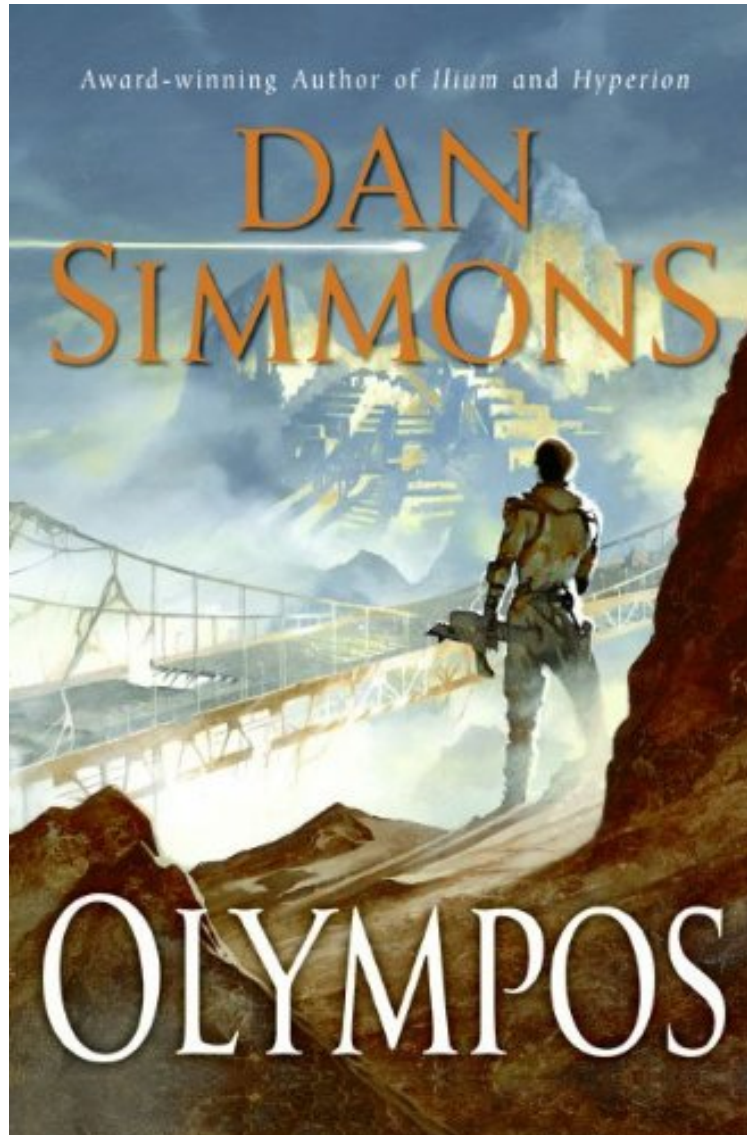


(Read free) Olympos (Ilium series)

Olympos (Ilium series)

Von Dan Simmons

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Von Dan Simmons : Olympos (Ilium series) before purchasing it in order to gage whether or not it would be worth my time, and all praised Olympos (Ilium series):

KundenrezensionenHilfreichste Kundenrezensionen9 von 9 Kunden fanden die folgende Rezension hilfreich. The science was too much but I liked the "mythology"Von Lawrance BernaboTo be honest, I was pretty much lost on the science part of the story Dan Simmons was spinning in "Ilium" from the very beginning and when I picked up "Olympos" to read it was not in the hope that I would be able to catch up in that regard. By the time I finished the 735-

