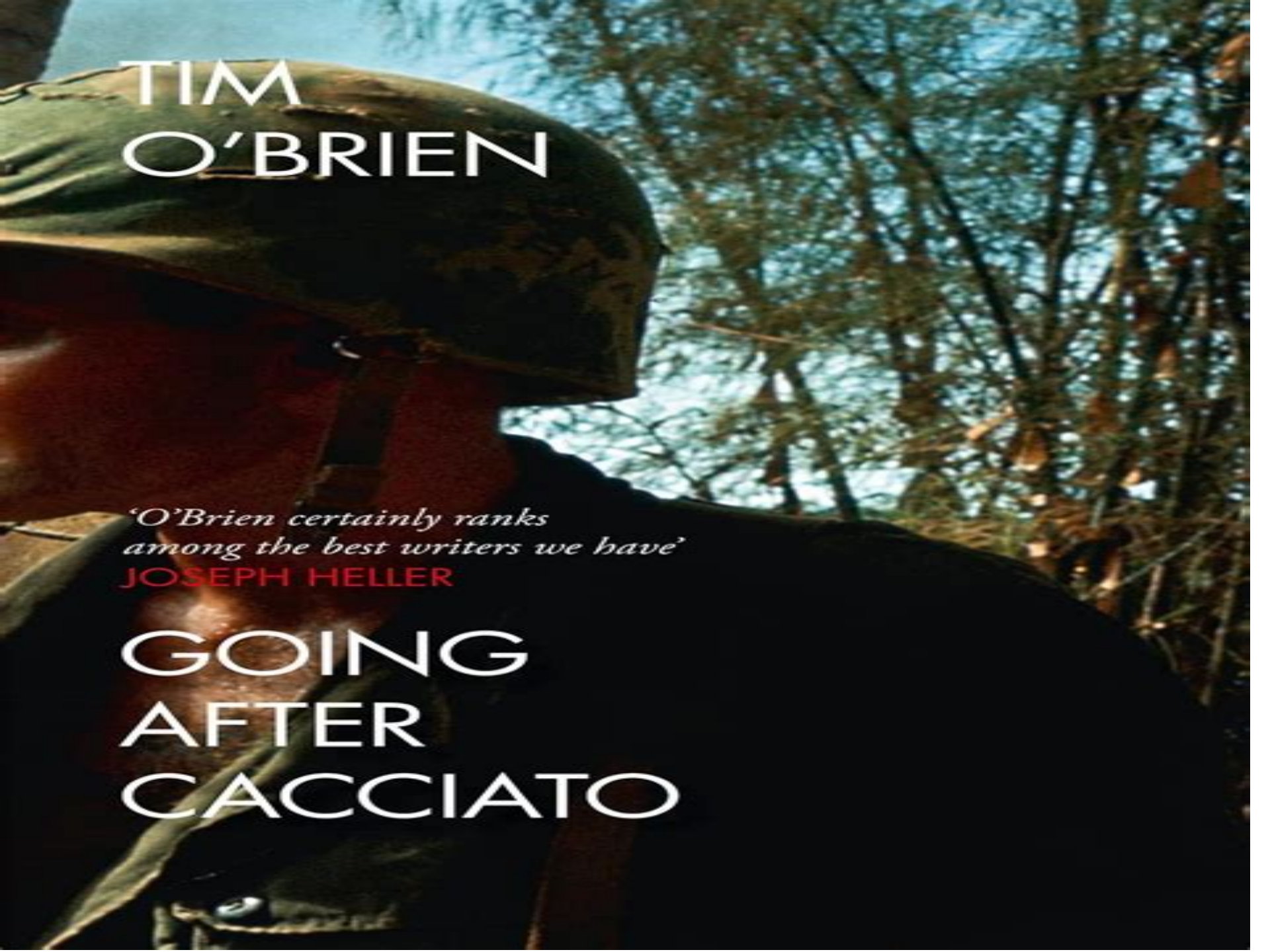


A low-angle, close-up shot of a soldier's head and shoulders. The soldier is wearing a dark, textured helmet and a dark jacket. They are looking upwards and slightly to the right, through a dense forest of tall, thin trees. The background is a bright, hazy blue sky, suggesting a clear day. The lighting is natural, coming from the upper right, casting soft shadows on the soldier's face and the forest floor.

