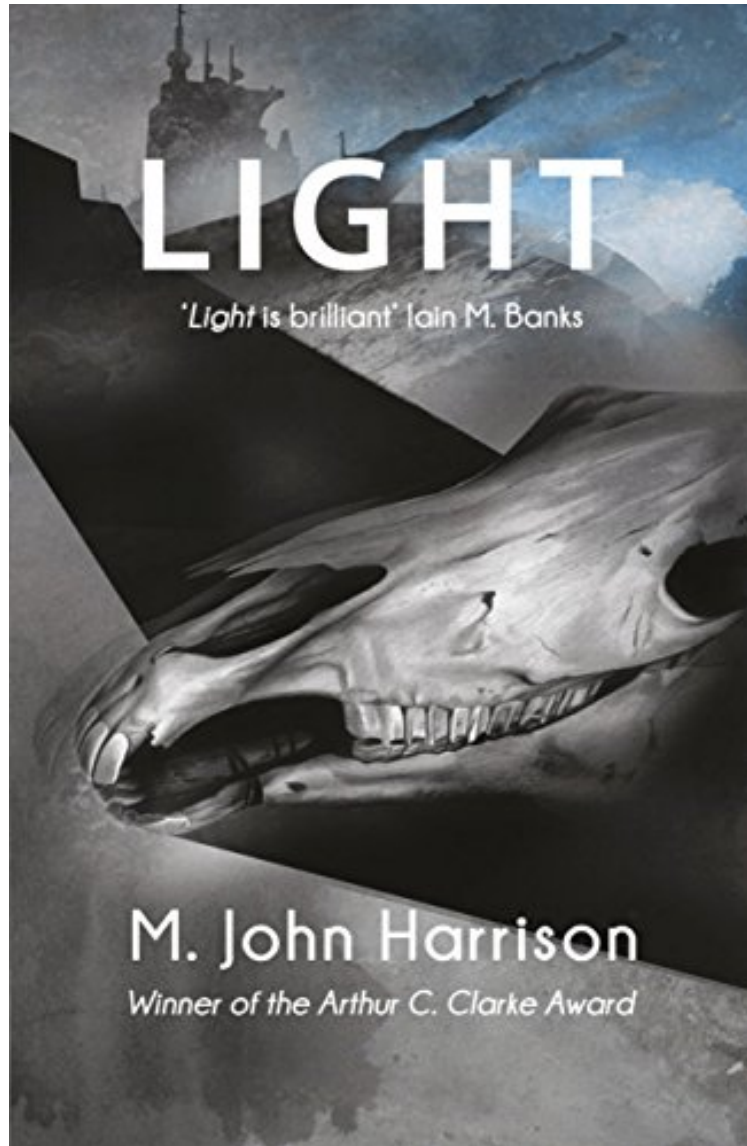


[Download] Light (Kefahuchi Tract Trilogy)

Light (Kefahuchi Tract Trilogy)

Von *M. John Harrison*
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Von M. John Harrison : Light (Kefahuchi Tract Trilogy) before purchasing it in order to gage whether or not it would be worth my time, and all praised Light (Kefahuchi Tract Trilogy):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Fr alle fortgeschrittenen Science Fiction Fans unbedingt zu empfehlen!Von Kristine SchuettHarrison bringt es fertig, in einer atemberaubenden vielschichtigen Erzhlweise die Zwiespltigkeit und inneren Abgrnde des Menschen und deren Weiterungen in der fernen Zukunft spannend zu erzhlen. Das ist keine leichte Kost, aber auf jeden Fall sehr

inspirierend und literarisch sehr ausgereift. 1 von 2 Kunden fanden die folgende Rezension hilfreich. Nice book with some flaws Von Waldschrat It's definitely not the best book I've ever read, but it's quite good. I found it a bit confusing, but overall it's nicely done. It's a bit too much of a space opera for my taste, hence only 4 stars, but if you like nice science fiction with a tendency to space opera, it should be right book for you. 1 von 3 Kunden fanden die folgende Rezension hilfreich. Beyond your wildest imagination.... Von The Grumbledook Beyond science. Beyond reason. Beyond your wildest imagination... So steht es auf dem Einband des Buches zu lesen, und ich finde, das trifft es eigentlich ziemlich genau. Ich wei nicht ob der Autor eine Menge Drogen genommen hat als er dieses Buch schrieb oder ob man selber Drogen nehmen mu um es zu verstehen wenn man es liest. Die Handlung teilt sich in drei Strnge um die Hauptpersonen Michael Kearney, Seria Mau und Ed Chianese; Nach meinem Dafhrhalten ist die Handlung um Seria Mau die interessanteste und lesenswerteste von den Dreien und handelte das Buch alleine von Seria Mau wre ich fast geneigt 5 Sterne zu vergeben. Da der psychotische Massenmrder Kearney in dieser unserer Zeit lebt wirkt sein Handlungsstrang eher fehl am Platz und da sich bis zur Hlfte des Buches kein brauchbarer Zusammenhang finden lie habe ich ab dort aufgehrt die Kearney-Kapitel zu lesen, sonst wre mir das Buch ziemlich auf die Nerven gegangen und htte mir den Lesespa an den anderen Kapiteln verdorben. Das Ende ist in meinen Augen reichlich unbefriedigend aber da sagen wir einmal knapp zwei Drittel des Buches lesenswert und gut geschrieben sind gibt es noch drei Sterne.

