Rayuela (Spanish Edition)
Prosa hecha de aire, sin peso ni cuerpo pero que sopla con ímpetu y levanta en nuestras mentes bandadas de imágenes y visiones, vaso comunicante entre los ritmos callejeros de la ciudad y el soliloquio del poeta. Octavio Paz, "Contranovela", "crónica de una locura", "el agujero negro de un enorme embudo", "un feroz sacudimiento por las solapas", "un grito de alerta", "una especie de bomba atómica", "una llamada al desorden necesario", "una gigantesca humorada", "un balbuceo"...

Con estas y otras expresiones se aludió a Rayuela, la novela que Julio Cortázar comenzó a soñar en 1958, se publicó en 1963 y a partir de entonces cambió la historia de la literatura así como sacudió la vida de miles de jóvenes en todo el mundo. Plena de ambición literaria y vital, renovadora de las herramientas narrativas, destructora de lo establecido y buscadora de la raíz de la poesía, durante todas estas décadas Rayuela siguió siendo leída con curiosidad, asombro, interés o devoción. Llega a los lectores hoy, en su aniversario número 50, acompañada de un apéndice donde Cortázar mismo cuenta la historia del libro que buscó el más allá de todas las fronteras.

**Book Information**

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Reading this book together with a friend, (she has a different version then mine, I have this one), I discovered that my book was missing parts of the sentences. AWFUL!!! I was very disappointed with this edition. If you look at the page 196 chapter 16, half way through the page, a sentence that starts with "Y de golpe, con una desapasionada perfecciÃ­n, Earl Hines proponÃ­a la primera variaciÃ­n de I ain't got nobody, y hasta Pericio perdido en una lectura remota, alzaba la cabeza (Y SE QUEDABA ESCUCHANDO, LA MAGA HABÃ­A AQUIETADO LA CABEZA) contra el muslo de Gregorovius...All that part that I wrote in capital letters is missing in this version of the book. This edition should be REEDITED and not sold like this. IT RUINS THIS AMAZING WORK OF CortÃ¡zar.

It has taken me years to sit down and finally make a serious commitment to read Julio Cortazar’s "Hopscotch/La Rayuela." I cannot think of a better companion to devote a few weeks to, maybe even longer - hey, whatever it takes! It depends on your reading speed and the time you take to truly savor the poetry of the author's language. So, be willing to make a small personal investment in this very special novel, and the reward you reap will be a worthy one. Julio Cortazar will take you to places you have never been before in literature, and may never experience again. I read "Hopscotch" over this past summer, after a thirty year delay. I can be very stubborn about putting off what is good for me!! The author’s imagination is boundless, his prose rich and luminous, his wit and sophistication rare, the dialogue brilliant, the plot...I won’t attempt to describe that with a few adjectives. Wander through the extraordinary labyrinthine plot on you own - the way is yours to discover. I promise, you won’t get lost!I was introduced to "La Rayuela" about thirty years ago, when a close friend, with similar reading tastes, gave me the book. Enthused after just reading the novel, he told me that I reminded him of one of the characters, La Maga. (What a compliment...I think!). I was living in Latin America at the time. With personal interests at stake and much curiosity, I bought a copy in Spanish, which I read with some fluency back then. After experimenting with which way to approach the novel, and trying both ways, I gave up...and just read the parts about La Maga. I had
little patience at that point in my life, and needed to acquire some, and to read slower, with more of
a sense of play and participation. Cortazar wants his readers to participate - to make reading his
book an interactive experience, not a passive one. I was and still feel touched when I remember my
friend's comments regarding La Maga. She is a magnificent character and Cortazer's prose, his
language, (Spanish), is exquisite. So, about a year later, I thought I'd give it another try, in English,
perhaps with better results. None! I just wasn't ready, I guess. That happens to me with fiction
occasionally. I have to be open to the experience. Yet, after all these years, I still thought of Horacio
Oliveira and La Maga from time to time. And why not? They are truly unforgettable. As I wrote
above, I did make time, at last. For an adventure of a lifetime, I recommend you do the same.
When Julio Cortazar published "La Rayuela" in 1966, he turned the conventional novel upside-down and
the literary world on its ear with this experiment in writing fiction. He soon became an important
influence on writers everywhere. "Hopscotch" is considered to be one of the best novels written in
Spanish. The work is interactive, where readers are invited to rearrange its text and read sections in
different sequences. Read in a linear fashion, "Hopscotch" contains 700 pages, 155 chapters in
three sections: "From the Other Side," and "From This Side" - the first two sections are sustained by
relatively chronological narratives and so contrast greatly with the third section, "From Diverse
Sides," (subtitled "Expendable Chapters"), which includes philosophical extrapolation, character
study, allusions and quotations, and an entirely different version of the "ending." The book has no
table of contents, but rather a "Table of Instructions." There, we learn that two approved readings
are possible: from Chapter 1 through 56 "in a normal fashion", or from Chapter 73 to Chapter 1 to...
well, wherever the chapters lead you. The instructions are all in your book and are extremely clear.
At the end of each chapter there is a numeric indicator to lead the reader to the next chapter. One
never knows where one will be lead. Due to its meandering nature, "Hopscotch" has been called a
"Proto-hypertext" novel. Cortázar probably had this work in mind when he stated, "If I had the
technical means to print my own books, I think I would keep on producing collage-books."

