El Escritor Y Sus Fantasmas

Roberto Ignacio Díaz

El escritor y sus fantasmas Ernesto Sábato, 1979

El escritor y sus fantasmas Ernesto R. Sábato,1963

El escritor y sus fantasmas Ernesto Sabato, 2011-06-03 Este libro —nos dice Ernesto Sabato en su pórtico— está constituido por variaciones de un solo tema, tema que me ha obsesionado desde que escribo: ¿por qué, cómo y para qué se escriben ficciones?-;No se responde a ello con una teoría formulada externamente como cuerpo de doctrina orgánico —aunque ciertamente sí lo sea, y con ejemplar rigor y lucidez, en lo profundo—, sino en una forma particularmente viva, al ritmo de los estímulos externos o interiores, en apuntes que —como señala Sabato— «tienen algo de diario de un escritor y se parecen más que nada a ese tipo de consideraciones que los escritores han hecho siempre en sus confidencias y en sus cartas». Así, desde el breve trazo casi aforístico hasta el comentario más detenido —analítico o polémico— que de la actualidad remite a problemas perennes, El escritor y sus fantasmas —aparecido por primera vez en 1967, y que aquí se nos da en su edición definitiva— contiene un examen de las preocupaciones más características de Sabato ante la literatura de nuestro tiempo y ante su propio oficio de escritor.

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En busca de lo absoluto (Argentina, Ernesto Sábato y El túnel) Juan Antonio Rosado, 2000

Sobre héroes y tumbas Ernesto Sábato, 2004

<u>Ernesto Sabato</u> Mario Saavedra, 2025-05-23 La fascinación que Sabato ejerce sobre Mario Saavedra, y que esta obra nos transmite, se debe a que el autor argentino parece un visitante que viene de otra realidad desconocida y visible solo en su literatura, acercándolo a nociones como lo sobrenatural y la quimera (hay que ver que Sabato fue un gran estudioso de las

matemáticas y gran lector de Einstein, quien decía que la imaginación antecede a la ciencia). El libro tiene además un aspecto que te atrapa de inmediato: lo biográfico. Por eso es significativo este retrato que hace del escritor argentino: A través de sus declaraciones de los últimos años lo vemos poseído por una zozobra espiritual sumamente intensa: le preocupa, hasta la angustia, el destino de la humanidad. Algo que manifestó como un tema axial de su obra y de su vida desde que empezó a escribir. O sea, con esa imagen Saavedra abre el libro y con esa misma lo cierra, más allá (o más acá) del examen exhaustivo y brillantísimo de lo literario en Sabato. Y es que no hay nada inútil en este libro, ninguna cita (que abundan); nada deja su papel de ser, o de llegar a ser, como elemento indispensable para el acorde final (Ignacio Solares).

Encyclopedia of Latin American Literature Verity Smith,1997-03-26 A comprehensive, encyclopedic guide to the authors, works, and topics crucial to the literature of Central and South America and the Caribbean, the Encyclopedia of Latin American Literature includes over 400 entries written by experts in the field of Latin American studies. Most entries are of 1500 words but the encyclopedia also includes survey articles of up to 10,000 words on the literature of individual countries, of the colonial period, and of ethnic minorities, including the Hispanic communities in the United States. Besides presenting and illuminating the traditional canon, the encyclopedia also stresses the contribution made by women authors and by contemporary writers. Outstanding Reference Source Outstanding Reference Book

The Dissenting Voice Martin S. Stabb,2014-05-23 Political, social, and aesthetic change marked Latin American society in the years between 1960 and 1985. In this book, Martin Stabb explores how these changes made their way into the essayistic writings of twenty-six Spanish American intellectuals. Stabb posits that dissent—against ideology, against simplistic notions of technological progress, against urban values, and even against the direct linear expository style of the essay itself—characterizes the work of these contemporary essayists. He draws his examples from major canonical figures, including Paz, Vargas Llosa, Fuentes, and Cortázar, and from lesser-known writers who merit a wider readership, such as Monterroso, Zaid, Edwards, and Ibargüengoitia. This exploration overturns many conventional assumptions about Latin American intellectuals and also highlights some of the other achievements of authors famous primarily for novels or short stories.

