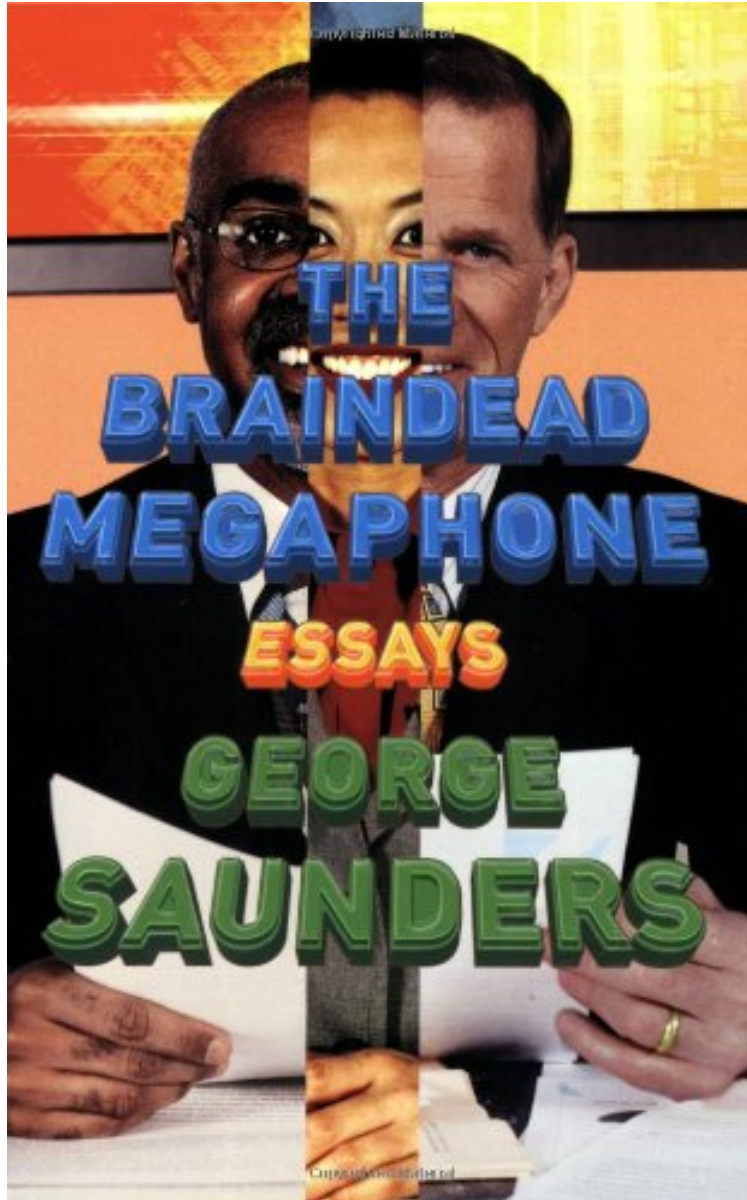


The Braindead Megaphone

George Saunders

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#248879 in Books Saunders, George 2007-09-04 2007-09-04Original language:EnglishPDF # 1 8.00 x .70 x 5.20l, .50 #File Name: 159448256X272 pages | File size: 35.Mb

George Saunders : The Braindead Megaphone before purchasing it in order to gage whether or not it would be worth my time, and all praised The Braindead Megaphone:

0 of 0 people found the following review helpful. The Perfect AnalogyBy Charles L. BakerIn the age of 24/7 "news," and particularly in the age of Trump, this analogy is powerful and challenging. Saunders question is, "How can we

know what our own thoughts and opinions are with so much noise around us?" I once heard a very gifted preacher say, "I often find it very, very difficult to find 20 minutes worth sharing every week!" Now, imagine that you head a "News" network, and you have to fill every minute of every day with something meaningful. This is an impossible task. Saunders doesn't really answer the question, but he poses it in a way that is both clear and unforgettable. 0 of 0 people found the following review helpful. Once you get around the title piece...By Mr. Richard K. Weems Perhaps the title work was chosen as such because of the title, but it is by far the weakest selection in this smattering of essays from a brilliant writer. Though his satire is a little more thin than his fiction, there is a clear Twain inspiration, which gets confirmed with Saunders's intro to an edition of Huck. While the travel pieces, about Minutemen and potential Buddhas, glow with his humanity, the most stellar pieces are of course about writing--Twain's narrative drive, Vonnegut's world perspective, Esther Forbes's sentences--are the most brilliant. 1 of 1 people found the following review helpful. Wonderfully human By explainer guy While not the humorous short stories I was expecting based on his previous work, this collection of essays is still laugh out loud funny, sad at times, thought provoking, and above all else so incredibly human and humane. A number of entries address the idea of The Other, implicitly or explicitly, and urge the reader to see them as nothing more than another human being just trying to get by, making a compelling case for empathy at all times. I cannot express how necessary this is, how hard it is to do, and how easy he makes it seem. Wonderful book, as usual from Saunders.

