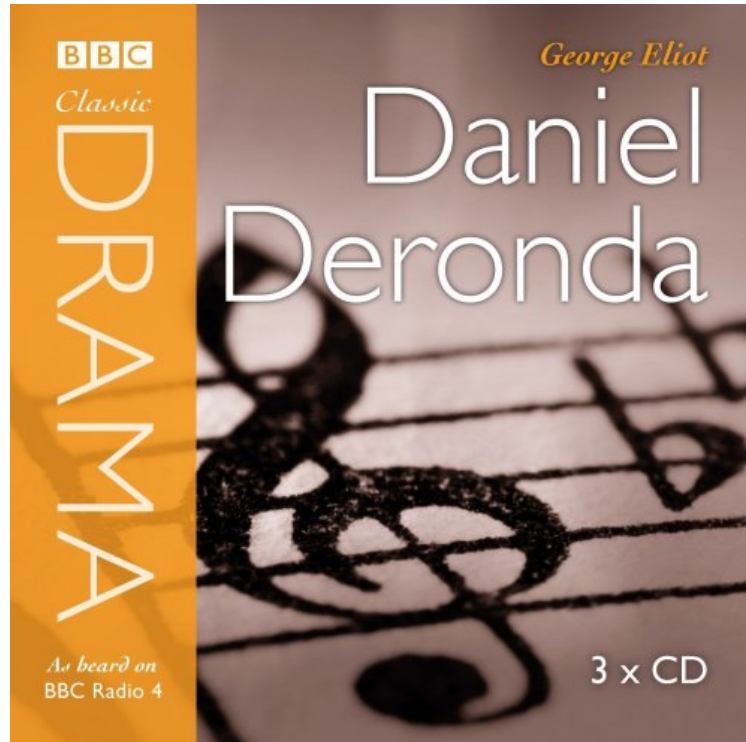


[Read now] Daniel Deronda (Gardners Classic Drama)

Daniel Deronda (Gardners Classic Drama)

George Eliot

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George Eliot : Daniel Deronda (Gardners Classic Drama) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Daniel Deronda (Gardners Classic Drama):

49 of 49 people found the following review helpful. I think he is not like young men in general By E. A. Solinas "Daniel Deronda" was the last novel George Eliot wrote, and it's an appropriate finale to her career -- a lushly-written, heartfelt story about a young man searching for his past (and clues to his future), as well as a vibrant strong-willed young lady who discovers that life doesn't always go your way. Even better, Eliot deftly avoided the clichés and caricatures of the Jewish people, portraying them with love and respect. Daniel Deronda is the ward (and rumored illegitimate son) of a nobleman, who is unsure of his past (particularly of his mother) catching a glimpse of pretty, reckless, arrogant Gwendolyn Harleth at a casino. Gwendolyn (who boasts that she gets everything she wants) is interested in Daniel, but when her family loses all their money, she marries a rich suitor, a relative of Daniel's -- knowing that his mistress and illegitimate children will be disinherited. But she soon finds that her new husband is a sadistic brute, and sees Daniel as her only help. Meanwhile, Daniel rescues the despairing Mirah Lapidoth from a suicide attempt in the river, and he helps the young Jewish singer find a home and friends to care for her. As he helps her find her family, he becomes passionately attached to the Jewish population and their plight, embodied by a dying young visionary and a kindly shopkeeping family. Then he receives an important message -- one that will illuminate his roots, and give him a course for the future. When Eliot published her final novel, it caused a massive stir -- not many novelists tackled the plight of the Jewish population, or how it compared to the gilded upper classes. In a way,

