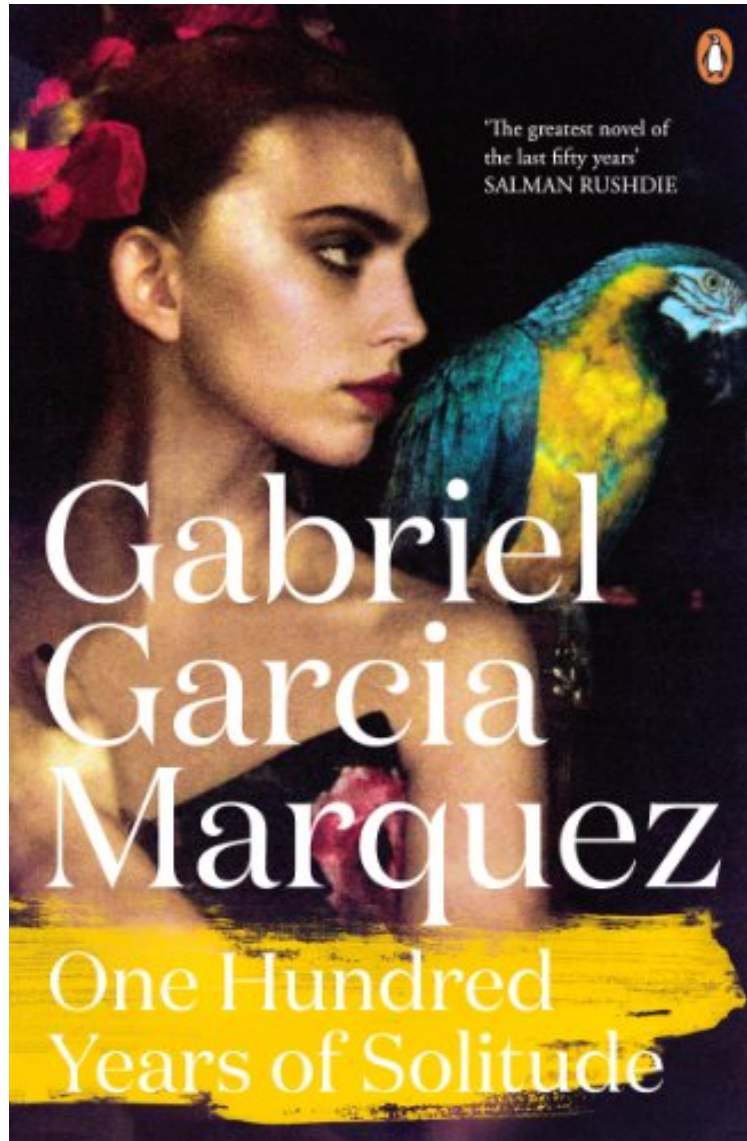


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One Hundred Years of Solitude (Marquez 2014)

Von Gabriel Garcia Marquez
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Von Gabriel Garcia Marquez : One Hundred Years of Solitude (Marquez 2014) before purchasing it in order to gage whether or not it would be worth my time, and all praised One Hundred Years of Solitude (Marquez 2014):

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. Almanach der TotenVon expressMit diesem lange vorbereiteten Roman (1967, "Cien aos de soledad") gelang dem kolumbianischen Schriftsteller ein geradezu spektakulrer Erfolg und eine der berragenden Leistungen der lateinamerikanischen Literatur. Im Zentrum steht die scheinbar geradlinige, in Wirklichkeit aber zyklisch verlaufende

