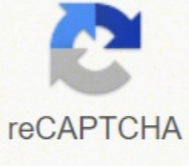




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Introduction

Sometimes you need a good friend just to get through the school day.

The stories in this collection show how love and hurt get all mixed up, how you make friends and lose them and sometimes keep them for a lifetime. A friend you've grown up with moves away. You find a friend in your family. You've hurt someone who depends on you, and you wish you could go back and put things right. You share good times, danger, secrets. Someone you laughed with is now laughing at you. A friend lets you down. Or throws you a lifeline. Or transforms you.

Is it fiend or friend who lures you over the threshold of your parents' kitchen door? Is it friend or enemy who exposes you to a dark corner inside yourself? Friends make you brave and help you know who you are.

A friend — like a good story — can make the world bigger.

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American writer Carson McCullers, photographed by Carl Van Vechten, 1959. **Natolula Carson Smith** (1917-02-19) February 19, 1917, Columbus, Georgia, United States. **Timorot29 September 1967** (1967-09-29) (ETTO 50) NYACK, NEW YORK, United States. **Employment** Exelisteduacionecolumbus High School, New York University, Columbia University. **Generegenegotico** Peropes noteworthy novels: the heart is a solitary hunter the ballad of the sad coffee member memberfirma Carson McCullers (19 February 1917 - September 29, 1967) was an American novelist, writer of stories, playwright, essayist and poet. His first novel, *The Heart Is a Lonely Hunter* (1940), explores the spiritual isolation of the unadapted and marginalized in a small city of the southern United States. The other novels have similar themes and most are set in the Deep South. The work of McCullers is often described as Southern Gothic and indicative of its southern roots. Critics also describe his writing and eccentric characters of him as universal. The stories of him were adapted to the scene and to the cinema. A theatrical adaptation of his novel *The Member of the Wedding*, which captures the feelings of a young girl at his brother's wedding, made a successful race in Broadway in 1950A '51. The first life McCullers was born Lula Carson Smith in Columbus, Georgia, in 1917 by Lamar Smith, a jeweler, and Marguerite Waters. She takes its name from the maternal grandmother, Lula Carson Waters. [1] She had a younger brother, Lamar Jr. [1] And a younger sister, Marguerite. [2] The grandfather of her mother was a planter and a confederate soldier. Her father was watchmaker and jeweler of French Umanous descent. From the age of ten he took piano lessons: When she was fifteen years she father of her gave her a typewriter to encourage her to write stories. Smith graduated from Columbus High School. In September 1934, at the age of 17, he left on a steamship directed in New York, to study piano at the Juilliard School of Music. After losing the money he was going to use to study at on the subway, he decided to work, take evening classes and write. She's done a number of jobs, including waitress and dog-sitter. [3] After falling ill with rheumatic fever, she returned to Columbus to recover, and changed her mind about studying music. [4] Returning to New York, he worked in humble jobs during his writing career; He attended evening classes at Columbia University and studied creative writing under Texas writer Dorothy Scarborough and Sylvia Chaffield Bates at Washington Square College, New York University. In 1936 he published his first work, "Wunderkind", an autobiographical piece that Bates admired, depicted the insecurity and loss of a prodigy as a teenager. It first appeared in the magazine *Story* and is collected in the *Ballad of the Sad Cafe*. [5] From 1935 to 1937, as dictated by his studies and health, he divided his time between Columbus and New York. In September 1937, he married a former soldier and aspiring writer, Reeves McCullers. A New Yorker profile described her husband as "a dreamer attracted to tall, capable women." They began their married life in Charlotte, North Carolina, where Reeves had found work. The couple made a pact to alternate shifts as a writer and then head of the family, starting with Reeves taking on a salaried position while McCullers wrote. His success as a writer precluded his literary ambitions. Career Maxim Lieber was McCullers' literary agent in 1938 and subsequently intermittent. In 1940, at the age of 23, writing in Southern Gothic or perhaps Southern realistic traditions, McCullers completed his first novel, *The Heart Is a Lonely Hunter*. [7][8] (The title was suggested by its editor and was taken from a poem by Fiona MacLeod, "The Lonely Hunter"). At the time, the novel was thought to have an anti-fascist message. [9] After completing the *Heart* is a solitary hunter in the years 1939 (after called the mute) mccullers and her husband moved to