

La Novela Historica Lukacs

Maria da Glória Bordini,Antônio Marcos Sanseverino

La novela histórica alemana y los Austrias españoles Ma. del Carmen Alonso Ímaz, María del Carmen Alonso Ímaz, 2007 El objeto de este estudio es la novela histórica alemana escrita durante la época de entreguerras sobre temática de los primeros Austrias españoles, Carlos V y Felipe II. No pretendemos en modo alguno estudiar la historia en sí misma, sino, tomando en consideración las formas literarias propias de la novela histórica, analizar la manera como ésta nos es presentada a lo largo de nueve obras construidas sobre el tema de los llamados Austrias Mayores. Nuestro estudio literario partirá de estas fuentes, centrándose en nueve novelas históricas publicadas en la época de entreguerras, entre los años 1929 y 1940, por diferentes autores contemporáneos entre sí y casi coetáneos, si bien de variada procedencia e idiosincrasia.

Memorias del olvido María Cristina Pons, 1996-01-01 La autora se propone investigar la naturaleza de la transformación del género desde el siglo XIX hasta fines del siglo XX; y por otro lado, tomando como núcleo de análisis *Noticias de Imperio* (de Fernando del Paso), *El general en su laberinto* (de Gabriel García Márquez) y *El entenado* (de Juan José Saer) analiza cuáles son las implicancias y el alcance de esta reciente producción de novelas históricas, en tanto respuesta a las condiciones socioeconómicas de ciertas líneas del pensamiento y formas de expresión prevalecientes en el momento en el que se producen.

La Novela Revolucionaria. Contribución a La Crítica Dr. Guido J. Arze, 2008-10-29 En Bolivia, el 9 de abril de 1952, después de tres días de combates los trabajadores derrotaron al ejército nacional, arrebataron el poder político a la oligarquía e impusieron un gobierno al servicio del pueblo. Nació la Revolución Nacional, una de las tres más grandes realizadas en Latinoamérica durante el Siglo XX. El ensayo *La Novela Revolucionaria. Contribución a la Crítica* demuestra que novellas publicadas durante el período pre-revolucionario, provocaron cambios ideológicos en las conciencias de los lectores populares, y de ese modo contribuyeron a la Revolución Nacional Boliviana. Otras novelas escritas durante los años del gobierno revolucionario, procuraron crear una conciencia en favor de una revolución socialista. Al hacerlo instauraron un nuevo subgénero novelístico: *La novela revolucionaria boliviana*. El ensayo está enfocado en el análisis dialógico de dos categorías: Historia y novela. Ofrece referencias conceptuales formuladas por teóricos (Karl Marx, Georg Lukács, Gerald Genette y Robert Jauss) que privilegian una crítica literaria basada en las interconexiones entre el desarrollo social y la cosmovisión que se expresa en las novelas que reflejan, de uno u otro modo, dicha realidad. El ensayo precisa que la novela boliviana posee la

capacidad de tomar de la vida de los trabajadores sus experiencias más esenciales, y las expresa artísticamente. Siendo lo más relevante el propósito de ayudarles a convertirse de una clase en sí a una clase para sí. El mérito del ensayo del Dr. Guido J. Arze es haber sabido demostrar que las novelas revolucionarias bolivianas ayudaron a promover la lucha armada liberadora, usándolas como vehículos de concientización, y con ello consagraron un nuevo subgénero: La novela revolucionaria boliviana. Novela que difiere en cuanto a su función de sus semejantes las novelas de la Revolución Mexicana y de la Revolución Cubana.

Teoría literaria, 1993 No es un manual ni un ensayo sistemático, sino una excelente recopilación de trabajos teóricos sobre los problemas más actuales y polémicos que plantea hoy la creación literaria: identificación del hecho literario, historia, sociocrítica, comparativismo, retórica textual, teoría de la recepción, interpretación, evaluación, epistemología.

