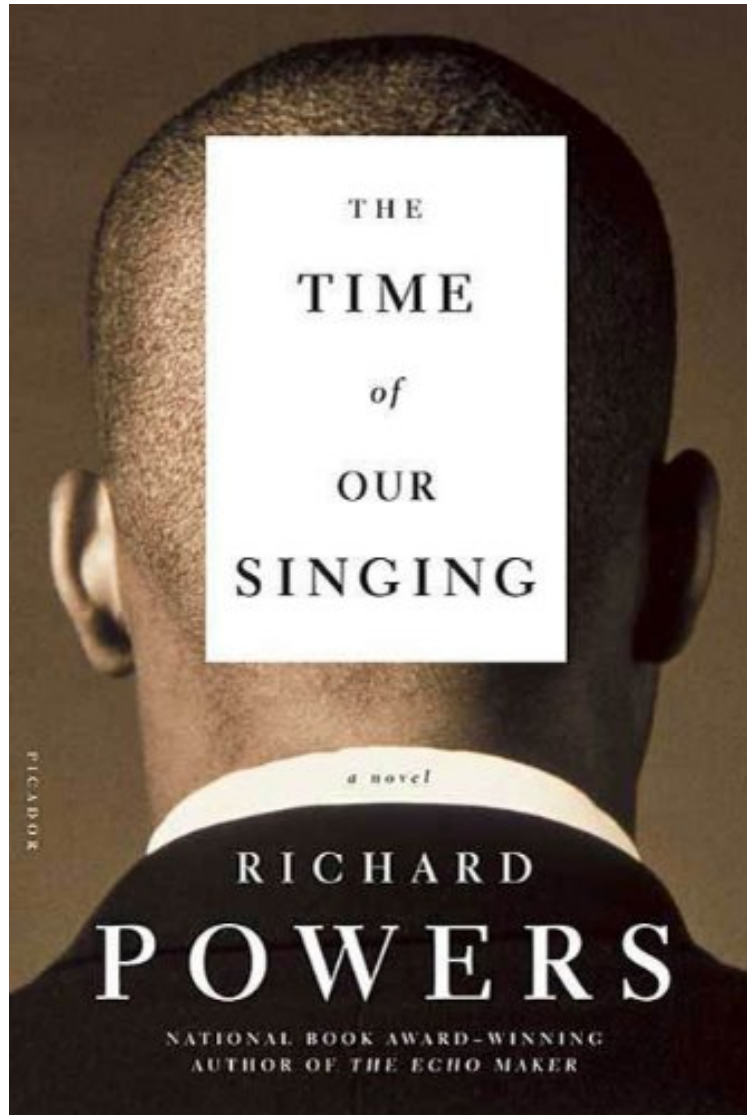


(Pdf free) The Time of Our Singing: A Novel

The Time of Our Singing: A Novel

Von Richard Powers

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Von Richard Powers : The Time of Our Singing: A Novel before purchasing it in order to gage whether or not it would be worth my time, and all praised The Time of Our Singing: A Novel:

KundenrezensionenHilfreichste Kundenrezensionen22 von 22 Kunden fanden die folgende Rezension hilfreich.
Nothing Trumps TimeVon taking a restRichard Powers is an exceptional writer who follows no one, not even his own single muse, his writing is too varied. He writes like no other author I can think of, his work is unique. I have read all his published work save one, and this is by far the most ambitious in terms of its human element. His are not just characters dealing with a conflict, but people defined by, tortured, terrified and completely lost by the concept of race,

and how their own racial blend or puzzle structure, define and are used to define them. There is no peace. Black and white is not complex enough; the original couple additionally brings the paradox of differing religions to the racial mix and then let these ingredients, that become demons when let loose, to burden their children. The meeting of the couple that catalyzes the tale takes place at a concert at The Lincoln Memorial, located there, for the female singer of color cannot perform elsewhere, a First Lady must step in and do what is right, what everyone else fails to do. Race trumps love. Classical music, white European music brings this couple together that will start a family of unique and exceptionally gifted children. Yet no amount of talent, no shade of pigmentation however light, allows them the freedom to be judged, as one man who had a dream so badly wanted. A flawless voice cannot be so considered on its own because of the music it sings, when is white not white, one-half, one drop, is there anything that can lay claim to purely white? Self versus caste versus race. As the children grow they become incredibly diverse, ranging from a brilliant international performer, to a confused middle sibling who is nearly as talented, and either uniquely lost, or allows it to show when his siblings do not, and the youngest who becomes a militant civil rights crusader, who embraces violence as she rejects her closest family. The issue of race becomes so violent and divisive that accusing someone of complicity of murder even when the accused is a family member and the victim another member of the family, her anger knows no bounds. A mother in law tries to explain the frustration her husband feels when watching what he views as a naive attitude at best, and a dangerous one at worst, the idea to raise children without having them allow themselves to be defined by race. The comment that is shared in an attempt to explain is, He don't like you scrubbing these leopards spotless. And that gets to the heart of the book, what is the definition of race when the lines are literally no longer viewed as black and white, even if pure black and pure white have been nothing but a charade for generations? On one extreme there is the attitude that one drop of black blood means white is gone, and then there is the issue of passing for white, or insisting on being black even though a person is lighter than some whites. I am not doing justice to this book, and I am afraid I am making it sound like a series of clichs; nothing could be father than the truth. I spent many weeks with this book, and read many portions more than once. It is very dense, complex, and is full of frustration, just as the subject it attempts to deal with demands. There are few authors that could attempt such a book. Richard Powers does so and brings the world of music in to the story as a primary character, a character that has appeared in other works he has written. This author is not a writer who does variations on a theme, to say he is great at ideas and poor on people, is to suggest the absurd. His works tend to be lengthy, and they need to be. The man is not writing with the goal of making bestseller's lists, and his books would be castrated if they attempted to make a movie from one. Richard Powers is amongst those who write books first, last and always. He produces massive, thought provoking books that are not intended, nor could they be adapted to the big or small screens. They are meant to be read and kept between covers. He is one of the finest writers working today. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Unrippling Time in Song Von Gold Thank you for contemplating this story. It is all around me here in Germany, where in Hamburg and Berlin where I live and work. The use of time bending and recurring is welcoming and this ties many moments ahead. This book could have been great. The female characters are not developed beyond yawning stereotypes. I want the women to be delineated and breathed alive. This would put life into the men in the book. In German Grosszuegig is generous. At times the translations are stilted. If you want to have more insight in multicultural Jewish/mixed families look at the work of Rebecca Walker and Jocelyn Segal. I think that I never believe the choices and restraints of these people nor how violence is shown in the cities that Joseph and Jonah traveled and lived in. As for Ruth give her the awesome complexities that she is. It would take the story off if the ground. 14 von 18 Kunden fanden die folgende Rezension hilfreich. The Time of our Singing Von Anita Obler As a literature professor, I am always on the lookout for unusually talented authors. Richard Powers has written one the the best novels I've read in the last 10 years. A truly gripping tale of an unlikely couple and their talented and troubled children, set in New York during the 60's, "The Days of Our Singing" brings together reality and fantasy, art and science, in a way never done before. A fascinating contribution to contemporary literature, "The Time of our Singing" reawoke in me the enthusiam I felt for literature in the early days of my studies. A MUST!

