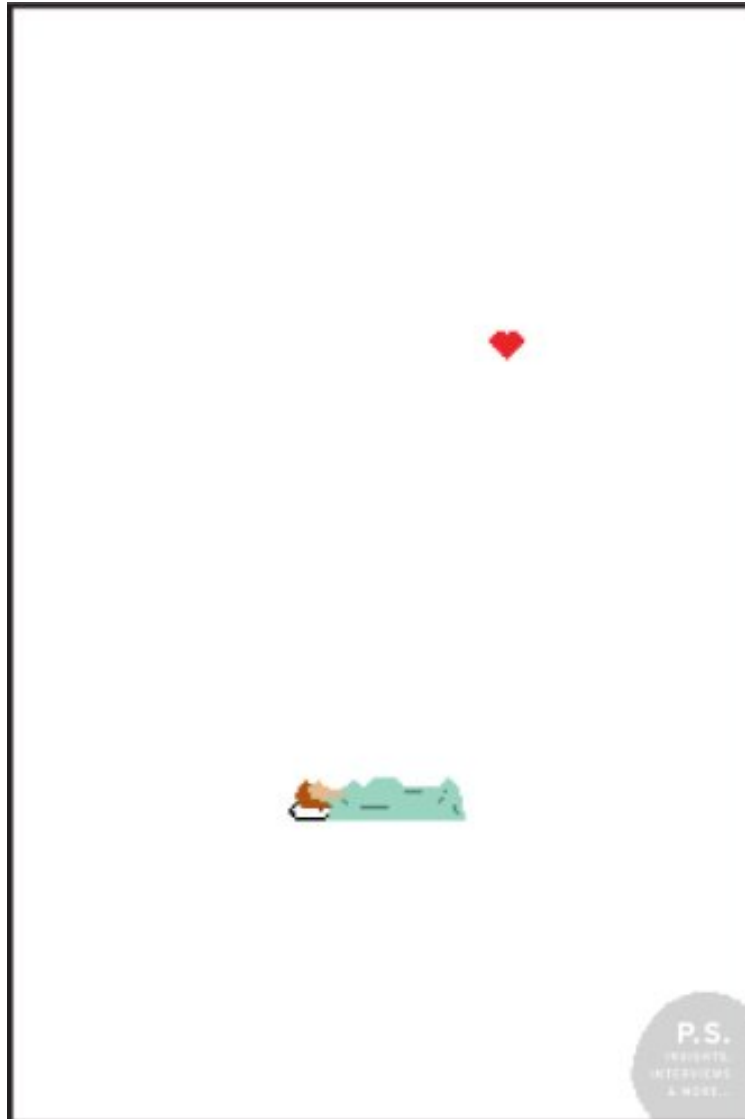


(Online library) Girlfriend in a Coma: A Novel

Girlfriend in a Coma: A Novel

Von Douglas Coupland
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Von Douglas Coupland : Girlfriend in a Coma: A Novel before purchasing it in order to gage whether or not it would be worth my time, and all praised Girlfriend in a Coma: A Novel:

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Startlingly original- and oddly uplifting.Von Michael J. Edelman"Girlfriend In A Coma" opens in familiar territory- a group of high school friends on a ski trip- with one small exception: The narrator is a ghost. He arrives to set up the story, and tells the reader he'll be back later, but in a different role.With that odd introduction, we meet a group a friends and see their first tragedy- one of their members goes into a coma shortly after her first sexual experience-

