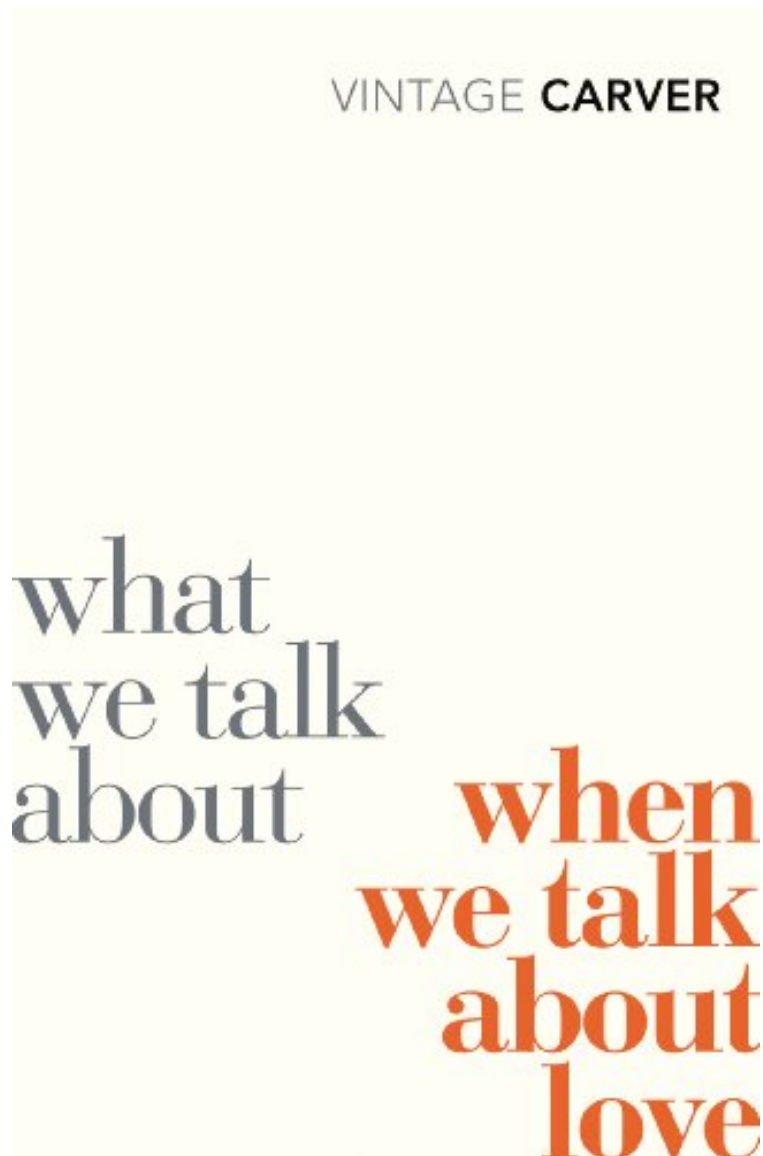


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What We Talk About When We Talk About Love (Vintage Classics)

Von Raymond Carver

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Von Raymond Carver : What We Talk About When We Talk About Love (Vintage Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised What We Talk About When We Talk About Love (Vintage Classics):

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. THE PROSAIC SENSE OF LIFEVon Hermes TrismegistusRaymond Carver is one of the few who has succeeded in describing the sense of everyday life in modern times, the mystery hiding behind the status quo of things, the

