

The Two Deaths of Quincas Wateryell

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Joaquim Soares da Cunha, fonctionnaire émérite, bon père et bon époux, décide de tout abandonner pour parcourir les rues de Bahia, délaissant les conventions sociales pour s'adonner aux joies du vagabondage. Il devient ainsi Quinquin-la-Flotte.

The Two Deaths of Quincas Wateryell Details


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Hero Khalil says

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Batool says

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Algernon says

[actually, with a little help from his friends and a wave of the magic-realism wand of the author, Quincas rises from his coffin and dies

Sarah saied says

Amaranta says

Joaquim Soares da Cunha è morto. Impiegato irreprensibile, pensionato onorevole, marito gentile, padre amorevole e premuroso, conosciuto e riverito da tutti, pianto dalla figlia, dal fratello, dal genero e dalla sorella.

Anche Quincas l'Acquaiolo è morto. Beone della peggiore specie, puttaniere, giocatore incallito, senza casa, sudicio e senza famiglia lasciando orfani i suoi cari amici: Pettiroso, il Nero Brillantina, il capitano Martim e Piedivento.

Joaquim è morto nel sonno, Quincas si è buttato in mare. Che cosa hanno in comune questi due cadaveri? Semplice, sono la stessa persona!

Una doppia vita, una doppia morte per chi nella prima non stava a suo agio, per chi non si sentiva amato, circondato solo da vipere, e che adesso vicino ai suoi veri amici sceglie di morire come vuole, nonostante tutto.

Una commedia nera, sulla grettezza d'animo dell'uomo, sulle meschinità della gente in cui trova spazio una Bahia luminosa, con spiagge di sabbia bianca e splendente, la luna che crea strade d'argento nell'acqua e venti di mare dai profumi intensi.

Quincas in fondo fa quello che forse Ivan Il'ic avrebbe voluto fare se ne avesse avuto la forza, il re dei vagabondi di Bahia non è poi tanto diverso dal suo predecessore russo.

"L'importante è tentare, anche l'impossibile".

Nahed.E says

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Amjad AboZeid says

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Sherif Metwaly says

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Glenn Russell says

Quincas Wateryell's double life, his wife and children prayed for him after he called them vipers and, without so much as a glance over his shoulder, walked out of his respectable middle-class home forever. And to think, such an obedient, meek husband and father, a former exemplary employee of the State Rent Board; the derelicts, tramps, hobos, gamblers and prostitutes in the squalid neighborhoods of his second life all loved him, their first and foremost shinning star of seedy bar and sailor skiff (Quincas' great-great grandfather was a captain and Quincas could feel the sea in his blood), through ten glorious years of carousing, marathon card games, rum drinking and thousands of debaucheries, their leader, Daddy, great pal and hero would spin his new life around a squalid flophouse where he would occasionally crash in his bare, dingy room furnished with sagging, moth-eaten cot; leader and pal, Daddy and hero (did I previously mention his roles? If so, it bears repeating), his arms always spread wide, embracing down-and-outers against all odds, his open heart, his warm smile, rum-fueled fire sparkling in his eyes - all this is noble, splendid, spirited, liberating and caused his family endless embarrassment and shame.

A friend recently wrote me saying how another world-renowned author from Brazil couldn't hold a candle to the storytelling of Jorge Amado. It's hard to argue with this statement since Jorge's nearly thirty novels, astonishing literary masterpieces loved by millions of readers, from intellectuals and esteemed critics to workers in the field, prove Jorge to be among the world's foremost storytelling giants.

And please do not underestimate this Jorge Amado novella under review – its less than one hundred pages contain more sheer energy, excitement and euphoria, joy and jubilation than an entire shelf of works many times its length penned by a good number of other authors.

The spirit of wild, intoxicated Dionysius has an undeniable presence on every single page. If you are not yet acquainted with the author, this little gem is the perfect place to imbibe some Jorge Amado storytelling splendor. Set your spirit free!
