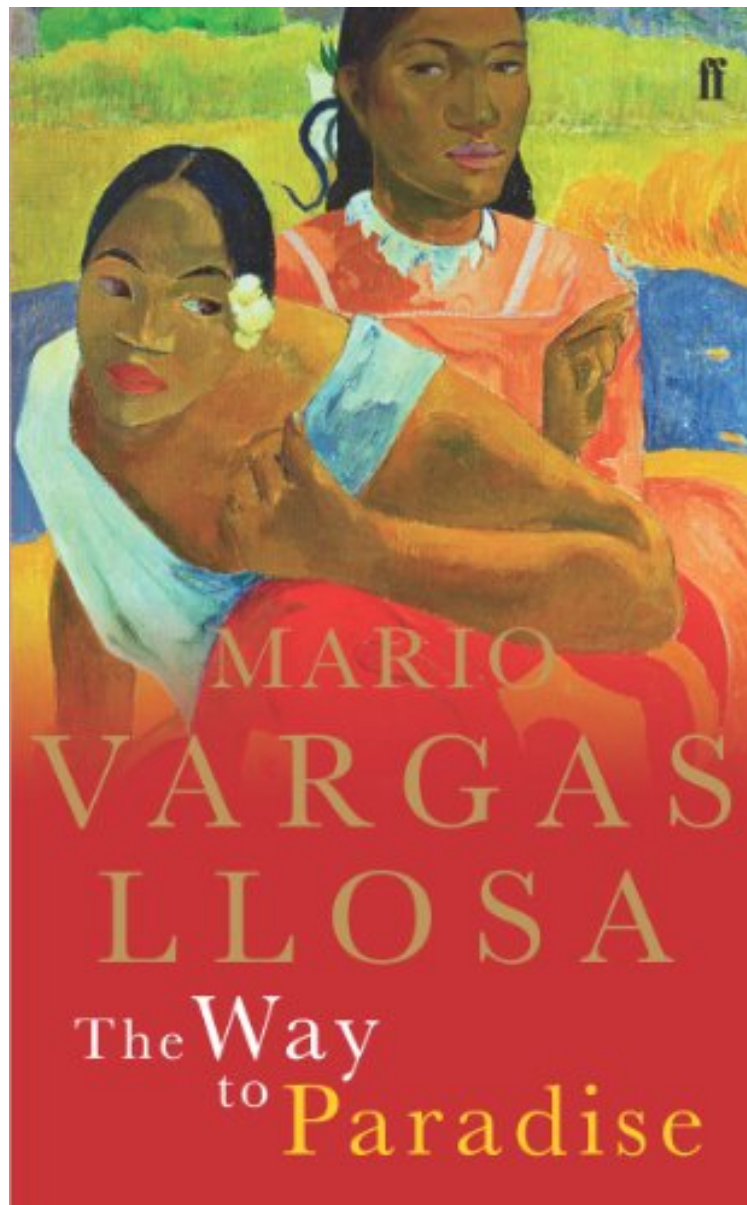


(Read free) The Way to Paradise (English Edition)

The Way to Paradise (English Edition)

Von Mario Vargas Llosa

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Von Mario Vargas Llosa : The Way to Paradise (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Way to Paradise (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. Detail-Rich Rendering of Gauguin and His GrandmotherVon Donald MitchellAfter having been impressed with many new

aspects of Gauguin's art in the beautifully curated new show now at the Boston Museum of Fine Arts, I decided it would be interesting to learn more about Paul Gauguin's final years when he produced what I felt to be his best work. I hoped that *The Way to Paradise* would be helpful in this regard. I got more than I expected. The book is actually a novel based on the lives of two people, Flora Tristan, Gauguin's grandmother, as well as Gauguin. Each is told from the perspective of their final years, with flashback reflections. Chapters alternate looking at the two lives. At first, that seemed like a distraction. But later, the artistic design became clearer. Flora Tristan would not have approved of her grandson, and he comes across even less sympathetically than I expected in the context of his family heritage. Although I picked up details about Gauguin that I wanted to learn about the context for his final works, I learned a lot about a remarkable woman about whom I would like to learn more, his grandmother. Flora Tristan's life epitomizes the evils of the legal system and popular attitudes towards women in those waning decades before women began to earn equal rights. Because her parents' marriage was not a legal one, she could not inherit her father's wealth. Her husband was a brute who was not legally restrained after he committed many wrongs against her and her children . . . but only after he shot her. So she led much of her adult life like Jean Valjean, on the run from the laws which would have returned her and her children to the abuser. In the process, she developed a remarkable sensitivity to the downtrodden, including other women, slaves and industrial workers. She often dressed as a man to go places where women were not allowed or to pursue her goals of social reform. During a visit to England, she was encouraged by the Chartist movement to imagine a European-wide coalition of workers that would lead to reform. In pursuing her hopes for creating a better life on earth, she spent her final months while very ill recruiting workers for her union despite official resistance to her proselytizing. In one remarkable sequence, she traveled alone to Peru from France in hopes of gaining some of her father's estate. The book focuses on Gauguin's life from the time he first set out for Tahiti. You find out more about his interest in the native customs and his relationships with the people there than about his art. The story focuses on his physical and mental deterioration as syphilis ravaged his body. Despite warnings that he was infectious, he sought sexual gratification from a series of young women (and any other woman who would make herself available). He comes across as the worst sort of abuser, the sort his grandmother would have hated. His vision was of a primitive past that was more fundamental and pure than the present, to be found in expired Maori practices that he cannot contact. The contrast between the two lives is very powerful beginning around the middle of the book. Until then, I was often puzzled by why the book developed that way. I found two things to be unpleasant about reading the book. First, the author assumed that I knew a lot more about Gauguin's life than I did. So many of the early details were only revealed in flashbacks near the end of the book. They would have been much more interesting and relevant if portrayed much earlier. The flashbacks themselves were put in as extended ruminations about the past. As such, these flashbacks didn't work well in some cases. They made both characters seem overly introspective. Gauguin, in particular, struck me as someone who was probably not very introspective at all. Second, there is a lot of editorializing that comes in like an awkward third character. In most cases, the editorializing seems to add nothing to thoughts I had already had . . . such as how a married man acquired syphilis. I suspect that it would have worked better to have either skipped writing these sections or to have them develop as part of dialogue with another character. Here's an example: "The game of Paradise! You had yet to find that slippery place, Koki. Did it exist? Was it an illusion, a mirage?" The immense number of details about daily life of the two main characters is impressive. With those details, you feel closer to the characters than you could have imagined considering that they led much different lives than most of us do now. I was pleased to find that the book described the circumstances around the creation of many of the art works that I was most interested in. Unfortunately, the author doesn't seem to have the background in art to fully engage in describing the artistic processes that Gauguin used. Such a focus would have made the book much more appealing to me. So, despite my reservations, I do encourage you to read the book. When you finish, think about where you see the potential for paradise.

