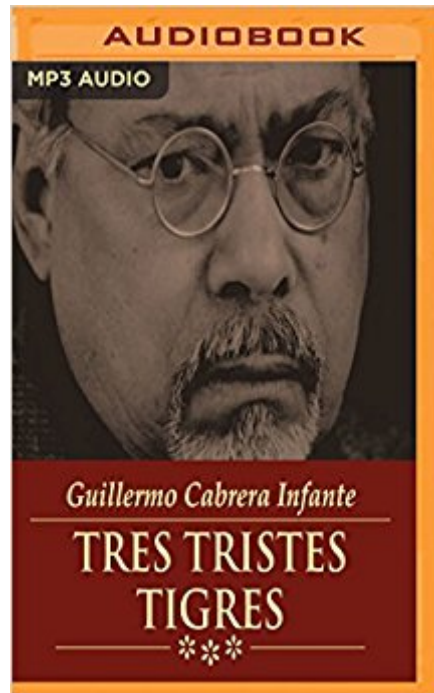




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Tres Tristes Tigres (Spanish Edition)



Synopsis

Cabrera Infante aborda, de manera ÃfÃ©nica y brillante, varios de sus amores, de sus obsesiones, y de sus temas: La Habana, el inglÃ©s, la literatura, la jerga de la ciudad, las habaneras, el cine, la mÃºsica, y la "nostalgia de la noche". Ciertas novelas de horror y de intriga llevan la indicaciÃ³n de que no deben escucharse de noche. Tres tristes tigres tendrÃ¡a que llevar una banda sobre la cubierta que diga "Debe escucharse de noche", porque el audio libro es una celebraciÃ³n de la noche. Esa noche insular, urbana, y habanera, es la protagonista de la audio novela y todas las noches quieren fundirse o se funden en la sola y larga noche del audio libro, donde al final comienza a amanecer, lenta y reveladora. Y aunque Tres tristes tigres (el tÃ­tulo viene de un trabalenguas infantil cubano) semeja una colecciÃ³n de camafeos (no de retratos) de Dorian Gray, sus personajes no son estos hombres y mujeres. Sus hÃ©roes son la melancolÃ­a, las letras, la ciudad, la mÃºsica y, a veces, esa forma actual de arte que parece reunir las en una sola cosa: el cine. El Ãºnico villano es la traiciÃ³n, pero no el delito humano, comprendido y perdonado, sino ese fatal crimen de lesa literatura que es la traducciÃ³n, y el audio libro termina en realidad con una inscripciÃ³n doblemente destacada: la palabra "tradittori" escrita en el sueÃ±o.

Book Information

Audio CD

Publisher: Audible Studios on Brilliance Audio; MP3 Una edition (August 22, 2017)

Language: Spanish

ISBN-10: 1543641474

ISBN-13: 978-1543641479

Product Dimensions: 5.2 x 0.7 x 6.8 inches

Shipping Information: [View shipping rates and policies](#)

Average Customer Review: 3.5 out of 5 stars 8 customer reviews

Best Sellers Rank: #1,821,177 in Books (See Top 100 in Books) #94 in [Ã Books > Books on CD > Languages > Spanish](#) #6250 in [Ã Books > Books on CD > Literature & Fiction > General](#) #8950 in [Ã Books > Literature & Fiction > Foreign Language Fiction](#)

Customer Reviews

Guillermo Cabrera Infante was born in Gibara, Cuba in 1929. He has written novels, stories, critical essays and screenplays, and has lectured at universities throughout the world. He grew up in Cuba under the dictator Batista, knew Guevara (whom he calls Chaos Guevara) and Fidel Castro

personally, and lives now in England as an exile. Hailed by the Sunday Times as 'the most outstanding living Cuban novelist', he is the author of Three Trapped Tigers, Infante's Inferno, Holy Smoke, View of Dawn in the Tropics and Writes of Passage, and a collection of film criticism (written from 1954 to 1960, before his exile, under the pseudonym G. Cain), A Twentieth Century Job.

Cabrera Infante is probably the most forgotten literary member of the latinamericanliterary "Boom". This book is a recreation of Havana's night life (pre-cuban revolutionary success) and it is full with cuban words and sayings which makes it a rich read. This is a must-read for any one studying in depth the Latinamerican Literary Boom, Cuban literature and idendity, or latinamerican literature in general.

It's the type of book you have to devote your entire time to l'm order to fully understand it, but overall, great book.

Love that this edition gives the historical background and the literary analysis. And for those of us who don't speak "cubano," all the footnotes are a huge help!

Uno de los mejores libros modernos de Cuba (sino el mejor) y de AL., un monumento al lenguaje, al humor y a la nostalgia. Cabrera Infante, uno de los beneficiados del boom, sigue su propio camino en esta novela que ya es un clásico cubano y L.A.

I am cuban and I speak perfect spanishI have never seen such awful misspellingThere are at least 20 to 30 gross misspellings per pagel don't mind the slang words, I understand themBut again, a simple spell check would have solved the problem

Bought this book believing it to be the basis for "the Lost City" screenplay.Hardly anything in common from the book to the movie.If you want to read the drunk mumblings of 3 lost souls for way too many pages go ahead. Its in my trash pile, and if this is as advertised a great example of great contemporary Cuban literature then its proof that the Castro brothers have truly destroyed the very fabric of Cuba.Its a tiring a read in Spanish as in English, really doesn't even rate 1 star but that is as low as the system allows.

"Tres tristes tigres," a Spanish tongue-twister, is the title of Cabrera-Infante's anti-novel, and as this

book's title suggests, what lies between the book's covers is nothing short of a never-ending mental-linguistic twister of epic proportions. The book grabs the reader on page one and takes him on a linguistic roller-coaster, a mental labyrinth, and a chaos of events at once discrete but united, as music might be both cacophonous and melodious. And all of this with Havana's nightlife as the backdrop. Don't look for a plot: there is none. But what there is is a rendering of words and language in a format never before seen, nor seen since. Cabrera-Infante's work will confuse; entertain; at times it may even bore you, but in its entirety you can see the man's genius. Once you put the book down you will realize that language--what distinguishes us from animals--is nothing more than ink on paper; sounds from mouths; misinterpretations, reinterpretations, random, chaotic inventions that we--just like he--can use for our own purposes. In the end, maybe we can't trust our ears. Or in this case, our eyes.

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