Horacio Oliveira, our protagonist and sometimes narrator, is an Argentinean expatriate, an intellectual and
professed writer in 1950's bohemian Paris. He and his close friends, members of "the Club," do lots
of partying, drinking, and intellectualizing, discussing art, literature, music and solving the world's
problems. Oliveira lives with and loves La Maga, an exotic young woman, somewhat whimsical, at
times almost ephemeral, who leaves behind her, like the scent of a light perfume, a feeling of
poignancy and inevitable loss. La Maga refuses to plan her encounters with Oliveira in advance,
preferring instead to run into each other by chance. Then she and Oliveira celebrate the series of
circumstances that reunite them. Eventually, he loses La Maga, who loses her child. With her
absence, Oliveira realizes how empty and meaningless his life is and he returns to his native 
Buenos Aires. There he finds work first as a salesman, then a keeper of a circus cat, and an 
attendant in an insane asylum. As Oliveira wends his way through France, Uruguay and Argentina 
looking for his lost love, "Hopscotch's" narrative takes on an emotionally intense stream of 
consciousness style, rich in metaphor. Back in Argentina, Oliveira shares his life with his bizarre 
double, Traveler, and Traveler's wife, Talita, whom Oliveira attempts to remake into a facsimile of La 
Maga. The game of hopscotch is only developed as a conceit late in the narrative. It is first used to 
describe Oliveira’s confused love for La Maga as "that crazy hopscotch." The theme develops as a 
metaphor for reaching Heaven from Earth. "When practically no one has learned how to make the 
pebble climb into Heaven, childhood is over all of a sudden and you’re into novels, into the anguish 
of the senseless divine trajectory, into the speculation about another Heaven that you have to learn 
to reach too." The variations on the children’s game are described as "spiral hopscotch, rectangular 
hopscotch, fantasy hopscotch, not played very often." The allusions continue and include some 
beautiful passages."Hopscotch" is much more than a novel. Ultimately, it is best left for each reader 
to define what it is for himself/herself. Pablo Neruda in a famous quote said, "People who do not 
read Cortazar are doomed. Not to read him is a serious invisible disease." I don’t know whether I 
would go so far. Remember, I put off the experience for many years. But this is one novel that 
should be read during one’s lifetime. It is brilliant and it is fun! JANA

He leído esta obra maestra, en el curso de 30 años, unas 5 veces. Y siempre es un nuevo libro 
para mí. Aunque conozco muy bien a sus personajes, en cada lectura, se me aparecen de forma 
diferente; me hablan distinto. No creo, pueda hallar otro libro, que me inspire tanta hambre de vivir, 
ni tanto alegría, ni mucho menos, que me provoque tanta reflexión. Lo recomiendo 
absolutamente, pero cuidado: uno se puede quedar del lado de allá...

este libro es todo eso y más, es un juego, es como la vida es, una maraña de cosas sueltas atadas por 
la casualidad y la causalidad, el autor nos lleva por el mundo, que se vive de momento, a 
retazos, a fragmentos, que puede ser leído y descifrado de varias formas o puede perderte como en 
un laberinto de palabras e ideas. es verdaderamente increíble la inventiva de cortazar, su habilidad 
con la palabra y las ideas es sencillamente maravillosa. este libro es un pilar de la literatura en 
español y demuestra que nuestra literatura está a la altura de cualquier otra. Luis Mendez.

I had to contact about this edition because is terribly edited, really bad spanish, more like if it would
have been translated very poorly from another language but the original is in Spanish! Or if the copy was just the result of scanning the book badly ... thanks to I got a refund but this edition should be taken down!... I am not sure about the good reviews, but Spanish is my first language and this is a terrible edition of a great book!

Pero el amor, esa palabra... y así pasamos al capítulo siete. Vienen también la metáfora, la frustración, n la irónica descripción del absurdo de estos mundos que habitamos. Un libro que no se termina, que se lee infinitamente, que va y viene siempre trayendo algo nuevo. Para el intelectual, del enamorado, del loco.

I was very disappointed with chapter 34. This chapter has two stories but the ebook messed it up so everything was messy and unreadable. Should review this copy and update it.

Rayuela is a book of questions and few answers that leaves a lot to the reader's imagination and interpretation. It centers in the bohemian lifestyles of a group of men and women mostly foreigners living in Paris. The main character is Oliveria from Argentina and his lover la maga from Uruguay. The writing is superb in Cortázar's native Spanish, although hard to read at times unless you dominate both English and French due to frequent quotes in both languages. Like its title Rayuela jumps in characters, situations, scenes, and even countries in a way that is dizzying and intimidating. Art, literature, philosophy, mythology, and much more in every page, so this is not a light novel for summer reading at the beach.

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