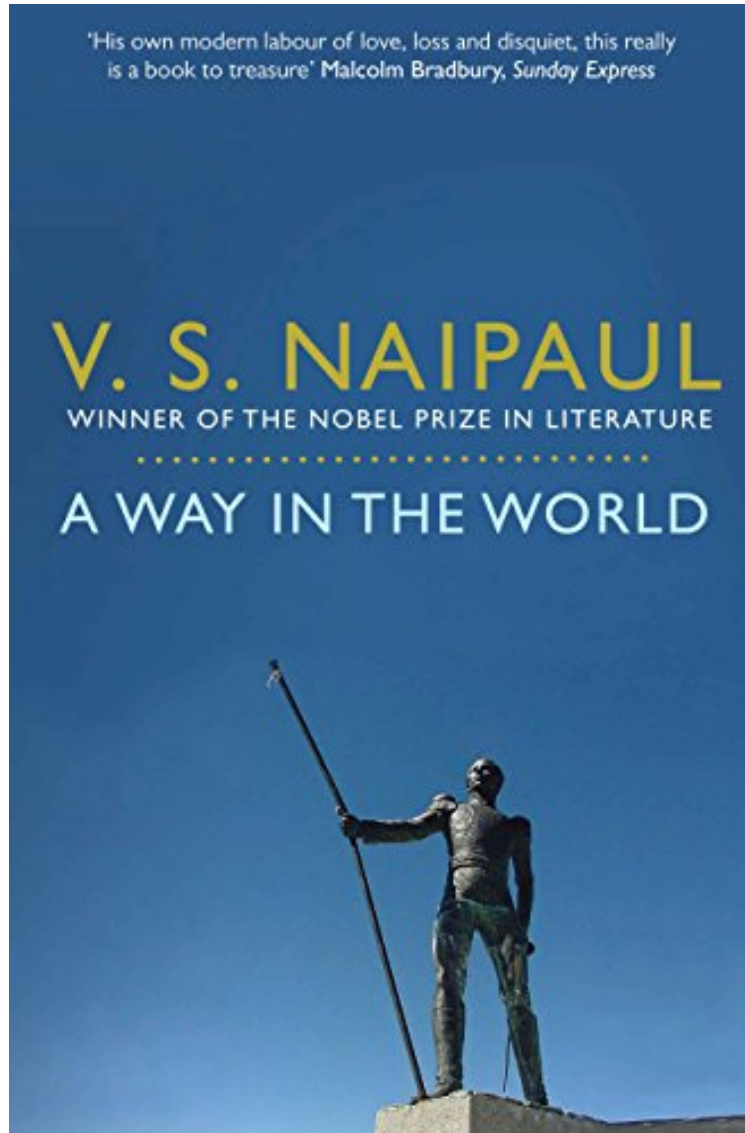


(Mobile pdf) A Way in the World: A Sequence (English Edition)

A Way in the World: A Sequence (English Edition)

Von V. S. Naipaul

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Von V. S. Naipaul : A Way in the World: A Sequence (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised A Way in the World: A Sequence (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen3 von 3 Kunden fanden die folgende Rezension hilfreich. A brilliant and imaginative tour-de-forceVon Ein KundeMr. Naipaul never ceases to amaze in the depth and fertility of his imagination. Weaving history with fiction, biography and comedy we are never sure where he is leading in a tale spanning continents and centuries. It is a prose poetry at its finest, enveloping the reader with texts that only Naipaul

his capable of. To say V.S. Naipaul is an exquisite writer; a writer's writer would be an understatement. *A Way In The World* represents a novel of such genius, I was and continue to be in awe of the magnificent and masterly control of the English language. I am in love with writing again. Thank you V.S. Naipaul!

0 von 0 Kunden fanden die folgende Rezension hilfreich. Ultra-rich hard to summarize

Von Alfred J. Kwak

This novel retraces in a unique fashion the settlement history of Trinidad, starting with the aboriginal Caribs and Arawaks, but not chronologically. On top of describing Spanish- and British-led immigration of waves of black African slaves (and contract workers from the Indian subcontinent), VS Naipaul (VSN) also discusses the fate of a few great-grandsons and -daughters who later left Trinidad to pursue a life elsewhere, like senior clerk Blair and the author himself. Written aged 61 and first published in 1994, VSN reassesses the hopes, ambitions and mistakes of his early writing years. It produces a highly personal book written with zest and great enthusiasm, occasionally a bit shady, opinionated or nasty. It contains nine interdependent stories about Trinidad against the backdrop of the author's own development in life. VSN has always been an acute observer of the impact of race on human relations. Every one of the stories deals with race and each of them is rich enough to deserve a review of its own. This sprawling collection is beautifully written, at times overwritten because VSN is unstoppable when he gets going. Many of the stories refer vaguely to his earlier published works, but 3/9 stories are prototypes for books he never wrote. Are they more thrilling than the rest? The middle one is boring. They occupy lots of space and frustrate the flow VSN may have intended. Much of the book reads like true history, personal, Caribbean and African (Benin, Uganda). He presents four (4) key persons who helped shape his worldview and he gives them colourful biographies. Sir Walter Raleigh and the Venezuelan revolutionary Miranda are real, rather shifty historic characters, meticulously researched in archives and books. English author/advisor Foster Morris and peripatetic Caribbean revolutionary Lebrun are constructs, fruits of VSN's imagination. Does it matter? It is poetic license and why this work is advertised as a novel. Does it have flow and is it a pleasant read? No. It is super-rich in content, strange characters, dialogues, writing styles and descriptions of landscapes and weather, but unbalanced re lengths of chapters. Its longest about Trinidad ten years after Britain chased out the Spaniards depicts the worst traits of Empire: penury, corruption, impunity, and intrigue and conspiracy from aristocratic French slave-owners exiled by the French Revolution, then from a slave uprising in Haiti. Perhaps its best and most disturbing chapter. Found this a true challenge to review in so few words.

