

Teorias Del Cuento Lauro Zavala

Estela Marta Saint-André

Teorías del cuento Lauro Zavala,1993

Teorías del cuento: La escritura del cuento Lauro Zavala,1997

Ricardo Piglia Daniel Mesa Gancedo,2006 En este libro se pretende abordar la obra completa de Ricardo Piglia en doce análisis de especialistas de distintas universidades. Trata desde las aproximaciones generales a los análisis de carácter más particular. Incluye un cuento inédito del autor y una entrevista al mismo.

Teorías del cuento Lauro Zavala,1993

Luvina Genaro Eduardo Zenteno Bórquez,2000

La minificción bajo el microscopio Lauro Zavala,2006

Short Story Theories ,2015-06-29 Short Story Theories: A Twenty-First-Century Perspective problematizes different aspects of the renewal and development of the short story. The aim of this collection is to explore the most recent theoretical issues raised by the short story as a genre and to offer theoretical and practical perspectives on the form. Centering as it does on specific authors and on the wider implications of short story poetics, this collection presents a new series of essays that both reinterpret canonical writers of the genre and advance new critical insights on the most recent trends and contemporary authors. Theorizations about genre reflect on different aspects of the short story from a multiplicity of perspectives and take the form of historical and aesthetic considerations, gender-centered accounts, and examinations that attend to reader-response theory, cognitive patterns, sociolinguistics, discourse analysis, postcolonial studies, postmodern techniques, and contemporary uses of minimalist forms. Looking ahead, this collection traces the evolution of the short story from Chaucer through the Romantic writings of Poe to the postmodern developments and into the twenty-first century. This volume will prove of interest to scholars and graduate students working in the fields of the short story and of literature in general. In addition, the readability and analytical transparency of these essays make them accessible to a more general readership interested in fiction.

Teselas literarias actuales José Romera Castillo,2023-04-17 Los estudios sobre la teoría literaria, la literatura y el teatro españoles han sido unas líneas básicas de investigación del profesor José Romera Castillo a través de una dilatada y fructífera trayectoria docente e investigadora. En este volumen, Teselas literarias actuales, se recogen unos trabajos que

proporcionan el perfil de sus investigaciones en torno a la literatura generada y recepcionada en la época de hoy y que, a su vez, sirven para iluminar los temas tratados. Tras situar el volumen en las líneas de trabajo del Centro de Semiótica Literaria, Teatral y Nuevas Tecnologías, dirigido por él, los veintidós capítulos que lo articulan están referidos a varios temas: sobre Poesía (con examen de las raíces de la poesía visual, Berceo desde la perspectiva de hoy, así como de poetas actuales); Narrativa (con estudios sobre la novela histórica, C. J. Cela, Almudena Grandes y el cuento); Escritura autobiográfica (con la atención centrada en Juan Ramón, las mujeres del exilio y antifranquistas, Miguel Delibes, Miguel Torga); Otros estudios (sobre el ámbito semiótico y algunas de sus realizaciones); finalizando con una serie de homenajes a destacados hispanistas, así como agradeciendo los homenajes recibidos. Un ramillete de estudios pleno de rigor y novedad de gran interés para los estudiosos y amantes de la literatura.

Cada uno con su cuento Maria Eugenia Rojas Arana, 2024-03-04 Estamos al frente de un libro que es a la vez una antología del cuento, una reflexión de carácter ensayístico sobre el género y un reportaje a la cuentística contemporánea, representada por autores y autoras de innegable trascendencia en el panorama literario colombiano. Cada uno con su cuento es una novedosa antología crítica de gran alcance en el contexto de los estudios literarios. El cuento como relato es una forma ficcional que recorre la historia de la humanidad, testimoniando sus diversas culturas, sueños y temores. Este género literario toma sus temas de mitos, parábolas, leyendas, noticias, anécdotas y crónicas que hablan de la sensibilidad de una época determinada y de los escritores que trabajan con rigurosidad el lenguaje verbal, para inventar narradores, personajes y sucesos en espacios y tiempos de mundos paralelos contruidos con la libertad semejante a la de los sueños o a la de las fantasías diurnas.

