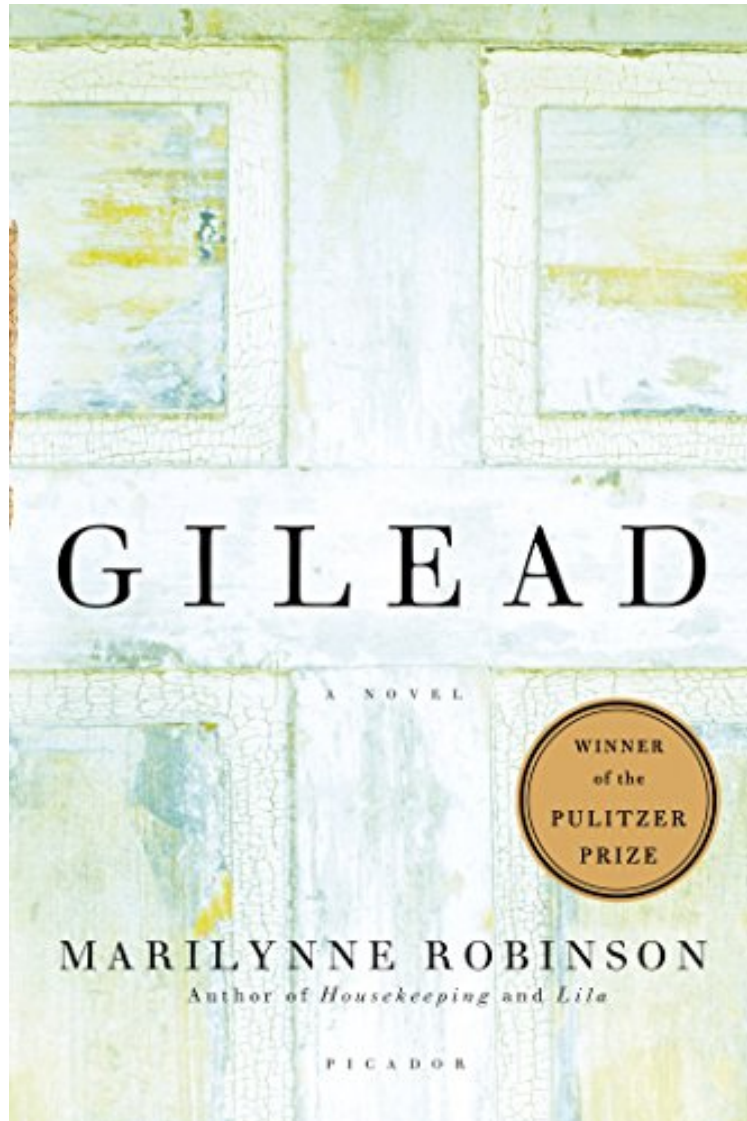


[Download] Gilead: A Novel

## Gilead: A Novel

Von Marilynne Robinson  
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**Von Marilynne Robinson : Gilead: A Novel** before purchasing it in order to gage whether or not it would be worth my time, and all praised Gilead: A Novel:

KundenrezensionenHilfreichste Kundenrezensionen4 von 4 Kunden fanden die folgende Rezension hilfreich. Ein Buch fr ruhige und geduldige Menschen,Von illiteratedie sich nicht fr spannende Handlungsstrnge, sondern fr stille Betrachtungen eines weisen alten Predigers interessieren. Dies ist eigentlich kein Roman, sondern eine Ansammlung von Aphorismen unter dem Thema Vergebung. Sich selbst und anderen zu vergeben, ist nicht immer leicht; es ist

