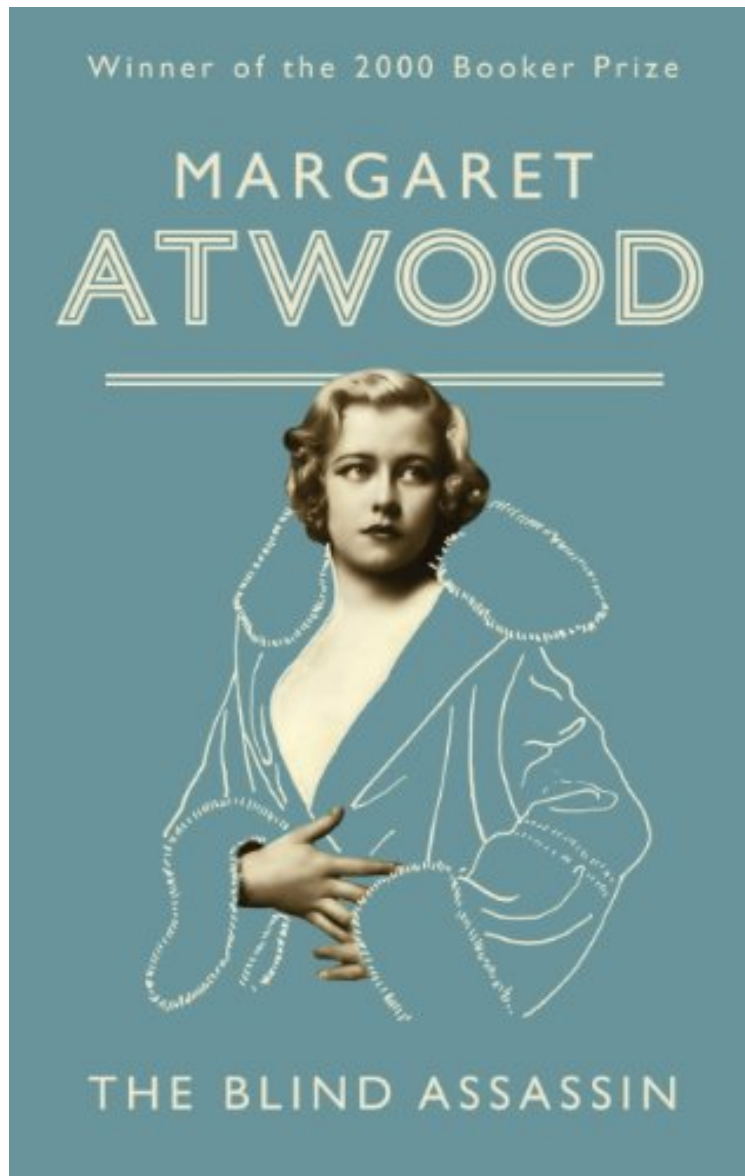


[Download pdf] The Blind Assassin (English Edition)

## The Blind Assassin (English Edition)

Von Margaret Atwood  
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**Von Margaret Atwood : The Blind Assassin (English Edition)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Blind Assassin (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen20 von 22 Kunden fanden die folgende Rezension hilfreich. Giant rollercoaster of a novel, full of sizzling harpies...Von Ein KundeYou're in your late twenties, you're married to one of the most powerful industrialists/politicians in post-war Canada (although you're now living apart), and your beautiful