El cuento literario en España y su ejemplificación en relatos breves de Francisco Ayala. Teorías y crítica (1950-2000) Alicia María Valverde Velasco, 2006-06-30 Durante el siglo XIX el cuento comienza a adquirir categoría de género literario en el ámbito de las letras españolas. Las primeras reflexiones de carácter crítico y teórico sobre el cuento literario lo distancian del cuento folclórico o tradicional y tratan de establecer algunas características distintivas, como la fijación escritural, el interés por cuidar el lenguaje literario y la apertura del género a la temática realista. Después de la guerra civil, se retoma el cultivo del cuento literario en España, cuyo momento de más auge había tenido lugar a principios del siglo XX. Desde la década de los cincuenta este género de la literatura ha ido desarrollándose en diversos campos, tanto el creativo como el de la crítica y la teoría, hasta llegar a nuestros días como una modalidad narrativa reconocida entre los lectores y entre un sector de la investigación de la literatura española, tanto dentro como fuera de nuestras fronteras, cuyos principales trabajos constituyen el corpus de este estudio. El principal objetivo de esta tesis es mostrar la existencia de un campo de estudio circunscrito al cuento literario. Un estimable número de aportaciones sobre la epistemología de este género aparecían dispersas en el espacio de la crítica y la teoría española, cuando, en realidad, eran importantes no sólo los puntos de contacto

entre ellas sino también el exponerlas conjuntamente para contrastar reflexiones y análisis sobre el cuento literario. Con esa finalidad se constituye la primera parte de este trabajo de investigación. Un segundo y no menos importante objetivo era el de canalizar esos esfuerzos investigadores para trazar una plataforma teórica y metodológica articulada por la semiótica, lo que ocupa la segunda parte de este trabajo de investigación. Nuestro método de estudio pone en relación la teoría de Lotman sobre el texto artístico con las contribuciones citadas en la tesis, de manera que el cuento literario es estudiado como un tipo de texto artístico-literario en el que se combinan el lenguaje poético, los recursos de la poesía, con el lenguaje narrativo. Tras plantear un modelo de análisis de base lotmaniana que permitiese integrar otras aportaciones al respecto para el estudio de un cuento literario dado, llegamos a la caracterización de este género citada anteriormente, a la que se añaden otros rasgos importantes como la brevedad, el encuadre (limitación estructural del contenido) y la verticalidad (unidad semántico-estructural en relación con la ficción del texto, pero profundidad semántica, que abre las posibilidades de sentido). Varios relatos breves de Francisco Ayala son el objeto de análisis que sirve para ejemplificar los planteamientos expuestos. La conclusión a la que llegamos es que las interesantes reflexiones y análisis sobre el cuento literario recogidas en la tesis resultan útiles, en su conjunto, para la teoría del cuento, por ello son analizadas a través de nuestro propio método semiótico y expuestas cronológicamente, observando no sólo las influencias y desarrollo de este campo de estudio de la narrativa sino también las posibilidades de avances en el mismo. Con ello hemos querido contribuir al estudio del cuento literario.

Modelos y prácticas en el cuento hispanoamericano Pablo Brescia, 2022-05-30 Durante el siglo XX, la creación, circulación y recepción de cuentos tuvo un espacio singular en la literatura hispanoamericana. A lo largo de ese siglo se cimentó una tradición de practicantes-teóricos del cuento, esto es, escritores que produjeron no solo cuentos, sino también reflexiones sobre su quehacer. Este libro abre una mirada amplia sobre las cuestiones esenciales de esta especie literaria para luego analizar la construcción de una teoría del cuento por parte de Jorge Luis Borges, Julio Cortázar y Juan José Arreola entre 1935 y 1969. Modelos y prácticas en el cuento hispanoamericano: Arreola, Borges, Cortázar estudia la obra de estos escritores en conjunto por primera vez a partir de una serie de coincidencias y afinidades que fundamentan un modelo, un ABC, surgido de las variaciones del sistema de doble historia o doble orden con el que se pueden leer y analizar sus cuentos.

Bibliographic Guide to Gabriel García Márquez, 1992-2002 Nelly S. de Gonzalez, 2003-08-30 With this latest installment, Nelly Sfeir v. de Gonzalez has completed her trilogy of bibliographies on Gabriel Garcia Marquez. Born in Colombia in 1927, Garcia Marquez has become one of the most outstanding and influential novelists of the 20th century. He has received numerous awards, including the 1982 Nobel Prize for Literature. His work has generated an enormous amount of scholarship and his writings are part of the curricula taught in most American colleges and universities. This third volume presents a comprehensive annotated bibliography of books, articles, and non-print materials by and about Garcia Marquez published

between 1992 and 2002. The first part consists of primary sources by Garcia Marquez, while, the second part brings together entries for secondary sources, including reviews.

Explosión de posibilidades. Estructura de algunos cuentos de Julio Cortázar Octavio Cano Silva,2015-01-01

Cartografías del cuento y la minificción Lauro Zavala,2014-05-12 Cartografías del cuento y la minificción reúne ensayos sobre la historia, la teoría, el análisis y la didáctica de la narrativa contemporánea a partir de la distinción entre el paradigma clásico (la narrativa secuencial y epifánica), el moderno (opuesto al clásico) y el posmoderno (donde ambas tendencias se superponen de manera paradójica). El volumen está pensado como una caja de herramientas donde se ofrecen opciones para el análisis de la narrativa literaria. Por esta razón, en este volumen también se incluyen varios glosarios y bibliografías temáticas sobre cuento, minificción, metaficción e ironía narrativa.

