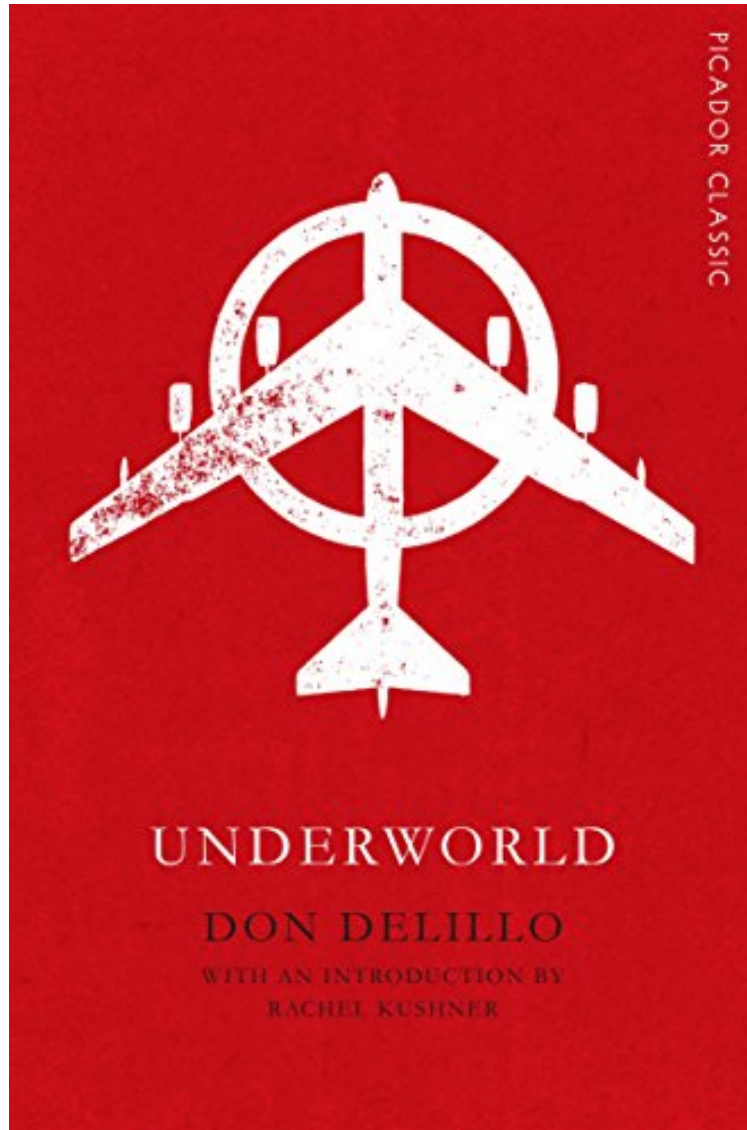


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Underworld: Picador Classic (English Edition)

Von Don DeLillo

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Von Don DeLillo : Underworld: Picador Classic (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Underworld: Picador Classic (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen11 von 11 Kunden fanden die folgende Rezension hilfreich. Epic 'flawed masterpiece'Von Ein KundeI won't attempt any kind of meaningful literary criticism, you can find that in other reviews (beware, it is obvious many of the published reviewers have not read the whole book) and comments, and I'm not up to it. But I will try to explain what the book is. This is the story of America's past 50 years, told from a unique perspective (kind of like a hyperactive eye of God with a 5 minute attention span). This results in a series of

interconnected short stories travelling back and forth in time, connected by ephemera (a baseball, garbage, TV shows, and the degrees of separation of all the characters). The story is discovered by tracing these connections, which are made by the actions of the characters (the story is not really about the characters, but about explaining the effects of different forces on their lives). The book switches between styles frequently. The most disturbing thing many people may find are the switches between first and third person. However, people accept these changes in viewpoint in films... Next is the repetition. However this serves to illuminate the connections between the characters' experiences, and also help the jog the reader's memory to something that happened 300 pages ago. Don't be put off by the change in style after the relatively accessible and electric first chapter, either. Making it to the end of this book is difficult, because there is barely a sentence that does not serve to illuminate the story in a way that makes you stop and think. But if you do, it should make you think differently about life, what more can you ask for? Perhaps the most impressive feature of this book is that the author managed to keep it coherent despite its massive size and scope, finally resolving all of the interconnected sequences of events spawned in the first chapter. It is a demonstration of rare talent.

