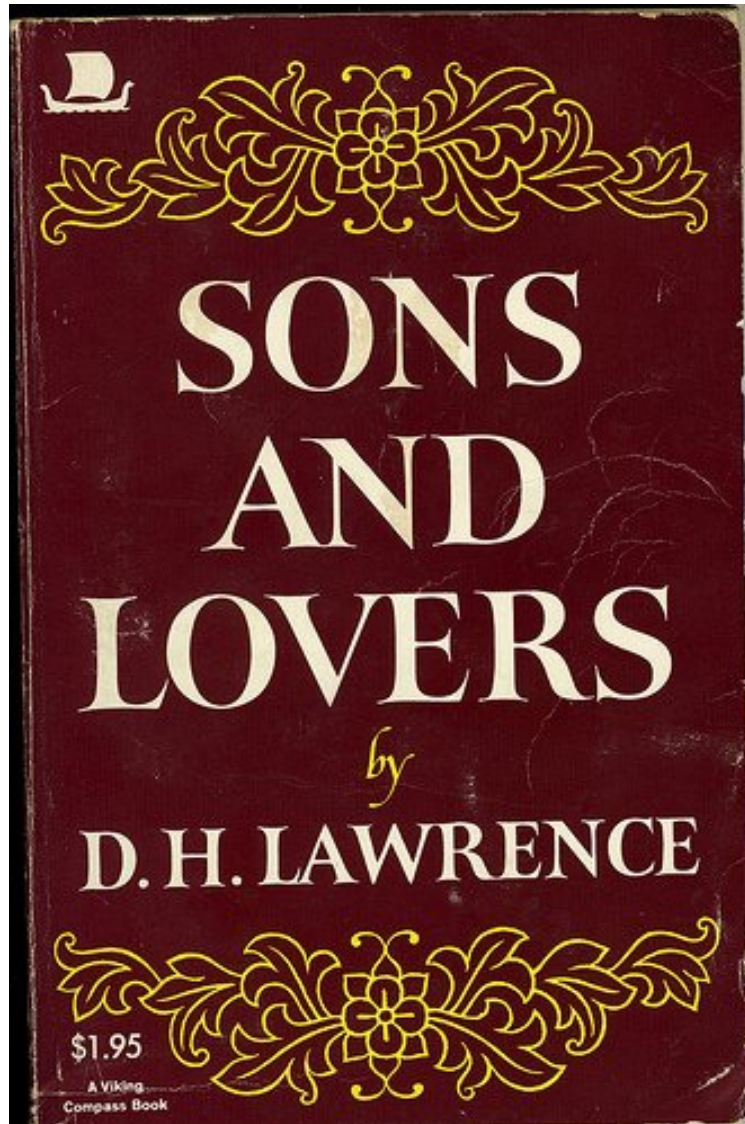


[Free download] SONS AND LOVERS (Annotated) (English Edition)

SONS AND LOVERS (Annotated) (English Edition)

Von D.H. LAWRENCE

DOC | *audiobook | ebooks | Download PDF | ePub



DOWNLOAD



+

READ ONLINE

Produktinformation Veröffentlicht am: 2010-04-20 Erscheinungsdatum: 2010-04-20 File Name: B003IKMOBC | File size: 33.Mb

Von D.H. LAWRENCE : SONS AND LOVERS (Annotated) (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised SONS AND LOVERS (Annotated) (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. sthetische LiteraturVon the perfect fitIch bin ein totaler Fan von englischer Literatur und zwingt mich immer dazu, diese in Originalsprache zu lesen, da die deutschen bersetzungen zumeist schlecht und fehlerhaft sind und das Gesamtbild der Geschichten stilistisch oft total deformiert wird. Ich muss zugeben, dass ich lange an "Sons and Lovers" gesessen bin. Das schwierige Vokabular hat mir oft passagenweise das Verstndnis genommen und das trotz 9

