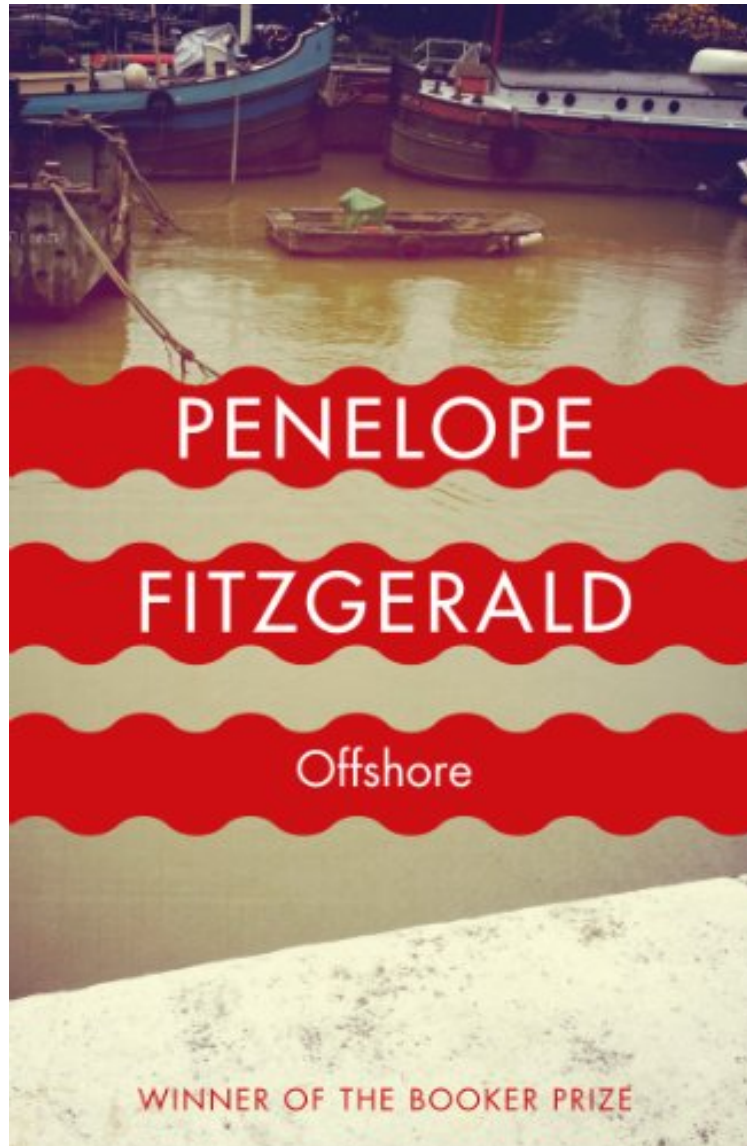


(Mobile book) Offshore

## Offshore

*Von Penelope Fitzgerald*

*DOC | \*audiobook | ebooks | Download PDF | ePub*



DOWNLOAD



READ ONLINE

Produktinformation -Verkaufsrank: #162522 in eBooksVerffentlicht am: 2013-03-28Erscheinungsdatum: 2013-03-28File Name: B00BKQ029M | File size: 27.Mb

**Von Penelope Fitzgerald : Offshore** before purchasing it in order to gage whether or not it would be worth my time, and all praised Offshore:

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. Beautifully written, less novel than literary sketchbookVon CephasDoc@aol.comWell written novels are often a chore to read; many authors seem determined to prove that they can write, and produce mounds of lovely prose which has to be shoveled aside like so much heavy snow to get purchase on the story underneath. Not so with Penelope Fitzgerald.

"Offshore" is a masterpiece of brevity. The quirky tale of a collection of misfits living on houseboats in 60's London, the book is something of a literary sketchbook, each character drawn with a few deft strokes. There is Willis, for example: "[H]is moral standards were much the same as Richard's; only he did not feel he was well enough off to apply them as often, and in such a wide range of conditions..." Then there is Tilda: "She was known to be one of the little ones who had filled in their colouring books irreverently, making our Lord's beard purple, or even green, largely, to be sure, because she never bothered to get hold of the best crayons first." All of this is a delight to read. My only complaint is the somewhat fragmentary nature of the narrative; all the parts are well made, but they don't make a particularly coherent whole. Definitely a book worth reading, though.<sup>2</sup> von 2 Kunden fanden die folgende Rezension hilfreich. Concise, Deft, and Masterly Von Dale Keiger The brevity of this novel has prompted complaints and some disparagement as a mere sketchbook. I disagree. I think Fitzgerald writes with admirable concision. The characters are deftly drawn, the story took some surprising (for me) turns, and the language was precise and evocative. The ending, which also surprised me, has stayed with me. Well done, and well worth reading.<sup>1</sup> von 1 Kunden fanden die folgende Rezension hilfreich. A haiku of a novel Von Ein Kunde The first from a writer who believes less is more. Her work does more with the nuance of a sentence than most writers accomplish in a chapter. A review below complains that she's no A. S. Byatt, and it's true. If you like a lot of exposition and dense writing, this is not for you. But the beautifully described world of the waterfront, and the wafting lives that intersect there made this an enduring work in my imagination.

