

(Free read ebook) The Sailor who Fell from Grace with the Sea (Vintage Classics)

## The Sailor who Fell from Grace with the Sea (Vintage Classics)

Von Yukio Mishima

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**Von Yukio Mishima : The Sailor who Fell from Grace with the Sea (Vintage Classics)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Sailor who Fell from Grace with the Sea (Vintage Classics):

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. Dark, sensuous masterpieceVon Roland F.Yukio Mishima's "The Sailor Who Fell from Grace with the Sea" is a stunning book. The 13 year old Noburo is part of a gang, whose leader (who is called "The Chief" throughout the book) leads

the other boys in a kind of anarchistic way of thinking, mainly considering that adults are false, sentimental and hypocritical. Noburo's mother, Fusako (who has been a widow for 5 years) has just fallen in love with the sailor Ryuji. Noburo, who has a habit of watching his mother in a kind of voyeuristic ritual, soon feels betrayed and fears losing his mother to Ryuji. Having found Ryuji as guilty of all accusations and mainly for having failed to be a hero (as Noburo would have wanted to see him) by just being a honest, fair and good human being, the gang plans a cruel finish. Yukio Mishima manages to lead the tension in a crescendo from beginning to end, leaving the reader gasping for breath after the last sentence. Beautiful, magic prose and some of the most sensual, lyrical and erotic pages I have ever read, while exploring the darkest regions of the human soul. A fascinating read, a shame that only 2 books of Yukio Mishima are available in german language.4 von 4 Kunden fanden die folgende Rezension hilfreich. A review Von A.J. Mishima's "The Sailor Who Fell from Grace with the Sea" is a beautifully written, picturesque short novel about idealism and the conflict between compassion and dispassion. The main character is Noboru, a bright, fatherless 13-year-old boy who hangs out with a few of his schoolmates in a sort of gang. The "chief" of the gang, who thinks far beyond the level of a typical 13-year-old, is the gang's philosophical guide and leader. The chief believes that life is merely a result of the chaos of existence; that society is useless; that fathers, as procreators of society, are condescending and deceitful; and that school is a simulation of the society of adults and therefore is useless as well. He instructs Noboru to perform a morbid rite of passage, the purpose of which seems to be to demonstrate that there is nothing mystical about life; living beings are made up of nothing more than earthly materials and mechanical components, so destroying a living being is no different than breaking a machine. A sailor at sea lives far away from the foolishness of land-based society, so it's no wonder that Noboru develops an admiration for Ryuji, the sailor who becomes romantically involved with Noboru's mother, Fusako. Noboru is so interested in the sea and ships -- symbols of rugged individualism and the rejection of society -- that his knowledge of the subject rivals Ryuji's. However, when Ryuji decides to give up the sailor's life to marry Fusako and become her business partner, Noboru is disillusioned and wonders if Ryuji is just like all the fathers that the chief berates. As Ryuji starts to metamorphose from Noboru's image of the tough sailor into a sentimental, lenient society dweller, Noboru angrily compiles a list of Ryuji's "infractions". When the chief of Noboru's gang reviews this list, he decides that Ryuji must suffer the consequences. The last chapter of the book is somewhat reminiscent of Edgar Allan Poe's "The Cask of Amontillado" in the way the gang leads Ryuji unsuspectingly to his doom. When the chief tells Noboru that there are no heroes in the world, Noboru listens but wants to believe that there truly are; he wants to find a heroic ideal in the sailor his mother has just met. The novel illustrates this problem with idealism: We create imaginary heroes because when we try to identify real-life ones, we are inevitably disappointed by their human fallibility.3 von 3 Kunden fanden die folgende Rezension hilfreich. BARBARIC LYRICISM Von Ein Kunde In post-World War II Yokohama, Japan, a seaport town, the sailor Ryuji, has become disillusioned with his life at sea and finds himself craving what the land has to offer. Ultimately, he marries the widow, Fusako, the owner of a Western imports shop and mother of Noboru, an adolescent boy struggling to come to terms with his own sense of identity and place in the world. These three people, as well as the presence of the land and the sea, itself, form the central characters in Yukio Mishima's haunting masterpiece of tragedy, *The Sailor Who Fell From Grace With the Sea*. As a true sailor, one whose ultimate quest is inexorably bound to the sea, Ryuji has become Noboru's hero. In Noboru's eyes, Ryuji can do no wrong--until one day Noboru sees Ryuji and Fusako making love. At that point, the young boy realizes his hero has fallen. Ryuji has lost his attachment to the sea, has failed at his quest and is becoming more and more a lover of life on land. When he finally falls under Fusako's spell and forsakes the sea entirely, Noboru, who, himself, has come to feel that only violence can grant him the power and control he seeks, realizes that Ryuji's only salvation lies in death. *The Sailor Who Fell From Grace With the Sea* is a highly symbolic and multi-layered novel. While it is not necessary to have knowledge of Japanese culture or politics in order to enjoy the book, it does add yet another dimension of meaning to the story as well as deepen an understanding of Mishima, himself. Noboru clearly represents "traditional" Japan. His values are those of an old, patriarchal Japan, and when the story opens, Ryuji symbolizes all the values Noboru holds most dear--stoicism, strength of spirit and the Samurai tradition. Fusako, on the other hand, embodies the "new, Westernized" Japan, and as Ryuji comes, more and more, to embrace both Fusako's lifestyle and "new" Japan, his fall from grace continues, a state Noboru's honor cannot abide. The book can thus be seen as a metaphor representing modern-day Japan; a Japan that many feel will only become truly great once more when she forcibly purges herself of all Western influence. Like all of Mishima's works, this book is astounding in its juxtaposition of savage barbarism and lyrical beauty, with strong currents of eroticism throughout. Mishima wisely chooses to use third person multiple viewpoint, heightening our understanding of the three major characters, for we learn to see them not only as they see themselves, but also as others see them. Although *The Sailor Who Fell From Grace With the Sea* is a short book, its impact is enormously powerful. Mishima was an amazing writer who was never afraid to venture into the darkest regions of the human soul. His work forces us to do the same, and, in my opinion, we are all better for having done it.

Kurzbeschreibung A band of savage thirteen-year-old boys reject the adult world as illusory, hypocritical, and sentimental, and train themselves in a brutal callousness they call 'objectivity'. When the mother of one of them begins an affair with a ship's officer, he and his friends idealise the man at first; but it is not long before they conclude that he is in fact soft and romantic. They regard this disillusionment as an act of betrayal on his part - and the retribution is deliberate and horrifying.

Pressestimmen "Mishima's greatest novel, and one of the greatest of the past century" (The Times) "Explores the viciousness that lies beneath what we imagine to be innocence" (Independent) "Told with Mishima's fierce attention to naturalistic detail, the grisly tale becomes painfully convincing and yields a richness of psychological and mythic truth" (Sunday Times) "Coolly exact with his characters and their honourable motives. His aim is to make the destruction of the sailor by his love seem as inevitable as the ocean" (Guardian) "Mishima's imagery is as artful as a Japanese flower arrangement" (New York Times)

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