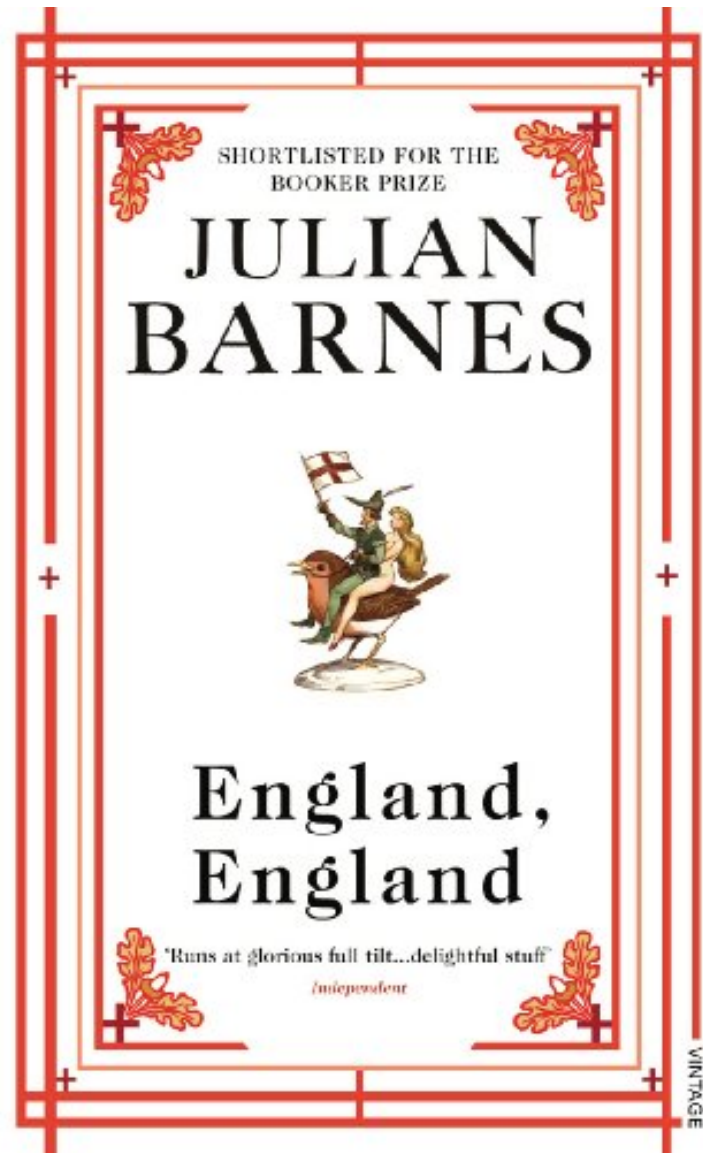


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## England, England

Von Julian Barnes

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**Von Julian Barnes : England, England** before purchasing it in order to gage whether or not it would be worth my time, and all praised England, England:

KundenrezensionenHilfreichste Kundenrezensionen8 von 9 Kunden fanden die folgende Rezension hilfreich. Was ist Hyperrealitt?Von Michael DienstbierWas ist Reallitt? Was ist Wahrheit? Und vor allem: Was ist Geschichte? Diese Fragen durchziehen leitmotivisch den gesamten Roman von Julian Barnes. Aber keine Angst! "England, England" vermittelt diese philosophischen Anstze auf teilweise brillend komische Art und Weise.Zum Plot: der exentrische

Milliarden Sir Jack Pitman hat einen Traum. Er will auf der "Isle of Wight" England in Miniaturform nachbauen lassen. Dazu lässt er eine Umfrage in Auftrag geben, was die Bevölkerung als typisch englisch betrachtet. Die Top 50 Antworten, wie zum Beispiel die Royal Family, Robin Hood oder "The Battle of Britain", werden rekonstruiert. So weit so gut. Doch was passiert, wenn die Simulation aufhört sich als Simulation zu betrachten? Wenn der Dichter Dr. Johnson total betrunken im Pub rumhängt und die Touristen mit seinem melancholischen Weltschmerz belästigt. Oder Robin Hood und seine Gang auf einmal darauf bestehen, sich ihre Nahrung selber zu erlegen (und Robin sich darüber beklagt, dass er nicht bei Maid Marian aktiv werden darf). Von der "Battle of Britain" ganz zu schweigen. Dann ist das zuerst einmal, wie erwähnt, unglaublich lustig und ein kurzweiliges Lesevergnügen. Und dazu auch ein gutes Beispiel um Baudrillards "Simulacra and Simulation" Theorie zu verdeutlichen. Für ihn ist die Realität eine Simulation, die verbirgt, dass es die Realität eigentlich gar nicht mehr gibt (da ich habe mir darüber schon ewig den Kopf zerbrochen habe, soll es euch, liebe Rezensionsleser, nicht besser ergehen). Fazit: ein Buch, das sich einfach nur so zum Vergnügen oder zum stundenlangen philosophieren eignet. 4 von 4 Kunden fanden die folgende Rezension hilfreich.

