

# Fiction Books About Grief

Yiyun Li

**Grief Is the Thing with Feathers** Max Porter, 2016-06-07 Originally published: London: Faber & Faber Ltd, 2015.

Good Grief Lolly Winston, 2004-02-01 A brilliantly funny and heartwarming debut about a young woman who stumbles, then fights to build a new life after the death of her husband. The perfect book for anyone who has ever been heartbroken, lost someone they loved, or eaten too many Oreos. Thirty-six-year-old Sophie Stanton wants to be a good widow—a graceful, composed, Jackie Kennedy kind of widow. Alas, she’s been drowning her sorrows in ice cream and showing up to work in her bunny slippers and bathrobe. Determined to start over, she moves to Ashland, Oregon, where she finds herself in the middle of a darkly madcap adventure involving a 13-year-old pyromaniac and an alarmingly handsome actor who inspires a range of feelings she can’t cope with—yet.

*Best Books for Young Adults* Holly Koelling, 2007-08-13 Rev. ed. of: Best books for young adults / Betty Carter, with Sally Estes and Linda Waddle. 2nd ed. c2000.

The Age of Grief Jane Smiley, 1987 This is a book that will last and last. THE PHILADELPHIA INQUIRER Here is a stunning collection of five stories and a novella that confirms Jane Smiley’s place as one of our most gifted writers. In *The Age of Grief*, a man meditates on the vagaries of love and family life. Certain that his wife has fallen in love with someone else--and been spurned by him--he tries to recover the good-humored, matter-of-fact heart of the marriage where he can keep her from knowing of his own sorrow. Clear and elegant, and filled with the unmistakable sound of real people going about the business--and pleasure--of real life, *THE AGE OF GRIEF* is a true cause for celebration.

*Grief Cottage* Gail Godwin, 2018-05-08 Longlisted for the 2020 Grand Prix de littérature américaine Publishers Weekly Best Books of 2017 (Top 10) Chicago Public Library Best of the Best Books 2017 Indie Next Summer 2018 Pick For Reading Groups The haunting tale of a desolate cottage, and the hair-thin junction between this life and the next, from bestselling National Book Award finalist Gail Godwin. After his mother's death, eleven-year-old Marcus is sent to live on a small South Carolina island with his great aunt, a reclusive painter with a haunted past. Aunt Charlotte, otherwise a woman of few words, points out a ruined cottage, telling Marcus she had visited it regularly after she'd moved there thirty years ago because it matched the ruin of her own life. Eventually she was inspired to take up painting so she could capture its utter desolation. The islanders call it Grief Cottage, because a boy and his parents disappeared from it during a hurricane fifty years before.

Their bodies were never found and the cottage has stood empty ever since. During his lonely hours while Aunt Charlotte is in her studio painting and keeping her demons at bay, Marcus visits the cottage daily, building up his courage by coming ever closer, even after the ghost of the boy who died seems to reveal himself. Full of curiosity and open to the unfamiliar and uncanny given the recent upending of his life, he courts the ghost boy, never certain whether the ghost is friendly or follows some sinister agenda. Grief Cottage is the best sort of ghost story, but it is far more than that--an investigation of grief, remorse, and the memories that haunt us. The power and beauty of this artful novel wash over the reader like the waves on a South Carolina beach.

The Grief of Others Leah Hager Cohen, 2013-03-01 The Ryries have suffered a loss: the death of a baby just fifty-seven hours after his birth. Without words to express their grief, the parents, John and Ricky, try to return to their previous lives. Struggling to regain a semblance of normalcy for themselves and for their two older children, they find themselves pretending not only that little has changed, but that their marriage, their family, have always been intact. Yet in the aftermath of the baby's death, long-suppressed uncertainties about their relationship come roiling to the surface. A dreadful secret emerges with reverberations that reach far into their past and threaten their future. Moving, psychologically acute and gorgeously written, *The Grief of Others* asks how we balance personal autonomy with the intimacy of relationships, how we balance private decisions with the obligations of belonging to a family, and how we take measure of our own sorrows in a world rife with suffering. This novel shows how one family, by finally allowing itself to experience the shared quality of grief, is able to rekindle tenderness and hope.

