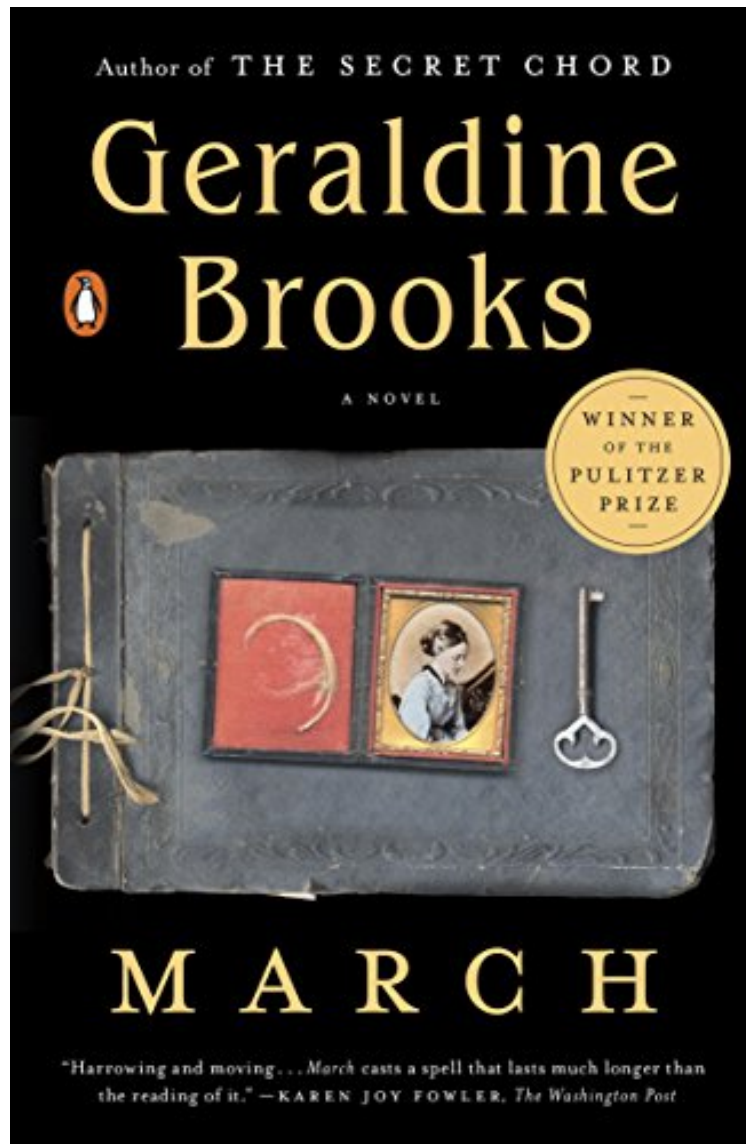


(Mobile pdf) March

## March

Von *Geraldine Brooks*  
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**Von Geraldine Brooks : March** before purchasing it in order to gage whether or not it would be worth my time, and all praised March:

Kundenrezensionen  
Hilfreichste Kundenrezensionen  
3 von 3 Kunden fanden die folgende Rezension hilfreich. Was "Little Women" vorenthielt . . . Von Ben M "March" ist nicht einfach ein Spin-off - der preisgekrnte Roman schildert die Geschichte des Vaters von "Betty und ihren Schwestern", der im geistlichen Dienst in den amerikanischen Brgerkrieg zieht und gefangen ist zwischen Unmenschlichkeit, Dehumanisierung - und einer schnen Sklavin, die

