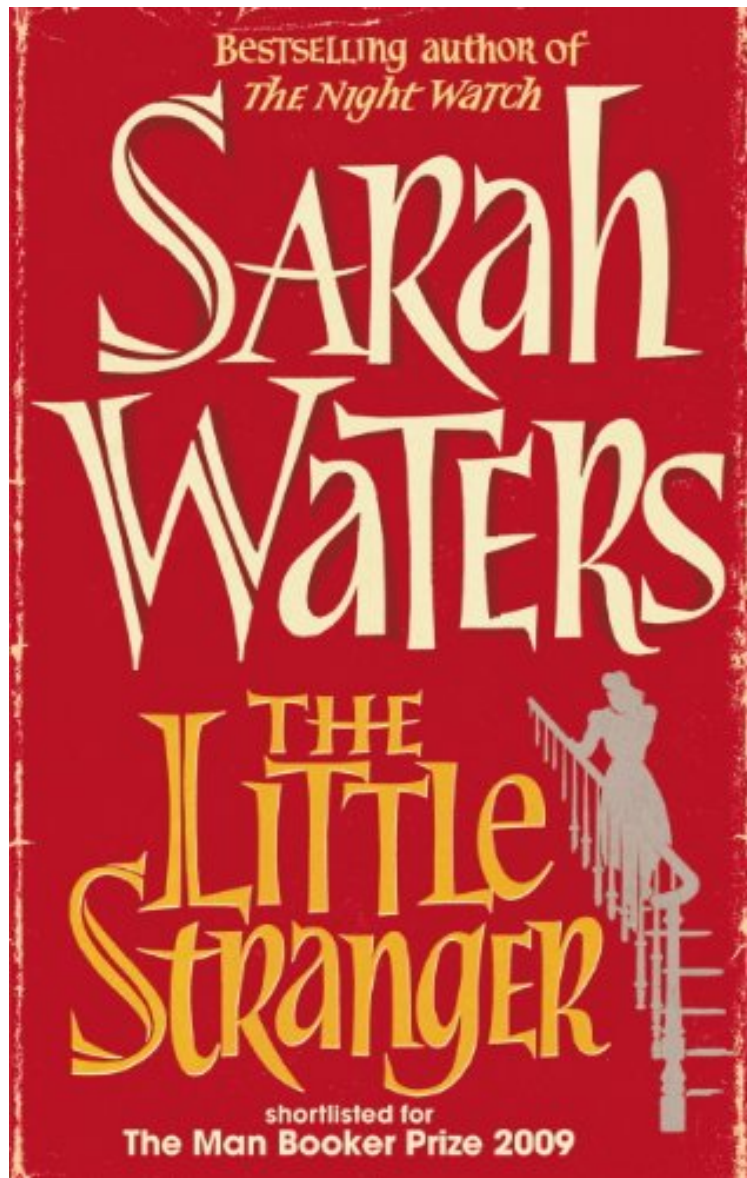


[Free] The Little Stranger (English Edition)

## The Little Stranger (English Edition)

Von Sarah Waters

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**Von Sarah Waters : The Little Stranger (English Edition)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Little Stranger (English Edition):

Kundenrezensionen Hilfreichste Kundenrezensionen 5 von 6 Kunden fanden die folgende Rezension hilfreich. Shockingly disappointed Von SBI call myself a huge Waters fan, have read all her books and just LOVE all her writing - until this one came along. I bought "The Little Stranger" in Dublin, fresh off the presses, glad to have caught

yet another one of her works, nominated for the Man Booker nonetheless! While the read was thrilling and chilling throughout, oftentimes similarly hair-raising as *Affinity*, the ending is shockingly flat, short, simple, absolutely lacking any turn whatsoever. Or is it? Dumbfounded and speechless, I felt fooled and couldn't help thinking that Waters must've had some deadline to meet and couldn't elaborate on the ending any further... unless I've totally missed the "surprise"?! What? She just fell? Or jumped? Or was she pushed?? The rejected and surely hyper-frustrated lover had nothing to do with it? And WhatWhereWho-The-Heck is the Little Stranger?! Oh, the potential.... The ending of *Affinity* had me crying in shock; Fingersmith's twists and turns, too, absolutely gave me whole-body goose-bumps - this? A great beginning followed by a definitely weird and creepy development make for a bubble about to burst with mystery and suspense, but alas, it all just ends in a flat matter-of-fact wheeze rather than the "bang" Waters fans hope for and justly expect of her by now. So sad. I wish I could get Waters' take on and explanation of this book's ending. I simply MUST've missed something!

