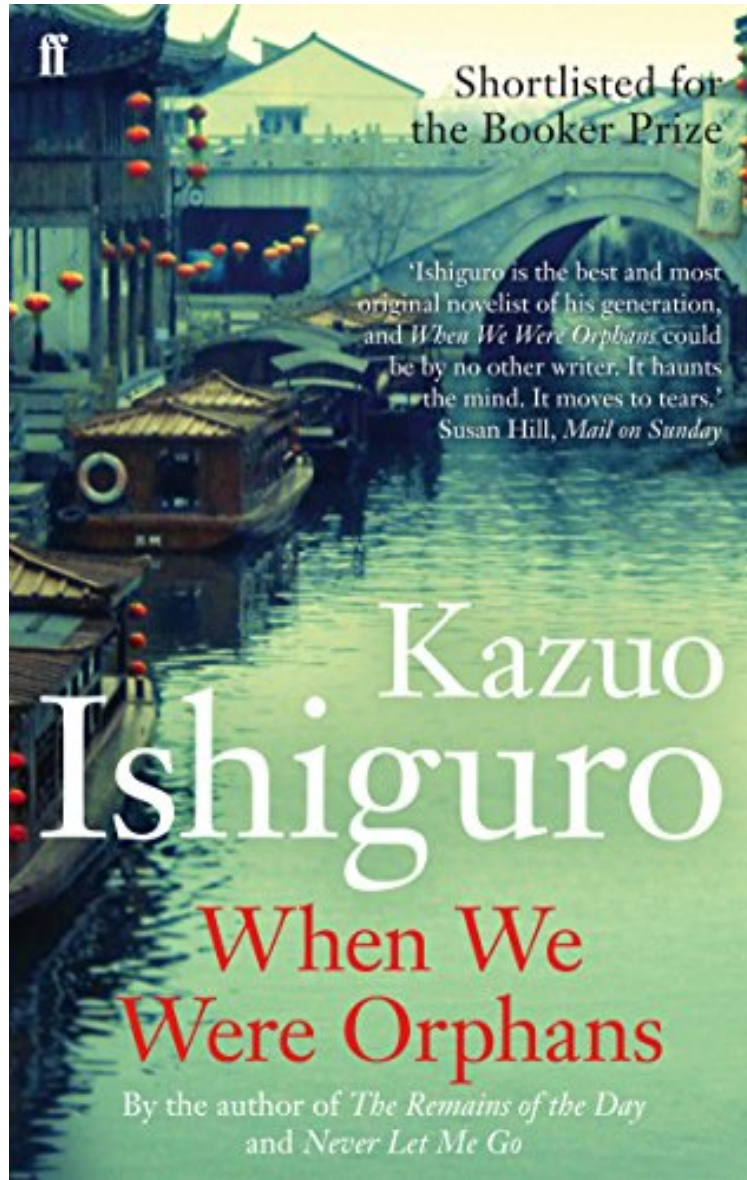


(Download) When We Were Orphans (English Edition)

## When We Were Orphans (English Edition)

Von Kazuo Ishiguro

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**Von Kazuo Ishiguro : When We Were Orphans (English Edition)** before purchasing it in order to gage whether or not it would be worth my time, and all praised When We Were Orphans (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich.

AlbtraumVon Sebastian LotzerIch hatte bisher lediglich Ishiguros grandiosen Roman "Never Let Me Go" gelesen und war gespannt auf die Lektre, ohne irgendeine Vorstellung davon zu haben, was mich erwarten wrde. "When We Were

