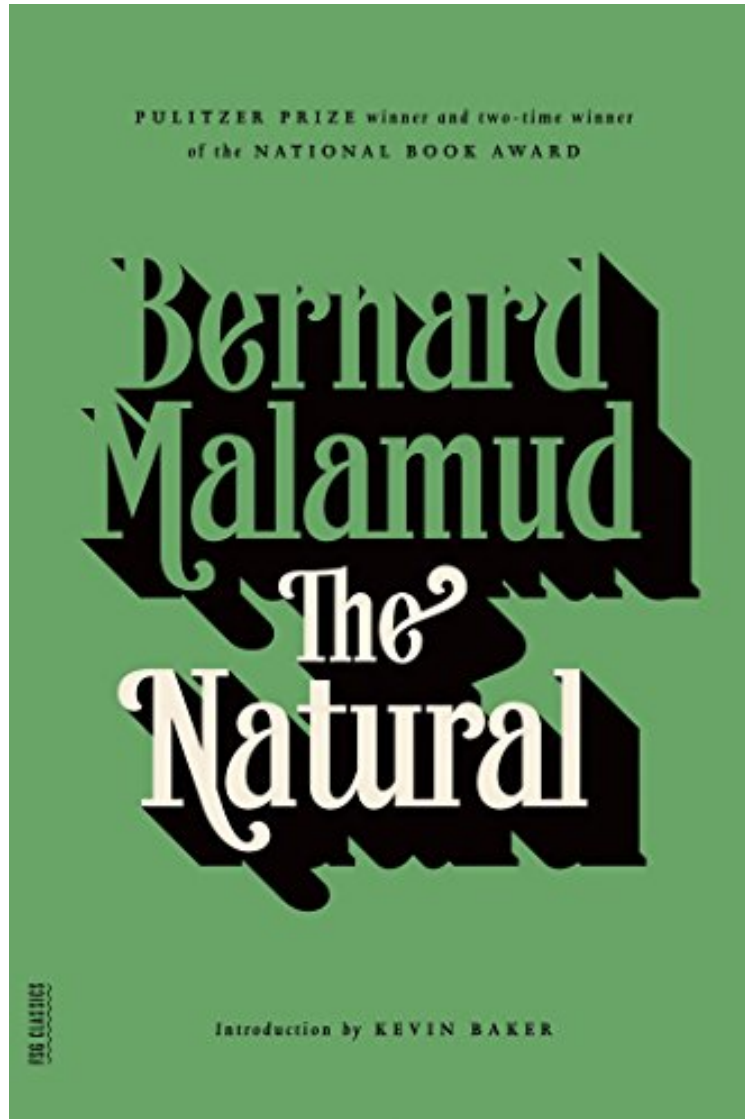


(Mobile book) The Natural: A Novel (FSG Classics)

## The Natural: A Novel (FSG Classics)

Von Bernard Malamud  
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**Von Bernard Malamud : The Natural: A Novel (FSG Classics)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Natural: A Novel (FSG Classics):

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. The Malamudian heroVon Bill BesanconIn his 1952 novel, Bernard Malamud comments on the role of the hero in the modern world. In order to do so, he parallels Roy, the baseball natural and protagonist, with Percival the Arthurian knight. Roy is on a quest to join the game of baseball at the beginning of the novel. His first failure comes when he answers Harriet Bird's question wrong. When asked what he wants to become as a ballplayer, Roy can think of nothing

more than personal gain. By inserting this in his book Malamud implies that many stars are in the game only for themselves. This refers to Percival asking the Fisher King the wrong question and being turned away. After a lapse of about fifteen years, Roy tries again to make it big in the pros. He joins a team called the New York Knights, an obvious relation to Arthurian legend, with the team coach Pop Fisher. Pop not only serves as a parent figure for Roy but he also resembles the Fisher King in the tale of Percival. Roy, who started out as a pitcher and is now a slugger, a reference to Babe Ruth, has made his own bat and dubbed it "Wonderboy". Roy's hitting is unbelievable while using this bat and he quickly becomes the league slugger. Percival, much like Roy, created his own lance with which to do battle. As Roy continues to increase in popularity, he is confronted with a wish from a dying lad at a hospital. His father asks Roy to hit a home run for his son because that is the only way his son will survive. Roy accepts this challenge and does in fact knock one out of the park for the boy and in doing so saving him. This alludes to Babe Ruth hitting a home run for the same reason. Malamud inserts this into his novel to show that even though most ballplayers are playing for personal gain, some also try to give back to the supporters. In a conversation with Iris Lemon, one of Roy's many loves, they discuss the importance of heroes. Iris, and in essence Malamud, states "Without heroes we're all plain people and don't know how far we can go." (167) This shows that Malamud respects heroes and expects them to set examples meant to be followed by all. There are many more examples of the hero motif as well as the Arthurian allusions near the end of the story, but in order to not spoil the ending, I will stop. Malamud does not only use these two motifs in his story but also many others such as color scheme, a bird motif, a train motif, and numerous allusions to events in baseball history. Beware though, this novel contains many scenes involving sexual topics. Malamud's use of these literary devices as well as his brilliant descriptions throughout the book make this story a must read for high school students.

