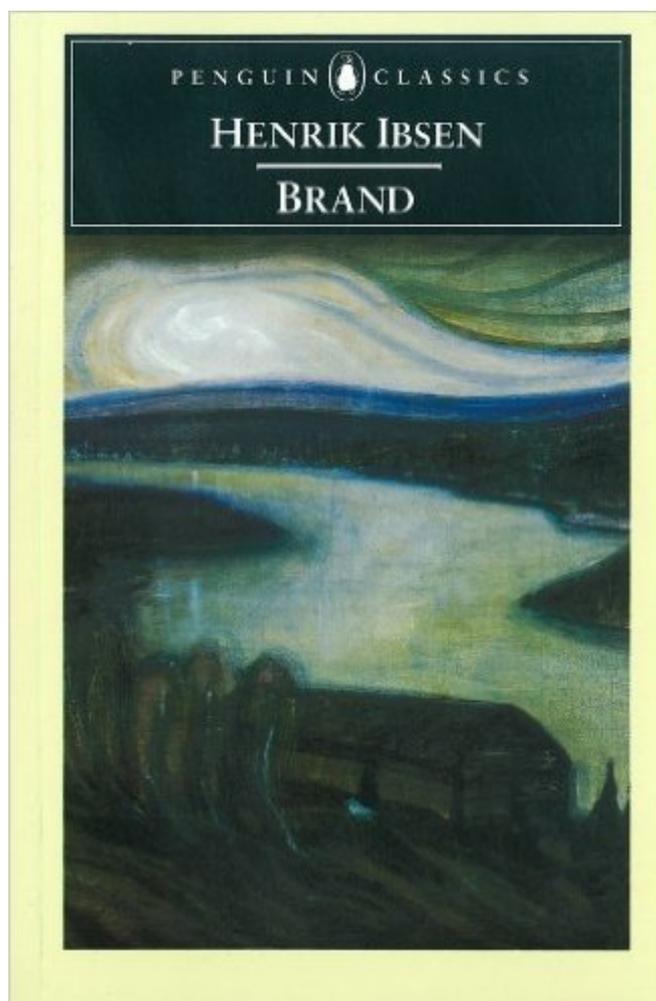


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Brand: A Version For The Stage By Geoffrey Hill (Penguin Classics)



Synopsis

The story of a minister driven by faith to risk the death of his wife and child, Brand pits a man of vision against the forces of ignorance and venality. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Book Information

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Customer Reviews

This is unmistakably Hill's Brand: the technical grace of his Englishing of Ibsen shows an acute awareness of the responsibility of the translator to both the original text and the language into which it is to be translated. Hill's translation enriches not only the English language but the ability of English (and non-Norwegian) speakers to appreciate Ibsen's brooding, symbolically charged drama of the challenge of faith in the midst of common life. Is Brand's fidelity to his "dear Christ hurt with thorns" obdurate or obstinate? In this play, the repudiation of social morality in the name of higher things is put to the question: what if devotion to such "higher things" also leads to, or becomes a mask for, moral isolation, the cauterization of social feeling? Uncompromising and yet compromised, Brand is a caution, and Brand a cautionary tale...

Epic book that should really get more game than it has.

This book captures the essence of humanity. I recommend to anyone who wants to find themselves.

Brand is the flip side of Peer Gynt. Ibsen may well have intended to write heroism into Brand, a charismatic dissenting priest, but could not breathe any life into his protagonist at all. Brand is cold, righteous, merciless, uncompromising. The play is dated, dull, static, but of historical interest to Ibsen scholars, since he may have learned plenty by writing Brand. The rather rigid Norwegian state/church of his time loved it, granted Henrik a permanent poet stipend for Brand. Modern gentle readers may roll their eyes.

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