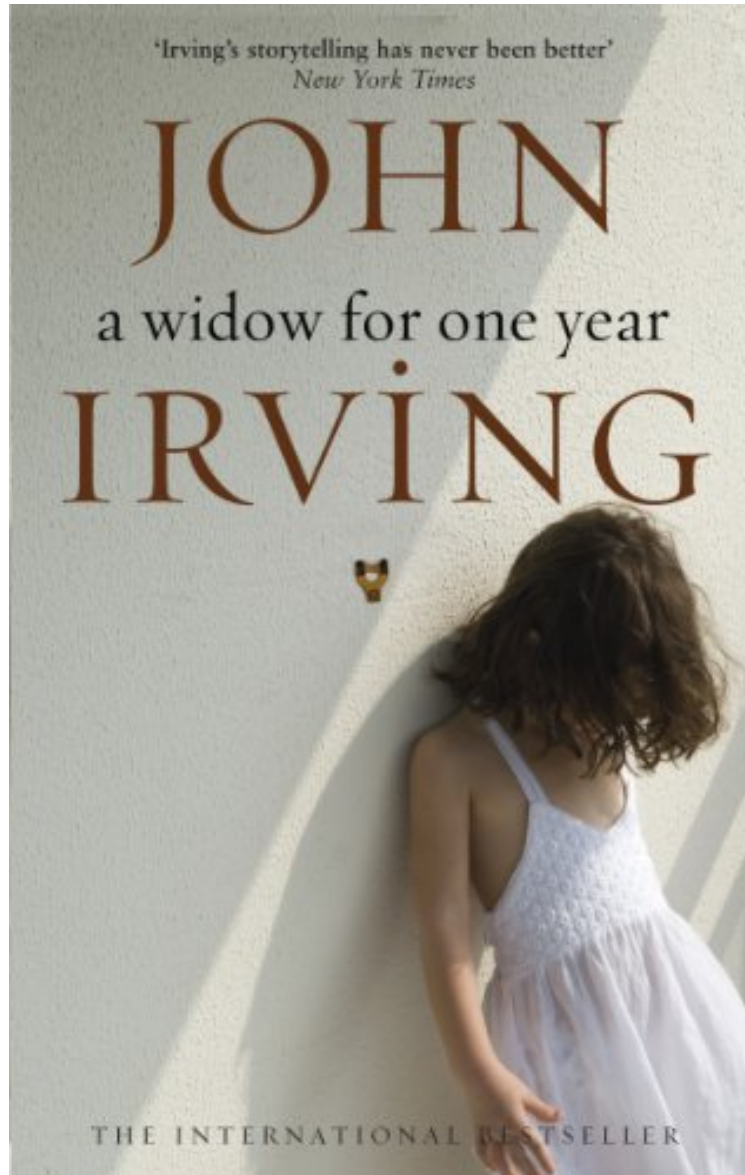


[Free read ebook] A Widow For One Year

A Widow For One Year

Von John Irving

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Von John Irving : A Widow For One Year before purchasing it in order to gauge whether or not it would be worth my time, and all praised A Widow For One Year:

Kundenrezensionen Hilfreichste Kundenrezensionen 0 von 0 Kunden fanden die folgende Rezension hilfreich. Sehr durchwachsen Von Miezekatze "Garp" hat mich absolut fasziniert, aber für "Widow for One Year" hege ich gemischte Gefühle. Nur wenige Teile der langen, elaborierten und detailreichen Handlung haben mich mitgerissen, so z.B. Ruths

Erfahrungen mit ihrem letzten schlimmen Freund und auch Ruths Erlebnisse im Rotlichtviertel von Amsterdam. Alles andere zog sich wie ein Kaugummi. Wie immer bei John Irving ist der Plot arg berstrapaziert, aber das hätte ich gerne in Kauf genommen, wenn es nicht so viele langatmige Passagen gegeben hätte. Das lächerliche Happy End für alle fand ich dann nur noch unglaublich und eines guten Romanciers unwürdig. 2 Sterne.PS: Das Hörbuch im Original ist gut gelesen von George Guidall, aber in der ungekürzten Fassung stechen die Längen des Romans umso deutlicher hervor. Schade.0 von 0 Kunden fanden die folgende Rezension hilfreich. One of my favorite booksVon C KohlI've read this book already and loved it so much I decided to buy it for a friend. The story is capturing and very Irving-like - a rollercoaster of a reading. The book arrived to me in a great shape, like new - the only problem I had with it is that the cover art was different than the one pictured on listing. Apart from that, all great.0 von 0 Kunden fanden die folgende Rezension hilfreich. Es gibt bessere Irvings...Von Christiane... aber es ist wie immer sehr gut geschrieben und die Geschichte ist interessant genug!