which, we learn later, has resulted in her pregnancy. But there's much more to this book than the soap opera beginning suggests. Karen awakes- but the world she awakens to may or may not be the real world. Jared, the ghost, makes his return, and brings a choice to his friends. More than that would give away too much. If this much intrigues you- you won't be disappointed. 2 von 2 Kunden fanden die folgende Rezension hilfreich. "If you must write ... the words you use should be your own" Von Ein Kunde"... You claim these words as your own. But I've read well and I've heard them said a hundred times maybe less maybe more. If you must write prose and poems the words should be your own. Don't plagiarize or take on loan." from Cemetery Gates by the Smiths. In Coupland's, *Girlfriend in a Coma*, I found ten sentences "lifted" from Smiths lyrics without any credit being given to the band. Does that merit the term plagiarism or is it just good use of a running gag? The title *Girlfriend in a Coma* comes from the song of the same name. "Big-mouth strikes again." (pg 10) a Smiths title. "[We'll] go to a place where it's quiet and dry and talk about precious things." (pgs 37-8) from *The Queen is Dead*. "... that joke isn't funny anymore." (pg 44) another title. "Hand in glove." (pg 125) yet another title. "Has the world changed or have I changed?" (pg 128) from *The Queen is Dead*. "The Queen is Dead." (pg 198). "Everyday is like Sunday" (pg 231) a Morrissey song. "... the Last of the Famous International Playboys." (pg 263) a Morrissey title. "Golden lights oscillate (sp) wildly." (somewhere in the last chapters) a Morrissey title and a Smiths title sandwiched together. I thought that *GiaC* read as a *Where's Waldo* on *120 Minutes*. I read the book in marathon stretches trying to fish out the bits of the Smiths that were floating through the text. *GiaC* travels down much the same road as *Life after God*. We still live in a generation without religion where we have goals, but lack the dreams to get us there. Coupland captures ... yet, again ... the essence of our generation. And, he does this with a voice true to the characters and to the times. If they ever make a movie the soundtrack should be pretty obvious. 2 von 2 Kunden fanden die folgende Rezension hilfreich. Hey Big Spender..... Von Steph I chose to read this book after toying with the idea for months. I didn't want to get an angry Generation X story that hit out, without packing any punches I'd had enough, and I'm sure everybody else had. Coupland is renowned for the Generation X theme in writing as much as Cobain was Gen X lyrically. His books have gained cult status around the world, swiftly turning Coupland into an authority on the culture that rocked the 90's. Still, if you want to read for pleasure don't let the above put you off. *Girlfriend in a Coma* is modern fiction at its best. This is fiction that makes you think. Fiction that makes you feel. In fact, as much as it's fiction it's also much more. A bit like a Third World Aid plea that hits your heart straight away. I won't give you a synopsis and spoil this for you, that defeats the object completely because what I see isn't what you do. But I can say that if you hanker after the kind of books that left you with pictures in your eyes, opinions in your head, changes in your mind and bags under your eyes after late night 'can't put it down syndrome' - read this. However, be warned. Coupland has written over 10 books.....it could end up costing.

Kurzbeschreibung On a snowy Friday night in 1979, just hours after making love for the first time, Richard's girlfriend, high school senior Karen Ann McNeil, falls into a coma. Nine months later she gives birth to their daughter, Megan. As Karen sleeps through the next seventeen years, Richard and their circle of friends reside in an emotional purgatory, passing through a variety of careers modeling, film special effects, medicine, demolition before finally reuniting on a conspiracy-driven super-natural television series. But real life grows as surreal as their TV show as Richard and his friends await Karen's reawakening . . . and the subsequent apocalypse..de In this latest novel from the poet laureate of Gen X--who is himself now a dangerously mature 36--boy does indeed meet girl. The year is 1979, and the lovers get right down to business in a very Couplandian bit of plain air intercourse: "Karen and I deflowered each other atop Grouse Mountain, among the cedars beside a ski slope, atop crystal snow shards beneath penlight stars. It was a December night so cold and clear that the air felt like the air of the Moon--lung-burning; mentholated and pure; hint of ozone, zinc, ski wax, and Karen's strawberry shampoo." Are we in for an archetypal '80s romance, played out against a pop-cultural backdrop? Nope. Only hours after losing her virginity, Karen loses consciousness as well--for almost two decades. The narrator and his circle soldier on, making the slow progression from debauched Vancouver youths to semi-responsible adults. Several end up working on a television series that bears a suspicious resemblance to *The X-Files* (surely a self-referential wink on the author's part). And then ... Karen wakes up. Her astonishment-- which suggests a 20th-century, substance-abusing Rip Van Winkle--dominates the second half of the novel, and gives Coupland free reign to muse about time, identity, and the meaning (if any) of the impending millennium. Alas, he also slaps a concluding apocalypse onto the novel. As sleeping sickness overwhelms the populace, the world ends with neither a bang nor a whimper, but a universal yawn--which doesn't, fortunately, outweigh the sweetness, oddity, and ironic smarts of everything that has preceded it. Pressestimmen "Part Stephen King, part *It's a Wonderful Life*, with a little of his own Generation X thrown in, Coupland's immensely readable . . . novel shows him scared of the future and sounding the alarm for the millennium." (Booklist) "His strongest novel to date." (People) "To call Coupland the John Bunyon of his set would not be hyperbole, especially in light of his newest book, the...fantastical *Girlfriend in a Coma*, which at times approaches a jeremiad worthy of Kurt Vonnegut...[A] rousing old-fashioned and genuinely spooky morality play." (The Washington Post) "... Coupland's dialogue is flip and fresh." (New York magazine) "...a message

of hope and a challenge to...cynicism." (USA Today)