1 von 1 Kunden fanden die folgende Rezension hilfreich. A Natural Hit Von Evan A natural is defined as one who has natural talent, especially in baseball. In Bernard Malamud's 1952 novel, *The Natural*, written in Arthurian legend style, Roy Hobbs leads the New York Knights into victory after victory. With his trusty Excalibur-like bat dubbed "Wonderboy", Hobbs uses his natural talent and leads the Knights on a mythical quest for the pennant. In contrast, however, a natural may also mean, as it did in the Middle Ages, an innocent fool. In the novel, Malamud uses both definitions to tell a story of a hero whose pride got in the way. Throughout the book, Malamud uses references to different colors and the passage of the seasons as Roy meets a variety of different characters. The father-like coach of the Knights Pop Fisher, his puzzling love interest Memo, the pure Iris, the crooked gambler Gus Sands, and many more diverse characters help create a theme of good versus evil. From the ballfield where Roy wages battle, to the Pot of Fire night club where Roy is confronted with evil, Malamud develops the tragic story of a hero on a grail-like quest who is tempted by the forces of evil at every turn. In the novel, written much like a play, Malamud utilizes a pastoral style to present complex ideas in a natural way. Using film-technique, which is movie-like changes in scene, Malamud shows Roy's struggle to overcome the evil in his life. Facing the fixers, the fans, the slump, and the jinx, Roy Hobbs embarks on a mythical quest to battle pride and evil in a classic tale of the tarnishing of an American icon.

1 von 1 Kunden fanden die folgende Rezension hilfreich. Sind wir nicht alle ein bisschen Hobbs? Von Sven Gronemeyer Ein schnes Buch ber das Leben! Jeder kennt die Hhen und Tiefen des Roy Hobbs und kann sie auf sein eigenes Leben transformieren. Zwar sind wir nicht alle Baseballspieler, aber ein jeder strebt nach dem Besten, dem Wunsch der Unvergnglichkeit, der Unsterblichkeit und der Sehnsucht des Glckes. Wir alle kennen das Gefhl des Leidens, die Erlsung, wenn es vorbei ist und die Erkenntnis, dass wir etwas daraus gelernt haben. All dies erfhrt der Baseballspieler Hobbs am eigenen Leibe. Er ist arrogant, ehrgeizig und bentigt ein Wellental der Ups and Downs um am Ende zur erneut erdrckenden Erkenntnis zu gelangen. Dennoch lt das relativ offene Ende des Buches die Hoffnung durchscheinen, dass Roy Hobbs nun "vollkommen auf dem Boden der Tatsachen" angekommen ist und mglicherweise ein neues, bescheideneres Leben mit Iris und dem gemeinsamen Sohn beginnt. Insgesamt ist das Buch (zumindest in der orig. Fassung) sehr schn geschrieben und liest sich sehr flssig und gut. Fr nicht Amerikaner knnte es allerdings an manchen Stellen ein wenig undurchsichtig sein, da es ein gewisses Ma an Regelkenntnis des Baseballs voraussetzt. Ich halte es trotzdem fr ausgesprochen empfehlenswert.

Kurzbeschreibung Introduction by Kevin Baker *The Natural*, Bernard Malamud's first novel, published in 1952, is also the first stand some would say still the best novel ever written about baseball. In it Malamud, usually appreciated for his unerring portrayals of postwar Jewish life, took on very different material the story of a superbly gifted "natural" at play in the fields of the old daylight baseball era and invested it with the hardscrabble poetry, at once grand and altogether believable, that runs through all his best work. Four decades later, Alfred Kazin's comment still holds true: "Malamud has done something which now that he has done it! looks as if we have been waiting for it all our lives. He has really raised the whole passion and craziness and fanaticism of baseball as a popular spectacle to its ordained place in mythology." de Roy Hobbs, the protagonist of *The Natural*, makes the mistake of pronouncing aloud his dream: to be the best there ever was. Such hubris, of course, invites divine intervention, but the brilliance of Bernard Malamud's novel is the second chance it offers its hero, elevating him--and his story--into the realm of myth. com Roy Hobbs, the

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