0 von 0 Kunden fanden die folgende Rezension hilfreich. Fantastic - in a Vargas Llosa kind of way
Von Ein Kunde
I rate this book 10, because it embodies in one text a story so powerful from a personal and political point of view. The story deals with a group of army cadets in Lima, their pasts and their presents, and what will potentially be a future shaped for them by the serious injury of one of their troop while on army manouvers. The story that unfolds from this, interwoven with the power struggle that goes on between the forces of good and humanity and evil faceless silence of the army leaves you breathless. Not everyone will appreciate this book, but there are those out there that owe it to themselves to read this book and learn. Not just about peruvians themselves, but the deep forces of power, ruthlessness and betrayal that power the human race itself

0 von 0 Kunden fanden die folgende Rezension hilfreich. A+ book, C- translation
Von Ein Kunde
The Time of the Hero is one of the best books of our time, and ideal for The American Scholar. Llosa's writing style incorporates insights about life, war, love, fraternity, and humanity in a characteristically intelligent way. The subject matter is both informative and universal, and the presentation is unique and intellectually appealing. The book is multi-faceted, layered, and intriguing. Unfortunately, the translation takes so much away from the story. It is necessary to either read the book in the original Spanish, entitled *La Ciudad y los perros*, or read it with a grain of salt, always trying to read the language not as it appears on the page, but as Llosa

wrote it.

KurzbeschreibungIn 1844, Flora Tristan embarked on a tour of France to campaign for workers' and women's rights. In 1891, her grandson set sail for Tahiti, determined to escape civilisation and seek out inspiration to paint his primitive masterpieces. Flora died before her grandson was born, but their travels and obsessions unravel side by side in this absorbing novel. Flora, the illegitimate child of a wealthy Peruvian father and French mother, grows up in poverty, and after fleeing a brutal husband, journeys to Peru to demand her inheritance. On her return, she makes her name as a popular writer and a champion of the dispossessed, setting herself the arduous task of touring the French countryside to recruit members for her Workers' Union. Paul, struggling, profligate painter and stubborn visionary, abandons his wife and five children for life in the South Seas, where his dreams of paradise are poisoned by poverty, syphilis and the stifling forces of French colonialism, though he has his pick of teenage Tahitian lovers and paints some of his greatest works. A rare study of passion, ambition and the determined pursuit of greatness in the face of illness, death and conservative forces, *The Way to Paradise* shows a contemporary master at the peak of his powers. From Booklist The great Peruvian man of letters is truly at home in the world at large. He knows the world as only a true cosmopolite does, writing knowledgeably about places far from his native Andean land. Following the staggering historical novel *Feast of the Goat* (2001), about dictator Rafael Trujillo of the Dominican Republic, Vargas Llosa now offers another prodigious novel rather in the same vein. It is also a fictional biography--a dual fictional biography, in this case--of the early-nineteenth-century French-Peruvian workers'-rights activist Flora Tristan and her grandson, famous painter Paul Gauguin. In alternating chapters, the author meticulously fashions portraits of these two vibrant individuals as he follows Flora in touring France to carry out her campaign to promote labor organization and equality in marriage, and Paul in awakening to his innate sexuality, to say nothing of tapping into his formidable artistic talent, by abandoning France for the South Pacific. The necessity of personal freedom to express oneself and accomplish one's life's work is at the heart of this novel, which is ripe with detail but never sinks under the plentitude. His avid readership will stand even firmer in their conviction that the truth of Vargas Llosa's genius lies in his ability to deliver vastly intelligent novels that nevertheless pulse with sensuality. Brad Hooper Copyright American Library Association. All rights reserved Pressestimmen "A fierce, edgy and enthralling book...Mr. Vargas Llosa has pushed the boundaries of the traditional historical novel, and in doing so has written a book of harrowing power and lasting resonance." --The New York Times "[Vargas Llosa] is one of our greatest and most influential novelists. His new novel confirms his importance. In the world of fiction his continued exploration of the often-perilous intersection of politics and life has enriched 20th century literature . . . In *The Feast of the Goat*, Vargas Llosa paints a portrait that is darkly comic, poignant, admirable and horrifying all at once." --Los Angeles Times "The book brings readers to the precipice of terror and lets us look into the abyss of cruelty as it poses and answers the question: Why do people not oppose dictators? . . . He has by his body of work already secured a place as one of the monumental writers of our time." --The Boston Globe "With the publication of *The Feast of the Goat*, Vargas Llosa reassumes his place as one of the world's most important contemporary novelists." --USA Today