



## Siapa Pembunuh Palomino Molero?

*Mario Vargas Llosa , Ronny Agustinus (Translator)*

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**Siapa Pembunuh Palomino Molero?** Mario Vargas Llosa , Ronny Agustinus (Translator)

Lebih dari politisi yang maju sebagai calon presiden Peru, lebih dari aktivis penentang kediktatoran, lebih kritis sastra yang tajam, Mario Vargas Llosa sejatinya adalah seorang sastrawan. Pemenang Nobel Sastra 2010 ini diakui sebagai sastrawan Amerika Latin paling penting dan berpengaruh di dunia belakangan ini. Karya-karyanya kuat dan berbobot, sekaligus memikat dan enak dibaca oleh siapa saja. Di tangan Mario Vargas Llosa, berpadu bobot sastra dan serunya bacaan.

Nyaris bersamaan dengan pemberontakan Sendero Luminoso, Mario Vargas Llosa diminta Presiden Peru untuk masuk komisi investigasi yang bertugas menyelidiki pembantaian delapan wartawan oleh penduduk Uchuraccay dan mengumumkan hasilnya pada masyarakat. Tak lama kemudian lahirlah novelnya *Siapa Pembunuh Palomino Molero* (*¿Quién mató a Palomino Molero?*) yang ditulis dalam bentuk novel misteri. Inilah "ruwatan sastrawi" gaya Vargas Llosa atas pengalaman pribadinya selama bertugas dalam komisi itu.

"Vargas Llosa menunjukkan bahwa konsep kita tentang hukum dan keadilan tidak memadai untuk melacak watak asli kejahatan." — Richard Lourie, *New York Times Book Review*

## Siapa Pembunuh Palomino Molero? Details

Date : Published May 2012 by Komodo Books (first published 1986)

ISBN :

Author : Mario Vargas Llosa , Ronny Agustinus (Translator)

Format : Paperback 192 pages

Genre : Mystery, Cultural, Latin American, Novels, Fiction, Nobel Prize, Detective

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## From Reader Review Siapa Pembunuh Palomino Molero? for online ebook

## Glenn Russell says

"The boy had been both hung and impaled on the old carob tree. His position was so absurd that he looked more like a scarecrow or a broken marionette than a corpse. Before or after they killed him, they slashed him to ribbons: his nose and mouth were split open; his face was a crazy map of dried blood, bruises, cuts, and cigarette burns." So begins Mario Vargas Llosa's short, riveting detective novel set in a small town in 1950s Peru. After reading for the third time, I asked myself: what makes 'Who Killed Palomino Molero?' so gripping, so totally absorbing? On reflection, I think there are several good reasons:

The way the story is told: we follow the path of two policeman from the local force, Lieutenant Silva and his young assistant, Lituma, as they make their rounds on foot, usually under a blazing hot sun, to solve the case. The 3rd person narrator frequently dips into the mind of Lituma, making for most effective storytelling - it is as if the emotions and actions of all the characters are intensified by Lituma's feelings and musings.

The arch of the story: the guts of the novel, the plot, follows what Aristotle outlines in his Poetics. Each successive scene develops and reveals the details of motive and character as the lieutenant and Lituma converse with one key player in the murder's drama in each chapter. We encounter unexpected twists along the way, but, ultimately, there is a sense of inevitability in how events unfold and ultimately conclude.

The subplot: nothing like a little lust to add some spice to a murder mystery. Lieutenant Silva yearns for chubby Doña Adriana, owner of the local rundown, hole-in-the-wall restaurant. As the mystery is resolved in the last chapter, so also is Lieutenant Silva's relationship with his chubby object of sexual hunger. Aristotle would be pleased.

So, all in all, a novel well worth the read and at 150 pages of large print, a novel that can be read in a day. And if you are unacquainted with Mario Vargas Llosa, winner of the 2010 Nobel Prize in Literature, finishing this short work might motivate you to tackle one of his longer novels.

## Haman says

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**Tannaz P says**

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**Aliaa Mohamed says**

## Michael Finocchiaro says

Who Killed Palomino Molero is a murder mystery who picks up a few characters and locations from The Green House and with an undercurrent of incest and class warfare in the Peru of the 50s. It is well-written, but short and somewhat predictable. Not my favorite Vargas Llosa but nonetheless an entertaining read.

One thing I found particularly interesting was how somewhat similarly to the way that in the Andrea Camilleri series of Montalbano stories where often what looks like a mafia-related crime is not, here we have what looks like a terrorist act, but may be something else entirely.

**brian says**

despite misguided attempts at populism, something like MVL's *who killed palomino molero?* definitely and defiantly outs me as the eastern-elitist snob i really am. although i love a heavy dosage of pulp, it's gotta be literary, gotta carry a whiff of the highbrow. MVL - always a literary dude - gets a few things that a lot of lauded crime writers don't:

1. plot's irrelevant. it's as big a macguffin as hitchcock's briefcase or wine bottle -- now, this doesn't mean you don't need some kinda proper story to act as a vehicle to propel your story. you do. and you better structure that shit out perfectly and pace that bitch expertly and make it somewhat interesting and original (see: james ellroy). but if ya get all enamored with a real intricate plot and think some good ideas'll carry your tale: you're wrong. as god(ard) cried down from the heavens: "all you need for a movie is a girl and a gun." MVL's story is lean & simple and there ain't really any big twists, other than the ending which isn't really a plot twist but a kind of thematic twist. and this novel's got it all: the girl, the gun, interesting & mysterious characters, a fantastic sense of place, and some nice riffs on class & race & politics & authority (this is MVL, after all)...

