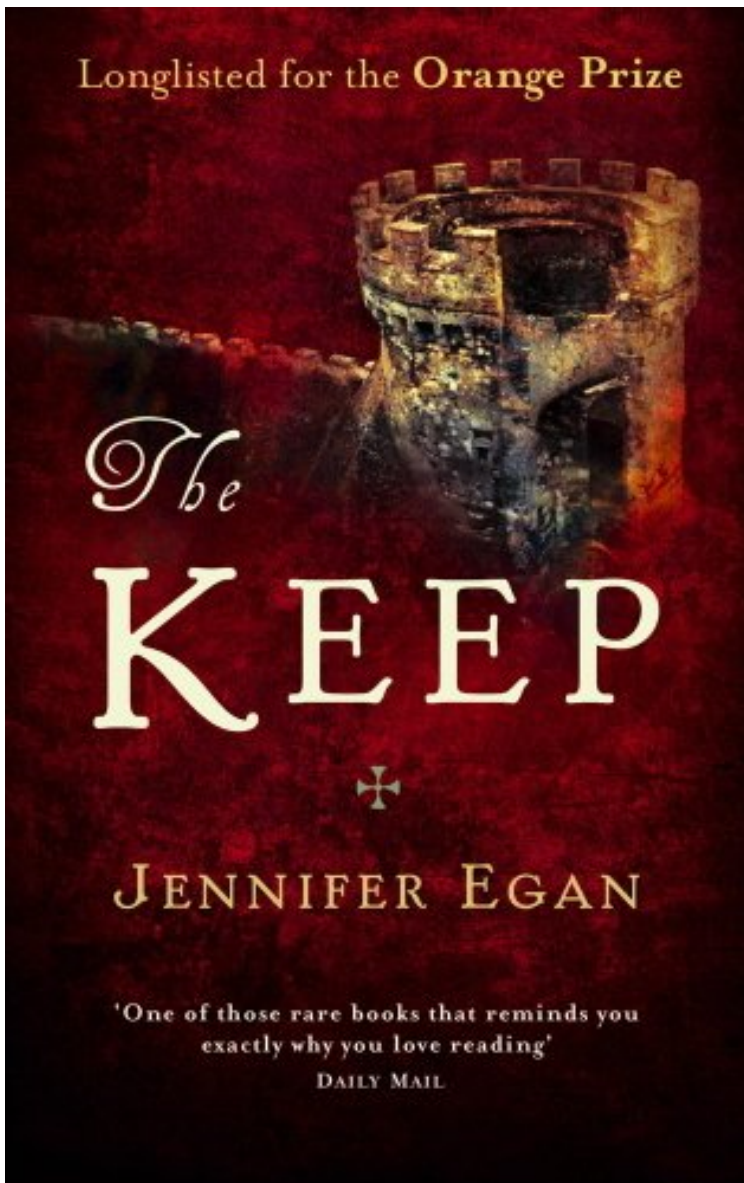


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The Keep (English Edition)



Par Jennifer Egan
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[Read free ebook] The Keep (English Edition)

Par Jennifer Egan : The Keep (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Keep (English Edition):

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Description :

Prsentation de l'diteurNew Yorker Danny is running from something. A loner who cannot bear to be apart from his Wi-Fi connection, he is in need of refuge. His cousin Howie is an enigmatic and successful former drug addict who just happens to own a castle. As they turn the castle from crumbling ruin to luxury hotel, Howie and Danny must navigate their uncomfortable relationship. And the castle has some surprises of its own: a sinister baroness, a tragic accident in a fathomless pool, a treacherous labyrinth, and through all of this, a story within a story . . . An unnerving, haunting and unforgiving tale of modern life and modern man, the novel before A Visit from the Goon Squad is filled with Egan's breathtaking style and remarkable

voice..com In Jennifer Egan's deliciously creepy new novel, two cousins reunite twenty years after a childhood prank gone wrong changed their lives and sent them on their separate ways. "Cousin Howie," the formerly uncool, strange, and pasty ("he looked like a guy the sun wouldn't touch") cousin has become a blond, tan, and married millionaire with a generous spirit. He invites his cousin Danny (who as an insecure teenager left him hurt and helpless in a cave for three days) to help him renovate an old castle in Germany.

To reveal too much would ruin the story, just know that *The Keep* is a wonderfully weird read--a touch experimental in terms of narrative, with a hefty dose of gothic tension and mystery--balanced by an intimate and mesmerizing look at how the past haunts us in different ways. --Daphne Durham 10 Second Interview:

A Few Words with Jennifer Egan Q: What is your writing process like? Has it differed from book to book?

A: My writing process seems to be a strange one, at least compared with other writers I've talked to. I begin with very little: usually just a strong sense of time and place--of atmosphere--and a few abstract notions that I want to explore. In the case of *The Keep*, I had a yen to set a book in what I'll call a gothic environment: an isolated, crumbling structure whose heyday is long past, and where eerie things begin to happen. As for the notions, I was curious about telecommunications: the way that cell phones and the Internet have made so many of us accustomed to nearly constant disembodied communication--a state traditionally associated with

supernatural experience. I loved the idea of letting modern telecommunications collide with a gothic environment and seeing what would happen. I write by hand--usually one long draft that I scribble out quickly (5-10 pages a day) and poorly. I do this almost completely from the gut, with very little sense of where I'm going. It's often in the process of this almost unconscious writing that I discover characters and action. When the first draft is done, I type it into the computer (the parts I can read anyway; I have wretched handwriting) and see what I've got. Not a word of that first draft usually makes it anywhere near the final draft--which, in the case of some chapters of *Look at Me*, my last novel, was sixty to seventy drafts later. I edit by hand on a hard copy, then type in the changes and print it out again for further editing. The writing itself always remains instinctive, but there is a strong analytical counterpart, when I figure out what I'm doing in terms of plot, characters, thematic underpinnings, and then scheme about how I can do it better. I save every draft until a book is done; a towering pile of paper that I eventually, joyfully, recycle. Q: Some of the most powerful (and terrifying) moments in the book deal with claustrophobia. Are you claustrophobic?

A: I almost never write about myself, or things that have happened in my own life, or about people I know. I like to make all of it up--or at least, I think I'm making it up, until later I realize how much of my own experience has crept into my books, disguised even from me. For example: I'm not claustrophobic, but I've certainly been paranoid, and the two are closely linked. I wanted to capture the way that paranoia (like claustrophobia) can instantly turn a benign environment into an unmitigated nightmare. One question is always at the center of such experiences: is this real, or am I making it up? We live in very paranoid times. I was interested in the way paranoia can make someone turn threatening and aggressive in exactly the ways they perceive the world to be. They become the very monster they fear. Q: What author/s have inspired you?

A: In the big, long-term ways: Lawrence Sterne, Jane Austen, Edith Wharton, Emile Zola, George Eliot, Robert Stone, Don DeLillo, Jean Rhys. For *The Keep*, the list is slightly different. There are some fantastic (and totally insane) Gothic novels that I had a ball reading: Horace Walpole's *The Castle of Otranto*, Charles Maturin's *Melmoth the Wanderer*, Ann Radcliffe's *The Mysteries of Udolpho*, Matthew Lewis's *The Monk*--those are all 18th century books--and then from the 19th century, Wilkie Collins's *The Woman in White*, which is an absolutely drop-dead great thriller.