Mujer maya y desarrollo rural en Yucatán Gina Villagómez, Wilbert Pinto, 1997

Perspectives on Contemporary Literature David Hershberg, 2021-12-15 In all parts of the world and in every age, many of the greatest works of literature have been shaped or inspired by the swirl of historical events. The wars, holocausts, and mushroom clouds of our own era haunt the pages of many twentieth-century writers; events of the past, even the remote past, also inspire many authors, though their work is contemporary in every way. And if we agree with the poet Czeslaw Milosz that historicity may reveal itself in a detail of architecture, in the shaping of a landscape, we come to recognize that our understanding of a given poem or novel can often be deepened by a reading from this point of view. The essayists in Literature and the Historical Process explore the ways in which history and literature are intertwined in the works of a number of twentieth-century writers. These probing critical readings from the historical point of view not only enlighten us about the works under consideration but, especially when taken together, enrich our understanding of the literary impulse itself. In *Nature, History, and Art* in Elizabeth Bishop's 'Brazil, January 1, 1502,' for example, Barbara Page shows how Bishop used and rearranged knowledge derived from her study of Brazil's history. Page's somewhat feminist reading may surprise those who find Bishop's poetic persona hard to identify. Among the other authors considered are Jorge Luis Borges, Michel de Ghelderode, Elizabeth Bowen, Rose Macauley, Anthony Burgess, Hugo von Hofmannsthal, Cesare Pavese, and Czeslaw Milosz.

The Nueva Novela Histórica in Hispanic Literature, 2003

Alfonso Reyes, perspectivas críticas Pol Popovic Karic, Fidel Chávez Pérez, Paulette Patout, 2004-01-01 Este libro es parte de la colección e-Libro en BiblioBoard.

Latin America's New Historical Novel Seymour Menton, 2010-07-22 Beginning with the 1979 publication of Alejo Carpentier's *El arpa y la sombra*, the New Historical Novel has become the dominant genre within Latin American fiction. In this at-times tongue-in-cheek postmodern study, Seymour Menton explores why the New Historical Novel has achieved such popularity and offers discerning readings of numerous works. Menton argues persuasively that the proximity of the

Columbus Quincentennial triggered the rise of the New Historical Novel. After defining the historical novel in general, he identifies the distinguishing features of the New Historical Novel. Individual chapters delve deeply into such major works as Mario Vargas Llosa's *La guerra del fin del mundo*, Abel Posse's *Los perros del paraíso*, Gabriel García Márquez's *El general en su laberinto*, and Carlos Fuentes' *La campaña*. A chapter on the Jewish Latin American novel focuses on several works that deserve greater recognition, such as Pedro Orgambide's *Aventuras de Edmund Ziller en tierras del Nuevo Mundo*, Moacyr Scliar's *A estranha nação de Rafael Mendes*, and Angelina Muñiz's *Tierra adentro*.

NOVELA HISTÓRICA EUROPEA Ma Teresa NAVARRO SALAZAR,2005-10-11 El interés despertado en lectores y estudiosos por el fenómeno de la ficción histórica y, a la vez, la enorme difusión que en estos últimos años ha alcanzado la producción de novela histórica en distintos países europeos fue el punto de partida de este foro de discusión.

György Lukács Miguel Vedda,Antonino Infranca,2007

Lukács e a literatura Maria da Glória Bordini,Antônio Marcos Sanseverino,2003

Representación histórica en la obra de Gabriel García Márquez Melanie Cebrián,2014-04-11 Inhaltsangabe:Índice: Este estudio tiene por objetivo la representación histórica en la obra de Gabriel García Márquez. Analizaré la representación histórica en tres novelas del autor colombiano: *Cien años de soledad*, publicado en 1967, *El general en su laberinto*, salido al mercado en 1989, y *Noticia de un secuestro*, del año 1996. Los motivos que me indujeron a este estudio fueron varios. De un lado, me parece interesante que Gabriel García Márquez, al que todos lo conocemos como un autor que tiene un sentido extraordinario del arte de contar, desarrolla su representación histórica de novela a novela, y reaparece muchos años más tarde como periodista escribiendo un reportaje. Por otro lado, hay que añadir el deseo de examinar cómo García Márquez reconstruye la historia latinoamericana a través del texto, y cuáles son los métodos textuales y estéticos que utiliza para hacernos ver y creer una cierta imagen histórica. Por último es interesante descubrir cuáles son las finalidades de la elección de estas diferentes maneras de representar la historia. Es decir, la representación histórica consta de dos puntos esenciales: el estilo o los medios utilizados, y la interpretación de aquellos tipos de texto. La meta de este estudio será dar respuestas a las preguntas siguientes: ¿No es acaso peligroso que García Márquez nos quiera mostrar su realidad a través de estos textos? ¿Con cuáles fines nos representa la historia de esas maneras? ¿No puede resultar peligroso tomar sus novelas como verídicas? ¿Cómo funciona la historia en las tres novelas? Y sobre todo, ¿cómo es la imagen de la historiografía de García Márquez? Me gustaría empezar este estudio con una cita de Mario Vargas Llosa: Escribir novelas es un acto de rebelión contra la realidad, contra Dios, contra la creación de Dios que es la realidad. Es una tentativa de corrección, cambio o abolición de la realidad real, de su sustitución por la realidad ficticia que el novelista crea. Éste es un disidente: crea vida ilusoria, crea mundos verbales porque no acepta la vida y el mundo tal como son. Esta cita contiene rasgos de novela claramente aplicables a la obra de García Márquez. El análisis mostrará si el autor rebela contra la realidad, si le tienta

corregir o cambiarla y si acepta o no el mundo tal como es. En el caso de García Márquez hay una especie de equilibrio entre tres tipos de experiencias: su obra se alimenta en proporciones parecidas de hechos vividos por él, de experiencias colectivas [...]

