

813.5703  
Pea

# A READER'S COMPANION TO THE SHORT STORY IN ENGLISH

---

Edited by  
Erin Fallon, R. C. Feddersen,  
James Kurtzleben, Maurice A. Lee,  
and Susan Rochette-Crawley

*Under the Auspices of the  
Society for the Study of the Short Story*



GREENWOOD PRESS  
Westport, Connecticut • London

# CONTENTS

---

Preface	ix
<i>Mary Rohrberger</i>	
Acknowledgments	xiii
Introduction: A Glance at the History of the Short Story in English	xv
<i>R. C. Feddersen</i>	
Chinua Achebe	1
<i>Charles Dameron</i>	
Ama Ata Aidoo	12
<i>Susan Rochette-Crawley</i>	
Jessica Anderson	19
<i>Selina Samuels</i>	
Margaret Eleanor Atwood	29
<i>Linda H. Straubel and Gayle Elliott</i>	
Toni Cade Bambara	38
<i>Carol Franko</i>	
John Simmons Barth	48
<i>Terry J. Martin</i>	
Donald Barthelme	57
<i>Jerome Klinkowitz</i>	
Ann Beattie	64
<i>Michael W. Young and Troy Thibodeaux</i>	

Morley Callaghan <i>Grant Tracey</i>	77
Angela (Olive) Carter <i>Erica Benson</i>	85
Raymond Carver <i>Hilary Siebert</i>	95
Sandra Cisneros <i>L. M. Lewis</i>	105
Robert Coover <i>Wayne B. Stengel</i>	118
Anita Desai <i>Minoli Salgado</i>	133
(Karen) Louise Erdrich <i>Norma C. Wilson</i>	143
Richard Ford <i>Larry D. Griffin</i>	156
Janet Frame <i>Susan Rochette-Crawley</i>	162
Ernest J. Gaines <i>Mary Ellen Doyle</i>	167
Mavis Gallant <i>Michael Trussler</i>	176
Nadine Gordimer <i>Christine Loflin</i>	182
Patricia Grace <i>Pierre-Damien Mvuyekure</i>	190
Gish Jen <i>R. C. Feddersen</i>	196
Charles Richard Johnson <i>Scharron A. Shy-Clayton</i>	209
Elizabeth Jolley <i>Brian Dibble</i>	214
Jamaica Kincaid <i>Hermine Lee</i>	225
Maxine Hong Kingston <i>Jennie Wang</i>	234

Contents	vii
Doris Lessing <i>Rick Oehling</i>	241
Bernard Malamud <i>Begoña Sío-Castiñeira</i>	252
Bobbie Ann Mason <i>Cheryl Roberts</i>	263
James Alan McPherson <i>James Kurtzleben</i>	269
Lorrie Moore <i>Robin Werner</i>	275
Bharati Mukherjee <i>Sherry Morton-Mollo</i>	279
Alice Munro <i>J. R. (Tim) Struthers</i>	288
R. K. Narayan <i>Britta Olinder</i>	300
Tim O'Brien <i>Brady Harrison</i>	309
Michael Ondaatje <i>Allan Weiss</i>	317
Cynthia Ozick <i>Allan Weiss</i>	324
Grace Paley <i>Ann Charters</i>	333
Velma Pollard <i>Pierre-Damien Mvuyekure</i>	341
Victor Sawdon Pritchett <i>Karen Tracey</i>	347
Jean Rhys <i>Paul Kotrodimos</i>	357
Salman Rushdie <i>Farhat Iftekharuddin</i>	364
Samuel Dickson Selvon <i>Hermine Lee</i>	375

Olive Senior <i>Mary Gravitt</i>	382
Leslie Marmon Silko <i>Neil Nakadate</i>	388
Amy Tan <i>Elias Ellefson</i>	398
William Trevor <i>Miriam Marty Clark</i>	404
Selected Annotated Bibliography	413
Index	421
About the Editors and Contributors	427

## PREFACE

---

The extraordinary output of short stories in the English-speaking world has led several scholars and critics to suggest that the genre will be recognized as the preeminent form in the twentieth century in the same way that the novel was in the nineteenth. This is not to say that the novel did not have its share of superior practitioners, but in almost every case novelists were or are also short-story writers, and in many cases the short stories in their integrity and coherence are better formed than the novels and likely will be remembered longer—those of Sherwood Anderson, for example, Ernest Hemingway, D. H. Lawrence, Katherine Anne Porter, or Eudora Welty, to name just a few that come to mind.

The stories discussed in this volume were, with one exception, written in the latter half of the twentieth century, most deriving from 1960 to the present. This was the time when degrees in creative writing multiplied (exponentially, I sometimes think) until almost every English department in the academy established an M.F.A. and/or Ph.D. program in the field. Writing workshops punctuated summer sessions around the world. In these programs, those interested in fiction mainly pursued their interests in writing short stories since novels are not easy to handle in workshops and are seldom undertaken. It is not surprising, then, that many an emerging writer's first publication is a collection of short stories. Thus the university was not only hiring writers and producing writers skilled in the form but also training readers. In this way, the academy created a reading public knowledgeable in how to read a short story—a necessary prerequisite, as Poe first declared when he suggested that readers need to read "the tale" with an art "kindred" to that employed by the writers themselves.

The latter half of the twentieth century also saw an important move toward diversity in the literary canon. In fact, never has there been so sweeping a change in the canon common to the English-speaking world as the one that took place in the last thirty or so years of the twentieth century. Certainly previous eras evidenced their share of changes, but not without battle. Scholars in our not-

## ACKNOWLEDGMENTS

---

We are grateful to Julie Garrett, Marc LaPorte, and Aaron Nitzkin for help with copyediting from first to last and to Kelly Grant who undertook the task of indexing, a not inconsiderable endeavor. Our grateful acknowledgment also goes to George Butler, our editor at Greenwood who showed remarkable patience, to Charles Eberline, for his careful and knowledgeable copyediting, and to Betty Pessagno who graciously ushered our book to press.