

1Q84

**Haruki
Murakami**

romance

1Q84
III casadasletras 3

1Q84 Livro 3

Haruki Murakami

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1Q84 Livro 3

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O Livro 3 revela o estilo forte e truculento de uma personagem única, Ushikawa de seu nome. A par de Tengo e Aomame, a voz da Ushikawa ecoa nas páginas do terceiro volume de 1Q84 e provoca as reações mais intensas. Amem-no ou detestem-no, mas deixem-no entregue à sua sorte. Tengo e Aomame continuam sem saber, mas aquele é o único lugar perfeito no mundo. Um lugar perfeitamente isolado e, ao mesmo tempo, o único que escapa às malhas da solidão. Este mundo também deverá ter as suas ameaças, os seus perigos, claro, e estar cheio dos seus próprios enigmas e de contradições. Mas não faz mal. A páginas tantas, é preciso acreditar. Sob as duas luas de 1Q84, Aomame e Tengo deixam de estar sozinhos... Inspirado em parte no romance 1984, de George Orwell, 1Q84 é uma surpreendente obra de ficção, escrita de forma poderosa e imaginativa - a um tempo um thriller e uma tocante história de amor. Murakami continua a provocar o espanto e a emoção, comunicando com milhões de pessoas de todas as idades, espalhadas pelo mundo inteiro. Ao pousar este livro, quantos leitores não se sentirão desafiados a ver o mundo com outros olhos?

1Q84 Livro 3 Details

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From Reader Review 1Q84 Livro 3 for online ebook

Maria Ferreira says

Por fim encontraram-se, amaram-se e foram felizes para sempre....

Termina assim a história de Aomame e Tengo, que igual a milhares de histórias teve um final feliz.

Mas...

Não fiquei particularmente feliz, muita coisa ficou por explicar nesta história, procurava respostas a todas as questões levantadas ao longo dos três tomos, mas autor não respondeu a nenhuma delas:

- 1- O que aconteceu ao povo pequeno? Quem era esta gente?
- 2- Quem passou a ser novo líder?
- 3- O que aconteceu à Anciã e a Tamaru (que enigma estava por detrás destes dois)
- 4- Erika e o Ebisuno que lhes aconteceu?
- 5- O que representava a Ma e a Nina exatamente?
- 6- Que papel desempenhava o “pai” de Tengo?

Ao longo do 1º e 2º volumes Murakami foi abrindo a história, deu vida a personagens que foram surgindo de forma espontânea, entrelaçando-se umas nas outras, construindo emoção entre elas e com o leitor, deu forma a uma narrativa que se tornou interessante, empolgante e com uma boa dose de imaginação, prendeu-me, queria ver onde a história iria desaguar, contudo, fiquei desiludida com o 3º livro.

O livro 3 conta com mais de 500 páginas, que me pareceu demasiado excessivo, foi repetir tudo o que já havia dito nos livros precedentes, o que tornou cansativo a sua leitura. Foi preciso ler mais de 350 páginas para que surgisse um novo ingrediente que desse um novo sabor à história, mesmo assim, ficou aquém das minhas expectativas.

Vanessa says

FINALLY I have completed *1Q84*, after having it sitting on my shelf for probably over 2 years. I have a thing about big books - I love the feeling of accomplishment after completing them, but trying to actually read them in the first place is where I get stuck because I have that *big book fear*.

I finally picked up Book 3 of *1Q84* this month, after finishing Books 1 & 2 all the way back in June when I was doing the #JapaneseJune project with Sabrina, Colleen, and Mercedes. Unfortunately even though I thoroughly enjoyed the first 2/3s of this book, I didn't feel ready to leap into the final part, as it had taken me almost a whole month to read up to this point! So I was completely surprised when I picked up Book 3 and found it to be an incredibly quick read!

Although there were days I didn't pick this up, I must have read it over the course of 3-4 days, and that is unusual for me considering this is verging on a long book in itself for me, less than 50 pages shy of the 500 mark. And technically it doesn't make sense that it would be such a quick read because honestly? Not a lot happens in this book. However, I didn't care one bit - I was once again fully immersed in Murakami's world, and although this was the section I was led to believe was the worst in the book, it ended up being my

favourite.

The introduction of a third narrative perspective, that of the creepy Ushikawa, was really what made this book for me. It was fascinating to get into his head and follow his thought processes, and I loved the way his timeline linked with that of Aomame and Tengo. Although they didn't match up exactly, it was great to see how things that he had done affected the other characters in a way that was mysterious the first time around. It cleared up a lot of ambiguities that could have been made, and have extra depth to the story.

