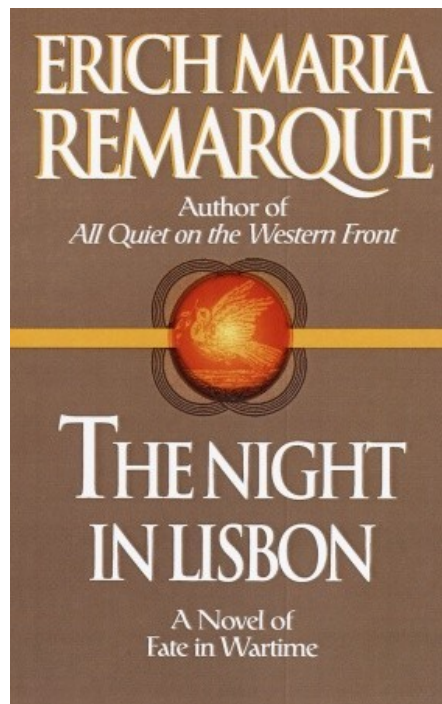




The Night in Lisbon

Erich Maria Remarque , Ralph Manheim

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The Night in Lisbon

Erich Maria Remarque , Ralph Manheim

The Night in Lisbon Erich Maria Remarque , Ralph Manheim

History and fate collide as the Nazis rise to power in *The Night in Lisbon*, a classic tale of survival from the renowned author of *All Quiet on the Western Front*.

With the world slowly sliding into war, it is crucial that enemies of the Reich flee Europe at once. But so many routes are closed, and so much money is needed. Then one night in Lisbon, as a poor young refugee gazes hungrily at a boat bound for America, a stranger approaches him with two tickets and a story to tell.

It is a harrowing tale of bravery and butchery, daring and death, in which the price of love is beyond measure and the legacy of evil is infinite. As the refugee listens spellbound to the desperate teller, in a matter of hours the two form a unique and unshakable bond—one that will last all their lives.

“The world has a great writer in Erich Maria Remarque. He is a craftsman of unquestionably first rank, a man who can bend language to his will. Whether he writes of men or of inanimate nature, his touch is sensitive, firm, and sure.”—*The New York Times Book Review*

The Night in Lisbon Details

Date : Published June 9th 1998 by Random House Trade Paperbacks (first published 1962)

ISBN : 9780449912430

Author : Erich Maria Remarque , Ralph Manheim

Format : Paperback 272 pages

Genre : Fiction, Classics, Historical, Historical Fiction, European Literature, German Literature, War

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From Reader Review The Night in Lisbon for online ebook

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Bleak says

Just because I had spent such a great time in Lisbon 2 years ago, I decided that this book was gonna be amazing. I loved Lisbon, I loved the atmosphere there. I knew I should read it. Immediately! I hadn't read anything by Remarque by that time and I didn't really know what it would be like. It wasn't what I expected. Frankly, it was something much more interesting! I'm glad I found it and that's how it started. Remarque, Remarque, Remarque..

Marisa Fernandes says

Erich Maria Remarque dá-nos em "Uma Noite em Lisboa" um retrato exímio do que é ser refugiado, mas sobretudo do que é ser refugiado no período do Nacional-Socialismo, do que é ser perseguido pelas forças do poder e ser despojado dos seus direitos de cidadão.

A obra escrita nos anos sessenta por um autor alemão, acusado de ser descendente de judeus franceses e tendo tido os seus livros queimados e banidos pelo regime, constitui-se como um inolvidável testemunho da época a que se refere, a da Segunda Guerra Mundial e do desejo de muitos perseguidos (judeus e não judeus) de chegarem a Lisboa e partirem para os EUA, terra da liberdade, mantendo a sua actualidade ainda hoje.

Esta obra, em que parte da história ocorre e termina mesmo em Lisboa (o que sublinha a importância da cidade portuguesa neste período), é daquelas que têm mesmo de ser lidas não só para se compreender um passado mais recente, como também o presente, sem perder de vista o futuro que está para chegar...!

*

"De dia Lisboa tem uma qualidade ingénua e teatral que encanta e cativa, mas à noite é uma cidade de conto de fadas, descendo em terraços iluminados até ao mar, como uma senhora de vestes festivas a ir ao encontro do seu misterioso amante." (p.98)

mai ahmd says

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[illegible]

(review in English below)

A escrita é excelente, rica e ritmada, com belíssimas descrições e reflexões sobre a condição humana, à medida que o autor nos conta uma história de amor no início da II Guerra Mundial.

Altamente recomendado!

Really good! I was tempted to give it a full 5 star rating, but I didn't like the ending.

I would've liked to take several quotes, but time is running short these days...

Highly recommended!

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Maha says

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Nata says

Doi germani î?i povestesc unul altuia toate peripe?iile prin care li-i dat s? treac?, odat? cu venirea celui de al
doilea r?zboi mondial. Ce-i drept, unul mai mult ascult?, cel?lalt poveste?te cu lux de am?nunte drama vie?ii
lui, de la începutul r?zboiului pâ? la pierderea so?iei, de la statutul de refugiat pâ? la sentimentul c? e?ti
oarecum liber, prin atâtea ai trecut încât nimic nu te mai poate mi?ca sau te face s?-?i schimbi atitudinea fa??
de via??.

