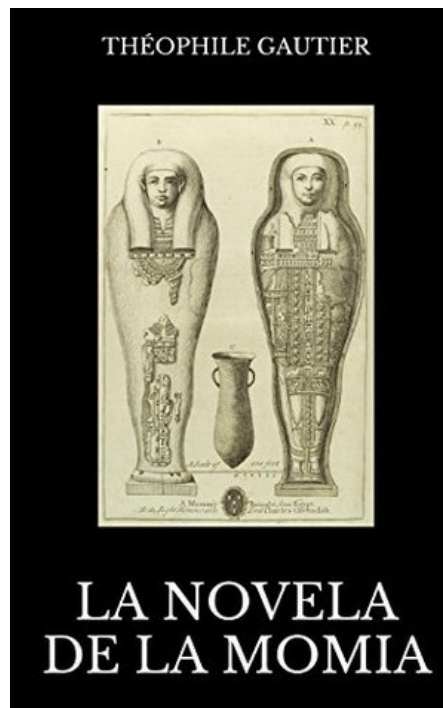




La novela de la momia

Théophile Gautier

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La novela de la momia Théophile Gautier

A mediados del siglo XIX, un joven aristócrata inglés, lord Evandale, y un sabio alemán, el doctor Rumpius, descubren la tumba inviolada de un faraón. Sin embargo, para sorpresa y estupefacción de ambos, al abrir el sarcófago del rey egipcio descubren la misteriosa momia de una joven, la bella Tahoser, hija del gran sacerdote Petamunoph. Una novela de amor y misterio ambientada en el país de las pirámides que combina una rica y preciosista descripción del Egipto antiguo con la recreación imaginaria de unos hechos que precedieron a la huida del pueblo judío de esa tierra.

La novela de la momia Details

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Author : Théophile Gautier

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From Reader Review La novela de la momia for online ebook

Ben says

The potential that a work of historical fiction that tells the story of an ancient Egyptian love triangle is far greater than what this book delivers. The last 60 pages pick up and move at a breakneck pace when compared to the first 190, during which a mummy is discovered and the reader is then transported back in time to tell her story. Once back in ancient Egypt, the author proceeds - over roughly 100 pages - to describe pretty much everything that the main character walks by with excruciating detail. Verbal depictions of a doorway can take pages, likewise the description of the return of different species of farm animals from the fields. The text during which something interesting actually happens could scarcely fill a pamphlet, let alone a full length novel. But once ancient Thebes has been laid out to the author's satisfaction, the series of events that follow prove to be fairly interesting, although the ending is one that most of us already know.

✖✖ Sarah ✖✖ (former Nefarious Breeder of Murderous Crustaceans) says

Un excellent souvenir de lecture de jeunesse.

Mohammad Ali says

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Eirene says

Clearly influenced by the romantic ideas of his time concerning Ancient Egypt, Gautier describes things which are hard to believe, much less so to identify with. The Pharaoh has no job but to sit on his throne. That alone, combined with the heavy and unnecessary descriptions of EVERYTHING made me want to finish the book as soon as possible. Which was not fast enough unfortunately.

Czarny Pies says

Le roman de la momie est un ouvrage secondaire d'un auteur du deuxième rang. Vous pouvez trouver sans difficultés des meilleurs romans à lire.

À vrai dire, j'aime mieux Gautier comme poète ou auteur des livres de voyage. Une de mes oeuvres de musiques préférées est Les Nuits d'été, un cycle de six mélodies composées par Hector Berlioz sur des poèmes de Théophile Gautier. Je l'écoute au moins une fois par mois.

Orhan Pamuk dans son celebre Istamboul a fortement loué Constantinople de Gautier pour la manière brillante don't il présente le mystère et la mélancolie de la capital Turque.

Néanmoins on voit très peu du grand talent de Gautier dans le Roman de la Momie. Je vous conseille d'aller chez le disquaire afin d'acheter un enregistrement des Nuits d'été que vous pouvez écouter chez vous en lisant Constantinople.

Jim says

Why is it when anyone writes fiction set in Ancient Egypt, there is so much mummary and, above all so much STUFF? All those flowers and gems and weird cosmetics and ... just ... lots ... of ... STUFF. Perhaps the lovely Tahoser (the heroine) would feel much better if she just ripped into a cheeseburger or scratched herself a little. When a gal needs a lift, sardonix, bitumen, spikenard, and myrrh just won't do the trick.

