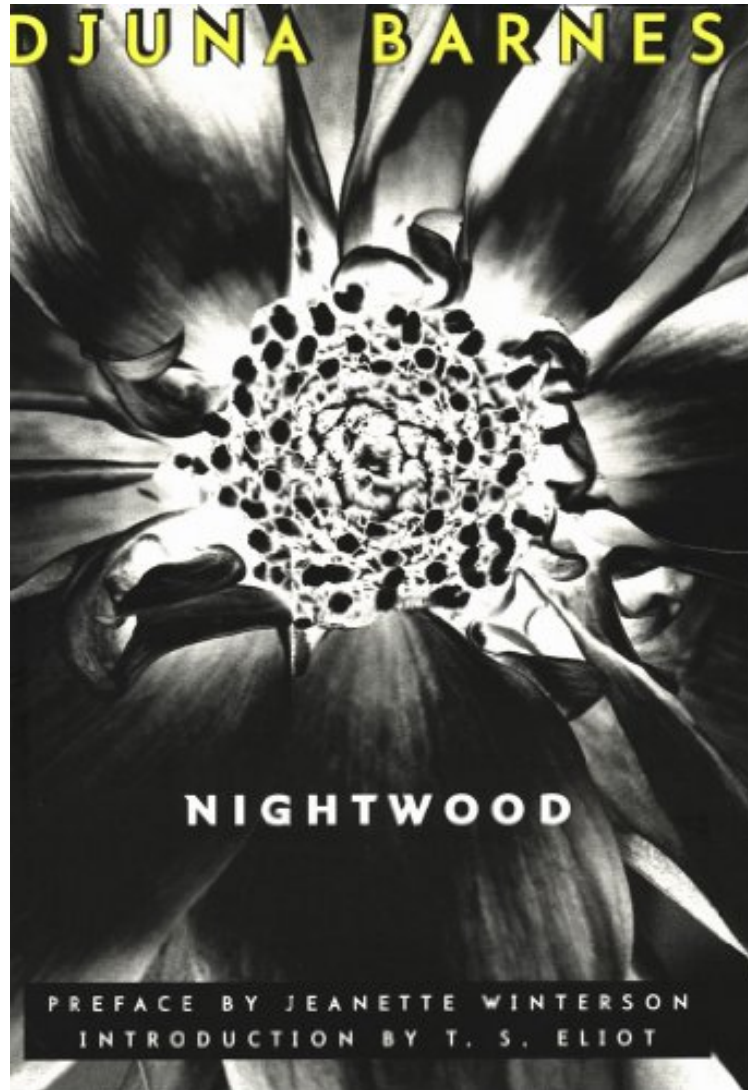


[Read free] Nightwood (New Edition)

Nightwood (New Edition)

Von Djuna Barnes

ePub | *DOC | audiobook | ebooks | Download PDF



 Download

 Read Online

Produktinformation -Verkaufsrang: #429184 in eBooksVerffentlicht am: 2006-09-26Erscheinungsdatum:
2014-01-01File Name: B00JM3X1BQ | File size: 48.Mb

Von Djuna Barnes : Nightwood (New Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Nightwood (New Edition):

KundenrezensionenHilfreichste Kundenrezensionen4 von 4 Kunden fanden die folgende Rezension hilfreich.
EnthrallingVon Melissa HardieFirst, I should tell you what Nightwood isn't. It's not acelebration of love between women, or of the glamour of Paris, or ofmodernism's traditionally spare aesthetic. It is, however, a wonderful book, which will probably try your patience but will repay your efforts with the pleasure of reading some of the most wonderful writing to have been produced this century. Djuna Barnes, born in the US, spent some twenty years in Europe, during which she wrote innovative journalism, a novel (Ryder), short stories, poetry and plays, and, slowly,

the autobiographical fictional narrative that was finally published as *Nightwood* in 1936. The novel was hard to place, and finally published by no less of a modernist luminary than T.S. Eliot, then working at Faber and Faber. Barnes' novel chronicles a love affair between two women: Nora Flood, the sometime "puritan," and Robin Vote, a cipher-like "somnambule" -- sleepwalker -- who roams the streets of Paris looking for -- well, it's not quite clear, but it's a fruitless quest she's on. Nora finds herself roaming the streets too, looking for Robin, but, like most of the characters of the novel, she bumps up against Dr Matthew O'Connor instead. O'Connor, an unlicensed doctor from the Barbary Coast, dominates much of the novel with his astounding barrage of anecdote, offering a stream of stories that all point, ultimately, to the sublime misery of romantic obsession. The love story (if it can even be called that) is framed by the history of Felix Volkbein, a self-styled Baron who marries Robin early on, and whose family tree provides the structure on which the rest of this dawdling narrative hangs. But nothing I say here can give you a sense of Barnes' dense, lyrical prose, and quite amazingly complex and beautiful writing: you simply have to puzzle over the book yourself to experience perhaps the most idiosyncratic novel produced by an American writer between the wars. It's a dark, melancholy story, with much detailed description of the decaying expatriate lifestyle Barnes herself (sometimes) enjoyed. The final chapter of the book has been regarded as controversial, opaque, and/or vaguely pornographic: Eliot wanted to exclude it when the novel was first published. It might certainly surprise you, and perhaps dismay you if you want to see all threads neatly tied together at the end. But I've read this book several times, and have never regretted it for a moment.

