

“The Divorce”

Feedback

Patrick Harkling
Editor-in-Chief
The Midwest Press

Dear Mr. Kovacs,

This is a wonderfully written piece of literature, rhythmic in itself and wholesome as a story. The descriptions, the meticulous accounting of scenes, scenery, and observations, not a syllable flows past without a composite of tunes tearing through like a mellifluous trumpet—that after a time, though beautiful still, gains in the habit of telling what’s grim. Norman Mailer once wrote of Truman Capote’s *Breakfast at Tiffany’s* that he would not change a word of the work.

The same goes for this.

On the matter of works, the one I would most compare it to (but hold it far from derivative) is Bret Easton Ellis’ *American Psycho*. It’s the itemization of life. The matter-of-fact here’s what it is, humanity that underlies apparent indifference.

The ending works well too as an anti-climactic sendoff to a piece that’s more about the general sentiment, the atmosphere, than the actions that take you there.

A few of my favorite descriptions in the piece are:

(1) *At his sides, his hands hung down, fine, long bones showing strong, the nails cut almost too low.*

(2) *Before him was the brown brick of a path and across it an oak with wide spread arms, black in the bark.*

(3) *In its center was a large, red sunflower head with a wide face and creased petals. Ringing it were short, skinny orange tulips, thick yellow roses, and purple hyacinths.*

Lines like these help elevate your writing in a way that puts the trees parallel with the forest. That is to say every sentence is alive, much like the story alone.

So, thank you for entrusting us with “The Divorce.” We are dependent on writers like you.

Please keep us close to mind in the future.

Gratefully,

Patrick Hackeling
Editor-in-Chief
RumbleFish Press

"THE FORCE"

Franchise

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