



Den röda vintern

Anneli Furmark

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En lågmäld men dramatisk skildring av de märkliga politiska sekter som tog över flera människors leverne i sjuttioalets Sverige.

Den röda vintern är en kärlekshistoria som utspelar sig en smällkall vinter i senare hälften av 1970-talet, i en stad långt i norr. Socialdemokraterna har nyligen förlorat regeringsmakten efter 44 år, olika kommunistiska grupperingar märks i stan och på arbetsplatserna. Kontoristen och trebarnsmamman Siv träffar den unge maoisten Ulrik, som flyttat upp från södra Sverige för att arbeta på järnverket. Ulriks partivänner ser inte med blida ögon på deras förbindelse, dessutom är Siv gift med Börje, en övertygad socialdemokrat som arbetar på samma ställe som Ulrik. Barnen i familjen observerar och funderar men förstår inte riktigt vad de vuxna i omgivningen håller på med. En lågmäld men dramatisk skildring av de märkliga politiska sekter som tog över flera människors leverne i sjuttioalets Sverige.

Detta är den tredje och sista delen i den löst sammanhängande trilogin av Anneli Furmark, grafiska romaner i dess verkliga betydelse, där miljöerna spelar en framträdande roll som relationerna mellan människorna.

Den röda vintern Details

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From Reader Review Den röda vintern for online ebook

Maggie Gordon says

Red Winter has a lot of potential. It's got wonderfully atmospheric art and a story that deals with an affair during a bitter winter, intermingled with complex politics. Unfortunately, the book doesn't do much with these things as the narrative jumps around, spending an oddly weird amount of time with the kids of the family who don't have much to add to the story. I hear that this is actually the latter part of a trilogy; perhaps it makes more sense in context? Alas, at least the art was moody and enjoyable?

Mikko Saari says

An interesting look into 1970s Sweden, but seems very much like a fragment. I understand this is a part of a trilogy, but so far this is the only part published in Finnish. Even as a part of a trilogy, this seems like a small slice of something larger (and more interesting).

Marina says

3.5

Bra story med jättefin och annorlunda art! Slutet var lite utav en beskrivelse för mig dock.. Därav 3.5 istället för 4

Rod Brown says

A low-stakes domestic drama is not helped by its dreary Swedish winter setting. A boring waste of time.

Fredrik Strömberg says

The final volume in the critically lauded trilogy by Sweden's foremost literary comics artist. It's strange, but even though Anneli Furmark is a celebrated fine artist, as well as cartoonist, and the art in her graphic novels really is beautiful, it is always her writing that impresses me the most.

The trilogy, consisting of *Fiskarna i havet* (The Fishes in the Sea) and *Jordens medelpunkt* (The Centre of the Earth) as well as this new book, *The Red Winter*, have been launched as a loosely connected series of books, where the landscape and the weather are integral parts of the stories. I would add that they all have genuinely heartfelt description of relationships, on a level that is unusual in comics. Furmark manages to write believable characters, believable relationships, and good dialogue. All of this is rare in comics. I read a lot of comics, and often at best the artists manages one of these. Furmark masters them all. Reading a graphic novel by Furmark is like reading a really good theatre play.

Furmark has also turned into the master of uncomfortable relationships, often making me squirm a bit when reading. In this book, which is set in Sweden during the 1970s, the main character is a mother of three who has a relationship on the side with a young maoist. The story is told in chapters named after different characters, and you thus get different perspectives on what is going on, but you can still tell that the relationship is not going to work. There is an impending doom waiting to happen, and as you sympathise heavily with the main character, this makes you cringe a bit while reading.

Having read this book has me glamouring for a re-read of both the two earlier volumes, as well as Gunnar Krantz' graphic novel *Vänster, vänster!* (Left, left!), another depiction of the leftist movement in Sweden in the 1970s.

Oh, and the books in this trilogy have been launched continuously in French, but not in English. This is strange, as I can see them working well in the US, where there is a lack of mature, adult (as in this is actually worth reading for an adult, and not porn ...) graphic novels for both male and female readers. So, publishers, take note and contact Anneli as soon as possible.

10thumbs says

An amazing little find today at the library. In fact, I can safely say RED WINTER is the best graphic novel I've ever read about 1970s-era Swedish communists.

:-)

While there's a nice quiet mixture of hope and resignation among these characters, I could see this being a pretty average story for most readers.

But there were two things that made it more endearing to me: First, I imagine my passing knowledge of sectarian left political culture makes this, say, 1-star more appealing than if were situated in some other subculture. And second, the depth of the female lead and the bumbling, myopically passionate maoist she has an affair with are remarkably parallel to the protagonists in Marge Piercy's *Vida*, one of my all-time faves.

Laurent says

Mooi liefdesverhaal dat zich afspeelt in het Zweden van de jaren 70 over de verhouding van de vrouw van een vakbondsafgevaardigde met een veertien jaar jongere communist. De impact op het gezin en hoe idealen kunnen verschuiven is knap in beeld gebracht. Sterke grafiek, aquarellerig met herfstige pasteltinten. Eerste Engelse vertaling van deze Zweedse in eigen land veelvuldig bekroonde grafiste.