2. character character character. nobody gives a fuck about the most intricate or horrific crime if it's perpetrated on and/or by people we don't give a shit about. we all get this. amazing how often crime writers ignore it.

3. the crime novel (or film) is an inherently existential venture, being, as it is, about death and subversion of norms. and a great crime novel is about everything. well, everything important. this particular crime novel, aside from being about everything, is really about desire: about what drives people and how desire distorts said drive.

a minor entry in a master's oeuvre, but *who killed palomino molero?* is a great great read with a pretty nice punch for such a short novel. and this fucking website still doesn't allow 1/2 stars so i'm gonna downgrade to 3 rather than upgrade to 4 for a ridiculous reason:

MVL just won the nobel prize so all kinda people (ranging from the genuinely curious to the i-wanna-sound-smart-at-parties) are gonna be rifling through the old peruvian bastard's underwear drawer. if they happen upon my page, they're obviously gonna realize i am a man of impeccable taste, so'll take my opinions very seriously. and while i'd recommend *palomino molero* to just about anyone who digs books, if i had one book to really sell the old coot, it'd be one of the masterpieces (*war of the end of the world*, or *feast of the goat*).

oh! and get this: MVL teaches a fucking class at princeton on borges!!! for this booknerd, that's like injecting a viagra/cocaine cocktail directly into my penis and banging my way through the cast of this movie (with rosario dawson, marisa tomei, and carla gugino on deck) while morrissey performs a private concert\* for us:

<http://www.imdb.com/title/tt0283832/c...>

so i've enlisted a pal to shoot down to princeton with me and try and sit in on the lecture. will gladly report back if head doesn't explode.

\*who am i kidding?

morrissey couldn't possibly sing as his mouth'd be filled with my

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### **Ali says**

When ever I come to names such as "Liosa", "Borges", "Cortazar", "Fuentes"... I wish I knew Spanish language, as I'm sure works by these authors would have a different aroma and melody in their own tongues. Liosa is, for me, one of the greatest story tellers, whose works give me deliciousness in Persian as well, (if it's translated by Abdollah Kowsari, for example). Mario Bargas Liosa uses a highly sophisticated techniques with a very delicate language in multiple viewpoint, as if I'm listening to "Sare", my childhood story tellers whom supposed to drown me in sleep, but was keeping me awake instead. Liosa takes you to a place, and while you get used to the situation, become a bit relax, he leaves you for another situation, another character in another place, force you to follow him as a sleepwalker, burning of curiosity, apprehension and restlessness, while he continue to make new situations with new characters out of nothing, absolutely relax with a smile on his lips. He doesn't explain the characters, but procreates them and leave them on your lap, and disappears...

## Mahdi Lotfi says

## Patryx says

Protagonista è Lituma, un personaggio che si ritrova in altri due libri dell'autore peruviano: *La casa verde* (bello) e *Il caporale Lituma sulle Ande* (interessante soprattutto per l'ambientazione). Un caso difficile non per la sua risoluzione (gli elementi nodali sono evidenti sin da subito) ma perché

coinvolge l'areonautica militare che ha un suo speciale status giuridico e non può subire indagine dalla polizia civile.

Non ho trovato gli elementi che di più apprezzo in questo autore: la narrazione che passa da un piano temporale all'altro senza soluzioni di continuità e la pluralità dei punti di vista.

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### **Amira Mahmoud says**

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**Abrar Alarjan says**

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## SARAH says

Amir says

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## Gauss74 says

Questo romanzo breve di Vargas Llosa ci presenta ancora il caporale Lituma, in transizione. In transizione dal giovane scanzonato e godereccio che passava le serate ubriaco insieme con gli amici nel bordello di paese (la casa verde), all'attempato poliziontto (attempato nel fisico ma soprattutto nel morale) che nel risolvere un enigma nel mondo extraterrestre delle ande si ritrova disamorato della vita (il caporale Lituma sulle Ande).

Un altro caso di omicidio coinvolge il soldato Lituma ed il suo superiore Silva: un giovane aviere meticcio viene trovato torturato a morte nel sobborgo del povero villaggio di Talara dove presta servizio. A quello che sembra un tragico evento misterioso (chi può voler male a questo ragazzo così giovane e così buono, innamorato dell'amore al punto di prestarsi a cantar serenate in conto terzi?) fa da contraltare l'amara verità dello sfondo razzista e della dura realtà dello sfruttamento coloniale americano.

