



Spalova? mrtvol

Ladislav Fuks

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Příběh o "spalova?i mrtvol", trochu podivínském a pilném zaměstnanci pražského krematoria Karlu Kopfrkinglovi, patří do prvního období spisovatelovy tvorby. Vyšel roku 1967 a spojoval bolestnou reakci na předválečné dramatické situace republiky a celé Evropy s groteskními a "zernými" psychologickými a džovými motivy. Jestliže se tato próza označuje jako psychologický horor, správně to vystihuje autorovu a vypravovou fascinaci zlem a smrtí. Charakterizovala i titulní postavu, jež se v příběhu překotných událostí a pod vlivem mafistofelského přítele ochotně přizpůsobovala nabídnuté příležitosti ke kariéře "vyvoleného" a končila vraždami a izolací.

Je ovšem třeba připojít smutně ironický Fuksův vypravovský styl, který jakoby neosobně, včetně nebo cituplně vede dialogy a popisuje a "hraje". Přesobí nejenom drasticky, ale i panoptikálně.

Příběh, odehrávající se na samém konci 30. let v pražských kulisách v době mnichovské kapitulace a okupace, přesobí až obecně logickým vývojem "malého" lovačky k přijetí zla; patologický případ sleduje až k dovršení s datem předchozího roku. Díky vnitřnímu napětí lidského příběhu a literárním kvalitám a rovněž díky úspěšnému filmovému zpracování se Spalova? mrtvol pořítá k nejlepším prózám Ladislava Fukse.

Spalova? mrtvol Details

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From Reader Review Spalova? mrtvol for online ebook

Carol says

I read this as part of an online cultural studies course. A dark and powerful read; the chilling story of devoted family man Mr Kopfrkingl, living in Czechoslovakia during the Nazi occupation of 1938-45. Mr K manages a crematorium and he believes death releases people from their suffering. Under the influence of Willi, Head of Nazi security, he comes to believe that The Fuhrer is benevolent and thwarted by Jews. Mr K's wife has some Jewish blood; therefore so do his children. Mr K is the cremator..... Enough said.

Nati Korn says

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Tereza Matoušková says

Co kdybych t? ob?sil? Jedna z knih z oné "povinné" ?etby, po které stojí za to sáhnout, i když máte školní léta za sebou. Doporu?uji také výborný film s Rudolfem Hrušínským. :-)

Pe?ivo says

Stejn? jako film geniální. Kopfkringl p?edešel dobu se svoji vlezlou a stále se opakující informaci, že je abstinent. Aniž by byl tázán to furt n?komu cpe a slouží tak jako vzor dnešním vegan?m. Krom odfláknutýho konce, kdy mi p?išlo, jakoby to už Fuksu moc nebaivilo a cht?l bejt hotovej, splendid.

Vojt?ch says

Op?t stejn? jako u jiných klasik, které jsem nedávno ?etl - prvn? jsem si ?íkal, pro? je to tak vychvalované, co je na tom tak úžasné. A ve druhé polovin? to p?išlo. Absurdní situace st?ídaly další absurdní situace se

šíbení?ním humorem (doslova) a vpíjel jsem se do jednotlivých slov, co to šlo. Kompletní p?em?na psychiky ?lov?ka na n?kolika desítkách stránek, která vám vyrazí dech.

Madeleine says

?arokrásná, nebeská, blažená, n?žná a o?ekávala jsem to morbidn?jší

verbava says

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Filip says

Tak tohle bylo nebeské.

"Co kdybych t?, drahá, ob?sil?" – tahle v?ta prost? vystihuje celé dílo.

Vojtech says

V?tšina z?ejm? zná p?íb?h spalova?e jako nep?ekonatelnou filmovou klasiku s Hrušínským v hlavní roli. S filmem si ovšem nezadá ani kniha, která mu byla p?edlohou. Fuks?v styl je hodn? osobitý, pomalou?ku polehou?ku v náznacích a monolozích buduje slušn? mrazivou atmosféru. Knížka je to krátká, dostupná jako e-book, a tak není rozhodn? pro? váhat a co nejd?ív si jí nep?e?íst.

gauldy says

Když o této knize ?eknu, že je DIVNÁ, není to myšleno v?bec zle. Popravd? se mi divné v?ci docela líbí. Ale k v?ci.