Kurzbeschreibung A magnificent, multifaceted novel about a supremely gifted -- and divided -- family, set against the backdrop of postwar America. On Easter day, 1939, at Marian Anderson's epochal concert on the Washington Mall, David Strom, a German Jewish migr scientist, meets Delia Daley, a young Philadelphia Negro studying to be a singer. Their mutual love of music draws them together, and--against all odds and better judgment--they marry. They vow to raise their children beyond time, beyond identity, steeped in song. But their three children must survive America's brutal here and now. Jonah, Joseph, and Ruth grow up during the Civil Rights era, come of age in the violent 1960s, and live out adulthood in the racially retrenched late century. Jonah, the eldest, "whose voice could make heads of state repent," follows a life in his parents' beloved classical music. Ruth, the youngest, chooses a militant activism and repudiates the white culture her brother represents. Joseph, the middle child and the narrator of this generational tale, struggles to remain connected to them both. The Time of Our Singing is a story of self-invention, allegiance, race,

cultural ownership, the compromised power of music, and the tangled loops of time that rewrite all belonging. In some respects, Richard Powers's *The Time of Our Singing* is just a big, absorbing drama about an American family, with the typical ingredients of an immigrant parent and some social obstacles--in this case, a biracial marriage in the Civil Rights era--to be overcome by the talented children. But Powers's lyrical gifts lift this material far above its familiar subject matter. His descriptions of music alone will transport the reader. The Strom family were raised with this common language: "Our parents' Crazy Quotations game played on the notion that every moment's tune had all history's music box for its counterpoint. On any evening in Hamilton Heights, we could jump from organum to atonality without any hint of all the centuries that had died fiery deaths between them." The central figure of this novel is the dazzling Jonah, who makes a life from singing, and who may be the only person around him who regards his racial heritage as irrelevant to his ambitions. Powers is such a fertile writer, however, that he can't stay with any single story, but plunges into pages and pages of family and social histories. The result is a rambling, resonant, fearless novel that pulls the reader along in its wake. --Regina Marler.co.uk

Richard Powers' novel *The Time of Our Singing* has had the kind of pre-publishing hype that few literary novels enjoy. "One of the greatest American novels ever written" is the sort of praise that has been laid at the feet of this one, but this enthusiasm for the work of Richard Powers is nothing new. In books such as *Plowing the Dark*, Powers has shown himself capable of a remarkable balancing act: his books have had a strong scientific underpinning, carefully balanced with allusions to classical art and couched in narratives that have the sweep of the great nineteenth-century novelists. Here, the complex plot manages to take in the demands of artistic talent, familial conflict and a nation divided by racism. The central character is Jonah Strom, a highly talented tenor of mixed-race born to Jewish physicist David Strom (who has fled Germany) and Delia Dailey, a middle-class black opera singer. The relationship of Jonah's parents began at the famous recital given by the great black soprano Marion Anderson when she was rejected by the classical music establishment. David and Delia are very different people, but their love of music becomes central to the lives of their sons; the singer Jonah and his younger brother Joseph, who becomes a pianist and accompanies his brother. While Jonah struggles for the acceptance of the white establishment, his rebellious younger sister Ruth takes a different path and confronts the issues of race in her life by marrying a Black Panther and taking on her enemies. It is left to Joseph to find an accommodation somewhere between these two extremes. While all the younger characters here are drawn with the kind of lucid detail that is Powers' particular speciality, the real skill of the narrative lies in the parents David and Delia. The former is, in fact, the most richly drawn character, with his humanity and intellect triumphantly brought to life. The discursive narrative needs careful attention from the reader, and this is not a book for those seeking undemanding reading. But the rewards here are many: this is a biting and exuberant novel that isn't afraid to tackle many uncomfortable issues. --Barry Forshaw