TIM
O'BRIEN

*'O'Brien certainly ranks
among the best writers we have'*
JOSEPH HELLER

GOING
AFTER
CACCIATO

Going After Cacciato

Mario Zschornack



Going After Cacciato:

Going After Cacciato Tim O'Brien, 2009-02-18 A CLASSIC FROM THE NEW YORK TIMES BESTSELLING AUTHOR OF THE THINGS THEY CARRIED To call *Going After Cacciato* a novel about war is like calling *Moby Dick* a novel about whales So wrote The New York Times of Tim O'Brien's now classic novel of Vietnam Winner of the 1979 National Book Award *Going After Cacciato* captures the peculiar mixture of horror and hallucination that marked this strangest of wars In a blend of reality and fantasy this novel tells the story of a young soldier who one day lays down his rifle and sets off on a quixotic journey from the jungles of Indochina to the streets of Paris In its memorable evocation of men both fleeing from and meeting the demands of battle *Going After Cacciato* stands as much more than just a great war novel Ultimately it's about the forces of fear and heroism that do battle in the hearts of us all Now with Extra Libris material including a reader's guide and bonus content *Going After Cacciato* Tim O'Brien, 1999-09-01 A CLASSIC FROM THE NEW YORK TIMES BESTSELLING

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Cacciato" Gale, Cengage Learning, 2015-09-15 A study guide for Tim O'Brien's *Going After Cacciato* excerpted from Gale's acclaimed *Novels for Students* series This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust *Novels for Students* for all of your research needs *Vietnam, We've All Been There* Elizabeth Pochoda, 1978 Author provides an analysis of Tim O'Brien's novel *Going after Cacciato*

Going After Cacciato Tim O'Brien, 1978 To call *Going After Cacciato* a novel about war is like calling *Moby Dick* a novel about whales So wrote The New York Times of Tim O'Brien's now classic novel of Vietnam Winner of the 1979 National Book Award *Going After Cacciato* captures the peculiar blend of horror and hallucinatory comedy that marked this the strangest of wars Reality and fantasy merge in this fictional account of one private's sudden decision to lay down his rifle and begin a quixotic journey from the jungles of Indochina to the streets of Paris Will *Cacciato* make it all the way Or will he be yet another casualty of a conflict that seems to have no end In its memorable evocation of men both fleeing and meeting the demands of the battle *Going After Cacciato* stands as much more than just a

great war novel Ultimately it s about the forces of fear and heroism that do battle in the hearts of us all **Control and its Loss. Dealing with the Trauma of Vietnam War in Tim O'Brien's "Going After Cacciato"** Mario Zschornack,2017-07-17 Seminar paper from the year 2015 in the subject Didactics for the subject English Literature Works grade 2 0 University of Rostock Institut f r Anglistik Amerikanistik course Seminar Literaturwissenschaft language English abstract In film and in literature there are narratives that are portrayed in a special way Their events seem to be told in the wrong order The first contact with this kind of narrative technique can evoke an unsatisfied feeling because a non chronological order of happenings in the first chapters of a book can lead to incomprehension The novels Going After Cacciato by Tim O Brien and Catch 22 by Joseph Heller we dealt with in the seminar Between the Lines American War Novels are narrated with this complex technique They are called nonlinear narratives I decided to write a paper about how Tim O Brien accomplished to portray the trauma of war with his novel Going after Cacciato This is one of six novels he published dealing with Vietnam War In the second chapter I start to divide the novel into its three parts that could function as stories on their own and I analyse the narrative communication and its function within these parts The third chapter deals with the major themes of the novel The theme of control and its loss is discussed in a subchapter because it is a central one and can be associated with the special narrative technique In chapter four I analyse how structure and narrative communication assemble the content and main themes in Going After Cacciato harmonious It creates the feeling of reading about traumatic experiences at Vietnam War The novel contains a mythical fictional story within the story and therefore distinct ambiguities that are discussed in this chapter **A Trauma Artist** Mark A. Heberle,2001-04 Based on recent conversations with Tim O Brien previously published interviews and new readings of all his works including Tomcat in Love this book is the first study to concentrate on the role and representation of trauma as the central focus of all O Brien s works Book jacket Control and Its Loss. Dealing with the Trauma of Vietnam War in Tim O'Brien's "Going After Cacciato" Mario Zschornack,2017-07-19 Seminar paper from the year 2015 in the subject English Literature Works grade 2 0 University of Rostock Institut f r Anglistik Amerikanistik course Seminar Literaturwissenschaft language English abstract In film and in literature there are narratives that are portrayed in a special way Their events seem to be told in the wrong order The first contact with this kind of narrative technique can evoke an unsatisfied feeling because a non chronological order of happenings in the first chapters of a book can lead to incomprehension The novels Going After Cacciato by Tim O Brien and Catch 22 by Joseph Heller we dealt with in the seminar Between the Lines American War Novels are narrated with this complex technique They are called nonlinear narratives I decided to write a paper about how Tim O Brien accomplished to portray the trauma of war with his novel Going after Cacciato This is one of six novels he published dealing with Vietnam War In the second chapter I start to divide the novel into its three parts that could function as stories on their own and I analyse the narrative communication and its function within these parts The third chapter deals with the major themes of the novel The theme of control and its loss is

