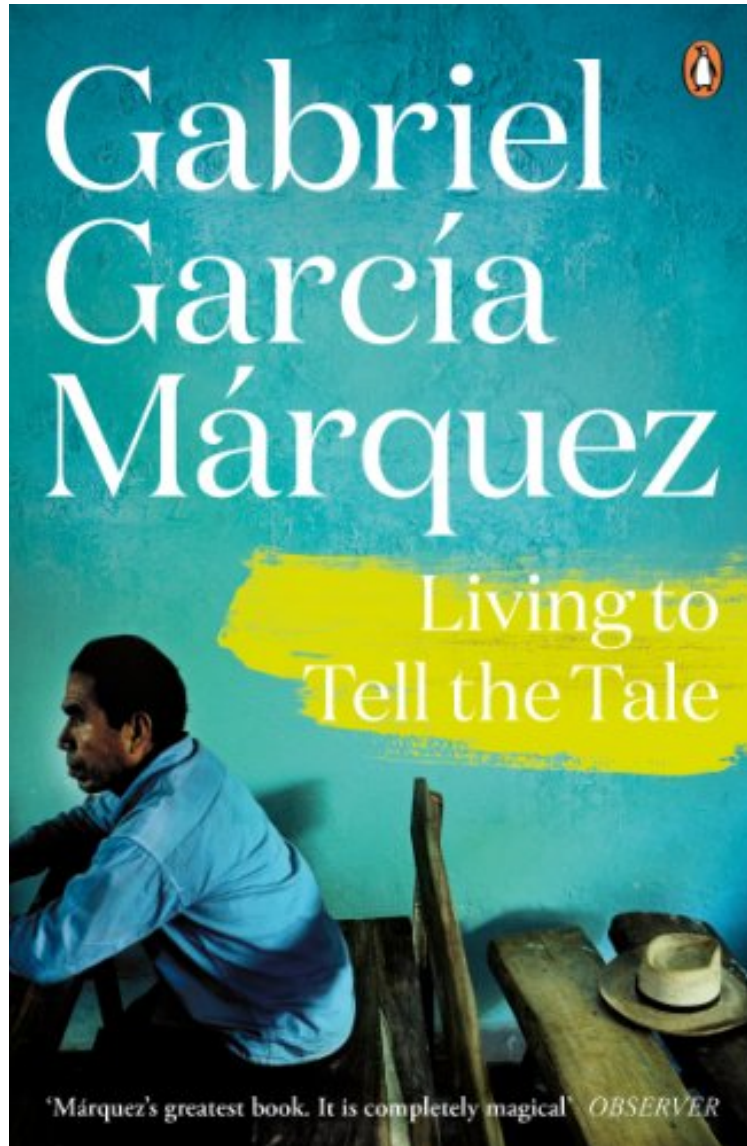


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## Living to Tell the Tale (Marquez 2014)

Von Gabriel Garcia Marquez  
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**Von Gabriel Garcia Marquez : Living to Tell the Tale (Marquez 2014)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Living to Tell the Tale (Marquez 2014):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Portrait of an Artist and his beloved ColombiaVon Bert RuizThis superbly written portrait of an artist unlocks many mysteries. First and foremost it modestly explains the incredible genius of Gabriel Garcia Marquez the writer. Moreover, it also provides a probing insight to the bloody political violence inside the Republic of Colombia. "Living to Tell the Tale,"