suspended menace of a sudden revelation about life. It is the "poetry of prosaic", which Robert Altman illustrates in one of his best movies -- Short Cuts -- based on some of Carver's stories. It is the other face of the Great Dream, stories of common people, labourers, alcoholics, adulterers, always on a balance between hope and cynical delusion, when life's responsibilities weighing on each of us, overcome us and confirm that nothing is certain - marriage and family, work, health. Carver is a writer of short stories - one of the greatest in this field - who has followed in the path of the rich American tradition of Poe, Hemingway and Cheever. Inevitable his choice of the short measure, since Carver writes by subtraction, with an anti-gracious quickness, a realistic dryness of prose that makes sentences almost pure narrational algorithms, an open bundle of nerves transmitting immediate images. Carver's short stories are true and proper epiphanies, splinters of America illuminating the frozen moment where the essence of things rends the veil of a low and inconclusive reality: and everything appears clearer to us, as in the extraordinary story "Cathedral" (q.v.), where one of the main characters, a blind, succeeds in making another character draw a cathedral with his eyes shut, on a sheet. Thus the wonder, the joy for a creative experience so minimal yet so intense and revelatory.² von 2 Kunden fanden die folgende Rezension hilfreich. Let's all get our facts straight. Von Bryan Charles Although I am a fan of Raymond Carver and this book, the purpose of my review is merely to clarify that the editor alluded to in the dialogue below is named Gordon Lish. It was Gordon Lish who became the fiction editor at Esquire and who first championed Raymond Carver's stories. And true, he had a hand in shaping those early fictions. It is worth noting, though, for those reviewers slinging anti-Carver invective, that Gordon Lish was an editor. That's what editors do. They read other people's work and help them make it better. Perhaps Lish was overzealous in his efforts early on. Still, I believe (although obviously I was not there) that the core of the work, the vision, was Carver's. If there are others who need convincing, I suggest picking up Cathedral, Carver's last, most fully-realized collection. One read of Cathedral will, at least in the minds of sensitive, discriminating readers of literature, surely put to rest any doubts about Carver's talents as a writer. Not liking Raymond Carver is fine, but calling into question his integrity and ability based strictly on a series of rumors and sensational newspaper articles, is loony.¹ von 1 Kunden fanden die folgende Rezension hilfreich. This is his masterpiece. The essential Carver work. Von Ein Kunde Raymond Carver's friend Tobias Wolff (see Carver's essay on his friendship with Wolff and Pulitzer Prize winner Richard Ford in Carver's collection NO HEROICS, PLEASE) said that when he read the short story "Cathedral" for the first time he had the feeling he was levitating off the couch where he was stretched out reading. I had the same response to this essential work WHAT WE TALK ABOUT WHEN WE TALK ABOUT LOVE as I emerged from my college library where I should have been studying, but was transfixed by this book I had just picked up by chance the day before. I had the feeling that I was floating across the campus toward the cafeteria for my evening meal after reading this book in one sitting. Who is Raymond Carver? Who is this guy?, I kept saying to myself, feeling that all the persons and places I passed just NOW were the loveliest things I'd ever seen. How could anyone make me feel like that? I'm still wondering today and that was fourteen years ago! I might talk about Raymond Carver in very sophisticated terms today but my initial primal response still seems inexplicable. I have read everything I could get my hands on that Carver ever wrote or said, but this is the book in which Carver captured the solitary American experience at its heartfelt core. It shows what happens to us, the price we pay for our dreams, loves, and terrors. Or what is, perhaps, as the American poet Michael Palmer has characterized it: the "psychic cost of the American project." Carver wrote this book in the late 1970's just after alcoholism nearly killed him and he had given up everything just to SURVIVE (including, he thought back then, any sense that he might ever write again). My recommendation goes beyond the fact that this is my first and favorite Carver book. Why? This is it! This is where he did it. He stripped the prose here to its poetic core, and it was a wager, a Mallarmean throw of the dice; he would or would not write again with this book. The stories individually are astonishing, but together they become something larger, and more harrowing, and "dynamic". The stories turn into a work, That uniquely human thing we construct with our HANDS from whatever materials are there for us. Carver's whole life and attention are here, and whatever price he paid for that strange attentiveness which was uniquely his own (he's called it "vision" in one of his essays from FIRES) it came together (ALL of it nearly) here in these pages. It is Carver, more than perhaps anyone else who did this kind of writing in the 70's and 80's who gave me the revelatory sense I have of what I would wish to care for most in my life. And how I might begin that difficult task every day that is given me. CARE. Carver must have loved that word. As the poet Robert Duncan has pointed out: "All the events, things and beings, of our life move then with the intent of a story revealing itself."

Kurzbeschreibung This powerful collection of stories, set in the mid-West among the lonely men and women who drink, fish and play cards to ease the passing of time, was the first by Raymond Carver to be published in the UK. With its spare, colloquial narration and razor-sharp sense of how people really communicate, the collection was to become one of the most influential literary works of the 1980s. **Pressestimmen** "The master craftsman of the modern American short story" (Daily Telegraph) "One of America's most original, truest voices" (Salman Rushdie) "One of the

most celebrated American short-story writers of the 20th century" (New York Times)"A remarkable collection" (New York of Books)"I remember being floored by the first Raymond Carver collection I read: What We Talk About When We Talk About Love" (David Sedaris New York Times)WerbetextThe short story that inspired the play at the heart of BIRDMAN starring Michael Keaton, Ed Norton and Emma Stone