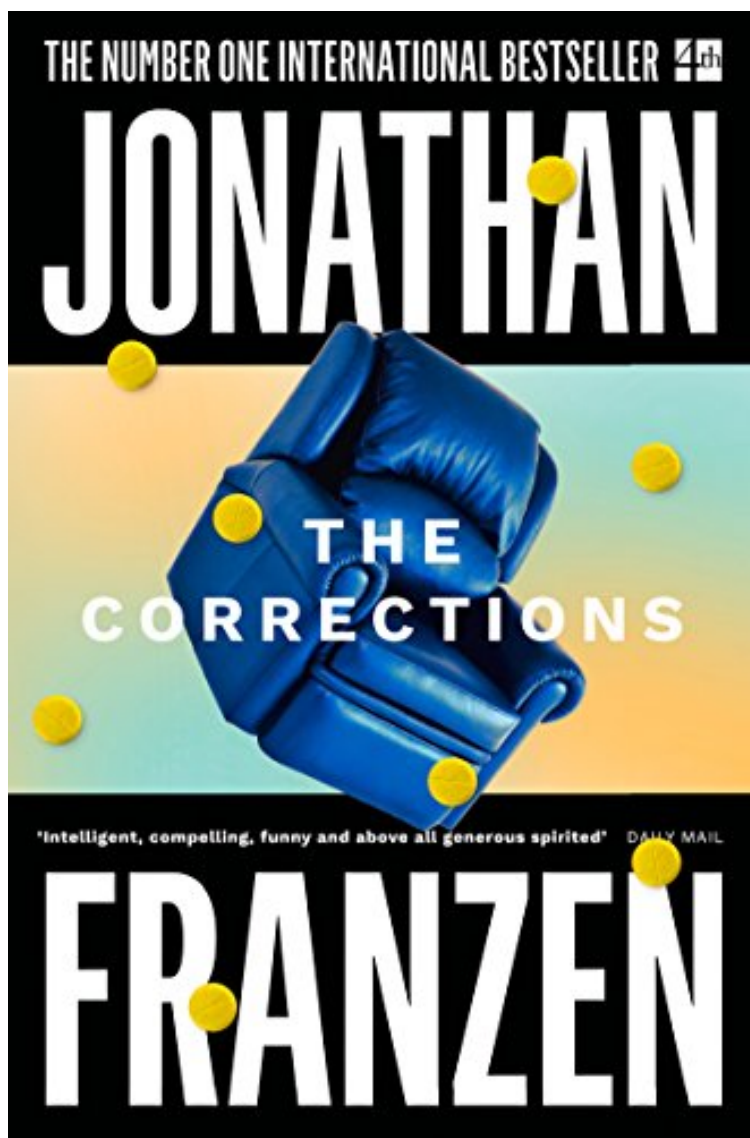


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# The Corrections



*Par Jonathan Franzen*  
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**Par Jonathan Franzen : The Corrections** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Corrections:

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## Description :

Prsentation de l'diteurFrom the author of Freedom, a richly realistic and darkly hilarious masterpiece about a family breakdown in an age of easy fixes.After fifty years as a wife and mother, Enid Lambert is ready to have some fun. Unfortunately her husband, Alfred, is losing his sanity, and their children have long since fled for the catastrophes of their own lives. As Alfreds condition worsens and the Lamberts are forced to face their secrets and failures, Enid sets her heart on one last family Christmas.Bringing the old world of civic virtue and sexual inhibition into violent collision with the era of hands-off parenting, do-it-yourself mental healthcare and globalised greed, The Corrections confirms Jonathan Franzen as one of the most brilliant interpreters of the American soul..comJonathan Franzen's exhilarating novel The Corrections tells a spellbinding story with sexy comic brio, and evokes a quirky family akin to Anne Tyler's, only bitter.

Franzen's great at describing Christmas homecomings gone awry, cruise-ship follies, self-deluded academics, breast-obsessed screenwriters, stodgy old farts and edgy Tribeca bohemians equally at sea in their lives, and the mad, bad, dangerous worlds of the Internet boom and the fissioning post-Soviet East. All five members of the Lambert family get their due, as everybody's lives swirl out of control. Paterfamilias

Alfred is slipping into dementia, even as one of his inventions inspires a pharmaceutical giant to revolutionize treatment of his disease. His stubborn wife, Enid, specializes in denial; so do their kids, each in an idiosyncratic way. Their hepcat son, Chip, lost a college sinecure by seducing a student, and his new career as a screenwriter is in peril. Chip's sister, Denise, is a chic chef perpetually in hot water, romantically speaking; banker brother Gary wonders if his stifling marriage is driving him nuts. We inhabit these troubled minds in turn, sinking into sorrow punctuated by laughter, reveling in Franzen's satirical eye: Gary in recent years had observed, with plate tectonically cumulative anxiety, that population was continuing to flow out of the Midwest and toward the cooler coasts.... Gary wished that all further migration [could] be banned and all

Midwesterners encouraged to revert to eating pasty foods and wearing dowdy clothes and playing board games, in order that a strategic national reserve of cluelessness might be maintained, a wilderness of taste which would enable people of privilege, like himself, to feel extremely civilized in perpetuity. Franzen is funny and on the money. This book puts him on the literary map. --Tim Appelo From Publishers Weekly

If some authors are masters of suspense, others postmodern verbal acrobats, and still others complex-character pointillists, few excel in all three arenas. In his long-awaited third novel, Franzen does. Unlike his previous works, *The 27th City* (1988) and *Strong Motion* (1992), which tackled St. Louis and Boston, respectively,

this one skips from city to city (New York; St. Jude; Philadelphia; Vilnius, Lithuania) as it follows the delamination of the Lambert family Alfred, once a rigid disciplinarian, flounders against Parkinson's-induced dementia; Enid, his loyal and embittered wife, lusts for the perfect Midwestern Christmas; Denise, their daughter, launches the hippest restaurant in Philly; and Gary, their oldest son, grapples with depression, while Chip, his brother, attempts to shore his eroding self-confidence by joining forces with a self-mocking, Eastern-Bloc politician. As in his other novels, Franzen blends these personal dramas with expert technical cartwheels and savage commentary on larger social issues, such as the imbecility of laissez-faire parenting and the farcical nature of U.S.-Third World relations. The result is a book made of equal parts fury and humor, one that takes a dry-eyed look at our culture, at our pains and insecurities, while offering hope that, occasionally at least, we can reach some kind of understanding. This is, simply, a masterpiece. Agent, Susan

Golomb. (Sept.) Forecast: Franzen has always been a writer's writer and his previous novels have earned critical admiration, but his sales haven't yet reached the level of, say, Don DeLillo at his hottest. Still, if the ancillary rights sales and the buzz at BEA are any indication, *The Corrections* should be his breakout book.

Its varied subject matter will endear it to a genre-crossing section of fans (both David Foster Wallace and Michael Cunningham contributed rave blurbs) and FSG's publicity campaign will guarantee plenty of press.

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