Harpy sister has just died in a mysterious road accident. So what do you do? You publish your sister's first and only novel, and watch as the vultures descend... Margaret Atwood's Booker prize-winning novel is long and difficult to digest, a veritable seven-course meal. It's taken me a long time of reading and rereading to get my angle upon it. From the start, everything seems relatively straightforward. You know what happens to whom, and where and when they died. The rest of the novel explores how they got there. However, what's most interesting about this narrative is that it does stray from the path, and ventures into the Wild Woods. When Atwood won the Booker, she poignantly praised the work of Angela Carter, which resounds in a small paragraph in the novel: "All stories are about wolves". The Blind Assassin is very much a work of magic realism. You need to have some background reading, starting off with Dante's Inferno, especially Canto XIII. The Wood of the Suicides features the Harpies, and I believe these are symbolic of Laura's supposed 'hysteria'. Harpies are also known as 'The Robbers', and Laura is a notorious klepto. Iris (the name of our narrator) was also sister to the Harpies in myth. The two young heroes in the pulp novel have to enter a wood that supposedly has terrifying dead women in it. Laura is symbolised by the suicide of Dido from the Aeneid. There's also the glorious Book of Daniel, which recounts how Babylon fell overnight (which resounds in the pulp novel too, including the victorious Assyrians' Code of Hammurabi). Allied to this is the Rubaiyat of Omar Khayyam, translated by Edward Fitzgerald: "The Moving Finger writes" quote is a direct link to the Book of Daniel and the Fall of Babylon. Add to these ingredients a generous helping of the Pre-Raphaelites and Alfred Lord Tennyson, and you've got the kind of novel that I love. No doubt this will sound pretty daunting for your average reader (I've compiled a page concerning the context of this novel for interested readers). However, I think most people will be able to enjoy this novel without all these references. On the other hand, Margaret Atwood makes a big assumption that lots of people will know what the Depression was like in Canada. Unfortunately, Roosevelt and his New Deal are far more famous internationally than the ruthless 'Iron Heel' of Canadian Prime Minister Richard Bennett. Canada had a devastating Depression in the "Hungry Thirties", which was only fuelled by Bennett's policy of setting up forced work camps. This suffering made more people rally to the Communist Party of Canada under the leadership of Tim Buck, and led to organised protests, such as the Ottawa Trek. This was also the time of the 'Red Scare', the violent repression of 'pinkos' in North America. It's worthwhile looking up the trial of Sacco and Vanzetti, and the deportation of Emma Goldman in order to really appreciate Alex's flight. Alex symbolises the many Canadian Communists who fought in the Spanish Civil War. However, Iris and Laura are cocooned in Avilion, and you don't really get to see anyone starving in The Blind Assassin to get any sense of this context, so probably Alex's cause is lost on a lot of readers. The only fault of the novel is openly acknowledged within Laura's narration: "I've failed to convey Richard, in any rounded sense. He remains a cardboard cutout." Due to the plot of the novel, Richard's most significant actions are always clandestine, off-camera. The only factual error I can find in the novel also revolves around him: "He was a frequent participant in the Pugwash conferences," we're told in his obituary at the beginning of the novel. Yet Richard died in 1947, and the Pugwash Conferences started in 1957 - the only way that Richard could have attended would have been as a manifestation of Banquo. Since the Pugwash Conferences were devised to bring around world peace, Richard (who's profited so much from his pugilistic attitude and the Second World War) seems a most unlikely candidate for membership. Margaret Atwood can't have too much of a liking for the legendary King Arthur on this evidence, but it's poetic justice that Richard's Excalibur is thrown away, never again to see the light of day. All in all, this is a very enjoyable novel, and Atwood deserves the Booker prize (even if I think Matthew Kneale's English Passengers is slightly better). John Buchan, author of The Thirty-nine Steps, makes a cameo appearance towards the end in his more formal role as Lord Tweedsmuir, Governor General of Canada at the start of the fall of the British Empire. The narrative also concerns the Fall of the House of Chase. Norval Chase commits an unforgivable act of patriarchy when he sees the writing on the wall, and submits his daughter to the veil. Just like Belshazzar, he cannot avoid his fate, especially when faced with the mercurial Richard Griffen as adversary. Laura finally finds her voice after years of numbness, but at what price? The house of the Patriarch is falling (which is only just), but Margaret Atwood is courageous enough to question what has taken its place.

7 von 8 Kunden fanden die folgende Rezension hilfreich. Ein Atwood Buch, wie man es sich erwartet! Von Roobertin Margaret Atwood ist eine meiner absoluten Lieblingsautorinnen und auch mit diesem Werk hat sie meine (hohe) Erwartungshaltung an ihre Bücher erfüllt. The Blind Assassin ist eine dunkle Familiengeschichte, die zwar in den ersten 100 Seiten zuvorkommt, sich danach aber so facettenreich entfaltet, dass ich dieses Buch kaum mehr weglegen konnte. Zuerst fiel mir die Verstrickung von beinahe 4!, zunächst unzusammenhängenden, parallelen Erzählsträngen schwer, doch nachdem ich erkannte, dass sie alle ineinander verwickelt sind und im Prinzip als Hintergrund die selbe Story (nämlich die Familientragödie der Hauptzählerin Iris) gemeinsam haben, war ich von dieser Erzähltechnik begeistert. Ausserdem steigern sich alle 4 Stränge parallel in der Spannung, was die Nächte länger werden liess :-). Interessant fand ich auch die Zeitungsartikel, die von Margaret Atwood elegant eingebracht werden. Sie verraten immer schon im Voraus, was passiert. Nach und nach findet man dann heraus, warum es zu diesen Ereignissen gekommen ist. Gefallen hat mir übrigens auch die klare, pragmatische Erzählart von Iris, der Hauptzählerin, die sich im Understatement tut, obwohl alles rund um sie zusammenbricht. Am Anfang traut man Iris deshalb auch nicht tiefergehende Gefühle zu, doch - Stille Wasser sind tief - sie ist von Schuldgefühlen geplagt und es steckt weit mehr hinter ihrem Charakter als man ursprünglich annehmen