Mutual Impressions Ilan Stavans,1999 It is commonly assumed that the United States and Latin America, culturally so different, move artistically to very different rhythms. Also common is the assumption that, with rare exception, the literary figures on one side of the global North/South divide have had little interest in the work of their counterparts. With Mutual Impressions Ilan Stavans dispels these notions by showing how solid the bridges between writers and across borders have been, at least since the early days of this century, and how crucial they are likely to become as we enter the next millennium. Divided into symmetrical halves--South reading North and North reading South--the book presents essays by leading novelists, poets, and other writers that focus on the work of another literary figure from across the divide. Borges, for

example, finds in Hawthorne the perfect precursor to his own interest in allegories; Katherine Anne Porter examines José Joaquín Fernández de Lizardi as a rascal whose picaresque views of life in The Itching Parrot served to launch the Latin American novel; Cortázar's study of the plots and style of Poe shows an affinity that left an indelible mark on the Argentine's short fiction; Susan Sontag views Machado de Assis as the ultimate mirror, a proto-postmodernist. With other essays by Thomas Pynchon, William H. Gass, John Updike, Gabriel García Márquez, Alejo Carpentier, John Barth, Robert Coover, Pedro Henríquez Ureña, Grace Paley, Juan Carlos Onetti, and Mark Strand, among others, Mutual Impressions offers a remarkable view of the connections that comprise a literary tradition of the Americas. It is a book that will surprise and enliven its readers as it informs and awakens in them a sense of wonder. Contributors. John Barth, José Bianco, Robert Bly, Jorge Luis Borges, Alejo Carpentier, Hiber Conteris, Robert Coover, Julio Cortázar, Ezequiel Martínez Estrada, Waldo Frank, Carlos Fuentes, William H. Gass, Nicolás Guillén, William Kennedy, Mario Vargas Llosa, Gabriel García Márquez, José Martí, Pablo Neruda, Victoria Ocampo, Juan Carlos Onetti, Grace Paley, Octavio Paz, Katherine Anne Porter, Thomas Pynchon, Kenneth Rexroth, Antonio Benítez Rojo, Barbara Probst Solomon, Susan Sontag, Ilan Stavans, Mark Strand, John Updike, Pedro Henríque Ureña, Derek Walcott, Paul West

Foreigners in the Homeland Mario Santana,2000 Foreigners in the Homeland analyzes the reception of the Latin American Boom novel in Spain. It argues in favor of an expanded concept of national literature that is not restricted to the native production of citizens but also takes into consideration the importance and nationalization of foreign cultural products. Charting the courses of interliterary relations between Spain and Spanish America, the book analyzes the conditions of the literary market during the 1960s and 1970s, follows the appropriation and canonization of Latin American authors and texts by readers and writers, and examines their impact on the resurgence of regional literatures within Spanish territory.

<u>Unhomely Rooms</u> Roberto Ignacio Díaz,2002 Even as he exposes the cultural fragmentation of Spanish America, Diaz's critical gesture allows strangeness to become an integral part not only of individuals, as Freud argues in The Uncanny, but also of national cultural communities.--BOOK JACKET.

The Dialectics of Our America José David Saldívar,1991-10-31 Joining the current debates in American literary history, José David Saldívar offers a challenging new perspective on what constitutes not only the canon in American literature, but also the notion of America itself. His aim is the articulation of a fresh, transgeographical conception of American culture, one more responsive to the geographical ties and political crosscurrents of the hemisphere than to narrow national ideologies. Saldívar pursues this goal through an array of oppositional critical and creative practices. He analyzes a range of North American writers of color (Rolando Hinojosa, Gloria Anzaldúa, Arturo Islas, Ntozake Shange, and others) and Latin American authors (José Martí, Roberto Fernández Retamar, Gabriel García Márquez, and others), whose work forms a radical critique of the dominant culture, its politics, and its restrictive modes of expression. By doing so, Saldívar opens the traditional

American canon to a dialog with other voices, not just the voices of national minorities, but those of regional cultures different from the prevalent anglocentric model. The Dialectics of Our America, in its project to expand the "canon" and define a pan-American literary tradition, will make a critical difference in ongoing attempts to reconceptualize American literary history.

Dictionary of Mexican Literature Eladio Cortés,1992-11-24 This volume features approximately 600 entries that represent the major writers, literary schools, and cultural movements in the history of Mexican literature. A collaborative effort by American, Mexican, and Hispanic scholars, the text contains bibliographical, biographical, and critical material-placing each work cited within its cultural and historical framework. Intended to enrich the English-speaking public's appreciation of the rich diversity of Mexican literature, works are selected on the basis of their contribution toward an understanding of this unique artistry. The dictionary contains entries keyed by author and works, the length of each entry determined by the relative significance of the writer or movement being discussed. Each biographical entry identifies the author's literary contribution by including facts about his or her life and works, a chronological list of works, a supplementary bibliography, and, when appropriate, critical notes. Authors are listed alphabetically and cross-referenced both within the text and the index to facilitate easy access to information. Selected bibliographical entries are also listed alphabetically by author and include both the original title and English translation, publisher, date and place of publication, and number of pages.

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