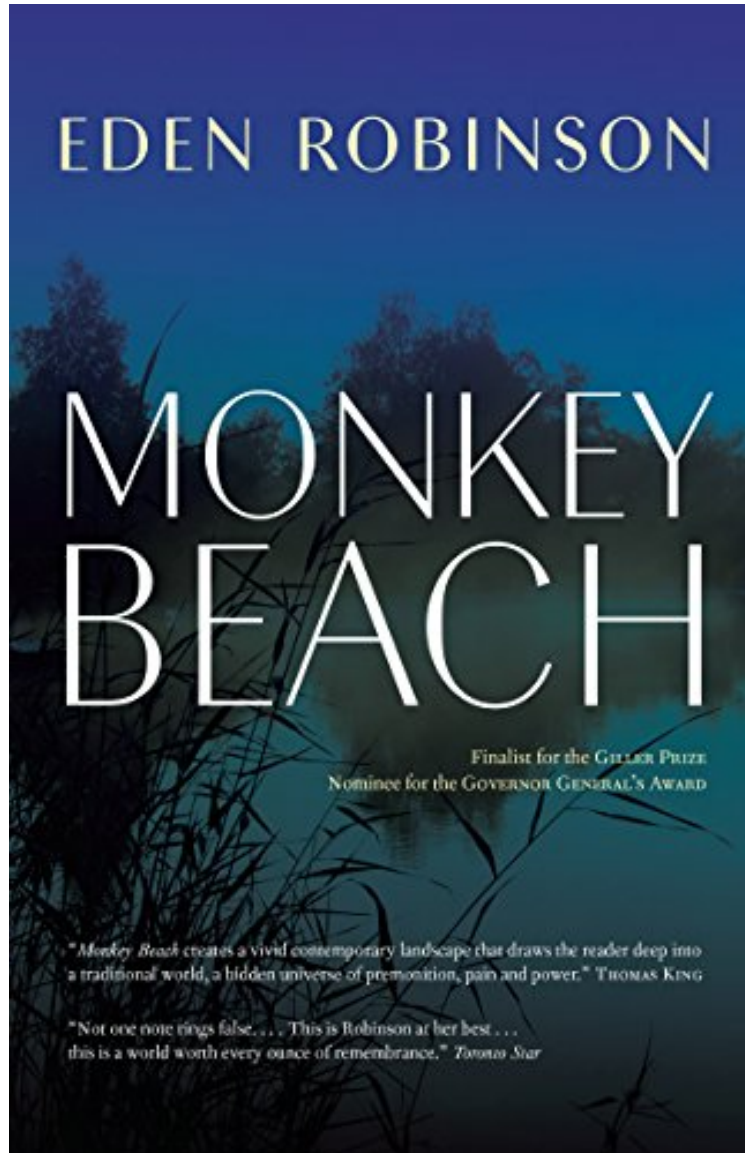


(Get free) Monkey Beach

Monkey Beach

Von Eden Robinson

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Von Eden Robinson : Monkey Beach before purchasing it in order to gage whether or not it would be worth my time, and all praised Monkey Beach:

KundenrezensionenHilfreichste Kundenrezensionen3 von 3 Kunden fanden die folgende Rezension hilfreich. Native girl struggles through the worldVon LeseratteThe protagonist of this new Canadian novel, Lisa, waits for news from her 17-year old brother Jimmy, who is missing at sea. Her parents set out to the nearest town, where the empty life-boat was found. Lisa stays behind in a small village on a reserve at the coast in British Columbia. Slowly the reader

gets to know her story, her struggle to grow up, her family tragedy, her problems with drugs and friendship with a boy she loves but who never will ask her out. The reader gets to know about myths and beliefs of the First nation of Haisla in a very vivid and humorous kind of story telling, about burial rites and ghosts and about Monkey Beach, a lonely beach where Sasquatches (BigFoods) wait for Lisa. "Monkey Beach" is a very recommendable novel and much fun to read. The author is a member of the first nation herself and provides an amazing insight. She knows what she is talking about. This is, as far as I know, her first novel. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Fesselnd, je weiter man liest! Von Alexija Ich musste das Buch für ein Englisch Seminar an der Uni kaufen. Da die Beschreibung auf dem Buchrücken nicht so viel hergab, war ich anfangs sehr skeptisch und fühlte mich von dem ungewohnten Schreibstil (viele unzusammenhängend wirkende Flashbacks) ein wenig verwirrt und ohne roten Faden. Je weiter ich das Buch jedoch gelesen habe, umso spannender wurde es und die einzelnen Geschichten ergaben mehr und mehr ein großes Gesamtbild! Zum Ende hin wollte ich das Buch gar nicht mehr weg legen. Es bietet eine Möglichkeit sich mit der mündlichen Erzähltradition indigener Stimme auseinanderzusetzen und dabei in Kultur und Tradition dieser Völker einzutauchen. Eine faszinierende Mischung aus Kindheitserinnerungen, Stammesgeschichte, Verlust und Auswirkungen der Kolonialisierung werden vereint zu einer teils schockierenden, teils humorvollen Kompilation verschiedener Kurzgeschichten, eingebettet in eine große Hauptgeschichte, die dem Buch einen roten Faden verleiht.