2 von 2 Kunden fanden die folgende Rezension hilfreich. Schner Schmker! Von Thaila England nach dem 2. Weltkrieg: Labour regiert, das alte England der Gentry verschwindet nach und nach. Auch die Familie Ayres ist davon betroffen. Sohn Roddrick leitet unter schweren Kriegstraumata, der Familiensitz verflut zunehmend und auch das Land bringt nicht mehr genug ein das Leben der Familie zu sichern. Felsenfest halten sie jedoch an der alten Art zu leben fest, immer darauf bedacht, in der Indlichen ffentlichkeit nicht aufzufallen und keinen Skandal zu produzieren. Ihnen zur Seite steht der Ladarzt Dr. Farraday. Seine Mutter arbeitete als Hausangestellte auf dem Anwesen der Ayres und er kennt das Haus noch aus glanzreicheren Zeiten. Doch merkwrdige Dinge ereignen sich auf Hundreds Hall, Spuren erscheinen an den Wnden und immer wieder verletzt Roddrick sich auf unerklrliche Weise. Mit groem Vergngen habe ich "Der Besucher" (so der deutsche Titel) gelesen. Es ist ein komplexer, vielschichtiger Genreroman, indem weder Spannung noch intellektuelles Vergngen zu kurz kommen. Sarah Waters ist eine ganz wunderbare Sozialstudie einer Welt im Verschwinden gelungen. Dabei fngt sich die Stimmung von Melancholie, aber auch von Aufbruch gut ein. Das Buch ist gruselig, aber auf eine subtile Weise. Die Handlung wird mit der Zeit, wie es sich fr ein gutes Mystery-Buch gehrt, immer verstickter. Rationale und bernatrliche Erklungen ringen permanent miteinander und bieten dem Leser keine leichten Lsungen an. Besonders gefallen hat mir der Charakter des Erzhlrs, Dr. Faraday.

2 von 2 Kunden fanden die folgende Rezension hilfreich. A muted, subtle ghost story Von Holmleas I'll lay out my stall straight away: I think Sarah Waters is one of our best living writers and I've enjoyed every one of her books. 'The Little Stranger's is her first venture into the ghost story, though it's a muted, subtle ghost story with none of the gothic horror of, say, 'The Woman in Black'. Its subtlety also means there's plenty of scope for character development and, as with Sarah's other novels, it's the characters that make the book as the central theme of social upheaval and change in the post-war years is explored. What impressed me the most was Faraday's voice: it perfectly captures a slightly chip-on-the-shoulder, aging heterosexual male, an amazing achievement given the writer's background. Also perfectly captured is the oppressive, creepy atmosphere of Hundreds Hall. As for the ending... well, I can see that this has caused a lot of controversy and debate but I thought it worked brilliantly. It is laden with ambiguity and meaning and the fact that it's impossible to come to any definite conclusion is what gives it its strength. I haven't stopped thinking about it since I put the book down. Overall: in some ways a change of direction for Sarah Waters, nevertheless a creepy, atmospheric ghost story.

Kurzbeschreibung After her award-winning trilogy of Victorian novels, Sarah Waters turned to the 1940s and wrote *THE NIGHT WATCH*, a tender and tragic novel set against the backdrop of wartime Britain. Shortlisted for both the Orange and the Man Booker, it went straight to number one in the bestseller chart. In a dusty post-war summer in rural Warwickshire, a doctor is called to a patient at Hundreds Hall. Home to the Ayres family for over two centuries, the Georgian house, once grand and handsome, is now in decline, its masonry crumbling, its gardens choked with weeds, the clock in its stable yard permanently fixed at twenty to nine. But are the Ayreses haunted by something more sinister than a dying way of life? Little does Dr Faraday know how closely, and how terrifyingly, their story is about to become entwined with his. Prepare yourself. From this wonderful writer who continues to astonish us, now comes a chilling ghost story.

