2001-09-06 Deleuze is a giant in contemporary thought literary people are becoming more and more interested in him Claire Colebrook is making quite a name for herself as a rising star **The Twentieth-Century American Fiction Handbook** Christopher MacGowan,2011-02-21 THE TWENTIETH CENTURY AMERICAN FICTION Accessibly structured with entries on important historical contexts central issues key texts and the major writers this Handbook provides an engaging overview of twentieth century American fiction Featured writers range from Henry James and Theodore Dreiser to contemporary figures such as Joyce Carol Oates Thomas Pynchon and Sherman Alexie and analyses of key works include The Great Gatsby Lolita The Color Purple and The Joy Luck Club among others Relevant contexts for these works such as the impact of Hollywood the expatriate scene in the 1920s and the political unrest of the 1960s are also explored and their importance discussed This is a stimulating overview of twentieth century American fiction offering invaluable guidance and essential information for students and general readers **Robert Altman's Subliminal Reality**

Robert T. Self,2002 With his complex and unconventional films Robert Altman often draws an impassioned response from critics but bafflement and indifference from the general public Some audiences have dismissed his movies as insignificant unsatisfying and unreadable Ironically Altman might agree he makes films in order to challenge filmgoers expectations of straightforward narratives and easily understood endings In Robert Altman s Subliminal Reality Robert T Self sheds light on Altman s work and provides the most comprehensive analysis of his films to date With close readings of classics like MASH McCabe Mrs Miller and Nashville as well as the more recent films The Player Short Cuts and Cookie s Fortune Self asserts the value of Altman s work not only to film theory and the entertainment industry but to American culture Book jacket

Family Journeys Through Peaks and Valleys Demetria Vargas,2020-04-02 These essays are true narratives about the author s life with her Philippine family of origin It covers her childhood and early adult years in the Philippines between the 1950s and 1970s and her more than three decades of working as a permanent resident in Canada and then continues with

her retirement years alternating between these two countries Reflecting on her roles as daughter granddaughter niece and sister to six siblings she describes joyful and unhappy incidents in the context of alliances and alienations formed between her and her elders and those between her and her siblings Stories about her magnificent parents and other elders show how life's joys become more rewarding when shared with deserving meaningful relations those echoing from the valleys are reminders that when a hand is extended to somebody hurting it invariably eases the pain and oftentimes inspires gratefulness and reciprocity Both peak and valley journeys provide a glimpse into the all too often inexplicable intertwining of chance and choice as the actors in this sort of tragicomic family play sought validation for their respective sense of person at certain points in time

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