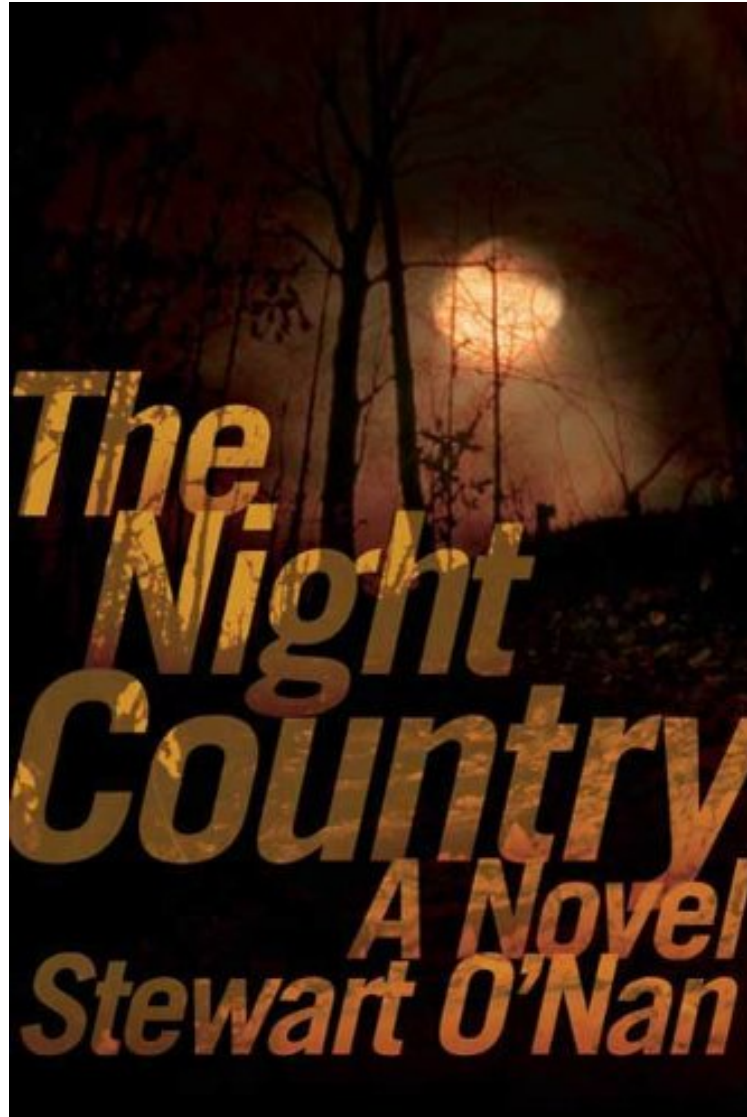


(Mobile book) The Night Country: A Novel

The Night Country: A Novel

Von Stewart O'Nan

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Von Stewart O'Nan : The Night Country: A Novel before purchasing it in order to gage whether or not it would be worth my time, and all praised The Night Country: A Novel:

KundenrezensionenHilfreichste Kundenrezensionen6 von 6 Kunden fanden die folgende Rezension hilfreich. Tragic and tenderVon sopherlthis is the first book by stewart o'nan that i've read but i don't think it's going to be the last. i picked this up on sale, not knowing anything about the author. it's basically a story about a tragic accident and its terrible aftermaths. i wouldn't call the story a horror story, despite what some reviews might say. 5 teenagers are having a car crash on halloween. 2 of them survive - kyle (who's left mentally handicapped and deformed) and tim

(whose girlfriend Danielle died in the crash). A year later the dead teens come back to the scene of the accident, a small town called Avon, floating in and out of the lives of those they left behind - friends and relatives, and the officer who was the first at the scene of the accident: Officer Brooks. Brooks is haunted by the crash, but not until the last couple of pages the reader learns why. I found the first couple of pages a bit much to take. It started off a bit confusing, but once you get to know the characters, that problem is gone. All in all O'Nan created a very gripping and sad book. In a very unemotional way he shows what people have to deal with who have lost someone they loved. The whole story is commented by the three dead teens. This is a book that you'll definitely have to read in one go. It's hard to put it down.

