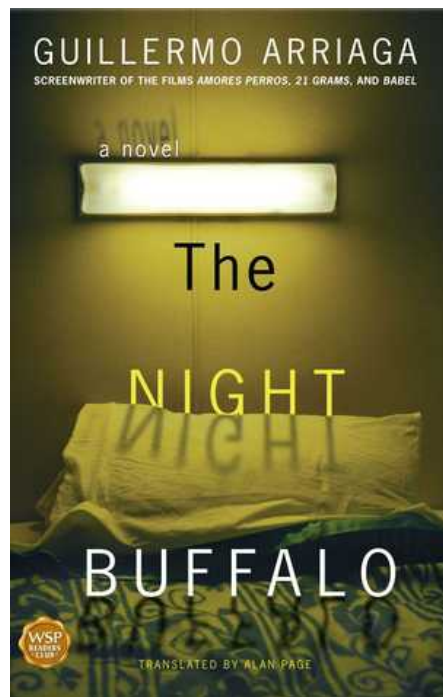




The Night Buffalo

Guillermo Arriaga , Alan Page (Translator)

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Award-winning, internationally acclaimed writer Guillermo Arriaga weaves a luminous, insightful story of love and friendship, passion and betrayal, lunacy and mental illness. Set in Mexico City, *The Night Buffalo* revolves around the mysterious suicide of Gregorio, a charismatic but troubled young man who was betrayed by the two people he trusted most.

The Night Buffalo Details

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From Reader Review The Night Buffalo for online ebook

Come Musica says

Il bufalo della notte è metafora della pazzia e della morte: e la pazzia è più forte della morte.
Un libro intenso, dai toni cupi, quelli legati al cerchio dei legami nocivi che conducono al baratro.

Marika says

"La pazzia può essere più spaventosa della morte". La mia videorecensione:
<https://youtu.be/biGY3HLz1WA>

Dario Alioscha says

Adoro el modo de escribir de Guillermo Arriaga. Se le nota lo chilango a leguas al cabrón. Con frases y lugares típicos, descripciones que se acercan a la forma de pensar de los mexicanos con actitudes rosando lo macho, violento, y cliché.

Deja un sabor insípido, triste, algo que te descifra el libro en medida en que lo vas leyendo. Es crítica y desvelo a la vez. Una mezcla rara de Detectivismo, personajes padeciendo su propio tipo de locura, y propuestas duras, y marcadas por una clara influencia Beat y bukowskiana. Nuestro propio sueño mexicana, destruido. Y una confrontación, o una pregunta dejada al aire sobre las cosas que somos y creemos ser.

Gerhard says

Anybody taking up Guillermo Arriaga's novel best be prepared to slide helter-skelter into a nightmarish, off-kilter world where nothing is as it appears to be. The characters seem to be caught in an unknown dimension where loyalties can shift with the ease of a careless hand snapping a cotton thread; where madness and death are ever present underneath the ostensibly safe and familiar elements of the so-called logical world. These people are driven by guilt, regret and lust, doing things for reasons that seem totally out of synchronization with the edicts of the known universe -- all the while engaged in a macabre dance in which partners get changed with jarring unpredictability, and the bandleader with his death's head rictus well-concealed calls the tune.

I wish I could tell you more about the plot, or analyse the characters in a neat, meaningful way -- but as the "plot" here defies the usual parameters and dictates of the term as we understand it, and the characters are unlike any you are bound to encounter in fiction, I can't do either. In any case, I'm convinced that the less you know before you commit to this novel, the more you will be enchanted and horrified by the wild ride you are about to embark on. I will say that this is as bizarre and revolutionary as any fiction has a right to be. It will dazzle, confuse and infuriate in equal measure, while redefining your notions of what a novel should be allowed to accomplish. If you have seen any of the films made from Arriaga's screenplays (in particular 21 Grams and Babel) you will already have a tiny inkling of the fiercely original mind firing here on all cylinders.

Francisco Seguin says

The first novel I've read by Arriaga, while I was able to read the book in one day at only 198 pages due to Arriaga's simple mastery of language, this heading-nowhere-gradually tale felt very much like a late serving of Spanish drama on SBS. The sex is there, the deep yet twisted unsound love for tortured youth is there, even the disinterested Latino parents are there. What *The Night Buffalo* lacks in momentum it makes up for in mystery and intrigue, yet it is again another tale about lost youth, self-discovery, and warped ideologies about love and forever-after that's been told too many times by Latino's about Latino's, with a small dash of mysticism thrown in. Give me a story about a driven cabron like George Lopez; Latino's need more tales about people they can look up to and less about those that look down upon everyone else.

