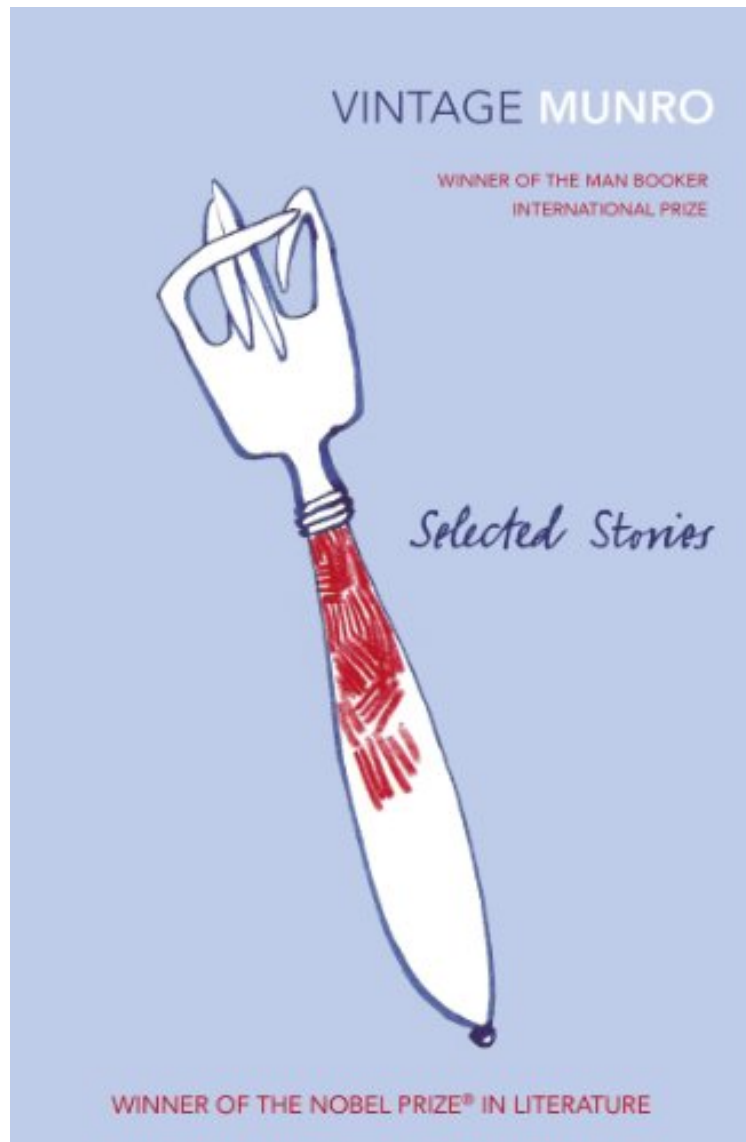


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Selected Stories (Vintage Classics)

Von Alice Munro

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

KundenrezensionenHilfreichste Kundenrezensionen8 von 8 Kunden fanden die folgende Rezension hilfreich. It's all right to giggle at a funeralVon Ein KundeI was thoroughly entranced and mesmerized by these stories. Ms. Munro accomplisheswhat has to be the most beautiful and difficult task infiction--illuminating the darkest corners of human nature. I don't mean dark as necessarily evil, but dark as in the sides of oneself no one talks about, or even knows is

there. "Fits" is a perfect example of this. I read the stories out of order, which produced an interesting effect. They do have a chronology. The opening pieces are very different from the ones at the end. 5 von 5 Kunden fanden die folgende Rezension hilfreich. Kurz: Meisterlich Von Dr. Matthias Miller-Wieferig Das Wesen der Kurzgeschichte in immer neuen Variationen - Alice Munroe's kleine Welt der tapferen kleinen Leute (und Welch groartiger Frauen!), ist in Wahrheit die groe Welt "auf einem Daumnagel" ("the world on a thumbnail"). Sie beleuchtet kein groartiges Amerika und seine mitunter gromuligen Mythen, sondern wirft ihr mal gnadenloses, mal sehr mitfhlendes Licht auf die, die im Schatten stehen, fern dem Rampenlicht. Alice Munroe beobachtet die kleinen Auftritte des Lebens, die wichtig sind, um den Absturz aus der Gesellschaft zu vermeiden, oder, wo auch das nicht mehr ganz stolperfrei gelingt, zumindest die Wrde sichern. Fr die kleinsten Momente und uerlichen Anzeichen groer Tragik (und Komik) im Leben ihrer Protagonisten hat Alice Munroe eine przise Aufmerksamkeit und eine prgnante Sprache fr die Sprintstrecke einer Kurzgeschichte: Ohne zu zgern erffnet sie ihr Panorama, ein Blick hier, ein Wort da. Atemlos folgt der Leser dem Auftakt und der Erhellung der wichtigsten Zusammenhnge, gert in den Bann der ersten und schon der nchsten unvermeidlichen Wendung im Mikrokosmos des Erzhlten. . . oder leitet die Meisterin der Kurzgeschichte schon ber zum unvermeidlichen kurzen Ende? 5 von 5 Kunden fanden die folgende Rezension hilfreich. A superb collection Von Ein Kunde Munro is one of the greatest writers of short stories of our time--perhaps of all time. There's not a dud in the collection. I have read some of the stories--Something I've Been Meaning to Tell You, The Beggar Maid, The Albanian Virgin--several times and find something new each time. I cannot recommend this book enough

