

El Hombre De La Esquina Rosada

Idelber Avelar

Hacia Cortázar Jaime Alazraki,1994

Poética narrativa de Jorge Luis Borges Herminia Gil Guerrero,2008 ¿Es Borges un crítico literario?, ¿es posible hablar de una poética de la narración coherente en el corpus crítico del autor?, ¿elaboró esta poética narrativa desde la actividad crítica como marco de lectura para sus ficciones?, ¿cuáles son los postulados estéticos constantes en la práctica narrativa de Borges? Estas son las preguntas a las que la autora intenta dar respuesta a lo largo de su estudio.

Borges ante el fascismo Annick Louis,2007 Contenido: Borges: modo de empleo - Contra la persuasión (retórica y argumentación en Borges) - Las causas del presente (universos del nacionalismo) - Todo, y el fin de todo (ruido y furor de la recepción) - El relato, el caos y las cosas (Borges ante las ficciones del mundo) - Borges va a la guerra (nuestros aliados, héroes y enemigos) - Demasiado tarde para perder (de la solidez de la ficción) - Borges: después del uso

La filosofía en la obra de Jorge Luis Borges Zulma Mateos,1998

Borges and Translation Sergio Gabriel Waisman,2005 This book studies how Borges constructs a theory of translation that plays a fundamental role in the development of Argentine literature, and which, in turn, expands the potential for writers in Latin America to create new and innovative literatures through processes of re-reading, rewriting, and mis-translation. The book analyzes Borges's texts in both an Argentine and a transnational context, thus incorporating Borges's ideas into contemporary debates about translation and its relationship to language and aesthetics, Latin American culture and identity, tradition and originality, and center-periphery dichotomies. Furthermore, a central objective of this book is to show that the study of the importance of translation in Borges and of the importance of Borges for translation studies need not be separated. Furthermore, translation studies has much to gain by the inclusion of Latin American thinkers such as Borges, while literary studies has much to gain by in-depth considerations of the role of translation in Latin American literatures. Sergio Waisman is an Assistant Professor of Spanish at The George Washington University.

Borges, un escritor en las orillas Beatriz Sarlo,2007-01-01 Jorge Luis Borges es uno de los escritores más destacados del siglo XX y, sin embargo, en todas las críticas literarias a su obra apenas se menciona el hecho de que era un escritor argentino, como si su reputación mundial de alguna forma hubiera borrado su nacionalidad. En este libro, Sarlo desafía estas lecturas «universalistas» argumentando que dejan de lado aspectos vitales de la escritura de Borges, incluida su poderosa

visión de las tradiciones y el pasado argentinos que situaron tanto al escritor como a su país en la extraña intersección de las culturas europea y latinoamericana. Este análisis de la obra de Borges está dividido en dos partes. La primera la forman una serie de conferencias sobre la ficción de Borges; la segunda habla sobre el surgimiento de la vanguardia y las revistas literarias con el fin de situar su literatura en un contexto cultural e ideológico. Borges escribió en un encuentro de caminos. A pesar de la perfecta felicidad del estilo, su obra tiene en el centro una grieta: se desplaza por el filo de varias culturas, que se tocan —o repelen— en sus bordes. Colocado en los límites —entre géneros literarios, entre lenguas, entre culturas—, Borges es el escritor de «las orillas», un marginal en el centro, un cosmopolita en los márgenes; alguien que, paradójicamente, construye su originalidad en la afirmación de la cita, de la copia, de la reescritura de textos ajenos, porque piensa, desde un principio, en la fundación de la escritura desde la lectura, y desconfía, desde un principio, de la posibilidad de representación literaria de lo real. Su obra muestra el conflicto y este libro intenta leerla en esa dimensión desgarrada. Beatriz Sarlo ha querido y ha logrado mantener esta tensión que atraviesa a Borges y constituye su particularidad: un juego en el filo de dos orillas.

