



The Man Who Noticed Everything

Adrian Van Young

[Download now](#)

[Read Online](#) 

The Man Who Noticed Everything

Adrian Van Young

The Man Who Noticed Everything Adrian Van Young

Dark, cerebral stories of the American grotesque that light up hidden corners of the individual and national consciousness.

The Man Who Noticed Everything Details

Date : Published March 5th 2013 by Black Lawrence Press (first published January 1st 2013)

ISBN : 9781937854263

Author : Adrian Van Young

Format : Paperback 200 pages

Genre : Short Stories, Magical Realism, Mystery

 [Download The Man Who Noticed Everything ...pdf](#)

 [Read Online The Man Who Noticed Everything ...pdf](#)

Download and Read Free Online The Man Who Noticed Everything Adrian Van Young

From Reader Review The Man Who Noticed Everything for online ebook

Ryan Trattles says

Amazing collection of short fiction. I found the first story a little slow to get into, and I generally have difficulty with slow or densely interior fiction, but I was absolutely rewarded. Told in a precise and careful manner, the stories are true to the book's title. These are intimate meditations on strange individuals - slow, contemplative unraveling of interesting folk.

Jim says

With writing that is both offbeat and baroque, The Man Who Noticed Everything is a weird and wonderful collection of stories.

Vic says

Thank you, E. Thank you.

Amber Momoh mcmain says

Expansive stories with a rich and mellifluous vocabulary...fun to read!

Kaylyn says

The following statement will sum up the whole book:
Beautifully written.

Keith says

There's an obvious and continually festering rift in fiction between the high and the low, between literary fiction and genre fiction, between the kinds of writing we are allowed to say we like, and the kinds we're only allowed to say we like if we also say we know we shouldn't. Any further bipartisanship has to be done with care, as if finding value in both sides might get us thrown out of fancy fiction parties that only allow the right kinds of fiction, if you know what I mean.

But this rift between one camp who appreciates narrative experimentation, problematized characters, rhetorical and political awareness, and a second camp who wants themselves told a good old-fashioned yarn,

with intrigue and blood and a well-plotted punch to the guts at the end -- these two camps, looking at each other with disdain from across either side of the gym at prom can, if the right writer intervenes, be made to intermingle and influence each other and comment on each other, discovering something richer in the sum of their disparate parts by being unafraid to blur the tenuous lines between literary and genre, between high and low.

In each of Van Young's stories he quickly and precisely, with attention to details both tonal and aesthetic, establishes a world we should be comfortable with -- that of the American gothic, or the coming-of-age tale, or the historical melodrama -- and then immediately hands us characters and voices and ideas to complicate that comfort. His vessels -- the tough-as-nails rancher, the lonely urbanite, the curious adolescent -- do not maintain the status quo of their categories because their worlds, like them, are real and constantly shifting, affected by issues of history, race, sexuality and gender just as easily as they are by supernatural forces, crimes of passion, and unknowable doom.

These characters change throughout the stories they inhabit in ways that are nuanced and human; confounding the question of whether they are protagonists or antagonists, and if that's even relevant; if it's more important that these stories, within the impeccably crafted worlds built around them, are true.

Adrian Young says

Don't mind if I do!

Bart Stewart says

The literary voice of Adrian Van Young is the star of this superb collection of dreamlike tales, *The Man Who Noticed Everything*. Such visual writing is rare. The descriptions in this work will have you looking at the ordinary world (a farm yard, a cemetery, a dusty country road) as if you are seeing it for the first time.

As pages flow by the sense of place is so strong, but surreal as it is familiar. And when you meet the denizens of this world, grim as some of them may be, you find yourself looking forward to the next Van Young mind excursion. He describes the inner landscapes of human psyches as well as he does the rural American scenery. *The Man Who Noticed Everything* is one that deserves to be discovered.

Tobias says

Terrific, gothic-infused fiction, occupying a welcome middle ground between Brian Evenson and Donald Ray Pollock. Further thoughts here: <http://www.vol1brooklyn.com/2013/02/2...>

Ryan Bradford says

There are few writers who know horror as well as Adrian Van Young, which I consider a fantastic quality in a human being. Most of the time. The problem with Young is that he's got a chameleonic, writerly prowess

to match—and that is subtly infuriating and jealousy-inducing.

Take his story collection *The Man Who Noticed Everything*, for example. It's by far one of the best—yet widely-diverse—story collections I've ever read. He can jump from Lovecraftian in “Hard Rain” (a story that left me feeling icky for days) to King/“The Body”-esque nostalgia in “Them Bones.” And yes, they are diverse, but they're not disparate. It's a collection of a writer comfortable with stretching his muscles farther than most others.
