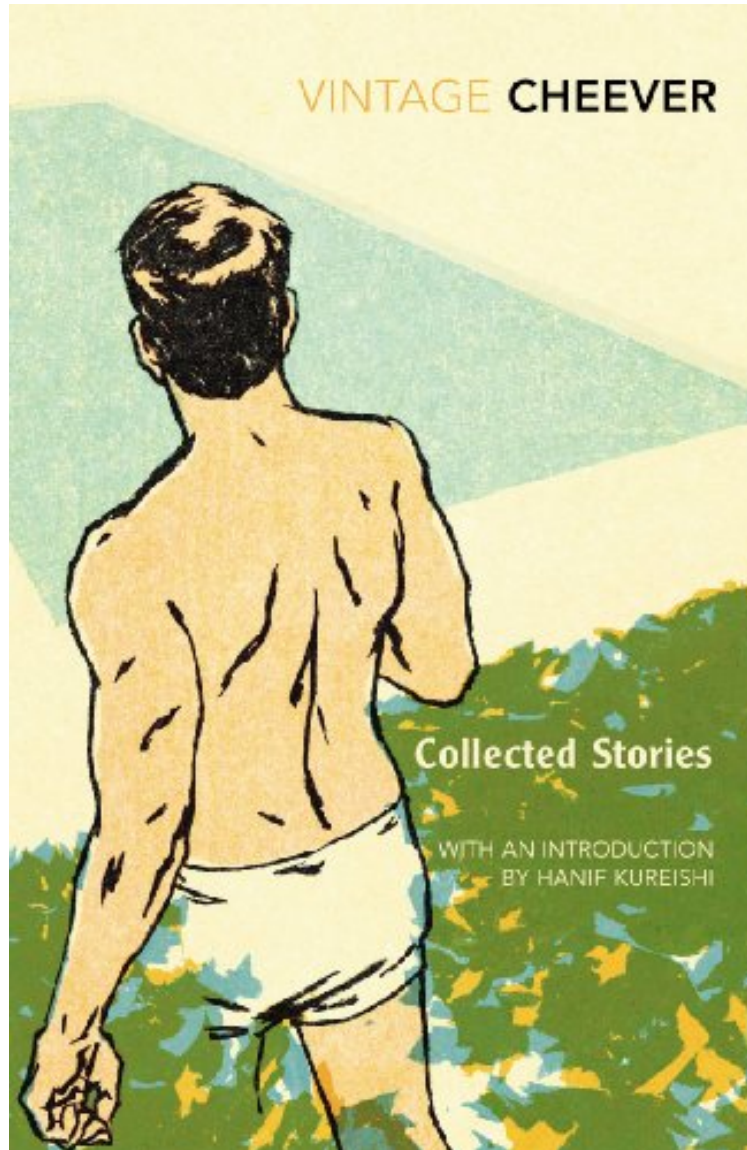


[Ebook free] Collected Stories (Vintage Classics)

Collected Stories (Vintage Classics)

Von John Cheever

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Von John Cheever : Collected Stories (Vintage Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised Collected Stories (Vintage Classics):

KundenrezensionenHilfreichste Kundenrezensionen4 von 4 Kunden fanden die folgende Rezension hilfreich. the American short story definedVon asphlexJohn Cheever was the best American writer. No, I'm not just talking about of his era; I mean ever. It's true. Sure, glancing over his novels, you might find yourself checking ahead occasionally, enjoying yourself, caught up in the vivid lives of his creations, then going back and marvelling over the absolute

