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Von Lev Grossman

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Von Lev Grossman : The Magician's Land: (Book 3) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Magician's Land: (Book 3):

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. Ist Magie ein Vorrecht der Kindheit?Von WortmagieWieder einmal steht Quentin Coldwater vor dem Nichts. Aus Fillory verbannt, ist er gezwungen, zur Erde zurückzukehren. Er muss sich ein neues Leben aufbauen, noch einmal von vorn anfangen. Fast von selbst lenken ihn seine Schritte zum Brakebills College fr magische Erziehung. Der verlorene Sohn

geht heim. Seine alte Schule empfängt ihn mit offenen Armen und langsam beginnt Quentin, sich in der irdischen Realität zu akklimatisieren. Er arbeitet hart und bleibt meist für sich. Doch seine Vergangenheit lässt ihm keine Ruhe. Noch immer quält ihn der Gedanke an Alice, seine große Liebe. Entschlossen, herauszufinden, was mit ihr geschehen ist und unterstützt von der begabten Schülerin Plum wagt sich Quentin in die zwielichtigen, gefährlichen Gefilde der Magie, in der Hoffnung, Alice vielleicht zurückzuholen. Währenddessen spitzt sich die Lage in Fillory zu. Das verzauberte Land stirbt. Verzweifelt begeben sich Eliot und Janet auf eine letzte, alles entscheidende Quest, um ihr Königreich zu bewahren. Allein können die beiden allerdings wenig ausrichten. Sie brauchen Hilfe. Hilfe von dem einzigen Menschen, der mehr über Fillory weiß, als irgendjemand sonst: Quentin, dessen Schicksal untrennbar mit dem magischen Land verbunden zu sein scheint. Welten und Leben stehen auf dem Spiel. Wird Quentin Fillory retten können und endlich Vergebung für seine Sünden finden? Das nenne ich mal einen Abschluss! Lev Grossman versteht es wirklich, eine Geschichte emotional befriedigend zu beenden. *The Magicians* Land ist meiner Meinung nach mit Abstand der beste Band der Trilogie *The Magicians*. Ich bin begeistert und war am Schluss sogar zu Tränen gerührt. Während all der Zeit, die ich mit dem Protagonisten Quentin in den Vorgängern *The Magicians* und *The Magician King* verbrachte, war ich enttäuscht von ihm, weil er einfach nicht zu schützen wusste, welche Privilegien ihm zuteilwurden. Seine ziellose Rastlosigkeit faszinierte mich, entsetzte mich allerdings auch, da ich nicht verstand, was er denn eigentlich noch wollte. Er wusste es ja selbst nicht. Jetzt wird Quentin endlich erwachsen und schließt mit all den losen Enden in seinem Leben ab. Zum ersten Mal habe ich ihn als echten Magier wahrgenommen, der begreift, mit welchen Kräften er arbeitet. Aus Fillory rausgeworfen zu werden, war das Beste, das ihm passieren konnte. Andernfalls wäre er auf ewig der kindliche, naive Trumer geblieben, der sich stur weigerte, sich seiner Vergangenheit zu stellen. Er konnte dort nicht leben, er musste raus aus diesem zauberhaften, magischen Land, weil er es viel zu sehr brauchte. Er war zu abhängig davon, was ihn ausgerechnet mit Martin Chatwin verbindet, der ebenfalls nicht loslassen konnte und wollte, als es Zeit war. Martins zerstreutes Schicksal, das Grossman in *The Magicians* Land erfreulicherweise noch einmal ausführlich beleuchtet, hätte ebenso gut Quentins Schicksal sein können. Er klammerte sich so fest an Fillory, dass er gar nicht merkte, dass es ihm irgendwann nicht mehr um das Königreich an sich ging. Es ging um ihn selbst, um seine egoistischen Empfindungen und Unzulänglichkeiten. Ich denke, das ist der Grund, warum jedes Kind, das Fillory besucht, nicht mehr eingeladen wird, sobald es beginnt, erwachsen zu werden. Das ist keine willkürliche Grausamkeit, wie Quentin behauptet, sondern ein Schutzmechanismus. In Fillory kann man nicht erwachsen werden. Das Land ist dafür nicht geschaffen. Es ist der Unschuld der Kindheit vorbehalten. Magie dieser Art verdirbt durch die Anwesenheit irdischer Erwachsener, was der Verlauf der Regentschaft von Eliot und Janet eindrucksvoll beweist. Obwohl sie Fillory niemals direkt schädigten, kann es kaum Zufall sein, dass ihr Königreich nur wenige Jahre (in der Zeitrechnung Fillorys) nach ihrer Machtübernahme im Sterben liegt. Es war nie vorgesehen, dass Erwachsene die Throne beanspruchen. So läuft das nicht. Ich bin fest überzeugt, dass Quentin Fillory gerade noch rechtzeitig verließ, um endlich die längst überfällige persönliche Entwicklung