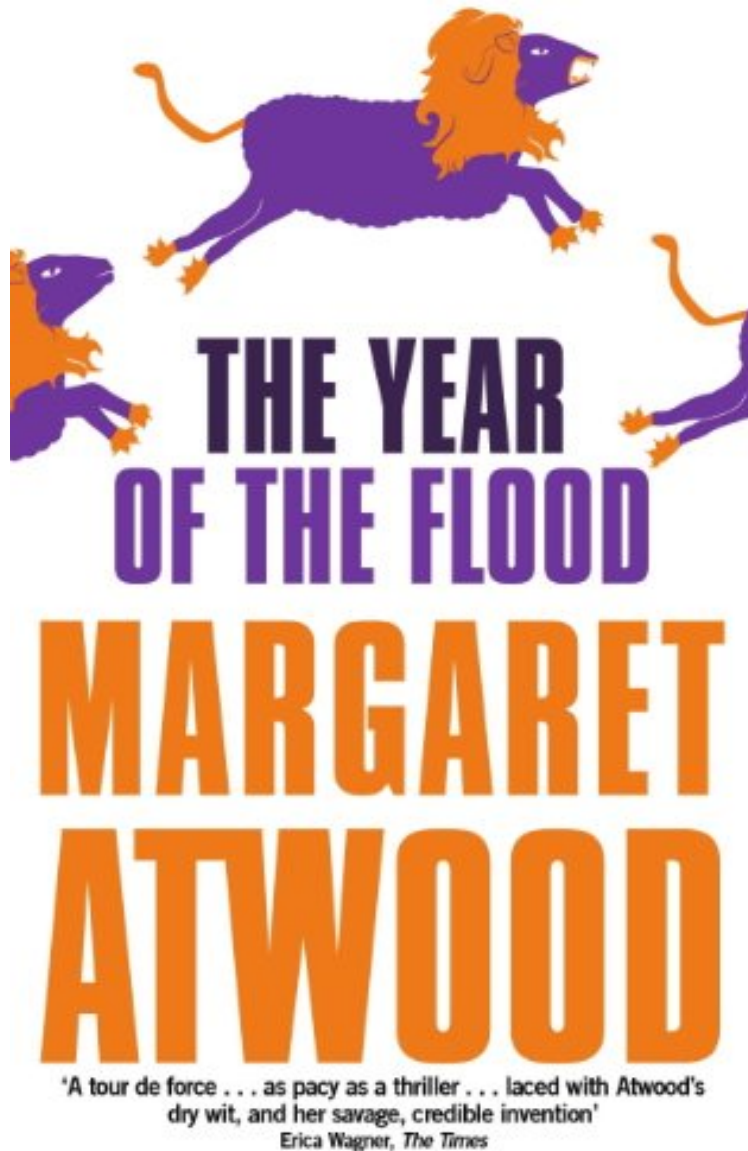


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The Year Of The Flood (English Edition)

Von Margaret Atwood

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Von Margaret Atwood : The Year Of The Flood (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Year Of The Flood (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Loved the ideasVon JojoMarget Atwood writes on trend and sometimes ahead of the curve regarding future visions and technology. This book, did that but now seems a little out dated when she refers to people facetiming as calling on