bewundernswert, wie sich die Autorin in diese Berlegungen eines zutiefst christlich geprägten alten Geistlichen eingefühlt hat. 9 von 9 Kunden fanden die folgende Rezension hilfreich. A journey through time Von Sancho Mahle Gilead is a beautifully written book. Highly expressive and insightful, this story that spans four generations is centered on with John Ames, a preacher who upon realizing that his end is drawing near entrusts his son with the account of his own life and the lives of his forebears, an account which is more about ideas and that has at its core a mystery that is the source of inspiration in the story and that of course makes it so rich. The overriding idea behind the story is faith, courage, forgiveness, grace, friendship, solidarity and the lessons that should be learnt from human weaknesses such as self-indulgence, anger, hatred, and other blinding emotions. The softness with which this book is written takes away the serious nature of its message and of course makes it an interesting and worthy read. This book is highly recommended. You can also try Disciples of Fortune, The Union Moujik, The Usurper and Other stories, Housekeeping. One thing for sure is that if you are looking for suspenseful plot, twists in a story, unusual but amazing characters and something to make you laugh, GILEAD fits the picture. 6 von 6 Kunden fanden die folgende Rezension hilfreich. Ein leises und weises Buch Von MacAndrew Munich Es ist gut, dass es Bücher gibt, die nicht das Spektakel suchen und nicht von Spannung (im blichen Sinne) leben, sondern leise in das Innere von Menschen sprechen. Dieses Buch ist für Menschen, die sich nicht davor scheuen, sich selbst die existentiellen Fragen des Lebens zu stellen und die in aller Offenheit und Wahrhaftigkeit nach der Wahrheit ihres Lebens suchen. Das größte, spektakulärste und somit wiederum doch spannendste Rätsel überhaupt ist die Existenz unserer Welt und allen Lebens selbst und die spannende Frage, wie wir mit diesem Leben umgehen und wie wir dabei unseren Mitmenschen begegnen. Und genau dies tut der Erzähler dieses Romans, indem er sein Leben Revue passieren lässt und versucht, seinem kleinen Sohn ein Stück seiner Empfindungen und Erkenntnisse mit auf den Weg zu geben. Es wäre schön, wenn Eltern häufiger in der Lage wären, sich ihren Kindern und sich selbst gegenüber zu offenbaren und somit zu mehr Wahrhaftigkeit und Authentizität zu gelangen.

Kurzbeschreibung The 2004 Pulitzer Prize winning novel A New York Times Top-Ten Book of 2004 Winner of the National Book Critics Circle Award for Fiction Nearly 25 years after Housekeeping, Marilynne Robinson returns with an intimate tale of three generations, from the Civil War to the 20th century: a story about fathers and sons and the spiritual battles that still rage at America's heart. In the words of Kirkus, it is a novel "as big as a nation, as quiet as thought, and moving as prayer. Matchless and towering." GILEAD tells the story of America and will break your heart. de In 1981, Marilynne Robinson wrote Housekeeping, which won the PEN/Hemingway Award and became a modern classic. Since then, she has written two pieces of nonfiction: Mother Country and The Death of Adam. With Gilead, we have, at last, another work of fiction. As with The Great Fire, Shirley Hazzards's return, 22 years after The Transit of Venus, it was worth the long wait. Books such as these take time, and thought, and a certain kind of genius. There are no invidious comparisons to be made. Robinson's books are unlike in every way but one: the same incisive thought and careful prose illuminate both. The narrator, John Ames, is 76, a preacher who has lived almost all of his life in Gilead, Iowa. He is writing a letter to his almost seven-year-old son, the blessing of his second marriage. It is a summing-up, an apologia, a consideration of his life. Robinson takes the story away from being simply the reminiscences of one man and moves it into the realm of a meditation on fathers and children, particularly sons, on faith, and on the imperfectability of man. The reason for the letter is Ames's failing health. He wants to leave an account of himself for this son who will never really know him. His greatest regret is that he hasn't much to leave them, in worldly terms. "Your mother told you I'm writing your bequests, and you seemed very pleased with the idea. Well, then. What should I record for you?" In the course of the narrative, John Ames records himself, inside and out, in a meditative style. Robinson's prose asks the reader to slow down to the pace of an old man in Gilead, Iowa, in 1956. Ames writes of his father and grandfather, estranged over his grandfather's departure for Kansas to march for abolition and his father's lifelong pacifism. The tension between them, their love for each other and their inability to bridge the chasm of their beliefs is a constant source of rumination for John Ames. Fathers and sons. The other constant in the book is Ames's friendship since childhood with "old Boughton," a Presbyterian minister. Boughton, father of many children, favors his son, named John Ames Boughton, above all others. Ames must constantly monitor his tendency to be envious of Boughton's bounteous family; his first wife died in childbirth and the baby died almost immediately after her. Jack Boughton is a ne'er-do-well, Ames knows it and strives to love him as he knows he should. Jack arrives in Gilead after a long absence, full of charm and mischief, causing Ames to wonder what influence he might have on Ames's young wife and son when Ames dies. These are the things that Ames tells his son about: his ancestors, the nature of love and friendship, the part that faith and prayer play in every life and an awareness of one's own culpability. There is also reconciliation without resignation, self-awareness without deprecation, abundant good humor, philosophical queries--Jack asks, "'Do you ever wonder why American Christianity seems to wait for the real thinking to be done elsewhere?'"--and an ongoing sense of childlike wonder at the beauty and variety of God's world. In Marilynne Robinson's hands, there is a balm in Gilead, as the old spiritual tells us. --Valerie Ryan.com In 1981,