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Friendly Fire : American Images of the Vietnam War Riverside Katherine Kinney Associate Professor of English University of California, 2000-10-09 Hundreds of memoirs novels plays and movies have been devoted to the American war in Vietnam In spite of the great variety of mediums political perspectives and the degrees of seriousness with which the war has been treated Katherine Kinney argues that the vast majority of these works share a single story that of Americans killing Americans in Vietnam *Friendly Fire* in this instance refers not merely to a tragic error of war it also refers to America's war with itself during the Vietnam years Starting from this point this book considers the concept of friendly fire from multiple vantage points and portrays the Vietnam age as a crucible where America's cohesive image of itself is shattered pitting soldiers against superiors doves against hawks feminism against patriarchy racial fear against racial tolerance Through the use of extensive evidence from the film and popular fiction of Vietnam i.e. Kovic's *Born on the Fourth of July* Didion's *Democracy* O'Brien's *Going After Cacciato* Rabe's *Sticks and Bones* and *Streamers* Kinney draws a powerful picture of a nation politically culturally and socially divided and a war that has been memorialized as a contested site of art media politics and ideology

Search and Clear William J. Searle, 1988 *Search and Clear* demonstrates that the seeds of war were implicit in American culture distinguishes between literature spawned by Vietnam and that of other conflicts reviews the literary merits of works both well and little known and explores the assumptions behind and the persistence of stereotypes associated with the consequences of the Vietnam War It examines the role of women in fiction the importance of gender in Vietnam representation and the mythic patterns in Oliver Stone's *Platoon* Essayists sharply scrutinize American values conduct and conscience as they are revealed in the craft of Tim O'Brien Philip Caputo Michael Herr Stephen Wright David Rabe Bruce Weigl and others

Theme and Structure in Tim O'Brien's *Going After Cacciato* Dennis P. Vannatta, 1982 Author provides an analysis of Tim O'Brien's novel *Going after Cacciato*

Going After Cacciato Tim O'Brien, 1999-09-01 *Cacciato* gathers compass fresh water and maps and walks out of the mire and fury of Vietnam bound for the gaiety and life of Paris

Gale Researcher Guide for: The Vietnam War in Literature and Its Aftermath Catherine Calloway, Gale Researcher Guide for The Vietnam War in Literature and Its Aftermath is selected from Gale's academic platform Gale Researcher These study guides provide peer reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research

Peace Is a Shy Thing Alex Vernon, 2025-05-27 The first literary biography of Tim O'Brien the preeminent American writer of the war in Vietnam and one of the best writers of his generation drawing on never before seen materials and original interviews Vietnam made me a

writer Tim O'Brien. Featuring over one hundred interviews with family, friends, peers, and others, not to mention countless exchanges with Tim O'Brien himself, *Peace Is a Shy Thing* provides a nearly day-by-day gripping account of O'Brien's thirteen months as an infantryman in Vietnam and gives equal diligence to reconstructing O'Brien's writing process. This meticulously researched biography explores the life and journey that turned O'Brien into a literary icon and a household name. It includes an unpublished short story about O'Brien from a college girlfriend, documentation of his comical involvement with the Washington Post's coverage of Watergate, and a 1989 attic exchange between American and Vietnamese writers on the eve of the publication of O'Brien's most beloved book, *The Things They Carried*, years before the two countries normalized relations. *Peace Is a Shy Thing* is as much a history of the era as it is a story of O'Brien's life from his small-town, midwestern, mid-century childhood to winning the National Book Award and his status as literary elder statesman. A story which Vernon, a combat veteran of the Persian Gulf War and a literary scholar trained by officers and professors of the Vietnam era, is uniquely suited to tell.