zu durchleben, die ihn paradoxerweise als den einzigen Menschen zeichnet, der Fillory retten konnte. Grossman beschreibt seine Entfaltung brillant, zeigt all ihre schmerzhaften, desillusionierenden Facetten extrem ehrlich und realistisch. Endlich ist er der Magier, der er immer sein wollte: er gebietet über die düsteren, unberechenbaren Mächte der Zauberei, indem er sich ihnen mit einer Mischung aus kindlicher, begeisterungsfähiger Neugier und erwachsenem Verantwortungsbewusstsein nähert. Ich bin unglaublich stolz auf ihn. *The Magicians* Land vermittelt eine andere Atmosphäre als die vorangegangenen Bände der Trilogie. Diese ist zwar noch immer bedrohlich und verdreht, doch darunter liegt eine gewisse majestätische Ausgeglichenheit, die meiner Ansicht nach aus Quentin als Protagonist entspringt. Ich habe mich ihm so nahe gefühlt wie noch nie zuvor und mache mir keinerlei Sorgen um seine Zukunft. Er wird seinen Weg gehen. Ich bin sehr glücklich mit dem Finale dieser bizarren Geschichte, die über das Motiv des Zauberlehrlings weit hinauswächst und diesem eine Tiefe verleiht, die ich am Beginn von *The Magicians* niemals erwartet hätte. Lev Grossman hat ein Epos erschaffen, das meinem Empfinden nach tatsächlich der würdige Nachfahre der Chroniken von Narnia ist, wenn auch erwachsener, moderner und ernsthafter. Subtil stellt er sich der philosophischen Frage, ob Magie ein Vorrecht der Kindheit ist und ob der Verlust der Unschuld beim Erwachsenwerden den Verlust der Magie impliziert. Natürlich gibt es auf diese Frage keine einfache Antwort. Ihr werdet den verwirrenden Fall durchs Kaninchenloch gemeinsam mit Quentin selbst wagen müssen, um sie zu finden. Geht es nach mir, solltet ihr das unbedingt tun, denn gerade Böhmerwälder, die mit einer reichen Fantasie gesegnet sind, können durch die Trilogie viel über die Trüme ihrer Kindheit lernen. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Doesn't live up to its own standards Von Philipp Flenker To understand why I rate this only 2 stars, I need to explain what I loved about the other two books: In "The Magicians" and "The Magician King", Grossman deconstructed the fantasy genre by thinking about what the consequences of the usual fantasy tropes are: What happens if centaurs live on the same land as regular horses? Yeah, they probably use the horses as sex slaves. What happens if you combine magic with youth? You get people who cast magic while being drunk, or on drugs, or a combination, or even who cast a spell to chill their beers. It has been an awesome and fun read. However, in this last book, Grossman falls into the traps of his own working, by making the same mistakes in his novel he aims to deconstruct in his trilogy. Spoilers ahead! My biggest criticism is that many things just conveniently happen: Quentin conveniently snatches the one page out of the air in the Neatherlands which turns out to be very useful later on - of all

thousands pages that surround him at that moment. That page conveniently happens to help him create something that can catch and contain a niffin. These things can do pretty much anything, except for escaping that one prison. They also can conveniently travel back in time to whitens and provide clues for the story later. How time passes in Fillory conveniently changes to Plot Speed: Everything happens in a way that orchestrates the plot, no one even comments on the fact that in the first two books, time progressed much faster in Fillory. In one case, Quentin briefly becomes a God, but he gives up his power. Why? Because he simply, and conveniently, knows. Where this knowledge is coming from is never explained. The list goes on and on, and it gets harder and harder to keep up the suspension of disbelief. For me, it collapsed when they returned to the Neitherlands and talked about two sections in the library: One which contains all the books ever written (or thought of) by anyone, another one contains books for all living people. The first one is not important to the story and therefore it is described as being pretty much impossible to find anything there, the second one is kind of important for the story and contains a huge shelf which can be moved in all directions. It takes the librarian only very little time to find the books he was looking for - even though the books weren't even sorted alphabetically. Again, because it was convenient. Don't get me wrong, it's still a fun read, but it just does not live up to the standard that Grossman has set with the first two volumes. 