Kurzbeschreibung

His own modern labour of love, loss and disquiet, this really is a book to treasure

Malcolm Bradbury, Sunday Express

This vastly innovative novel explores colonial inheritance through a series of narratives that span continents, swing back and forth between past and present and delve into both autobiography and fiction. Naipaul offers a personal choice of examples of Spanish and British imperial history in the Caribbean, including an imagined vision of Raleigh's last expedition and an introduction to Francisco de Miranda, a would-be liberator and precursor to Bolivar, which are placed within a context of echoing modernity and framed by two more personal, heavily autobiographical sections sketching the narrator an eloquent yet humble man of Indian descent who grew up in Trinidad but spent much of his adult life in England and Africa. Meditative and dramatic, these historical reconstructions, imbued with Naipaul's acute perception, drawn with his deft and sensitive touch, and told in his beautifully wrought prose, are transmuted into an astonishing novel exploring the profound and mysterious effect of history on the individual. One of his supreme triumphs

Adam Thorpe, European

A bewitching piece of work by a mind at the peak of its abilities

New York Times Book From Publishers Weekly

Billed by the publisher as Naipaul's first novel since *The Enigma of Arrival* in 1987, this can really be regarded as fiction only by the most extremely elastic definition. It is in fact a series of extended essays, meditations and dramatized historical reconstructions that originally carried the perhaps more fitting subtitle "A Sequence." Naipaul ruminates, with all his acute intelligence, on how history shapes personality--and vice versa. The book begins and ends with unexpectedly personal autobiographical sketches of Naipaul: as a boy in Trinidad; as a bright young clerk with a scholarship and a future; as a fledgling writer struggling in London; and, finally, in a later period, in an unnamed East African country where he reencounters a character from his youth. These flank two much longer pieces, which are both poignant and superbly realized portraits of elderly figures whose once-powerful lives were wrecked, more than 200 years apart, by their efforts to exploit, economically and politically, the corner of South America where Trinidad looks across the Bay of Paria to the swampy mainland of Venezuela. Sir Walter Raleigh came twice, with dreams of gold fathered by Columbus, and is seen on his last voyage, about to return to death in the Tower. Francisco Miranda, an astonishing, courtly con man who used, and was used by, both British and Spanish governments as a would-be "liberator" of Latin America in the late 18th century, is seen in fragile Trinidadian exile, exchanging thoughtful, chatty letters with his wife in London. Naipaul's mastery of his material is absolute, and his seemingly effortless, beautifully wrought prose carries the reader to the heart of the mysteries of human destiny. 35,000 first printing. Copyright 1994 Reed Business Information, Inc.

From Booklist

Naipaul has redefined the genre of historical fiction in this curiously old-fashioned, matter-of-fact, yet utterly eviscerating sequence of linked stories. These tales are told, not dramatized, a subtle

narrative style that bespeaks authority and reflection. Our eloquent yet humble narrator and moral guide is an unnamed man of Indian descent who grew up on Trinidad but spent much of his adult life in England and Africa. He has several preoccupations. One is his slow and painful evolution as a writer; another is the symbiotic relationship between writing and history; and a third is the mercenary age of European exploration and conquest. Trinidad serves as a microcosm of the exploitation, volatile racial overlays, and barely controlled chaos of the so-called New World. Our narrator, who came of age just after World War II, is keenly attuned to the ugly fact that his island's history has been "burnt away." An uneasy mix of transplanted Africans, Indians, and whites circle suspiciously around each other, ripe for some sort of insurrection, a state of affairs as volatile now as it was in the early seventeenth century. Several stories profile revolutionary, but mad and delusional, figures, such as Sir Walter Raleigh, on his desperate journey back across the Atlantic in search of gold and redemption, and the crazy Venezuelan con man Francisco Miranda, who tried to invade South America and establish one immense republic. Each story ponders the betrayals and follies that have wreaked havoc in the nations of the Caribbean and Africa, acts of greed, ignorance, and hatred that are, sadly, quintessentially human. But so is the urge to tell stories, to live and to learn. Donna Seaman