knnte. Trotz aller Tragik wird nie auf die Trnendrse gedrckt, denn Iris behlt ihren khlen Erzhlstil bis zum Schluss bei. Margaret Atwood hat die Macht, wunderschne Stze zu konstruieren, die ich einfach aus Genuss nochmals gelesen habe. Abschliessend kann ich nur noch sagen, dass ich bereits "The Robber Bride", "A Handmaid's Tale" und "The Edible Woman" verschlungen habe, und dass jetzt "Alias Grace" dran ist. Ach ja, noch was: Margaret hat sich den Booker Prize wirklich verdient! 1 von 1 Kunden fanden die folgende Rezension hilfreich. Dicht gewebte Geschichte, die einen mal wieder in den Bann menschlicher Abgrnde zieht. Von Margarita Dieses Buch ist wie eine russische Matrioschka...da versteckt sich in der Geschichte eine Geschichte und noch eine Geschichte und noch eine...und alle vier zusammen ergeben auch in diesem Margaret Atwood Buch das Psychogramm einer Frau, die in ihrem nach aussen normalen Leben am Abgrund tanzt. Die obere Ebene/der Einstieg ist die Geschichte von Iris, einer alten Dame die in unserer heutigen Zeit lebt, und die vor ihrem Tod das Bedrfnis hat, ihre Lebensgeschichte fr ihre verschollene Enkelin aufzuschreiben. Es gibt Dinge, die diese Wissen sollte und da sie auer ihr niemand mehr wei geht das nur in Form einer Niederschrift. Das Buch, das wir lesen ist quasi diese Niederschrift. Die zweite Ebene ist der Rckblick in die Kindheit von Iris und ihrer Schwester Laura, einer finanziell privilegierten Kindheit in den 20er und 30er Jahren, einer Kindheit die jedoch emotional arm bleibt, da die Mutter frh stirbt und der Vater sie zwar liebt aber berfordert ist. Aus Kindern werden junge Frauen, Iris heiratet - um sich und ihre Schwester abzusichern - den deutlich lteren neureichen industriellen Richard. So khl und distanziert wie in einem alten Schwarzweilfilm beschreibt Iris ihre Ehe, Richard bekommt keine Kontur. Typisch Atwood ist es eine Frau, die die Ehe zur Hlle macht: Richards Schwester Winifred, die eigentlich das Zepter in der Hand hlt und alles dransetzt Iris klein zu halten. Emotional und fast bengstigend hingegen die Beziehung zu ihrer seltsamen Sund unnahbaren Schwester Laura, mit deren Selbstmord im Alter von 25 Jahren das Buch beginnt. Die dritte Ebene ist ein Roman namens "Blind Assassin", welchen Laura in ihren jungen Jahren geschrieben hat. Sie beschreibt in diesem Roman ihre heimliche heie Affaire mit einem Mann der auf der Flucht ist, der Leser vermutet, da es sich um Alex handelt, einem Sozialisten, den die Schwestern als junge Frauen kennengelernt haben. Laura schmt sich nicht, Leidenschaft und Krperlichkeit deskriptiv zu beleuchten...ein Skandal, aber da sie sich bei Erscheinen des Buches bereits umgebracht hatte geht die Emprung der Kritiker und Gesellschaft ins Leere. Heute - whrend Iris ihre Erinnerungen niederschreibt - wird Laura als verkanntes Genie gefeiert. Die vierte Ebene ist eine Science Fiction Geschichte in Lauras Roman, welche der Mann ihr whrend der Treffen erzht. Es geht darin um einen Blinden Mrder auf einem anderen Planeten, der gemeinsam mit einem stummen Mdchen die Vernichtung einer Stadt herbeifhrt. Fr die ich Erzherin im Blind Assassin ist diese Geschichte das Brett, an das sie sich in ihrer schwierigen Beziehung klammert. Es mu ein nchstes Treffen geben, die Geschichte mu fortgesetzt werden. Natrlich bringt Atwood uns am Schlu noch eine kleine Berraschung mit, aber das ist nicht das wichtigste. Es ist einfach mal wieder ein Buch, welches man am liebsten nicht mehr weglegen mchte. Es ist dicht gewoben, fantsievoll, sehr schn geschrieben und so spannend wie ein Kriminalroman. Unbedingt lesenswert!