bereits vor Jahren einmal in sein Leben getreten war. Fernab von der friedlichen Idylle, die seine Familie umgibt, befindet sich March inmitten der Entscheidung von Leben und Tod. Seiner Familie gaukelt er in seinen Briefen etwas vor, in Wahrheit steht er am Ende seiner Kräfte und glaubt nicht mehr an die Rückkehr nach Hause. Wo "Little Women" als Familiengeschichte für Kinder und Jugendliche konzipiert war, folgt mit "March" die "Erwachsenen"-Variante. Geraldine Brooks weicht nicht davor zurück, den Krieg in all seinen Grausamkeiten zu beschreiben, direkt darin ein antiheroischer Ehemann und Vater, der eine falsche Entscheidung nach der anderen trifft und nicht nur das Leben anderer, sondern besonders das eigene stückweise zerstört. "March" spielt mit der Vorlage, entreißt warmherzigen Charakteren wie Marmee die Güte und setzt sie nicht nur in den Krieg selbst, sondern vor allem in den Krieg auf der Gefühlsebene. Rein intertextuell ist der Roman sicherlich viel interessanter und bedeutsamer, wenn man die Vorlage kennt, jedoch steht die Geschichte durchaus für sich - auch wenn gerade die Endszene völlig neue Facetten aufwirkt, die "Little Women" nicht einmal ankratzt. Brooks webt historische Figuren in die Handlung mit ein, setzt sich auseinander mit Themen wie Feminismus und der Frau im 19. Jahrhundert, Sklaverei und Religion. Streckenweise etwas lahm, aber insgesamt ein packender, zurecht primärer Roman, jedoch keineswegs gedacht für Little Women. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Ingenious Von Paracelsus Probably no adult who grew up in an English-speaking family is not familiar with Louisa May Alcott's "Little Women". Brooks has had the ingenious idea of telling the fate of Father March, who is present in Alcott's book only in his absence. Brooks spins a fascinating story of his experiences during the American Civil War that is hard to put down. I ordered this book after reading and enjoying Brooks's "Year of Wonders", and was not disappointed.

Kurzbeschreibung Winner of the Pulitzer Prize--a powerful love story set against the backdrop of the Civil War, from the author of *The Secret Chord*. From Louisa May Alcott's beloved classic *Little Women*, Geraldine Brooks has animated the character of the absent father, March, and crafted a story "filled with the ache of love and marriage and with the power of war upon the mind and heart of one unforgettable man" (Sue Monk Kidd). With "pitch-perfect writing" (USA Today), Brooks follows March as he leaves behind his family to aid the Union cause in the Civil War. His experiences will utterly change his marriage and challenge his most ardently held beliefs. A lushly written, wholly original tale steeped in the details of another time, March secures Geraldine Brooks's place as a renowned author of historical fiction. From the Trade Paperback edition. From Publishers Weekly Starred . Brooks's luminous second novel, after 2001's acclaimed *Year of Wonders*, imagines the Civil War experiences of Mr. March, the absent father in Louisa May Alcott's *Little Women*. An idealistic Concord cleric, March becomes a Union chaplain and later finds himself assigned to be a teacher on a cotton plantation that employs freed slaves, or "contraband." His narrative begins with cheerful letters home, but March gradually reveals to the reader what he does not to his family: the cruelty and racism of Northern and Southern soldiers, the violence and suffering he is powerless to prevent and his reunion with Grace, a beautiful, educated slave whom he met years earlier as a Connecticut peddler to the plantations. In between, we learn of March's earlier life: his whirlwind courtship of quick-tempered Marmee, his friendship with Emerson and Thoreau and the surprising cause of his family's genteel poverty. When a Confederate attack on the contraband farm lands March in a Washington hospital, sick with fever and guilt, the first-person narrative switches to Marmee, who describes a different version of the years past and an agonized reaction to the truth she uncovers about her husband's life. Brooks, who based the character of March on Alcott's transcendentalist father, Bronson, relies heavily on primary sources for both the Concord and wartime scenes; her characters speak with a convincing 19th-century formality, yet the narrative is always accessible. Through the shattered dreamer March, the passion and rage of Marmee and a host of achingly human minor characters, Brooks's affecting, beautifully written novel drives home the intimate horrors and ironies of the Civil War and the difficulty of living honestly with the knowledge of human suffering. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Brooks' first novel (*Year of Wonders*, 2001) was a straightforward historical novel of the plague. For her second novel, she has come close to creating a new genre; she imagines the life of Captain March, the father in Louisa May Alcott's *Little Women*. This technique has been done before, most famously in Jean Rhys' *Wide Sargasso Sea*. Brooks, however, has combined this idea with two other genres, historical fiction and fictionalized biography. The results, however, are mixed. March appears, much like Bronson himself, as a man whose convictions tread a thin line between admirable and aggravating. He is pure to the point of being ineffectual, and noble to the point of stupidity. The nineteenth-century writing style is accurate and entertaining, but it may be too ornate for some readers. The best moments in the narrative are the peeks inside the mind of the long-suffering Marmee, and thus we learn where Jo gets her famous spunk. Marta Segal Copyright American Library Association. All rights reserved