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Summerland Author Michael Chabon Cover Artist William Joyce Counted United States Language English Genre Fantasi novel Publisher Mramax (part Hyperion) Publishing Date 17 September, 2002 Media type Print (Hardcover and Paperback) and Audio-CD Pages 500 (hardcover edition) ISBN 0-7868-0877-2 (hardcover edition) OCLC 50536236 LC Class P-7.C3315 Su 2002 Summerland 2002 fantasy novel by the young American writer Michael Chabon. We are talking about young children who save the world from destruction by playing baseball, the central theme and character throughout the novel. Summerland weaves elements of the World Series, parallel-universe road trip and hero odyssey. The book received mixed reviews; The New York Times called him incredibly busy and compared it to the novelization of an animated action movie. The plot summary of the story begins on a small island off the coast of Washington called Clam Island. The central character, Ethan Feld, is on one of the island's baseball teams, despite being awful at the game. He encounters a gracious werewolf, Cutbelly, who explains Lodgepole, a giant tree connecting all worlds, to the ignorant Ethan. Catbelli explains that Coyote plans to destroy Lodgepole, an event called Ragged Rock, by destroying Murrumy Well. He takes Ethan to Summerlands, where they meet little Indian-looking people called ferishers. Coyote captures Ethan's father and forces him to create another batch of 'picofiber' to form a hose with which he is going to poison Murrumy Well. Ethan enters Summerlands with fellow baseball team members Thor and Jennifer T. Raedet, chasing his father and preventing Ragged Rock. During their travels around Summerlands, the three assemble a baseball team and play their way through the ground, meeting players from legend and literature and a couple from their own world. Mythology Many references to different types of mythology are evident in the novel. The two most common are Norse mythology and Native American mythology. Some examples are subtly referenced, for example, in the name of the Feld's car, Skidbladnir, known in Scandinavian myths as the legendary Freir car, so well crafted it can fold and fit in your pocket. In addition, the name of Thor Vignatt is a reference to the Norse god storms torus. Coyote presents himself as Loki, the Scandinavian god of chaos at one point, and the term Ragged Rock, which means the end of the world, translates as Scandinavian Ragnarok, the last battle in which the world is destroyed and reborn in Skaldic verses. Finally, Lodgepole, a tree of worlds, is based on Yggdrasil, a world Scandinavian tree, and Murrumy Well (the well Coyote means poison) is Mimir Nu. Indian mythology is certainly deep and requires deep study and explanation. The names and actions of Coyote (aka Glooscap, Satan and other nicknames), and Raven of while the legend of La Llorona is Spanish-American. Tales of big liars are taken from the heroes of American folklore: The Tall Man with the Axe (Paul Bunyan), The Tall Man with the Big Maarak (Joe Magarak), The Tall Man with the Harpoon (Old Stormalong), The Tall Man with the Pole (Mike Fink), the Man with the Knife in His Boot (perhaps Stagger Lee), The Man with the Rattlesnake Neck (Pecos Bill), The Tall Man with a Hammer (John Henry), Annie Christmas (a Mississippi kilbot pilot), and Judge Roy Bean, owner of Lily's Jersey Salon. In addition, the great one-eyed bully recalling Coyote near the end of the book may be a reference to Odin. Chiron Brown (Ringfinger) scout, who recruits Ethan as a hero, is named after Centaur Chiron (his nickname probably comes from Hall of Famer Mordecai Brown, though); Chiron's role in The Prometheus Myth (Prometheus is one of Coyote's masks) adds depth and resonance to Ringfinger's character Brown. Chiron's role in finding Ethan is also appropriate, as Chiron the Centaur was known for coaching great men and heroes. Old Mr. Wood may be a reference to Odin, who is also known as Woden, who is close to Wood's name. Also, the epilogue, or section called Home Baseball, which appears at New Jersey Park signed by Van Linki Mungo is a reference to a baseball player of the same name. Non-mical references One of Jennifer's great-aunts T. Raideo called Aunt Chambleo. Shambleau is a word invented by science fiction writer C.L. Moore, the title of one of her Stories of Northwest Smith, about sexual addiction; The titular ruin is a jellyfish-figure. Aunt Chambleo provides behavior among her nieces and nephews, threatening to take off her dark glasses (although when in fact she does so, her eyes are no different from other people's). Inquiries - Lipsit, Robert (November 17, 2002). CHILDREN'S BOOKS; The field of really strange dreams. The New York Times. Received on May 24, 2010. Then, in The Lost Adventure of Childhood, in 2002, Salon.com interview with Chabon about Edmonds' novel Curtis. Review. Bookreporter.com. Received 2006-11-23. Received from the (novel) oldid:923482746 (Review from 2002 and The Washington Post, written before Coraline was published.) You can look at the growth of the phenomenon of crossover fiction - in fact, children's or young fiction, which is used and consumed in numbers by adults - in several ways. You may consider it as a sad symptom of creeping infantilization culture. You could see this as a marketing