their video phones etc. Still a brilliant read-1 von 1 Kunden fanden die folgende Rezension hilfreich. Think pink! Von wandablue Margaret Atwood hat die Trends der gegenwärtigen Lage verlängert, auf das Ende geschaut und herausgekommen ist etwas Entsetzliches! Die Schere zwischen Arm und Reich klafft tiefer denn je, die Oberschicht hat sich in schwer bewachte Compounds zurückgezogen, in denen eine strenge Hierarchie herrscht, jedoch, je nach Status, jeder Luxus verfügbar ist. Die anderen können sehen, wo sie bleiben. Der Körperkult nimmt so überhand, dass Toby, eine der Protagonistinnen vom vorliegenden Band 2 der MaddAddam-Trilogie, bissig von sich gibt: If you really want to stay the same age you are now forever and ever, try jumping off the roof: death is a sure-fire method of stopping time. In The Year of the Flood, fokussiert die Autorin auf die Pleeblands, der Lokalitäten ausserhalb der Compounds. Der SexMarket entsetzt den Leser, aber bildet nur auf die Spitze getrieben ab, was heute schon Luft; Raritätenrestaurants haben die letzten, auf der roten Liste stehenden Tiere auf dem Teller und sind terroristisches Anschlagziel. Im SecretBurger für den Armen ist alles, was wir nicht essen wollen, die CorpsSeCorps, Security, sind korrupte Machthaber. Wen sie bestrafen, schicken sie in die Painballarena, normalerweise gibt es von dort kein Zurück. Ausserhalb der Compounds kann man sich nur mit Nasenklammern auf die Strasse wagen, der verdorbenen Luft wegen. Adam One, der Anführer der Gardeners stellt sich manchem Trend entgegen. Das Leben bei seiner Gruppierung erforderte Umstellungen von Toby, die bei ihnen landet. Think pink, eine sehr einprägsame Mahnung zu positivem Denken in allen Widrigkeiten, nimmt sie mit als sie umstündehalber diese letzte Bastion von verlässlichen Menschen aufgeben muss. Was diese Weltendetrilogie von Margaret Atwood vor anderen im Genre auszeichnet, ist schöpferische Lust, ich kann es nicht anders bezeichnen. Was sie sich nicht alles an Details ausgedacht hat! Unglaublich kreativ, diese Frau! Dazu kommen intelligente und lustige Wortspiele, auf jeder Seite viele, viele, ich bin trotz aller Dramatik nie dazu gekommen, aufzuhören mit Schmunzeln. Im ersten Band, den man unbedingt vorweg lesen sollte, stellt Atwood also das Große und Ganze vor, die Compoundwelt insbesondere, im zweiten Band stehen Einzelschicksale und ein Perspektivwechsel im Zentrum. So sieht man dasselbe wie im ersten Band nur ganz anders! Fazit: Lesegenuss pur! Kategorie: Dystopie Verlag: Null (?), 2009 3 von 3 Kunden fanden die folgende Rezension hilfreich. Passender zweiter Teil der Trilogie Von Kundenrezensionen Zum ersten Mal hat sich Margaret Atwood an eine mehrbändige Erzählung gemacht und dabei den Weg gewählt Vor- und Parallelgeschichte des ersten Teils darzustellen. Dabei werden zwei Schwerpunktcharaktere - Ren und Toby - gewählt, die auf verschiedene Arten und Weisen aus dem Geschäft der gewerblichen Sexualität zu dem Kult der Gärtnere kommen - bzw. von den Gärtnern, wo sie aufgewachsen sind in dieses Gewerbe - dessen Rituale und Lieder mehr und mehr Teil ihrer Lebenserfahrung werden und die das Buch zum mit strukturieren. Wir sehen ihre Leben vor und nach der Flut und ihre ersten Berührungspunkt mit Glenn und Jimmy, die als Oryx und Crake aus dem ersten Band der Trilogie bekannt sind. Doch während diese beiden sich eher in der oberen Sphäre der Finanz- und Wissenschaftswelt bewegt haben, sind die "Gärtnere" deutlich am anderen Ende des Spektrums anzusiedeln. Und so bekommen wir hier eine Darstellung der großen Katastrophe - der wasserlosen Sintflut - von "ganz unten", wo man wirklich viele religiöse Konnotationen in die Ereignisse hinein denkt. Nicht unbedingt leicht zugänglich und mit seiner gewohnt sprachlich, zeitlich und perspektivisch wechselhaften Art eine Herausforderung an die Konzentrations- und Behaltensfähigkeit der Leserschaft, wie Frau Atwood sie immer gerne mal wieder ausruft. Ich bin gespannt auf den dritten Band der Reihe.

Kurzbeschreibung The sun brightens in the east, reddening the blue-grey haze that marks the distant ocean. The vultures roosting on the hydro poles fan out their wings to dry them. The air smells faintly of burning. The waterless flood - a manmade plague - has ended the world. But two young women have survived: Ren, a young dancer trapped where she worked, in an upmarket sex club (the cleanest dirty girls in town); and Toby, who watches and waits from her rooftop garden. Is anyone else out there? Pressestimmen "A gripping and visceral book that showcases the pure storytelling talents she displayed with such verve in her 2000 novel, The Blind Assassin." Michiko Kakutani, The New York Times "Atwood is funny and clever, such a good writer and real thinker.... As ever with Atwood, it is friendship between women that is noted and celebrated - friendship not without its jealousies but friendship that survives rivalry and disappointment, and has a generosity that at the end of the novel allows for hope.... We don't know how [human nature] will evolve, or if we will evolve at all. The Year of the Flood isn't prophecy, but it is eerily plausible." Jeanette Winterson, The New York Times Book "Canada's greatest living novelist undoubtedly knows how to tell a gripping story, as fans of The Blind Assassin and A Handmaid's Tale already know. But here there's a serious message too: Look at what we're doing right now to our world, to nature, to ourselves. If this goes on..." The Washington Post "One of the versatile Atwood's authorial calling cards, as far back as her early novel The Handmaid's Tale, has been that of ruthless investigator, never hesitating to cut to bone in describing real-as-life dystopias. In this work, however, she also appears to be having wild fun, gunning it like a daredevil race-car driver: The Year of the Flood serves as an old-fashioned alarm (moral, ecological), a zombie thriller and a series of swashbuckling pokes at modern institutions.... To Atwood's supreme credit, her story is enthralling.... Memorable characters, a tightly controlled pace and shockingly plausible scenes make it fly - to a mysterious, skin-prickling ending. If Atwood also inspires ways to prevent such a