Jahren Schulenglisch! Ein weiteres Handycap, wenn man nicht allzu gut mit der Englischen Sprache vertraut ist, ist die englische Dialektsprache. Wenn man bei all diesen, teilweise mangelhaften Leseproblemen hinwegsehen kann, ist "Sons and Lovers" ein Erlebnis! Die Geschichte der Familie Morel ist wunderschön gezeichnet und beschreibt das Leben und den Lebenskampf früherer Zeiten. Die Charaktere sind einzigartig, von der intelligenten, emanzipierten Mrs. Morel, die alles für ihre Kinder tut, bis hin zum gewalttätigen, trinkenden Mr. Morel, der in einem Bergwerk arbeitet. Besonders ausgeführt wird die Geschichte ihres Sohnes Paul, eines ihrer vier Kinder. Aber mehr will ich hier nicht verraten - jeder, der Englisch kann - READ THIS !!! 1 von 1 Kunden fanden die folgende Rezension hilfreich. Maybe my favorite book ever Von A reader from New Jersey This book is amazing. When I first started reading it I was afraid the book might drag at times but this was not the case. I never found myself becoming bored during the book, in fact, there were many times where I found it hard to put the book down. I have recommended this book to everybody, including to the person reading this review. Maybe the book is good for me because I can somewhat relate to Paul Morel's character at times. Now I am not saying that I am in love with my mother, but his awkwardness in the earlier sections of the book really struck me. The scenes are so vivid in the book that a reader almost feels that they are there in England with Paul. I also loved how Lawrence would give the thoughts of the female characters as well as Paul. Again, I must say that the book was excellent and I look forward to reading it again soon. 1 von 1 Kunden fanden die folgende Rezension hilfreich. Moving story Von Ramesh Kumar The plot of the story is simple but the narration is very impressive. Life of the main character, Paul Morel, will be revolving around his mother. Paul will fail to replace his mother by any other woman. When his mother dies, Paul will lose focus and his life becomes chaotic. But it is not a tragedy and story ends with positive note. Following is my favourite part in the novel. Morel is a drunkard and his wife and kids do not like him. I liked the portrayal of change in environment of Morel's house when Morel is in the house and out of the house. The Miriam's character is very consistent. Finally, if you are used to reading classics, this is a must read.

Kurzbeschreibung This unique version also includes the following bonus annotations:- Biography of the author- Historical context of the book- Literary critique The third published novel of D. H. Lawrence, taken by many to be his earliest masterpiece, tells the story of Paul Morel, a young man and budding artist. Richard Aldington explains the semi-autobiographical nature of this masterpiece: When you have experienced Sons and Lovers you have lived through the agonies of the young Lawrence striving to win free from his old life. Generally, it is not only considered as an evocative portrayal of working-class life in a mining community, but also an intense study of family, class and early sexual relationships. The original 1913 edition was heavily edited by Edward Garnett who removed eighty passages, roughly a tenth of the text. The novel is dedicated to Garnett. Garnett, as the literary advisor to the publishing firm Duckworth, was an important figure in leading Lawrence further into the London literary world during the years 1911 and 1912. It was not until the 1992 Cambridge University Press edition was released that the missing text was restored. Lawrence began working on the novel in the period of his mother's illness, and often expresses this sense of his mother's wasted life through his female protagonist Gertrude Morel. Letters written around the time of its development clearly demonstrate the admiration he felt for his mother - viewing her as a 'clever, ironical, delicately moulded woman' - and her apparently unfortunate marriage to his coal mining father, a man of 'sanguine temperament' and instability. He believed that his mother had married below her class status. Rather interestingly, Lydia Lawrence wasn't born into the middle-class. This personal family conflict experienced by Lawrence provided him with the impetus for the first half of his novel - in which both William, the older brother, and Paul Morel become increasingly contemptuous of their father - and the subsequent exploration of Paul Morel's antagonizing relationships with both his lovers, which are both invariably affected by his allegiance to his mother. The first draft of Lawrence's novel is now lost and was never completed, which seems to be directly due to his mother's illness. He did not return to the novel for three months, at which point it was titled 'Paul Morel'. The penultimate draft of the novel coincided with a remarkable change in Lawrence's life, as his health was thrown into tumult and he resigned his teaching job in order to spend time in Germany. This plan was never followed, however, as he met and married the German minor aristocrat, Frieda Weekley. According to Frieda's account of their first meeting, she and Lawrence talked about Oedipus and the effects of early childhood on later life within twenty minutes of meeting. The third draft of 'Paul Morel' was sent to the publishing house Heinemann, which was repulsively responded to by William Heinemann himself. His reaction captures the shock and newness of Lawrence's novel, 'the degradation of the mother [as explored in this novel], supposed to be of gentler birth, is almost inconceivable', and encouraged Lawrence to redraft the novel one more time. In addition to altering the title to a more thematic 'Sons and Lovers', Heinemann's response had reinvigorated Lawrence into vehemently defending his novel and its themes as a coherent work of art. In order to justify its form Lawrence explains, in letters to Garnett, that it is a 'great tragedy' and a 'great book', one that mirrors the 'tragedy of thousands of young men in England'. Kurzbeschreibung This unique version also includes the following bonus annotations:- Biography of the author- Historical context of the book- Literary critique The third published novel of D. H. Lawrence, taken by many to be his earliest masterpiece, tells the story of Paul Morel, a young man and budding