Between Tengo and Aomame's narratives, I will always prefer Aomame. Despite the fact that their characters didn't do all that much until the end of the book, I really enjoyed the minimalism and stillness of her life, and at times felt I was right inside her head. Tengo wasn't so easy in that respect, and I enjoyed his parts in this book the least, but the overall links with the other characters made up for this.

I felt like I was a detective, working out the clues and noticing little details here and there while reading this. I have some theories that haven't been answered, and there are still things in this book that are and will always be unexplainable (damn you Murakami and your strangeness), but this didn't actually really bother me. I think because I went into *1Q84* as a whole with very low expectations (having heard incredibly mixed things about it), I enjoyed it a hell of a lot more than I would have if I'd expected great things for it.

I wouldn't necessarily recommend *1Q84* as a starting point with Murakami's work, as it's definitely the weirdest book I've read by him so far, but I would highly recommend it if you're already a fan or plan to read all of his work anyway. A wacky world but highly engaging.

R?dvan says

Her zaman ki gibi Murakami hikayeyi hiç bir yere ba?lamam??. Böyle bir zahmete girmemi? bile.

Her zaman ki gibi özetliyorum vaziyet al?n;

?imdi en son Aomame öncülerin lideri ve Pupa hava isimli kitab?n yazar? olan 17 ya??nda ki ç?lg?n bakire Fukaeri'nin babas? olan adam? masajc? k?l?g?nda yan?na girip öldürmü?tü.

Bu kitap Öncüler tarikat?n?n U?ikava isimli bir dedektif tutmas? ve katili bulmakla görevlendirmesi ile ba?l?yor. ?lk defa üçüncü kitapta Aomame ve Tengo'dan farklı bir karakterimiz oluyor. Yani demek istedi'im ?u; tabi ki seri boyunca bin tane karakter girip c?k?yor hikayeye ancak ilk defa U?ikava ba?l?kl? bölümlerle kar??la??yoruz bu kitapta. Bildi'iniz gibi ilk iki kitapta bölümlerin tamam? ya Aomame ba?l?kl? oluyordu ya da Tengo. Dolay?s?yla ben farklı birini görünce heyecanland?m zira önemli biri olmal? diye dü?ündüm ama maalesef Murakami i?te.

Adam Tengo'nun apartman?n?n giri?ini gözetlerken Tamaru taraf?ndan öldürüldü. Bok yoluna gitti herif. E peki noldu ?imdi. Hiç bir fonksiyonu olmad? zavall? U?ikava'n?n. Sadece öldükten sonra içinden 6 tane "little people" ç?kt?. Onlar?nda be demek oldu?u kime girdi?i niye girdi?i ne i? yapt?klar? amaçlar? tamamen muallak. Aç?klam?yo i?te Murakami Bey.

Bu arada Tengo ile Aomame sonunda kavu?tular. Hemde kolayca. Onca y?l?n ard?ndan onca zorlu?a ra?men Tamaru bunlar? bulu?turdu. Bu mudur yaaa...

Üstelik bulu?ur bulu?maz 1Q84 dünyas?ndan da ç?kt?lar. ?kisine de bi?ey olmad?. Sonsuza dek mutlu yalad?lar.

Bu ne yaa...

E hani öncüler, ?ahitler, little people, pupa hava, Fukaeri, gökte ki iki ay, 1Q84 dünyas? ve daha aç?klanmayan onca ?ey???

Murakami okuyacaksınız?z bunu ba?tan kabul edeceksiniz i?te. Böyle bu adam.

Erik3003 says

Book 3 of 1984 starts with a surprise when you look at the table of contents: Ushikawa !?! It seems almost sacrilege to see his name amongst the chapters about Tengo and Aomame.

But it turns out this is really a touch of genius by Murakami, because it really brings some speed to this long novel and after a while I must confess I actually started to like the poor bastard.

Taka says

Not over yet?--

Book 3 is uneven. Some parts are mediocre and unnecessarily lengthy and other parts awesome. At least in one part - specifically from p. 379 to p. 381 - Murakami seems to make a novice's howler by jarringly and suddenly moving from a limited omniscient POV to an omniscient POV. This might be because this book is the first time Murakami writes in multiple perspectives, but I thought that temporary change in POV was clunky and unartistic.

One glaring deficit in Murakami's works that I've come to realize is that they don't move you. Most of his works are love stories that center around seemingly "average" but actually eccentric individuals seeking a missing piece. Despite being love stories, his stories don't make you feel any despair, hope, elation or any strong emotion.

Even when Aomame cries, you don't feel what she's feeling. Not even when the two lovers meet, there is no real emotion. The only character I felt anything akin to emotion is probably Ushikawa, whom we get to know well in Book 3.

