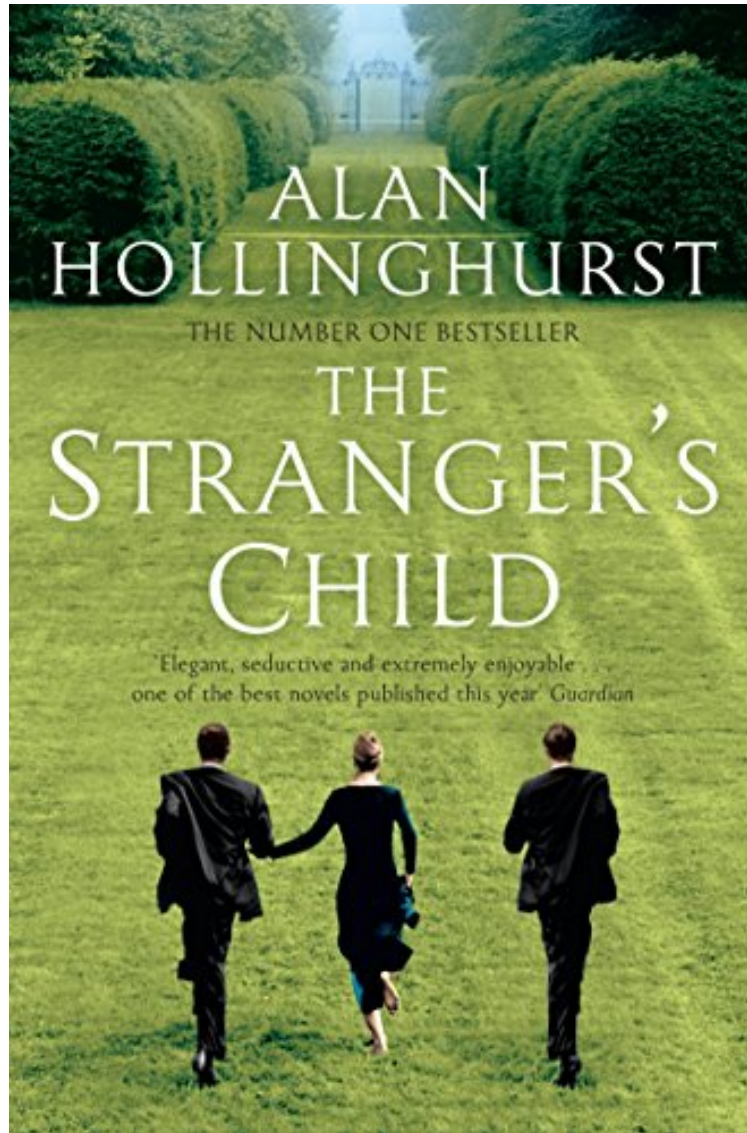


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## The Stranger's Child: Picador Classic (English Edition)

Von Alan Hollinghurst  
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**Von Alan Hollinghurst : The Stranger's Child: Picador Classic (English Edition)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Stranger's Child: Picador Classic (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen4 von 4 Kunden fanden die folgende Rezension hilfreich. absolutely brilliant, Hollinghurst at his best!Von BeeWhat starts as an interesting story unfolds into a brilliant saga of a family and its handling of matters which are not supposed to be spoken about. The characters have an authentic feel, historical and political events are woven into the personal stories of the characters in a credible way. I couldn't put the

book down once I had started reading. And I will definitely read it again after a while. A brilliant book by a marvellous storyteller. 4 von 6 Kunden fanden die folgende Rezension hilfreich. Gegen Ende hin ermüdend. Von Michael Dienstbier 2004 wurde Alan Hollinghurst für seinen Roman *Line of Beauty* mit dem Booker Prize ausgezeichnet. Und auch sein erstes Buch seit diesem Zeitpunkt hat es wieder auf die Longlist des diesjährigen Booker Prize geschafft. Auf der vor wenigen Tagen veröffentlichten Shortlist war "The Stranger's Child" dann aber nicht mehr zu finden, und das völlig zu Recht. Der Roman, der kurz vor Ausbruch des Ersten Weltkrieges beginnt und im Jahr 2008 endet, zieht sich gegen Ende doch arg in die Länge und ist auch nicht frei von Klischees. England 1913: Auf dem Anwesen der Familie Sawles erwartet man gespannt den Besuch des Sohnes George, der in Cambridge studiert und den charmanten Dichter Cecil Valance zu Besuch mitbringt. Der Aufenthalt des Schreiberlings führt zu diversen hormonellen Verwirrungen. Daphne, die 16-jährige Tochter der Familie, verliebt sich in den Poeten und er sich auch in sie. Doch Cecil hat zeitgleich auch mit George was am laufen. Cecil steigt in den kommenden Jahren zum patriotischen Kriegsdichter mit nationalem Ruhm auf. Sein Tod am 1. Juli 1916, dem ersten Tag der legendären Somme-Offensive, an dem 20.000 britische Soldaten den Tod fanden, machen ihn zur Legende. Es ist vor allem das Verhältnis Cecils und das weitere Leben Daphnes, welches in den folgenden Kapiteln bis hin zur Gegenwart im Mittelpunkt stehen. Thematisch dreht sich dabei vieles um die Liebesgewohnheiten der Charaktere, wobei sich Hollinghurst vor allem auf schwule Beziehungen konzentriert. Die Darstellung der sexuellen Konventionen im Verlauf des 20. Jahrhunderts werden durchaus humorvoll und unterhaltsam dargestellt, können den Roman aber auch allein über die 564 Seiten tragen. Somit bleibt am Ende ein leichtes Gefühl der Enttäuschung und ein wenig Verwunderung, wie es dieser Roman überhaupt auf die diesjährige Longlist geschafft hat. 1 von 1 Kunden fanden die folgende Rezension hilfreich. Verjüngung. Von Genieer Das neueste Werk von Alan Hollinghurst ist sehr sorgfältig aufgebaut: Von einer breiten Schilderung der Ereignisse um einen bisexuellen Dichter der eduardischen Epoche vor dem Ersten Weltkrieg durch immer kürzer werdenden Schilderungen von Ereignissen, die sich immer weiter vom vermuteten Vater des im Buchtitel erwähnten Kindes bis zu einer Trauerfeier erstrecken, wird dem Leser eine Welt der Liebesverhältnisse und sozialen Gegenstände unterbreitet, die sich immer näher auf ihren Untergang hinbewegt. Ein Meisterwerk des Gesellschaftsromans à la Forsythe-Saga mit anderen, nämlich homoerotischen Vorzeichen.

