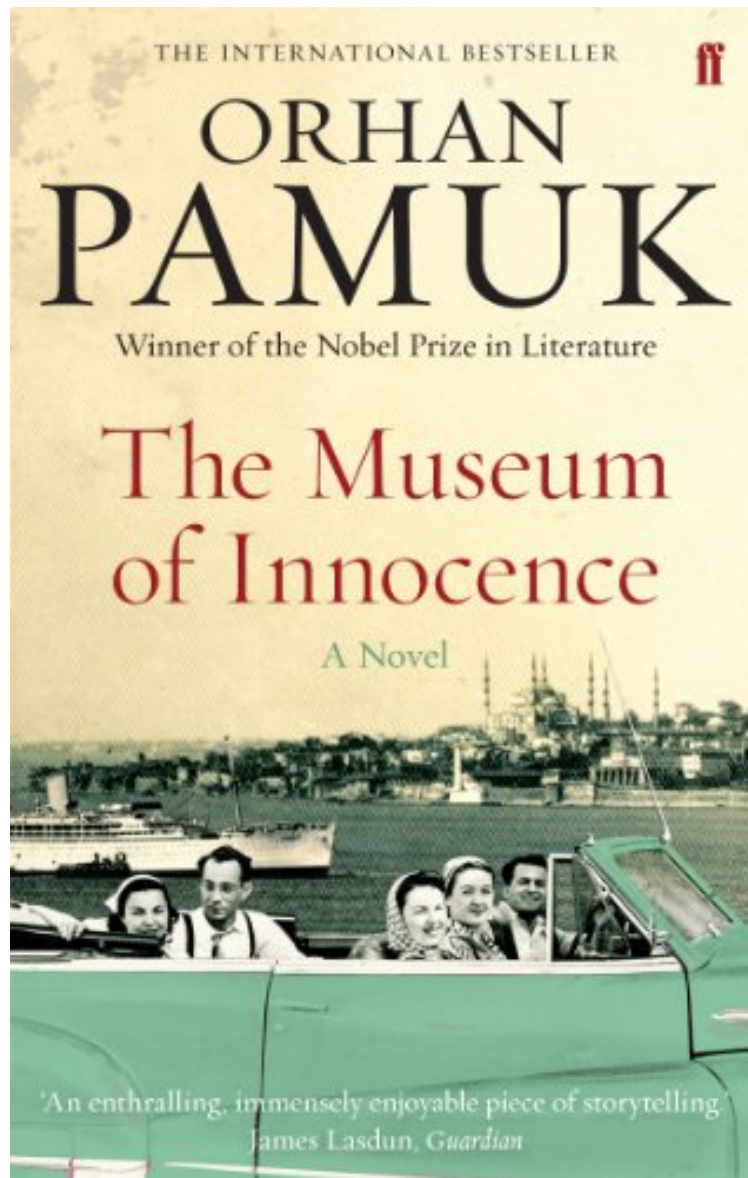


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The Museum of Innocence (English Edition)

Von Orhan Pamuk

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Von Orhan Pamuk : The Museum of Innocence (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Museum of Innocence (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Very nice bookVon Marianne HoehlVery nice book and, as usual for Orhan Pamuk, beautiful language ! Especially if you

know Istanbul it takes you to the streets and places that you already know.