Despite this glaring flaw, though, Murakami knows how to keep you turning the pages. That's his ultimate strength. The book is uneven, clunky at places, slow in a lot of parts, and almost devoid of emotional content, but despite all these flaws, you can't help turning those pages. That's Murakami's magic.

Good stuff.

LW says

Quando il confine tra mondo reale e immaginazione è impossibile da distinguere

Leggere Murakami per me è una specie di vizio .

Lo leggo quando ho voglia di staccare la spina e ogni volta mi dà la stessa sensazione , di un'immersione in un'altra dimensione

E questo mi piace .

1Q84 è un altro mondo , apparentemente identico a quello in cui viviamo, eppure molto differente , l'indizio è evidente con il calare della sera...

lo diceva bene Leopardi *Giunta al confin del cielo scende la luna e si scolora il mondo ;*

Spariscon l'ombre , ed una oscurità la valle e il monte imbruna

Solo che qui le lune in cielo sono due , una grande e una piccola, deforme e verdastra , l'una accanto all'altra .

In questa dimensione enigmatica si muovono tanti piccoli mondi , che a volte collidono, si intersecano raramente e con grandi difficoltà :

quello di **Aomame** *, intelligente , fredda, controllata ed efficiente

quello di **Tengo** * (serio candidato al premio peggior protagonista maschile murakamiano - se la gioca con l'incolore Tazaki Tsukuru :D- ma secondo me ha ottime possibilità!)

un trentenne già anziano, grigio, abitudinario, preciso , rigido (!)

tanto grosso fisicamente quanto vulnerabile caratterialmente ,

e poi il mondo misterioso e minaccioso della **setta del Sakigake** ,

quello del deforme e intuitivo **detective Ushikawa**

quello di **Tamaru** , che mi è piaciuto molto ,

con la sua prontezza, la sua saggezza , la sua solidità e inesorabilità ...

Il capitolo 25 , in cui è protagonista , è quello con più adrenalina ,

dopo una parte centrale quasi al rallentatore e un po' tediosa ... c'è uno scatto, un'accelerazione ,e da lì non sono più riuscita ad interrompere la lettura , si entra in un vortice ,fino all'epilogo .

Molte domande comunque restano aperte, alla fine

che sia in cantiere un ulteriore libro ?

* i nomi dei protagonisti sono davvero curiosi :)

Aomame vuol dire **Piselli verdi**

e **Tengo** sembra un nome nippo-napoletano :D

ps. ho trovato un cortometraggio ispirato a 1Q84 e ad Aomame , che ne traduce bene le atmosfere, e la cosa che più mi ha colpito è che lei è proprio come me la sono immaginata!

??1Q84 :

Un silenzio denso, pochi nitidi ambienti ricostruiti con attenzione; di sottofondo, una nenia infantile che ricorda i canti dei Little People, qualche parola bisbigliata, la voce del metallo. Il resto è incanto, suggestione (le due lune... nei titoli di coda)

<https://youtu.be/eF-SQGyPyDc>

tre stelle e mezzo

Sam Quixote says

SPOILERS

My first response to finishing the book was "Thank God that's over", my second was "how could Murakami have screwed it up so badly?". The second book ended dramatically and, maybe even artistically, with Aomame standing before the portal that took her to 1Q84 with a gun in her mouth and Tengo beside the comatose body of his abusive father awaiting anything. Well, Book 3 begins with Aomame taking the gun out of her mouth and going home and Tengo continuing his solitary vigil over his father.

Here's the biggest problem from then on - nothing happens! Aomame stays in her safe house, doing exercises and reading, all the while looking out of her window towards the playground where she had seen Tengo sit atop a slide (and for some reason didn't react to it) for most of the book. Tengo hangs around the nursing home for ages, returns home, then doesn't do anything either.

There is a new addition in the chapters, a minor character from the previous books, Ushikawa, is given his own storyline but even this does nothing to make the book interesting as all he does is go over the events of the first two books. Once the reader is reminded of every tiny event that happened previously via Ushikawa, the character is killed off! His entire storyline is so contrived and irrelevant it beggars belief.

The lack of anything happening wouldn't be so bad if it weren't for the tantalising storylines Murakami had set up in the last two books. Why oh why didn't he write about any of the following: the Little People - who are they, what are they, why do they exist, what is their meaning; what's the significance of the second, smaller, green moon; what happens with the mysterious cult Sakigake - does it collapse without Leader, what happens to it, does Fuka-Eri destroy it; what is the meaning of air chrysalises and the maza/dohta; Tengo and Aomame's relationship - this is the driving force behind the two main characters' actions throughout the 1000 page story but the reader knows next to nothing about why they are so obsessed with each other - why not develop this to explain why?

