

Nada



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著者:Carmen Laforet

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One of the most important literary works of post-Civil War Spain, *Nada* is the semiautobiographical story of an orphaned young woman who leaves her small town to attend university in war-ravaged Barcelona. Edith Grossman's vital new translation captures Carmen Laforet's feverish energy, powerful imagery, and subtle humor. *Nada*, which includes an illuminating Introduction by Mario Vargas Llosa, is one of the great novels of twentieth-century Europe.

“Laforet vividly conveys the strangeness of Barcelona in the 1940s, a city that has survived civil war only to find itself muted by Franco's dictatorship…The spirit of sly resistance that Laforet's novel expresses, its heroine's determination to escape provincial poverty and to immerse herself in “lights, noises, the entire tide of life,” has lost none of its power of persuasion.” — The New York Times Book Review

“That this complex, mature and wise novel was written by someone in her early 20s is extraordinary…But after six decades, this first novel has lost none of its power and originality, and we are fortunate to have it in this fine translation.” -- The Washington Post, chosen as a Washington Post Best Book of the Year

“Nada does indeed recall Sartre and Camus, but it is fresher and more vibrant than

either, and with its call to intuition and feelings rather than intellect, it cuts deeper…[A] mesmerizing new translation…a beautiful evocation of the tidal wave of late adolescent feeling…[Laforet] wrote *Nada* when she was only 23, yet the book resonates with frightening maturity, sadness and depth…a work of genius.” — Los Angeles Times

“A brilliantly subtle book whose power lies in what goes unsaid…”, *Nada*” is a skillfully written, multifaceted novel, and its eerie relevance to today’s political climate and social attitudes is difficult to ignore.” — The San Francisco Chronicle

“Laforet’s moody and sepulchral debut novel…has been given new life by acclaimed translator Grossman…Andrea’s narration is gorgeously expressive, rippling with emotion and meaning…fans of European lit will welcome this Spanish Gothic to the States with open arms and a half-exasperated, “What took you so long?” — Publisher’s Weekly (starred review)

“This Modern Library edition should be a keeper.” — Milwaukee Journal Sentinel

“Carmen Laforet finds new life with this beautiful translation…dazzling in its approach…Laforet’s talent in addressing complex familial and social issues is nothing short of amazing…her wiser-than-thou nature and clever handling of bitter dialogue [are] the mark of a truly gifted writer…a timeless work of art.” — The Fredericksburg Free Lance Star

“*Nada* is neither moralist, nor prolix, unlike most other Spanish literature of the time and before. This is a modern voice, philosophically and stylistically, talking to us in freedom from the darkest hours of the victory of fascism…remarkably sophisticated.” — The Independent

“[A] remarkable achievement…*Nada*’s work is *sui generis*, a gothic horror story which deserves the widest possible readership.” — The Sunday Herald

“Edith Grossman’s translation makes the rich, dense descriptions…sound perfectly natural in English; not a beat is missed, not an adjective misplaced. Let us hope that her fine, readable version will enable *Nada* to achieve, in the English-reading world, the perennial popularity of a great twentieth-century novel.” — TLS

作者介绍:

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书评

《Nada什麼都沒有》這本寫於1945年的小說譯本是個遲來的驚喜，非但沒有過時感，還讓我們在性別書寫萬神殿中，能再添一位值得記取的先驅：卡門. 拉弗雷特 (Carmen Laforet)。

孤女安德蕾雅前往西班牙巴塞隆納投靠親戚，豈料外婆一家人宛如「阿達一族」，兩個舅舅次晨就大打出手...

读过西语原文版本再来读的这套中文版，且不论卡门的文字究竟如何，公道地说，译者可以说是具有相当深厚文字功底的。这本书写在卡门的23岁上，虽然一经出版便声名鹊起，然而还是能看出笔法上的稚嫩，不可避免地出现细节上的重复与啰嗦。然而瑕不掩瑜，一口气读下来，已是深深被...

本来想看看中文版本，不过还是算了。这本书是我在巴塞罗那读高二的时候必读图书，所以这本书应该还是不错的

。而且当初吸引我的就是这个题目nada，一无所有。这也是我第一本看完的西班牙语原版小说，借助着字典看完的，时过境迁7,8年过去了对小说内容都没印象了。决定再去图书...

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