Familiensaga der Buenda im imaginären Dorf Macondo, das einerseits ein wirklichkeitsgetreues Abbild von Garcia Mrquez' Geburtsort Aracata darstellt, aber auch dessen symbolische Abwandlung. Anfang des 19. Jh.s muss Jos Arcadio Buenda seinen Heimatort Riohacha wegen eines Mordes verlassen. Nach einem Traum gründet er mit seiner Frau Ursula den utopischen "Ort der Spiegel" und nennt ihn Macondo. Das Dorf steht metaphorisch für Kolumbien und erlebt hintergründig-symbolisch die Geschichte dieses Landes: Bürgerkriege pro und contra Liberalismus, Anschluss an das Eisenbahnnetz, den Guerra de los Mil Das von 1899-1902, ebenso wie die Ausbeutung durch die nordamerikanische United Fruit Company, genannt La Frutera. Wie eine Fruchtbarkeitsgöttin steht Ursula, die blinde "Mama grande" im Strom des Geschehens. Über sieben Generationen entsteht die schier unentwirrbare Genealogie durch Schindungen und Inzest und die Namensgleichheit der zahlreichen Nachkommen verbringt die Kontinuität des Archetyps. Auf allen Generationen lastet der Fluch des Unvermögens, eine bewusste Beziehung zu sich und der Welt ausserhalb dieses Mikrokosmos herzustellen. Einer der beiden Söhne Jos Arcadios, Oberst Aureliano Buenda, der 32 Aufstände anzettelt und jedesmal scheitert, der mit 17 Frauen 17 Söhne zeugt, die alle in einer Nacht getötet werden, der Attentate und Selbstmordversuche überlebt, verkörpert eine turbulente Absurdität. Schliesslich erweist sich die 100-jährige Familiengeschichte geheimnisvoll vorherbestimmt, denn der verstorbene Zigeuner Melquiades hat sie in allen Einzelheiten in einer Schrift (nicht unähnlich prä-kolumbianischer Totenbücher) vorausgesagt. Doch erst der letzte Aureliano ist in der Lage, diesen Almanach zu entschlüsseln. Als Erzähler ist Garcia Mrquez omnipresent und nicht-existent zugleich, da das Pergament des Zigeuners Melquiades die Romanwirklichkeit vorschreibt. Somit beschreibt er auch einen unverwechselbar lateinamerikanischen Fatalismus, gemischt mit Widerstand und Trotz ("se sufre pero se aprende") - Auflehnung gegen Gesetze des Lebens, Plagen, Herrschaft des Bösen, apokalyptische Einsung von Schuld - aber auch das Recht auf Stolz. Garcia Mrquez hilft uns, hinter dem Gemetzel der Bürgerkriege, hinter den Toten und Gemarterten, auch die Herausbildung einer authentischen kolumbianischen Identität zu erkennen.

5 von 6 Kunden fanden die folgende Rezension hilfreich. Why the existence of time is just an accident Von Patricio O'Kon How many Aurelianos, Arcadios, Joses and Buendias can one remember? How many civil wars can our countries suffer without autodestroying themselves? How many years have to go by before we understand who we are, what we are doing and how do we fit into a master plan? Well, Garcia Marquez discovered it: none. Or hundred. But he discovered something more important: time is something it happens when you want to be aware of it. GM told his wife (back in the 50s) not to bother him for a year, (you see, time can be a personal invention) because he was going to write a masterpiece. Mercedes did miracles to maintain her family for that period, but finally, when Gabriel emerged, he had 500 pages of pure wonder. His first tentative title was "La Casa Grande" (The Big House) but, if he was to invent a new category (magical realism) he understood he must choose a better title. No printer in Mexico (where he had wrote it) or in Colombia (where he was born) accepted it. So, with the last few bank notes he had, he sent it to Buenos Aires. Yes, the only copy of it (and there was no Fedex!) Editorial Sudamericana published it immediately, and it was a storming success. Since then, this novel triumphed all over the world, despite translations (I've read it both in Spanish and English and the magic's there) and, with the help of Cortazar's Rayuela put Latin America in the cultural map. But what is so astonishing about a lost town, a family that repeats its names and its traumas, set in a country whose distraction is doing the best to eliminate themselves from the face of the earth? 1) He demonstrated that the judeo-christian theory of linear time is just a myth. Like Galileo before, he's discovery was rejected, but now we know better: time is circular, but we can modify it if we only have the guts to do it. 2) Good literature does not need parameters. Long sentences? Repeating names? Difficult to follow plot? To destroy, one must first create, and this novel inventend not only a new theory of time, but also a new one in literature. 3) You must have one and only one objective when writing. be honest to yourself. GM discovered this, quit life for a whole year, and produced the Buendias' story, a story that, if you read between lines, is the story of Latin America. Before you realise that you have but one chance in earth, submerge into this novel, and come out a new person

4 von 5 Kunden fanden die folgende Rezension hilfreich. A masterpiece. Classic Von Christopher A. Smith The beginning of the book contains a family tree of the Buendia family, and if you're like me you'll surely mangle and dog-ear this page as you work your way through the book, trying to keep track of the Aurelianos, Remedios, and Ursulas. But the struggle is worth it. This was truly the great novel that Garcia Marquez was meant to write; to me everything of Marquez that followed seems like recycled material. I first read One Hundred Years of Solitude years ago before moving to Latin America. Now that I here and have read it again, many of the messages that before were inaccessible now reveal themselves. The Story of Macondo is the story of Colombia and, to a larger extent, of Latin America. The reviewers tell us this, but it is amazing to see it with my own eyes. The literal and the fantastic are interwoven with a seamlessness that amazes. One compares his style with Kafka before and Kundera after, literary voice established in this novel has withstood the test of time. It remains unique. The book is at once funny, sad, tragic; it's history and fantasy. But overall it is a marvelous read. Clearly one of my all time favorites. There are very few books that I recommend as highly as this one. A true classic.