"Daniel Deronda" is both a love triangle and an allegory -- Daniel must choose between the pretty, shallow English life (Gwendolyn) or a rich Jewish heritage (Mirah) with a background of tragedy. The biggest problem with Eliot's writing is that it becomes a little too lush and dense at times, and the narrative moves a bit slowly (in the Victorian manner). But that flaw doesn't rob her writing of its power or beauty -- she describes every feeling, gesture and emotion in detail, as well as the sumptuous balls, exquisitely gilded mansions, and every shadowy tree or rich expanse of land ("a grassy court enclosed on three sides by a gothic cloister"). Yet the greatest power is in the stories that twine like ivy over the main plot -- a young Jewish girl's search for her family, a sadistic man's search for a wild lovely girl he can break, and especially of the composer Herr Klesmer and his sweet, atypical love story with Miss Arrowpoint. And the last quarter of the book is wrapped in Daniel's search for his own family, culminating in a quietly tense encounter with someone from his long-ago past. Daniel almost seems like a character too good to be true -- unselfish, kind, universally kindly and very intelligent, though possessed of a vaguely searching quality. Gwendolyn is his complete opposite: she has been raised to be selfish, disdainful and immature, but as the book goes on she learns that selfishness doesn't pay -- marriage to the despicable Grandcourt changes her from a selfish little girl into a scarred but stronger woman. The third leg of the triangle is Mirah, who is not given the loving attention that Gwendolyn is, but who is still a compelling figure -- her father tried to sell her, and now she wanders through England searching for her family. And the book is littered with many other striking characters: the sadistic Grandcourt and his creepy servant Lush, the crotchety but kindly Klesmer, the spirited artist Hans, the kindly Sir Hugo and the doomed, strong-willed Mordecai. "Daniel Deronda" is a beautiful portrait of a young man's search for his past, and a young woman's struggle with the fruits of her own selfishness. What's more, George Eliot's last novel is a loving, powerful portrait of the Jewish people, in a time when they were caricatured at best. 1 of 1 people found the following review helpful. Great Victorian Novel By JDC Victorian novels are not to everyone's taste with a very leisurely pace, lots of extraneous characters and scenes and endless social interaction, but if you have the patience this is a great book with a couple of great characters, an interesting plot, an author with a great eye for detail, and an eye opening treatment of the place of women and Jews in mid-nineteenth century England. Probably the best defense of Zionism in all of literature and many years before the horrors of Europe's efforts to exterminate the Jews a compelling argument for a Jewish state in the Jews' historical homeland. 10 of 10 people found the following review helpful. Poorly scanned By Thomas L. Jeffers While I welcome a digital version of Penguin's DERONDA, with Terrence Cave's excellent notes, I'm dismayed at the lack of attention to detail. Some of the chapter epigraphs appear in miniscule type; many punctuation marks (especially periods) have gone missing; and there are outright howlers, as when "A Jew!" (an important word in this book) becomes "A few!" Is it too much to ask a major publisher to proof its digital versions? Apparently.

Anna Chancellor stars as Gwendolen in this BBC Radio 4 full-cast production of George Eliot's last and undeniably great novel, which tells the story of young Daniel Deronda and his fateful relationship with the astonishing Gwendolen Harleth

From Library Journal Nadia May meets the strenuous demands of Eliot's narration with easy assurance. In this enduring Victorian classic written in 1876, two stories weave in and out of each other: The first is about Gwendolen, one of Eliot's finest creations, who grows from a self-centered young beauty to a thoughtful adult with an expanded vision of the world around her. The second is about Daniel Deronda, adopted son of an aristocratic Englishman who becomes fascinated with Jewish traditions when he meets an ailing Jewish philosopher named Mordecai and his sensitive sister, Mirah. Providentially, Daniel then discovers that he himself is Jewish. Eliot's (Middlemarch, Audio s, LJ 3/15/95) tender portrait of Mordecai is considered by some critics to be one of the most sympathetic treatments of a Jewish character in Victorian literature. Characterizations are strong throughout, except when the author takes center stage and delivers one of her lengthy monologs. Once the compelling drama resumes, it makes incredible demands on the narrator. However, whether May is reading French or German or Italian quotations, or interpreting Mordecai's Zionist speeches, she deserves to share the final applause with George Eliot herself. Jo Carr, Sarasota, FL Copyright 1998 Reed Business Information, Inc. Daniel Deronda is a startling and unexpected novel . . . it is a cosmic myth, a world history, and a morality play. A. S. Byatt From the Inside Flap George Eliot's final novel and her most ambitious work, Daniel Deronda contrasts the moral laxity of the British aristocracy with the dedicated fervor of Jewish nationalists. Crushed by a loveless marriage to the cruel and arrogant Grandcourt, Gwendolen Harleth seeks salvation in the deeply spiritual and altruistic Daniel Deronda. But Deronda, profoundly affected by the discovery of his Jewish ancestry, is ultimately too committed to his own cultural awakening to save Gwendolen from despair. This Modern Library Paperback Classic is set from the 1878 Cabinet Edition.