Orphans" hat mich tatsächlich genauso weggeblasen. Die unnachahmliche Albtraumhaftigkeit, die surreale Atmosphäre, der dunkle Abgrund, in den die Protagonisten unausweichlich gezogen werden, zeichnet beide Bücher gleichermaßen aus. Kazuo Ishiguro ist für mich ein phantastischer Erzähler, der in pseudohistorischen Parallelwelten absurde, den Protagonisten selbst aber völlig normal und folgerichtig erscheinende, Ereignisketten penibel realistisch schildert und einen subtilen Horror kreiert, der schichtig macht. Die aus Zeit und Raum gefallene internationale Siedlung im opiumsüchtigen Shanghai des frühen 20. Jahrhunderts liefert die optimale Folie für "When We Were Orphans", diese wahnhaftige Detektivgeschichte, in der die Genialität des Detektivs immer nur behauptet, aber nie wirklich nachvollziehbar oder greifbar wird. Ishiguros spät- und postkoloniale Sherlock-Holmes-Figur geistert wie Friedrich Glausers Fahnder Studer durch ein undurchdringliches und furchteinflößendes Dunkel. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Gut, aber... Von Michael Dienstbier "When we were orphans" ist ein Roman über die Macht der Vergangenheit, das ganze Leben eines Menschen zu bestimmen, eine Macht, die einen die Gegenwart nur in längst verwelkten Kategorien sehen lässt. Christopher Banks ist ein erfolgreicher Detektiv im London der dreißiger Jahre. Doch er ist besessen von einem Ereignis, das sich während seiner Kindheit in Shanghai ereignete: das Verschwinden seiner Eltern. Sein ganzes Leben, seine ganze Karriere, hat er auf diesem Trauma aufgebaut. Nun, 25 Jahre später, kehrt er nach Shanghai zurück, um den "Fall" zu lösen und um sich von seiner Vergangenheit zu befreien. Inmitten der Wirren des gerade ausgebrochenen Krieges zwischen China und Japan, offenbart sich seine ganze Besessenheit und seine Weigerung, die Gegenwart zu akzeptieren. Als er die Wahrheit über das Verschwinden seiner Eltern erfährt, bricht das Kartenhaus seiner Existenz zusammen. "Our childhood seems so far away now [...] One of our Japanese poets, a court lady many years ago, wrote of how sad this was. She wrote of how our childhood becomes a foreign land once we have grown." "Well, Colonel, it's hardly a foreign land to me. In many ways, it's where I've continued to live all my life. It's only now that I've started to make my journey from it" (277) Banks ist der Ich-Erzähler des Romans und gibt sich dem Leser nicht sofort als ein von seiner Vergangenheit zu erkennen. Erst als seine Handlungen im Verlaufe der Handlung immer unlogischer und verwegener werden, muss man zu diesem Schluss kommen. Dieser Prozess ist es, der den Roman auszeichnet. "When we were orphans" erreicht aber nicht die Klasse von Ishiguros Meisterwerk "The Remains of the Day" oder seinem neuesten Buch "Never let me go". Einige Charaktere wirken uninspiriert und wenig überzeugend und auch das Sprachniveau erreicht nicht das sonst übliche Ishigurolevel. Dennoch bleibt der Roman lesenswert. 1 von 2 Kunden fanden die folgende Rezension hilfreich. Ich weiß nicht, was er mir sagen will ... Von Carmelita Also zunächst muss ich sagen, dass Herr Ishiguro wundervolle Bücher schreibt, ich finde sie nur alle grundstzlich doof. Jedes andere Buch, bei dem ich auf der Hälfte immer noch nicht weiß, was mir der Autor eigentlich sagen will bzw. worum es überhaupt geht, hätte ich längst weggelegt. Herr Ishiguro schreibt aber einfach so schön, dass ich rein zu Lehrzwecken weiterlese. Ich mag es, wie er Stätze konstruiert und wie treffend er die Worte wählt und setzt. Die Geschichte an sich wird da sekundär, zumal man ihr eh nicht folgen kann ... oder was heißt "nicht folgen", man kommt gar nicht wirklich rein. Jedesmal denkst Du, 'oh, jetzt geht's endlich los', nur um dann auf der nächsten Seite ein neues Kapitel zu finden, das dann nichts mit dem Kapitel davor zu tun hat. Also schon, aber halt nicht unmittelbar - seufz. Er schreibt die schönsten frustrierendsten Bücher, die mir je untergekommen sind.

