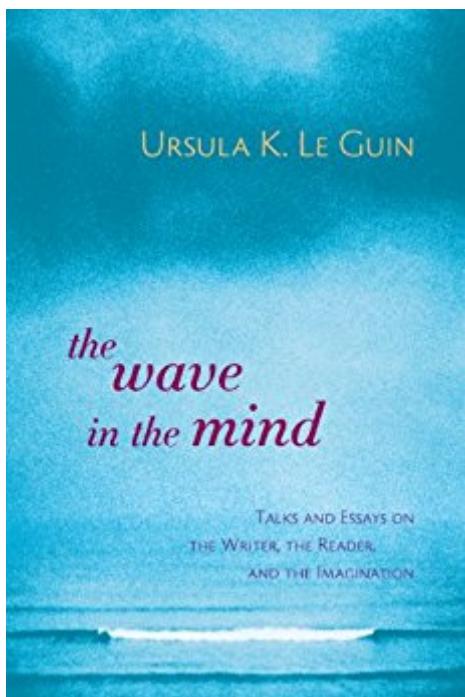


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The Wave In The Mind: Talks And Essays On The Writer, The Reader, And The Imagination



Synopsis

Join Ursula K. Le Guin as she explores a broad array of subjects, ranging from Tolstoy, Twain, and Tolkien to women's shoes, beauty, and family life. With her customary wit, intelligence, and literary craftsmanship, she offers a diverse and highly engaging set of readings. *The Wave in the Mind* includes some of Le Guin's finest literary criticism, rare autobiographical writings, performance art pieces, and, most centrally, her reflections on the arts of writing and reading.

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Customer Reviews

Having read and enjoyed LeGuin's previous non-fiction works (particularly *DANCING AT THE EDGE OF THE WORLD*, *THE LANGUAGE OF THE NIGHT*, and her writing book, *STEERING THE CRAFT*), I expected an interesting and entertaining volume of essays. What I got far exceeded my expectations. I was enchanted from the first words, and I could hardly wait to read as many of these pieces as I could gulp down each night. When I finished, I was unhappy it was all consumed. I wanted more. The book is a cornucopia of variety. There are serious essays, playful performance pieces, literary commentary, a long and wonderful poem entitled "The Writer on, and at, Her Work," and even some sketches LeGuin has done. The volume is separated into four sections: Personal

Matters, Readings, Discussions & Opinions, and On Writing. The first section gives the reader a glimpse of who Ursula LeGuin is. She talks a bit of her family, of her parents' occupations (anthropologist father and biographer mother), and of her love of libraries and islands-imaginary and real. The next two sections cover all sorts of topics. Whether she was discussing awards and gender or the submerged humor of Mark Twain's "Diaries of Adam and Eve" or literacy or rhythm in the works of JRR Tolkien, I felt I was in sure hands. I must admit that I expected the essay, "Stress-Rhythm in Poetry and Prose" to be deadly dull. Instead, I was surprised beyond my wildest imagination to find that for the first time in my entire life, someone had actually explained meter and rhythm so that it made complete sense to me. I had one of those "Aha!" moments, suddenly understanding it in a way that I had never quite managed. (So _that_ is how iambic pentameter works so effectively!) I've been raving ever since about rhythm to all who will listen.

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