And what do we get instead? Pages and pages of banal thoughts, banal actions, and a literary kind of treading water. Murakami completely fails to live up to the storylines he's spent hundreds of pages establishing, choosing instead to not bother writing something interesting when something empty and dull will suffice. I will say that the NHK Collector was an interesting character, especially creepy, and added a much needed element of mystery/horror as a disembodied voice, never seen and only heard (is he really Tengo's father's ghost?). But this was a very small positive compared to the overwhelming sense of boredom perpetuated throughout the novel. There was potentially a great novel here but Murakami totally flubs it through inaction and stasis.

My main complaint of the first two books still stands in this third - the love between Tengo and Aomame is so unbelievable as they barely met once when they were 10 and now twenty years later they are still madly in love with each other even though they don't say their first words to each other until the final 20 pages of the book? 20 pages out of nearly 1000! I don't understand how either of them could find this perceived connection as such a driving force behind all of their actions, behind this entire novel (or series of novels). I suspend disbelief on most things in this book but not this romance, it's too far-fetched to believe, mostly because Murakami didn't put any effort into creating it.

This is the longest victory lap any novelist has indulged in, ever, I think. It's a book that didn't need to be written and spends most of its 364 pages underlining its own irrelevance. To anyone wondering whether or not to read this after the effort taken to read the first two books, I would say read the final 25 pages of Book 3 and you've basically got it - everything that precedes it isn't worth noting. It took me a month to read the first two books, just over a month to finish the third and it's half the length of the first two - save the time and effort needed to wade through this unedited, uninteresting novel and finish this "saga" with the end of book two.

Odai Al-Saeed says

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Isabelle says

Starting the trilogy I had a secret fear that it would all end up in twisted religious matters (concealed beneath a layer of breasts, of course), and this fear has now been confirmed. Religion usually makes me angry (unless treated in a PW manner), but in this case, while reading, I felt both embarrassed and amused. After Murakami introduced immaculate conception, the outcome of which is destined to become 'Leader' of a narrow-minded religious organization (a parallel world Jesus!), it took a mighty effort to make it to the end (which was very unsatisfying, by the way).

Stylistically, again, this is really bad; no, even worse as the third volume uses a different translator, which draws even more attention to the writing. I had already gotten used to those rickety repetitive constructions!

I must confess I am slightly disappointed in the decreased number of breasts in volume three. Still, most of the time the man stays true to his fetish; in over 1000 pages there is not a single mention of women's (or men's) bums; only tits tits tits. Actually I felt rather smart when it suddenly dawned on me that the two moons in *IQ84* must symbolically stand for a pair of breasts!

What do all those breasts mean? one reviewer asks, telling us

That the answer is as much nothing as everything -- at once blatant sexism and blithe non sequitur, in a vividly mundane world -- explains the limits of IQ84, but also the global ascendancy of the Murakami mode. Call it airport literature for the intercontinental, extended-stay-visa set, legitimate page-turners fuelled by cosmopolitan anomie in place of byzantine conspiracy.

(see here)

Here is my list, which does not include volume one of *IQ84*, easily the most tit-heavy of the three; I might have overlooked a few though

I might as well have them do a breast enlargement

Her chest had not yet begun to develop

A skinny little girl without breasts

Their brand-new breasts clearly showing through their clothes

Aomame's flat chest which lacked even the hint of a swelling

Large breasts that attracted attention

Her rather sad little breasts

The shape and size of her breasts

If only her breasts had been a little larger

She touched her breasts

They were the same breasts as always

What will be left of me besides those breasts?

The image of his mother in a white slip giving her breasts to a young man he did not know

The size of her breasts

Her breasts were startlingly large for a girl with such a slim body

Her breasts were perfect hemispheres

Her breasts themselves were large

Her breasts themselves seemed virtually uninflected by the force of gravity

The rhythm with which her breasts rose and fell

The size of her breasts had not changed

Her chest developed

Again wishing her chest could have been somewhat bigger

Her flat chest

Her breasts were compact but ample

Tengo could see the swell of her chest

Pressing it against her breasts

Her less than ample breasts

Her breasts

Her soft breasts lying against his arm

Her ample breasts

The swell of her breasts

She has generous breasts for such a slim girl

This lovely swelling

She touched her breasts

Her breasts were now slightly larger

If her breasts were in his hands

Her breasts definitely were swollen

Let some unknown man suck her breasts

Some unknown man sucking on his mother's breasts

The breasts that should have been his alone were stolen by somebody else

Her breasts were ample and round

She remembered her smooth beautifully shaped breasts

Underdeveloped chest

Those beautiful breasts

She mourned their lovely breasts

My breasts are kind of small

ps: No, I'm not a feminist and I wouldn't call M. a sexist, I just don't think that all that talk about secondary sexual characteristics adds anything to the story, it just seems to be some sort of vile tactic to distract from the shallow characters and bad writing.

