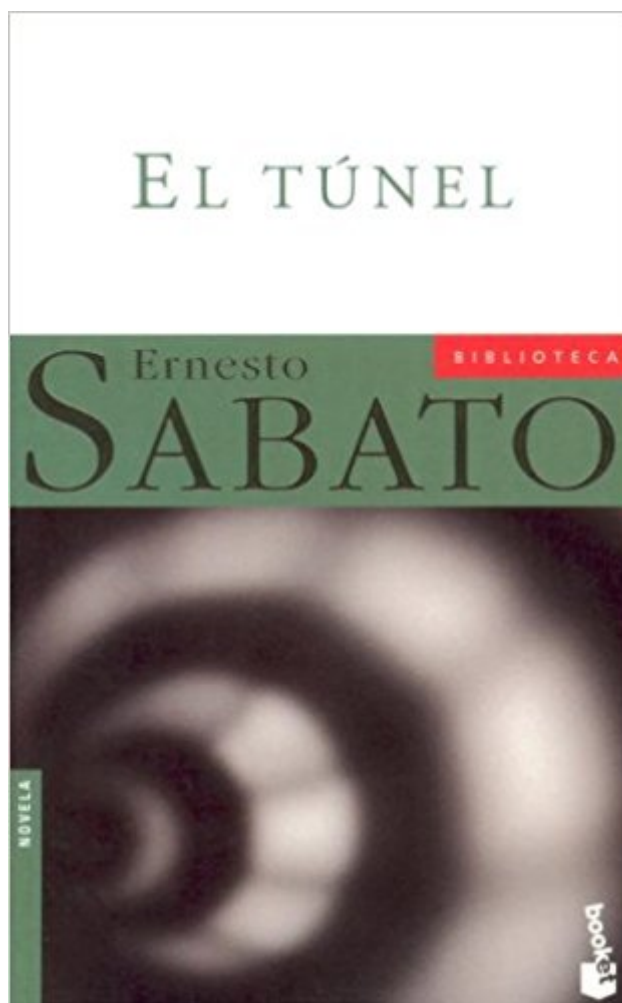


The book was found

El Tunel / The Tunnel (Spanish Edition)



Synopsis

Novela de estructura casi policial, *El túnel* presenta en el personaje de María Iribarne la comprensión de la totalidad y el absoluto a la vez que las zonas ocultas de misterio que impulsarán a Juan Pablo Castel a asesinarla. El creador —pintor en este caso— al dar forma a su obsesión interna debe renunciar a cualquier otra opción, en un proceso a la vez constructivo y destructivo que centrará el análisis de las motivaciones del crimen. Obra esencial de Sabato, que Camus refrenda ante la crítica mundial, *El túnel* nos entrega los elementos básicos de su visión metafísica del existir.

Book Information

Paperback: 160 pages

Publisher: Planeta Publishing; Poc edition (July 1, 2003)

Language: Spanish

ISBN-10: 8432216429

ISBN-13: 978-8432216428

Product Dimensions: 4.5 x 0.4 x 7 inches

Shipping Weight: 4 ounces (View shipping rates and policies)

Average Customer Review: 4.7 out of 5 stars — See all reviews (54 customer reviews)

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Customer Reviews

As a resident in Argentina, I have learned that the Argentine dream comes true for someone who lives a good life in or around Buenos Aires, drives a European car, speaks English, travels to Europe and/or to the United States, and works for an international company. Hence Argentina, a nation built on immigrants and with a strong culture, has never developed a strong national identity. A friend of mine, studying here for her doctorate in counseling, commented recently that her time is spent studying French theories. France is what I had in mind as I read Ernesto Sabato's *El túnel* (The Tunnel), which describes the descent and fall of Juan Pablo Castel, a noted Argentine painter who becomes addicted to María Iribarne, the only person he feels understands what his work really means. Castel does not love, can not love, will not love, and only briefly, at times, rises above his own demons to experience lucidity and the fresh air of common sense. His soul cannot be

touched, and his dark world of pain is like a dark tunnel without end. María, a married woman touched to her core by one of his paintings, forgoes her vows to be with and comfort a man incapable of receiving it, thus losing out on the comfort she hopes to receive from him. The book, written in 1948, impactingly expresses the existentialism and nihilism that came for fore (and in the case of nihilism returned to the fore) after World War II. The chief proponent of this existentialism was the French philosopher Sartre, and one character in *The Tunnel* is found reading a Sartre book. This is not to suggest that Sábato is merely rehashing the work of another.

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