page book I had really assumed that I just did not understand the science and how the three main plotlines of this sprawling narrative came together in the end. However, seeing all these reviews bemoaning a coherent conclusion that ties up all of the major threads leads me to believe that is not just my lack of understanding of quantum physics and the like that was why I was not really sure what it all meant in the end. Certainly these two novels constitute an ambitious effort by Simmons. I was attracted to "Ilium" because I teach Classical Greek and Roman Mythology, look for any opportunity to teach Homer's "Iliad," and am even working on my own retelling of the Trojan War on the off chance that I can actually write something besides instructor's notes and reviews. So I found the idea of posthumans masquerading as the Greek gods, living on Mars, and playing games with the real Trojan War, rather compelling because Simmons was using hard (and futuristic) science to duplicate the powers of the gods. Besides, obviously I was going to identify with Thomas Hockenberry, the classics professor who had been resurrected as a scholic and not because he ends up in the bed of Helen of Troy (I find Andromache to be a lot more attractive as a human being and what would Cassandra think of somebody who actually believed her?). But Simmons is not content to combine up Greek epic poetry and quantum physics, but also throws in Shakespeare's play "The Tempest" and even more literature into the mix. If anything, the attempt is already overly ambitious at that point and we still have all of those additional elements like the moravecs and voynix on the science fiction side of the equation. I end up thinking that more would be less because all of this is too much. Maybe the second time through I will be able to better pick up how it all fits together better, but right now that idea is rather daunting. Speaking as a student of mythology I will say that I really liked how Simmons played out his revision of the "Iliad." I had noted in my review of "Ilium" that there was a point where clearly we were not in the "Iliad" anymore, so when Hockenberry noted that this was literarily the case because what was happening was from Virgil's "Aeneid," that was my biggest laugh in reading "Olympos." Beyond that I really liked the idea that the invulnerability of Achilles, son of Peleus, came not from being dipped in the River Styx or having his mortality burned away (except for the heel in both cases), but from being a quantum singularity who is "fated" to be killed by Paris (and also by not being the son of Peleus). Once Paris is dead, Achilles is doing well. I also liked the scientific explanation for why he falls hoplessly in love with the Queen Penthesilea and what Achilles does about that love after he kills her (I really liked the idea that Penthesilea is armed with the knowledge of Achilles' fatal flaw and realizes at the key moment that she does not know WHICH heel to strike). Ultimately the problem for me is simply that I never cared about any chapter that did not have Achilles, Hockenberry, or the gods in it (I hung in there with Odysseus for a while, but the more he became Noman it seemed the less I was interested). As interested as I was in the parts playing with mythology I would find myself zoning out way too often while reading the other parts of the novel. Since only one of the three worked for me and it really did not come together in a way that completed a sense of wonder at the massive narrative, that became the logic by which I came up with my rating for this book. I still think "Olympos" is worth reading, especially after you have invested time in "Ilium," but also because of what he does in making the "Iliad" his own. 8 von 9 Kunden fanden die folgende Rezension hilfreich. 1950s Space Opera Von jdkuchen I really, really don't want to, but I still have to agree with some of the previous review. After the quite engaging and interesting "Ilium" the sequel comes as a major disappointment. Whereas in Simmons's "Hyperion"/"The Fall of Hyperion" novels the second instalment really concluded the narrative - not just by coherently tying up loose ends, but also by offering stunning plot-twists and a deeper exploration of the world created in the first novel - "Olympos" turns out to be a complete waste of potential. None of the mysteries generated in "Ilium" are satisfyingly resolved, nor does this novel offer any new perspective on the world of "Ilium" and its inhabitants. Besides some lame and positively colonialist intertextual references to Shakespeare and Homer (apparently the only authors next to some other white males who will survive the test of time) the novel does not have much to offer. The plot just goes nowhere, the characters, especially Hockenberry, are reduced to caricatures, and the complex context story hinted at in the first novel gradually disintegrates into nothingness. Simmons is too much of a classicist to grand him an experimental excursion into postmodern narrative techniques of controlled incoherence. The arbitrary, illogical, and sometimes nonsensical plot construction (what the hell was this whole submarine storyline all about?) is not an attempt at ironic self-deconstruction, it is just bad plotting. Additionally the racist-undertones, anti-Islamic resentments, homophobic/sexist one-liners, and soft-porn sex scenes give the novel a reactionary 1950s SF touch. It's a shame to see the very author who revolutionized the space opera in the late 1980s return the genre to its male/white/conservative origins without offering any of its excitements. Two points for some nice set-pieces. But that's all there is in the end. 1 von 1 Kunden fanden die folgende Rezension hilfreich. Weiter geht's im Calibanigalopp... Von Christian Johann Olympos ist die Fortsetzung des Science-Fiction-William-Shakespeare-Homer-Proust-Fantasy-Romans Ilium (Ilium. (Gollancz SF) (Gollancz) (GollanczF.)). Dan Simmons nimmt hierin die etwas unordentlich liegengelassenen Fäden des Vorgängers wieder auf und gibt sein Bestes sie sinnvoll zu verknüpfen. Das gelingt ihm mit vielen aber nicht mit allen. Allerdings wird die wilde Fahrt, die zum Ende von Ilium aufgenommen wurde, zunächst nicht aufrechterhalten. Zu Beginn der Geschichte ist der Krieg der Menschen gegen die Götter in vollem Gange. Die vereinigten Truppen der Griechen und Trojaner erhalten bitter benötigte Hilfe von den Moravecs, jenen androgenartigen Wesen, die schon im ersten Teil auftauchten. Jedoch bricht bald der Zwist zwischen den beiden ursprünglich verfeindeten menschlichen Gruppen schnell wieder aus und diese Geschichte nimmt eine unerwartete aber