Ladislav Fuks mi u?aroval jako geniální vyprav??. To, co n?kte?í mnozí proklínají, m? naprosto uchvátilo. Zaplabil totiž úvod knihy symboly, které se rozhodl opakovat až do jejího úplného konce. Až do záv?ru se budeme setkávat s rudolící dívkou v ?erných šatech, s mužem s tvrdým bílým límcem a ?erveným motýlkem a t?eba rozhádaným párem, který mn? osobn? p?išel geniáln? vykreslený.

Fuks si libuje v ?arovném opakování v?t a popis?, tak jak je to možno vid?t t?eba u Havlových absurdních dramat, což dotvá?í bizarní atmosféru p?íb?hu.

Rozhled je, že když bych, omezený jen bezprostředně na hlavního hrdinu; tam, kde nutí být košaté dialogy, je k nalezení vždy jen Spalova??v dlouhý monolog, jakoby mluvil se svým okolím i tená?em a zárove?em oba p?esto p?ehlížel a nepustil ke slovu. Což je taky bod k dobru.

Jediné, co m? zklamalo, je záv?r. Po celou dobu z knihy dýchá hutná atmosféra, která se neúprosně stupňuje s každou stránkou a nutí ?ist dál, ale rozuzlení p?ijde najednou a skoro bych ?ekl "bez citu". P?sobí to na m?, jako kdyby autor už nem?l ?as nebo chu? dál p?emýšlet, jak knihu zakon?it.

Rovn?ž mi p?išlo trochu slabší rozvedení charakterového p?erodu hlavního hrdiny - z extrému do extrému, jedinou spojnicí byla jeho záliba v práci a zalíbení v tibetských naukách. Možná, být kniha o slabých padesát stránek delší, aby lépe vysv?tlila, co se mu honilo v hlav?, je geniální.

AdiTurbo says

Mr. Kopfrkingl lives in Prague, Czechoslovakia, and works as an undertaker in a crematorium. He hates war and violence, and is enchanted by Tibetan Buddhism. He is a loving father and husband, and the perfect citizen. Seemingly. He keeps repeating what seems to be his goal in life – to reduce other people's suffering. But is it, really? He seems to be more interested in material gifts his friend, Willi, is getting out of growing closer to the Fascist elements in the country, and to the Germans who are about to take over the country. Mr. Kopfrkingl plays with words and names, music and art, through which he tries to beautify the world. He is using all kinds of rationalizations to try and “beautify” the horrible things he is willing to do to fit in with the new ideology, and to get what he can out of it. And it is amazing how easy it is to convince yourself that you are working for the good of humanity and to stay good in your own eyes, while at the same time, becoming a monster. Full of dark and morbid humor, this is a disquieting and painful satire that is well worth reading.

Helena Efelerova says

Absolutely brilliant and horrific story. I have read it in the Czech language and appreciate surrealism and poetic expressions.

I was moved by the internal conflict of Karl Kopfrkingl in between the drop of german blood he claimed and his loyalty to wife and two children with jewish background. Fuks described extraordinary way Karl's journey where he transforms from a family orientated loving husband to a cremator/murder of many innocent lives. It is surprising and shocking to except Karl's way of thinking. How he does justify his actions to him self, family and his nazi friends. How he gets manipulated by his nazi friends in combination of influence from Buddhism in his favorite yellow book about Tibet and his passion for the work in crematorium.

His thinking is that he helps these innocent spirits by turning them in a couple of hours into a pure ash and send them to Universe to help them escape from suffering here in Hitler's Empire.

I question Karl's way of thinking and interacting with the outside world from the beginning. When he acts like an dictator in his house and his family has to do anything he says. His view on life and death as well as love for art and music seems to be part of some kind of ideology.

Janel says

Well, The Cremator was certainly an interesting read. Mr Kopfrkingl is an interesting character, not wholly unlikeable to begin with, wanting the best for his family and is troubled by the cruelty that exists in the world. He works in a crematorium and views his job as way of relieving people's suffering and allowing them eternal peace, as there is no suffering once your body has returned to ashes. However, as time progresses he succumbs to the Nazi ideology of his friend, and a cremator is the perfect occupation to dispose of those who do not fit with his new way of thinking.