Fausto Arellano says

Nada de que extrañarse, siempre y cuando reconozcas toque del autor.
Su estilo tan peculiar y atrapante, te lleva a la piel de los personajes, los compadeces, los odias o los amas.
Una historia, que sin duda alguna, es el hermano menor de "el salvaje" tanto en ritmo como entorno.
Una historia rica tanto en detalles como en pasión.
Una historia con un final con ese sabor a metal de la sangre.
Un libro perfecto, para adentrarse en el genero de Guillermo Arriaga, tanto literario como cinematográfico.

Fer says

Una obra incómoda de las que me gustan

Mochizuki says

Though Arriaga has impressed with his provocative screenplays, the first novel published in the U.S. by the Mexican writer falls flat on the page. Many of the themes here of blood, betrayal, loyalty and man's animal instincts will be familiar to fans of *21 Grams* and *The Three Burials of Melquiades Estrada*, both scripted by Arriaga. Even so, this novel follows a strong set-up with minimal payoff. At the core of the plot is a romantic triangle. Most of what's significant reveals itself in the first few pages. Narrator Manuel feels guilt toward his best friend, Gregorio, who has recently been released from a mental institution after showing some severely self-destructive tendencies. Gregorio appears willing to reconcile with Manuel, who had slept with (and remains very much in love with) Gregorio's girlfriend, Tania. Now in their early 20s, all three had been close friends at least since their early teens, until Tania chose Gregorio as her boyfriend and Manuel as her secret lover. Manuel has also slept with Gregorio's sister and has an uneasy relationship with his younger brother. On page three, Gregorio commits suicide, leaving the characters with the rest of the novel to resolve their various issues of guilt, love and lust. Nothing ever really gets resolved, though Gregorio and his hallucination, the titular "*Night Buffalo*," remain omnipresent in the mind of Manuel, in particular. As for Tania, it's hard to know exactly what she's thinking, whether her love and allegiance lie with the living or the dead. The combination of existential navel-gazing and south-of-the-border bloodlust (like a Mexican

melange of Albert Camus and Cormac McCarthy) wears thin over a couple hundred pages with minimal narrative momentum. The resolution offers too little, too late. A flashback-heavy movie concerning the obsessed mind of Manuel and his memories of Gregorio and Tania might make for a more compelling experience than this curiously inert novel.

Samuel Ch. says

Desde el principio de la lectura se siente el estilo y sello de Guillermo Arriaga; en ocasiones estorba, pero hace que la novela se sienta natural y libre.

Digo que estorba porque en numerosas ocasiones el discurso se siente demasiado achilangado, con majaderías que están mal empleadas y que sobran, como: "mamonamente" o "me vale huevos", en diálogos que se antojaban mucho más simples para la construcción de los personajes. Es decir, muchas veces es el propio Arriaga quien se manifiesta a través de Manuel, Jacinto o Camariña (a quién por cierto lo llamó Camarilla un par de veces), y en otras establecía ideas muy de él, como cuando Manuel, así sin bases y sin más, dijo que los que bebían eran mariquitas, evidente opinión de Arriaga, pero que no podría venir de Manuel.

Por suerte, Arriaga se encariña con el lector. Es profundo en sus simbolismos y sus personajes tan reaccionarios (achilangados finalmente) contrastan bien con los de *21 gramos*, o *Amores perros*. Vienen de la misma pluma, traen el estigma, pero saben nadar en la situación de la novela.

El búfalo de la noche les concede agonía, temor y abandono a estos personajes que no están preparados para ello. El protagonista es un muerto que provoca el cáncer en todos aquellos que estuvieron cerca de él. Su contaminación llega hasta el lector que después de leer esto, sentirá tijerillas por la noche y tendrá la sensación de que el búfalo de la noche también sueña con él.

L says

This is a dark and weird story of some seriously messed-up youth. Gregorio, with his straightforward madness, is perhaps the most accessible of the characters. Delusions, depression, & suicide are comprehensible. The others, all sleeping with & cheating on each other, never apparently working, seldom going to school, laying about, lying to everyone, and, of course, constantly having sex with someone--these characters are harder to understand, yet not quite as much as the parents, teachers, and hotel owners who indulge them.

The inside cover and "advance praise" refer to this as a haunting, beautiful, etc. novel of love, passion, friendship & madness. And even though I can't really understand most of the characters, I suppose I must admit that I did find it haunting and I had trouble putting it down. The love, passion, madness, etc. operate on multiple levels, with the surface being only part of the story, perhaps the less important part. I would give more stars if I'd found the characters more sympathetic, less self-indulgent.

