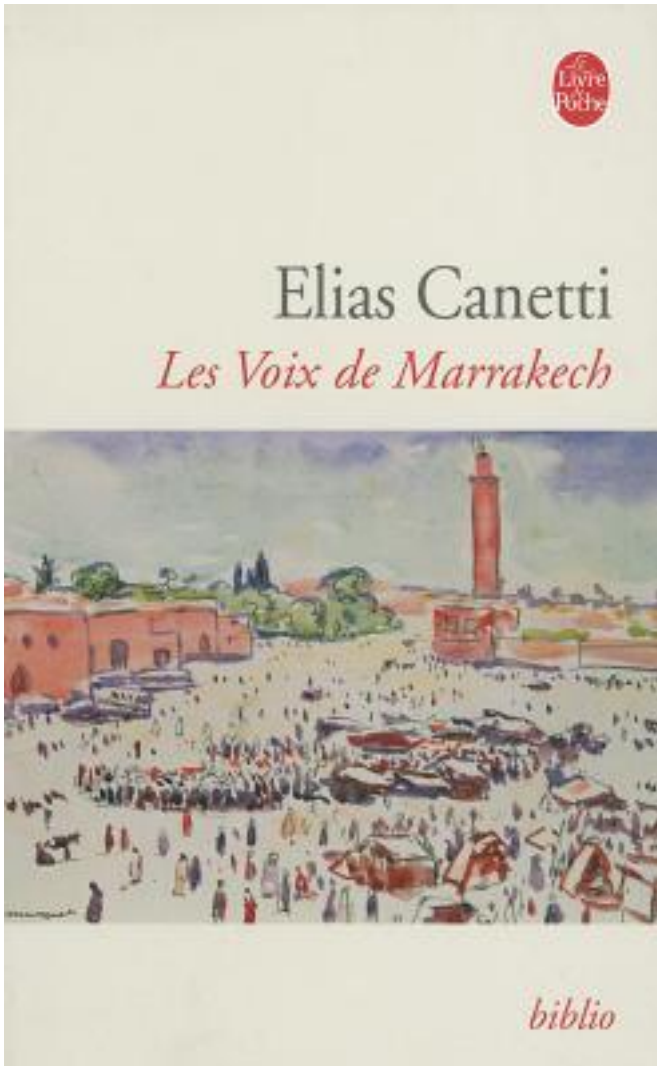

Elias Canetti

Les Voix de Marrakech



Title: Les Voix de Marrakech

Author: Elias Canetti

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Description

Elias Canetti uncovers the secret life hidden beneath Marrakesh's bewildering array of voices, gestures and faces. In a series of sharply etched scenes, he portrays the languages and cultures of the people who fill its bazaars, cafes, and streets. The book presents vivid images of daily life: the storytellers in the Djema el Fna, the armies of beggars ready to set upon the unwary, and the rituals of Moroccan family life.

Insightful reviews

Tom: I lived in Marrakesh as a child in the '50s so this was a really nostalgic trip for me, made highly enjoyable by Canetti's keen and observant eye which conjures up the true spirit of a wonderful city. Highly recommended

Alejandro Teruel: *Las voces de Marrakesch* es una peculiar colección de impresiones de viaje. Canetti deambuló por la ciudad como la deambularía un videógrafo que mantiene su distancia y condición de extranjero. Su intención no es acercarse a la cultura marroquí sino retratarla desde una subjetividad externa a ella. Registra por ende fragmentos: voces que entonan lenguas desconocidas, imágenes memorables y ajenas, narraciones y secuencias fragmentarias en discordia casi surreal, explicaciones y traducciones trucas hechas a tientas a partir de limitados vocabularios y ambiguos y expresivos gestos.

Curiosamente mientras más alejado se mantiene Canetti, más memorables son los ensayos, destacándose los ensayos *Encuentros con camellos*, en que el anunciado tema exótico se deshilacha en la sórdida cotidianidad de animales destinados a los mataderos, *Los zocos*, una brillante recreación multisensorial de los mercados y mercaderes de la ciudad, los arabescos plañideros de *Las voces de los ciegos*, la hiperrealistas, medidas pero incomprensibles mascadas ciegas en *La saliva del morabita*, la tensión claustrofóbica de *Casas silenciosas y azoteas vacías* o *La mujer tras la celosia*, y la secuencia a horcajadas entre una secuencia de cine neorealista y una pintura de Chirico del extranjero perseguido a tropezones por un tropel de mendigos por el incomprensible desorden horizontal del cementario judío de *Visita a la Mellah*. Mucho menos exitosos son los relatos donde asoma la condición trillada del extranjero colonizador como *La familia Dahan* o el brutal *La calumnia*.