Pressestimmen [The Little Stranger] reflects on the collapse of the British class system after WWII in a stunning haunted house tale whose ghosts are as horrifying as any in Shirley Jackson's *The Haunting of Hill House*. Publishers Weekly Pick of the Week (starred review) Waters pulls such a sensational sleight of hand that you can get to the last page of this novel, sigh contentedly, and immediately turn to the first page and begin reading a story that resonates in a completely different register. Delightfully eerie. A welcome addition to the Waters canon, confirming her place as one of the best of our contemporary historical novelists. The Gazette (Montreal) A full-on, down-the-hatches ghost story. Hundreds Hall is as much a characters as any of the humans in the book, animated by Waters masterful, highly visual descriptions. If you read only one ghost story this summer, make it this one. The Toronto Star This novel belongs in an 18th-century tradition, the Gothic line timeless. The Globe and Mail Closer to Henry James than Stephen King. Waters is a great stylist and a master storyteller. Winnipeg Free Press A deliciously creepy tale haunted by the spirits of Henry James and Edgar Allan Poe. A ghost story as intelligent as it is stylish.

[Faraday] calls to mind Patricia Highsmith's clever psychopath, Tom Ripley. Waters has made old bones dance again. Washington Post Completely absorbing [and] full of mystery. At the end of the book, Waters delivers a real shock. Hundreds Hall is a pretty gloomy place, but I was thrilled to spend time there, under the guidance of this supremely gifted storyteller. Newsday Sarah Waters has renewed a chilling genre. Just don't read her new book in the house on your own at night. Evening Standard Terrific. [Waters] tells a story like no one else. NOW magazine Masterly, enthralling. Waters has managed to write a near-perfect gothic novel while at the same time confidently deploying the form into fresher territory. It's an astonishing performance, right down to the book's mournful and devastating final sentence. Salon.com A stunning ghost story that nurtures *Turn of the Screw*'s ambiguities. TimeOut New York The spookiest book I've read in a long time. The ending is perfect, leaving just enough to the imagination, and sending echoes back through all that has come before. Columbus Post-Dispatch A classic gothic page-turner. USA Today Sarah Waters is an excellent, evocative writer, and this is an incredibly gripping and readable novel. The New York Times Waters has yet again written a classic thriller, styled as a classic thriller. It can be only a matter of time before a latter-day Hitchcock turns it into a film. The Independent Waters's masterly novel is a perverse hymn to decay, to the corrosive power of class resentment as well as the damage wrought by the war. She deploys the vigour and cunning one finds in Margaret Atwood's fiction. She has the same narrative ease and expansiveness, and the same knack of twisting the tension tighter and tighter within an individual scene. Hilary Mantel, in *The Guardian* Waters is clearly at the top of her game, with few to match her ability to bring the past to life in a fully imagined world. Tracy Chevalier, in *The Guardian* Two novels under one cover. One of these is a shrewd and highly readable social history of the late 1940s [the other] is a classic ghost story of the haunted house, Edgar Allan Poe variety. Fay Weldon, in *The Financial Times* Again displaying her remarkable flair for period evocation, Waters re-creates back-water Britain just after the second world war with atmospheric immediacy. *Timesonline.co.uk* *Pressestimmen* It's a gripping story, with beguiling characters ... As well as being a supernatural tale, it is a meditation on the nature of the British and class, and how things are rarely what they seem. Chilling Kate Mosse, *The Times*, Summer Read Waters writes with a firm, confident hand, deftly building an atmosphere that begins in a still, hot summer and gradually darkens and tightens until we are as gripped by the escalating horror as the Ayres are. She is particularly good at depicting *Hundred Years War* Tracy Chevalier, *Observer* By now readers must be confident of her mastery of storytelling ... While at one turn, the novel looks to be a ghost story, the next it is a psychological drama ... But it is also a brilliantly observed story, verging on the comedy, about Britain on the cusp of modern age ... The writing is subtle and poised Joy lo Dico, *Independent on Sunday* Displaying her remarkable flair for period evocation, Waters recreates backwater Britain just after the Second World War with atmospheric immediacy ... Acute and absorbing Peter Kemp, *Sunday Times*