artist. Richard Aldington explains the semi-autobiographical nature of this masterpiece: When you have experienced Sons and Lovers you have lived through the agonies of the young Lawrence striving to win free from his old life. Generally, it is not only considered as an evocative portrayal of working-class life in a mining community, but also an intense study of family, class and early sexual relationships. The original 1913 edition was heavily edited by Edward Garnett who removed eighty passages, roughly a tenth of the text. The novel is dedicated to Garnett. Garnett, as the literary advisor to the publishing firm Duckworth, was an important figure in leading Lawrence further into the London literary world during the years 1911 and 1912. It was not until the 1992 Cambridge University Press edition was released that the missing text was restored. Lawrence began working on the novel in the period of his mother's illness, and often expresses this sense of his mother's wasted life through his female protagonist Gertrude Morel. Letters written around the time of its development clearly demonstrate the admiration he felt for his mother - viewing her as a 'clever, ironical, delicately moulded woman' - and her apparently unfortunate marriage to his coal mining father, a man of 'sanguine temperament' and instability. He believed that his mother had married below her class status. Rather interestingly, Lydia Lawrence wasn't born into the middle-class. This personal family conflict experienced by Lawrence provided him with the impetus for the first half of his novel - in which both William, the older brother, and Paul Morel become increasingly contemptuous of their father - and the subsequent exploration of Paul Morel's antagonizing relationships with both his lovers, which are both invariably affected by his allegiance to his mother. The first draft of Lawrence's novel is now lost and was never completed, which seems to be directly due to his mother's illness. He did not return to the novel for three months, at which point it was titled 'Paul Morel'. The penultimate draft of the novel coincided with a remarkable change in Lawrence's life, as his health was thrown into tumult and he resigned his teaching job in order to spend time in Germany. This plan was never followed, however, as he met and married the German minor aristocrat, Frieda Weekley. According to Frieda's account of their first meeting, she and Lawrence talked about Oedipus and the effects of early childhood on later life within twenty minutes of meeting. The third draft of 'Paul Morel' was sent to the publishing house Heinemann, which was repulsively responded to by William Heinemann himself. His reaction captures the shock and newness of Lawrence's novel, 'the degradation of the mother [as explored in this novel], supposed to be of gentler birth, is almost inconceivable', and encouraged Lawrence to redraft the novel one more time. In addition to altering the title to a more thematic 'Sons and Lovers', Heinemann's response had reinvigorated Lawrence into vehemently defending his novel and its themes as a coherent work of art. In order to justify its form Lawrence explains, in letters to Garnett, that it is a 'great tragedy' and a 'great book', one that mirrors the 'tragedy of thousands of young men in England'. Synopsis This large print title is set in Teras 16pt font as recommended by the RNIB.