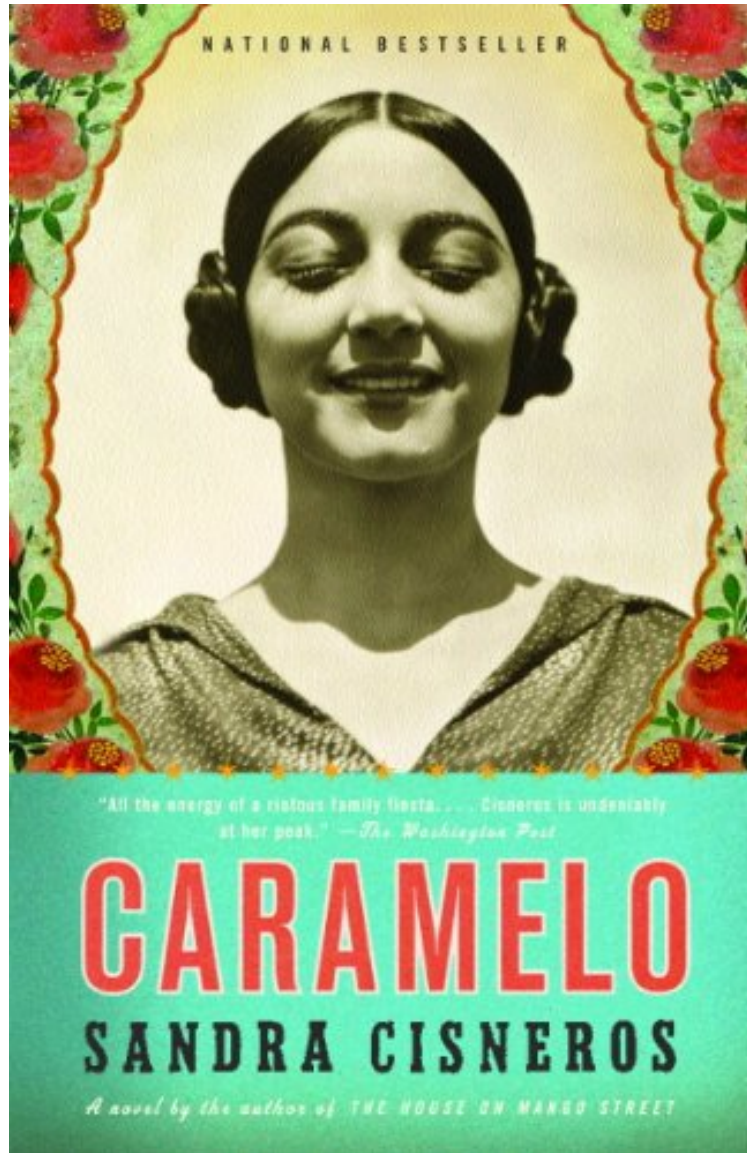


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Caramelo (Vintage Contemporaries)

Von Sandra Cisneros

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Von Sandra Cisneros : Caramelo (Vintage Contemporaries) before purchasing it in order to gage whether or not it would be worth my time, and all praised Caramelo (Vintage Contemporaries):

KundenrezensionenHilfreichste Kundenrezensionen2 von 3 Kunden fanden die folgende Rezension hilfreich. Das AuswandernVon DiPeUn relato muy simptico y jovial sobre una familia mexicana que emigr a EEUU, con sus

dificultades familiares y de adaptacin.

Kurzbeschreibung NOW AVAILABLE IN EBOOK FOR THE FIRST TIME Every year, Ceyala "Lala" Reyes' family--aunts, uncles, mothers, fathers, and Lala's six older brothers--packs up three cars and, in a wild ride, drive from Chicago to the Little Grandfather and Awful Grandmother's house in Mexico City for the summer. Struggling to find a voice above the boom of her brothers and to understand her place on this side of the border and that, Lala is a shrewd observer of family life. But when she starts telling the Awful Grandmother's life story, seeking clues to how she got to be so awful, grandmother accuses Lala of exaggerating. Soon, a multigenerational family narrative turns into a whirlwind exploration of storytelling, lies, and life. Like the cherished rebozo, or shawl, that has been passed down through generations of Reyes women, *Caramelo* is alive with the vibrations of history, family, and love. *Caramelo*, Sandra Cisneros's first novel since her celebrated *The House on Mango Street*, weaves a large yet intricate pattern, much like the decorative fringe on a rebozo, the traditional Mexican shawl. Through the eyes of young Celaya, or Lala, the Reyes family saga twists and turns over three generations of truths, half-truths, and outright lies. And, like Celaya's grandmother's prized caramelo (striped) rebozo, so is "the universe a cloth, and all humanity interwoven.... Pull one string and the whole thing comes undone." The Reyes clan, from Awful Grandmother Soledad and her favorite son Inocencio to Celaya, follow their destinies from Mexico City to the U.S. armed forces, jobs upholstering furniture, and to Chicago and San Antonio. Celaya gathers and retells, in over 80 chapters, the stories that reinforce her family's, and subsequently her own, identity as they travel between the U.S.-Mexican border and within the United States. Rich with sensory descriptions and animated conversations and peppered with Mexican cultural and historical details, this novel can hardly contain itself. Also an acclaimed poet, Cisneros writes fiercely and thoroughly, and her characters enter and exit the page with uncommon humanity. Although the book is long--over 400 pages plus a relevant U.S.-Mexico chronology--in many ways it's not long enough. The world of the 20th-century Mexican family, and of the Reyeses in particular, is as complicated, timeless, and satisfying as our own family stories. --Emily Russin.com *Caramelo*, Sandra Cisneros's first novel since her celebrated *The House on Mango Street*, weaves a large yet intricate pattern, much like the decorative fringe on a rebozo, the traditional Mexican shawl. Through the eyes of young Celaya, or Lala, the Reyes family saga twists and turns over three generations of truths, half-truths, and outright lies. And, like Celaya's grandmother's prized caramelo (striped) rebozo, so is "the universe a cloth, and all humanity interwoven.... Pull one string and the whole thing comes undone." The Reyes clan, from Awful Grandmother Soledad and her favorite son Inocencio to Celaya, follow their destinies from Mexico City to the U.S. armed forces, jobs upholstering furniture, and to Chicago and San Antonio. Celaya gathers and retells, in over 80 chapters, the stories that reinforce her family's, and subsequently her own, identity as they travel between the U.S.-Mexican border and within the United States. Rich with sensory descriptions and animated conversations and peppered with Mexican cultural and historical details, this novel can hardly contain itself. Also an acclaimed poet, Cisneros writes fiercely and thoroughly, and her characters enter and exit the page with uncommon humanity. Although the book is long--over 400 pages plus a relevant U.S.-Mexico chronology--in many ways it's not long enough. The world of the 20th-century Mexican family, and of the Reyeses in particular, is as complicated, timeless, and satisfying as our own family stories. --Emily Russin