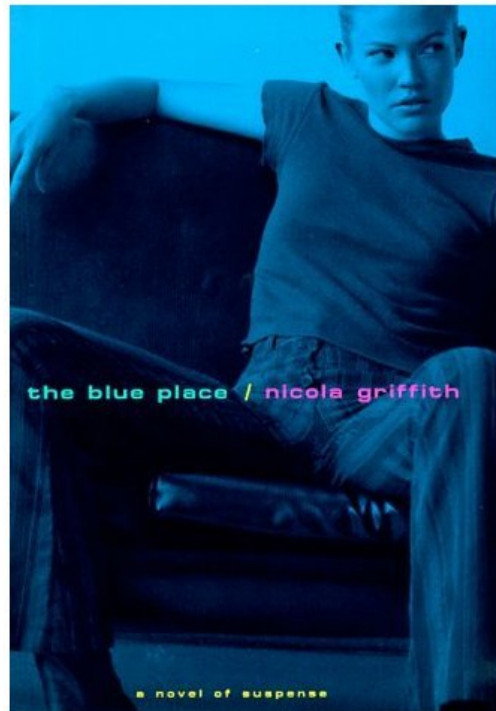


## Blue Place

Von Nicola Griffith

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**Von Nicola Griffith : Blue Place** before purchasing it in order to gage whether or not it would be worth my time, and all praised Blue Place:

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich.  
Independant ex-cop finds heartVon Stewart Thompson (davidtb@tesco.netDestined to become a classic of the genre. This is a rip-roaring, unputdownable, cracking page turner. A stunningly well paced narrative, building from a slow burn start to an ending that delivers a devastating blow.Aud Torvingen - 6ft Norwegian Uberbabe. Ex-cop, and now bodyguard, self-defence expert, freefall skydiver, master carpenter, glacier climber and top horticulturist to boot(!). A lethal killer. Super-cool, confident and in control. But becomes fallible as soon as she falls in love with Julia Lyons-Bennet, the woman whom Aud has been hired by, to protect.This is a bitter-sweet love story, with a strong central character that you care deeply about. In Aud Torvingen, Nicola Griffith has created the quintessential Lesbian Icon. Intriguing, complex and believable.By the very nature of the genre you know a tragedy is just waiting to happen. And the bad guy is screamingly obvious. But this doesn't matter. It is the journey that counts.The narrative takes you to places you don't usually come across in this genre, and has a beautiful sence of time and place. Very evocative of the Norwegian landscape, mixing as it does myth and fable, the fjells, local cuisine, character and temperament.The novel itself is reminiscent of David Lindsey's 'Requiem for a Glass Heart' in it's central Lesbian relationship, breakneck narrative thrust and killer ending.Like all great novels 'The Blue Place' leaves you desperate for more. But how can any future installments ever hope to compare with such an astonishing and accomplished work - and one that is so obviously a one off.A pleasure to read this outstanding novel. Extremely Highly Recommended.0 von 0 Kunden