**Death Becomes Her: Creative Nonfiction and the Rhetoric of Death Acceptance: Exploring Mortality through the Works of Caitlin Doughty Cristina-** Cristina-Mihaela Botîlcă, 2025-04-26 The genesis of this book is rooted in my profound desire to overcome the pervasive fear of death that pervades my every step. However, my quest for answers eventually led me to ponder the question of "How?" in a tireless search that took me deep into the heart of the death positivity movement. Along the way, I encountered some of the most prominent figures in this field, including Elizabeth Kübler-Ross, Caitlin Doughty, Carla Valentine, Sue Black, and Paul Koudounaris, among many others. Through their books, public lectures, and their unwavering commitment to the community, they have illuminated the areas where we are deficient and provided us with the insights needed to improve our relationship with the Grim Reaper. Yet, the story goes far beyond this. Currently, as I write this introduction in 2023, fear seems to surround us. A global pandemic that was deadly left its mark on all of us, forcing us to reconsider the importance of death. This pandemic opened two paths for us: either to develop a fear of death or to accept it. Some of us have become even more anxious about mortality, while others have started embracing the inevitable with a unique perspective. It's no surprise that for those who have embraced death positivity, but for those who are afraid of death, it's a tough pill to swallow. This uncomfortable journey cannot be avoided unless we choose

to spend the rest of our lives fighting what cannot be resisted. Death acceptance is by no means a new idea, but there is an unexplored territory to which I am honored to contribute: Caitlin Doughty's contemporary death-acceptance creative nonfiction. So, this thesis falls at the crossroad between literature and culture, more precisely between text analysis and cultural context. The new twenty-first-century genre, creative (or literary) nonfiction, acts as a transportation receptacle for death professionals wishing to open up about their work and what they learnt from continually intersecting with death and dying. Caitlin Doughty is one such powerful voice in the industry; leading a funeral home in California, is the author of three creative nonfiction books (published in 2015, 2017, and 2019), and is the owner of a very successful YouTube channel with almost two million subscribers, she answers all of our questions about death without sugar-coating any uncomfortable piece of information. Her purpose is always to stir up introspection, open and honest conversation about death, and to shatter the taboo around this subject in a century obsessed with being and remaining young. Creative nonfiction, a literary genre born in the twentieth-century era of New Journalism, offers writers the unique opportunity to convey factual information through the artful practice of storytelling. This mode of writing enables authors to present harsh truths about mortality in a way that is palatable to readers. In my thesis, I delve into the origins of creative nonfiction and explore its defining characteristics, analyzing how these elements are employed by Caitlin Doughty in her work. Specifically, I examine how Doughty employs creative nonfiction techniques to help readers confront their fear of death—a phenomenon known as thanatophobia. My thought is that, in the profoundly digital century we live in, fiction is not enough to educate the highly technologically literate individual who wishes to deepen their connection with reality. And nonfiction, with its academese and journalese styles, is simply too “cold” for the modern man who is always surrounded by images and seeks to learn through entertainment and visuality. And when it comes to death, what better way to educate ourselves about the mortality of our bodies than creative nonfiction? My approach is based on the educational characteristic of this genre: it helps us all come to terms (or at least attempt to) with our disintegration or physical disappearance. Creative nonfiction, in its unique capacity, emerges as a potent tool for individuals grappling with an innate fear of mortality. It provides a multifaceted avenue for these individuals to confront and navigate their apprehensions in a profound and purposeful manner. Beyond this, creative nonfiction serves as a beacon of solace in a world where emotional disconnect often prevails, cultivating a distinct form of intimacy between readers and writers. In this literary realm, authors assume the roles of trusted companions, offering assurance that the words they pen reflect genuine truths. In the contemporary landscape, characterized by an increasingly pervasive sense of isolation, creative nonfiction emerges as a potential antidote to the prevailing loneliness that afflicts us. Although it is essential to recognize that the apprehension surrounding death stems from a complex web of factors, it is undeniable that a pervasive sense of solitude, paradoxically more pronounced among younger generations, plays a significant role. Through the medium of creative nonfiction, individuals establish connections with others who share their fears and anxieties, thereby dispelling

