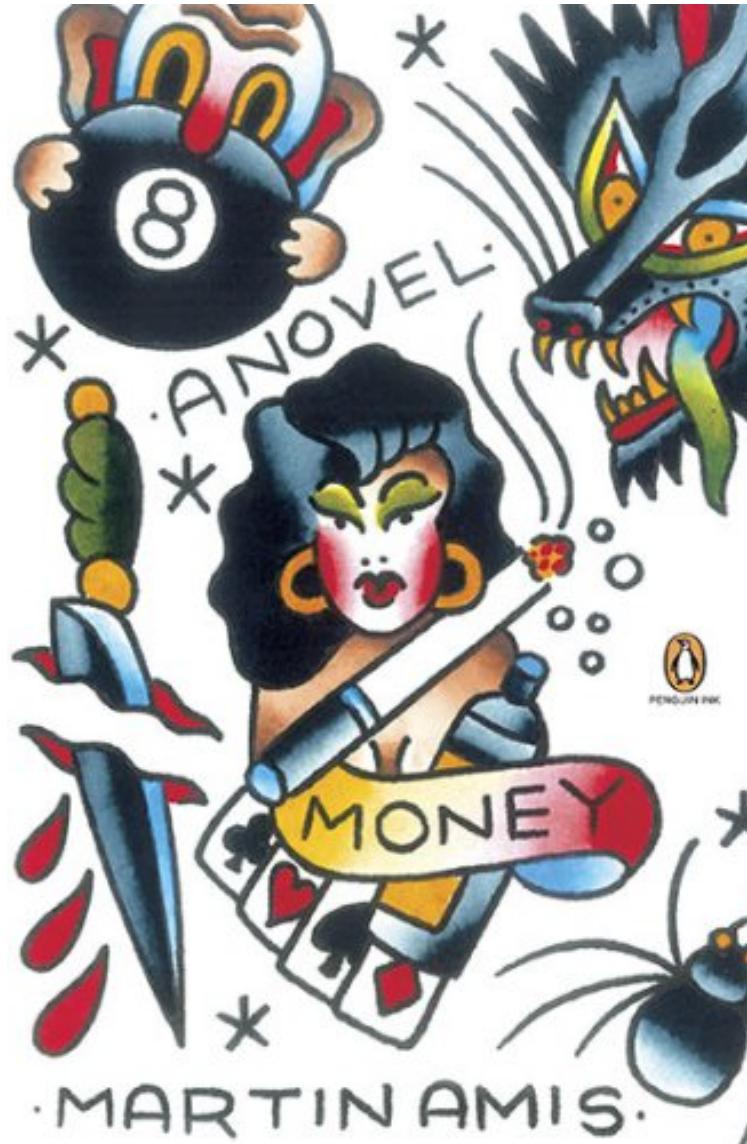


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Money: A Suicide Note (Penguin Ink)

Martin Amis

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Martin Amis : Money: A Suicide Note (Penguin Ink) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Money: A Suicide Note (Penguin Ink):

2 of 2 people found the following review helpful. The Depths of Shallowness By Walter Spoonbill The narrator, John Self, is addicted to excess - whether it's money, food, drink or porn - he's also pugnacious, not as smart as he thinks he is, intentionally unintentionally funny, overbearing overweight. Martin Amis plumbs the depths of a society that elevates shallowness to an art form, with equal measures of ferocity wit, whilst always keeping true to the voice of the

thoroughly unlikeable narrator, who nevertheless seduces the reader with autobiographical honesty human weakness that the braggadocio never quite hides. A extraordinary piece of writing that tells a sad tale of our capitalist uncaring excess where that has led us. By the way, Amis inserts himself into the plot as a writer Self convinces to rewrite a movie script - it is another layer in this book of many manipulations, threaded with dark, deep humour.6 of 6 people found the following review helpful. It is an alluring dream, is it not?By CustomerJohn Self, named such by Amis to represent all of humanity, is a man whose world is controlled by money and sex. Afraid of what life might bring him if he freed himself from his addictions, he succumbs instead to the mantra that just a little more money will fix your problems, that it seems to be working for everyone else so it will work for you too. Like all members of a capitalist system about which Amis seems to be prophesying, Self believes deep down that once he hits the money, his problems will disappear, his obesity, his loneliness, his addictions, and all the rest.The problem is he already has the money. He has had the money, spent the money, and still has the money. Money is not the issue. The mindset of the people in his world is that if he would "relax, . . . sink a couple of thou into [his] backhand, . . . quit smoking, drink less, eat right . . . go to high-priced health clubs and fancy massage studios . . . undergo a series of long, painful and expensive operations" then he (and you, the universal Mr. Self) will be ready for success in today's society. It is an alluring dream, is it not?Reviewed by Jonathan Stephens3 of 4 people found the following review helpful. Hilarious, Risky, Bawdy, BrilliantBy Ethan CooperIn "Money", Martin Amis shows us John Self, a director of TV commercials who is moving up professionally to direct his first movie. The producer of this movie, Fielding Goodney, treats John as THE key player in the deal, despite John's serious drinking problem and his continuing embarrassing and bawdy misbehavior. Until the book's final section, John lives this crazy can't-be-real opportunity, with hilarious Hollywood-style production problems and apparently limitless funding.In reading this novel, I kept wondering how Self's producer could overlook-even encourage-his personal shenanigans, which would obviously undermine a movie project in the real world. But in the last section of "Money", Amis explains, as he shifts his focus from John Self's hilarious debauchery to plot analysis. Then, a character named Martin Amis, a writer brought on board to salvage a disastrous script, unravels the mystery and reveals the true dynamic of John Self and Fielding Goodney. At the book's end, the achievement of Martin Amis, the author, is clear. He has written a brilliant, entertaining, risky novel, telling a funny and implausible story that ultimately makes perfect sense. Bravo!

One of Time's 100 best novels in the English language—by the acclaimed author of *State of England* and *London Fields*Part of Martin Amis's "London Trilogy," along with the novel *London Fields* and *The Information*, *Money* was hailed as "a sprawling, fierce, vulgar display" (*The New Republic*) and "exhilarating, skillful, savvy" (*The Times Literary Supplement*) when it made its first appearance in the mid-1980s. Amis's shocking, funny, and on-target portraits of life in the fast lane form a bold and frightening portrait of Ronald Reagan's America and Margaret Thatcher's England. *Money* is the hilarious story of John Self, one of London's top commercial directors, who is given the opportunity to make his first feature film—alternately titled *Good Money* and *Bad Money*. He is also living money, talking money, and spending money in his relentless pursuit of pleasure and success. As he attempts to navigate his hedonistic world of drinking, sex, drugs, and excessive quantities of fast food, Self is sucked into a wretched spiral of degeneracy that is increasingly difficult to surface from.