More Murakami and breasts:

i

ii

Maybe the man is related to this Murakami who seems to suffer from a similar problem.

Kaitlin says

Haruki Murakami is a brilliantly strange writer and this is the first story I ever attempted by him. I actually ended up reading the first two parts about a year and a half ago and I was introduced to a weird yet magical world of unnatural moons, peculiar characters and odd little people. Whilst reading the first two parts both mystified and intrigued me, it wasn't overly satisfying and I needed to know what was going to happen next. Luckily I decided to pick this book up when my friend, Vanessa, was reading it also, and so I could discuss it and get back into the story without too much trouble.

This book, Part 3, does certainly seem to be far more fast-paced and interesting, right from the outset because we already have a foundation and some ideas about what's gone on and where it could be headed. We still follow the main two characters from Part 1 and 2, Aomame and Tengo, but in this third part we have an additional character of Ushikawa who is a rather sinister character and brought a new, darker tone to the story.

I think that truly it's not about the characters themselves within this book, but rather it's about the ideas, thoughts and world that Murakami draws you into. We have our main three characters, but for most of the book Tengo and Aomame are fairly static and it's only Ushikawa who is moving around as he tries to discover the whereabouts of the other two characters.

Whilst Tengo and Aomame are static in terms of plot, they do certainly give the reader a lot to ponder and consider in retrospect for parts 1 and 2 of 1Q84 and we see a lot of the earlier questions that we, the reader, had being either answered or discussed by our main characters.

My only minor complaint with Murakami is that there is a lot of fascination with sex, body parts and generally women's storylines centring on the males surrounding them. I didn't necessarily think Aomame was the best female character and I thought that she did seem a little too blunt at times and not as convincing as the other two characters in some of her thoughts or actions, but on the whole this was fairly minor, just something I did want to point out.

On the whole I am very happy I returned to this to finish off the book and that I not only found it easy to slip back into, but I also found the conclusion to be open-ended, but satisfactory too. I am highly excited to try out more of Murakami's work in the future (something shorter next time!) and I look forward to seeing all the other peculiar visions and worlds he creates. 4*s

Sara Bow says

Absolutes Meisterwerk

Lucrezia says

Cosa dire ormai su Murakami, a parte che questa volta mi ha lasciato davvero un senso di vuoto immenso.... Mentre il precedente volume mi aveva lasciata sospesa ,letteralmente, con la lingua in gola, e incazzata nera, perché dovevo attendere almeno un 'altro anno per sapere come finiva, questo mi lascia con un incontenibile malinconia (e una voglia dilagante di rivedere Lost in translation , oke i collegamenti malati del mio cervello)tuttavia in me c'è anche una strana sensazione ,di quelle sensazioni di felicità ,di quando a qualcuno a cui vuoi bene accade qualcosa di bello , ma non qualcosa qualsiasi, qualcosa che hai tanto desiderato intensamente insieme a lui, e così, mi sento come se avessi appena ingoiato un Lindor intero, con quella

sensazione di calore intenso, che provoca il cioccolato che si scioglie nel tuo stomaco...Quindi combattuta fra questi due opposti stadi d' animo mi appresso a scrivere queste poche parole fin troppo di parte ...
Bene, ritroviamo i nostri amici dove li abbiamo lasciati, e vale a dire ad un punto di svolta, Aomame ha visto Tengo su quello scivolo e noi abbiamo capito che in qualche modo quei due devono trovarsi e stare insieme. Con determinazione gli stiamo dietro , bestemmiamo amabilmente ogni volta che si sfiorano senza toccarsi. La missione di Aomame è conclusa e ora le tocca nascondersi e aspettare che Tengo compaia ancora, e pazientare. Intanto le grane per Tengo sembrano momentaneamente passate, apparentemente... Ma ecco che spunta un' altra figura ,Ushikawa, investigatore privato ingaggiato dal Sakigake, e messo sulle loro tracce, figura suo malgrado molto affascinante...E poi ritroviamo la vecchia signora e Tamaru (ho una predilezione tutta speciale per Tamaru) Non dirò altro . Quindi dimenticatevi un po della vostra realtà e concedete a quest' uomo di affabularvi con la sua 1Q84

Rahaf says

Many times trying to not end it quickly..
I'm getting terrified if I finish , I will loose the joy of reading this novel .
My dear book and friend,
Goodbye.