Kurzbeschreibung A ghost story that begins in everyday tragedy, from a distinctly American master of both forms: a "scary, sad, funny . . . mesmerizing read" (Stephen King) At Midnight on Halloween in a cloistered New England suburb, a car carrying five teenagers leaves a winding road and slams into a tree, killing three of them. One escapes unharmed, another suffers severe brain damage. A year later, summoned by the memories of those closest to them, the three that died come back on a last chilling mission among the living. A strange and unsettling ghost story, *The Night Country* creeps through the leaf-strewn streets and quiet cul-de-sacs of one bedroom community, reaching into the desperately connected yet isolated lives of three people changed forever by the accident: Tim, who survived yet lost everything; Brooks, the cop whose guilty secret has destroyed his life; and Kyle's mom, trying to love the new son the doctors returned to her. As the day wanes and darkness falls, one of them puts a terrible plan into effect, and they find themselves caught in a collision of need and desire, watched over by the knowing ghosts. Macabre and moving, *The Night Country* elevates every small town's bad high school crash into myth, finding the deeper human truth beneath a shared and very American tragedy. As in his highly-prized *Snow Angels* and *A Prayer for the Dying*, once again Stewart O'Nan gives us an intimate look at people trying to hold on to hope, and the consequences when they fail. From Publishers Weekly More poignant than terrifying, this contemporary ghost story set in suburban Connecticut focuses on the survivors of a car accident that killed three teenagers on Halloween exactly a year before the novel begins. Tim escaped without a scratch, but seeks to assuage his survivor's guilt on the first anniversary of the event. Kyle, once a teen rebel, is now a brain-damaged shadow (a kind of zombie) of his former self. Brooks, the townie cop who discovered the accident, watches helplessly as his life skids out of control. And most poignant of all, Nancy Sorensen, Kyle's mother, stoically cares for her damaged son and tries to heal a marriage nearly destroyed by grief. These sad characters are haunted in another way as well, by the ghosts of the three killed instantly in the crash: Marco, Toe and Danielle, who address themselves directly to the reader. "We're on a mission," they say, but their objective is never explicitly stated; they just observe as the day's events unfold. Each character's story is told (and, eventually, woven together) in O'Nan's simple, searching prose, which captures the inchoate passion and longing of teenage life as well as the bleak resignation of middle age. O'Nan demonstrates remarkable restraint; there's no grasping for tragic meaning (the accident was "just something random that happened to us, bad luck," according to Marco) or melodrama. Despite some confusing shifts in time-it's occasionally hard to decipher what's happening now and what happened then-a coherent thesis of misfortune emerges: death has many victims, and the ghosts haunting the survivors don't only appear on Halloween. Copyright 2003 Reed Business Information, Inc. From Booklist The aftermath of a Halloween tragedy haunts a New England town on the one-year anniversary of a typical teen joyride that ended with a car wrapped around a tree. Toe, Marco, and Danielle were instantly killed. Kyle lives on, sort of; a severe brain injury obliterates the rebel in him, the accident leaving him with the mind of a child. Tim, "the lucky one" in the backseat, his arms around Danielle, survived but now has a death wish. Officer Brooks, the first on the scene, was terribly altered by the event, and his life is in shambles. Now, on Halloween, he fears that Tim is going to do something horrible. Travis and Greg, buds of Toe, don't want the day to go by without memorializing their dear departed friends. O'Nan, author of *Wish You Were Here* [BKL F 1 02], tells a ghost story from the point of view of Marco's ghost. Like the narrator of Alice Sebold's *The Lovely Bones* [BKL My 1 02], Marco (along with Danielle and Toe) can witness the lives of those they left behind, see the impact their deaths have had on the community, but have little direct effect on certain inevitabilities--an interesting literary contrivance that doesn't always pay off (see Douglas Coupland's *Girlfriend in a Coma* (1998) and Hey, Nostradamus [BKL My 15 03] for other examples of this vantage point). O'Nan's voice is compelling, his prose lovely and evocative. Benjamin Segedin Copyright American Library Association. All rights reserved