O noapte în Lisabona cu dou? pa?apoarte false în mân? î?i poate schimba radical via?a. America fiind raiul
la care visa orice german sau refugiat.

Ador felul de a scrie a lui Remarque, îmi place cum construie?te el subiectele operelor sale: emo?iile,
generozitatea, blânde?ea, iubirea te pot salva chiar ?i din ghearele unui razboi odios.

Lubna ALajarmah says

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Docked a so-called star because of the structure -- a refugee tells most of the story to another refugee (the narrator) he's just met, who he offers to help escape from Lisbon to the United States toward the beginning of WWII. For the most part I managed to distinguish between the present dialogue (double quotation marks - ie, ") and past dialogue (single quotation marks -- ie ') but it tripped me up more than enough. Zweig and later Bernhard -- and surely everyone else 80-100 years ago -- relied on the same conceit of a stranger relaying an intense story, but usually things aren't nearly as dramatized and scenes from the past therefore aren't nearly as immediate -- there's usually way more exposition, with dialogue summarized instead of rendered with traditional quotations and descriptive attributions. Otherwise, thanks in part to the reliance on past dramatized scenes replete with dialogue, the past bits seem urgent and intense but of course the action's also very much propelled by serious life/death significance.

Είναι από τις φορές που θα ήθελα να έχω μεγαλύτερη ευχέρεια στο γραπτό λόγο, ώστε να μπορώ

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Paradoxe says

Δεν είμαι συναισθηματικός άνθρωπος, δισκολά ξεκλειδώνω τα βήθη μου για τους άλλους ? τον
εαυτ? μου, πορεύομαι με τη λογική και τα πιο επιφανειακά συναισθήματα. Απ' την αρχ? του
βιβλ?ου ως το τέλος σκοπίζα κ?θε τ?σο τα μ?τια μου στα μαν?κια μου. Λ?γα μ' ?χουν κ?νει να
αισθανθ? ?τσι και τα περισσ?τερα δεν ?ταν βιβλ?α – αποκυ?ματα και σκ?ψεις εν?ς ?λλου
ανθρ?που. Η απ?γνωση, το να βλ?πεις το ταβ?νι ε?ναι τ?σο φορτικ? ?σο μπορε? να γ?νει κι η αγ?πη.
Διστ?ζω στις λ?ξεις μου. Π?ς να μιλ?σω για την εσχάτι? του πολ?μου, τη σκληρ?τητα, το
μεγαλ?τερο κατ? συρρο? δολοφ?νο που ε?χομαι να κα?γεται για π?ντα κι αυτ?ς και τα κομπλεξικ?
σκουλ?κια που τον ακολουθο?σαν, για να μην εκφρ?σω τη γν?μη μου για τα τομ?ρια που ακ?μη
και σ?μερα ασπ?ζονται τους αηδιαστικο?ς χαιρετισμο?ς και τα σ?μβολα αυτο? του ψυχοπαθ?.
Π?ς να μιλ?σω για μια ιστορ?α αγ?πης εγ? που δεν ?χω ζ?σει τ?ποτα; Π?ς να μιλ?σω για την
απελευθ?ρωση σε ?να γυμν? μπ?νιο; Π?ς να μιλ?σω για ?σα συν?λαβα σε ?λη τη σφοδρ?τητα τους
απ? τις μικρ?ς απογν?σεις μου για τις τερ?στιες ανθρ?πων που κυνηγ?θηκαν, κ?ηκαν, γ?νανε
βο?τυρο και α?ρας; Π?ς να μη θ?λω να μη χ?νω τις αναμν?σεις μου, να τις ξαναζ? με τις αισθ?σεις
και τις σκ?ψεις μου σε ?λο το ειδικ? β?ρος τους, στην πυκν?τητα τους ξαν? και ξαν?, τη
στενοχ?ρια, τη χαρ?, την περηφ?νια, τη χολ?, τις ?νευρες στιγμ?ς, την απογο?τευση, γιατ? αυτ? με
κρατο?ν ζωνταν?, γιατ? με κ?νουν να ε?μαι ?,τι ε?μαι; Π?ς να διανοηθ? την π?λη για τη ζω? και
τον ?ρωτα ?ταν ξ?ρω πως βυθιζ?μαστε στις συμβ?σεις και στις ευκολ?ες μας και κ?θε μ?χη μας
μετατρ?πει σε βδελυρ? υποκε?μενα που λ?νε και μ?να τι με νοι?ζει, εγ? την π?ρτη μου θα κοιτ?ξω
για τη μικρ?, μικροπρεπ?, αστε?α αντιξο?τητα που μας διαφεντε?ει και κ?νει γελο?α
συναισθήματα και φτηνο?ς ανθρ?πους να μοι?ζουν σαν το φως στο μπαλκ?νι για τον περαστικ? σε
μια θεοσκ?τεινη, υγρ?, βρωμερ? ν?χτα; Π?ς να χαρο?με ?ταν κ?θετ? θεωρε?ται το επ?μενο λεπτ?
αυτον?ητο, χαλαρ?, συνηθισμ?νο; Για ?λα μας ζο?με στο ‘σ?νοιδα’, ‘συνεδω’ δεν υπ?ρξε ποτ?,
π?ς θα μας φαιν?ταν να συνειδητοποιο?με τη μεγαλει?δη στιγμ? μ?σα στη στιγμ? γιατ? ?χουμε
μ?νο αυτ?;