C?r?i ?i c?l?torii says

Nu ?tiu dac? am mai citit vreun autor mexican, nu-mi vine niciunul în minte acum, a?a c? eram curioas?, mai ales c? auzisem de bine de cartea asta, iar pe autorul ei îl ?tiam, cum altfel, din filme. M? a?teptam la violen?? ?i chiar au fost câteva scene cam greu de digerat, pentru c? erau destul de explicite ?i vizuale, dar violen?a din carte nu se rezum? la cea fizic?, ci cuprinde mintea personajelor. În plus, e foarte cinematografic, iar vremea constant rea, cu ploaie ?i furtuni, spore?te senza?ia de ap?sare, de desc?tu?are a unor furii ?i frici ascunse. Mi-a pl?cut ideea (triumghiul amoros, nebunia, misterul), dar a? fi vrut s? aib? un ritm mai intens, mai mult suspans. Finalul e un paradox pentru mine pentru c?, de?i mi s-a p?rut mai bine scris decât restul c?r?ii, de fapt, nu rezolv? mare lucru.

Juan Araizaga says

4 días y 244 páginas después. Hace años había visto esta película, de la cual tengo recuerdos muy escuetos. Por azares del destino encontré este libro y como el búfalo de la noche que te mira mientras duermes, este libro me miró a mi, así que decidí llevarlo.

La historia cuenta una relación moderna de jóvenes. Gregorio y Manuel son mejores amigos, pero debido a los problemas mentales de Gregorio es internado. Entonces Manuel andará con Tania, la novia de Manuel.

Intenté devorar el libro, pero debido a mis actividades me fue imposible. Es algo que te trepida a tal grado que necesitas leer más y más, algo tiene la narrativa de Arriaga que te mantiene en tensión constante... yo difiero de los comentarios que lo tachan de chilango extremo... creo que yo no lo noto porque soy demasiado chilango.

Lo que más me gusta de las películas/adaptaciones es que me permiten dar un rostro a los personajes.

En fin, buenas escenas, buena narrativa, aunque la parte final se cae un poco y el final debería ser abierto o más arriesgado no ha estado nada mal. Lo disfruté en verdad y logró su cometido.

Por supuesto que habrá reseña... quiero leer más de Arriaga. ¿Por qué nadie me lo había presentado antes?

Brian Parrish says

i read this book after seeing arriaga speak in miami. i was intrigued by the fact he claimed to have written the first page 800 times trying to get the voice right. well after that i just had to read it...

as for the 800 re-writes, i don't know if it produced the best first page ever, but it did lead into a complex story which was compelling enough to keep me from reading classwork. as for the plethora of internally complex characters which seem to be typical of his stories, i found them more interesting than those of *a sweet scent of death* (another of his stories i recently read).

one does begin to wonder when, if ever, we can release our egos enough to see what is going on around us. the best of this story illustrates the level of the human experience where we clumsily bump into each other unknowingly careening through a maze of reactions which only seems to lead to sadness. that does not

remove the beauty of the novel, but enter without the expectation of a light at the end of the tunnel or perhaps even a complete resolution...much like life itself.

Grace Gunawan says

For me this is quite a light read. It tells about a character and how he evolves in the course of a few weeks after the suicide of his bestfriend. This novel was written by Guillermo Arriaga, the author who wrote 21 grams. So knowing that, you kinda know what ur going to get. The story is basically based on life in reality, so you wouldn't always find the big relief at the end. But the character development and character play in Arriaga's works are amazing. It is all so very nicely told. And although the ending is an open ending, it feels right. Just as real life, most of the times you can't find or know all of the answers. We are not some kind of superpower human who knows all things. Mostly we're just so self-absorbed in our own world that we don't really realize how our actions affect others. And in this novel, we get totally absorbed in the main character. And I feel that in the ending, I feel a sense of coming together of all the elements in the book, which makes me understand the main character in its entirety. I couldn't put it into words, but I totally get it.

Jovi Ene says

Romanul lui Arriaga începe cu o sinucidere, pe care, aparent, nu e nevoie s? o elucid?m. Asta pentru c? tân?rul avea probleme psihice ?i deznod?mântul era cumva a?teptat. Ceea ce surprinde este c? ac?iunile, bile?elele, iubirile sale îl bântuie pe Manuel, prietenul cel mai bun, cel care, la rândul lui, se învârte între trei femei, o coleg? de facultate, sora sinuciga?ului ?i fosta logodnic? a acestuia. Scris la persoana întâi, romanul este foarte puternic ?i cinematografic, atmosfera întunecat? ?i plin? de mister se simte la fiecare pagin?. Se cite?te u?or, rapid, este antrenant ?i savuros, se simte peste tot o prospe?ime ?i un talent extraordinar, frazele curg rapid ?i firesc, nimic nu e l?sat ?i nu este la voia întâmpl?rii.