nicht überraschende Wendung...Im zweiten Handlungsstrang geraten die Menschen auf der richtigen Erde (der Krieg der antiken Helden gegen den vereinigten olympischen Pantheon findet ja auf dem terra-geformten Mars statt) derweil mächtig unter Druck. Die Voynix, "the artists formerly known as Menschenkrieger", die nun Menschenkiller sind, drohen die letzten Reste der Menschheit zu vernichten. Apropos Voynix, ihr Name basiert auf dem Voynich-Manuskript (The Voynich Manuscript: The Mysterious Code That Has Defied Interpretation for Centuries), das wohl genauso rätselhaft ist wie die Herkunft und die Ziele der Roboter mit Grashpferfunktionen. Das Manuskript kann man sich auch komplett und in guter Auflösung online auf den Seiten der Yale University anschauen ([...]). Dies ist nur ein kleines Beispiel für die vielen Details, Andeutungen und Zitate, die die den eigentlichen Reiz auch dieses Werkes von Simmons ausmachen. Das bereitet teilweise so viel Freude, dass man ihm die ein oder andere Länge, manche nicht aufgelöste Rätsel oder nicht fortgesetzte Teilgeschichten (was ist z.B. mit Patrokles?) verzeiht. In einer solch kurzen Rezension den vielen Facetten, Querverweisen und schönen Ideen gerecht zu werden, ist einem Sterblichen leider nicht gegeben. Deswegen konzentriere ich mich auf die Begründung für die Sternvergabe. Den ersten Stern gibt es aus meiner persönlichen Perspektive für die Kunst, so viele verschiedene Themen, Konzepte und Ideen zu vereinen. An anderer Stelle (war es im Vorwort?) hat Simmons den Ursprung dieser Gabe erläutert: Er habe als Kind kein Problem damit gehabt, Spielzeugsoldaten gemeinsam mit Dinosauriern gegen Cowboyfiguren antreten zu lassen. Seiner Phantasie hat diese Vorbereitung keinen Abbruch getan. Stern Nummer zwei - wieder subjektiv - erhält Olympos für seine Länge. Für seine Länge? Ja. Auch wenn das ab und zu bemängelt wird, geht es für mich zu so einem Witzler dazu, dass er eben dick ist. Die Geschichte entfaltet sich und dazu braucht es nun einmal Platz. Wenn Simmons nur die Actionszenen aneinandergelagert hätte, hätte es einen knalligen, aber eben keinen so zum Versinken einladenden, Roman gegeben. Und sonst wäre ja auch keine Space Opera, sondern ein Sommer- und kein lauschiger Herbstroman. So nämlich. Den dritten Stern haben sich Mahmut und Orphu of Io (letzterer besonders hart) erarbeitet. Ihre Dialoge und vor allem ihre Freundschaft gehören für mich in die gleiche Liga wie die zwischen Frodo und Sam oder Mike und Manuel Garcia O'Kelly (The Moon is a Harsh Mistress (S.F. Masterworks)). Dabei bleibt es aber auch. Die schon in anderen Rezensionen erwähnten rassistischen, anti-muslimischen Andeutungen und Verweise Simmons' nerven am Ende doch zu gewaltig. Und auch wenn die ausufernde Geschichte mir Spaß gemacht hat, stört es mich, dass am Ende einige wichtige Dinge nicht mal andeutungsweise aufgeklärt werden. Damit bleibt es bei drei Sternen und der wichtigen Warnung, die ja manchmal nicht zutrifft, die aber bei Olympos definitiv angebracht ist: Dieser Roman kann nicht verstanden werden, wenn man vorher nicht Ilium, also den ersten Teil, gelesen hat.