the illusion of solitary suffering. In this shared vulnerability, we find solace, discover that our struggles are not unique, and may even unearth profound meaning in our lives, and by extension, in our inevitable deaths. In the following chapters, I will provide a detailed overview of each component of this approach. The first chapter of my book is divided into two sections, both of which are crucial in understanding the evolution of modern nonfiction writing. The initial section delves into the origins of New Journalism, exploring its defining qualities and how it paved the way for the emergence of creative nonfiction. By examining the impact of its predecessor, we can gain a deeper appreciation of the literary world's growth and the factors that led to the emergence of a new genre in the twenty-first century. The second section of the chapter focuses more specifically on creative nonfiction, detailing its unique characteristics and discussing the contributions of its most prominent representatives, Lee Gutkind and Jack Hart, to the genre's development. By exploring the nuances of this genre and its key players, we can gain a more comprehensive understanding of the vital role that creative nonfiction plays in the literary landscape. Chapter Two of this thesis is divided into two key parts, each of which delves into distinct aspects of the death positivity movement. The first section concentrates on the topic of death phobia, acceptance, and the role played by the death positivity movement in the twenty-first century. In this part, the reader is introduced to the influential work of Caitlin Doughty and her significant contribution to the campaign. The section also explores the current cultural context in the Western World, and more specifically in the United States of America and Western Europe, to gain an understanding of the prevailing attitude towards death and dying. Furthermore, it highlights the importance of open conversation around death and the need for individuals to engage in this discourse. It contains two interviews with professionals who have the necessary death-related savvy to explain to us how the attitude around death is currently changing. The second part of Chapter Two delves into the memoirs of two other influential voices within the death positivity movement, Carla Valentine and Sue Black. This section offers a Western European perspective on the movement and is an important addition to the thesis, as it showcases other types of death-positive attitudes. By examining the storytelling techniques utilized by these industry professionals, we gain a more comprehensive understanding of the wide variety of narratives that exist within the death positivity movement. Although the majority of this thesis is centered around Doughty and her work, it is crucial to consider other perspectives to ensure that we have a holistic understanding of this movement. Chapter Three comprises four sections, each detailing Caitlin Doughty's writings based on four creative nonfiction characteristics. In each section, you will also read excerpts from the books used as examples to explain each part. In Section One, I discuss scene-by-scene constructions in Doughty's three books: *Smoke Gets In Your Eyes* (2015), *From Here to Eternity* (2017), and *Will My Cat Eat My Eyeballs?* (2019). In creative nonfiction, scenes are essential because they build the storyworld and take us through the maze that is the narrator's discourse. With the help of scenes, the narrator can also go back and forth in time, tear the narrative apart and build it together to stir up interest and curiosity in the readers. Section Two is about raw description and its importance as a

therapy tool by exposure in fighting death phobia. In short, this section looks at some possibly uncomfortable descriptions in Doughty's creative nonfiction to show us the real faces of death and the process of dying, the purpose being a form of desensitisation and acceptance. In Section Three, I tackle macabre or dark humor in the three books, focusing on three types of humor: humor related to the body-corpse, humor of relatability, and situational humor. It is crucial to specify from the introduction that Doughty never mocks the dead, only the situations she gets herself in, the physiological process of decay and its numerous unusual faces, and her trying to be relatable to young readers using popular culture references and humor of relief. Section Four contains information about the effects of breaking the fourth wall and addressing the reader directly in *Will My Cat Eat My Eyeballs?*. This is important to analyze because a relationship based on trust and rapport between the author and the reader is part of the foundations of creative nonfiction. Not only will I talk about the written text, but I will also make a parallel between this and Doughty's audio-visual content on YouTube. The purpose is to create a bridge going outside the written story into a multimodal world, leading us to the first section of the following chapter. Chapter Four contains information about cases of multimodality in Caitlin Doughty's work and how they connect to the impact of the death positivity movement on people. Again, I am going off the page and into the digital world; in Section One, I dissect multimodality and how Doughty uses it to create a reflection of her written content in the digital space she created using numerous social media platforms. In Section Two, I tackle another face of multimodality, returning to the page: illustrations (an essential part of creative nonfiction). Here, I talk about two of the three books of Caitlin Doughty—the only ones with illustrations—*From Here to Eternity* and *Will My Cat Eat My Eyeballs?*, and about literal and conceptual illustrations in them. I am also adding two short interviews with the illustrators Landis Blair and Dianné Ruz, which could shed light on some other questions that might arise from this section. Chapter Five is also made of two sections about the cultural aspects of creative nonfiction and the current death positivity movement worldwide. Section One tackles cosmopolitanism in *From Here to Eternity*, where it is more prominent than in the other two books, and discusses the cultural essence of Doughty's discourse in the book. Section Two was written with the help of almost five thousand people who agreed to complete my questionnaire about death attitudes in the twenty-first century and answered some uncomfortable questions to offer us insight into their cultural practices and experiences with death and dying. They prove that the death positivity movement is impactful due to the rise of creative nonfiction (among many other factors). I categorized the results based on several factors and selected longer answers representing the thousands I received. Based on my extensive research, I have arrived at the conclusion that the death positivity movement is not merely a passing fad but rather a viable option that should be seriously considered by more of us. Through the assistance of death professionals who have become part of the vast community of creative nonfiction writers, the process of comprehending and assimilating complex information pertaining to our greatest fear is made more accessible. Caitlin Doughty's work serves as a prime example of an alternative approach to navigating the subject of