is a great read for lovers of literature but also objectively gives students of Colombian political history an eye-witness account of a government that was savage with its people. In the words of Gabito... "I was brought up in the lawless space of the Caribbean,"...the Nobel laureate explains with pride the difference between "Costenos" (Colombians raised on the coast) and "Cachacos" (Colombians raised in Bogota). In some ways...it is comparable to the difference between very laid-back, open minded Californians and super-serious, ambitious New Yorkers. However, the essential point the author makes is the cultural mind-set he was raised with. A mind-set filled with surreal coastal dreams and the reality of the 1928 banana workers massacre in Cienaga which his loving Mother explained to him, "that's where the world ended." Gabito was born on March 6, 1927. He was heavily influenced by the sensitivities of his Mother and grandfather, Colonel Nicolas Ricardo Marques Mejia (called Papalelo by his grandchildren). The Colonel was a veteran of the Liberal/Conservative War of One Thousand Days (1899-1903). Consequently, the author learned from an early age that Colombia was a nation of many civil wars and that political differences inside the borders of his nation often ended in violence. Papalelo taught his devoted grandson that General Simon Bolivar (the George Washington of South America) "was the greatest man born in the history of the world." But Gabito is quick to inform the reader that he grew up with a formal education at the splendid Liceo Nacional de Zipaquira and grew up "bloodthirsty for Faulkner." He adds that he started smoking heavily at 15 (he eventually quits) and strongly appreciated the genius of "Ulysses" by James Joyce and "Metamorphosis" by Franz Kafka. Interestingly enough the author credits journalism for his sharp "reporter's eye" and states, "the novel and journalism are children of the same mother." Still and all, the author is responsible and does not ignore the widespread "scorched earth policy of the government." In one of the most fascinating segments of this book he provides an eye-witness account of the April 9, 1948 murder of the beloved Colombian populist Jorge Eliecer Gaitan and vividly describes the subsequent "Bogotazo" the greatest riot in the history of the Western Hemisphere. He also offers his own credible conspiracy theory that there was a well dressed man who incited the crowd after the murder of Gaitan and "the man managed to have a false assassin killed in order to protect the identity of the real one." Gabito also goes to extremes to document the heavy handed government censorship of the press afterwards. Ultimately, the author tells us, "life itself taught me that one of the most useful secrets for writing is to learn to read the hieroglyphs of reality without knocking or asking anything." This is a true masterpiece and deserves to be read by all lovers of Gabriel Garcia Marquez and of the Republic of Colombia. Highly, highly recommended. Bert Ruiz

**Kurzbeschreibung** In *Living to Tell the Tale* Gabriel Garcia Marquez - winner of the 1982 Nobel Prize for Literature and author of *One Hundred Years of Solitude* - recounts his personal experience of returning to the house in which he grew up and the memories that this visit conjured. 'My mother asked me to go with her to sell the house' Gabriel Garcia Marquez was twenty-three, a young man experimenting with his writing when this mother asked him to come back with her to the village of his grandparents and the memories of his Colombian childhood. In the first part of Gabriel Garcia Marquez's memoir, the Nobel Prize-winning author returns to the atmosphere and influences that shaped his formidable imagination and formed the basis of his world-famous, and much-loved, fiction. 'A treasure trove, a discovery of a lost land we knew existed but couldn't find. A thrilling miracle of a book' *The Times* 'A marvellous journey. Never less than a miracle' *Sunday Times* Marquez writes in this lyrical, magical language that no one else can do' Salman Rushdie. *Living to Tell the Tale*, the first of three projected volumes in the memoirs of Nobel Laureate Gabriel Garcia Marquez, narrates what, on the surface appears to be the portrait of the young artist through the mid-1950s. But the masterful work, which draws on the craft of the author's best fiction, has a depth and richness that transcends straightforward autobiography. Echoing Vladimir Nabokov's *Invitation of a Memory: An Autobiography Revisited*, Marquez uses his memoir as justification for telling an artful story that challenges notions of authoritative record or chronology. Time is porous in Marquez's Colombia, flowing back and forth among the mythic moments of his personal history to accommodate his fascination for place. While recalling a trip he took as an adult to his grandparents' house in Aracataca, he veers suddenly back to childhood and his earliest infant memories in that house. Nearly one hundred pages have passed before he returns effortlessly to the pivotal moment on the trip when he declares to himself and family: "I'm going to be a writer... Nothing but a writer." Similarly, Marquez toys with the boundaries of truth and fiction throughout his book. He acknowledges that his memory is often faulty, especially with regards to his crucial, formative years with his grandparents. And his explorations of key moments in his life show that, despite his vivid mental snapshots, the events were often temporally impossible. Further, he colors his tale with recollections of ghostly presences and occult events that pass without a wink into his narrative, alongside the documented accounts of his early successes as a poet and singer or details of his first published writings. With its play on time and truth, memory and storytelling, *Living to Tell the Tale*'s literary form acts as early evidence for Marquez's inevitable calling as a writer, and the language of Edith Grossman's translation, which frequently skirts the boundaries of poetry, mirrors Marquez's effort. While he meanders on his picaresque artistic journey--distracted by trysts with a married woman, the tumult of Colombian politics, and the raw energy of the journalist's life--he ends this first volume

with the tantalizing promise of the literary career about to explode, and the impossible prospect of even greater riches for his readers. --Patrick O'Kelley *Pressestimmen* Mrquez's greatest book. As a reading experience it is completely magical (Observer)