Fuks has such a unique narration style, I'm not even sure I could describe it, so I'm going to go with the blurb's description – it's tragicomic (manifesting both tragic and comic aspects). This is a horror novel, but horror in an almost satirical fashion. Out of context, I would say this novel gives food-for-thought on one man's decent into madness. It was only once I'd read the 'Afterword' at the end of the novel, and placed what I'd just read in its proper historical context, was I able to appreciate fully what Fuks has created. I was able to match the characters and ideas present in this novel to the historical and political time in which it's set, and while this novel was still one man's descent into madness, it became so much more than that.

I enjoyed this novel, particularly because I really liked the narration style; I have no illusions that it will appeal to everyone, especially as the narration can be very repetitive at times. The plot itself is lucid, showing in a simple manner how Mr Kopfrkingl succumbed to the Nazi regime. Disturbing in its simplicity, The Cremator is a horror novel unlike none I've read before – a good and quick read, made even more powerful by the 'Afterword.'

Michael says

A young friend of mine encouraged me to finally read this novel. Her school had invited her class to a theater production of the book at the prestigious Stavovské Divadlo (National Scene) in Prague. She was impressed with the performance, but expressed the following assessment of the play itself: "It was psychopathic and it gave me nightmares."

Like many people outside of the Czech and Slovak Republics, I was familiar with Ladislav Fuks' short novel through its film adaptation by Juraj Herz. The book (and the film) is considered a modern classic, and it was amongst the first East European films to see distribution on DVD back in the early naughts (in USA through Facets, and in UK on the Second Run imprint). While the film (also scripted by Fuks) follows the book fairly closely in terms of plot, the character of Mr. Kopfrkingl (the cremator of the title) is developed very differently in the book.

Opening in the late thirties, Kopfrkingl is initially portrayed as a fairly typical burgher of Prague. He is married to a raven-haired beauty, whom he adores above all else on earth. He has two teenaged children, a good position at the crematorium, and a nice apartment close to the center of the city. He is a normal person on the simple side, who does not ask the big questions. He wants what the vast spectrum of humanity wants – to belong and feel loved, to be accepted and even respected, to have security, and to prosper and provide for his family. He is naïve, even willfully naïve; using his simplicity as a shield against any threat to his sense of safety and equilibrium.

Hence, he experiences the Jewish people he interacts with through work and as neighbors as kind and

friendly, and although he does have “a drop of German blood” in his veins, it is not something he gives much thought, because he naturally sees himself as Czech before anything else. He is not oblivious to the changes that are taking place in the world around him, but, he feigns ignorance, and he picks up on bits and pieces of news and conversation that he makes his own vernacular, brushing off any sense of threat with repeated clichés, such as “...we live in a civilized world...” and “...people do not tolerate violence...”

However, in the background of the story, the world is changing rapidly. The German Nation is making claims on the Sudetenland, and gradually Kopfrkingl is literally made to understand that he is not an island. Moreover, it is made clear to him that a man with “a drop of German blood” in his veins, and with expertise and ability can advance in society, provided that he is adaptable in his world view. Given Kopfrkingl’s character it is not difficult to imagine that he will find ways to bend his sense of reality ever so slightly to conform to these changes around him, and how slowly, as the world becomes more and more insane, we end up with a man that is a monster. Here is not an evil man, not even an overly opportunistic man, simply a man, who does his best to fit in and adapt.

The tone of Fuks’ book is very darkly humorous, and his portrayal of Kopfrkingl is grotesque to the point where he almost sabotages the intent of his novel. Few books have probably come closer to answering the question of how people managed to perform unspeakable acts during the last world war, or during any other time in history. However, the character of Kopfrkingl is perhaps just a touch too pathetic and intrinsically weak to make most readers able to identify with him, and accept that the slow change from a good, decent person to a demonic arbiter of all that is base and evil is not unique to this man, his time or his place.

Ond?ej Puczok says

Je to krásn? divné, svým zp?sobem se zajímavou p?edvále?nou atmosférou, má to silný konec, ale n?co mi tam prost? chybí. Stejn? jako v d?íve ?tené knize Myši Natálie Mooshabrové jsem si užíval hrátek s jazykem, vrstvení nápad?, opakování slov, ne/p?ekvapivého opakovaného používání vedlejších postav, popisu doby i psychologického rozpadu osobnosti hlavního "hrdiny". To d?ležité a opravdu zajímavé se ale nachází na velmi malé ?ásti knihy a ?ekal bych více prostoru v?novaného oné "prom?n?". A opravdu m? te? zajímá filmové zpracování...
