

《LOVE/TIME OF CHOLERA(OPRAH 59) (ISBN=9780375400698) 》

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From Publishers Weekly

The ironic vision and luminous evocation of South America that have distinguished Garcia Marquez's Nobel Prize-winning fiction since his landmark work, *One Hundred Years of Solitude*, persist in this turn-of-the-century chronicle of a unique love triangle. It is a fully mature novel in scope and perspective, flawlessly translated, as rich in ideas as in humanity. The illustrious and meticulous Dr. Juvenal Urbino and his proud, stately wife Fermina Daza, respectively past 80 and 70, are in the autumn of their solid marriage as the drama opens on the suicide of the doctor's chess partner. Jeremiah de Saint-Amour, a disabled photographer of children, chooses death over the indignities of old age, revealing in a letter a clandestine love affair, on the "fringes of a closed society's prejudices." This scenario not only heralds Urbino's demise soon after when he falls out of a mango tree in an attempt to catch an escaped parrot but brilliantly presages the novel's central themes, which are as concerned with the renewing capacity of age as with an anatomy of love. We meet Florentino Ariza, more antihero than hero, a mock Don Juan with an undertaker's demeanor, at once pathetic, grotesque and endearing, when he seizes the memorably unseemly occasion of Urbino's funeral to reiterate to Fermina the vow of love he first uttered more than 50 years before. With the fine detailing of a Victorian novel, the narrative plunges backward in time to reenact their earlier, youthful courtship of furtive letters and glances, frustrated when Fermina, in the light of a waking maturity, realizes Florentino is an adolescent obsession, and rejects him. With his uncanny ability to unearth the extraordinary in the commonplace, Garcia Marquez smoothly interweaves Fermina's and Florentino's subsequent histories. Enmeshed in a bizarre string of affairs with ill-fated widows while vicariously conducting the liaisons of others via love poems composed on request, Florentino feverishly tries to fill the void of his unrequited passion. Meanwhile, Fermina's marriage suffers vicissitudes but endures, affirming that marital love can be as much the product of art as is romantic love. When circumstances both comic and mystical offer Fermina and Florentino a second chance, during a time in their lives that is often regarded as promising only inevitable degeneration toward death, Garcia Marquez beautifully reveals true love's soil not in the convention of marriage but in the simple, timeless rituals that are its cement. 100,000 first printing; first serial to the *New Yorker*; BOMC main selection. Copyright 1988 Reed Business Information, Inc. -- This text refers to the Hardcover edition.

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内容简介

(Book Jacket Status: Jacketed) From the Nobel Prize-winning author of *One Hundred Years of*

Solitude comes a masterly evocation of an unrequited passion so strong that it binds three people's lives together for more than fifty years. In the story of Florentino Ariza, who waits more than half a century to declare his undying love to the beautiful Fermina Daza, whom he lost to Dr. Juvenal Urbino so many years before, Garcia Marquez has created a vividly absorbing fictional world, as lush and dazzling as a dream and as real and immediate as our own deepest longings. Now available for the first time in the Contemporary Classics series

作者简介

Gabriel Garcia Marquez (1927-) was born in Aracataca, Colombia. His most recent book, *Memories of My Melancholy Whores*, is his first new novel to be published in a decade and is available as a Penguin Paperback from August 2007. He is the author of several novels, works of non-fiction and collections of short stories, including *Leaf Storm* (1955); *One Hundred Years of Solitude* (1967); *The Autumn of the Patriarch* (1975); *Chronicle of a Death Foretold* (1981) and *The General in His Labyrinth* (1989). He was awarded the Nobel Prize for Literature in 1982.

在线试读部分章节

IT WAS INEVITABLE: the scent of bitter almonds always reminded him of the fate of unrequited love. Dr. Juvenal Urbino noticed it as soon as he entered the still darkened house where he had hurried on an urgent call to attend a case that for him had lost all urgency many years before. The Antillean refugee Jeremiah de Saint-Amour, disabled war veteran, photographer of children, and his most sympathetic opponent in chess, had escaped the torments of memory with the aromatic fumes of gold cyanide.

He found the corpse covered with a blanket on the campaign cot where he had always slept, and beside it was a stool with the developing tray he had used to vaporize the poison. On the floor, tied to a leg of the cot, lay the body of a black Great Dane with a snow-white chest, and next to him were the crutches. At one window the splendor of dawn was just beginning to illuminate the stifling, crowded room that served as both bedroom and laboratory, but there was enough light for him to recognize at once the authority of death. The other windows, as well as every other chink in the room, were muffled with rags or sealed with black cardboard, which increased the oppressive heaviness. A counter was crammed with jars and bottles without labels and two crumbling pewter trays under an ordinary light bulb covered with red paper. The third tray, the one for the fixative solution, was next to the body. There were old magazines and newspapers everywhere, piles of negatives on glass plates, broken furniture, but everything was kept free of dust by an diligent hand.

Although the air coming through the window had purified the atmosphere, there still remained for the one who could identify it the dying embers of hapless love in the bitter almonds. Dr. Juvenal Urbino had often thought, with no premonitory intention, that this would not be a propitious place for dying in a state of grace. But in time he came to suppose that perhaps its disorder obeyed an obscure determination of Divine Providence.

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