Derek Royal says

This is Furmark's first book translated into English, according to the author bio. And I've read that this is the third book of a trilogy, the others being *Fiskarna i havet* (The Fishes in the Sea) and *Jordens medelpunkt* (The Center of the Earth). This story is right up my alley, a realistic narrative that focuses on relationships, personal choices, and conflicts between individual desires and larger communities. I wonder, though, when

Drawn and Quarterly with publish the other two books in the trilogy (assuming that they do)...or for that matter, why they decided to publish the final book first.

Lisa says

"Passion and politics unfold against the darkness of winter in 1970s Sweden." I kind of feel like that tells you most of what you need to know. I quite loved the drawing, but the story was mostly beyond me - perhaps I would have appreciated it more if the first two books had come out in English prior to the third in the trilogy!

Matti Karjalainen says

Anneli Furmarkin "Punainen talvi" (Suomen sarjakuvaseura, 2015) kuvaa ruotsalaisen perheen elämää 1970-luvun vasemmistolaisesti värittyneessä ilmapiirissä. Tehdastyö on politisoitunut kommunistien ja sosiaalidemokraattien väliseksi pelikentäksi, perheenäiti ja hänen neljätoista vuotta nuorempi rakastajansa harrastavat seksiä Marxin kuvan alla ja vallankumoukseenkin valmistaudutaan. Miljöö on siis samankaltainen kuin Laura Honksalon erinomaisessa romaanissa Sinun lapsesi eivät ole sinun tai Lukas Moodyssonin komeediassa Kimpassa.

Sarjakuvan henkilöhahmot ja ihmissuhdekuviot ovat erittäin kiinnostavia, mutta tämmöisenä katkelmana teos jää auttamatta vähän irrallisen tuntuiseksi tuokiokuvaksi. Lukija jää väkisin miettimään, eikö samalla vaivalla olisi voitu kääntää koko teostrilogiaa?

Sian Lile-Pastore says

The artwork in this is gorgeous, but I didn't get into the story that much- maybe if I knew more about 70s Swedish politics it might have helped!

Matt Graupman says

NOTE: This is a review of the recent Drawn & Quarterly reissue, since there's no Goodreads entry for that.

Infidelity is a tough nut to crack, story-wise. It's hard for a reader to sympathize with a protagonist who lies to, cheats on, and betrays their family, particularly if they seem like otherwise perfectly nice people. That's the problem with Anneli Furmark's first graphic novel to be translated into English, the icy and intimate "Red Winter." Siv has a pleasant, unremarkable husband and a curious teenage daughter and they seem happy, yet she insists on carrying on an affair with Ulrik, a young and passionate Communist. Romantic and political tensions simmer throughout "Red Winter" but Furmark never really brings the whole thing to a boil.

Barren, frigid Sweden seems like an appropriate setting for a comic about the loneliness and isolation that can grow in a marriage; there's a coldness and a feeling of detachment that blankets the pages like fresh snowfall. Maybe it's because John Ajvide Lindqvist's exquisite vampire fable "Let The Right One In" is set in the same type of environment, but I also felt a current of dread running through "Red Winter." Or maybe

watching a family collapse is innately nerve-wracking. Regardless, the book has a lot of buildup but not a lot of payoff. Political conversations meander, secret rendezvous fizzle, and the book just sort of ends suddenly. Furmark's art is beautiful, however: subtly-colored, sketchy, and appropriately analog; it would be jarring to see a story like this illustrated in an obviously digital style.

Supposedly this comic is the third volume of a trilogy about Siv and Ulrik so - who knows? - it's very possible that I can't appreciate it without some more context. "Red Winter" certainly seems to begin and end pretty abruptly. As is, this version feels incomplete though, honestly, I didn't care enough about the characters and their misdeeds to want to know more.

Susan says

One of the few graphic novels I've read. It's the '70's in northern Sweden. Ulrik (young, a committed Communist and worker in a steel mill) and Siv (married mother of three and a Social Democrat, 14 years older) have fallen in love. Although their politics matter (in a way most Americans would never understand) this book can be read as a love story in a small town where everyone knows (and cares about) your business without much reference to the political differences. The water color drawings are beautiful and you almost don't need the words to see each family member and Ulrik's colleagues actions and feelings. Quite beautiful.

Tanya says

I think this graphic novel is very hard to comprehend. Too much of it felt like you needed to know about the political climate in Sweden. I wasn't sure what time period it was. I also felt like the music lyrics were specific to pop artist I knew nothing about. The ending left me dissatisfied and like too much was up in the air.

You can read my full review at <http://www.noflyingnotights.com/blog/...>

Villain E says

Maybe a 3.5. Amidst political turmoil in Sweden, a married woman has an affair with a younger man. They're not being as subtle with family and friends as they think they are.

This is Anneli Furmark's first graphic novel translated into English, published by Drawn & Quarterly in 2018.

The politics are unfamiliar to me, but, more importantly, for all that they're talked about in the story, we never really see their influence in the lives of the characters. It would be fine if it were in the background, like someone kvetching about the government here in the US (or anywhere), but it's so front and center and yet so irrelevant to the story.

Despite the unfamiliar setting, I found something universal in the disaffection of characters who are unsatisfied with their lives but don't know what to do about it.