mortality by incorporating factual data, information, and even humor. I am confident that the research I conducted provides concrete evidence that creative nonfiction is a powerful and effective tool for advancing the death-positivity movement. By fostering open and honest dialogue about death, a topic that is often considered taboo, we can confront and overcome the fear and anxiety that so many of us experience. My work aims to contribute to a larger cultural shift towards embracing death as a natural part of life, rather than something to be feared or avoided.

**More Good Words** Beth L. Hewett, Ph.D., 2014-06-25 [Hewett] provides generously varied approaches to living with the death of a loved one, reflecting her belief that grief is a process that connects body, mind and spirit. . . . The book is designed to provide an array of constructive, creative ways for mourners to spend their time as they move toward adjustment and reconciliation. . . . [R]eaders may select the ones most compatible with their own beliefs and lifestyles. --Kirkus Indie Review When grief hits, we hurt. What can we do about the pain of grief? Dr. Hewett explains that grief and mourning are not the same thing--grief is passive (it happens to us) and mourning is active (we do something with the grief). *More Good Words: Practical Activities for Mourning* teaches that grief is deeply related to love. It encompasses a broad spectrum of emotions as a reaction to a loss like death. Mourning occurs through a wide range of actions that we can take to work with that grief. Viewing grief as a hopeful journey rather than an obstacle, this book uses five realms of experience--emotional, spiritual, physical, cognitive, and social--to provide concrete mourning activities that address grief and lead to hope for healing. These activities are ones that readers can do as provided or adapt to fit their own unique circumstances and grief. The book ends with a discussion of practical ways to connect with our dying family members and friends, as well as specific actions we can take to help our families mourn when we eventually die. *More Good Words* looks honestly at grief and mourning in North America and offers hope for walking that necessary journey.

**The Cure for Grief** Nellie Hermann, 2008-08-05 God is at home. It is we who have gone out for a walk.--Meister Eckhart In *Coming Home to Your True Self*, Albert Haase invites you to return home--and shows you the way to get there. Home, he writes, is the sacrament of the present moment. It is only living right now, right here, that we discover our lives and this world awash in the grace of God. Using the story of the prodigal son to illustrate the far country of our false self and the way back home to our true self in Christ, Haase introduces us to the spiritual disciplines that can help us find the path home to the Father. Rich with insights from Haase's experience as a spiritual director, this is a book for the weary, the lost, the regretful and guilty--essentially, a book for us all. No matter how long you've walked, God is still home.

**Descriptive List of Romantic Novels** William MacCrillis GRISWOLD, 1890

**Fiction & Books for the Young** Denver Public Library, 1903

*Helping Those Experiencing Loss* Robert J. Grover Professor Emeritus, Susan G. Fowler, 2011-07-13 This book provides a guide for grieving youth and adults as well as extensive descriptive lists of recommended professional literature resources.

Grief caused by loss is both a very common human experience and a highly individualized one. For example, children experience a number of losses that are unique to their young age—such as sibling and parent death, adoption, or divorce—and should be given special consideration by professionals and parents helping them in these situations. For gay, lesbian, or cohabiting heterosexual couples that suffer the loss of a partner, societal standards often deny the survivors in these relationships the right to grieve. *Helping Those Experiencing Loss: A Guide to Grieving Resources* is a book like no other, supplying compassionate information for navigating the emotional distress that every man and woman will experience in their lifetime, as well as a comprehensive guide to the literature of bereavement and grieving. It explains the grieving process, interpreting the results of research on the topic in plain language and addressing specific groups: children, young adults, parents who have lost a child, adults who have lost spouses, and the aging population.

