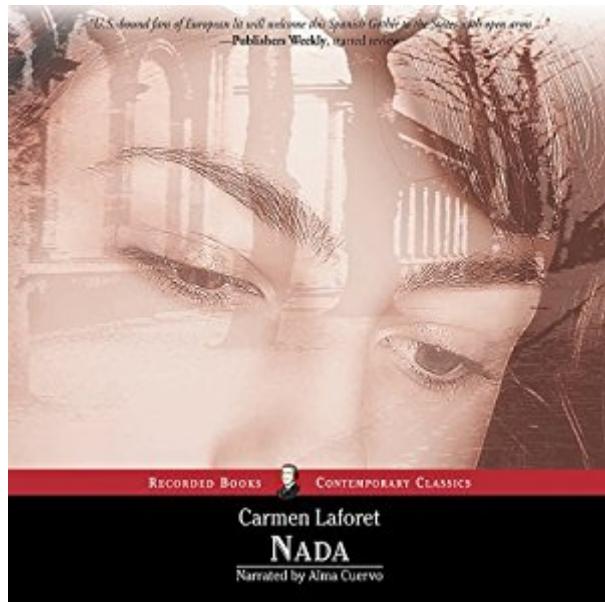


The book was found

Nada



Synopsis

A modern Spanish classic, first published sixty years ago and translated into eighteen languages, now available in English with a preface by Mario Vargas Llosa. The novel conveys beautifully the spirit of war-torn, brutalized Barcelona. From the Hardcover edition. --This text refers to an out of print or unavailable edition of this title.

Book Information

Audible Audio Edition

Listening Length: 8 hours and 51 minutes

Program Type: Audiobook

Version: Unabridged

Publisher: Recorded Books

Audible.com Release Date: February 21, 2008

Language: English

ASIN: B0014JLMGW

Best Sellers Rank: #86 in Books > Audible Audiobooks > Language Instruction > Spanish

Customer Reviews

The best book written in Spain during the Franco era. A kind of gothic coming of age story of an 18 year old orphaned young woman who comes to live with her grandmother, uncles and aunts in 1940 Barcelona after the brutal Spanish Civil War. It got by Franco's censors as the author age 24 when she wrote this does not put in any politics related to the war although this war does play a part in the setting. I read it in Spanish and English. The story is suspenseful, beautifully written, and full of fascinating and strange people.

This is an excellent novel. I didn't read the previously translated version but I recommend this one. It is very well written and I can understand all the critical acclaim.

This product was the best and is highly recommended to be purchased. Please go out and get it just for a good read if not for school.

I read this for my Spanish class and was really enchanted with this edition. I am now a big fan of Laforet's work and want to read more Spanish literature.

An exceptional book!! A must read! I have read it twice.

I had to read this book first for a class but loved it so much I wanted a copy of my own. Carmen Laforet is an extremely talented author and a great read if you enjoy works from the posguerra period in Spain. I found it easier to read than some works by other posguerra authors (Spanish is my second language so I sometimes struggle with some vocabulary).

:)

It's disgraceful the way Laforet's legacy has been treated. I once spoke with a Professor of Spanish Literature about how remarkable I found the work, and he thought of it fondly but was under the false impression that this was the only thing she wrote. She wrote a great deal, but *Nada* is undoubtedly the most widely-read and available of her works. This is a first novel that shows a depth that even undisputed genius authors like Virginia Woolf or James Joyce didn't achieve with their first works. It's a combination of a domestic examination and war-time story that also manages to work in elements of the picaresque, though the last one is incorporated in a wonderfully subtle way. It's certainly fair to call the novel existential, but Laforet's existentialism is even more exponentially experiential and viscerally unique than other staples of this type of philosophy in the form of fiction. Though like Camus, Sartre and de Beauvoir, it perhaps more closely relates to the philosophies found in Kafka's fiction. While I want to impart the importance of the novel's cultural critique, it is very easy to see so many influences acknowledged and thoughtfully re-examined. One such example would be Virginia Woolf's subversive takes of the novel of manners. There's also many beautiful parallels between Laforet and her contemporary Simone de Beauvoir, primarily sharing the technique of using less abstractly oriented social analyses. I'm using these cross-cultural references to help frame the novel for those who might not be familiar with war-time Spain (and, perhaps more importantly for understanding the novel, the war's aftermath), which the writer uses to create the sublimely border-line phantasmagorical atmosphere and structure the thematic exploration at work in the narrative. It's essential to know something about the tensions and alliances forged after the Spanish Civil War. While the novel can certainly be classified on a number of levels, Laforet most consciously invokes Gothic elements to a genius effect. She uses the genre's conventions--especially the maddening introspective isolation and almost supernatural impairment of knowledge--to achieve a level of perspectivist realism that strikingly elucidates the horrors of war's aftermath and its tragic disruption of culture, interpersonal relationships, and the

individual's understanding of their own identity. If you're a fan of the war-time horror films of Guillermo del Toro (The Devil's Backbone or Pan's Labyrinth), you should certainly give this novel your full attention. If you're a fan of, or even just familiar with, Jane Eyre or Wuthering Heights, you'll find Laforet to be a very reverent, 20th century kindred-spirit to the Brontes (Jane Eyre is perhaps the most important artistic influence at work in the book). With all of this said, the book is a purely singular work of dark beauty that also has an unmistakable level of profundity that will enrich your understanding of literally any of the figures I've mentioned in this review and scores of others.

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Nada O mundo numa mochila: Presepadas e agruras na Austrália, África do Sul e Ilhas Fiji de um mochileiro com muita vontade de conhecer o mundo, porém com quase nada na carteira.
(Portuguese Edition)

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