Kurzbeschreibung**Winner of the Nobel Prize in Literature**This first-ever selection of Alice Munro's stories sums up her genius. Her territory is the secrets that cackle beneath the faade of everyday lives, the pain and promises, loves and fears of apparently ordinary men and women whom she renders extraordinary and unforgettable..de "Too many things," a creative writing instructor tells the narrator of "Differently." "Too many things going on at the same time; also too many people. Think, he told her. What is the important thing? What do you want us to pay attention to? Think." What does Alice Munro want us to pay attention to in her Selected Stories? Everything, really, and so her narratives loop back on themselves, jump decades backward and forward in time, introduce characters who later drop out of the action, and generally break every rule in the short-story-writing book. In "Carried Away," for instance, a dead character makes a sudden, inexplicable appearance in what is otherwise the thoroughly naturalistic account of a librarian's disappointment with love. "The Albanian Virgin" is two stories in one: the first--the fanciful tale of Ghegs kidnapping a young Canadian woman--is told within the second, about a bookstore owner who has lost her own bearings after a divorce. There are stories that begin with their endings, and several more that end with beginnings; others are told from three or four different angles, each with varying degrees of reliability. Taken together, they form an intricate web of relationships and connections, falsehood and anecdote, a kind of fictional palimpsest laid over the faint traces of plot. And yet Munro trusts her readers; she believes that we will pay attention to all these things and more. She aims to create the illusion that everything in her fiction has been left in, and it is this very capaciousness that sets her work apart, making possible the keen psychological insight of her stories about marriage as well as the cool violence of "Vandals" or "Fits." Hers is an unusual sort of realism, technically innovative and amenable--especially in the later work--to loose ends. (It also possesses a quick, flinty wit: "This was the first time I understood how God could become a real opponent, not just some kind of nuisance or large decoration," says the narrator of "The Progress of Love.") To call Munro the Canadian Chekhov is by now a commonplace--and yet she may have done more for the short fiction form than any writer since. These are stories that will be read, savored, and admired hundreds of years from now. --Mary Park.com "Too many things," a creative writing instructor tells the narrator of "Differently." "Too many things going on at the same time; also too many people. Think, he told her. What is the important thing? What do you want us to pay attention to? Think." What does Alice Munro want us to pay attention to in her Selected Stories? Everything, really, and so her narratives loop back on themselves, jump decades backward and forward in time, introduce characters who later drop out of the action, and generally break every rule in the short-story-writing book. In "Carried Away," for instance, a dead character makes a sudden, inexplicable appearance in what is otherwise the thoroughly naturalistic account of a librarian's disappointment with love. "The Albanian Virgin" is two stories in one: the first--the fanciful tale of Ghegs kidnapping a young Canadian woman--is told within the second, about a bookstore owner who has lost her own bearings after a divorce. There are stories that begin with their endings, and several more that end with beginnings; others are told from three or four different angles, each with varying degrees of reliability. Taken together, they form an intricate web of relationships and connections, falsehood and anecdote, a kind of fictional palimpsest laid over the faint traces of plot. And yet Munro trusts her readers; she believes that we will pay attention to all these things and more. She aims to create the illusion that everything in her fiction has been left in, and it is this very capaciousness that sets her work apart, making possible the keen psychological insight of her stories about marriage as well as the cool violence of "Vandals" or "Fits." Hers is an unusual sort of realism, technically innovative and amenable--especially in the later work--to loose ends. (It also possesses a quick, flinty wit: "This was

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