Kurzbeschreibung With an introduction by Anthony Quinn. *The Stranger's Child* was Sunday Times Novel of the Year in 2011. In the late summer of 1913, George Sawle brings his Cambridge friend Cecil Valance, a charismatic young poet, to visit his family home. The weekend will be one of excitements and confusions for everyone, but it is on George's sixteen-year-old sister Daphne that it will have the most lasting impact. As the decades pass, Daphne and those around her endure startling changes in fortune and circumstance and, as reputations rise and fall, the events of that long-ago summer become part of a legendary story. Longlisted for the Man Booker Prize, *The Strangers Child* is Hollinghurst's masterly exploration of English culture, taste and attitudes. Epic in sweep, it intimately portrays a luminous but changing world and the ways memory and myth can be built and broken. It is a powerful and utterly absorbing modern classic. Pressestimmen The Booker Prize-winning author's new novel covers a century and traces a love triangle torn from the pages of *Brideshead Revisited*, though at least one side of the triangle is addressed more directly than Waugh did in his classic tale. With ambition and scope Hollinghurst uses a love in wartime narrative to explore the deep and wildly complicated connections between memory and what passes for history. Publishers Weekly Top 100 A running motif in this witty and ultimately very moving novel is that certain truths like the gay relationships of that earlier time, perhaps all human desires are unrecordable and, to some extent, unknowable. The past and the present form a kind of palimpsest that leaves neither wholly legible. The book raises many such ideas, but they sit lightly on the page and never dampen the vibrant pleasures of Hollinghurst's prose or his sparkling dialogue. There are echoes of E. M. Forster, Evelyn Waugh, Elizabeth Bowen and others, but *The Strangers Child* is a Great English Novel in its own right, and a tantalizing read. Tom Beer, *Newsday* [Hollinghurst] is a writer who revels in the long form. This time he even seems to re-invent the form. *The Strangers Child* has an exceedingly clever structure; its essentially five big set pieces, separated by time and history, that take us from 1913 to the present. . . . [It] is both an up-to-date narrative and one of those old-fashioned family sagas with a gay twist . . . Hollinghurst brings to life with enormous skill dances, dinner parties, walks in the woods, children's theatricals, memorial services, interviews, a weekend in a great house. . . . A tour de force. Andrew Holleran, *The Gay and Lesbian Worldwide* The questions of who wants to keep the past buried and who will finally tell the truth and risk being vilified are essential to Hollinghurst's remarkably textured tale of historical misconceptions. . . . Writing with a surgeon's precision, Hollinghurst stages a splendid satire on the English social strata of the 20th century at a time when their formal structure was inevitably fraying around the edges. . . . This gorgeous novel is Hollinghurst's *pice de resistance*, grandly capturing the beauty, despair, and desire of the British upper class, the fragile mess of lives in the footnotes. Showcasing academic pages dog-eared by the march of time, *The Strangers Child* displays the defeated dreams of two families as much as it demonstrates the enduring legacy of a poet's life and his work. Michael Leonard, *Curled Up With*

