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De que hablamos cuando hablamos de amor

De qué hablamos cuando hablamos de amor de Raymond Carver Género Cuento Subgénero Ficción Idioma Inglés Editorial Alfred A. Knopf País Estados Unidos Fecha de publicación 1981 Premios 20th Century's Greatest Hits: 100 English-Language Books of Fiction [editar datos en Wikidata] De qué hablamos cuando hablamos de amor es una colección de cuentos del escritor estadounidense Raymond Carver publicada en 1981; así como el título de una de las historias de la colección.[1] Al igual que su colección de cuentos anterior, la obra se cataloga dentro de la ficción minimalista al igual que dentro del movimiento del «realismo sucio».[2] La colección contiene los siguientes cuentos: ¿Por qué no bailáis? Visor El señor Café y el señor Arreglos Belvedere Veía hasta las cosas más minúsculas Bolsas El baño Diles a las mujeres que nos vamos Después de los tejanos Tanta agua tan cerca de casa La tercera de las cosas que acabaron con mi padre Una conversación seria La calma Mecánica popular Todo pegado a la ropa De qué hablamos cuando hablamos de amor Una cosa más ↑ «Books of The Times». archive.nytimes.com. Consultado el 1 de julio de 2020. ↑ WHAT WE TALK ABOUT WHEN WE TALK ABOUT LOVE | Kirkus Reviews (en inglés). Consultado el 1 de julio de 2020. Datos: Q3756652 Obtenido de « Los deslumbrados lectores de Catedral, primer libro publicado en España de Carver, reencontrarán en De qué hablamos cuando hablamos de amor la atmósfera y los personajes de un autor que dominó indiscutiblemente el panorama literario norteamericano de los años ochenta. Parejas que se despedazan, compañeros que parten desesperadamente a la aventura, hijos que intentan comunicarse con sus padres, un universo injusto, violento, tenso, a veces irrisorio... En palabras de Roberto Fernández Sastre, Carver «no designa lo intolerable, sino que lo nombra. Sin concesiones hacia nada ni hacia nadie, rescata lo real en su esencialidad amorfa y brutal». «Un libro de fábulas para esta década» (Jayne Anne Phillips). Ha participado en esta ficha: ERB_Lector Raymond Carver's classic short story collection, What We Talk About When We Talk About Love, was originally published in 1981 and has been the subject of some controversy over the years, with questions raised about the importance of editor Gordon Lish's role in establishing the unique minimalist style that pervades each story. Such questions of authorship vs. editorship have been raised by New York critic D.T. Max and re-raised more recently with the publication of Carver's original unedited manuscripts side-by-side with the published stories. However, for those who wish to experience the short story form at its very best, it is both refreshing and entertaining to leave these questions aside and read the Vintage Classics edition. The collection opens with "Why Don't You Dance?" in which a man has set up his bedroom furniture in the front yard of his house. The man drinks and considers the situation, and Carver's expert use of textual form is immediately apparent; short sharp sentences and frequent paragraph breaks provide deep emphasis without ostentation. A single phrase in its own paragraph – "His side, her side" – provides depth of meaning to the scene as we realise that the protagonist is lonely, perhaps after a break-up. From the outset it's clear that relationships, break-ups and alcohol will all be important themes in these stories. Short single-sentence paragraphs are a hallmark of this book, often used to sign-post important moments and sometimes as powerful as a knife to the heart. The stories seem to get both longer and weightier as the collection progresses and the overarching themes are investigated in more depth. Textually, the stories are light and easy to read, yet they raise complex philosophical questions for the reader about the nature of modern life and love. The eponymous story, "What We Talk About When We Talk About Love", is long by Carver standards at around 15 pages, and revolves around a gin-soaked conversation between two couples. As the gin flows and they "somehow got on the subject of love", we are treated to a variety of interesting digressions on the topic. From the fleeting nature of love – "now I hate her guts" – to the idea that "it ought to make us feel ashamed when we talk like we know what we're talking about when we talk about love", the conversation goes on until the gin runs out, and it's hard not to be reminded of Carver's own struggle with alcohol dependence. There are 17 stories in the collection, and despite the common thematic linkage there is enough variation to retain interest and even become addictive, as you wonder where you'll be taken to next. It is an interesting exercise to compare these stories with the originals drafts that have since been published, and to gain insight into the differences between Carver's original vision and the masterpiece that Gordon Lish has helped to