Kurzbeschreibung This Booker Prize-winning novel from the author of *The Blue Flower* is set among the houseboat community of the Thames. *Offshore* is a dry, genuinely funny novel, set among the houseboat community who rise and fall with the tide of the Thames on Battersea Reach. Living between land and water, they feel as if they belong to neither. Maurice, a male prostitute, is the sympathetic friend to whom all the others turn. Nenna loves her husband but can't get him back; her children run wild on the muddy foreshore. She feels drawn to Richard, the ex-RNVR city man whose converted minesweeper dominates the Reach. Is he sexually attractive because he can fold maps the right way? With this and other questions waiting to be answered, *Offshore* offers a delightful glimpse of the workings of an eccentric community. *de* *Offshore* possesses perfect, very odd pitch. In just over 130 pages of the wittiest and most melancholy prose, Penelope Fitzgerald limns the lives of "creatures neither of firm land nor water"--a group of barge-dwellers in London's Battersea Reach, circa 1961. One man, a marine artist whose commissions have dropped off since the war, is attempting to sell his decrepit craft before it sinks. Another, a dutiful businessman with a bored, mutinous wife, knows he should be landlocked but remains drawn to the muddy Thames. A third, Maurice, a male prostitute, doesn't even protest when a criminal acquaintance begins to use his barge as a depot for stolen goods: "The dangerous and the ridiculous were necessary to his life, otherwise tenderness would overwhelm him." At the center of the novel--winner of the 1979 Booker Prize--are Nenna and her truant six- and 11-year-old daughters. The younger sibling "cared nothing for the future, and had, as a result, a great capacity for happiness." But the older girl is considerably less blithe. "Small and thin, with dark eyes which already showed an acceptance of the world's shortcomings," Fitzgerald writes, she "was not like her mother and even less like her father. The crucial moment when children realise that their parents are younger than they are had long since been passed by Martha." Their father is farther afield. Unable to bear the prospect of living on the *Grace*, he's staying in Stoke Newington, part of London but a lost world to his wife and daughters. Meanwhile, Nenna spends her time going over incidents that seem to have led to her current situation, and the matter of some missing squash racquets becomes of increasing import. Though she is peaceful by nature, experience and poverty are wearing Nenna down. Her confidante Maurice, after a momentary spell of optimism, also returns to his life of little expectation and quiet acceptance: "Tenderly responsive to the self-deceptions of others, he was unfortunately too well able to understand his own." Penelope Fitzgerald views her creations with deep but wry compassion. Having lived on a barge herself, she offers her expert spin on the dangers, graces, and whimsies of river life. Nenna, too, has become a savant, instantly recognizing on one occasion that the mud encasing the family cat is not from the Reach. This "sagacious brute" is almost as complex as his human counterparts, constantly forced to adjust her notions of vermin and authority. Though *Stripey* is capable of catching and killing very young rats, the older ones chase her. "The resulting uncertainty as to whether she was coming or going had made her, to some extent, mentally unstable." As always, Fitzgerald is a master of the initially bizarre juxtaposition. Adjacent sentences often seem like delightful non sequiturs--until they flash together in an effortless evocation of character, era, and human absurdity. Nenna recalls, for instance, how the buds had dropped off the plant her husband rushed to the hospital when Martha was born. She "had never criticized the bloomless azalea. It was the other young mothers in the beds each side of her who had laughed at it. That had been 1951. Two of the new babies in the ward had been christened *Festival*." Tiny comical epiphanies such as these have caused the author to be dubbed a "British miniaturist." Yet the phrase utterly misses the risks Fitzgerald's novellas take, the discoveries they make, and the endless pleasures they provide. --Kerry Fried *Pressestimmen* Praise for Penelope Fitzgerald and *Offshore*: `An

astonishing book. Hardly more than 50,000 words, it is written with a manic economy that makes it seem even shorter, and with a tamped-down force that continually explodes in a series of exactly controlled detonations. "Offshore" is a marvellous achievement: strong, supple, humane, ripe, generous and graceful.' Bernard Levin, Sunday Times `She writes the kind of fiction in which perfection is almost to be hoped for, unostentatious as true virtuosity can make it, its texture a pure pleasure.' Frank Kermode, London of Books `Perfectly balanced...the novelistic equivalent of a Turner watercolour.' Washington Post `Reading a Penelope Fitzgerald novel is like being taken for a ride in a peculiar kind of car. Everything is of top quality - the engine, the coachwork and the interior all fill you with confidence. Then, after a mile or so, someone throws the steering-wheel out of the window.' Sebastian Faulks `This Booker prize winner is a slightly dark, witty novel ... The brilliant Fitzgerald takes a subtle squint at thwarted love, loneliness and the human need to be necessary' Val Hennessy, Daily Mail