Anche se il libro è breve e la trama del giallo abbastanza semplice, Vargas Llosa non rinuncia a far brillare nella mente e possibilmente nel cuore del lettore le esperienze ed i pensieri del suo Lituma. E nonostante questa sia una storia di transizione, alcuni grandi messaggi sia pure in traccia rimangono.

E ci si meraviglia di realizzare che non si sta leggendo un piccolo giallo, ma la descrizione della dura realtà coloniale del Sudamerica sfruttato dagli Stati Uniti, ed il confronto di ogni uomo con la propria sessualità, ed in parallelo con la prostituzione. Mi è piaciuto molto il pensiero di lituma, inveterato frequentatore di bordelli, che di fronte al dramma umano di Palomino innamorato di una donna bianca capisce che il male della prostituzione non sta in chissa quale morale, ma sta nel fatto che il sesso facile e fine a se stesso finisce per inaridire il cuore, rendendolo tetragono all'amore.

E penso che questa frase possa stare a significato di tutta la storia, e che, insieme con la inarrivabile prosa di Varguitas e con l'affetto che si prova per il piccolo lituma di cui non mancherò di leggere della sua giovinezza ( La casa verde)basti e avanzi per dire un'altra volta bravo al grande scrittore peruviano, per questa transizione.

Una interessante ed accorata transizione.

## **Ahmed Mahmoud Gamal says**

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## Savvy says

Mario Vargas Llosa just won the 2010 Nobel Prize in Literature. I had not read any of his novels, but also

had never even heard of him!...so I decided to start with something a bit unknown and older for my first taste.

It won't be my last...**Who Killed Palomino Molero** proved to whet my appetite!

Just when crime appears to be solved, ambiguities blur lines and evil creeps into corners.

Vividly rendered in obscure incongruities, the main characters are all too real.

Enigmas of reality emerge where evil and passion fuse and the power makes victims of innocent and guilty alike!.

The investigating Lieutenant Silva tells his fellow detective, Lituma: **The truths that seem most truthful, if you look at them from all sides, if you look at them close up, turn out either to be half truths or lies.**

The detective plot uncovers the true law of evil and justice. The quest to solve the crime, doesn't suspect the truest nature of this evil. Power so deranged and onerous that the journey is full of surprise twists.(though not without it's share of humor in parts)

**Who Killed Palomino Molero** is a journey into small town justice in Peru in the 50's as seen through the eyes of a caring and sympathetic seeker of justice.

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### **Hana says**

See, I wanted to get to **Peru** for this crazy around-the-world tour that I'm on, but I was running low on funds so the agent sold me this deal on a rented room near the beach in a town called Talara. What a dump. The room was over this restaurant and everything smelled like goat stew and was covered in dust. Doña Adriana runs the place. She still looks pretty good for a chubby old lady with grown kids, and the corn beer is not half bad. Her old man is a fisherman, so the fish is not half bad either.

The local police lieutenant, Silva, a dude who wears shades even indoors and at night, has the hots for Doña Adriana and is driving her crazy.

It's easy to go crazy here. It's hotter than hell and since it's 1950 there's no air conditioning. The whole town is covered in dust, coated in it. The big entertainment is the whorehouse down the street. There is an oil rig on the next block and an air base a few miles away. There's an old pier and a bunch of stinking fishing boats. That's about it.

Oh, except for the murder. Did I mention the murder? It happened the first day I got to town and it was pretty gruesome. A young airman. Tortured. The whole two weeks I was there everyone was talking about it and not talking about it. You know how that goes. Everyone was scared cause they figured some big Air Force guy had it in for the kid. Kid used to sing. Boleros, that sort of thing. Serenaded the wrong lady, maybe.

So the lieutenant and his *cholo* sidekick, Lituma, are determined to find out who killed Palomino Molero-- and it won't be easy since the *Guardia Civil* in Talara don't even have a squad car and have to hitch rides everywhere. And nobody is going to thank them if they succeed.

Strong PG warning for very raunchy language (a lot more than I normally tolerate but the story was so good!), plenty of sexual innuendo and violence.

**Fabian says**

If you are to read a book in one sitting (it being a scant but precious 151 pages total!) let it be this one. This is MVL's (THE premiere author from Peru) take on the noir murder-mystery. Vargas Llosa is all too aware that for this genre to take on an actual literary dimension (QUICK! what are some murder mysteries which are true treasures of literature? "In the Woods" by Tana French [most recently], Thomas Harris's "Silence of the Lambs" & "Red Dragon"... mmm... anything by Graham Greene [I am thinking "Brighton Rock"]!) it has to be bathed in pathos, it has to highlight all the right details in too short a time. Perhaps it has not as many zigzags as other tales of deception, but it is still somewhat unpredictable.

Imagine my glee when I found out that this was a sort of prequel to "Death in the Andes." Lituma, the titular character of "Lituma en los andes" plays the Apprentice in this one. He finds himself stuck in a town with shady but colorful individuals all of them accomplices in on the Big Secret. As in "Death in the Andes" he is enticed with the crime because his conscience is at the forefront and his heart is there for all to see. Beautiful, beautiful prose.

## Ahmed Almawali says

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## Paria says