**A Descriptive List of Novels** ,1893

*Christian Writers' Market Guide 2010* Sally E. Stuart,2010 Identifies approximately one thousand markets for Christian writers, including book publishers and periodicals, each with contact information and submission guidelines, and includes listings of literary agents, poetry, greeting card, music, and photography markets, and contests.

**Finding List of Books Except Fiction** Denver Public Library,1903

**Descriptive List[s] of Novels and Tales** William Maccrillis Griswold,1890

*Descriptive Lists of American, International, Romantic and British Novels* ,1891 For contents, see Author Catalog.

**Mary Lincoln for the Ages** Jason Emerson,2019-04-19 In this sweeping analytical bibliography, Jason Emerson goes beyond the few sources usually employed to contextualize Mary Lincoln's life and thoroughly reexamines nearly every word ever written about her. In doing so, this book becomes the prime authority on Mary Lincoln, points researchers to key underused sources, reveals how views about her have evolved over the years, and sets the stage for new questions and debates about the themes and controversies that have defined her legacy. *Mary Lincoln for the Ages* first articulates how reliance on limited sources has greatly restricted our understanding of the subject, evaluating their flaws and benefits and pointing out the shallowness of using the same texts to study her life. Emerson then presents more than four hundred bibliographical entries of nonfiction books and pamphlets, scholarly and popular articles, journalism, literature, and juvenilia. More than just listings of titles and publication dates, each entry includes Emerson's deft analysis of these additional works on Mary Lincoln that should be used—but rarely have been—to better understand who she was during her life and why we see her as we do. The volume also includes rarely used illustrations, including some that have never before appeared in print. A roadmap for a firmer, more complete grasp of Mary Lincoln's place in the historical record, this is the first and only extensive, analytical bibliography of the subject. In highlighting hundreds of overlooked sources, Emerson changes the paradigm of Mary Lincoln's legacy.

*Where Reasons End* Yiyun Li, 2021-01-12 A fearless writer confronts grief and transforms it into art, in a book of surprising beauty and love, a masterpiece by a master” (Elizabeth McCracken, Vanity Fair). Li has converted the messy and devastating stuff of life into a remarkable work of art.”—The Wall Street Journal WINNER OF THE PEN/JEAN STEIN AWARD • LONGLISTED FOR THE PEN/FAULKNER AWARD • NAMED ONE OF THE TEN BEST FICTION BOOKS OF THE YEAR BY TIME AND ONE OF THE BEST BOOKS OF THE YEAR BY Parul Seghal, The New York Times • NPR • The Guardian • The Paris Review The narrator of *Where Reasons End* writes, “I had but one delusion, which I held on to with all my willpower: We once gave Nikolai a life of flesh and blood; and I’m doing it over again, this time by words.” Yiyun Li meets life’s deepest sorrows as she imagines a conversation between a mother and child in a timeless world. Composed in the months after she lost a child to suicide, *Where Reasons End* trespasses into the space between life and death as mother and child talk, free from old images and narratives. Deeply moving, these conversations portray the love and complexity of a relationship. Written with originality, precision, and poise, *Where Reasons End* is suffused with intimacy, inescapable pain, and fierce love.

**Science Fiction and Fantasy Literature, 1975-1991** R. Reginald, Mary Wickizer Burgess, Daryl Furumi Mallett, 1992 Science fiction constitutes one of the largest and most widely read genres in literature, and this reference provides bibliographical data on some 20,000 science fiction, fantasy, and horror fiction books, as well as nonfiction monographs about the literature. A companion to Reginald's *Science Fiction and Fantasy Literature, 1700-1974* (Gale, 1979), the present volume is alphabetically arranged by approximately 10,000 author names. The entry for each individual work includes title, publisher, date and place published, number of pages, hardbound or paperback format, and type of book (novel, anthology, etc.). Where appropriate, entries also provide translation notes, series information, pseudonyms, and remarks on special features (such as celebrity introductions). Includes indexes of titles, series, awards, and doubles (for locating volumes containing two novels). Annotation copyright by Book News, Inc., Portland, OR.

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