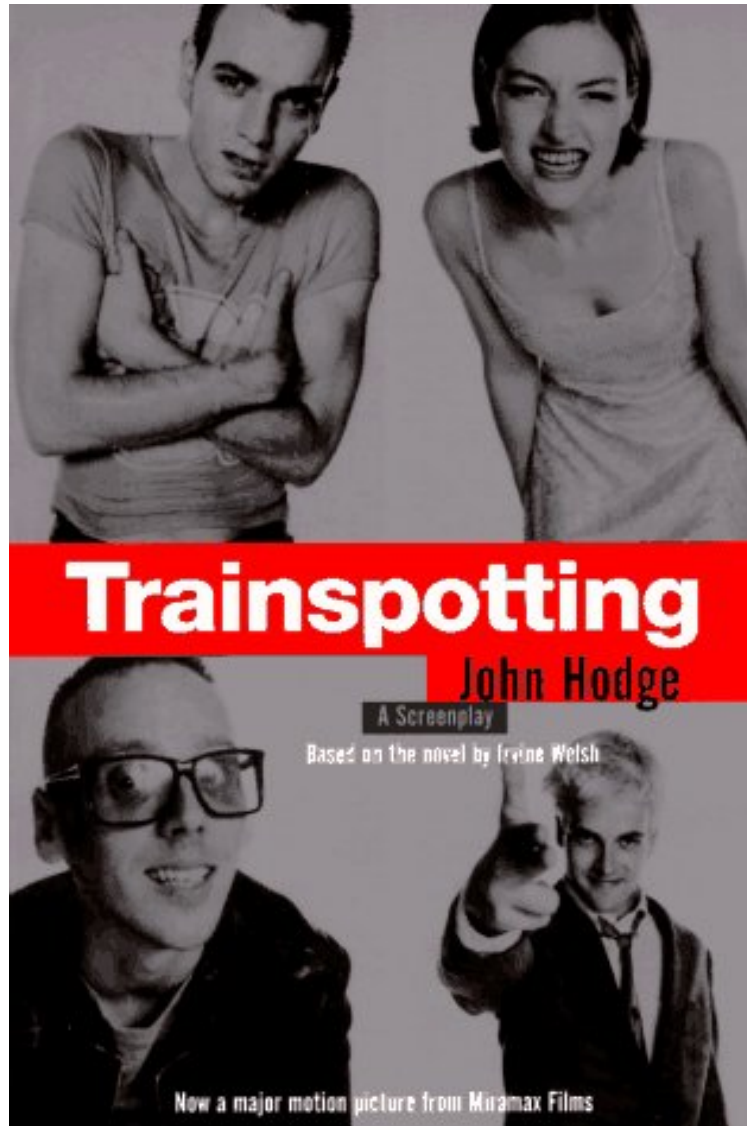


(Download ebook) Trainspotting: A Screenplay

Trainspotting: A Screenplay

John Hodge, Irvine Welsh

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John Hodge, Irvine Welsh : Trainspotting: A Screenplay before purchasing it in order to gauge whether or not it would be worth my time, and all praised Trainspotting: A Screenplay:

0 of 0 people found the following review helpful. Five Stars By BiogirlGreat! 0 of 0 people found the following review helpful. Loved the movie. LOVE THE BOOK!! By Customer Amazing work. Vivid, graphic and imaginative. Well defined characters. Wow. 0 of 0 people found the following review helpful. Loved the movie, loved the book. By Jarrett Sturgeon Good easy read. Basically an anti hero book with selfish and corrupt characters. Loved the movie, loved the book.

Trainspotting is the novel that first launched Irvine Welsh's spectacular career as an authentic, unrelenting, and strangely exhilarating episodic group portrait of blasted lives. It accomplished for its own time and place what Hubert Selby, Jr.'s *Last Exit to Brooklyn* did for his. *Rents*, *Sick Boy*, *Mother Superior*, *Swanney*, *Spuds*, and *Seeker* are as unforgettable a clutch of junkies, rude boys, and psychos as readers will ever encounter. *Trainspotting* was made into the 1996 cult film starring Ewan MacGregor and directed by Danny Boyle (*Shallow Grave*).

Irvine Welsh's controversial first novel, set on the heroin-addicted fringe of working-class youth in Edinburgh, is yet another exploration of the dark side of Scottishness. The main character, Mark Renton, is at the center of a clique of nihilistic slacker junkies with no hopes and no possibilities, and only "mind-numbing and spirit-crushing" alternatives in the straight world they despise. This particular slice of humanity has nothing left but the blackest of humor and a sharpness of wit. American readers can use the glossary in the back to translate the slang and dialect-essential, since the dialogue makes the book. This is a bleak vision sung as musical comedy. The language in *Trainspotting* is... exhilarating once you get the hang of it, and finally poetic in its complications.... Literary in the best sense, using language at every level to tell a story. - Jane Mendelsohn, *New Republic* Blisteringly funny.... Don't abandon everything for the movie. It's worth making the effort with *Trainspotting* not merely because relatively few writers have rummaged through this particular enclave of British youth culture, but because even fewer have dug there so deeply. - *New York Times Book Review* It is funny, unflinchingly abrasive, authentic, and inventive, unerringly on and off the pulse. It is a true cult, the kind of novel you press on perfect strangers. It validates a world fiction hasn't recognized before. - *Times Out* Irvine Welsh writes with skill, wit, and compassion that amounts to genius. He is the best thing that has happened to British writing in decades. - Nick Hornby, *Sunday Times* Irvine Welsh may become one of the most significant writers in Britain. He writes with style, imagination, wit, and force, and in a voice which those alienated by much current fiction clearly want to hear. - *Times Literary Supplement* Irvine Welsh is the real thing a marvelous admixture of nihilism and heartbreak, pinpoint realism (especially in dialect and tone) and almost archetypal universality. - David Foster Wallace *From the Back Cover* *Trainspotting* is the novel that launched the sensational career of Irvine Welsh - an authentic, unrelenting, and strangely exhilarating group portrait of blasted lives in Edinburgh that has the linguistic energy of *A Clockwork Orange* and the literary impact of *Last Exit to Brooklyn*. *Rents*, *Sick Boy*, *Mother Superior*, *Swanney*, *Spuds*, and *Begbie* are as unforgettable a clutch of rude boys, junkies, and nutters as readers will ever encounter.