2 von 2 Kunden fanden die folgende Rezension hilfreich. "Everything is connected in the end." Von express DeLillo's 11th novel (published 1997) is a hefty tome, dealing with the Cold War and the strangeness of American life during that era, focusing between psyche and panoramic overview, but there are also anticipations of growing terrorism in the new millennium. The author's constant shifts while creating a patchwork of the culture in the second half of the 20th century make a review a rather difficult task. The book only seems to center on Nick Shay who is the source of various storylines that are too kaleidoscopic to get a grip on. In a very loose way they connect on a basis of general paranoia and disconnection. The book opens with a cinematic display of the historic baseball playoff in which the Giants beat the Dodgers. The pitch by Brooklyn Dodger Ralph Branca to New York Giant Bobby Thomson, who won the game in a hit known as "The Shot Heard Round the World." Well, it's October 3, 1951, the same day America learns the Soviet Union has exploded an atomic bomb. This serves DeLillo as a way to demonstrate that two shots are heard around the world and a connection exists between the individual psyche and the realities of the cold war, how the political and the global world invade private lives and how individual events can shape world history. These two events will resonate throughout the book and along the way DeLillo tosses in a large crowd of real-life figures and historical events. As this is Don DeLillo, the book comes with enough irony and satire to satisfy even the most unfortunate misogynist. In the Sonora Desert we find acres of decommissioned military aircraft taken over by a tribe of avant-garde painters who try to transform them into works of art. We meet a notorious graffiti artist who roams the underground of New York. We meet Sister Edgar, who, in the mid 90's, fights a lost war against the decay of the Bronx. We meet a highway serial killer and we meet countless other characters. The novel also carries a bulk of themes and devices DeLillo has employed throughout his body of work: find here the paranoid alienation of "The Names," the shadow of assassination-as-spectacle from "Libra," the intersection of art, violence, economics, and politics of "Mao II," and the exploration of the new American religion, consumerism, that underpinned "White Noise." Underworld, despite the claims made by many critics, may not be enshrined as the Great American Novel. I might even steer readers unfamiliar with this writer first to "White Noise" before urging them to tackle this big book. Nevertheless a lot of America has found its way into this massive work, and it is the author's most ambitious novel.

3 von 3 Kunden fanden die folgende Rezension hilfreich. Living with the Bomb Von Matthew A. Goodin Don DeLillo does not traffic in plot-driven novels. DeLillo specializes not in creating "stories", but in creating vignettes, in creating moments full of weight, intensity and the impact of history. In Underworld, DeLillo has brought this specialty to a stunning apotheosis. As a result, attempting any meaningful summary of the plot is not only nearly impossible, it is entirely beside the point. The opening 100 or so pages - impressionistically describing the final game of the 1951 pennant race between the Dodgers and the Giants as attended by J. Edgar Hoover, Jackie Gleason and Frank Sinatra - is an absolute tour de force: quite possibly the best 100 pages of any book in the last ten years. The omniscient narrative flows effortlessly back and forth between Hoover et al. to Cotter, the man who catches the "shot heard 'round the world." From there, the book jumps forward to the present day (or thereabouts) and flows backward through time, loosely following the caught baseball as it passes hands over the years. All of this, however, is simply the armature which DeLillo uses to explore his central theme: what living with the bomb for the last 40-50 years has done to us as a country, as a culture, and as a society. Using the Bronx as his guide (although one gets the feeling that the Bronx guides DeLillo as well), DeLillo suggests that the Cold War has created irreparable rifts in our society, has diminished our sense of "connectedness" to each other, has destroyed our sense of community. In his evocative epilogue, DeLillo clearly hints that the Internet may create or exacerbate similar ill-effects in the future (I emphatically agree, as I sit here and type out a review that will only be seen over the Internet). Rich in symbolism, layered in meaning, this is a book that will force you to confront serious philosophical questions, yet it is still a thoroughly enjoyable read, and never bogs down in pedantry. This is not a perfect book, however, and suffers from one of DeLillo's recurrent flaws: the inability (or unwillingness) to create a fully-realized and dimensioned character (although Cotter and Shay come as close or closer than DeLillo has elsewhere). Again, though, since the book is not character or plot-driven, this flaw is minor here. I might add that I am not particularly a fan of some of DeLillo's other work. I found White Noise to be practically unreadable (some great set pieces, yet annoyingly repetitive and unengaging), Great Jones Street and Mao II just plain boring. In other words, if you have not

been thrilled by DeLillo in the past, do not let this prevent you from considering this important book.

Produktbeschreibung With an introduction by Rachel Kushner He speaks in your voice, American, and there's a shine in his eye that's halfway hopeful. It's a vast and sprawling crowd that comes together to watch the Dodgers-Giants 1951 National League Final, and when Bobby Thomson hits the Shot Heard Round the World and wins the pennant race for the Giants, ripples are formed in the heavy undercurrent of time. Meanwhile, on the other side of the planet, another historic shot is fired: the USSR's second atomic detonation. And so Underworld follows the threads that link a symphonic cast of characters: men and women, together and apart, whose search for meaning, survival and connection will spill out over decades. Underworld is Don DeLillo's masterpiece, a novel of intense ambition and soaring architecture, and a panoramic vision of America set against the overarching conflict of the Cold War. It is awe-inspiring storytelling and an undisputed modern classic.