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The Paris Review Interviews, III



Synopsis

"I have all the copies of The Paris Review and like the interviews very much. They will make a good book when collected and that will be very good for the Review."--Ernest Hemingway

Since The Paris Review was founded in 1953, it has given us invaluable conversations with the greatest writers of our age, vivid self-portraits that are themselves works of finely crafted literature. From Salman Rushdie's daring rhetorical question "why shouldn't literature provoke?" to Joyce Carol Oates's thrilling comments about her own prolific output, The Paris Review has elicited revelatory and revealing thoughts from our most accomplished novelists, poets, and playwrights. How did Geroges Simenon manage to write about six books a year, what was it like for Jan Morris to write as both a man and a woman, what influences moved Ralph Ellison to write *Invisible Man*? In the pages of The Paris Review, writers give more than simple answers, they offer uncommon candor, depth, and wit in interviews that have become the gold standard of the literary Q&A. With an introduction by Margaret Atwood, this volume brings together another rich, varied crop of literary voices, including Martin Amis, Norman Mailer, Raymond Carver, John Cheever, Harold Pinter, and more. "A colossal literary event," as Gary Shteyngart put it, *The Paris Review Interviews, III*, is an indispensable treasure of wisdom from the world's literary masters.

Book Information

Series: The Paris Review Interviews (Book 3)

Paperback: 464 pages

Publisher: Picador (October 28, 2008)

Language: English

ISBN-10: 031236315X

ISBN-13: 978-0312363154

Product Dimensions: 5.5 x 0.8 x 8.3 inches

Shipping Weight: 13.4 ounces (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars [See all reviews](#) (8 customer reviews)

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Customer Reviews

No piece of writing gets so close to the heart of a writer as Paris Review Interviews. They are the most sophisticated interviews one can read. The magazine has successfully employed

knowledgeable professionals to conduct the interviews because the person interviewing a writer must know the writer's work very well. I have read the four series of the interviews and enjoyed all of them. These interviews will tell you about the art of writing because being too theoretical - perhaps it all starts to sound very fake when one writes theories on art.

I purchased this complete set for my hard to buy for son in law who is a professional business writer. He has been glued to these volumes with their interesting interviews for the past several evenings and even reads highlights aloud to us! Its the best present I have ever found for him.

This series of interviews has two faults: One, it is limited to four volumes. Two, it is limited to writers who have never, or only by accident, written in one of today's most popular genres, crime fiction. Hoping to have corrected both of these faults in a few volumes of "The Crime Interviews" (The Crime Interviews: Volume Two), I would like to acknowledge a debt of gratitude to Philip Gourevitch for giving so many worthy interviewers and interviewees a home in this collection. What "The Paris Review Interviews" have shown is that a good interviewer's purpose is not to catch interviewees off guard, but to capture the fullest possible account of their writing lives; who they are, what they have done, and how they do what they do best. The result to date is more than a collection in four volumes. It is a communion of writers and readers, a timeless occasion upon which writers with something to say can hope to be heard, either to create the definitive portrait of the artist or a deft contribution to his or her ultimate portrait.

Any one who is interested in writing or writers should read these books. In depth interviews with some of the best writers of the 20th century. Best bargain money can buy.

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