0 von 0 Kunden fanden die folgende Rezension hilfreich. DrugsSexMagieVon LaraDie Trilogie ist meiner Meinung nach eigentlich nicht schlecht und im Englischen ist sie auch gut geschrieben (im Gegensatz zur deutschen bersetzung, die m. E. ziemlich bearbeitungsbedrftig ist und nicht nur wegen der immens vielen Fehler). Ich finde, dass es der Autor versteht hinreichend Spannung zu erzeugen, obwohl der Hauptcharakter Quentin Coldwater ziemlich depressiv ist und sich die Geschichte im Wesentlichen um dessen Innenleben herum organisiert. Trotzdem kann ich nur drei Sterne vergeben, da mir persnlich zu viel Drogen- und Alkoholexzesse vorkamen. Auerdem htte die Geschichte fr meinen Geschmack mehr Abenteuerelemente vertragen. Wre die Fernsehserie nicht, htte ich mich mit Kopfkino schwer getan.

Kurzbeschreibung'Dark, dangerous and full of twists' George R. R. Martin, author of Game of ThronesLev Grossman has conjured a rare creature: a trilogy that simply gets better and better as it goes along . . . Literary perfection. Erin Morgenstern, author of The Night CircusQuentin Coldwater has lost everything. He has been cast out of the secret magical land of Fillory and now, friendless and broke, he returns to where his story began: Brakebills Preparatory College of Magic. But Quentins past soon catches up with him . . . Meanwhile, Fillorys magical barriers are failing, and barbarians from the north have invaded. To save their beloved world from extinction, Eliot and Janet, High King and Queen of Fillory, must embark on a final, dangerous quest. Quentins adventure takes him from Antarctica to the enchanted Neitherlands, where he finds old friends. But all roads lead back to Fillory, where Quentin must put things right, or die trying. Richly imagined and continually surprising . . . The strongest book in Grossmans series. New York Times Book A triumphant climax to the best fantasy trilogy of the decade. Charles Stross, author of AccelerandoPressestimmenPraise for The Magician's Land Richly imagined and continually surprising. . . . The strongest book in Grossmans series. It not only offers a satisfying conclusion to Quentin Coldwaters quests, earthly and otherwise, but also considers complex questions about identity and selfhood as profound as they are entertaining. . . . The Magicians Land, more than any other book in the trilogy, wrestles with the question of humanity. . . . This is a gifted writer, and his gifts are at their apex in The Magicians Land. Edan Lepucki, The New York Times Book The strength of the trilogy lies . . . in the characters, whose inner lives and frailties Grossman renders with care and empathy. . . . Quentin[s] . . . magical journey is deeply human. The New Yorker [A] wonderful trilogy. . . . If the Narnia books were like catnip for a certain kind of kid, these books are like crack for a certain kind of adult. . . . Brakebills graduates can have a hard time adjusting to life outside, though some distract themselves by lazily meddling in world affairs (e.g., the election of 2000). Readers of Mr. Grossmans mesmerizing trilogy might experience the same kind of withdrawal upon finishing The Magicians Land. Short of wishing that a fourth book could suddenly appear by magic, theres not much we can do about it. Sarah Lyall, The New York TimesGrossman makes it clear in the deepening complexity and widening scope of each volume that he understands the pleasures and perils of stories and believing in them. . . . The Magician's Land triumphantly answers the essential questions at the heart of the series, about whether magic belongs to childhood alone, whether reality trumps fantasy, even whether we have the power to shape our own lives in an indifferent universe. Gwenda Bond, The Los Angeles TimesA wholly satisfying and stirring conclusion to this weird and wonderful tale. . . . Relentlessly subversive and inventive. . . . Grossman can . . . write like a magician. . . . [He] reminds us that good writing can beguile the senses, imagination and intellect. The door at the back of the book is still there, and we can go back to those magical lands, older and wiser, eager for the re-enchantment. Keith Donohue, The Washington Post A huge part of the pleasure of this trilogy in general and this volume in particular is that, even as we consume the story just to find out what happens to Quentin, we know that we are collaborating in our own versions of its creation, its animation. The reader gets to be a magician, too. Nancy Klingener, The Miami Herald [A] stirring finale to Grossmans acclaimed trilogy. People The Magicians Land . . . does all the things you want in a third book: winding up everyone's stories, tying up the loose ends -- and giving you a bit