Steve: [This book has been translated into English as *The Voices of Marrakesh*.]

In *Die Stimmen von Marrakesch* (1967) Elias Canetti (1905-1994) takes us into the bazaars and alleyways of Marrakesh with his typically quiet and intensely observant manner. Visiting Marrakesh for the first time, he has deliberately made no preparations to learn about the city and its inhabitants. He wants to experience it all with as much innocence as is possible for an elderly man of the world.

That isn't the way I travel, but to enter a city like Marrakesh with no preparation is to experience it as a mystery of the unexpected and the unusual. And so he does. Canetti's carefully chiseled

and deceptively simple prose pulls the reader into this experience compellingly. So we wander through the ancient walled city sharing his wonder and his occasional discombobulation and anxiety.

For me, the most striking of the 13 sections of this text described his visit to the Mellah, the walled-in Jewish quarter.(*). From the bazaar at the entrance, so much like those of the North Africans and yet so different, he penetrates into the quarter and finds a packed courtyard full of little boys memorizing the Hebrew alphabet at the top of their lungs; their proud and poor teacher has his best students read for his foreign guest. He locates a square near the center of the quarter where he feels so much at home, feels such a sense of warmth and life that it is extremely difficult for him to leave. Each time he recommences his explorations he is drawn back to the square of bliss. After noticing the absence of beggars in the Jewish quarter (they are everywhere in the Arab portion of the city), he stumbles upon a desolate Jewish graveyard and discovers the entire flock of Jewish beggars gathered and prepared to descend upon him. But you must read it in his words.

Perhaps another reader would prefer the holy beggar who thoroughly sucked on each coin he was given, which riveted Canetti in place for so long that the surrounding shopkeepers, for whom the sight was normal, began to consider Canetti to be just as strange as he thought the beggar was. Or perhaps, instead, the woman who stood without facial veil at her second floor window murmuring phrases of love and affection into the street, directed at no one. Canetti was so disconcerted and intrigued that he began to attract the less than benign attention of the neighborhood. But, again, I am picking out curiosities which struck me the most. There are many others - small matters that shake us a little out of our assumption that the life we know is the only life possible.

And, as always, Canetti's understated and transparent prose is such a pleasure to read.

(*) Canetti is a Sephardic Jew born in Bulgaria, a polyglot who chose to write in German because it was the "private" language between him and his mother. Canetti wrote one of the finest memoirs I have ever read, and the first volume, *Die gerettete Zunge*, about his childhood and adolescence, is magical.

Rating

<http://leopard.booklikes.com/post/875...>

Dani3l: The Marrakesh is a spot packed with mysteries to any foreigner traveling Morocco; a truly intrigued crammed Elias Canetti makes an attempt to quench his interest by means of conversing with French talking locals and with a lot good fortune unearths a complete community of biographies from marketplace sq. to the Sheherazade. Canetti does locate himself flung into a few awkward moments in addition to small predicaments specifically being inspiration a filthy rich guy which either works to his virtue and drawback at times. His catalogued tale starts with the atypical habit of a camel and works via numerous days of searching out and exploring the Marrakesh. He comes throughout mosques and veiled women, starts off to choose up on sanctions from the neighborhood etiquette and runs into characters

whose psyche have been as mysterious because the urban itself. many of the publication offers with the day-by-day lives of the multitudes which inhabit the city, relocating alongside really steadily. while evening comes alongside Canetti studies an unlimited array of crowded personalities and again stories. The bar (Sheherazade) comes alive with many locals and outsiders alike, Canetti reveals the following among the brandy crammed humans not only how they stay yet how they feel. He concludes on a mysterious observe on a mysterious determine that he comes throughout again and again yet in simple terms now writes approximately for the 1st time. firstly Canetti has combined feelings of the camel, now he turns out convinced within the face of obscurity whilst he lays his eyes for the final time on an odd hunched shrouded determine that non-existent to all people else yet to him. Canetti has come to adventure a lot approximately Marrakesh and it sort of feels nonetheless so far-off from being absolutely understood to an outsider.

Caroline: Steve wrote an excellent review; I won't try and upload anything.

Claudia: einige wenige schöne momente, insgesamt aber ein bisschen schwülstig; dazu noch mein grundsätzliches challenge mit kurzprosa...

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