Denise Bücherwunderland says

3-3.5 Sterne

Vorneweg

Ich weiß gar nicht wie ich dieses Buch bewerten soll, oder was ich schreiben soll ?. In 2016 habe ich Band 1 & 2 geschenkt bekommen und ich habe noch nie sowas merkwürdiges gelesen und obwohl mir sehr viel nicht gefallen hat und ich sehr oft den Kopf geschüttelt habe, musste ich doch unbedingt wissen wie es ausgeht. Deswegen habe ich jetzt auch Band 3 gelesen ?.

Meine Meinung

Es war wieder sehr, sehr merkwürdig. Anscheinend sind nicht alle Bücher von Haruki Murakami sooo verdreht und komisch, aber er ist doch für seine "speziellen" Bücher bekannt.

Zum Inhalt kann ich euch ehrlich gesagt nicht viel sagen, denn die Geschichte ist so verdreht, komplex und merkwürdig, dass ich wahrscheinlich ewig bräuchte, um auch nur die grobe Handlung zu erklären. Vielleicht so viel: In Band 1 landen die Charaktere Tengo und Aomame auf verschiedenen Wegen in der Welt 1Q84. Sie interagieren immer noch mit den gleichen Leuten, die im Jahr 1984 leben und am Anfang wirkt es fast so als wäre der größte Unterschied, dass sie zwei Monde am Himmel sehen. Nach und nach merkt man allerdings, dass in 1Q84 viele Regeln außer Kraft gesetzt werden und einiges sehr, sehr unlogisch is verdreht ist ?.

Band 3 folgt sogar drei Charakteren: Tengo, Aomame und Ushikawa.

Nach den Ereignissen von Band 1/2 (ich werde nicht spoilern) hat sich die Situation von Aomame sehr verändert. Trotzdem bleibt sie stark und lässt sich nicht unterkriegen. Viele würden wohl einknicken, aber

nicht Aomame. Dadurch wirkt sie teilweise schon ein bisschen unmenschlich und es ist schwierig einen richtigen Bezug zu ihr zu finden.

Tengo ist eher "normal", sofern man das von irgendeinem dieser Charaktere behaupten kann. Er versucht sich in 1Q84 zurechtzufinden, auch wenn er teilweise am wenigsten von den Auswirkungen betroffen ist ?. So habe ich es zumindest empfunden.

Ushikawa ist eine Art Detektiv und er versucht die Ereignisse von Band 2 aufzuklären. Das gestaltet sich allerdings schwieriger, als er es zunächst erwartet hätte. Insgesamt ist er kein sehr sympathischer Charakter und ihm selbst ist das auch ziemlich egal, aber irgendwie waren die Erzählungen aus seiner Sicht immer recht interessant, weil man als Leser viel mehr wusste, als er ?.

Am Anfang habe ich wieder eine Weile gebraucht bis ich in die Handlung hineingefunden habe und das lag ehrlich gesagt nicht mal an der Handlung, denn da konnte ich mich noch an fast alles erinnern, aber ich hatte leichte Schwierigkeiten mit der Erzählweise ?. Haruki Murakami erzählt sehr ausführlich und das auch über Gedanken der Charaktere, die überhaupt keine Auswirkungen auf die Geschichte haben. Außerdem beschreibt er sehr gerne Brüste ?.

Insgesamt hätte man dieses Buch bestimmt um 100-150 Seiten kürzen können, wenn man die unwichtigeren Sachen rausgenommen hätte, aber irgendwie macht genau das den Schreibstil von Haruki Murakami aus. Denn obwohl ich oft den Kopf geschüttelt habe und ich so manche Beschreibungen oder Erklärungen nicht gebraucht hätte, konnte ich das Buch trotzdem flüssig lesen.

Die Handlung bleibt natürlich genauso verdreht und fast schon unlogisch, aber wenn man die unlogischen Aspekte als Tatsache hinnimmt, dann wird es durchaus spannend ?.

Mich persönlich hat es ein bisschen gestört wie lange sich Tengo und Aomame nicht über den Weg gelaufen sind, aber da kann man nichts machen.

Falls ihr schon mal ein Buch von Haruki Murakami gelesen habt (und den Schreibstil mochtet) und ihr gerne verdrehte, merkwürdige Geschichten lest, in denen man die Logik teilweise eher suchen muss ?, dann kann ich euch die Reihe vielleicht sogar empfehlen.

Ansonsten lasst lieber die Finger davon ?.