Kurzbeschreibung'One night when she was four and sleeping in the bottom bunk of her bunk bed, Ruth Cole awoke to the sound of lovemaking - it was coming from her parents' bedroom.'This is the story of Ruth Cole. It is told in three parts: on Long Island, in the summer of 1958, when she is only four; in 1990, when she is an unmarried woman whose personal life is not nearly as successful as her literary career; and in the autumn of 1995, when Ruth Cole is a forty-one-year-old widow and mother. She's also about to fall in love for the first time....deJohn Irving's *A Widow For One Year* is the epic story of a family, dysfunctional at best, unable to cope with tragedy--or with each other. The unabridged audiobook, narrated by George Guidall (*The Cat Who Sang for the Birds*, *The Inner Sanctum*, *The Legacy*) draws the listener in with a crisp, methodical vocal presentation. Guidall portrays each character with a convincingly distinct voice, accurately impersonating the characters' intonations and verbal habits. The interaction between characters is both conversational and believable. We first meet Ruth Cole in the summer of 1958 when she walks in on her mother having sex with 16-year-old Eddie O'Hare, the assistant to Ruth's alcoholic father. The death of Ruth's older brothers (years before she was born) turns her mother, Marion, into a zombie who is unable to love her surviving daughter. Ted Cole is a semisuccessful writer and illustrator of disturbingly creepy children's novels. His womanizing habits prove he's "as deceitful as a damaged condom," but he remains the only stable figure in Ruth's life. The tempestuous tale fast-forwards to the year 1990 when Ruth's soaring writing career is faring far better than her lackluster love life. The final segment of the novel ends in 1995 when 41-year-old Ruth is ready to fall in love for the first time. This profoundly absorbing story expresses the depths of misery and the healing power of love. Irving writes as a true storyteller, and Guidall executes the narrative with vigor and enthusiasm. (Running time: 24.5 hours, 14 cassettes) --Gina Kaysen.comJohn Irving fans will not be startled to find that *A Widow for One Year* is a sprawling farce-tragedy crawling with characters who are writers. In the opening scene, 4-year-old Ruth Cole walks in on her melancholy mother, Marion, who is in flagrante with 16-year-old Eddie, the driver for drunken Ted (Ruth's dad and Marion's estranged, womanizing husband). Eddie spends the rest of his life obsessively writing novels like *Sixty Times*, his roman clef about his 60 seductions by Marion. Ted is a failed novelist who gets rich and famous writing creepy children's stories based on tales he tells Ruth (such as *The Mouse Crawling Between the Walls*). Marion abandons Ruth, Ted, and Eddie and becomes a successful pseudonymous novelist. And Ruth becomes the most richly celebrated writer of them all because of her early training by Ted, who not only told her stories, but also helped her craft narratives to explain their home's many photographs of her brothers, who died in a gory car wreck the year before she was born. Grief over the boys is why Ruth's mother does not dare to love her. Ruth, Irving's first female main character, works brilliantly, first as an imaginative, almost Salingeresque child coming to terms with her bewildering family, then as a grownup striving to understand her mother's motives--or at least to track her down. Ted is a mordantly funny caricature, interestingly sinister and plausibly self-justifying when most inexcusable. Eddie is a lovable schlemiel, yet not too sentimentally drawn. And what set pieces Irving can write! The story of the boys' death is horrific and effective in dramatizing the character of Ted, who narrates it. Ted's attempted murder by a spurned lover is as hilarious as the VW-down-the-marble-stairway scene in *A Prayer for Owen Meany* (which has been adapted by Disney Studios), though not quite on a par with the celebrated "Pension Grillparzer" episode in *The World According to Garp* (reissued in a 20th anniversary edition by Modern Library). Irving has the effrontery to get away with practically any scene that comes into his head--Ruth winds up an eyewitness to a hooker's murder in Amsterdam, a Dutch detective starts tracking her down (just as Ruth is hunting Marion), and the multiple plot strands all converge in a finale that neatly echoes the opening scene. It's all done with the outrageously coincidental yet minutely realistic brio of Charles Dickens, with a sad, self-conscious jokiness like that of Irving's mentor, Kurt Vonnegut. --Tim Appelo