From the #1 New York Times bestselling author of the novel *Lincoln in the Bardo* and the story collection *Tenth of December*, a 2013 National Book Award Finalist for Fiction. The breakout book from "the funniest writer in America"--not to mention an official "Genius"--his first nonfiction collection ever. George Saunders's first foray into nonfiction is comprised of essays on literature, travel, and politics. At the core of this unique collection are Saunders's travel essays based on his trips to seek out the mysteries of the "Buddha Boy" of Nepal; to attempt to indulge in the extravagant pleasures of Dubai; and to join the exploits of the minutemen at the Mexican border. Saunders expertly navigates the works of Mark Twain, Kurt Vonnegut, and Esther Forbes, and leads the reader across the rocky political landscape of modern America. Emblazoned with his trademark wit and singular vision, Saunders's endeavor into the art of the essay is testament to his exceptional range and ability as a writer and thinker.

From Publishers Weekly Best known for his absurdist, sci-fi-tinged short stories, Saunders (*In Persuasion Nation*) offers up an assortment of styles in his first nonfiction collection. Humor pieces from the *New Yorker* like *Ask the Optimist*, in which a newspaper advice column spins out of control, reflect the gleeful insanity of his fiction, while others display more earnestness, falling short of his best work. In the title essay, for example, his lament over the degraded quality of American media between the trial of O.J. Simpson and the 9/11 terrorist attacks is indistinguishable from the complaints of any number of cultural commentators. Fortunately, longer travel pieces written for *GQ*, where Saunders wanders through the gleaming luxury hotels of Dubai or keeps an overnight vigil over a teenage boy meditating in the Nepalese jungle, are enriched by his eye for odd detail and compassion for the people he encounters. He also discusses some of his most important literary influences, including *Slaughterhouse Five* and *Johnny Tremain* (he holds up the latter as my first model of beautiful compression—the novel that made him want to be a writer). Despite a few rough spots, these essays contain much to delight. (Sept. 8) Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From *Bookmarks Magazine* George Saunders's *Braindead Megaphone* uses the fiction author's trademark ability to, as the *Boston Globe* puts it, "convert his sorrow about mankind into exquisite comedies of disappointment" and applies it to the sometimes surreal and often discomfiting world around him. While most critics appreciate Saunders's attempt to provide a counterpoint to America's vitriol-filled but ultimately meaningless media punditry, both the *Los Angeles Times* and the *New York Times* ridicule his humanistic approach as naïve and overly optimistic. One's reaction to Saunders' essays seems to hinge largely on one's acceptance of his liberal perspective, his faith in the power of narrative, and his primary assertion that "the stories we choose to consume take our measure as a species" (*Boston Globe*). Copyright © 2004 Phillips Nelson Media, Inc. From *Booklist* All the qualities that make Saunders' bristling, inventive short stories distinctive and affecting are present in his rollicking yet piercing essays: droll wit, love of life, high attention to language, satire, and "metaphorical suppleness," which is what he credits Mark Twain with in his penetrating homage "The United States of Huck." A MacArthur fellow whose fiction includes *In Persuasion Nation* (2006), Saunders also pays tribute to another guiding light, Kurt Vonnegut. A number of essays explicate Saunders' predilection for acrobatic parody and attunement to language's moral dimension, including the exhilarating title essay, which uses an ingenious analogy to explain the precipitous dumbing down of the media and the pernicious results. Saunders is also uncommonly funny, dynamic, and incisive in his reporting on his adventures on the border with a group of quirky and inept Minutemen, his visit to the spanking-new and massively opulent city of Dubai, and his participation in a mystifying vigil in Nepal. With a keen sense of the absurd, incandescent creativity, and abiding empathy, Saunders catapults the essay into new and thrilling directions. Seaman, Donna