The same phenomenon appears in Flaubert's **Salammbô** , but there the author had his hands on a story from Livy in which the plot moved along at a good clip. Here, I feel as if I were being suffocated in a tomb that's been closed off for thousands of years. Yaaaaaahhhhh!

Caroline Beadle says

2.5/5

La novela de la momia es un libro extraño. Tal parece que a Gautier le interesaban más las descripciones pormenorizadas del fantástico Egipto antiguo que la historia en sí.

Los personajes (incluso la protagonista, Tahoser) carecen de profundidad y son más bien meros nombres que interactúan de vez en cuando para que el narrador tenga un pretexto para describir a detalle todo el entorno; las situaciones se quedan en el aire y muchos acontecimientos se suceden sin que exista una verdadera continuidad en los hechos. El único fin de este escrito es la simple descripción artística del lugar; pues ni Tahoser, ni su amado Poeri, ni Ra'hel, ni siquiera el Faraón tienen importancia y las situaciones se suceden de una manera rápida e increíble para luego ser abandonadas sin más, como si el autor las hubiera olvidado de repente.

Aunque la novela no me desagradó del todo —he de admitir que tanto el prólogo como la aventura de Tahoser me gustaron bastante— sí me pareció bastante inconexa y pareciera que el final corresponde a una historia distinta. De lo narrado en el prólogo se da un desenlace de unas cuantas líneas, pero sin una explicación mayor; de la primera parte de la novela, lo mismo. Es la historia de las plagas de Egipto y la huida de los hebreos (desarrollada en los dos últimos capítulos) a lo que se le da un cierre total.

En cuanto a las descripciones... aunque algunas están muy bien logradas y son muy interesantes, la mayoría pecan de ser demasiado detalladas, por lo que a veces me costaba mucho trabajo seguir leyendo.

Así que, si se busca leer un retrato muy artístico del Egipto faraónico éste libro podría ser una buena opción, siempre y cuando se tenga en mente que no contiene una verdadera historia, sino tres distintas, apenas conectadas entre sí, de las cuales dos empiezan pero que no concluyen realmente.

Kay says

I wish I understood French well enough to read Gautier in the original, for this dated but rich translation must surely be based on a sumptuous original. His writing exudes that mid 19th-century refinement summed up in the phrase *belles lettres*. Most of his work that I've read centered on exotic cultures, especially Egypt. This was the time of the French conquest of Egypt, and here Gautier rhapsodizes about about a romanticized ancient Egypt. It's memorable not so much for what he says, but how he says it (which, come to think of it, is a good definition of *belles lettres*).

Gautier was a touchstone for many writers and artists who are better known today, such as Charles Baudelaire, Oscar Wilde, Gustav Flaubert, and the Symbolist poets.

Isidore says

I read this historical romance in an English translation (1901 Sumichrast) and so presumably missed out on quite a few verbal felicities; but on the whole I suspect I got the gist of the work, and am sorry to say I found it a disappointment.

It starts very well, with a vivid prologue which evokes the wonder and mystery of tomb exploration at the dawn on Egyptology, but once the main narrative gets underway we find ourselves faced with a rather trite, uncomplicated romantic quadrangle involving an unspecified Pharaoh, the daughter of a high priest, and a pair of Hebrews. Gautier doesn't try to explore the world of the Egyptians by speculating about their inner lives (his ancients are one-dimensional characters derived from popular romantic fiction), but by lengthy descriptions of settings and objects. Some of these are effective, but too many are a bland museum catalogue of things which Gautier saw in the Louvre and incorporated into his narrative so as to give it an Egyptian-y feel. His descriptions are clear enough that one can sometimes identify the piece he has in his mind, but it

doesn't make for thrilling prose.

Unfortunately, like Hollywood epics of yore, Gautier can't seem to conceive of the ancient world without bringing the Bible into it, and so for the climax of the novel we get an unremarkable reiteration of the Hebrew folk tales of the Exodus; the only interesting things here are moments of unexpected humour in his account of the contest between Moses and the court magicians.

The edition I read came with three short essays appended. One of these, "The Unwrapping of a Mummy", is much better than the novel which precedes it—macabre, poetic, and thought-provoking. There is also an account of Gautier's trip from Alexandria to Cairo, which starts to warm up only to finish abruptly. The final piece, a review of a book by Feydeau on ancient Egypt, was of slight interest.

