

A. Bender  
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okay

Although I was not particularly moved by the story Lorrie Moore tells, I am impressed with the technique she employs. Interspersed <sup>throughout</sup> ~~are~~ virtually every scene are rich, vivid images and descriptions which thrust the reader into the setting, rather than merely presenting a picture of it. Typical among Moore's injections of setting is the meal Odette and Pinky have at the Italian restaurant ("... flavorless bladders of pasta passing as tortellini, the cutlets mealy and drenched in the kind of tomato sauce that was unwittingly, defeatedly orange.") juxtaposed with Pinky's assertion, "I always kind of liked the food here." Similarly, right after the cave tour guide's repeated shouting of "Please do not touch the formations," Moore ~~describes~~ <sup>contrasts</sup> the forbidden with the tantalizing "lights ~~that~~ that allowed you to see: walls marbled a golden rose, like a port cheddar; nipped projections, blind galleries, arteries all through the place, chalky and damp; stalagmites and stalactites... bursting up from the floor in yearning...." Like these contrasting images, Moore's two main characters, Odette and Pinky, cope and eventually leave a relationship of sex but unrequited love and involvement but no commitment. Their energy, presented through Moore's own energetic prose, flourishes but eventually fizzles in a quiet direction.

I like the way you use quotes

good closing

Good focus, supports, and tight little analysis  
I enjoyed reading this