Langweilig... Von Austenfan Nachdem mir dieses Buch wärmstens empfohlen worden war - es sei soooo witzig - habe ich mich sehr enttäuscht hindurch geküßt. Die Grundidee des Buches ist in der Tat lustig und auch sehr interessant; die Umsetzung und die Geschichte selbst sind jedoch nicht sonderlich spektakulär. Dabei würde ich nicht einmal sagen, dass ich sprachliche Probleme hatte und deshalb nicht lachen konnte... So berspitzte Satire liegt mir einfach nicht... und Spannung wurde keine aufgebaut... zumal, wie von einigen Vorrednern bereits angedeutet, die Geschichte der Charaktere mit Fortschreiten des Buches auf der Strecke bleibt. 3 von 3 Kunden fanden die folgende Rezension hilfreich. What Happened? Von S. Wheeler Like some other reviewers, I wonder if the middle of this novel got lost somewhere between writer and publisher. The idea itself was fascinating, especially since I just returned from Las Vegas where you can visit several European cities, Egypt, Rome, New York and probably other venues I missed. That part of the book was well done. But what happened to the people? All kinds of interesting characters were introduced and then completely dropped. None of their stories were developed, which was disappointing.

Kurzbeschreibung Winner of the Man Booker Prize for Fiction 2011 As every schoolboy knows, you can fit the whole of England on the Isle of Wight. Grotesque, visionary tycoon Sir Jack Pitman takes the saying literally and does exactly that. He constructs on the island 'The Project', a vast heritage centre containing everything 'English', from Big Ben to Stonehenge, from Manchester United to the white Cliffs of Dover. The project is monstrous, risky, and vastly successful. In fact, it gradually begins to rival 'Old' England and even threatens to supersede it... One of Barnes's finest and funniest novels, England, England calls into question the idea of replicas, truth vs fiction, reality vs art, nationhood, myth-making, and self-exploration.. de Julian Barnes's England, England is a sharp-edged satire of Englishness at the end of the 20th century. The real England is failing--her empire lost, her aspirations to greatness subsiding, her history fading. Megalomaniacal entrepreneur Sir Jack Pitman hits upon the idea of creating an altogether superior, theme-park version of the original on the Isle of Wight (renamed simply the Island). His creative team includes Martha Cochrane, whose own childhood disappointments and unfulfilled dreams Barnes unfolds to the reader in the opening chapters. For a brief moment it looks as if able Martha will outsmart the ruthless Sir Jack, assisted by her grateful, bespectacled lover Paul Harrison (the operation's "ideas catcher"). But this is fantasy, so humble Paul betrays Martha (it would never do for the feisty woman to win after all). She retreats to the real England of faded glory, nostalgic folklore and regret. In one section of this short novel the theme-park Dr Johnson talks entirely in direct quotations from his distinguished 18th-century counterpart, before being judged insufficiently convincing. The real, we understand, is less compelling than the fake. There are so many cultural allusions per page that the head of even the most enthusiastic English culture snob will spin. --Lisa Jardine From Kirkus s A mischievous satire on the marketing of illusion and a trenchant analysis of a rootless woman's interrupted pursuit of authenticity are joined in a highly original way in this consummately entertaining novel, the eighth by the dependably clever British author. The major actions occur in an economically depleted near-future England, which almost gratefully succumbs to the utopian blandishments of Sir Jack Pitman, a visionary entrepreneur (and Falstaffian compound of Rupert Murdoch and billionaire Guy Grand of Terry Southern's *The Magic Christian*). Sir Jack's "Project" is a reconstruction of places and scenes familiar from English history, populated by actors portraying equally familiar figures (historical and fictional), situated on the Isle of Wight for the pleasure of sightseers who'd otherwise have to visit multiple real places. Barnes (*Cross Channel*, 1996, etc.) has a fine time devising the unforeseen consequences of Sir Jack's scheme (the current King, on retainer as an incarnation of himself, is an oversexed moron given to harassing the likes of "Nell Gwynn" and "Connie Chatterley"; "Dr. Johnson" is a clinical depressive; "Robin Hood and His Merrie Men" inconsiderately rebel; and so forth). Tables are briefly turned when Sir Jack's "Appointed Cynic" Martha Cochrane uncovers evidence that her employer's monthly visits to his "Auntie May" are in fact sexual adventures during which his infancy is "replicated" but Barnes's deft plot has several further twists lurking nearby. And, to turn the screw even tighter, the Huxleyan portrayal of "England, England" (Sir Jack's name for his "Project") is framed by extended scenes depicting

Martha's troubled childhood (a history she scorns to remember) and her old age after ``The Island" has literally replaced England and the question of what is and is not real in her experience remains unanswered. A provocative dystopian fable that's also a superb vehicle for Barnes's unfailingly fiendish riffs on contemporary political, economic, and sexual underhandedness and overkill. -- Copyright 1999, Kirkus Associates, LP. All rights reserved.