



Yesterday's Weather

Anne Enright

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From the author of the Man Booker Prize—winning literary sensation and long-time Globe and Mail bestseller **The Gathering**, comes a dazzling, seductive new collection of stories.

“Anne Enright’s style is as sharp and brilliant as Joan Didion’s; the scope of her understanding is as wide as Alice Munro’s; . . . her vision of Ireland is as brave and original as Edna O’Brien’s.” — Colm Tóibín

A rich collection of sharp, vivid stories of loss and yearning, of the ordinary defeats and unexpected delights that grow out of the bonds between husbands and wives, mothers and children, and intimate strangers.

Bringing together in a single elegant edition new stories as well as a selection of stories never before published in Canada (from her UK published *The Portable Virgin*, 1991), **Yesterday’s Weather** exhibits the unsettling, carefully drawn reality, the subversive wit, and the awkward tenderness that mark Anne Enright as one of the most thrillingly gifted writers of our time.

Yesterday's Weather Details

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Author : Anne Enright

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From Reader Review Yesterday's Weather for online ebook

J.I. says

Some of the stories in this collection simply appealed to me on a shallow level: the funny quips and the beautiful prose. Most of them, however, made me stop reading and think; and after I had gotten lost in my thoughts, and had looped around back to the story, I realized that there was so much more.

I cannot do it justice in this little review blurb, but here is a brief impression: Enright is unsentimental, but very emotional, she is witty, clever and cruel, she is kind and giving. Her characters feel very, very connected to her, but they seem also to veer away into their own lives and their own mistakes. What is striking is not the funny things a character says or the heartbreaking things that they do, but rather, what is striking is the fierce intellect that drives everything so that when you have finished the story and begin rereading you realize that there is an entire submerged narrative, a philosophy, a critique, an amazement, that has been hiding in there the whole time, waiting for you to uncover it. I read Enright and I feel stupid, but I keep reading and I realize that she is simply so clever and that if I give myself a little time, she has planted the seeds for my own understanding and I feel, if not elated (there are some depressing stories here), then at least illuminated.

Cathy says

found the stories disjointed and not so compelling.

Petra says

A collection of short stories that were not uplifting or fun to read. The stories represented the worst of human character with no plot and I felt no connection to the character's.

Steve Petherbridge says

Anne Enright is long established as one of Ireland's most interesting and individualistic writers, accomplished in both novel and short-story formats. This collection, compiled for the American market, is humorous, witty, tender and realistic, depicting, the rapidly changing Ireland from the 1960's to the present day, especially the lives of women, who to all intents and purposes were, in severe cases downtrodden, but, usually controlled and educated by the State to lead lives of servitude. This servitude was in many cases to "their men", in the bed and in the home, or if unmarried and thus still allowed to work outside the home, to those who ruled the then ultra-conservative new country. Enright grew up in a good time while some of the now clichéd ceilings, principally in marriage, motherhood, career, sex and the till then the successful suppression by the Church and State, often working in tandem, of the feminine movement were beginning to crack if not shatter. She was, at least, part of the generation who laid the foundations for change to be executed by the following generation. Irish women were becoming independent and in control of their careers outside the home, their bodies and their destinies. In some stories, Anne Enright shows how the expected elation and new advantages in life at the realisation of these changes in their lives do not materialise. The feminine movement also had a downside. Anne Enright writes brilliantly and entertainingly.

These stories are distinctly Irish with Irish womanhood at their core. Yet, as a male reader, an Irish male, I am not constantly demeaned or disrespected. Sometimes, yes, we are ridiculed, but, gently and often with humour. Anne Enright won the 2007 Man Booker for her superb "The Gathering". I'd recommend this collection as a good introduction to the writer and her excellent novel "The Gathering".

Melanie says

Not a fan of short stories to begin with. I kept hoping the stories would get better as I continued to read, but they didn't!

Gwen says

These short stories are written in a literary style, and for that, I enjoyed the writing style. But I had a hard time connecting to any of the stories, characters, or themes. I remember that I really liked how well written these stories were, but can't remember what any of them were about -- even a day after I'd finished one. So, were they really well written if I couldn't find a connection?

Ben says

I don't really understand the negative feedback to this collection of very fine, understated, generally very sad, very short stories.

They aren't glimpses, not snippets, not really flash fiction. They are violent cross-sections of aged tensions and dormant fury, or love, or desire, or whatever. They are deft, sneaking, pinpoint, feinting and then kicking you in the liver.

'Nothing is incomprehensible when you understand that life is sad.'

