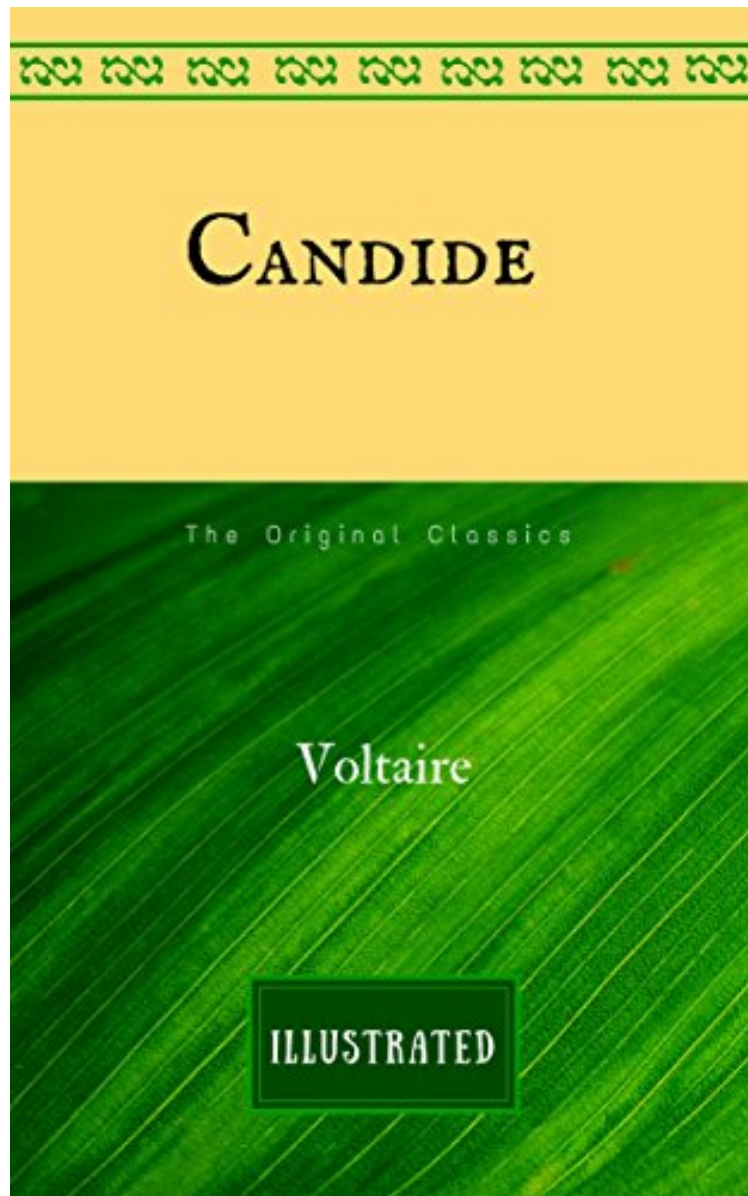


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Candide: The Original Classics - Illustrated (English Edition)

Von Voltaire

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Von Voltaire : Candide: The Original Classics - Illustrated (English Edition) before purchasing it in order to gauge whether or not it would be worth my time, and all praised *Candide: The Original Classics - Illustrated (English Edition)*:

Kundenrezensionen Hilfreichste Kundenrezensionen 0 von 0 Kunden fanden die folgende Rezension hilfreich. Empfehlenswert Von NightBlue In wunderbarer Sprache beschreibt Voltaire das Leben des jungen Candide, und wie

Optimismus und Pessimismus durch die Erfahrungen im Leben geformt werden. Ich fand hilfreich, danach auch noch ein bisschen Internetrecherche zu betreiben was die Interpretationen betrifft. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Unikat und ein wahres Vergnügen! Von VPA-Studio Ja in der Tat, es war ein wahres Vergnügen dieses Buch lesen zu dürfen. So viel versteckter Witz, das man es heutzutage locker in eine Komödie verwandeln könnte, die die Kinokassen mächtig klingeln lassen würde. Leider leider ein sehr seltenes Werk vom sonst hoch intelligenten Voltaire. Hätte gerne mehr davon gelesen, da der Schreibstil ansteckt mehr davon lesen zu wollen. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Livre "de France" de la littérature française Von Daniel J. P. Charles Texte intéressant et bien crit, mais qui commence quand même à dater. A avoir lu une fois dans sa vie de lecteur de "Classiques".

