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# Everything I Needed to Know About Being a Girl I Learned from Judy Blume (English Edition)



Par Meg Cabot, Jennifer O'Connell, Beth Kendrick, Julie Kenner, Cara Lockwood  
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#879359 dans eBooksPubli le: 2007-06-05  
Sorti le: 2007-06-05Format: Ebook  
Kindle

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**Everything I Needed to Know About Being a Girl I Learned from Judy Blume (English Edition)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Everything I Needed to Know About Being a Girl I Learned from Judy Blume (English Edition):

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## Description :

Prsentation de l'diteur"I wonder if Judy Blume really knows how many girls' lives she affected. I wonder if she knows that at least one of her books made a grown woman finally feel like she'd been a normal girl all along. . . ." -- FROM Everything I Needed to Know About Being a Girl I Learned from Judy Blume Whether

laughing to tears reading *Otherwise Known as Sheila the Great* or clamoring for more unmistakable "me too!" moments in *Are You There God? It's Me, Margaret*, girls all over the world have been touched by Judy Blume's poignant coming-of-age stories. Now, in this anthology of essays, twenty-four notable female authors write straight from the heart about the unforgettable novels that left an indelible mark on their childhoods and still influence them today. After growing up from *Tales of a Fourth Grade Nothing* into *Smart Women*, these writers pay tribute, through their reflections and most cherished memories, to one of the most beloved authors of all time. From Publishers Weekly

This collection of 24 essays edited by O'Connell (Plan B) pays tribute to the influence of Judy Blume and her work about coming-of-age as a girl in America. In each piece, the writer reveals what O'Connell calls her "Judy Blume moment," telling a heartfelt and revealing story that reflects the same social awkwardness and true-to-life experiences Blume conveys in her novels, from menstruation to childhood bullying to masturbation. In "Cry, Linda, Cry," Meg Cabot recalls how Blume's book *Blubber* taught her how to laugh at herself, while also giving her the courage to stand up to schoolgirl bullies. Likewise, Stephanie Lessing, in "The One That Got Away," reflects on Blume's *It's Not the End of the World*, explaining the solace she found in its understanding of what it's like when parents divorce. Readers who similarly found solace and support in Blume's work should relate easily to these writers through the Blumian characters and themes they evoke. Writing in the spirit of Blume, these women present their experiences as a series of personal truths: "girl moments. Woman moments. Human moments." (June) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

Booklist "I remember how painful it was to be invisible to those other kids. And I think of Judy Blume, whose . . . name will always mean friendship to me," writes Berta Platas. "She allowed me to save myself," says Meg Cabot. In stories contributed by many well-known female writers, this anthology pays homage to the "guru" of adolescent experience. Many nostalgic selections speak about the crucial comfort that a Blume novel brought during an author's teens, soothing worries about body image, parental divorce, friendship scuffles, sex, and masturbation. Also striking are the many essays about "Judy Blume moments" in adult life. For one author, rereading *Forever* helped her reenter the dating world as a single thirtysomething. Another contributor remembers the teenage reassurance she'd found in *Are You There God? It's Me Margaret*, when, after childbirth and breast-feeding, she once again suffered from "boob drama." Funny, poignant, honest, and reverential, these stories will resonate strongly with the legions of readers who, like the authors, are grateful and lifelong Blume devotees. Engberg, Gillian