triumph. Or, more optimistically, you might view it as an adult need for a story, without (a 2002 review and The Washington Post written before Coraline was published) to look at the growing phenomenon of crossover fiction - essentially, childish or young adult fiction that is enjoyed and consumed by a number of adults - in different ways. You may consider it as a sad symptom of creeping infantilization culture. You could see this as a marketing triumph. Or, more optimistically, you might view it as an adult need for a story without which children won't read it. The engines of history drive the book by Diana Wynne Jones, Philip Pullman, and the rest of the recent crop of crossover authors. Many of their books, by any standards, are good books, and perhaps adults just need to say that it is socially acceptable to read them in order to coax them to pick them up. Interesting though, if there is no other phenomenon at work here. Fiction only seems capable of existing in one ghetto at a time, so if your book is in what is used, roughly, to be known as the kiddylit ghetto, then it is childish fiction no matter what else it may be (fantasy, historical, horror, SF, humor, romance, and so on.). As a result of the huge success of authors such as J.K. Rowling and Pullman, adults in their millions now read and enjoyed fantasy novels without even having to browse fantasy shelves. For the most part, after all, crossover books tell tales in which the joy of stories is also the joy of fiction without apology, the freedom of children's literature that can be lost in adulthood, where metaphor becomes literal, and genre limitations apply. But whatever the reason, the former children's ghetto has become fashionable, cool people are moving, and real estate prices are starting to rise. It's hard to get cooler than Michael Chabon, whose latest novel, Pulitzer Prize-winning Amazing Adventures of Cavalier and Clay, displayed the love and perception of popular culture and understanding of the engines that drive the teenage mind. In Summerland, he uses that understanding to tell a very different story. Ethan Feld is a terrible baseball player. His widower inventor father builds airships. Ethan plays baseball in Summerland, on the tip of Clam Island, Washington, where it never rains. When Feld Sr. is kidnapped by an evil Coyote to bring everything to an end, Ethan and his non-girlfriend Jennifer T. Rideout, accompanied by his strange friend Thor and Cinquefoil (Indian ferister - not exactly a fairy, inspired, one might assume, Native American tales of tribes of very small, magical people) should follow him in many worlds, and put together. The first hundred pages of customization are less certain in tone and style than the rest of the book. But as soon as the kids run summerland, and head to the big outside to put their team together and save the universe, the story finds its game. What they success is never in doubt. What will be reversed and alarums, failures and suffering and wonderful lessons to be learned are also given from off. Ethan must learn to save himself and, ultimately, the world. Coyote, when it appears, which is too rare, steals the scene with ease and aplomb. He's a Coyote, of course, and he's Loki and Prometheus and probably Bugs Bunny and Squire Gotos as well: a force to himself who has too much fun trying to achieve Ragnarok - the delightfully Hobson-Jobsonned Chabon in Ragged Rock. Outstanding sequences include a superbly bloody chapter featuring some unfortunate werewolves and the queen of mogurts - frost giants with huge appetites and bloody p 410, and a storyline set in the Tradition of Tall Tale, where Ethan and his team meet the big liars of The Old Cat Landing, the high story of people, all the lies and legends made flesh... Who wandered around the Old Cat, chasing her bars and brothels (p 346), now sadly shrunk in time and disbelief: Pecos Bill and Paul Bunyan and John Henry, Annie Christmas and the rest of them. This is the place that Chabon is closest to a genuine American mythopoeia, and it's very good indeed. As a reader I sometimes felt shortchanged. It's a thick book, but it could have comfortably been thicker: I wanted the best sets to go longer, and get more sense of what made other members of Ethan's baseball team tick - except for Ethan, Jennifer and the tragic she-sasquatch, Taffy, they seemed sketched rather than painted. I wanted to see the games they lost. I wanted more. But the engines that drive Summerland are real story engines, and they work hard to deliver: it's a fantasy with a young hero who fuses baseball, Native American tales, Scandinavian myths and various shaggy god stories into a delicious, quest-driven stew. Whether this is enough, as the marketing material that accompanies the book of trumpets, make it a clear and undeniable classic much harder to judge, and one that time and popular taste will decide, not me. But it's a rollicking and subtle tale, well told and with moments of real magic, danger, adventure, terror and triumph in the mix, not to mention what, I'm sure, the most delightful sound of the window in all fiction. And that should be enough. ... More... More summerland michael chabon audiobook. summerland michael chabon summary. summerland michael chabon review. summerland michael chabon pdf

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