KurzbeschreibungThe Museum of Innocence - set in Istanbul between 1975 and today - tells the story of Kemal, the son of one of Istanbul's richest families, and of his obsessive love for a poor and distant relation, the beautiful Fusun, who is a shop-girl in a small boutique. In his romantic pursuit of Fusun over the next eight years, Kemal compulsively amasses a collection of objects that chronicles his lovesick progress—a museum that is both a map of a society and of his heart. The novel depicts a panoramic view of life in Istanbul as it chronicles this long, obsessive love affair; and Pamuk beautifully captures the identity crisis experienced by Istanbul's upper classes that find themselves caught between traditional and westernised ways of being. Orhan Pamuk's first novel since winning the Nobel Prize is a stirring love story and exploration of the nature of romance. Pamuk built The Museum of Innocence in the house in which his hero's fictional family lived, to display Kemal's strange collection of objects associated with Fusun and their relationship. The house opened to the public in 2012 in the Beyoglu district of Istanbul. 'Pamuk has created a work concerning romantic love worthy to stand in the company of Lolita, Madame Bovary and Anna Karenina.' --Financial Times
PressstimmenA New York Times Notable Book One of the Best Books of the Year Los Angeles Times, The Washington Post, Kansas City Star
Spellbinding. . . A resounding confirmation that Orhan Pamuk is one of the great novelists of his generation. With this book, he literally puts love in our hands. The Washington Post
Mesmerizing, brilliantly realized. . . Deeply and compellingly explores the interplay between erotic obsession and sentimentality . . . There is a master at work in this book. . . Istanbul's sounds, its smells, its history permeates everything. Los Angeles Times
Intimate and nuanced. A classic, spacious love story. Pico Iyer, The New York Times
Stunningly original. . . Engrossing and sensual. . . Granular and panoramic, satirical and yet grounded in reality. . . Great writers have made the failed love stories of desperate, self-involved men pulsate. A master, like Pamuk, makes the story feel vital. The Associated Press
Pamuk has created a work concerning romantic love worthy to stand in the company of Lolita, Madame Bovary, and Anna Karenina. . . [Pamuk] is as accomplished an anatomist of love as Stendhal or Hazlitt in *Liber Amoris*. . . Kemal's narrative crosses decades, assembling a fascinating social world of families, friends and dependents, a rich palimpsest of the lives and mores of Istanbul's haute bourgeoisie. Financial Times
Enchanting. . . Maureen Freely's translation captures the novelists playful performance as well as his serious collusion with Kemal. Her melding of tones follows Pamuk's agility, to redirect our vision to the gravity of his tale. The New York Times
Book This is the greatest novel of the new century. . . In its sensuousness of the life observed, its Olympian insight into the clashes of classes and professions, and its fearlessness in tackling the great themes of human existence without dilution by showiness, tricks, or superficiality, it evokes the great novels of love and obsession by Balzac, Stendhal, Flaubert, Dostoevsky, Tolstoy, and Mann. The New Leader
Enchanting. . . A tour de force. . . Museum digs deep into memory, and the inescapability of the past. And just as Dostoyevsky did in critiquing a Russia that looked outward to Europe rather than inward to find its soul, Pamuk portrays an upper class that takes its cues from the West, while threatening to dislodge itself from its native culture. . . Pamuk's triumph is that you wish Kemal would stay a while longer. The Philadelphia Inquirer
Pamuk's sensual, sinister tale is a brilliant panorama of Turkey's conflicted national identity and a lacerating critique of a social elite that styles itself after the West but fails to embrace its core freedoms. Vogue
[The Museum of Innocence] grabs and compels us, in prose that is deliberate, thoroughgoing, meticulous. . . What clarifies breathtakingly by books end perhaps its secret heart is the inverse story that is Fusun: the quiet indictment of a culture locked into ancient mores that suffocated women to death. San Francisco Chronicle
[Pamuk's] most accessible novel and his most profound. . . Following the spirit of Marcel Proust or another Turkish writer, Ahmet Hamdi Tanpinar, the novelists art is to accumulate detail in a sentimental museum in which each object shimmers with meaning. The Economist
A world-class lesson in heartbreak and happiness. . . Pamuk's own presence in this wily narrative is as surreptitious as passion itself. O, The Oprah Magazine
An alluring story big in every way in Pamuk's hands. Milwaukee Journal Sentinel
A charmingly old-fashioned love story whose principal interest lies in the author's warm-hearted evocation of his milieu: Istanbul is Pamuk's city like Dublin was Joyce's or Chicago Bellows. The Denver Post
Mesmerizing. . . Awe-inspiring. . . A haunting and evocative depiction of the passion and frailty of youth and beauty and of the enduring character of memory. . . Istanbul maps the geography of Pamuk's soul. Reading The Museum of Innocence, most readers will find themselves falling deeply in love with that magical city. The Virginian-Pilot (Norfolk)
A virtuoso comment on East and West. The Plain Dealer (Cleveland)
A belletristic banquet. . . Pamuk describes Kemal's decline with operatic drama and painterly flair. . . His writing [is] lush, grand and masterful. The Courier-Journal (Louisville)
[Pamuk] once again distinguishes himself by creating this romance that in its magnitude and ingenuity reaches the level of literature's greatest romances. . . Beyond the brilliant story line and the exquisite writing and imagery lies the soul of a man laid bare, a man who we should find at best intolerable (and at worst possibly despicable) but who yet finds such joy in this single-minded love that we cannot help but admire him. . . It is in this duality that we glimpse Pamuk's genius. Chattanooga Times Free Press
An enthralling, immensely enjoyable piece of storytelling. . . The large-scale social portraiture of The Museum of Innocence is beautifully

assured; lightly satirical but also affectionate; a very tender evocation of Istanbul's moment of dolce vita. The Guardian (London) Exquisite. . . . An expansive, delicate and deceptively straightforward romance. . . . Against the backdrop of a shifting, evolving city, attracted to, yet sceptical of, the West, Pamuk gracefully, at times teasingly, pursues his themes of memory, custom and sacrifice. Daily Mail (London) Pressestimmen A "New York Times" Notable Book One of the Best Books of the Year "Los Angeles Times, The Washington Post, Kansas City Star" Spellbinding. . . . A resounding confirmation that Orhan Pamuk is one of the great novelists of his generation. With this book, he literally puts love in our hands. "The Washington Post" Mesmerizing, brilliantly realized. . . . Deeply and compellingly explores the interplay between erotic obsession and sentimentality There is a master at work in this book. . . . Istanbul's sounds, its smells, its history permeates everything. "Los Angeles Times" Intimate and nuanced. A classic, spacious love story. Pico Iyer, "The New York of Books" Stunningly original. . . . Engrossing and sensual. . . . Granular and panoramic, satirical and yet grounded in reality. . . . Great writers have made the failed love stories