a Good Book A sly and ravishing masterpiece. . . . The novel skips with indecent ease through 100 years of British political and literary history, concealing its mighty ambition in charm and louche wit. It's a devastating history of gay love, erasure and resilience. It's also a ripping yarn, a simple love (or rather, lust Hollinghurst's characters are too Wildean for love) story as literary whodunit: *Brideshead Revisited* crossed with *Possession*. . . . Behind the bloom of Hollinghurst's prose, another project quietly unfurls. As much as *The Stranger's Child* is about England and Englishness, about war, about the impulse toward biography, it's profoundly and unmistakably a secret literary history. It's the tapestry of British literature turned around to reveal its seams, to reveal that the history of the British novel has been the history of gay people in Britain. It's Oscar Wilde and A.E. Housman, E.M. Forster and Virginia Woolf and the entire Bloomsbury set, a history as Cecil's is of invisibility, secrecy and scandal, censure and frenetic posthumous outing. This précis might be stuffy; the book never is. *The Stranger's Child* restores gay life and love to the vibrant center of the British novel without a hint of solemnity or righteousness, only supple prose and a sodden, fun bunch of obviously, gloriously gay characters. Seldom has literary restitution proved so pleasurable. Parul Sehgal, *Cleveland Plain Dealer* The high road of modernism has proved unmarked, [but] few see their way so clearly and with such a sure sense of direction as Alan Hollinghurst, whose new novel might be one of the books that Forster did not dare to write in those frightened and fallow years between the publication of *A Passage to India* and his death in 1970. . . . Hollinghurst, among other things a brilliant impersonator, gives us early on a taste of Cecil's verse . . . the kind of thing the Georgians, and the Edwardians, loved. Hollinghurst has caught the tone and the sentiment brilliantly. As this novel attests at every level, in the matter of English usage, manners, and mores its author is gifted with perfect pitch. Cecil Valance, with his truculent gaiety and his big hands, is a wonderful creation, the perfect type of upper-class aesthete of the time: self-assured and overbearing a bully, mocking, and entirely in thrall to himself and his distinctly modest talent. . . . Hollinghurst is a master storyteller, and his book is thrilling in the way that the best Victorian novels are, so that one finds oneself galloping somewhat shamefacedly through the pages in order to discover what happens next. The writing is superb I can think of no other novelist of the present day, and precious few of the past, who could catch human beings going about the ordinary business of living with the loving exactitude on display here. Two or three times on every page the reader will give a cry of recognition and delight as yet another nail is struck ringingly on the head. Even Forster, with his eye for detail, could not connect with such accuracy and panache. . . . Dazzlingly atmospheric . . . fantastically intricate windings of a plot, with all manner of excursions along the way a sequestered cache of letters, questions of doubtful paternity, clandestine affairs in other words, all the twists and turns that human relations will insist on making. For the daring of its setting out, and for the consistent flash and fire of the writing, *The Stranger's Child* is to be cherished. John Banville, *The New Republic* A sweeping multi-generational family saga . . . beautifully written. *The Strangers Child* has been compared to the work of Evelyn