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Von Kiana Davenport
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Von Kiana Davenport : Shark Dialogues (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Shark Dialogues (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. The story of Hawaii itselfVon Linda LinguvicWritten by a woman of Hawaiian descent who clearly loves her people, this family saga is the story of Hawaii itself. The central character is the matriarch Pono, whose life includes harsh realities and surreal myths. Her long and passionate love for her husband Duke has caused her great joy, but the situations they

had to face together have required strength and courage. Pono's four adult granddaughters, each born of a different mixed blood heritage and who now live in various parts of the world, come back to Hawaii to visit, forcing them all to come to terms backgrounds. Their stories are all revealed through flashbacks, going all the way back through seven generations, mixing history with myth in a wonderful array of unforgettable characters. I'll never forget the story of life in a leper colony, or of life on a plantation. I'll long remember the mythical quality of the sea and its ability to both nourish and destroy. There's life and death and passion and joy. There's war and peace and destruction by both human greed and natural forces. At 480 pages, this is a book to sink into and look forward to reading at the end of the day. A book that brings the story of Hawaii alive to the reader and a fresh retelling of truths and legends

1 von 1 Kunden fanden die folgende Rezension hilfreich. This is the most amazing Hawaiian novel I have ever read. Von Bryce Decker (103164.1032@compuserve.com) Davenport, Kiana. Shark Dialogues. New York, Plume, 1994. 492 pages. This is the most amazing Hawaiian novel I have ever read. Kiana Davenport's literary gifts, for fascinating, image-rich narrative of astonishing versatility and for unforgettable characters promise to lift her to world class status as a novelist. This is a story of Hawaiian women, four generations of them, but with the 1990's focus on five of them, a grandmother of mythical and awesome presence and her four granddaughters, with fathers and husbands of differing ethnicities, the girls' fear of her and her hold on them, and the unfoldings of their mostly tragic loves and search for identities. So gripping and spellbinding is the narrative that I am tempted to call this a women's book for men who don't care for women's books. These women's lives are as lively and perilous as those in a good thriller, but with an important difference. Their stories leave the reader with real insight into the desperate ambiguities that dog the lives of part-Hawaiian women in the 90's. The book is, at first glance an historical novel, but be warned: the real events and geographies are outrageously juxtaposed with fictional ones and suborned in the maelstrom of the narrative. Davenport is true to her characters, and those who know Hawaii will recognize the essence of familiar personalities. But at the same time that they will be dismayed at many mis-renderings of places and events they know well. Some of these are bloopers that would have landed a lesser book in my trash bin, but Davenport redeems herself in her fictional characters. Authors never do so in print, but I am inclined to blame her editors. Who should read this book? Women with imagination, certainly, and men who admire women. For all the grief men bring to some its characters, the book is not anti-male. Anyone who seeks insight into the emotional lives of ethnically mixed people will find much to reflect upon. Finally, if you really love to read, this book is for you. -Bryce Decker

1 von 1 Kunden fanden die folgende Rezension hilfreich. He papa'olelo maika'i no. Von Kama'aina 'O Hawaii As I read this story, there was so much deep mana'o going through my mind. Although this is fictional story, it is a very real depiction of lives forever changed from generation to generation. Kiana has brought to paper the "real" lives of "local" island characters in her story and myself being a "born raised" hapa (truer to my Hawaiian roots) I could relate to the characters portrayed in this story. I had the "Pono" in my life (my great grand-mother), my grand-uncle was a leper on Kalaupapa who was sheriff there, I have aunties who are educated and are sovereign activists, I have stories in my ohana like many of the characters in this book and I relate to the feelings of Jess (hating the white skin, but adhering to the white world and embracing the white way of life) loving the culture of my ancestors and the heritage of my past, and the pain felt for the lives upturned for those by just living in a coveted world. It's so hard to explain the emotion this novel creates within me, for the fire still burns inside of the injustices done to Hawaiians. Kiana has truly done her literary homework and for those who don't understand her writing, it just goes to show the justification of the characters depicted, and this novel may be FICTION as far as some of the historical content is concerned, but that history is REAL and has happened in different parts of many people's lives. IMUA Kiana!

Kurzbeschreibung An epic saga of seven generations of one family encompasses the tumultuous history of Hawaii as a Hawaiian woman gathers her four granddaughters together in an erotic tale of villains and dreamers, queens and revolutionaries, lepers and healers (Publishers Weekly). From Publishers Weekly Four women are called together by their domineering grandmother, who recounts the epic history of their Hawaiian family. Copyright 1995 Reed Business Information, Inc. From Kirkus sA giant, image-fevered, luxuriantly wordy saga of a Hawaiian family, focused on the powerful person of a "life-giver, life-taker" who encapsulates in her 80-year history the harsh realities and saving myths of Hawaii's native peoples. Throughout, there burns a carefully trimmed flamelet of rage at what Davenport (Wild Spenders, 1984, written as Diana Davenport) sees as the progressive pollution of the islands and the decimation of the people by the greedy commercial interests of, mainly, the US. In 1834, a one-eyed cannibal (he ate his captain in a lifeboat) from New York married a Tahitian princess, who gave him a dowry of black pearls. Eventually, after years in which the foreign land-grabbers move in and a queen is deposed, the pearls come to beleaguered Pono, the dream-teller, a gold-skinned beauty. And at 16, Pono awakens from a shark-dream to watch Duke, "huge, dark," a pure Polynesian, riding the surf "like a god." She and Duke have four daughters, although Duke, a leper, must remain in the colony. After years of grinding work and humiliation, years in which daughters were expendable, Pono, at her coffee plantation, summons her granddaughters, who are still fearful of this awesome woman

and her cane of human veterbrae (once attached to a foe). The granddaughters arrive: a veterinarian from Manhattan; a lawyer from Australia; the slave/wife of a Japanese Mafia bigwig; one dying of lupus. Also at Pono's home are her ancient, chattering, beloved friend Run Run and her grandson. A mix of races, the women wait for family knowledge. In spite of a death, a run-in with terrorists, and the love-death of Duke and Pono, the scattered family remains whole, with the vision of Pono ``sizzling through the paralysis of mediocre lives." As in many such myth-drenched tales of precariously surviving peoples, the characters tend to be inflated into a windy symbolism. Pono, however, is memorable, the scenery intoxicating, the indictments sobering, and although the dialogue blooms into the pretentious (``Sometimes, child, we die in metaphor"), Davenport has the goods--mainly a powerful narrative surge--to get away with it. With a welcome Hawaiian glossary. -- Copyright 1994, Kirkus Associates, LP. All rights reserved.