Borges y la nada Manuel Ferrer, 1971

Alegorías de la derrota Idelber Avelar, 2000

Arlt, Borges y cía Bernal Herrera, 1997

Oralidad y argentinidad Walter Bruno Berg, Markus Klaus Schäffauer, 1997

España. , 1997 Índice: Presentación En principio fue el nombre La tierra Al - Ándalus como España España: Reinos y señoríos medievales (siglos XI a XIV) Primera forma de Estado España como Imperio Las tres culturas en la historia de España España en la crisis europea del Seiscientos La idea de España en el Siglo de las Luces Los reinos de las nuevas Españas y su persistencia en los años de la emancipación (...) Reflexiones sobre el ser de España síntesis y conclusiones?

Aproximación semiótica a la narrativa Angela Betancur, 2005

Borges ante el espejo Justo R. Molachino, Jorge Mejía Prieto, 2005 This collection of writings of Jorge Luis Borges and others provides a glimpse into Borges's life.

El teatro y su crítica Osvaldo Pellettieri, 1998 Selección de ensayos sobre teoría teatral, teatro latinoamericano y español, con una sección especial destinada al teatro de Buenos Aires, otra al de las provincias argentinas y una última parte que explora la relación del teatro con otras artes. Entre los dramaturgos estudiados se incluyen S. Berma, I. Chocrón, G. Gómez-Peña, G. Gambaro, D. Veronese, L. Marechal y R. Arlt--Handbook of Latin American Studies, v. 58.

The Oxford Handbook of Jorge Luis Borges Oxford Handbooks, 2024 The Oxford Handbook of Jorge Luis Borges contextualizes the Argentine writer Jorge Luis Borges's work for a new generation of twenty-first-century readers and critics. Most known for his creative fictions that tackle literary questions of authorship as well as more philosophical notions such as

multiverse theory, Borges has captivated scholars from a variety of disciplines since his emergence on the international scene. This volume shifts the emphasis to Borges's working life, his writing processes, his collaborations and networks, and the political and cultural background of his production. It also evaluates his impact on a variety of other fields ranging from political science and philosophy to media studies and mathematics.

Picturing Argentina: Myths, Movies, and the Peronist Vision Currie K. Thompson, 2014-05-28 Although Juan Domingo Perón's central role in Argentine history and the need for an unbiased assessment of his impact on his nation's cinema are beyond dispute, the existing scholarship on the subject is limited. In recent decades Argentina has witnessed a revival of serious film study, some of which has focused on the nation's classical movies and, in one case, on Peronism. None of this work has been translated into English, however. This is the first English-language book that offers an extensive assessment of Argentine cinema during first Peronism. It is also the first study in any language that concentrates systematically on the evolution of social attitudes reflected in Argentine movies throughout those years and that assesses the period's impact on subsequent filmmaking activity. By analyzing popular Argentine movies from this time through the prism of myth-second-order communication systems that present historically developed customs and attitudes as natural—the book traces the filmic construction of gender, criminality, race, the family, sports, and the military. It identifies in movies the development and evolution of mindsets and attitudes that may be construed as Peronist. By framing its consideration of films from the Perón years in the context of earlier and later ones, it demonstrates that this period accelerates—and sometimes registers backward-looking responses to—earlier progressive mythic shifts, and it traces the development in the 1950s of a critical mindset that comes to fruition in the new cinema of the 1960s. *Picturing Argentina: Myths, Movies, and the Peronist Vision* is an important book for Latin American studies, film studies, and history collections.

The Lesson of the Master Norman Thomas Di Giovanni, 2004-12-30 Jorge Luis Borges wrote: Fame is a form of incomprehension, perhaps the worst. Since his death Borges has been inducted into the world literary canon through the efforts of a number of influential critics and the Borges estate. Central to this project has been the publication of a group of grand volumes whose greatest achievement has been to make available in English works that had previously remained obscure, even in Spanish. The five-year collaboration (1967-1972) between Borges and Norman Thomas di Giovanni produced the translations that brought Borges his burgeoning global English readership. *The Lesson of the Master*--a memoir and essays--is an indispensable work for Borges readers and his growing legion of students and scholars. Di Giovanni was the only translator to have Borges on hand on a daily basis to contradict or authorize his work. In addition di Giovanni is not burdened with an over-reverence for his subject but is on the contrary playful, robust, and witty. *The Lesson of the Master* is an essential illumination of one of the great masters of twentieth-century literature.

