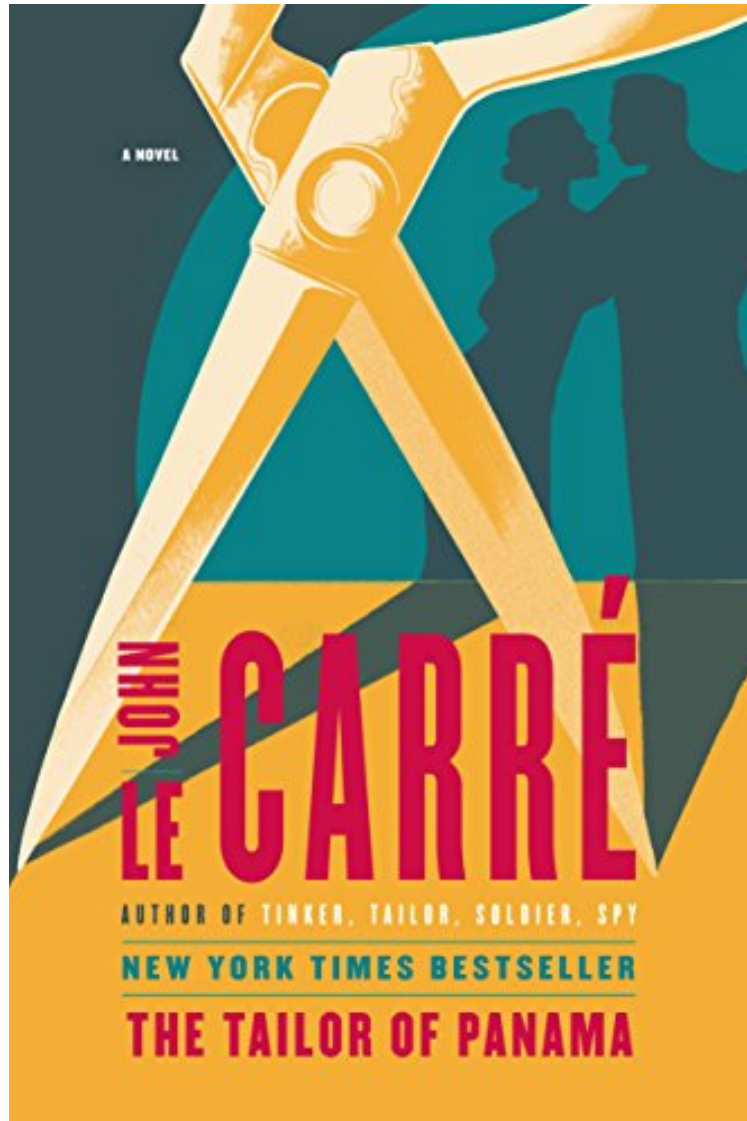


(Pdf free) The Tailor of Panama: A Novel

The Tailor of Panama: A Novel

Von John le Carr

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Von John le Carr : The Tailor of Panama: A Novel before purchasing it in order to gage whether or not it would be worth my time, and all praised The Tailor of Panama: A Novel:

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. Le Carre Does Our Man in HavanaVon Donald MitchellIf you read and liked Graham Greene's Our Man in Havana, I predict you will like The Tailor of Panama. The books have many similarities, especially in their satirical treatment of the spying establishment and those who serve it.If you have not read Our Man in Havana, be aware that this book is not at

all like any other Le Carre spy book you have read before. So if you are looking for another of his great reads in the genre of *The Spy Who Came In from the Cold*, *The Looking Glass War*, *A Small Town in Germany*, *Tinker Tailor Solider Spy*, *The Honourable Schoolboy* and *Smiley's People*, this is the wrong book for you. On the other hand, if you are open-minded enough to wonder what Le Carre's idea of humor would like in making fun of spies, spying, and spy novels, then you have come to the right place. This is one of the two great satires of this sort. *Our Man in Havana* is the other. I recommend them both, when you are in the mood for that kind of a story. As I read this book, I was constantly reminded of stories that often surface in the newspaper about spies who have been working both sides against the middle to improve their incomes. I am sure that these stories were an indirect inspiration for this novel. In a broader sense, the satire here is really about the foibles we all have. If you have an easy time laughing at yourself, you may find moments when you see yourself in the mirror through Le Carre's fine novel.

