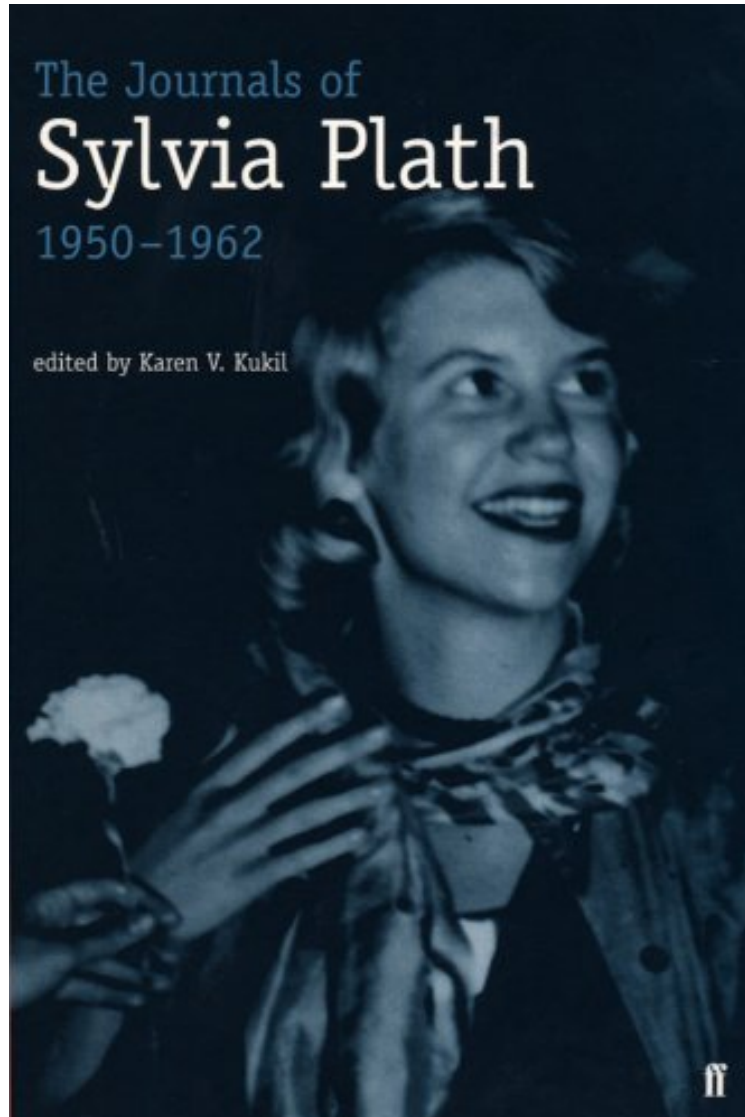


(Read free ebook) The Journals of Sylvia Plath (English Edition)

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Von Sylvia Plath

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Von Sylvia Plath : The Journals of Sylvia Plath (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Journals of Sylvia Plath (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. Journals of Sylvia Plath-Her way.Von Ein KundeSylvia Plath came into my life as I was at the young age of 16.After reading her Journals, I felt as though it were me being spoken of, not because I feel the same way, but because of the fascinating way in which she describes her world.A book which tells of a captured woman entering all emotions

possibly known to the simple human being. It's attack on the world through her eyes, twists in ones mind until you yourself start to doubt your familiar surroundings. A very sad, confused and brave young woman, who lost because she needed to know more, because life just wasn't enough. I recommend this book to all readers whatever age or gender, an absolute must!

0 von 0 Kunden fanden die folgende Rezension hilfreich. Nur brauchbar als Zeugnis manipulativer Bearbeitung der Originaltexte Von Melpomene Diese Ausgabe (die von Plaths Ehemann Ted Hughes bearbeitet wurde) sollte wenn möglich (aber in jedem Fall in wissenschaftlichem Kontext) nur in Verbindung mit der Ausgabe von Karen V. Kukil parallel gelesen werden, da sie ein unauthentisches Bild von der Autorin vermitteln. Besonders die Auslassungen, die sich auf Sylvia Plaths spitze Zunge, Ted Hughes Promiskuit und die sexuell-krpferliche Gewalt zwischen ihnen beziehen, sind stark manipulativ gestaltet. Teilweise erfolgt unklare Kennzeichnung der Auslassungen, teilweise wird der Leser im Dunkeln lassen, wer bestimmte Dinge in welchem Kontext sagt. Auch ist es fraglich, den Brief der Mutter vor den Passagen ber sie einzufügen, ganz zu schweigen von seinem Inhalt: I have no doubt that many readers will accept whatever negative thoughts she reveals here as the whole and absolute truth [] (S. 266). Wieso ist es nicht möglich, von intelligenten, reflektierten Lesern auszugehen? Wieso kann sie das Material nicht fr sich selber sprechen lassen? Auf Seite 115 uert Plath sich beispielsweise sehr positiv ber ihre Mutter und findet ihren Brief hilfreich. Die Wut auf ihre Mutter, die Verachtung, die sie ihrem Vater stellenweise entgegenbringt und die Anschuldigungen an ihre Mutter, ihren Vater gettet und ebenfalls verachtet zu haben, werden fast vollstndig unterschlagen. Tatsächlich bekrftigen die Auslassungen enorm die Seiten der Gesellschaft, unter denen Sylvia Plath anscheinend lange gelitten hat: Ihre Promiskuit wird verwaschen, die starken negativen Gefhle ihrer Mutter gegenber sind kaum mehr erkennbar.