Kurzbeschreibung Winner of the Man Booker Prize By the author of *The Handmaid's Tale* and *Alias Grace* Laura Chase's older sister Iris, married at eighteen to a politically prominent industrialist but now poor and eighty-two, is living in Port Ticonderoga, a town dominated by their once-prosperous family before the First War. While coping with her unreliable body, Iris reflects on her far from exemplary life, in particular the events surrounding her sister's tragic death. Chief among these was the publication of *The Blind Assassin*, a novel which earned the dead Laura Chase not only notoriety but also a devoted cult following. Sexually explicit for its time, *The Blind Assassin* describes a risky affair in the turbulent thirties between a wealthy young woman and a man on the run. During their secret meetings in rented rooms, the lovers concoct a pulp fantasy set on Planet Zycron. As the invented story twists through love and sacrifice and betrayal, so does the real one; while events in both move closer to war and catastrophe. By turns lyrical, outrageous, formidable, compelling and funny, this is a novel filled with deep humour and dark drama..de "It's loss and regret and misery and yearning that drive the story forward," writes Margaret Atwood, towards the end of her impressive and complex new novel, *The Blind Assassin*. It's a melancholic account of why writers write--and readers read--and one that frames the different lives told through this book. *The Blind Assassin* is (at least) two novels. At the end of her life, Iris Griffen takes up her pen to record the secret history of her family, the romantic melodrama of its decline and fall between the two World Wars. Conjuring a world of prosperity and misery, marriage and loneliness, the central enigma of Iris's tale is the death of her sister, Laura Chase, who "drove a car off a bridge" at the end of the Second World War. Suicide or accident? The story gradually unfolds, interspersed with sketches of Iris's present-day life--confined by age and ill-health--and a second novel, *The Blind Assassin* by Laura Chase. Allowing a glimpse into a clandestine love affair between a privileged young woman and a radical "agitator" on the run, this version of *The Blind Assassin* is an overt act of seduction: the exchange of sex and story about an imaginary world of Sakiel-Norn (a play with the potential, and convention, of fantasy and sci-fi). With the intelligence, subtlety and remarkable characterisation associated with Atwood's writing (from her first novel, *The Edible Woman* through to the best-selling *Alias Grace*), these two stories play with one another--sustaining an uncertainty about who has done what to who and

why to the very end of this compelling book. --Vicky Lebeau.co.uk "It's loss and regret and misery and yearning that drive the story forward", writes Margaret Atwood, towards the end of her impressive and complex new novel, *The Blind Assassin*. It's a melancholic account of why writers write--and readers read--and one that frames the different lives told through this book. *The Blind Assassin* is (at least) two novels. At the end of her life, Iris Griffen takes up her pen to record the secret history of her family, the romantic melodrama of its decline and fall between the two world wars. Conjuring a world of prosperity and misery, marriage and loneliness, the central enigma of Iris's tale is the death of her sister, Laura Chase, who "drove a car off a bridge" at the end of the Second World War. Suicide or accident? The story gradually unfolds, interspersed with sketches of Iris's present-day life--confined by age and ill-health--and a second novel, *The Blind Assassin* by Laura Chase. Allowing a glimpse into a clandestine love affair between a privileged young woman and a radical "agitator" on the run, this version of *The Blind Assassin* is an overt act of seduction: the exchange of sex and story about an imaginary world of Sakiel-Norn (a play with the potential, and convention, of fantasy and sci-fi). With the intelligence, subtlety and remarkable characterisation associated with Atwood's writing (from her first novel, *The Edible Woman* through to the best-selling *Alias Grace*), these two stories play with one another--sustaining an uncertainty about who has done what to whom and why to the very end of this compelling book. --Vicky Lebeau This review refers to the hardcover edition of this title.