Ich bin froh, dass ich Band 3 noch gelesen habe, weil ich jetzt natürlich weiß wie es ausgeht ?. Außerdem war es gar nicht schlecht, nur verkorkst und äußerst merkwürdig ???.

yolanda; says

Okay, so let's see: I changed my rating to only two stars. I feel bad about it. Because I'm certainly fond of Tengo and Aomame and Fuka-eri, but the story of book 3 was just unnecessary.

Most of the book was nothing happening. At first I was bored with Ushikawa pov because it didn't contribute in anything to the story. Absolutely nothing. But then, I started being bored with Tengo's pov too. Because, honestly, what did Tengo do in Book 3? Absolutely nothing again. And I miss Fukaeri like hell. She was the best of Tengo. And the story with Tengo's dad was annoying. The only character who did 'something' was Aomame. She was the only one resolute to end this story. But even though...Aomame's stubborn cannot save this book.

So I'm dissatisfied.

Because I loved 1Q84 book 1&2. And even though Devlin has warmed me about Book 3, I still had hopes about this book. But my little chicken was right (once again, lol). In this book nothing happens, nothing is answered and nothing is improved. In my opinion, this book wasn't necessary at all.

It drags out a story that has no need to be lengthen.

Sergsab says

En este libro se recoge el cuerpo teórico del acto postpoético más soberbio llevado a cabo en nombre de la soledad. Buscar con ansias sin desplazarnos. Llegar al otro a través del objeto de su deseo y esperarlo allí, sentados. Repoblar ciudades fantasmas con los recuerdos de una vida que hemos perdido en el tiempo y en la distancia.

Porque si algo es este 1Q84, es la fusión perfecta de un tiempo y un lugar. Es un año que se extiende sobre el suelo frágil que pisamos. Un mapa con cuenta atrás. Un calendario cuyas cruces rojas marcan aquellos tesoros que siguen enterrados. Reliquias que se refugian en un abdomen, bajo un sauce, bajo la mirada que nos perdona por haber perdido algo importante.

Y al final, como toda la obra de Murakami, es una de esas historias de amor donde habitan aquellos que no supieron sentir lo suficiente en el momento justo. Porque la fusión persiste, y esto es una narración y un lugar.

La moraleja emerge. La única verdad. Lo absoluto. Es que a veces, para abrazar a alguien, no basta con estirar los brazos y permitir que los dos cuerpos colisionen. A veces, el universo tiene que darnos permiso para existir en los mismos términos que aquello que deseamos que nos sostenga.

Nikoleta says

Δ?ο παρ?λληλοι κ?σμοι συνδ?ονται μεταξ? τους, μ?σω εν?ς αυτοκινητ?δρομου. Ο ?νας στο ?τος 1984 και ο ?λλος στο ?τος 1Q84, με τα δ?ο φεγγ?ρια του και τα παν?σχυρα μικροσκοπικ? ανθρωπ?κια, που πλ?κουν συνεχ?ς χρυσάλ?δες του α?ρα. Κ?που εκε?, στο κ?ντρο ?λων, ο Τ?νγκο και η Αομ?με. Προχωρ?ν δ?πλα δ?πλα, σε μονοπ?τια παρ?λληλα, χωρ?ς να συναντι?νται, σαν το 1984 και το 1Q84, σαν τα δυο φεγγ?ρια που συναντι?νται στον ουραν?, αλλ? ποτ? δεν αγγι?ζονται. Πολ? ?μορφο βιβλ?ο και ?να υπ?ροχο ιδανικ? τ?λος. Μπορε? ο Μουρακ?μι να μην αν?λυσε με ακρ?βεια τον μυθικ? του κ?σμο, αλλ? προσωπικ? ?μεινα ικανοποιημ?νη απ? τις εξηγ?σεις που ?δωσε. Επ?σης το συγκεκριμ?νο τ?λος μου ?δωσε την κ?θαρση- λ?τρωση, που αποζητο?σα στο ?ργο. Δεν θα μπορο?σα να ζητ?σω τ?ποτα περισσ?τερο!

Tami says

Argh, lebt wohl ihr seltsamen, tollen Charaktere :(

Tfitoby says

“Life is not like water. Things in life don't necessarily flow over the shortest possible route.”

In my review of books 1 & 2 I said *"I'm very much looking forward to finding out if anything gets resolved, if anything starts to make any sense at all, if the star crossed lovers find happiness, what exactly it is that the Little People have planned and the answers to any number of other fascinating and intriguing questions that have been posed throughout, but then if the general theme so far is anything to go by perhaps I will be pondering the meaning for many years to come."* and having now finally finished book 3 I have some answers, though not necessarily the ones I was looking for. As life doesn't flow over the shortest possible route, neither does book 3 of 1Q84.