perfection of his language, of the narrative structure, of every single itty bitty word chalk outlined around these actual lives. Then there are his shorter works. In this book, there is not a single clunker, no filler, no by-products. John Cheever was and still remains the quintessential American short story writer. This book, in my clearly not so humble opinion, is the second finest collection of short fiction ever published (behind the still thriving William Trevor's endless Collected Stories), but I am an American and American lives, American incidents, American dreams and failures are what ultimately interest me. This is not a book of fiction but a cleanly scrubbed window into reality of place and time and day to day to day to day of people like you, people like me, people like that jerk across the street and that unattainable sweetheart down the lane. Here is America without the slam bam rhythm of our newspaper exaggeration. Here is America. Here is our soul.⁴ von 4 Kunden fanden die folgende Rezension hilfreich. Required reading for any self-respecting young writer Von Ein Kunde Like Hemingway and Carver, Cheever is among a handful of the most influential short-story writers America has ever produced, but unlike his peers, he is also one of the world's greatest storytellers. Do you know of another writer with a greater command and versatility with the narrative? It sometimes seems to me that virtually every writer out there is not writing stories at all, but anecdotes. Cheever wrote stories, great ones, and in the tradition of Chekhov and Maupassant. I loved "The Country Husband," "The Swimmer," "Torch Song," "The Angel of the Bridge," "The Scarlet Moving Van," "Clancy in the Towel of Babel," and "The Five-Forty-Eight." Every single story in this book is from very good to awesome; there isn't a single stinker. If you are a young writer you must read Cheever; and not just for the sweet prose style or the distinct dialogues or the impeccable construction, but because he makes the craft of writing seem so exciting and possible and noble.⁰ von 0 Kunden fanden die folgende Rezension hilfreich. expositions of life in the mundane Von Ein Kunde I used to avoid Cheever the way I avoided Updike. They're just WASPS writing about their minor drinking problems in Connecticut. I bought "The World of Apples" but never read it. Then one day I saw the story "Montraldo" in an airline magazine and read it and it changed everything. Not just my perceptions of Cheever, but everything I thought about literature, writing, short stories and life. These stories are the kind, that if you read them carefully, expose the humanity in everyone, the desperate possibilities of humanity. These stories are the stories we need to survive life. They are not about WASPS in New England. They are about the human spirit in the modern world, they are about the necessity of the self. Cheever, when all is said and done is a better short story writer than Carver, Beattie and just about anyone but Donald Barthelme.

Kurzbeschreibung WITH AN INTRODUCTION BY HANIF KUREISHI This outstanding collection by Pulitzer prize-winning novelist John Cheever shows the power and range of one of the finest short story writers of the last century. Stories of love and of squalor, they include masterpieces such as 'The Swimmer' and 'Goodbye, My Brother' and date from the time of his honourable discharge from the Army at the end of the Second World War..de "These stories," writes Cheever in the preface to this Pulitzer Prize winning collection of stories, "seem at times to be stories of a long-lost world when the city of New York was still filled with a river light, when you heard the Benny Goodman quartets from a radio in the corner stationary store, and when almost everybody wore a hat. Here is the last of that generation of chain smokers who woke the world in the morning with their coughing, who used to get stoned at cocktail parties and perform obsolete dance steps like 'the Cleveland Chicken,' set sail for Europe on ships, who were truly nostalgic for love and happiness, and whose gods were as ancient as yours and mine, whoever you are." .com Think of John Cheever's fiction, and a whole world springs to mind--a world of leafy suburbs, summer houses, commuter trains, boarding schools, and inevitably, his own chosen territory, the cocktail hour among WASPs. But it's a mistake to approach Cheever as if he were merely some sort of anthropologist documenting the customs of an obscure and vanishing tribe. Nostalgia and class issues aside, his true subject is the darkness hidden beneath the surface of postwar American life. A case in point is his famous story "The Swimmer," in which an ebullient Neddy Merrill decides to swim home across the backyard pools of his neighbors. In the course of his journey, however, summer gives way to autumn, his neighbors turn against him, there are troubling intimations of disgrace and financial ruin, and he arrives to find his house both locked and empty. Though these stories deal with bright, prosperous, ostensibly happy people, a cold wind blows through them. Age, illness, financial embarrassment, sex, alcohol, death--all of these threaten his suburban Eden. (Is it himself Cheever is mocking in his ironic "The Worm in the Apple"? "Everyone in the community with wandering hands had given them both a try but they had been put off. What was the source of this constancy? Were they frightened? Were they prudish? Were they monogamous? What was at the bottom of this appearance of happiness?") Inanimate objects carry the residue of their past owners' unhappiness and cruelty ("Seaside Houses," "The Lowboy"); expatriates long for but cannot quite find their way home ("The Woman Without A Country," "Boy in Rome"); children vanish or turn out badly (too many stories to count). All of this is conveyed in prose both graceful and tender. No one is better than Cheever at describing a character's appearance: "He was a cheerful, heavy man with a round face that looked exactly like a pudding. Everyone was glad to see him, as one is glad to see, at the end of a meal, the appearance of a bland, fragrant, and nourishing dish made of fresh eggs, nutmeg, and

country cream." Given his uncanny eye (and ear) for realistic description, it's easy to forget how experimental Cheever could be. His later stories pioneered authorial intrusions in the best postmodern style, and from the beginning, he wrote what would much later be called magical realism. (Think of the sinister broadcasts in "The Enormous Radio," or the phantom love interest in "The Chimera.") A literary event at its publication and winner of the Pulitzer Prize in 1979, *The Stories of John Cheever* remains a stunning and enormously influential book. --Mary Park