0 von 0 Kunden fanden die folgende Rezension hilfreich. Flawed, maybe, but literally fantastic. Von darragh o'donoghue

THE TAILOR OF PANAMA

is considered second league le Carre, and maybe on one level it is. The novel is a fantasy about fantasists, about sinister powers fabricating a pretext for invading a Central American country. The novel is futuristic (set in 1997 and after, published in 1996), and ends in terrifying apocalypse. The problem is that the move from character comedy to political fabulation is implausible. The first is incredibly rich, detailed and convincing, the latter is rushed and vague, especially when you consider that le Carre's best novels compel on account of their seeming, almost penantic, authenticity. I just didn't believe that five men having dinner could contrive a war, not because it isn't possible, but because it wasn't made believable as literature. Ironically, some of the book's best writing is in this section, as Pendel's guilt takes on a hallucinatory and oneiric texture. Otherwise, this is another deceptively lovely le Carre novel. The first 2/3 give us two wonderful characters, Harry Pendel, the endearingly waffling East End convict turned tailor to the mighty, who, through bad financial decisions, and a badly concealed past, is forced into intelligence work, with deadly results; and Andrew Osnard, his spymaster, a callous, unloveable, fat Lothario, determined to amass the fortune that is his by right, with a dodgy history of his own. The mixture of sunny farce and jolting horror is realised with unfailing mastery; the potentially unwieldy series of revelations is beautifully orchestrated; and the sublime gallery of supporting players, all verging on caricature, probably confirm the frequent comparisons between le Carre and Dickens. Only the romanticised portrait of Marta grates. When we think of great writing, it is often in terms of expertly constructed, poetic, elegant sentences, such as Nabokov or Proust. Compared to these masters, le Carre might seem a little ordinary. This is a novel stuffed with words, indeed it might seem overwritten. But just as in the cinema, Bunuel's 'plain' style masks a profound elegance of form, le Carre's excellence is as an ironist, and if we pay too much attention to what is being said, if we lose critical distance, we founder, because every important character is a liar, for whatever reason, and their lies make us distrust everything that's said, as the novel is told teasingly through (very faulty) point of view. Eventually, we cannot credit anything we read, as we might expect in a world where moral values simply do not exist (and Panama is still corrupt, Pendel or not), or if they do (in the case of Marta) they pay an intolerable price. Traditional literature, be it generic of 'Victorian', the very book we're reading, is co-opted as unreliable, and we are left with a whole lot of nothing, where the pressure to make and remake one's self (Pendel is the classic European who comes to America to begin a new life) only obliterates that self.

0 von 0 Kunden fanden die folgende Rezension hilfreich. The master strikes again; a fiendishly delightful read