0 von 0 Kunden fanden die folgende Rezension hilfreich. Journals MUST Be Read in Conjunction with Poetry Von James Chong "The Journals of Sylvia Plath" is essential reading for those who truly desire to get to the heart of Plath's brilliant poetry. Because she is one of the innovators of "confessional" poetry (along with her friend and contemporary, Anne Sexton), the direct inspiration for Plath's verse is nothing less than her very personal life, and without a grasp of that life, it is impossible to fully appreciate the poetry. The "Journals", incomplete though they are, are the very best source of insight into the intricate workings of a mind of pure genius as it both processed and reacted to the numerous hurdles that life threw its way. Of course, it was precisely how she struggled with these hurdles that Plath painstakingly versified and concealed under layers and layers of metaphorical language and complicated structural schemes, the end result of which is poetry that at once screams of raw truth while actively challenging the reader to channel all of his/her faculties toward the difficult but exhilarating task of excavating this truth from the artistry. But even apart from the poetry, Plath's "Journals" is quite simply one of the most beautifully written and heartrending works of American prose of the twentieth century.

Kurzbeschreibung The Journals of Sylvia Plath offers an intimate portrait of the author of the extraordinary poems for which Plath is so widely loved, but it is also characterized by a prose of vigorous immediacy which places it alongside *The Bell Jar* as a work of literature. These exact and complete transcriptions of the journals kept by Plath for the last twelve years of her life - covering her marriage to Ted Hughes and her struggle with depression - are a key source for the poems which make up her collections *Ariel* and *The Colossus*. 'Everything that passes before her eyes travels down from brain to pen with shattering clarity - 1950s New England, pre-co-ed Cambridge, pre-mass tourism Benidorm, where she and Hughes honeymooned, the birth of her son Nicholas in Devon in 1962. These and other passages are so graphic that you look up from the page surprised to find yourself back in the here and now . . . The struggle of self with self makes the Journals compelling and unique.' John Carey, *Sunday Times*.de "I have experienced love, sorrow, madness and if I cannot make these experiences meaningful, no new experience will help me". --Sylvia Plath, November 15, 1959. In the decades that have followed the suicide of Sylvia Plath in February 1963, much has been written and speculated about her life; most particularly her marriage to fellow-poet Ted Hughes and her last months spent writing the stark, confessional poems that became *Ariel* and that posthumously made her name. The myths surrounding Plath were intensified by the strong grip her estate--managed by Hughes and his sister Olwyn--had over the release of her work. Sylvia Plath kept journals from the age of 11 until her death at 30. Previously only available in an abridged American edition, with heavy black scorings out of passages that Ted Hughes did not at the time want read, *The Journals of Sylvia Plath 1950-1962* is the first unabridged publication of Plath's diaries, scrupulously transcribed (with every spelling mistake and grammatical error left intact) and annotated by Karen V. Kukil, curator at Plath's US alma mater, Smith College. The Journals show the breathless adolescent obsessed with her burgeoning sexuality, the serious university student competing to get the highest grades while engaging in the human merry-go-round of 1950s dating, the graduate year spent at Cambridge University where Plath's auspicious first meeting with Ted Hughes took place; their marriage a few months later ("He is a genius. I his wife"). Plath's documentation of the two years (1957-1959) the couple spent in the US teaching and writing highlights explicitly the dilemma of the late 1950s' woman--still swaddled in expectations of domesticity, yet attempting to forge her own independent professional and personal life. This period also reveals in detail the therapy sessions in which Plath lets loose her antipathy for her

mother and her grief at her father's death when she was eight--a contrast to the bright, all-American persona she presented to her mother in the correspondence that was published as *Letters Home*. There are some notable omissions in terms of chronology. Plath's breakdown during the summer of 1953, attempted suicide and hospitalisation are not covered in any great detail in her journals, but she recorded the events minutely in her one novel, *The Bell Jar*. Fragments of diaries exist after 1959, which saw the couple's return to England and rural retreat in Devon, the birth of their two children, and their separation in late 1962. An extended piece on the illness and death of an elderly neighbour during this period is particularly affecting and was later turned into the poem "Berck-Plage". Much has been made of the "lost diaries" that Plath kept until her suicide--one simply appears to have vanished, the other was burnt by Hughes after her death. It would seem rapacious to wish for more details of Plath's despair in her final days, however. This was crystallised in the poems that became *Ariel*, and this is what the voice of her journals ultimately send the reader back to: Plath's life has for too long been obfuscated by anecdote, distorting her major contribution to late 20th-century literature. As she wrote in "Kindness": "The blood jet is poetry. There is no stopping it". --Catherine Taylor

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