Kurzbeschreibung On the barren surface of an asteroid, located deep in the galaxy beneath the unbearable light of the Kefahuchi Tract, lie three objects: an abandoned spacecraft, a pair of bone dice covered with strange symbols, and a human skeleton. What they are and what they mean are the mysteries explored and unwrapped in LIGHT, M. John Harrison's triumphant novel.. deLight marks that fine writer M John Harrison's first return to the heartland of SF--including spaceships and hair-raising interstellar chases--since his apocalyptic anti-space opera The Centauri Device (1975). The heavy SF action begins in 2400. Space-going humanity is the latest of many civilizations to be baffled by the impenetrable Kefahuchi Tract; that vast stellar region where an unshielded singularity makes physics itself unreliable. Along its accessible fringe, the "Beach", solar systems are littered with crazy, abandoned devices used to probe the Tract since before life began on Earth. A whole dead-end culture is based on beachcombing this rubble of industrial archaeology... 25th-century characters include a woman who's sacrificed almost everything to merge with the AI "mathematics" of a crack military spacecraft; a former daredevil who once surfed black holes but has retreated into a virtual reality tank; the lady proprietor of the Circus of Pathet Lao, with an alien freakshow and a hidden agenda; and a variety of raunchy, smelly, gene-sculpted lowlife, some comic, some menacing. Many are not what they seem. Meanwhile in 1999 London, physicists Kearney and Tate--remembered in 2400 as the fathers of interstellar flight--are getting nowhere. Kearney's personal problems occupy familiar Harrison territory: urban paranoia, a seedily unreliable guru, bad sex, guilty rituals to propitiate a metaphysical-seeming threat called the Shrande--a pursuing image out of nightmare. In the lab, both Kearney and Tate fear the increasing quantum strangeness of their results. The cosmological wonders and hazards of the Beach form a backdrop to space pursuits and violent skirmishes whose duration is measured in nanoseconds, reported in tensely lyrical prose. Eventually everything comes together as it should--even that oppressive 1999 story strand--with revelations, transformation, transcendence, and ultimate hope. Harrison demands your full attention and rewards it richly. --David Langford.co.uk Light marks that fine writer M John Harrison's first return to the heartland of SF--including spaceships and hair-raising interstellar chases--since his apocalyptic anti-space opera The Centauri Device (1975). The heavy SF action begins in 2400. Space-going humanity is the latest of many civilizations to be baffled by the impenetrable Kefahuchi Tract; that vast stellar region where an unshielded singularity makes physics itself unreliable. Along its accessible fringe, the "Beach", solar systems are littered with crazy, abandoned devices used to probe the Tract since before life began on Earth. A whole dead-end culture is based on beachcombing this rubble of industrial archaeology... 25th-century characters include a woman who's sacrificed almost everything to merge with the AI "mathematics" of a crack military spacecraft; a former daredevil who once surfed black holes but has retreated into a virtual reality tank; the lady proprietor of the Circus of Pathet Lao, with an alien freakshow and a hidden agenda; and a variety of raunchy, smelly, gene-sculpted lowlife, some comic, some menacing. Many are not what they seem. Meanwhile in 1999 London, physicists Kearney and Tate--remembered in 2400 as the fathers of interstellar flight--are getting nowhere. Kearney's personal problems occupy familiar Harrison territory: urban paranoia, a seedily unreliable guru, bad sex, guilty rituals to propitiate a metaphysical-seeming threat called the Shrande--a pursuing image out of nightmare. In the lab, both Kearney and Tate fear the increasing quantum strangeness of their results. The cosmological wonders and hazards of the Beach form a backdrop to space pursuits and violent skirmishes whose duration is measured in nanoseconds, reported in tensely lyrical prose. Eventually everything comes together as it should--even that oppressive 1999 story strand--with revelations, transformation, transcendence, and ultimate hope. Harrison demands your full attention and rewards it richly. --David Langford