Kurzbeschreibung Beneath the gaze of the gods, the mighty armies of Greece and Troy met in fierce and glorious combat, scrupulously following the text set forth in Homer's timeless narrative. But that was before twenty-first-century scholar Thomas Hockenberry stirred the bloody brew, causing an enraged Achilles to join forces with his archenemy Hector and turn his murderous wrath on Zeus and the entire pantheon of divine manipulators; before the swift and terrible mechanical creatures that catered for centuries to the pitiful idle remnants of Earth's human race began massing in the millions, to exterminate rather than serve. And now all bets are off. Welcome back to the Trojan War gone round the bend. Hector and Achilles have joined forces against the Olympic Gods. Back on a future Earth, assorted creatures from Shakespeare's The Tempest get ready to rumble in a winner-takes-the-universe battle royale. And amid it all, a group of confused mere mortals with their classically trained robot allies (from Jupiter no less) race across time and space to keep from getting squashed as the various Titans of the Western Canon square off. Confused? It's all part of Dan Simmons's Olympos, a novel one part fun-with-quantum-physics and two parts through-the-looking-glass survey of Western Literature. Picking up where he left off in the high-wire act Ilium, Simmons doesn't disappoint. Not only is Olympos excellent hard science fiction and grand space opera, it's a riveting and fast-paced book that is alternately shocking, thrilling, and often deftly hilarious as his hapless human creations wrestle the forces of literary history itself. Be sure to read Ilium first though. That and a more-than passing familiarity with The Illiad might come in handy for the journey to Mars, Ilium's far-off shores, and the Earth that might be. --Jeremy Pugh .com Exclusive Content Master of the Universes: An Exclusive Interview with Dan Simmons Changing genres as easily as others change clothes, bestselling author Dan Simmons has written horror, mystery, historical fiction, thrillers, fantasy, and science fiction. In this .com exclusive interview, he talks about his latest SF triumph, Olympos, a tale of Mars, the Greek gods, and survival in a post-human world. Pressestimmen "The most authentically Homeric portrayal of the Gods that I have read in a modern work of fiction. The violence and terror are convincingly epic." -- Tom Holland SUNDAY TELEGRAPH "...a mind-blasting look at the nature of humanity, and what it truly means to be a hero. Complex and multi-stranded, this free-wheeling and beautifully bonkers epic [is] more than worth the effort." -- Saxon Bullock SFX "A deeply satisfying and dark twist on the old comics idea of fictional heroes existing in parallel universes. The action is non-stop and it has an ending that's satisfying. Heavy but rewarding stuff." -- Anthony Brown STARBURST "This is powerful stuff, rich in both high-tech sense of wonder and literary allusions, but Simmons is in complete control of his material as half a dozen baroque plot lines smoothly converge on a rousing and

highly satisfying conclusion." -- PUBLISHER'S WEEKLY " Like so many epics and space operas, Olympos measures individual lives against a cosmic scale... combines the historical and literary Trojan war with biotechnology, nano-engineering, quantum physics, geology, astronomy, sex, politics, and religion." The Guardian