“I can bear any pain as long as it has meaning.”

Murakami opens book 3 with an explicit promise, a promise of finally bringing Aomame and Tengo together, and an implied promise, one of explaining The Little People and yet for 400 pages he dangles the conclusion in front of you, playing with different points of view, enjoying taunting you with his theory that time is no longer flowing at the same speed from one moment to another, describing one characters version of events but then revealing that everyone else is 4 chapters behind for example. Whilst deliberate it was still incredibly frustrating, especially as NOTHING happened for those 400 pages. After enjoying the first 800 pages so much, these 400 pages were very nearly painful to get through and appeared to have little to no meaning.

From the opening page there's a very different feel to the novel; not just because a third perspective is added to proceedings, but also the new translator gives the writing a different feel or atmosphere. It's something I've previously suspected whilst reading Murakami, Jay Rubin seems to have a better understanding of the poetic language used by Murakami than Philip Gabriel and this split of the translation duties mid novel has clarified my thoughts on the matter. Whether it is that Rubin was the translator of my first Murakami and therefore the established ideal in my mind is a whole other aspect to consider.

Initially I didn't know how to feel about the shift from experiencing 1Q84 from the perspective of Aomame and Tengo to suddenly having to identify with someone who could be described as their nemesis. As a literary device it worked to drive the tension and provide conflict and as such I grew to like this new insight in to proceedings but unfortunately it came at the expense of every other plot thread established with great care and attention to detail in the previous 2 books. I can't pretend to know why he decided to structure the novel this way but the impression it gave was that he wanted to write a really long novel, didn't have an idea of how to end it and just pushed through the main ending without thought of how to explain any of the mystery at the heart of the novel at all. Without at least some explanation, without picking up loose threads, 1Q84 essentially became a 1200 romance novel that could have been told in 300 pages.

“They sat on a park bench, held hands, and told each other their stories hour after hour. They were not lonely anymore. They had found and been found by their 100% perfect other. What a wonderful thing it is to find and be found by your 100% perfect other. It's a miracle, a cosmic miracle.”

Still, I enjoyed the ending, I enjoyed some of the extra character details that this volume allowed Murakami to develop but mostly I enjoyed the warmth and affection for the characters in the previous volumes that grew in their absence from this one.

Books 1 & 2 rating: 4.5

Book 3 rating: 3

Books 1, 2 & 3 rating combined: 4

Γι?ργος Μπ?λκος says

Μετανι?νω που δεν χρησιμοπο?ησα σημειωματ?ριο. Ε?ναι τοσο πολυεπ?πεδη η γραφ? του και τ?σα πολλ? τα σ?μβολα που ακ?μα και να ?χεις απα?τηση να π?ρεις απαντ?σεις αυτ?ς δεν θα ολοκληρωθο?ν ποτ? στο κομμ?τι της λογικ?ς επεξεργασ?ας. Ο Μουρακ?μι ?χει βρει τον τροπο να φτ?νει σε αυτ? το εσωτερικ? κομμ?τι του καθεν?ς αναγν?στη -?λλοτε ελ?χιστο ?λλοτε αρκετ? ανεπτυγμ?νο- που αφορ? το ασυνε?δητο. Γραφ? που προσιδι?ζει στο μ?θο. Καταλαβα?νω π?ντως αυτο?ς που κουρ?στηκαν απ? τις περιγραφ?ς και ?σως κ?ποιες επαναλ?ψεις, και σ?γουρα κ?ποιους ανυποψ?αστους με τη γραφ? του που περ?μεναν απαντ?σεις. Οι βιβλιογραφικ?ς επιρρο?ς του συγγραφ?α του δ?νουν την γνωσιακ? εργαλειοθ?κη να μετατρ?πει τον κ?σμο του σε ?να ?νειρο που π?ντα θολ? θα παραμ?νει, π?ντα με εμμον?ς, π?ντα με αμηχαν?ες, ?να εσωτερικ? μο?διασμα που σε καταδ?ει στα τρ?σβαθα των αρχετυπικ?ν παρορμ?σεων. (Αυτ? μου ψυθ?ρισε στο αυτ? -με το που π?ρασε στο δικ? μου παρ?λληλο σ?μπαν- η Φουκα?ρι να σας γραψω, και με ενημ?ρωσε ?τι η θρησκευτικ? κοιν?τητα των "απογοητευμ?νων" που σταμ?τησε να ακο?ει την εσωτερικ? φων?, θα ενοχληθε? απ? αυτ? τα λ?για)