gruesomely likely future, we'll owe her far more than literary admiration."San Francisco Chronicle" Atwood unflinchingly holds aloft the sanctity of life - for all species - and the human quest for love." Chicago Sun-Times" The Year of the Flood is timely and gripping.... Atwood creates a totally believable futuristic world in which people, for the most part, are the beasts. Those who have retained their humanity are the outlaws. But no matter what the setting, Atwood just tells a good story, one filled with suspense and even levity."USA Today" Atwood scores a 10 when it comes to creating, from the stragglers of the old one, a whole new world.... Toby, Ren, and their lost-soul friend Amanda, would be sympathetic characters in any setting. That Atwood conjures them into this madcap setting, where vultures open 'like black umbrellas,' misdeeds are punished by kidney removal, and bracelets are made of jellyfish, makes us love them even more."Philadelphia Inquirer" The Year of the Flood consistently does what one expects of any work by Margaret Atwood: It entertains, spins out suspense and rewards a reader's basic impulse, all the while subtly and expertly maintaining its literary respectability."Minneapolis Star Tribune" [The Year of the Flood] shows the Nobel Prize-worthy Atwood at the pinnacle of her prodigious creative powers. Her weigh-in on the breakdown of the social covenant comes during a time of historic global change that her story eerily both mirrors and foretells."Elle Magazine" There is gallows humor, and then there is Margaret Atwood. The masterful Canadian writer is emerging as literature's queen of the apocalypse. And the dark visions Atwood again summons in The Year of the Flood prove quite illuminating."Associated Press" Profoundly imagined. . . . This is a gutsy and expansive novel, rich with ideas and conceits."Publishers Weekly, starred review" Atwood orchestrates her narratives into a heart-pounding, mysterious and surprisingly touching finale. She enchants us so convincingly that after her spell is over, the 'real' world seems temporarily transformed. The Year of the Flood is both a warning and a gift."NPR.org" Flood's relentlessly fabulous inventions and despondent predictions become almost unbearable, especially told in such gorgeously trenchant prose. In this way, the book recalls Atwood's 1985 masterpiece, The Handmaid's Tale."TimeOut New York (five stars)" Atwood's latest is a fiercely imagined tale of suffering that rivals Job's.... As dark as Atwood's vision may be, the bonds among her women give her work a bittersweet power."People" Prodigiously imaginative and outrageously funny."The Plain Dealer (Cleveland)" This is a work that amuses, informs, enlightens and, remarkably, also challenges its readers to be better persons."San Antonio Express-News" Atwood's mischievous, suspenseful, and sagacious dystopian novel follows the trajectory of current environmental debacles to a shattering possible conclusion with passionate concern and arch humor."Booklist, starred review" Iconic Canadian author Margaret Atwood has once again written about a distressingly near future in which mass murder may be the best way to save the world."Ms. Magazine" Another stimulating dystopia from this always-provocative author, whose complex, deeply involving characters inhabit a bizarre yet frighteningly believable future."Kirkus s Praise for Oryx and Crake:" Oryx and Crake is a cautionary tale about humanity swept downriver on a raft."Mel Gussow, New York Times" The novel's tantalizing questions will have readers turning the pages of this extraordinary book as fast as humanly possible. . . . Like Orwell and Huxley before her, Atwood takes the world as we know it and suggests scenarios both frightening and all-too-probable . . . "Brilliant, provocative, sumptuous and downright terrifying, Oryx and Crake is a sharp-edged down-and-dirty page-turner with a deftly wrought message in Atwood's smart electric language."Victoria Brownworth, Baltimore Sun" A dystopian novel is not intended as a literal forecast, or even necessarily as a logical extension of our current world. It is simply, and not so simply, a bad dream of our present time, an exquisitely designed horror show in which things are changed from what we do know to a dream version of what we don't. . . . Atwood does Orwell one better . . . A "towering and intrepid new novel."Lorrie Moore, The New Yorker" A landmark work of speculative fiction, comparable to A Clockwork Orange, Brave New World, and We. Atwood has surpassed herself." Kirkus s" Chesterton once wrote of the 'thousand romances that lie secreted in The Origin of Species.' Atwood has extracted one of the most hair-raising of them, and one of the most brilliant. . . . A potential dystopian classic." Publishers Weekly From the Hardcover edition.Pressestimmen Praise for Margaret Atwood: 'Margaret Atwood is one of the most brilliant and unpredictable novelists alive' - Literary 'Margaret Atwood deserves an adjective - Atwoodian - in recognition of her virtuoso wit and unmistakable style' - Chicago Tribune 'Everything she forms in words has substance and weight' - Daily Telegraph