create. However, before doing this, it's certainly worth reading and appreciating these stories in their Lish-edited form, purely to marvel at the final product. Published by Vintage Classics ISBN: 978-0-099-53032-9 134 pages, paperback Share on X (Twitter)Share on Facebook 1981 short story collection by Raymond Carver What We Talk About When We Talk About Love First editionAuthorRaymond CarverLanguageEnglishPublisherKnopfPublication date1981Publication placeUnited StatesMedia typePrintPages176 What We Talk About When We Talk About Love is a 1981 collection of short stories by American writer Raymond Carver, as well as the title of one of the stories in the collection. Considered by many one of American literature's most ambitious short-story collections, it was this collection that turned Raymond Carver into a household name in the publishing industry.[1][2] Main article: Why Don't You Dance? "Why Don't You Dance?" tells the story of a middle-aged man overseeing a yard sale, where many of his possessions are being sold. A young couple stops by to select furniture for their new apartment. They briefly haggle with him over prices, buying a TV and a bed. The man tells the young woman to put a record on, and, when the music begins, asks the couple to dance. The young man is reluctant, but they dance. When the middle-aged man dances with the girl she tells him "You must be desperate or something." Several weeks later, the woman is telling her friends about the man at his yard sale. She indicates the record player and records he gave them, saying: "Will you look at this shit?" She repeatedly and unsuccessfully tries to describe the man's situation to others, hoping to make sense of the man's situation, before eventually giving up. Main article: Viewfinder (short story) A hook-handed man takes a photograph of the narrator's house from the street, then sells it to him. The narrator asks the photographer in for coffee. The manuscript version of the same title appears in Beginners (2009). A man reflects "about three years back" on his struggle to come to grips with a couple of troublesome relationships. He was surprised to see his elderly single mother kissing a man on the sofa upstairs. He says his kids were crazy and so was his wife, Myrna, who eventually fell for another man named Ross whom she met at Alcoholics Anonymous. He remembers how his father died and suggests to Myrna that they "hug awhile" and have a "real nice supper," and she responds somewhat lukewarmly. The manuscript version titled "Where Is Everyone?" appears in Beginners (2009). Set in a roomy upstairs suite, motel managers Holly & Duane discuss the disintegration of their marriage. Duane has been having an affair with a cleaning lady, Juanita. Duane tries to convince Holly that their love can be rekindled and reconciled but Holly does not agree. Duane is left hopelessly bemoaning the future he had envisioned with Holly. Though he is self aware that it might not have really been the future he wanted himself. The manuscript version of the same title appears in Beginners (2009). Nancy wakes up in the middle of the night because of a noise outside. She realizes it's the open gate, and hesitantly she goes to the kitchen to smoke for a while before going out to investigate, leaving her alcoholic husband Cliff "passed out" and snoring loudly in bed. At the fence, Nancy meets her neighbor Sam, a widower, who is spreading insecticide to kill slugs which are ruining his garden. Nancy & Sam talk and it becomes clear Sam and Cliff, once good friends, have had a falling-out. Lonely and wishing to patch up their relationship, Sam asks Nancy to tell Cliff he said hello. Nancy says she will and goes back to bed, realizing she forgot to latch the gate shut. The manuscript version titled "Want to See Something?" appears in Beginners (2009). Les, a textbook salesman, reflects back a year ago on an incident where he met up with his father in a Sacramento airport. It's been two years since his father's divorce from his mother. While the wife was away, the father had been having an extramarital affair with a Stanley Products saleswoman. The father asks Les if everything is okay, and Les lies, saying everything is fine. A fissure seems to grow between the father and son during the uncomfortable, transient, confusing meeting. Fairly sure that his father will play a negligent to nonexistent role in his future, Les boards his flight. The manuscript version titled "The Fling" appears in Beginners (2009). On his birthday, young Scotty is walking to school when he is hit by a car and knocked unconscious. "The Bath" is a predecessor of "A Small, Good Thing," one of Carver's most famous stories, which was published in Cathedral. It is much shorter than "A Small, Good Thing," and ends on an ambiguous note as Scotty's mother goes home from the hospital to take a bath, which is where this version of the story gets its name. Two close childhood friends, identified by the author