more than you bargained for. . . . Starting very early in *Magician's Land*, Grossman kicks off a series of escalating magical battles, each more fantastic, taut, and brutal than the last, which comes to a head in the final chapters with a world-shattering Gtterdmerung scene that stands with great war at the climax of *The Return of the King*. At the same time, Grossman never loses sight of the idea of magic as unknowable and unsystematized, a thread of Borgesian Big Weird that culminates in a beautiful tribute to Borges himself. It's this welding together of adventure-fiction plotstuff and introspective, moody characterization that makes this book, and the trilogy it concludes, so worthy of your reading time, and your re-reading time.

Cory Doctorow, *Boing Boing* The world of Grossman's *Magicians* series is arrestingly original, joyful and messy. It's so vividly rendered that it's almost disappointing to remember that it doesn't, after all, exist. The overall effect is well, there's really only one word for it: It's magical. *Chicago Tribune* [A] satisfying ending to the series. . . . Saying goodbye to Quentin is bittersweet, but saying goodbye to a Quentin who achieves some peace at last fills the farewell with a reassuring optimism for his future. *The Boston Globe* An enchanting conclusion . . . to a series that references C.S. Lewis and J.K. Rowling while remaining refreshingly original. . . . *The Magicians Land* is that rare novel that looks at what happens after the child prodigy grows up and has to get a job. . . . [It] features the return of a character sorely missed by both Quentin and readers alike, as well as Grossman's trademark witty dialogue. *The Christian Science Monitor* The last (and IOHO, best) book in the hit *Magicians* trilogy. Savor every word.

Cosmopolitan An explosive conclusion to Quentin Coldwater's adventures. *Entertainment Weekly* A satisfying finale to the series, while adding depth and shading to the world. . . . Grossman tells exciting fantasy adventures, but at the same time deconstructs the fantasy, as his characters discover that even magical wish-fulfillment is no guarantee of happiness, and even a job casting spells in a magical land is still work. *A.V. Club* (A-) When read straight through, the *Magicians* trilogy reveals its lovely shape. The world of the books wraps around itself, exposing most everything necessary by its conclusion, but occluding operations that we'll never need to see. There's still a series of mysteries and untold tales left unknown deep inside the books. *Choir Sicha, The Slate Book* All lovers of Lev Grossman's first two books of *The Magicians* trilogy: This is the end, beautiful friend. . . . One of the lovely things about this series is watching Quentin evolve from depressed teen to clear-eyed man. If Grossman raises his kids with the same sympathy with which he parents his literary teen, hell be a smashing success. . . . Battle scenes are laid out with vivid, near-storyboard detail. There's so much excitement as to make the temptation to race ahead a serious danger. . . . Grossman brings the story home on a very satisfying chord. The chorus: We are all magicians. Life, like magic, gives back only as much as you put into it. It takes hard work, it hurts, and you have to be ready to fail. But deep within us all lies the power to enchant the world. *Cindy Bagwell, Dallas Morning News* So you've torn through all the volumes of *A Song of Ice and Fire* (aka *Game of Thrones*), and you're a little over the whole dystopian young-adult thing. What's an adventure-minded reader to do for a fat beach book this August? Look no further than Lev Grossman's *Magicians* trilogy. *Sara Stewart, The New York Post* The very satisfying final book in [Grossman's] trilogy. . . . This third book, at turns a heist story, a meditation on the act of