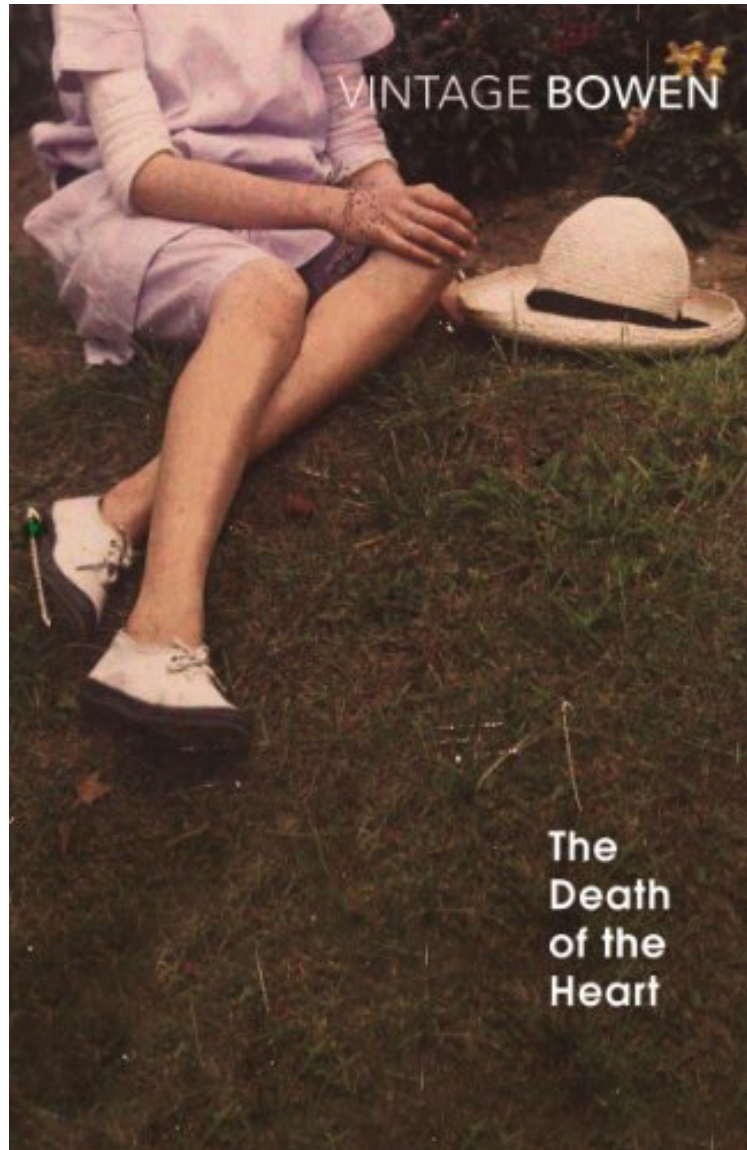


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The Death Of The Heart (Vintage Classics)

Von Elizabeth Bowen

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Von Elizabeth Bowen : The Death Of The Heart (Vintage Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Death Of The Heart (Vintage Classics):

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. An excellent, breath-taking read!!Von Ein KundeAlthough not of the same era, Elizabeth Bowen's The Death of the Heart brings to mind the work of Jane Austen. This literary masterpiece, written in the Modern Period (during or immediately after World War I), centers around an adolescent girl's "coming of age" in an era of many questions and

precious few answers. The brilliance of this novel is the linking of the familiar novel format to a Virginia Woolf-like stream of consciousness style of writing. I've recommended this book to many a bibliophile and never have had it fail to make an impact on the reader. 1 von 1 Kunden fanden die folgende Rezension hilfreich. One of the best books of the twentieth century. Von Ein Kunde An extraordinary book--far and away Bowen's best, and one of the most perfectly constructed novels of all time. Perhaps its most astonishing achievement is to show not only the devastating effects of experience upon innocence but also the seriously alarming and equally destructive effects true innocence can have in a world of experience. Anna's sophistication and coolness make her no less vulnerable than the fifteen year-old Portia, and I don't think anybody who's read it can ever forget Anna's great speech at the end of the novel about how she would feel if she were Portia, or the famous scene with Portia discovering she's been betrayed in the movie theater. It's also a very funny book: the sequences with Mrs. Heccomb and her children at Waikiki are hilarious. I heartily recommend this novel. 1 von 1 Kunden fanden die folgende Rezension hilfreich. Cat in a bag Von Paul B Bowen is quite plainly superb in her observation of her characters and their surroundings, noting with precision tiny gestures and details that cut straight to the heart. Her description of Portia 'hanging her head like a cat in a bag waiting to drown' (I paraphrase as I do not have the book in front of me) says everything (and is uncannily similar to a Verve lyric in Bitter Sweet Symphony! .. so be it). Read this book. Read it carefully.