Von Lee GAs a writer myself, I experience a variety of feelings when reading the works of others. Sometimes it's a great deal of frustration and impatience, occasionally some anger, and less often than I'd like, real pleasure. Rarely, though, do I feel jealousy, but such is the case with *The Tailor of Panama*. It's that good. Several words spring to mind when talking about the spy novels of LeCarre: difficult, impenetrable, obtuse. Honestly now - how many have you actually read through to the conclusion? I suspect that the circuitous construction and non-linear plot progressions are deliberate, intended not so much to precisely tell a story as to convey a feeling, that of actually being involved in some tortuously complex web of deceit and doublecross. After all, if George Smiley himself is confused, discomfited and suspicious, why shouldn't we experience similar vagueness as we follow his exploits? In that regard, *The Tailor of Panama* represents a significant departure for the universally-acknowledged master of the espionage thriller, because it is easily the most accessible of his novels. That's good news in itself, but it gets better, because this singular gem of a novel may also be his best written. It is also based on a unique premise. How to put this without blowing the surprises, of which there are many... One of the worst fears of an intelligence case officer is that the asset he is controlling is a double agent loyal to the other side. That concept is central to more spy stories than it is possible to count, as is the notion of a mole in your own organization. In *The Tailor of Panama*, LeCarre presents a new dilemma, a situation that, at least in my limited familiarity with the genre, hasn't been tackled before. Which is all I plan to say about it. The first part of the book is actually humorous, as LeCarre casts a wry eye - and ear - at the bombast of expatriate Britishers trying to maintain traditional civility in uncivil lands. In this case, that ! kind of overblown pomposity has implanted itself within British intelligence, with disastrous results; the last part of the book is anything but funny, as we witness the degree of catastrophe that can flow from the kind of carelessness engendered by an out-of-control sense of self-importance. Set against the backdrop of the Panama Canal's impending handover to the local citizenry, it's a great story, full of huge but understated surprises and soundly buttressed by brilliant and controlled writing that is a joy to read and, for many passages, to re-read. Absent

the kind of dizzying complexities that require such an investment in other of his novels, *The Tailor of Panama* drags us willingly into intrigue gone very wrong even as we wince at the awful events that precipitate out of the collision of one man's towering arrogance and another's desperate vulnerability. One only hopes that the character of anti-hero Andrew Osnard returns in a future volume to wreak more havoc for our amusement.

Kurzbeschreibung
NEW YORK TIMES BESTSELLER Entertaining . . . a riotous, readable novel . . . A worthy successor to Graham Greenes most wicked entertainments.
The New York Times He is Harry Pendel: Exclusive tailor to Panamas most powerful men. Informant to British Intelligence. The perfect spy in a country rife with corruption and revolution. What his handlers dont realize is that Harry has a hidden agenda of his own. Deceiving his friends, his wife, and practically himself, hell weave a plot so fabulous it exceeds his own vivid imagination. But when events start to spin out of control, Harry is suddenly in over his headthrown into a lethal maze of politics and espionage, with unthinkable consequences. . . .Praise for *The Tailor of Panama*
Riveting . . . Le Carr has cut another masterpiece.
Los Angeles Times What makes le Carr the reigning grand master of espionage fiction? . . . Craft, certainly; he maintains an almost magnificent control of material, pace, dialogue, characterization.
The Baltimore Sun Brilliant . . . Le Carr remains fair in front of his field, a startlingly up-to-date storyteller who writes as well about the shadows around the power elite as anyone alive.
Publishers Weekly (starred review).deJohn le Carr, the greatest spy novelist of the Cold War era, continues his post-Cold War quest to define the genre he helped perfect. The classic spy novel was essentially a story of good (England, the United States) vs. evil (Nazi Germany, the Soviet Union), in which good more or less prevailed. *The Tailor of Panama* is something else entirely: a spy novel with no spies in which the bad guys reap most of the rewards. It is also a viciously funny satire. The novel is set in Panama, where a plot is in place to make void the Panama Treaty, which would return control of the Panama Canal to the Panamanians in 1999. At the center of events is Harry Pendel, the tailor of the title. Coerced into working for British Intelligence, he concocts out of whole cloth a left-wing movement with the goal of luring the American military to do the dirty work--invade Panama la 1989 and nullify the treaty. From the characters to the setting, le Carr has succeeded in setting new parameters for an old genre.
Pressestimmen'Arguably his best book since *The Spy Who Came in from the Cold*. A masterful portrayal of human weaknesses' -- Brian Morton in *Times Educational Supplement* 'Delightfully pointed and hilarious ...a well-crafted tale whose thread is studded with funny and moving episodes, as well as pointed asides' -- Richard Norton-Taylor in *The Guardian* 'This is a book with a momentum of its own, a romantic delirium for troubled times...The le Carre of his new book is a tough talker.' -- Karl Miller in *The Observer* 'Le Carre is on top form - rich, subtle and powerfully imaginative.' -- Maxim magazine