creation, and an apocalyptic disaster tale, continues the adventures of main character Quentin Coldwater. It mixes genre deconstruction with psychological realism, full of self-aware figures who are cognizant of all the tropes of fantasy fiction, while at the same time working to fulfill those tropes or push against them. There are great swaths of high imagination in *The Magician's Land*, evocative passages that contain entire worlds. Writing, like magic, is a craft, and Grossman performs it oh so well. *Gilbert Cruz, NY1* In the smash trilogy's thrilling end, Quentin is cast out of Fillory, the enchanted realm he once ruled. But he'll risk his life (and make dangerous allies) to save the threatened world. *US Weekly* [A] deeply satisfying finale . . . [Grossman's] characters' magical battles have a bravura all their own. . . . The essence of being a magician, as Quentin learns to define it, could easily serve as a thumbnail description of Grossman's art: the power to enchant the world. *Kirkus* s (starred review) An absolutely brilliant fantasy filled with memorable characters old and new and prodigious feats of imagination. . . . Endlessly fascinating . . . Fantasy fans will rejoice at its publication. *Booklist* (starred review) [The *Magicians*] series taken as a whole brings new life and energy to the fantasy genre. The final volume will please fans looking for action, emotion, and, ultimately, closure. *Library Journal* An elegantly written third act to Quentin's bildungsroman. . . . Fans of the trilogy will be pleased. *Publishers Weekly* If you haven't read the first two books in Grossman's *Magicians* trilogy, buy them immediately and set aside a weekend to read them straight through before you turn to *The Magicians Land*. The series, which follows a group of you guessed it magicians through the emotional foibles of young adulthood has been called *Harry Potter* for adults. But it's way more complex than that. Grossman hones in on the particularly brutal business of being young, and then adds layer upon layer of literary allusion, creating works that are both homages to fantasy's past and glimpses at its future. *The New Republic* Sink your mobile devices into the nearest wishing well and duct-tape your front door against gnomes, pollsters, and other distractions. *The Magicians Land* is beckoning, and demands your full attention. Lev Grossman proves again that the costs and consolations of creation both of Fillory and of this conclusion to his trilogy are mighty forces. Quentin Coldwater, Grossman's Orpheus and his Abraham, his Yahweh and his Puck, enchants as few other magicians can, or dare. *Gregory Maguire, author of Wicked and Egg Spoon* Lev Grossman has conjured a rare creature: a trilogy that simply gets better and better as it goes along. *The Magician's Land* is sumptuous and surprising yet deliciously familiar, a glass of rich red wine left out for a hungry ghost. Literary perfection for those of us who grew up testing the structural integrity of the backs of

wardrobes. Erin Morgenstern, author of *The Night Circus* *The Magician's Land* is a triumphant climax to the best fantasy trilogy of the decade. Charles Stross *Poignant and messy, fearsome and beautiful* like a good magic spell, the final book in this trilogy is more than the sum of its parts. Also, damn. Just some of the best magic I have read, ever. Maggie Stiefvater *Praise for The Magician King* [A] serious, heartfelt novel [that] turns the machinery of fantasy inside out. *The New York Times* (Editors Choice) A spellbinding stereograph, a literary adventure novel that is also about privilege, power, and the limits of being human. *The Magician King* is a triumphant sequel. *NPR.org* [*The Magician King*] is *The Catcher in the Rye* for devotees of alternative universes. Its dazzling and devil-may-care. . . . Grossman has created a rare, strange, and scintillating novel. *Chicago Tribune* *The Magician King* is a rare achievement, a book that simultaneously criticizes and celebrates our deep desire for fantasy. *The Boston Globe* Grossman has devised an enchanted milieu brimming with possibility, and his sly authorial voice gives it a literary life that positions *The Magician King* well above the standard fantasy fare. *San Francisco Chronicle* Grossman expands his magical world into a boundless enchanted universe, and