The Encyclopedia of Twentieth-Century Fiction, 3 Volume Set Brian W. Shaffer, 2011-01-18
This Encyclopedia offers an indispensable reference guide to twentieth-century fiction in the English language. With nearly 500 contributors and over one million words, it is the most comprehensive and authoritative reference guide to twentieth-century fiction in the English language. Contains over 500 entries of 1000-3000 words written in lucid, jargon-free prose by an international cast of leading scholars. Arranged in three volumes covering British and Irish Fiction, American Fiction, and World Fiction, with each volume edited by a leading scholar in the field. Entries cover major writers such as Saul Bellow, Raymond Chandler, John Steinbeck, Virginia Woolf, A.S. Byatt, Samuel Beckett, D.H. Lawrence, Zadie Smith, Salman Rushdie, V.S. Naipaul, Nadine Gordimer, Alice Munro, Chinua Achebe, J.M. Coetzee, and Ngũgĩ Wa Thiong'o, and their key works. Examines the genres and sub-genres of fiction in English across the twentieth century, including crime fiction, Sci-Fi, chick lit, the noir novel, and the avant-garde novel, as well as the major movements, debates, and rubrics within the field, such as censorship, globalization, modernist fiction, and the film industry, and the fiction of migration, diaspora, and exile.

How to Revise a True War Story John K. Young, 2017-01-15
You can tell a true war story if you just keep on telling it. Tim O'Brien writes in *The Things They Carried*, widely regarded as the most important novelist to come out of the American war in Vietnam. O'Brien has kept on telling true war stories not only in narratives that cycle through multiple fictional and non-fictional versions of the war's defining experiences but also by rewriting those stories again and again. Key moments of revision extend from early drafts to the initial appearance of selected chapters in magazines, across typescripts and page proofs for first editions, and through continuing post-publication variants in reprints. *How to Revise a True War Story* is the first book-length study of O'Brien's archival papers at the University of Texas's Harry Ransom Center. Drawing on extensive study of drafts and other prepublication materials, as well as the multiple published versions of O'Brien's works, John K. Young tells the untold stories behind the production of such key texts as *Going After Cacciato*, *The Things They Carried*, and *In the Lake of the Woods*. By

reading not just the texts that have been published but also the versions they could have been Young demonstrates the important choices O'Brien and his editors have made about how to represent the traumas of the war in Vietnam. The result is a series of texts that refuse to settle into a finished or stable form just as the stories they present insist on being told and retold in new and changing ways. In their lack of textual stability these variants across different versions enact for O'Brien's readers the kinds of narrative volatility that is key to the American literature emerging from the war in Vietnam. Perhaps in this case you can tell a true war story if you just keep on revising it.

War in Tim O'Brien's *The Things They Carried* Gary Wiener, 2011-06-13 This did not happen is a common refrain throughout the stories in *The Things They Carried*. Tim O'Brien's account of the Vietnam War purposely blurs the line between fact and fiction to get closer to the truth of what soldiers actually experienced. This compelling volume explores the life of Tim O'Brien and his attempts to wrestle with the trauma and shame of war in *The Things They Carried*. A collection of related essays explore topics such as the moral complexity of war writing as a path to spiritual redemption and the novel's portrayal of gender. Contemporary perspectives on war such as the need to help soldiers suffering from PTSD and not repeating the mistakes of Vietnam are also presented.

Vietnam War Stories Tobey C. Herzog, 2017-01-27 The Gulf War and its aftermath have testified once again to the significance placed on the meanings and images of Vietnam by US media and culture. Almost two decades after the end of hostilities the Vietnam War remains a dominant moral, political, and military touchstone in American cultural consciousness. *Vietnam War Stories* provides a comprehensive

Falling After 9/11 Aimee Pozorski, 2016-04-21 *Falling After 9/11* investigates the connections between violence, trauma, and aesthetics by exploring post-9/11 figures of falling in art and literature. From the perspective of trauma theory, Aimee Pozorski provides close readings of figures of falling in such exemplary American texts as Don DeLillo's novel *Falling Man*, Diane Seuss's poem *Falling Man*, Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, Fredrick Briegleb's *Windows on the World*, and Richard Drew's famous photograph of the man falling from the World Trade Center. *Falling After 9/11* argues that the apparent failure of these texts to register fully the trauma of the day in fact points to a larger problem in the national tradition: the problem of reference of how to refer to falling in the 21st century and beyond.

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