as Bill Jamison & Jerry Roberts, are out of school and have married. After Jerry married, Bill sensed a change in his friend, something that he'd never once shown. One afternoon, the two men leave both their wives and Jerry's kids to go out for a drive, for old-time's sake. They play pool and drink beer at the Rec Center while reminiscing about the olden days. On their way out, they see two women biking down the road. Jerry proposes turning back and chatting them up, juvenile and excited. They pull up to the women and Bill introduces himself and Jerry, but the girls, named Barbara and Sharon, seem completely uninterested. They drive ahead and wait for the women to pass. The women, when they arrive, drop their bikes and cut down a path away from the men, which doesn't really bother Bill but angers Jerry, who devises a plan to cut them off. The story ends in a surprise twist, with Jerry bashing Sharon and Barbara over their heads with a rock, ostensibly killing them both and proving Jerry's deep unhappiness with life. The manuscript version of the same title appears in Beginners (2009). James and Edith Packer, an elderly couple, go out for the night to play bingo at the local community center. While there, James is perturbed by a young hippy-like couple dressed in denim who go on to ruin his fun and evening: they take the Packers' parking spot; James sees the young man cheating and confronts him but the man denies the allegation. Later, when the young girl gets bingo, everybody but James claps. James is certain the couple will use the victory money on drugs. That night as the Packers are getting ready for bed, Edith reveals to James that she's been "bleeding" and "spotting," and she'll require medical attention. Restless and upset over his wife's sickness, James wonders why it isn't the young couple who has all the problems. The manuscript version titled "If It Please You" appears in Beginners (2009). As she is having breakfast, Claire, is shocked to learn that her husband, Stuart, and his three buddies found the body of a girl washed up on the rivershore upon arriving in the afternoon for their yearly camping trip, as reported by the morning newspaper that day. Instead of reporting the body to the police immediately, the four rather enjoy their vacation, spending some time fishing, getting to eating, and drinking whisky as they sit by the fire, all the while the body of the dead girl lays there. As the quartet packs up the next morning, Stuart uses a payphone to alert the police about the corpse found by the riverbed. Claire feels deeply distanced from her husband, whom she thought she knew, and cannot stop wondering about the dead girl, to whom she feels oddly connected. She starts believing that Stuart and his friends could be behind the girl's murder. Claire wonders why they didn't go fishing locally and why they didn't report the body quickly, as she'd have. Later, after the body is identified and Stuart is at work, Claire reads the funeral plans in the newspaper and decides to attend. On her way to the funeral, a man in a pickup truck pulls her over and asks to talk to her. Though he claims he just wants to make sure she's safe, Claire believes that he is looking at her sexually through the glass. Claustrophobic and frightened, Claire clicks her car locks shut and says she's fine. After the funeral Claire overhears a woman saying they caught the killer, but Claire is not so certain they have the right man. The story ends with Stuart making a sexual advance on Claire in the kitchen. As he reaches for her breasts, she hears water running in the sink and is reminded of the girl floating in the river. The manuscript version of the same title appears in Beginners (2009). The character of Jack Fraser, in classical Carver style, tells the story of a local summer resident named Dummy who worked in the same sawmill as Jack's father Del. Del gets Dummy to fill a pond on his land with bass, but Dummy eventually builds an electric fence around it so people stop coming by. Dummy drifts further into isolation and his wife starts going around with another man, much to his discontent. The story ends with Dummy murdering his wife and committing suicide by drowning in his beloved pond. Del impresses upon Jack what a wrong woman can turn a man into. Later, Jack understands Dummy's plight more clearly. The manuscript version titled "Dummy" appears in Beginners (2009). Burt finds himself incapable of leaving his wife Vera alone. On Boxing Day, Burt comes back to his wife's house to try and explain away his poor behavior from the night before. On Christmas Day, Vurt puts on many gifts in the tree which outdraws Brandi in the place down. On his way out to make room for Vera's boyfriend Charlie, Burt finds it appropriate to steal six holes from the kitchen counter left unattended. On the 26th, Vera does not want to talk to Burt; she doesn't have the time, it's obvious she has plans already. Burt tries again and again to apologize