fayetteville, north carolina, where Reflections completed in a Golden Eye (later called Army Post) within two months. He sold the book to Harper's Bazaar for five hundred dollars in August 1940. It was published in two parts of the magazine in October and November. [10] With influences such as Isaac 160; Dinesen, Dostoevsky, Chekhov and Tolstoy have published eight books; The best known are *The Heart Is a Lonely Hunter* (1940), *Reflections in a Golden Eye* (1941) and *The Member of the Wedding* (1946). *The Ballad of the Sad Cafe* (1951) represents the loneliness and pain of unrequited love; At the time of his writing, McCullers was resident at Yaddo, the artists' colony in Saratoga, New York. In *The Member of the Wedding*, McCullers describes a young girl's feelings at her brother's wedding. The adaptation of the Broadway scene of the novel was successful in the 1950s and was produced by *Young Vic* in London in September 2007. The original production won the New York Drama Critics Circle Award for the best game of the season. Many people know his works largely thanks to their film adaptations. *The Heart* is a lone hunter has been adapted as a film with the same title in the 1960s, with Alan Arkin playing the lead role. *Reflections in a Golden Eye* were directed by John Huston (1967) and Marlon Brando and Elizabeth Taylor. Huston, in his autobiography, *An Open Book* (1980), said: "I first met Carson McCullers during the war when I visited Paulette Goddard and Burgess Meredith in upstate New York. Carson lived nearby, and one day, when Buzz and I were out for a walk, he greeted us from his door. He was then in his early 20s, and had already had the first of a series of strokes. I remember her as a fragile thing with big shiny eyes, and a tremor in her hand as she put it in mine. It wasn't palsy; it was a tremor of animal shyness. But there was nothing shy fragile about the way Carson McCullers faced life. And when his afflictions multiplied, he became only stronger. Richard Black Boy's author reviewed her first novel, published in the 1940s at the age of 22-year-old, and said she was the first white writer to create completely human black characters. In his review "Hugo: Secrets of the Inner Landscape", he said: "For me the most impressive aspect of *The Heart* is a Lonely Hunter is the amazing humanity that allows a white writer, for the first time in southern narrative, to treat black characters with the same ease and justice as those of his own race. This cannot be explained nor © stylistically no © politically; It seems to derive from an attitude towards life that allows Ms. McCullers to rise above the pressures of her environment and embrace white and black humanity in a single stroke of apprehension and tenderness. Carson and Reeves McCullers divorced in the 1941. After being separated from Reeves, she moved to New York to live with George Davis, director of Harper's Bazaar. He became a member of February House, a common art department in Brooklyn. Among his friends were W. H. Auden, Benjamin Britten, Gypsy Rose Lee and the couple of writers Paul Bowles and Jane Bowles. After World War II, McCullers lived mostly in Paris. His closest friends over the years included Truman Capote and Tennessee Williams. During this period of separation, Reeves had a romantic relationship with composer David Diamond, and the two lived together in Rochester, New York. McCullers fell in love with some women and sexually persecuted them with great determination, but it seems he failed to find mutual attraction. Her most documented and widespread love obsession was Annemarie Schwarzenbach, of whom she once wrote, "She had a face I knew would haunt me for the rest of my life. In his autobiography, McCullers reports that the two kissed. McCullers's passion, however, was not reciprocated, and the two remained by McCullers dedicating her next novel, *Reflections in a Golden Eye*, [15] Eye, [15] the obsession for Katherine Anne Porter and a very implicit "friendship" with Gypsy Rose Lee. But if Carson ever had sex with a woman, Tennessee didn't even hear about it. According to McCullers' brilliant biograph, Virginia Spencer Carr, Carson boasted with his male cousin having sex with Gypsy once. But if he did, he never talked to any of his gay friends. In the absence of love reciprocal lesbo and inability to consume lesbian sex, McCullers still wore a lesbian character in literature and life. He wrote clearly against the concept of heterosexual convention, wore male clothes, was outrageously aggressive in his constantly failed search for sex and love with another woman, and formed primary friendships with other gays. [14] In 1945, Carson and Reeves McCullers remarried. Three years later, while he was severely depressed, he attempted suicide. In 1953, Reeves tried to convince her to commit suicide with him, but she fled and Reeves killed herself in their Paris hotel with a sleeping overdose. His atrocious comedy *The Square