El final invisible Paloma Torres,2021-04-12 La autora descubre los finales de los cuentos del escritor peruano Julio Ramón Ribeyro (1929-1994) como lugar cargado de afectividad y elocuencia, en el que el cuento –en el juicio de Paloma Torres– alcanza su forma definitiva. Funciona como un prisma, cuyo vértice se apoya en la literalidad del texto y refracta el sentido general del relato. Además descubre el límite que Ribeyro pone una y otra vez a sus discretos personajes en su empeño por desenvolverse en el mundo que les rodea, y llega a alumbrar la filosofía del autor.

Contar el cuento latinoamericano contemporáneo Estela Marta Saint-André,2006

La puerta de la cárcel está abierta PONTES VELASCO, Rafael,2014-04-08 La presente investigación aborda el estudio de la poética de Guillermo Samperio, tanto en la acepción amplia, que refiere las principales características formales y de contenido de su obra, como por el hecho de que ésta se encuentra impregnada de poeticidad. Para ello, partimos del contexto de apertura de los géneros literarios propiciado por las vanguardias históricas y continuado por la epistemología posmoderna, así como de los hallazgos de la literatura fantástica en el ámbito hispánico. Desde esta base teórica, realizamos un recorrido por todos los libros del escritor mexicano publicados hasta la fecha, detectando las dos etapas principales de su trayectoria y explicando los temas, símbolos y personajes más significativos. Nuestro propósito reside en reivindicar a un autor con enormes posibilidades de instalarse en el canon como un clásico de la literatura contemporánea. Dada la heterogeneidad de su propuesta, apostamos por una visión panorámica que atiende tanto al marco histórico en que se inserta como a las estrategias retóricas que predominan en su estilo literario. Como colofón, analizamos en profundidad “El fantasma”, texto en blanco en el que se sintetizan gran parte de las aportaciones samperianas.

Los géneros literarios y periodísticos Juan Nicolás Padrón Barquín,2004

Aquelarre en los bosques narrativos. La poética de Emilio González Jorge Olvera Vázquez,2023-01-24 Cuando lo sobrenatural sucede o no, de forma definitiva, el lector sólo puede aceptarlo, pero cuando los acontecimientos quedan suspendidos entre lo razonable y un mundo imposible, propiciando la duda en el receptor, podemos hablar de literatura

fantástica, nos dice el autor de este libro que estudia la obra de Emiliano González, situada da en los terrenos de lo fantástico moderno, o neofantástico, en oposición a lo fantástico tradicional del siglo xix, y cuyo contexto de producción es el posmodernismo, ya que mantiene un diálogo constante con géneros, estéticas y autores, con la literatura misma. Lo siniestro es aquello que, debiendo permanecer oculto, se ha revelado, la frase de Schelling sirve para ilustrar el trabajo de Olvera Vázquez, quien nos muestra los principios y las reglas, la poética, que da sustento a los fantásticos relatos, El discípulo y Rudisbroek o los autómatas de Emiliano González.

Escribiendo historias Juan José Hoyos, 2024-02-15 El principal reto del periodismo escrito, hoy, en palabras de Juan José Hoyos, es cómo contar la historia que los lectores han visto y oído decenas de veces ese mismo día en la televisión o en la radio. Cómo seducir, usando el lenguaje escrito, a personas que a través de otros medios han sentido con la vista y con el oído todas las complejidades de un hecho real. Escribiendo historias: El arte y el oficio de narrar en el periodismo muestra de qué manera enfrentar satisfactoriamente este reto. Para ello analiza en detalle las estrategias que el periodismo de estilo narrativo ha empleado, a partir de integrar a sus escritos elementos de la literatura, aun aquellos que pudieran parecer tan ajenos a la misión de informar, como la emoción, la opinión, la subjetividad, la visión del mundo. Esta obra no es un recetario, sino una muestra, pues aplica en su misma factura los recursos de expresión y la experiencia que el autor, uno de los más reconocidos periodistas investigativos y escritores de crónica en el país, ha sabido convertir en arte. De esta forma, el libro se constituye en guía, especialmente para los periodistas en formación, pero de igual manera para todo aquel que enfrente, por oficio o por vocación, la tarea de escribir, no con el mero fin de informar, lo cual requiere solo conocimiento, sino buscando retratar con palabras la vida en toda su complejidad.

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