Marilynne Robinson wrote *Housekeeping*, which won the PEN/Hemingway Award and became a modern classic. Since then, she has written two pieces of nonfiction: *Mother Country* and *The Death of Adam*. With *Gilead*, we have, at last, another work of fiction. As with *The Great Fire*, Shirley Hazzards's return, 22 years after *The Transit of Venus*, it was worth the long wait. Books such as these take time, and thought, and a certain kind of genius. There are no invidious comparisons to be made. Robinson's books are unlike in every way but one: the same incisive thought and careful prose illuminate both. The narrator, John Ames, is 76, a preacher who has lived almost all of his life in Gilead, Iowa. He is writing a letter to his almost seven-year-old son, the blessing of his second marriage. It is a summing-up, an apologia, a consideration of his life. Robinson takes the story away from being simply the reminiscences of one man and moves it into the realm of a meditation on fathers and children, particularly sons, on faith, and on the imperfectability of man. The reason for the letter is Ames's failing health. He wants to leave an account of himself for this son who will never really know him. His greatest regret is that he hasn't much to leave them, in worldly terms. "Your mother told you I'm writing your begats, and you seemed very pleased with the idea. Well, then. What should I record for you?" In the course of the narrative, John Ames records himself, inside and out, in a meditative style. Robinson's prose asks the reader to slow down to the pace of an old man in Gilead, Iowa, in 1956. Ames writes of his father and grandfather, estranged over his grandfather's departure for Kansas to march for abolition and his father's lifelong pacifism. The tension between them, their love for each other and their inability to bridge the chasm of their beliefs is a constant source of rumination for John Ames. Fathers and sons. The other constant in the book is Ames's friendship since childhood with "old Boughton," a Presbyterian minister. Boughton, father of many children, favors his son, named John Ames Boughton, above all others. Ames must constantly monitor his tendency to be envious of Boughton's bounteous family; his first wife died in childbirth and the baby died almost immediately after her. Jack Boughton is a ne'er-do-well, Ames knows it and strives to love him as he knows he should. Jack arrives in Gilead after a long absence, full of charm and mischief, causing Ames to wonder what influence he might have on Ames's young wife and son when Ames dies. These are the things that Ames tells his son about: his ancestors, the nature of love and friendship, the part that faith and prayer play in every life and an awareness of one's own culpability. There is also reconciliation without resignation, self-awareness without deprecation, abundant good humor, philosophical queries-- Jack asks, "'Do you ever wonder why American Christianity seems to wait for the real thinking to be done elsewhere?'"--and an ongoing sense of childlike wonder at the beauty and variety of God's world. In Marilynne Robinson's hands, there is a balm in Gilead, as the old spiritual tells us. --Valerie Ryan