Reseña Ciencia de las memorias de mis putas tristes

La novela "Memoria de mis putas tristes" de Gabriel García Márquez es una de las obras más importantes de la literatura hispanoamericana. La historia se desarrolla en la ciudad de Bogotá, Colombia, durante el siglo XX, y cuenta la historia de un periodista que, al cumplir 90 años, decide celebrar su aniversario con una niña virgen de 14 años. Para obtenerla recurre a su antigua conocida, Rosa Cabarcas, dueña de un prostíbulo que frecuentó durante muchos años. A los pocos días consigue a la niña y la lleva a un apartamento cercano a la casa del periodista. La niña, que es la protagonista de la novela, es una joven simple y inocente, con la que el periodista desarrolla un romance trágico a lo largo de la novela.

La novela es una reflexión sobre la naturaleza humana, la moralidad y el荒々しい人間関係。García Márquez utiliza un estilo narrativo que combina la ficción y la realidad, creando un ambiente que atrae a los lectores. La novela es una muestra de la habilidad de García Márquez para crear un mundo complejo y realista, y su capacidad para explorar temas tan profundos como la decadencia y la decadencia de la cultura y la moralidad.

En resumen, "Memoria de mis putas tristes" es una obra maestra de la literatura hispanoamericana, que ha sido elogiada por sus lectores por su belleza y profundidad. La novela es una muestra del talento de García Márquez como escritor, y es una obra que todos los amantes de la literatura deben leer.
On the eve of his ninetieth birthday a bachelor decides to give himself the gift of a night of love with a young virgin. An elderly journalist decides to celebrate his 90 years in a grand way, giving himself a present that will make him feel like he's still alive: a virgin. In the brothel of a picturesque town, he sees the young woman from the back, completely naked, and his life changes radically. Now that he meets her he finds himself close to dying, not of old age, but rather of love. She can do little but sleep. Yet with this sleeping beauty at his side, it is he who awakens to a romance he has never known. Tender, knowing, and slyly comic, Memories of My Melancholy Whores is an exquisite addition to the master's work.

Memories of My Melancholy Whores is the story of this eccentric, solitary old man, a narrative of his sexual adventures (of which there were many), for which he always paid, never imagining that this would be the way he would discover true love. This new novel, written in prose shining with the author's incomparable style and with a narrator whose voice is as music to his readers' ears, will remain with us as a literary masterpiece, a profound and engrossing chapter in the saga of love and its components — desire, memory, anticipation, the capacity to love, the need to be loved, and (in the end) redemption through love. It is a love of the purest kind, and it is the love that transforms the narrator's life. It is the love that is the ultimate answer to the question: how is it possible to love anyone when we have been so deeply wronged and wounded by the world?

Memories of My Melancholy Whores reflects on the misfortunes of old age and celebrates the joys of being alive. It is as much about love as it is about the fear of death. It is a story of the journey through life and the acceptance of its inevitable conclusion. This novel is a testament to the power of love to heal and to transform. It is a story that reminds us that even in the face of adversity, there is hope and that love can be found in the most unexpected places. It is a story that challenges us to confront our own fears and to embrace the beauty of life, even when it seems unlikely. It is a story that celebrates the human spirit and the resilience of the human heart. It is a story that reminds us that love is the true meaning of life and that it is never too late to find it.
In this exhaustive and enlightening biography—nearly two decades in the making—Gerald Martin dexterously traces the life and times of one of the twentieth century's greatest literary titans, Nobel Prize-winner Gabriel García Márquez. Martin chronicles the particulars of an extraordinary life, from his upbringing in backwater Colombia and early journalism career, to the publication of One Hundred Years of Solitude at age forty, and the wealth and fame that followed. Based on interviews with more than three hundred of García Marquez's closest friends, family members, fellow authors, and detractors—as well as the many hours Martin spent with 'Gabo' himself—the result is a revelation of both the writer and the man. It is as gripping as any of Gabriel García Márquez's powerful journalism, as enthralling as any of his acclaimed and beloved fiction.

"The articles and columns in The Scandal of the Century demonstrate that his forthright, lightly ironical voice just seemed to be there, right from the start . . . He's among those rare great fiction writers whose ancillary work is almost always worth finding . . . He had a way of connecting the souls in all his writing, fiction and nonfiction, to the melancholy static of the universe." --Dwight Garner, The New York Times

From one of the titans of twentieth-century literature, collected here for the first time: a selection of his journalism from the late 1940s to the mid-1980s--work that he considered even more important to his legacy than his universally acclaimed works of fiction. "I don't want to be remembered for One Hundred Years of Solitude or for the Nobel Prize but rather for my journalism," Gabriel García Márquez said in the final years of his life. And while some of his journalistic writings have been made available over the years, this is the first volume to gather a representative selection from across the first four decades of his career--years during which he worked as a full-time, often muckraking, and controversial journalist, even as he penned the fiction that would bring him the Nobel Prize in 1982. Here are the first pieces he wrote while working for newspapers in the coastal Colombian cities of Cartagena and Barranquilla . . . his longer, more fictionlike reportage from Paris and Rome . . . his monthly columns for Spain's El País. And while all the work points in style, wit, depth, and passion to his fiction, these fifty pieces are, more than anything, a revelation of the writer working at the profession he believed to be "the best in the world."