A Companion to the Twentieth-century Spanish Novel Marta E. Altisent, 2008 The Spanish novel in a turbulent century. This collection of studies by eighteen prominent theorists and critics offers a diverse panorama of the modern Spanish novel seen through the prism of Spain's recent political, cultural and ideological history. It considers the development of the novel as a social mirror and as a changing literary form, torn between the tradition of stern realism and the aesthetics of rupture affecting all Western literature from the Avant-Garde to the Postmodern age. While some essays emphasise the Spanish cultural context and canonical writers, others are of a broader nature, grouping lesser-known writers under certain literary tendencies: the metaphysical novel, the urban novel, recuperative accounts of the Civil War, feminine first-person narrations, and the rise of the popular detective, historical, and erotic novels. Three studies address the resurgence of the Catalan, Basque and Galician novel and their departure from a poetics of identity to one of global concerns. Interdisciplinary approaches address the reciprocal impacts of literature and cinema, and the effects of the marketplace on the consumption of fiction are not forgotten. The Companion provides ample bibliographies and a valuable chronology, while all titles and quotations are translated into English. Contributors: Marta E. Altisent, Katarzyna Olga Beilin, Ramón Buckley, José F. Colmeiro, Stacey Dolgin Casado, Sebastiaan Faber, David K. Herzberger, Carlos Alex Longhurst, Kathleen N. March, Cristina Martínez-Carazo, Alfredo Martínez Expósito, Nina L. Molinaro, Gonzalo Navajas, Mari Jose Olaziregi, Janet D. Pérez, Randolph D. Pope, Josep Miquel Sobreira, H. Rosi Song.

La escritura incesante Martín Batalla, 2003

América, n° 34 Centre de recherches interuniversitaire sur les champs culturels en Amérique latine. Colloque international, 2005

Building a Nation Juan Carlos Mercado, 1996 This book is the only one of its kind on the market. It deals with one of the most brilliant yet least known Latin American authors, Esteban Echeverría. Echeverría was the author of *La Cautiva* (The Captive), *El Matadero* (The Slaughterhouse), and *Dogma Socialista* (Socialist Dogma) which formed the base of the constitution of the Republic of Argentina. In Building A Nation, Juan Carlos Mercado recovers the figure of Echeverría through an analysis centralized in his work as a poet, thinker, and politician--all as one unit. The study takes into account the many sources, including European ones, that Echeverría used in order to formulate a literary and political national project. Readers of this work will acquire a thorough understanding of the significance of Echeverría's influence--from the introduction of European Romanticism into Argentine Literature; to the initiation of a critical and realistic narrative style never yet seen before in Argentina; to the founding of a liberal-humanist tendency which went on to acquire definitive

political shape for the country.

Perspectives on Contemporary Literature ,1988

¿Te gusta Peter Handke? Marilyn Bobes,2016-12-28 En los cuentos agrupados en esta selección el lector encontrará un abanico temático muy amplio en el que se abordan desde temas de la realidad cubana en la década de los años noventa y dos mil hasta situaciones de carácter universal relacionadas con problemas de género. Al mismo tiempo, Marilyn Bobes ofrece una mirada hacia la literatura y hace converger situaciones incluidas en los libros con otras de la vida real, en un intento por demostrar que la vida también imita a la ficción. Se trata de un recorrido por los que la autora considera sus mejores relatos, o al menos los más antologados y elogiados por la crítica cubana e internacional.

El arte retórica Carmen Ochando Aymerich,1998 El lenguaje - Las palabras - El orden - El sonido y las sílabas - La extensión en la palabras - La ordenación de las palabras - El color - La forma - Constitución - Agudeza y sutiliza - Efectos - Costumbres - Dignidad - De la enseñanza - De la persuasión - Del movimiento de los afectos - De la retención del oyente - La descripción - De la narración - Narración probable - Fábulas - Fábulas licenciosa - De los preceptos de las artes.

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