Helmi Solimeïs says

A surprising, romantic inside story to the famous Biblical myth of Moses and the Exodus. The events are unveiled when a young English lord and a German scientist open a sealed tomb which has concealed the still mystifyingly beautiful mummy of Tahoser for thousands of years. Tahoser is the orphaned daughter of an Theban high-priest in the time of Jewish slavery, yet she has desperately fallen in love with an Israelite man, Poëri whom she pursues with folly-ish, naïve and innocent ploys, only for Poëri to remain blind to her advances. Her story is written on papyrus rolls sealed in her sarcophagus. The events begin on the day of the Pharaoh's triumphant return from war and the setting for a violent love-triangle is laid out for the Pharaoh loves Tahoser as he has never loved anyone before.

Gautier is an indisputable master of the romantic style: The story, the plot, the characters, the narrative, even the themes and messages and history itself all bow to one idol; that of beauty; of exquisite text. Gautier's characters are very classical, beautiful, young, strong and pious: They resemble the archetypes of classical tragedies but behind that façade they are lively, emotional human beings searching for beauty, love, freedom and truth, as one should expect from a truly bohemian piece of literature. Yes, there are many traits which betray The Novel of the Mummy to be old-fashioned (Christian undertones, historical inaccuracies, the slight chauvinism, inevitable to evade when reading older books, as well as general racial indelicacy) but the aesthetic of this work does not age. The images behind Gautier's words will grip you in dulcet and take you way back, to the primordial, mystified times of the Ancient world, with intoxicating vigour.

Markus says

Le Roman de la momie

Théophile Gautier (1811 – 1872)

Le Prologue nous raconte comment la momie a été trouvée dans la vallée des morts à Louxor en Egypte. De façon trop rapide et superficielle nous pouvons suivre les deux explorateurs classiques, un jeune Lord Anglais richissime a la recherche d'aventures, et un très savant et excentrique chercheur Allemand, rencontrer un négociant et voleur des tombes des pharaons. Contre une promesse d'une grosse somme de livres sterlings, l'équipe avec l'aide de quelques fellahs, arrive à trouver et remonter à la surface un sarcophage contenant une momie d'une extraordinaire beauté. Le trésor est rapidement embarqué sur le luxueux yacht de notre jeune Lord en remporté en son Domaine en Angleterre. Le savant allemand réussit à traduire un papyrus trouvé dans sarcophage, et nous raconte alors

Le Roman de la momie.

Cette jeune fille de son vivant s'appelée 'Tahoser'. Elle était orpheline, la fille d'un ancien grand prêtre d'une des divinités Egyptiennes dont il existait un grand nombre.

Elle était très belle, très riche, et vivait a Thèbes dans un palais somptueux entouré d'un grand nombre d'esclaves a son service.

La suite est un roman d'amour. Le Pharaon poursuit Tahoser ; Tahoser poursuit Poëri, le beau, jeune Israelite ; Poëri poursuit Rachel sa fiancé. L'histoire tient en quelques pages. Les personnages sont peu développés et les intrigues courtes et prévisibles.

Le descriptif de l'architecture de l'ancien Egypte avec les temples, les palais les monuments gigantesques de toute sorte est excessivement développé, volubile, répétitive, ennuyeux.

La suite surprenante de ce livre, vient avec l'apparition du personnage biblique de Moise, demandant au Pharaon la liberté pour le peuple d'Israël, et la suite connue selon l'Ancien Testament, l'Exodus.

Dans l'ensemble, un livre un peu décevant.

Marc says

<http://bibliotheca.skynetblogs.be/pos...>

Alejandra Díaz says

Unos exploradores encuentran un sarcófago donde la momia es, sorprendentemente, una mujer. Dentro de la tumba encontraron un documento que es muy diferente a los archivos comunes dentro de los sarcófagos, así que se proponen descifrarlo. Estos papeles contienen la historia de la momia y el libro tiene el propósito de contarla.

El libro es excesivamente descriptivo, cae en lo tedioso. Además el final me parece de lo más apresurado: me esperaba una historia más interesante para descubrir por qué se había enterrado en semejante sarcófago a una mujer. En cambio, le dan importancia al trayecto de un momento su vida y la explicación sobre cómo termina ahí, literalmente, ocupa tres líneas.

De todas maneras, me gustó la historia en general.

Llega un punto en que la novela también incluye la historia de Moisés.

Agir(????) says

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Partant de la découverte d'une momie, Théophile Gauthier retrace le récit de celle-ci et nous plonge dans le passé. Je ne sais plus si on nous explique comment on connaît l'histoire (par un papyrus ?), ou si il se sert de la momie comme prétexte pour raconter... Je penche pour la deuxième option, mais je ne me souviens pas.