Mark says

I have decided that there are two types of fiction writers: those who study writing and then write about life and those who study life and then write. I prefer works from the latter type of writers and Anne Enright fits very comfortably into this category. Barely a page goes by in this collection without genuine insight or poignancy into what it means to be human. Her writing in both these stories and *The Gathering*, her last novel, is prickly. Her narrators aren't always likeable, but they always have wisdom.

Stacey says

I should actually say that I'm giving four stars to the stories that I read. This collection combines all of Enright's stories into one volume, presented in reverse chronological order. I couldn't get into her early work,

but the more recent ones are amazing. She does first person voices to rival George Saunders, and presents marriage and motherhood in a way that I've rarely seen. And I would kill for her sentences.

Cynthia says

I'd probably give this book 3.5 stars if I could.

The first half, or so, of the book's stories are written in Enright's mature, sophisticated, painfully sharp, sarcastic, rare style. The women in her stories are never simple-minded or sentimental. But, they are always filled with feeling. I appreciate, as in, I understand, the view she gives of the underside of intimacy. She writes about the things we don't admit, to ourselves, partners, friends, family. I think most people are more or less oblivious to the repulsions, fears, jealousies, neediness, shame that move about in their intimate relationships, and I think this is especially true in our American culture. This is what Enright seems to do best. She writes these stories with what might be called a cold but tender compassion.

I think it's possible many do not like Enright's writing because she brings up uncomfortable, dark or complex subjects, many revolving around sex and marriage, infidelity and compromise in the face of shame and betrayal. What I don't believe is that her tone is negative, as I read in some reviews on GR. The negative feelings in some readers may be brought on because women, at least in the U.S., cannot afford to admit to these types of very personal and deep insecurities; to the weaknesses, the meanness, perhaps, of very strong, but feeling and feminine women. The combining of these seemingly conflicting forces cannot be tolerated. Enright's women are too strong, too honest and perhaps too crude in their sexual honesty. They are very sexual and intelligent. What they are not is innocent or saintly. Yet, they suffer. And they continue. They live on with their pain or loneliness. They start over again. What I find in her writing, her stories, is that she has a deep compassion for these suffering women. Most of whom seem to be some reflection of this writer's own deeper self. I most admire her honesty.

Of course, I get that perhaps many don't like her writing because, bottom line, her subjects are not "happy". Finally, I have to say that the final half of the book's stories are, for the most part well-written, with a few exceptions, but I found myself going into her younger writing with some impatience (the book is arranged chronologically reversed, her newer stories come first). Her voice and style change; the subjects are less personal, and her lines are a bit cloudy. At the end, I felt grateful to be finished. Her mature writing deserves its accolades. Gratefully, we do grow up.

Elizabethmarchal says

Anne Enright really knocked me out of my socks with this book, which surprised me as I usually don't like short stories as much. I was amazed by how she developed such depth of character in short stories. Her dialogue hit me as very real, and I felt she wasn't afraid to allow her characters to be complex and have flaws. I was amazed by how she picked up the brilliance of *Lolita*, which I always thought relied upon the length of the story, and spun it into something understandable in a short story.

Barbara says

This is a collection of Anne Enright's short stories, published originally between 1990 and 2008. They are

presented in reverse chronological order, with the most recent ones first. This has an interesting effect. The stories in the first two-thirds of the book are truly outstanding, with surprising honesty and deceptive simplicity. The last stories are all self-consciousness. It's fascinating to see that growth in a writer over 18 years.

Lawrence says

Ho hum! There was a sameness to the stories and the characters' voices as they respond to loss, infidelity, non-connection. That sameness quickly becomes irritating and predictable after only a few stories. I just didn't feel either enlightened or engaged in the book overall; rather I was just weary and relieved when it was all over. Yes, she can occasionally write a good phrase but the range of her concerns comes across as very limited, this despite the stories being drawn from more than a decade of writing. Didn't read her Booker prize winning novel and can't say that I'm motivated to do so as a result of reading these stories. This book fell far short of the praise lavished on it, including that by one of my favorite contemporary Irish writers Colm Toibin.

Joel says

While I usually don't like reading short stories, these I really enjoyed. Although whenever reading Anne Enright "enjoyed" seems a contradiction as she is an Irish writer with all that it means. The story of the wife enraged by her husband's infidelity captures the unspoken pacts made in marriages.

Brenda says

I wanted to broaden my horizons and enlighten myself by trying some modern, award-winning literature, but ended up very frustrated with this book. The stories are depressing, disjointed, and random glimpses into the lives of ordinary people. I couldn't relate to any of the characters. They were extremely unhappy people who either made irrational and often unhealthy choices in some effort to make some kind of change or obsessed about how terrible their situations were.

I only have one more story to finish this book, but I doubt the last chapter will change my opinion of Yesterday's Weather.