2 von 2 Kunden fanden die folgende Rezension hilfreich. DJUNA BARNES IS BRILLIANT AND MAGICAL Von Elizabeth Mourant/Loalay@aol.com *Nightwood* is a Masterpiece. So much can be written about masterpieces that it's better to let the master's speak. I was never horrified by this book, but then I have no doubt that Nora and Robin loved like prisoners of one another's souls, and hearts, and as if their lives were on fire. Perhaps they were "As Rome burns against a nighttime sky" (Dr O Connor the philosophizing heavy drinking Transvestite Irishman surmises) "Rome could only have burnt at night." Unlike the woman who says to skip a few chapters I will tell you every drop of this book is indispensable but that while light and well rehearsed as a good play, the language can be daunting. Buy a dictionary or get an encyclopedia if it's too much but I think the general effect of Barnes' alchemy will take hold anyway. I first read her when I was twenty years old. I was in utter astonishment. I am a writer, and this book permanently altered my ideas of what made a book or a novel because I was ready to receive the genius of this fresh. I have gone back and reread the dense, tightly packed metaphysical drama of the heart and soul and NEVER come away disappointed. Wizardry. A must must must read!

2 von 2 Kunden fanden die folgende Rezension hilfreich. One of the great prose novels of this century Von Ein Kunde Djuna Barnes' incredible incite and richness of language make this a must read. What power. A Freudian novel, Ego as day, Id as Night, wherein Robin and Nora take the ego is taken into the night and all the mysteries unfold, thus Matthew O'Conner talks about French and American nights. Also one of the great novels about addiction and the language of addiction. One can open to the chapter Watchman Tell Me of the Night and read from any page.

Kurzbeschreibung The fiery and enigmatic masterpiece one of the greatest novels of the Modernist era. *Nightwood*, Djuna Barnes' strange and sinuous tour de force, "belongs to that small class of books that somehow reflect a time or an epoch" (Times Literary Supplement). That time is the period between the two World Wars, and Barnes' novel unfolds in the decadent shadows of Europe's great cities, Paris, Berlin, and Vienna a world in which the boundaries of class, religion, and sexuality are bold but surprisingly porous. The outsized characters who inhabit this world are some of the most memorable in all of fiction there is Guido Volkbein, the Wandering Jew and son of a self-proclaimed baron; Robin Vote, the American expatriate who marries him and then engages in a series of affairs, first with Nora Flood and then with Jenny Petherbridge, driving all of her lovers to distraction with her passion for wandering alone in the night; and there is Dr. Matthew-Mighty-Grain-of-Salt-Dante-O'Connor, a transvestite and ostensible gynecologist, whose digressive speeches brim with fury, keen insights, and surprising allusions. Barnes' depiction of these characters and their relationships (Nora says, "A man is another persona woman is yourself, caught as you turn in panic; on her mouth you kiss your own") has made the novel a landmark of feminist and lesbian literature. Most striking of all is Barnes' unparalleled stylistic innovation, which led T. S. Eliot to proclaim the book "so good a novel that only sensibilities trained on poetry can wholly appreciate it." Now with a new preface by Jeanette Winterson, *Nightwood* still crackles with the same electric charge it had on its first publication in 1936..de *Nightwood* is not only a classic of lesbian literature, but was also acknowledged by no less than T. S. Eliot as one of the great novels of the 20th century. Eliot admired Djuna Barnes' rich, evocative language. Lesbian readers will admire the exquisite craftsmanship and Barnes' penetrating insights into obsessive passion. Barnes told a friend that *Nightwood* was written with her own blood "while it was still running." That flowing wound was the breakup of an eight-year relationship with the lesbian love of her life. Pressestimmen "Robin ist das Nachtgewchs, die Schlingpflanze und die Nympe. Ihr Leben ist Zufall in Permanenz. Djuna Barnes beschreibt Verwandlungen. Die Frau spielt Mann, der Mann mchte Frau sein. Das Kostm und der Betrug retten aus der falschen Welt: Weil ich eine Frau bin, die von Gott vergessen wurde. Das Nachtgewchs

ist ein Bekenntnis der Inzucht von Gefhlen. Man mu den Extrakt dieser Pflanze kosten, langsam, schlrfend und pustend, ganz so als handele es sich um eine kochend heie Bouillon. Das Nachtgewchs ist ein Objekt des Staunens, khn und khl. Es ist komponiert nach der Melodie einer zeitlosen Zeit." (Verena Auffermann, Frankfurter Rundschau)