Kurzbeschreibung Monkey Beach combines both joy and tragedy in a harrowing yet restrained story of grief and survival, and of a family on the edge of heartbreak. In the first English-language novel to be published by a Haisla writer, Eden Robinson offers a rich celebration of life in the Native settlement of Kitamaat, on the coast of British Columbia. The story grips the reader from the beginning. It is the morning after the narrator's brother has gone missing at sea; the mood is tense in the family house, as speculations remain unspoken. Jimmy is a prospective Olympic swimmer, seventeen years old and on the edge of proposing to his beautiful girlfriend Karaoke. As his elder sister, Lisa, faces possible disaster, she chain-smokes and drifts into thoughts of their lives so far. She recalls the time when she and Jimmy saw the sasquatch, or bogwus and this sighting introduces the novel's fascinating undercurrent of characters from the spirit world. These ghostly presences may strike the reader as mysterious or frightening, but they provide Lisa with guidance through a difficult coming of age. In and out of the emergency room as a child, Lisa is a fighter. Her smart mouth and temper constantly threaten to land her in serious trouble. Those who have the most influence on her are her stubbornly traditional, machete-wielding grandmother, and her wild, passionate, political Uncle Mick, who teaches her to make moose calls. When they empty fishing nets together, she pretends she doesn't feel the jellyfish stinging her young hands she's Uncle Mick's little warrior. We watch Lisa leave her teenage years behind as she waits for news of her younger brother. She reflects on the many rich episodes of their lives so many of which take place around the water, reminding us of the news she fears, and revealing the menacing power of nature. But Lisa has a special recourse a gift that enables her to see and hear spirits, and ask for their help. Monkey Beach, Eden Robinson's first novel, was nominated for Canada's two largest literary prizes: the Giller Prize and the Governor General's Literary Award. The book was also published in Great Britain, the United States and Germany, and was a Canadian bestseller for many weeks. Monkey Beach is beautifully written, in prose that is simple and subtle, bold and vivid, and pervaded by humour. Robinson fills her novel with details of Haisla culture and the rich wildlife surrounding Kitamaat. She uses traditional elements of storytelling such as dreams, and people's ties to nature but also demystifies Native beliefs, simultaneously peeling away and intensifying the mystery surrounding spirits. Ancient rituals are shown as part of the reality of a modern Native community, along with Kraft Dinner and TV soaps and the legacy of residential schools. Robinson's previous book of stories, *Traplines*, was remarked upon for being brutally honest, featuring rapists and drunks and drug dealers, psychopaths and sadists proving to *The New York Times* that Canadians are as weird and violent as anyone else. Monkey Beach is just as honest, but only hints at the darker elements. In the words of the author, None of the characters are bad. They're just reacting like anyone else to situations of loss and death. From the Trade Paperback edition. de Lisamarie Hill, the protagonist of Eden Robinson's coming-of-age novel *Monkey Beach*, is a terror. She'll run out of an evacuating car to get a better view of a tidal wave. She'll drag you unconscious to a deserted island with nothing but cigarettes, marshmallows, and the need to get you talking. Whatever her age, she'll ask awkward questions. Set in the coastal Haisla village of Kitamaat near British Columbia's dauntingly gorgeous Queen Charlotte Islands, *Monkey Beach* is the story of Lisa and her Haisla community, including uncles involved in First Nations warrior movements, industrious grandmothers with one foot in the grave and the other in various spirit worlds, and the long-armed specter of residential schools. The path to adulthood (and you risk a bloody nose if you call Lisa an adult) for Lisa and her friends is beset by the dangers of substance abuse and family violence but sprinkled with hopes as varied as Olympic gold or, sadly, a "really great truck." *Monkey Beach* succeeds as a novel of voice. Narrator and hero Lisa is whip-smart and ever cracking-wise: "The sky, one sheet of pissing greyness, stretches low across the horizon." Plot, however, doesn't come off so naturally. The Big Horrible Event at the story's end seems produced by page count alone, not by character. Voice and character do carry the novel, but the plot feels

microwaved where it should be slow-roasted. --Darryl Whetter.com
Lisa Marie Hill, the protagonist of Eden Robinson's coming-of-age novel *Monkey Beach*, is a terror. She'll run out of an evacuating car to get a better view of a tidal wave. She'll drag you unconscious to a deserted island with nothing but cigarettes, marshmallows, and the need to get you talking. Whatever her age, she'll ask awkward questions. Set in the coastal Haisla village of Kitimaat near British Columbia's dauntingly gorgeous Queen Charlotte Islands, *Monkey Beach* is the story of Lisa and her Haisla community, including uncles involved in First Nations warrior movements, industrious grandmothers with one foot in the grave and the other in various spirit worlds, and the long-armed specter of residential schools. The path to adulthood (and you risk a bloody nose if you call Lisa an adult) for Lisa and her friends is beset by the dangers of substance abuse and family violence but sprinkled with hopes as varied as Olympic gold or, sadly, a "really great truck." *Monkey Beach* succeeds as a novel of voice. Narrator and hero Lisa is whip-smart and ever cracking-wise: "The sky, one sheet of pissing greyness, stretches low across the horizon." Plot, however, doesn't come off so naturally. The Big Horrible Event at the story's end seems produced by page count alone, not by character. Voice and character do carry the novel, but the plot feels microwaved where it should be slow-roasted. --Darryl Whetter