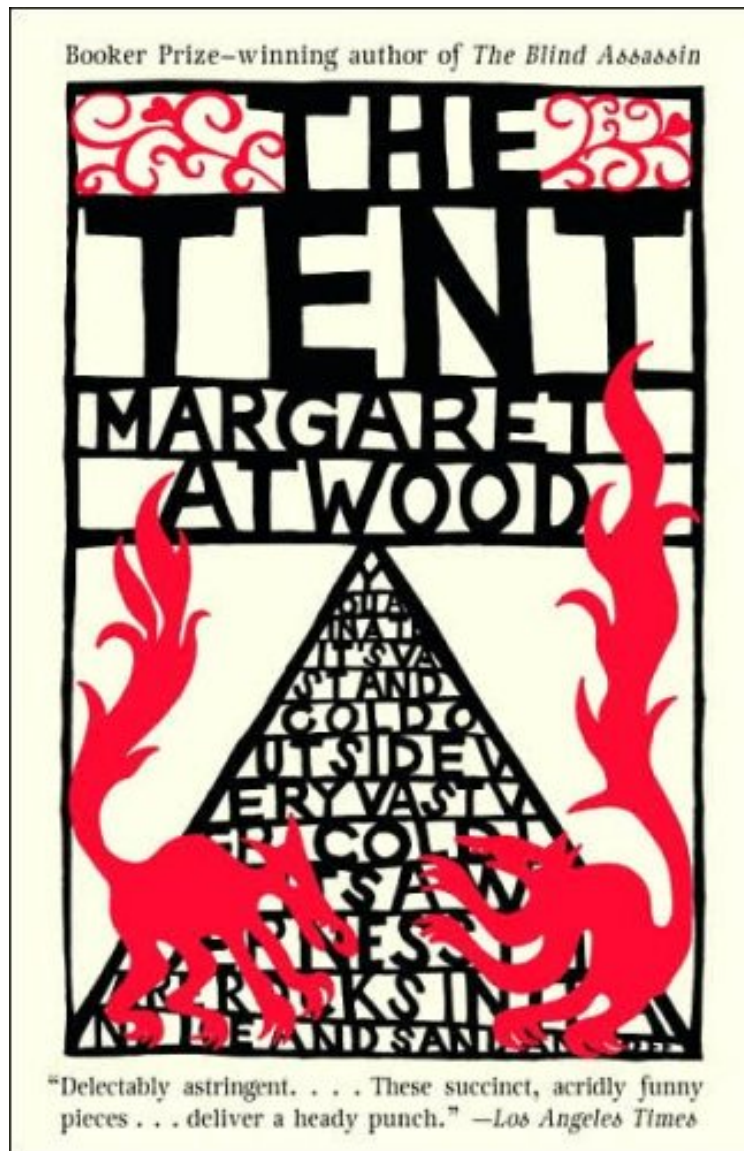


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The Tent

Von Margaret Atwood

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Von Margaret Atwood : The Tent before purchasing it in order to gage whether or not it would be worth my time, and all praised The Tent:

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. Stoff zum NachdenkenVon KundenrezensionenIn dieser Sammlung von 35 literarischen Essays beschäftigt sich Margaret Atwood unter anderem mit den Themen "Altern", "Identitt", "Dialog zwischen den Generationen", "Die Rolle eines Schriftstellers", "Prominenz" und noch vielen, vielen anderen Dingen. Einige der Texte sind nur eine halbe Seite lang,

aber jeder von ihnen regt sprachlich und inhaltlich zum Nachdenken an - wie man es von Margaret Atwood ja auch eigentlich gewohnt ist. Einige der Geschichten sind von Atwood selbst illustriert, was nett aussieht, aber nicht unbedingt jedermanns Geschmack sein dürfte. Aber den Essays nimmt das ja nichts und jeder Neuanmeldende in Atwoods Schreiben wird hier eine große Überraschung erleben und Altfans werden sich wie zuhause fühlen. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Excellently witty! Von ClarissaGreat short, short stories often with a twist, or a pun, one can hardly put the book aside before one has reached the last page. This is also something for people who are not into novels or longish shorter fiction but who want to read just a few pages before falling asleep to have something to mull over and smile about before leaving into oblivion.

Kurzbeschreibung From the #1 New York Times bestselling author of *The Handmaid's Tale* A delightful mélange of short fiction, here the Booker Prize-winning author pushes against form once again, with meditations on warlords, pet heaven, and aging homemakers. In these pieces, Margaret Atwood gives a sly pep talk to the ambitious young; writes about the disconcerting experience of looking at old photos of ourselves; and examines the boons and banes of orphanhood. Accompanied by her own playful illustrations, Atwood's droll humor and keen insight make each piece full of clarity and grace. Prescient and personal, delectable and tart, *The Tent* reflects one of our wittiest authors at her best. From Publishers Weekly Biting anger, humor and interest in the fantastic have marked inimitable Atwood works like *The Handmaid's Tale*, *The Blind Assassin* and *Oryx and Crake*. In this odd set of terse, mostly prose ripostes, Atwood takes stock of life and career "this graphomania in a flimsy cave" and finds both come up short. Staged from behind screens of updated fables and myths ("*Salome Was a Dancer*" begins "Salome went after the Religious Studies teacher"), the pieces rage icily against the constraints of gender, age (witheringly: "I have decided to encourage the young"), fame and even "Voice": "What people saw was me. What I saw was my voice, ballooning out in front of me like the translucent green membrane of a frog in full trill." Along with a few poems and childlike line drawings, what keeps this collection of 30-odd fictions from being a set of rants is the offhanded intimacy and acerbic self-knowledge with which Atwood delivers them: "The person you have in mind is lost. That's the picture I'm getting." Threaded throughout are dead-on asides on the tyrannies of time and the limits of truth telling in society, so that when Hoggy Groggy hires Foxy Loxy to silence Chicken Little forever, there is no doubt with whom the author's sympathies lie. (Jan. 10) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Pithy and stinging, a master of deadpan humor and pinpoint satire, Atwood has made the brief monologue her own. As in her previous collection of miniatures, *Good Bones and Simple Murders* (1994), Atwood adeptly parodies fairy tales and fables, and offers unnerving twists on confessions, and vignettes, some accompanied by her playful drawings. One narrator recounts a recurring dream of dreadful clothes. Another concise tale perfectly encapsulates the divide between men and women. "Resources of the Ikarians," an account of the remarkably thuggish population of a small, out-of-the-way island, is caustic and hilarious. Impish and incisive, Atwood neatly dissects our habit of seeing the world in terms of "we" and "them," and our refusal to face the facts of environmental degradation. In the poetic title piece, she creates one of the most devastating visions ever penned of a writer's attempt to make a shelter out of words. "All observations about life are harsh, because life is," Atwood writes, and yet we persist, driven by desire and hope, and buoyed by stories. Donna Seaman Copyright American Library Association. All rights reserved