but Vera does not think it's necessary. Burt notices cigarette butts that do not belong to Vera's regular brand collected in the ashtray, "their ashtray," and feels out of place. When Vera is outside with Charlie, Burt goes in and smokes and drinks Vera's booze. Burt is not welcome having the room off the hook. Vera comes back in the house and tells Burt she cannot tolerate him like this anymore. Burt takes a knife from a drawer and terror ensues, she'll agree to anything as long as Vera doesn't stab her. Burt cuts the cord in the kitchen, and it's not long before Vera is on the floor with her throat slashed. Burt stands over her body and says, "—My dear, my dear, what has happened and yells for Burt to leave, saying she'll get a restraining order. Burt leaves calmly and, as he drives away in his car holding their ashtray, he jokingly convinced that in a few weeks they'll have a "serious talk" and get back together. The manuscript version titled "Pie" appears in Beginners (2009). A man sitting in a barber's chair getting a haircut listens as three men are waiting their turn argue about a hunting story one of the men is telling. The manuscript version of the same title appears in Beginners (2004). Main article: Popular Mechanics (short story) The protagonist is seen first packing a suitcase, all the while a woman swears at him and yells loudly, glad that he's finally leaving her. Their baby won't stop crying. The protagonist decides he wants to bring the baby with him but the woman won't let him even get near their baby. The toy get into a tussle and a tug-of-war over the baby. The story ends with the man and the woman pulling tremendously on the baby, with somewhat ambiguously grim and dark possibilities. Titled "Little Things" in Where I'm Calling From: New and Selected Stories (1988); the manuscript version titled "Mine" appears in Beginners (2009). A father tells his young adult daughter what life was like for their family when she was a young child, all while on vacation in Milan. The manuscript version titled "Distance" appears in Beginners (2009). At the kitchen table, L.D. argues with his daughter Rae, age 15, about her beliefs. Maxine, the wife, comes home and notices L.D. in drunk. Maxine sides with Rae, saying she can like what she likes. In a moment of fury, L.D. throws a pickle jar through the window, shattering the glass. Maxine gives L.D. an ultimatum: he must pack his things and go or she'll call the police. L.D. starts packing, studying intently how valuably toiletries he could make no use of. Taking one last look around, about to leave for good, L.D. says he has one more thing to tell his wife and daughter but, suddenly inarticulate, he is unable to put what he feels into words. The manuscript version of the same title appears in Beginners (2009). Nel McGinnis is a 45-year-old cardiologist married to Teresa, also known as Terri. They live together in Albuquerque. The narrator, Nick, describes Mel as tall and strapping with wiry soft hair and Teresa (who is Nick's secret wife) as bone-thin with a pretty face, dark eyes, and brown hair. Nick is 38 years old, and married to Laura, 35, who is a legal secretary. Nick and Laura have been married for 12 years and have no children. Nick describes Mel's wife Teresa as "the love of his life" and "the great love of his life." Nick and Teresa have been having an affair for 18 months, and Nick is deeply in love with her. Mel and Laura are unaware of the affair. Terri had been a huge fan of Nick's writing, and they had struck up a correspondence, which blossomed into a romantic relationship; the details of which Nick has not revealed to Laura. Terri's husband, Mel, is a successful cardiologist. Terri is described as "everything's Turning to White" on the album So Much Water So Close to Home and was also later adapted for the 2006 film Jindabyne. The story "Why Don't You Dance?" serves as the basis for the award-winning 2004 short film Everything Goes as well as for the 2010 feature film Everything Must Go. The 2012 film Stuck in Love uses the quote, "I could hear my heart beating. I could hear everyone's heart. I could hear the human noise so sat there making, not one of us moving, not even when the room went dark" from "What We Talk About When We Talk About Love" as the main character's, author Bill Borgens's, favorite quote. They are the last words spoken in the film. Alejandro González Iñárritu's 2014 film Birdman or: The Unexpected Virtue of Ignorance depicts an eclipsed Riggan Thomson (Michael Keaton) reading aloud the first paragraph of "What We Talk About When We Talk About Love" in his dressing room before a performance. Thomson is attempting to adapt the story for the stage. Tony Kaye used Carver's short story "Gravy" as the basis for his 2014 film Cold in July. The story is also directly referenced in the film's dialogue. Kaye's film adaptation of Carver's story "Gravy" is entitled Boogie

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