Kurzbeschreibung 'One of the last century's greatest woman writers' Guardian When sixteen-year-old Portia is orphaned she is plunged into the sophisticated and politely treacherous world of her wealthy half-brother's home. There she encounters the attractive cad Eddie. To him, Portia is at once child and woman, and he fears her gushing love. To her, Eddie is the only reason to be alive. But when Eddie follows Portia to a sea-side resort, the flash of a cigarette lighter in a darkened cinema illuminates a stunning romantic betrayal - and sets in motion one of the most moving and desperate flights of the heart in modern literature. de Five words of advice on reading Elizabeth Bowen: Resist the urge to skim. In *The Death of the Heart*, Bowen's writing rolls ever onward, accruing the sensations and ironies of conscious living till the final effect is massive. This is not prose for people who like their fiction with a cool, Calvin Klein-like minimalism. Bowen's people are keenly aware, and she seems to catalogue every sweaty moment, every betraying glance. The reader must stay right there with her, because hidden among lengthy descriptions of sea air and drawing-room politics are pithy asides worthy of great humorists: "Absence blots people out. We really have no absent friends." Skimmers miss out. *The Death of the Heart* is Bowen's most perfectly made book. Portia, an orphan, comes to live in London with her half-brother, Thomas, and his wife, Anna. A child of sin raised in a series of shabby French hotels, Portia is possessed of a kind of terrible innocence. Like *Chance the Gardener* in pigtailed, she literally can't comprehend evil or unkind motives. Unfortunately for her, she falls in with Anna's friend Eddie, who seems to be made entirely of bad motives. Though the plot follows Portia's relationship with Eddie, the novel's real tension lies between Portia and Anna, as the girl comes to grief against the shoals of Anna's glittering, urbane cynicism. But the book transcends the theme of innocence corrupted. As in Graham Greene's *The Quiet American*, Bowen inverts the formula to show the destructive power of innocence itself: Innocence so constantly finds itself in a false position that inwardly innocent people learn to be disingenuous.... Incurable strangers to the world, they never cease to exact a heroic happiness. Their singleness, their ruthlessness, their one continuous wish makes them bound to be cruel, and to suffer cruelty. The innocent are so few that two of them seldom meet--and when they do, their victims lie strewn all around. Bowen has a fine eye for such shadings of morality, but finer still is her understanding of the way humans bump up against the material world. Her writing on weather, both emotional and meteorological, compares with the best of Henry James: "One's first day by the sea, one's being feels salt, strong, resilient, and hollow--like a seaweed pod not giving under the heel." Always a sensitive observer of the way we live, in her lesser books Bowen deals in mind games and then delivers trumped-up, bloody endings. In *The Death of the Heart*, she keeps all the action between her characters' ears, and comes up with one of the great midcentury psychological novels. --Claire Dederer *Pressestimmen* "A witty, lucid, and beautiful psychological novel. . . . By far her best book."--*The New Yorker* "Bowen is a major writer. . . . She is what happened after Bloomsbury . . . the link that connects Virginia Woolf with Iris Murdoch and Muriel Spark."--Victoria Glendinning "Bowen writes with both art and skillful artifice. . . . [The] quality of restraint, of the unsaid, gives her novel its curious tautness and intensity."--*The New York Times* "[*The Death of the Heart*] manages to make a major statement about human character. . . . We finish the book with that sense fiction nowadays rarely communicates, of life's having been mysteriously enlarged."--*The New Yorker*