Kurzbeschreibung England, 1930s. Christopher Banks has become the country's most celebrated detective, his cases the talk of London society. Yet one unsolved crime has always haunted him; the mysterious disappearance of his parents, in Old Shanghai, when he was a small boy. Now, as the world lurches towards total war, Banks realises the time has come for him to return to the city of his childhood and at last solve the mystery - that only by his doing so will civilisation be saved from the approaching catastrophe. Moving between London and Shanghai of the inter-war years, *When We Were Orphans* is a story of memory, intrigue and the need to return; of a childhood vision of the world surviving deep into adulthood, indelibly shaping and distorting a person's life. If you enjoyed *When We Were Orphans*, you might also like Ishiguro's *The Remains of the Day*, now available in Faber Modern Classics. "I've worked hard over the years to check the spread of crime and evil wherever it has manifested itself." Christopher Banks, the protagonist of Kazuo Ishiguro's fifth novel, *When We Were Orphans*, has dedicated his life to detective work but behind his successes lies one unsolved mystery: the disappearance of his parents when he was a small boy living in the International Settlement in Shanghai. Moving between England and China in the inter-war period, the book, encompassing the turbulence and political anxieties of the time and the crumbling certainties of a Britain deeply involved in the opium trade in the East, centres on Banks's idealistic need to make sense of the world through the small victories of detection and his need to understand finally what happened to his mother and father. This new novel, however, is the deliberate antithesis of the classic English detective story--the hermetic country-house worlds of Agatha Christie, the classic "locked room" puzzles in which order and sanity is restored at the story's end. Ishiguro mimics the functional style and clipped speech patterns of the genre, ironising its reliance on melodrama and stereotype, while developing a narrative of subtlety, great emotional depth, and political and cultural acuity: what we get is a negative image of classic detective fiction, in which the solved crimes are mentioned in passing and the real

mystery is played out in the psychology of the detective himself. The act of detection, Ishiguro suggests, is one we all perform on our own past, struggling to marshal clues and evidence whilst trying to construct the story of ourselves; the one mystery Banks seems unable to solve is his own. If Ishiguro's concerns as a writer remain broadly the same as in previous novels such as his Booker Prize-winning *The Remains of the Day*--the complexities, instability and elusiveness of memory, dramatised through a first-person narrator--this new book shows how flexible and powerful the form has become for him. Banks' quest is both deeply personal and resonantly emblematic of us all: ...for those like us, our fate is to face the world as orphans, chasing through long years the shadows of vanished parents. There is nothing for it but to try and see through our missions to the end, as best we can, for until we do so, we will be permitted no calm. When *We Were Orphans* is an astonishing book, rich and profound on many levels, and one that will live clearly in the memory of all who read it. --Burhan Tufail.co.uk" ... I've worked hard over the years to check the spread of crime and evil wherever it has manifested itself." Christopher Banks, the protagonist of Kazuo Ishiguro's fifth novel, *When We Were Orphans*, has dedicated his life to detective work but behind his successes lies one unsolved mystery: the disappearance of his parents when he was a small boy living in the International Settlement in Shanghai. Moving between England and China in the inter-war period, the book, encompassing the turbulence and political anxieties of the time and the crumbling certainties of a Britain deeply involved in the opium trade in the East, centres on Banks's idealistic need to make sense of the world through the small victories of detection and his need to understand finally what happened to his mother and father. This new novel, however, is the deliberate antithesis of the classic English detective story--the hermetic country-house worlds of Agatha Christie, the classic "locked room" puzzles in which order and sanity is restored at the story's end. Ishiguro mimics the functional style and clipped speech patterns of the genre, ironising its reliance on melodrama and stereotype, while developing a narrative of subtlety, great emotional depth, and political and cultural acuity: what we get is a negative image of classic detective fiction, in which the solved crimes are mentioned in passing and the real mystery is played out in the psychology of the detective himself. The act of detection, Ishiguro suggests, is one we all perform on our own past, struggling to marshal clues and evidence whilst trying to construct the story of ourselves; the one mystery Banks seems unable to solve is his own. If Ishiguro's concerns as a writer remain broadly the same as in previous novels such as his Booker Prize-winning *The Remains of the Day*--the complexities, instability and elusiveness of memory, dramatised through a first-person narrator--this new book shows how flexible and powerful the form has become for him. Banks' quest is both deeply personal and resonantly emblematic of us all: ...for those like us, our fate is to face the world as orphans, chasing through long years the shadows of vanished parents. There is nothing for it but to try and see through our missions to the end, as best we can, for until we do so, we will be permitted no calm. When *We Were Orphans* is an astonishing book, rich and profound on many levels, and one that will live clearly in the memory of all who read it. --Burhan Tufail