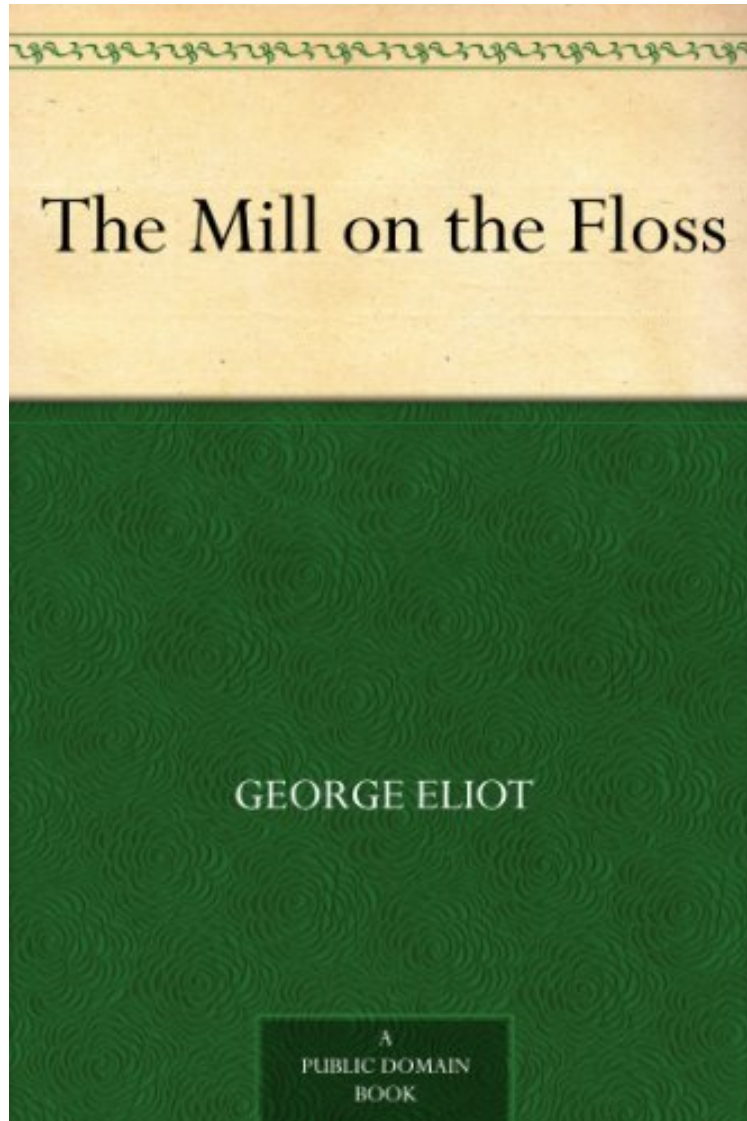


(Download) The Mill on the Floss (English Edition)

The Mill on the Floss (English Edition)

Von George Eliot

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Von George Eliot : The Mill on the Floss (English Edition) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Mill on the Floss (English Edition):

Kundenrezensionen Hilfreichste Kundenrezensionen 0 von 2 Kunden fanden die folgende Rezension hilfreich. Kindle version The Mill on The Floss Von M. Puntigam Am besten an dem e-book ist die Tatsache, dass es für 0 Euro zu haben ist. Da kann nicht viel schiefgehen. Die Geschichte ist schon langsam, typisch aus der Zeit eben. Das Ende ist langweilig vorhersehbar, aber das geht auch in die Zeit. Allerdings hat diese e-book Version einige Tippfehler, die

manchesmal für leichte Verwirrung sorgen, weil die Bedeutung des Satzes sich ändert, wenn da ein falsches Wort steht. Ist aber nur eine Kleinigkeit. Prinzipiell: für Freunde englischer Literatur des 19. Jahrhunderts sehr zu empfehlen. Und Anglistik-Studenten müssen es sowieso lesen - so kam auch ich vor Jahrzehnten erstmals in Kontakt mit dem Buch.² von 2 Kunden fanden die folgende Rezension hilfreich. Wonderfully Contrived Von A. Casalino This is a marvelous study of a character -- George Eliot was a genuine craftswoman -- you cannot help but feel her love for her characters, nor can you help delighting in the way she so finely sculps them into souls. The story gives us a wonderful heroine - Maggie - and we feel her struggles and her passions. We see her evolve upon her very human path -- we come to love her family and friends, even with their faults. I thoroughly enjoyed this novel - even though it bogged itself down in spots - it was worth trudging through. The ending is beautifully written. I had tears streaming down my face - it was so moving.⁰ von 0 Kunden fanden die folgende Rezension hilfreich. A very good novel Von zardock@geocities.com I would never have had the patience to finish the novel on my own. My English professor assigned it for the Victorian class I was taking at the time, so I had to read it. Was this novel designed to be read as a part of the Woman Question? Was it a semiautobiographical account of Eliot herself? Was it simply an artistic failure? I will never know. One thing is for sure: This novel has no artistic meaning whatsoever. Up to the point where she is in love with Philip, even though their parents are enemies (Romeo Juliet? Only now it's even more pathetic since Philip is a hunchback), the book made at least some sense. Later, then, when she meets her cousin's fiance and falls in love with him she (Eliot) loses me completely. If we had the ending (as it were) right there without the introduction of the "third party," then it might have been OK. I guess she had to insert that second romance just to make it longer, after all, it was a Victorian novel. I still have the e-text of it, so if you'd like to decide for yourself, e-mail me for it. P.S. The other novel assigned was "Hard Times" by Charles Dickens and, I must say, it was one of the best novels I have ever read.

Kurzbeschreibung This book was converted from its physical edition to the digital format by a community of volunteers. You may find it for free on the web. Purchase of the Kindle edition includes wireless delivery. Kurzbeschreibung This book was converted from its physical edition to the digital format by a community of volunteers. You may find it for free on the web. Purchase of the Kindle edition includes wireless delivery. ber den Autor und weitere Mitwirkende Mary Ann Evans (22 November 1819 22 December 1880; alternatively "Mary Anne" or "Marian"), known by her pen name George Eliot, was an English novelist, poet, journalist, translator and one of the leading writers of the Victorian era. She is the author of seven novels, including Adam Bede (1859), The Mill on the Floss (1860), Silas Marner (1861), Felix Holt, the Radical (1866), Middlemarch (1871/72), and Daniel Deronda (1876), most of them set in provincial England and known for their realism and psychological insight. She used a male pen name, she said, to ensure her works would be taken seriously. Female authors were published under their own names during Eliot's life, but she wanted to escape the stereotype of women only writing lighthearted romances. She also wished to have her fiction judged separately from her already extensive and widely known work as an editor and critic. An additional factor in her use of a pen name may have been a desire to shield her private life from public scrutiny and to prevent scandals attending her relationship with the married George Henry Lewes, with whom she lived for over 20 years. Her 1872 work Middlemarch has been described by Martin Amis and Julian Barnes as the greatest novel in the English language.