Kurzbeschreibung One of the world's most famous novels, One Hundred Years of Solitude by Gabriel Garcia Marquez,

winner of the Nobel Prize for Literature, blends the natural with the supernatural in one of the most magical reading experiences on earth. Many years later, as he faced the firing squad, Colonel Aureliano Buendia was to remember that distant afternoon when his father took him to discover ice. Gabriel Garcia Marquez's great masterpiece is the story of seven generations of the Buendia family and of Macondo, the town they have built. Though little more than a settlement surrounded by mountains, Macondo has its wars and disasters, even its wonders and its miracles. A microcosm of Columbian life, its secrets lie hidden, encoded in a book, and only Aureliano Buendia can fathom its mysteries and reveal its shrouded destiny. Blending political reality with magic realism, fantasy and comic invention, *One Hundred Years of Solitude* is one of the most daringly original works of the twentieth century. 'Dazzling' *The New York Times* As one of the pioneers of magic realism and perhaps the most prominent voice of Latin American literature, Gabriel Garcia Marquez has received international recognition for his novels, works of non-fiction and collections of short stories. Those published in translation by Penguin include *Autumn of the Patriarch*, *Bon Voyage*, *Mr. President*, *Collected Stories*, *Chronicle of a Death Foretold*, *The General in his Labyrinth*, *Innocent Eréndira and Other Stories*, *In the Evil Hour*, *Leaf Storm*, *Living to Tell the Tale*, *Love in the Time of Cholera*, *Memories of My Melancholy Whores*, *News of a Kidnapping*, *No-one Writes to the Colonel*, *Of Love and Other Demons*, *The Story of a Shipwrecked Sailor* and *Strange Pilgrims*. de "Many years later, as he faced the firing squad, Colonel Aureliano Buendia was to remember that distant afternoon when his father took him to discover ice." It is typical of Gabriel Garcia Marquez that it will be many pages before his narrative circles back to the ice, and many chapters before the hero of *One Hundred Years of Solitude*, Buendia, stands before the firing squad. In between, he recounts such wonders as an entire town struck with insomnia, a woman who ascends to heaven while hanging laundry, and a suicide that defies the laws of physics: A trickle of blood came out under the door, crossed the living room, went out into the street, continued on in a straight line across the uneven terraces, went down steps and climbed over curbs, passed along the Street of the Turks, turned a corner to the right and another to the left, made a right angle at the Buendia house, went in under the closed door, crossed through the parlor, hugging the walls so as not to stain the rugs, went on to the other living room, made a wide curve to avoid the dining-room table, went along the porch with the begonias, and passed without being seen under Amaranta's chair as she gave an arithmetic lesson to Aureliano Jos, and went through the pantry and came out in the kitchen, where Ursula was getting ready to crack thirty-six eggs to make bread. "Holy Mother of God!" Ursula shouted. The story follows 100 years in the life of Macondo, a village founded by Jos Arcadio Buendia and occupied by descendants all sporting variations on their progenitor's name: his sons, Jos Arcadio and Aureliano, and grandsons, Aureliano Jos, Aureliano Segundo, and Jos Arcadio Segundo. Then there are the women--the two Ursulas, a handful of Remedios, Fernanda, and Pilar--who struggle to remain grounded even as their menfolk build castles in the air. If it is possible for a novel to be highly comic and deeply tragic at the same time, then *One Hundred Years of Solitude* does the trick. Civil war rages throughout, hearts break, dreams shatter, and lives are lost, yet the effect is literary pentimento, with sorrow's outlines bleeding through the vibrant colors of Garcia Marquez's magical realism. Consider, for example, the ghost of Prudencio Aguilar, whom Jos Arcadio Buendia has killed in a fight. So lonely is the man's shade that it haunts Buendia's house, searching anxiously for water with which to clean its wound. Buendia's wife, Ursula, is so moved that "the next time she saw the dead man uncovering the pots on the stove she understood what he was looking for, and from then on she placed water jugs all about the house." With *One Hundred Years of Solitude* Gabriel Garcia Marquez introduced Latin American literature to a world-wide readership. Translated into more than two dozen languages, his brilliant novel of love and loss in Macondo stands at the apex of 20th-century literature. --Alix Wilber *Pressestimmen* More lucidity, wit, wisdom, and poetry than is expected from 100 years of novelists, let alone one man. (*Washington Post Book World*) The first piece of literature since the *Book of Genesis* that should be required reading for the entire human race. (William Kennedy, *New York Times Book*)