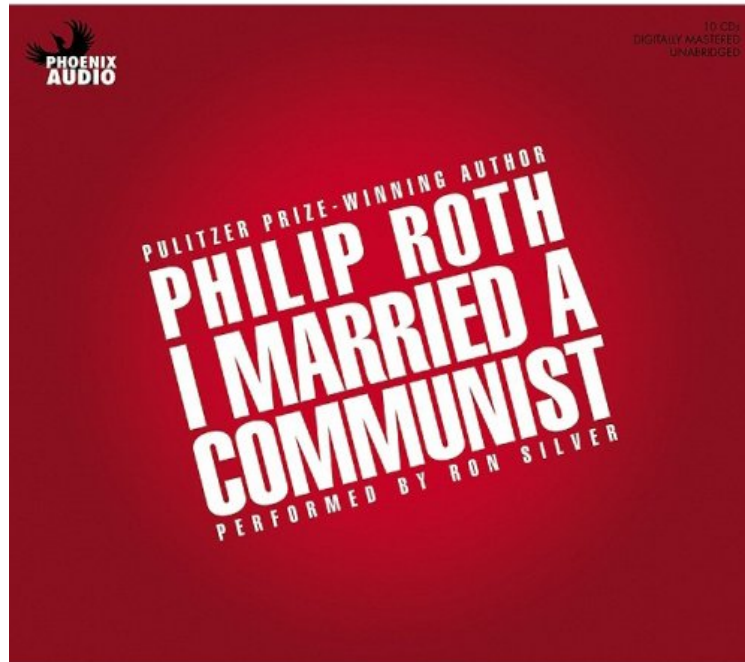


[Download free pdf] I Married a Communist

I Married a Communist

Philip Roth

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Philip Roth : I Married a Communist before purchasing it in order to gauge whether or not it would be worth my time, and all praised I Married a Communist:

1 of 1 people found the following review helpful. Philip Roth, Master Raconteur of Twentieth Century Jewish Americana By Stephen E. Berk Roth is especially good at describing character. His characters here, as in most of his books are wonderfully quirky and unique. Ira Ringold, alias Iron Rin, is not only a fictional victim of the blacklisting of the McCarthy era. Roth is able to impart to his main character an energy and complexity that really humanizes him. While the book addresses a serious subject and fully probes the tragedy of its main character, it also contains many of Roth's funny, satirical twists on the Hollywood actress Ira marries, who is trying to hide her Jewish origins. And the antics of her bizarre, almost incestual relationship with her threateningly eccentric, musician daughter, Sylphid (who but Roth could come up with a name like that), are often hilarious. The characters here are bigger than life, as many of Roth's are, and their frequent grotesqueness gives comic relief to a book that could have easily been pure pathos, given the subject. While Ira is outsized, almost Rabelaisian, the stable wisdom of his older brother, Murray, serves as balance wheel. A retired teacher, Murray is being interviewed at 90 by Zuckerman, Roth's alter ego writer. 0 of 0 people found the following review helpful. Fine Roth!!! By William C. Schwartz Loved it! Not as great as American Pastoral or The Plot Against America but a wonderful, often hilarious listen-to read-along. A real joy!! The reader on the audio CD was superb! 0 of 0 people found the following review helpful. It is an interesting story on the American Red Fear ... By Agnes Kelemen It is an interesting story on the American Red Fear in particular - it subtly touches upon the Anti-Semitic undercurrent of the Anti-Communist hysteria as well - and about passionate revenge and betrayal in

general. However, in my opinion it is not as masterfully written novel as some other works by Philip Roth (Nemesis, The Professor of Desire and Portnoy's Complaint).

The Pulitzer Prize-winning author of "American Pastoral" tells of the rise and fall of Ira Ringold, a big-time 1940s radio star, who is destroyed, as both a performer and a man, in the McCarthy witch hunts of the 1950s.

.com There was a time in America's not-so-distant past when a person could get genuinely punished for having unpopular beliefs, when pushing for workers' rights could get someone in serious trouble. Ron Silver gives voice to one of those people, retired schoolteacher Murray Ringold, one of the most colorful and passionate characters to emerge from Philip Roth's immense canon. Silver doesn't try to capture the cracks and wheezes of a 90-year-old man's voice (a good thing, considering this unabridged audiocassette's length); instead, he goes for the cadences, the pain from wounds incurred decades ago but recounted so vividly you'd think they happened yesterday. (Running time: 11 hours, eight cassettes) --Lou Schuler
From Publishers Weekly
Disconcerting echoes of Roth's relationship with Claire Bloom, as revealed in her memoir, *Leaving the Doll's House*, haunt Roth's angry but oddly inert 23rd novel. As in *American Pastoral*, Roth again deals with the Newark of his youth, and with the sons of Jewish immigrants to whom America has given opportunity and even riches—and how they are swept off course by the forces of history. Roth's old alter ego, Nathan Zuckerman, narrates the story of Ira Ringold, aka Iron Rinn, a supremely idealistic political radical and celebrated radio star of the 1950s who is blacklisted and brought to ruin when his wife, Eva Frame (a self-hating Jewish actress born Chava Fromkin), writes an expose called *I Married A Communist*. The impetus for Eva's treacherous act is Ira's insistence that she evict her 24-year-old daughter from their house; the resemblance to Bloom's revelations of Roth's similar demand is too close to miss, and Roth's shrill belaboring of the issue seems a thinly disguised vendetta. Even high-pitched scenes of family conflict don't bring the novel to life. One problem is that the flat flashback narration shared between the 64-year-old Nathan and Ira's 90-year-old brother, Murray, is stultifyingly dull. Some fine Roth touches do appear: his evocation of the Depression years through the McCarthy era has clarity and vigor. But Ira's aggressively boorish behavior as he struggles with his conscience over having abandoned his Marxist ideals to assume a bourgeois lifestyle is never credible, and his turgid ideological rants against the American government are jackhammers of repetitious invective. In addition, the depiction of an adolescent Nathan as a precocious writer and social philosopher and the saintly Murray's infallible memory of long conversations with Ira—even between Ira and Eva in bed—challenge the reader's credulity. For those who lived through the years Roth evokes, this novel will have some resonance. For others, its belligerent tone and lack of dramatic urgency will be a turn-off. 150,000 first printing; \$150,000 ad/promo. Copyright 1998 Reed Business Information, Inc.
From Library Journal
It is the McCarthy era, and Iron Rinn, star of the popular radio show *The Free and the Brave*, is married to glamorous film actress Eve Frame (reputedly born Chava Frumkin in Brooklyn). He's also the brother of Nathan Zuckerman's high school English teacher, Murray Ringold, and a committed Communist. Reminiscing with Murray, Nathan recalls his youthful involvement with Iron, slowly uncovering the source of Iron's beliefs, his dark rages, and the collapse of his marriage, which ends with Eve's publishing the seriously damaging expose *I Married a Communist*. Occasionally, Roth's tone is hectoring—we feel that we are getting a history lesson from, well, a high school teacher—but he also tells a riveting story, and the writing is more heartfelt, less guarded and cynical, than one might expect. In fact, Roth seems to have drawn on his own marital woes when writing this novel. Remember Claire Bloom complaining in *Leaving a Doll's House* that Roth insisted she throw her daughter out of the house? Iron asks the same of Eve, whose daughter (a monster here) wrecks their marriage. And Nathan pointedly observes, "People don't like seeing exposes on the best sellers list that falsely denounce them." The murderous secret revealed at the end comes as a good surprise. For all collections.—Barbara Hoffert, "Library Journal" Copyright 1998 Reed Business Information, Inc.