Waugh, E. M. Forster, and, as with Hollinghurst's previous novels, Henry James, as well as that of contemporaries like Ian McEwan (for *Atonement*, which, on the surface, has many similarities) and Kazuo Ishiguro (for *The Remains of the Day*). But Hollinghurst brings a precise elegance to the genre, building upon the novels that came before it. This was the first novel in a long while that pulled me in wholeheartedly. We live in a time when things struggle to stick: competing influences, recommendations, and links, bombarding us and casting aside one new thing for the next. . . . It seems difficult to imagine that we wouldn't take all of these characters with us through our lives in turn. Elizabeth Minkel, *The Millions* Masterful . . . Few novels so skillfully revealed what's really said behind polite facades, and *The Stranger's Child* displays that talent on a broader canvas. . . . Hollinghurst is a superior novelist of manners, and the brilliance of *The Stranger's Child* is in how it reveals the ways bad blood and secrets muck with history. When everybody strains to say the appropriate thing, the facts suffer. That theme is perfectly suited for Hollinghurst, who can reveal a host of hidden messages in the simplest utterance (or pursed lips). . . . Psychologically penetrating. . . . brilliant. Mark Athitakis, *Minneapolis Star Tribune* At once classically literary and delightfully, subversively modern . . . *The Stranger's Child* is easily [Hollinghurst's] most subtle and most ambitious novel. Hollinghurst is a master observer of human and social behavior. As told in five sections spanning nearly a century, *The Stranger's Child* uses the mode to startling, marvelous effect, as his characters grow old and perish while the fractured, uncertain memories of each remain for future inhabitants to debate and unearth . . . Fans of Hollinghurst know him for his flawless phrasing, his wickedly funny depictions of class and society, and his distinctive, enduring sensuality, all of which continue here, but in telling the story of a young poet's legacy over the course of a century, Hollinghurst displays an exciting shift from earlier work. . . . Unlike other novels that make use of lengthy passages of time and revolve around long-deceased characters, *The Stranger's Child* is not as absorbed with nostalgia. It's a clear-eyed look at how strange and perplexing memory is, and how vague and uncertain our relationships, sexual and otherwise, can be. It's a thrilling, enchanting work of art, and the latest in what we can only hope will be a very long career. Adam Eaglin, *The San Francisco Chronicle* Magnificent . . . insightful. Hollinghurst explores how a living, breathing existence can become a biographical subject riddled with omissions and distortions. . . . Hollinghurst divides the novel into five novella-length sections, in each of [which] he demonstrates his knack for conjuring the moments between events, the seeming down time in which the ramifications of turning points in life sort themselves out. His immersion in each period is fluid and free of false notes, collectively fusing into a single symphonic epic. . . . [a] beautifully written, brilliantly observed and

masterfully orchestrated novel. Michael Upchurch, The Seattle Times  
Gorgeous . . . B... Pressestimmen "With The Stranger's Child, an already remarkable talent unfurls into something spectacular' Sunday Times 'I would compare the novel to Middlemarch... a remarkable, unmissable achievement' Independent 'Magnificent... universally acclaimed as the best novel of the year' Philip Hensher"