Kurzbeschreibung How is this book unique? Unabridged (100% Original content) Formatted for e-reader Font adjustments biography included Illustrated About *Candide* by Voltaire *Candide, ou l'Optimisme* (/kndid/; French: [kɑ̃did]) is a French satire first published in 1759 by Voltaire, a philosopher of the Age of Enlightenment. The novella has been widely translated, with English versions titled *Candide: or, All for the Best* (1759); *Candide: or, The Optimist* (1762); and *Candide: or, Optimism* (1947). It begins with a young man, Candide, who is living a sheltered life in an Edenic paradise and being indoctrinated with Leibnizian optimism (or simply "optimism") by his mentor, Professor Pangloss. The work describes the abrupt cessation of this lifestyle, followed by Candide's slow, painful disillusionment as he witnesses and experiences great hardships in the world. Voltaire concludes with Candide, if not rejecting optimism outright, advocating a deeply practical precept, "we must cultivate our garden", in lieu of the Leibnizian mantra of Pangloss, "all is for the best" in the "best of all possible worlds". Candide is characterised by its sarcastic tone as well as by its erratic, fantastical and fast-moving plot. A picaresque novel with a story similar to that of a more serious Bildungsroman, it parodies many adventure and romance clichés, the struggles of which are caricatured in a tone that is mordantly matter-of-fact. Still, the events discussed are often based on historical happenings, such as the Seven Years' War and the 1755 Lisbon earthquake. As philosophers of Voltaire's day contended with the problem of evil, so too does Candide in this short novel, albeit more directly and humorously. Voltaire ridicules religion, theologians, governments, armies, philosophies, and philosophers through allegory; most conspicuously, he assaults Leibniz and his optimism. dePolitical satire doesn't age well, but occasionally a diatribe contains enough art and universal mirth to survive long after its timeliness has passed. *Candide* is such a book. Penned by that Renaissance man of the Enlightenment, Voltaire, *Candide* is steeped in the political and philosophical controversies of the 1750s. But for the general reader, the novel's driving principle is clear enough: the idea (endemic in Voltaire's day) that we live in the best of all possible worlds, and apparent folly, misery and strife are actually harbingers of a greater good we cannot perceive, is hogwash. Telling the tale of the good-natured but star-crossed Candide (think Mr. Magoo armed with deadly force), as he travels the world struggling to be reunited with his love, Lady Cunegonde, the novel smashes such ill-conceived optimism to splinters. Candide's tutor, Dr. Pangloss, is steadfast in his philosophical good cheer, in the face of more and more fantastic misfortune; Candide's other companions always supply good sense in the nick of time. Still, as he demolishes optimism, Voltaire pays tribute to human resilience, and in doing so gives the book a pleasant indomitability common to farce. Says one character, a princess turned one-buttocked hag by unkind Fate: "I have wanted to kill myself a hundred times, but somehow I am still in love with life. This ridiculous weakness is perhaps one of our most melancholy propensities; for is there anything more stupid than to be eager to go on carrying a burden which one would gladly throw away, to loathe one's very being and yet to hold it fast, to fondle the snake that devours us until it has eaten our hearts away?"--Michael Gerber.com Political satire doesn't age well, but occasionally a diatribe contains enough art and universal mirth to survive long after its timeliness has passed. *Candide* is such a book. Penned by that Renaissance man of the Enlightenment, Voltaire, *Candide* is steeped in the political and philosophical controversies of the 1750s. But for the general reader, the novel's driving principle is clear enough: the idea (endemic in Voltaire's day) that we live in the best of all possible worlds, and apparent folly, misery and strife are actually harbingers of a greater good we cannot perceive, is hogwash. 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