Root of Wonderful* (1957) draws on these traumatic experiences. The potential suicide of Carson's father may have predicted, if not influenced, these events. [No clarification] In the 1950s, McCullers was in therapy for a number of reasons, and he argued that he was a lesbian with his therapist, Dr. Mary A. Mercer. [17] This detachment from the story of her sudden death by heart attack was first published in 2003 by Virginia Spencer Carr in the preface to her updated biography, *The Lonely Hunter*. [18] The suggestion was further explored in "A Member of the Family", an article on Lamar Smith, by Daniel Bellware in the autumn 2017 issue of *Muscogiana* published by Columbus State University. [19] McCullers described his unfinished autobiography, *Illumination* and *Night* (1999), during the last few months of his life. His home from At 1967 at South Nyack, New York, it was listed in the National Register of Historic Places in 2006. [20] [21] Death McCullers suffered throughout his life by different diseases and alcoholism. At the age of 15 he has contracted rheumatic fever, which led to rheumatic heart disease. [22] As a result of the sustained heart damage, McCullers suffered from shots that began in his youth. [23] At the age of 31 the left side of him was completely paralyzed. [24] He lived in the last twenty years of his life in Nyack, New York, where he died on September 29, 1967, at the age of 50, after a cerebral hemorrhage. She is buried in the Oak Hill cemetery. [25] The style of criticism McCullers is often described as a South Gothic, since most of her works takes place in the southern United States and characterizes eccentric characters suffering from solitude interpreted by moments of deep empathy. In a discussion with the critic and writer Irish Terence de Vere White, McCullers said: "Writing, for me, is a search for god". Other critics have variously detected tragicomic or political elements in her writing. The most recent collection of commentaries of her at her work is Carson McCullers in the 20th century (2016), edited by Graham Bertolini and Kayser. [26] The childhood home of Legacy McCullers in Columbus, Georgia, is now the property of Columbus State University and is the central location of the Carson McCullers Center for Writers and Musicians of the University. [27] The Center is dedicated to preserving the heritage of McCullers; to nourish American writers and musicians; to educate young people; and to promote the literary and musical life of Colombo, the state of Georgia, and the South American. To this end, the center operates a museum in the home of Smith-McCullers, has extensive educational and cultural programs for the community, maintains an ever-increasing archive of materials related to the life and work of McCullers, and offers bags of for writers and composers who live for periods of Smith-McCullers House in Columbus. While the centre operates outside the Smith226; McCullers House, the writer's childhood home and museum is open to the public. In 1944, when McCullers' father died, his mother left Columbus and moved to Nyack, New York, where she bought her daughter's famous Nyack home. McCullers lived with his mother and sister in this house for several years, and eventually bought the house from his mother. McCullers lived in this house when she died in 1967. In December 2006 Nyack's house was added to the National Register of Historic Places. McCullers, a therapist and long-time friend, Dr. Mary E. Mercer, left her home in Nyack at the Carson McCullers Center at Columbus University, the same center that owns and operates McCullers' childhood home in Columbus, Georgia. [29] Upon Dr. Mercer's death in late April 2013, the McCullers Center inherited not only the house, but also many artifacts and documents that illuminated the last ten years of McCullers' life. The two former McCullers houses now owned by Columbus State University together contain the world's largest collection of author research. The Rainey-McCullers School of the Arts in Columbus, Georgia, is named in honor of McCullers and Columbus native brother Ma Rainey. Charles Bukowski wrote a poem about Carson McCullers. It influenced Edward Albee, who adapted one of his stories as acting. Novels are a lone hunter. Boston: Houghton Mifflin Co. 1940. CNA 160; 61 010 351. *Altre opere* *The Ballad of the Sad Cafe* 169; *The Novels and Stories of Carson McCullers*. Boston: Houghton Mifflin Co. 1951. CNA 160; 51 010 969. A composite collection a novella of the same title, subsequently transformed into Merchant Ivory film six stories: *"Wunderkind"* (Story, 1936) *"The Jockey"* (The New Yorker, 1941) *"Madame Zilensky and the King of Finland"* (The New Yorker, 1941) *"The Sojourner"* (Mademoiselle, 1950) *"A Domestic Dilemma"* (New York Post magazine, 16th September 1951) *"A Tree, a Rock, a Cloud"* The wedding member. New York: New Directions. 1951. LCCN 510532. 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