his lively characters navigate it with aplomb. *The New Yorker* *The Magician King*, the immensely entertaining new novel by Lev Grossman, manages to be both deep and deeply enjoyable. *Chicago Sun-Times* Now that Harry Potter is through in books and films, grown-up fans of the boy wizard might want to give this nimble fantasy series a try. *New York Post* Lev Grossman's *The Magician King* is a fresh take on the fantasy-quest novel dark, austere, featuring characters with considerable psychological complexity, a collection of idiosyncratic talking animals (a sloth who knows the path to the underworld, a dragon in the Grand Canal), and splendid set pieces in Venice, Provence, Cornwall, and Brooklyn. *The Daily Beast* In this page-turning follow-up to his bestselling 2009 novel *The Magicians*, Grossman takes another dark, sarcastically sinister stab at fantasy, set in the Narnia-esque realm of Fillory. *Entertainment Weekly* *Praise for The Magicians* Fresh and compelling *The Magicians* is a great fairy tale, written for grown-ups but appealing to our most basic desires for stories to bring about some re-enchantment with the world, where monsters lurk but where a young man with a little magic may prevail. *Washington Post* *The Magicians* is originally slyly funny. *USA Today* Lev Grossman's playful fantasy novel *The Magicians* pays homage to a variety of sources with such verve and ease that you quickly forget the references and lose yourself in the story. O, *The Oprah Magazine* *The Magicians* is to Harry Potter as a shot of Irish whiskey is to a glass of weak tea. Solidly rooted in the traditions of both fantasy and mainstream literary fiction, the novel tips its hat to Oz and Narnia as well to Harry, but don't mistake this for a children's book. Grossman's sensibilities are thoroughly adult, his narrative dark and dangerous and full of twists. Hogwarts was never like this. George R. R. Martin, bestselling author of *A Game of Thrones* Stirring, complex, adventurous from the life of Quentin Coldwater, his slacker Park Slope Harry Potter, Lev Grossman delivers superb coming-of-age fantasy. Junot Diaz, Pulitzer Prize-winning author of *The Brief Wondrous Life of Oscar Wao* I felt like I was poppin peyote buttons with J. K. Rowling when I was reading Lev Grossman's new novel *The Magicians*. I couldn't put it down. Mickey Rapkin, *GQ* The novel manages a literary magic trick: its both an enchantingly written fantasy and a moving deconstruction of enchantingly realized fantasies. *Los Angeles Times* Intriguing, coming-of-age fantasy. *Boston Globe* (Pick of the Week) *The Magicians* by Lev Grossman is a very entertaining book; one of those summer page-turners that you wish went on for another six volumes. Grossman takes a good number of the best childhood fantasy books from the last seventy-five years and distills their ability to fascinate into the fan-boy mind of his protagonist, Quentin Coldwater. There is no doubt that this book is inventive storytelling and Grossman is at the height of his powers. *Chicago Sun-Times* Entertaining. People Lev Grossman's novel *The Magicians* may just be the most subversive, gripping, and enchanting fantasy novel I've read this century. Grossman is a hell of a pacer, and the book rips along, whole seasons tossed out in a single sentence, all the boring mortar ground off the bricks, so that the book comes across as a sheer, seamless face that you can't stop yourself from tumbling down once you launch yourself off the first page. This isn't just an exercise in exploring what we love about fantasy and the lies we tell ourselves about it it's a shit-kicking, gripping, tightly plotted novel that makes you want to take the afternoon off work to finish it. Cory Doctorow, *Boing Boing* An irresistible storytelling momentum makes *The Magicians* a great summer book, both thoughtful and enchanting. *Salon.com* Sly and lyrical, [*The Magicians*] captures the magic of childhood and the sobering years beyond. *Entertainment Weekly* This gripping novel draws on the conventions of contemporary and classic fantasy novels in order to upend them, and tell a darkly cunning story about the power of imagination itself. [*The Magicians* is] an unexpectedly moving coming-of-age story. *The New Yorker* *Werbetext* The riveting conclusion to Lev Grossman's bestselling *Magicians* trilogy.