

ROBINSON, Ray (*1971), England

Electricity (2006)

Dt Lily (2008), Üb: Gregor Hens

Wenn dies ein Aufklärungsbuch über Epilepsie in Gestalt eines Romans ist, ist es gelungen, denn es funktioniert gut als Roman mit einer facettenreichen Problematik um die an Epilepsie erkrankte Hauptperson Lily, die in der ersten Person erzählt. Epilepsithemen, die zur Sprache kommen, umfassen Behandlungsprinzipien, Nebenwirkungen wie Sedation und Haarausfall, Status epilepticus durch Medikamentenentzug, Aura und Faszination dadurch, die Möglichkeit sowohl der Selbstausslösung als der Unterbrechung, Fugue épileptique, Badewanne, Epilepsiechirurgie, gestörte Kontrazeption, Schwangerschaft, Stigma und Mobbing, Freundschaft und Sexualität, Enuresis in peinlichen Momenten. Ein Anfall wird von der subjektiven und der objektiven Seite geschildert, Gesundheitspersonen haben keinerlei Empathie, es entsteht kein Gesundungswunsch, sondern Epilepsie entwickelt sich zum identitätsbildenden Faktor. Die ultimative Kränkung durch ihren Liebhaber, von dem sie ein Kind erwartet, sind abstoßende Fotos, die er heimlich von ihr im Anfall gemacht hat. Aber sie lässt sich nicht unterkriegen.

Zum Autor (Wiki 14.3.25):

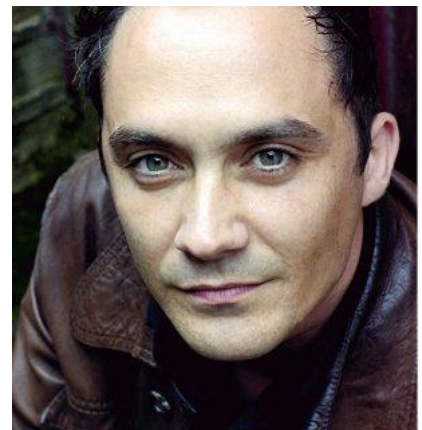
„**Ray Robinson** (born 1971 in Bedale, North Yorkshire) is a British novelist, screenwriter and musician.

Robinson is a graduate of Liverpool School of Art, where he studied graphic design. He was awarded a PhD in Creative Writing from Lancaster University in 2006.

His debut novel ***Electricity*** was shortlisted for both the James Tait Black Memorial Prize and the Authors' Club Best First Novel Award. The screen adaptation of *Electricity* premiered at the BFI London Film Festival 2014, starring Agyness Deyn. The film won Best Screenplay at the inaugural National Film Awards in 2015.

His other novels are *The Man Without* (2008), *Forgetting Zoë* (2010), *Jawbone Lake* (2013) and *The Mating Habits of Stags* (2019). *Forgetting Zoë* was a winner of the inaugural Jerwood Fiction Uncovered Prize and *The Mating Habits of Stags* was shortlisted for the Portico Prize. Robinson was hailed as "among the most impressive voices of Britain's younger generation" by the *Irish Times*.

As a screenwriter, he co-authored the documentary film *Dream Town*, examining a decaying Russian coal mining town on the Norwegian island of Svalbard. The film won Best Picture at the Chicago Underground Film Festival. In 2016 he wrote the multi-



award-winning, BAFTA-longlisted short film *Edith*, starring Peter Mullan and Michelle Fairley, which was also longlisted at the British Independent Film Awards. *The Mating Habits of Stags* is based on the film.

Robinson (under the alias "Wodwo") is also a guitarist, composer & sound artist, and has produced musical scores for film, video games, theatre and dance. His music varies from minimal loop-based microsound and lowercase, to neoclassical, experimental drone and ambient."

Aus einem PanMacmillan Interview mit dem Autor:

„My first experiences of epilepsy were as a child. I witnessed my cousin's seizures more or less every day – she lived with us – both her terrifying hallucinations and her full-blown tonic-clonics. This had a profound impact on me. It was terrifying, but perhaps perversely, intriguing. But writing the book, I couldn't rely on memory alone. Initially, I interviewed a load of clinicians with expertise in epilepsy: doctors, neurologists, neuropsychologists. But this took me no closer to understanding what it was like to have epilepsy. I mean, I understood very little about the experiential aspects of the disorder. I needed to get inside epilepsy, into the consciousness of epilepsy.

I interviewed a lot of women with epilepsy who, I'm pleased and privileged to say, agreed to talk to me about their lives. Lily is a distillation of their experiences. I discovered there's a significant difference between the way men and women experience epilepsy – because of the differences in our hormonal make-up. This forced me to consider how women experience their bodies, and how, as a male author, I could write about the epileptic female body in a way that was both authentic and empowering for women to read, and not just a form of voyeurism. To achieve this, the story couldn't be mediated through a third person narrator – Lily had to tell her own story.“

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