Approaches to Teaching the Works of Jorge Luis Borges José Eduardo González, 2025-01-02 Often considered a writer

who transcends national borders, Jorge Luis Borges also aimed to reinvent the history and traditions of his own country, Argentina. His unconventional works appeal to students, who nonetheless can find his richly intertextual prose challenging. Addressing courses in Spanish and in English, this volume offers innovative approaches that help students navigate the texts, engage with them emotionally and creatively, and understand the time and place of their production while connecting them to the present. Part 1, Materials, provides detailed biographical information about Borges as well as print and digital resources. The essays in part 2, Approaches, offer strategies for discussing his writing process, his manuscripts, and the material history and translation of his texts. Contributors also examine Borges's influences, which include film, mythology, history, and ideas of Islam and Judaism; the author's interest in humor and games; and resonances with other literary works.

Sites of Disquiet Ilka Kressner, 2013-08-15 Some of the most important writers of the twentieth century, including Borges, Cortázar, Rulfo, and García Márquez, have explored ambiguous sites of a disquieting nature. Their characters face merging perspectives, deferral, darkness, or emptiness. Such a space is neither a site of projection (as utopia or dystopia) nor a neutral setting (as the *topos*). For the characters, it is real and active, at once elusive and transforming. Despite the challenges of visualizing such slippery spaces, filmic experimentations in Spanish American cinema since the 1960s have sought to adapt these texts to the screen. Ilka Kressner's *Sites of Disquiet* examines these representations of alternative dimensions in Spanish American short narratives and their transformations to the cinematic screen. The study is informed by contemporary critical approaches to spatiality, especially the concepts of *atopos* (non-space), spaces of mobility, sites of *diffrance*, of a self-effacing presence, and sonic spaces. Kressner's comparative study of textual and cinematic constructions of non-spaces highlights the potential and limits of inter-arts adaptation. Film not only portrays the sites in ways that are intrinsic to the medium, but during the cinematic translation, it further develops the textual presentations of space. Text and film illuminate each other in their renderings of echoes, gaps, absences, and radical openness. The shared focus of the two media on precarious spaces highlights their awareness of the physical and situational conditions in the works. Therefore, it vindicates the import of space and dwelling, and the often underestimated impact of surroundings on the human body and mind. Despite their heterogeneity, the artistic elaborations of these ambivalent *atopoi* all share a liberating impulse: they assert creative and open-ended interactions with space where volatility ceases to be a negative term.

Death & Dying in Hispanic Worlds Debra D. Andrist, 2020-09-28 The dispassionate intellectual examination of the concepts of death & dying contrasts dramatically with the emotive grieving process experienced by those who mourn. Death & dying are binary concepts in human cultures. Cultural differences reveal their mutual exclusiveness in philosophical outlook, language, and much more. Other sets of binaries come into play under intellectual consideration and emotive behavior, which further divide and shape perceptions, beliefs, and actions of individuals and groups. The presence or absence of religious beliefs about life and death, and disposition of the body and/or soul, are prime distinctions. Likewise the age-old

binary of reason vs. faith. To many observers, the topic of death and dying in the Hispanic cultural tradition is usually limited to that of Mexico and its transmogrified religious festival day of Dia de los Muertos. The studies presented in the ten chapters, and editorial introductions to the themes of the book, seek to widen this representation, and set forth the implications of the binary aspects of death and dying in numerous cultures throughout the so-called Hispanic world, including indigenous and European-derived beliefs and practices in religion, society, art, film & literature. Contributions include engagement with the pre-Hispanic world, Picassos poetry, cultural norms in Cuba, and the literary works of Jorge Luis Borges and Gabriel Garcia Marquez. Underlying the arguments presented is Saussurean structuralist theory, which provides a platform to disentangle cultural context in comparative settings.

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Introduction

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