fanden die folgende Rezension hilfreich. A big disappointment for a fan of her earlier works. Von Ein Kunde Griffith's third novel falls disappointingly short of the standard she set with *Ammonite* and *Slow River*. Ostensibly a novel of suspense, *The Blue Place* fails to create the essential tension upon which its success hinges. Rather, it ambles somewhat nebulously and never gels. While I enjoyed *Ammonite* quite a bit, *Slow River* got me really excited about Griffith. In that, her second novel, she pulled together the elements of a skillfully realized character, a gripping plot, and a thoughtful and imaginative vision of the future. I became invested in the lead character's life and found her inner struggles thoroughly believable and compelling. *Slow River* had its own mysteries and secrets, and Griffith revealed them with perfect pacing. Upon reflection, I am tempted to blame *The Blue Place*'s failure on Griffith's editor. At times, Griffith's talented voice comes through and it seems like the novel is poised to take off at last. But, regrettably, the moment always passes. The book suffers from just the sorts of problems editors routinely face: too many tangents, structural and organizational weaknesses, repetitiveness, and the sloppiness of having American characters use British expressions and phrasing from time to time. I further suspect that, owing to the success of *Slow River*, this latest book was rushed to press before either Griffith or her editor had had the opportunity to give it the work it needed. All in all, I still count myself a Griffith fan, but this newest one's a dud. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Compelling, complex, genre-defying Von Ein Kunde Complex, layered, *The Blue Place* is a genre masterpiece. It centers on - indeed, is told from the first-person point of view of, Aud Torvingen, a Jane Bond fantasy super-heroine. Aud is wealthy, sophisticated, brilliant; sensual and beautiful: skilled in martial arts, accomplished in . . . the arts of death. Yet . . . Griffith writes against genre. Her first novel, *Ammonite*, neatly deconstructed the lesbian fantasy-utopia of a world without men, and I suspect she's up to much of the same here. An entry point - the very first thing that happens to Aud is, her wallet is lifted. I'll return to this, but it isn't what we expect from our super-dyke. I think it's meant as a warning: Aud is an unreliable witness to her own world. Another entry-point: all we can know of Aud's world is what she sees, what she notices. Within those constraints -- and Griffith hews to them with the rigor of a geometer's line - we have to be able to detect a murderer whom Aud cannot see. Find the character flaws in Aud that she is unaware of. All the time feeling her - isolation, love, loss. How can the novelist make us - not merely see through Aud's eyes, but see past them? Another entry point: reviewers have remarked on how shabbily the novel treats men. It could be argued that, as a lesbian, Aud has little use for men, doesn't notice them. It would be -- genre writing: lesbian romance. I don't see it that way. For me, one of the central passages in the novel is the time Aud spends in her wood-workshop. She talks about wood, and her projects, and her tools. Mmmm . . . a dykes tools; a lesser writer would have Aud wax lyrical over her tools. Not Griffith: to Aud, tools are tools, with precisely defined functions; her lyricism is reserved for the living qualities of wood itself. So too with Aud's men (even with her women): they're nothing more than tools. She knows what they can do, how they can be used, but she cares nothing for them. It's Aud's fatal flaw, what allows her to overlook the murderer, to fail to see so much . . . Aud's wallet is lifted because: she's absorbed in the scent of pine resin Because: she's walking, alone, at midnight Because: *The Blue Place*, more than any novel I've read since . . . say, *Gravity's Rainbow* . . . repays the layering of multiple re-readings.

Kurzbeschreibungxx.de Science fiction writer Nicola Griffith, winner of the Nebula and Tiptree Awards, proves that good writing transcends genre. *The Blue Place* is a spare, cold suspense thriller--Norwegian noir--with the kind of strong, enigmatic characters that made Griffith's *Slow River* such a great read. Aud Torvingen is a former cop, martial artist, and Scandinavian to the core. She stalks powerfully through the streets of Atlanta and the fjords of Norway in search of an art thief and killer. At first, she frightens us a bit, because she insistently imagines how easy it would be to kill almost everyone she meets. Having descended more than once into that dark, cold psychic realm wherein violence provides primal pleasure, Aud is constantly wary of her fellow human beings. But our fear turns to fascination as she finds herself falling in love with Julia, a smart, beautiful art dealer mixed up in the crime, and getting closer to finding the center of the danger in the icy north. As in *Slow River* and *Ammonite*, Griffith's attention is often on the bodies of her characters--their awareness of skin and muscle, sinew and bone suffuses the action. Griffith closely scrutinizes their deeper inner workings, their emotions and logic, as well. The story is tense and gripping, as a good thriller should be, but the best part of *The Blue Place* is Aud's fascinatingly familiar search for self. --Therese Littleton.com Science fiction writer Nicola Griffith, winner of the Nebula and Tiptree Awards, proves that good writing transcends genre. *The Blue Place* is a spare, cold suspense thriller--Norwegian noir--with the kind of strong, enigmatic characters that made Griffith's *Slow River* such a great read. Aud Torvingen is a former cop, martial artist, and Scandinavian to the core. She stalks powerfully through the streets of Atlanta and the fjords of Norway in search of an art thief and killer. At first, she frightens us a bit, because she insistently imagines how easy it would be to kill almost everyone she meets. Having descended more than once into that dark, cold psychic realm wherein violence provides primal pleasure, Aud is constantly wary of her fellow human beings. But our fear turns to fascination as she finds herself falling in love with Julia, a smart, beautiful art dealer mixed up in the crime, and getting closer to finding the center of the danger in the icy north. As in *Slow River* and *Ammonite*, Griffith's attention is often on the bodies of her

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