

Juan Rulfo Autobiografia Armada

Este nuevo libro de Reina Roffé pretende ser una biografía de Juan Rulfo. ¿Y qué es una biografía? Su definición está en cualquier diccionario: la historia de vida de una persona. De ahí que no sea un ensayo sobre la obra rulfiana, ni una fabulación de escritora sobre otro escritor, donde se habla en primera persona. No, Juan Rulfo: biografía no autorizada es sencillamente una biografía donde la autora desaparece y elude opinar de forma directa, dejando que el lector haga su propia composición de lugar, arme el puzle de la vida de Rulfo, íntimamente ligada, por supuesto, a la construcción de su obra.

Latin American Women Writers: An Encyclopedia presents the lives and critical works of over 170 women writers in Latin America between the sixteenth and twentieth centuries. This features thematic entries as well as biographies of female writers whose works were originally published in Spanish or Portuguese, and who have had an impact on literary, political, and social studies. Focusing on drama, poetry, and fiction, this work includes authors who have published at least three literary texts that have had a significant impact on Latin American literature and culture. Each entry is followed by extensive bibliographic references, including primary and secondary sources. Coverage consists of critical appreciation and analysis of the writers' works. Brief biographical data is included, but the main focus is on the meanings and contexts of the works as

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well as their cultural and political impact. In addition to author entries, other themes are explored, such as humor in contemporary Latin American fiction, lesbian literature in Latin America, magic, realism, or mother images in Latin American literature. The aim is to provide a unique, thorough, scholarly survey of women writers and their works in Latin America. This Encyclopedia will be of interest to both to the student of literature as well as to any reader interested in understanding more about Latin American culture, literature, and how women have represented gender and national issues throughout the centuries.

Discusses writers of the New World and provides a critical analyses of today's outstanding writers.

Juan Rulfo mourait le 7 janvier 1986, mais il était entré dans la légende bien avant. La pulsion à écrire semble s'enraciner dans un noyau fantasmatique très puissant, où se mêlent des événements collectifs tragiques de l'histoire du Mexique du début du XXe siècle. Cet essai s'efforce de déployer les richesses de l'œuvre dans son ensemble, pour promouvoir une lecture actualisée, par-delà les idées toutes faites longtemps ressassées par une certaine critique.

El caso de Rulfo es el del escritor que tiene mucho que decir —no tanto en extensión como en profundidad— y que por condicionamientos de su misma biografía se ve obligado a expresarse a través de personajes sumamente rústicos, “gente que aparte de ignorante casi no habla”. Por lo que no le queda más que infiltrarse, si se quiere

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subrepticamente, en el mundo interior de sus personajes y dotarlos de su propia sensibilidad artística para que puedan apreciar la realidad que los rodea y expresarse sobre esa realidad en consonancia con la visión del mundo que él, Rulfo, elabora a lo largo de su obra literaria.

Parafraseando al historiador romano Cayo Salustio, un hombre universal es aquel que "alcanza la gloria no con las fuerzas corporales sino con las facultades del espíritu". En las artes como en las ciencias un clásico es un intérprete auténtico y único de su tiempo, su obra es siempre actual en cualquier época, incluso cada generación siente la necesidad de releerla y reinterpretarla releyéndola. En literatura, un clásico es además un modelo de narrativa, de escritura y de pensamiento. No hay duda que Juan Rulfo es un hombre universal y su obra literaria es un clásico. Rulfo no fue un escritor prolífico, si por ello se entiende aquel literato que publica una o más obras en un año, ensayos, entrevistas, cuentos, etcétera. Fue más bien un artesano de las letras. No fue heredero de una familia intelectual, apenas tuvo la oportunidad de zambullirse en una pequeña pero afable biblioteca. Cuando publicó por primera vez, lo hizo en revistas de tiraje limitado y casi fuera del alcance de la crítica literaria de la época. Empero, sus primeros cuentos vendrían con el tiempo a trastornar el devenir de la literatura en México y daría a conocer a un escritor al mundo entero.

Ángel Rama was one of twentieth-century Latin America's most distinguished men of letters. Writing across Cultures is his comprehensive analysis of the varied sources of

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Latin American literature. Originally published in 1982, the book links Rama's work on Spanish American modernism with his arguments about the innovative nature of regionalist literature, and it foregrounds his thinking about the close relationship between literary movements, such as modernism or regionalism, and global trends in social and economic development. In *Writing across Cultures*, Rama extends the Cuban anthropologist Fernando Ortiz's theory of transculturation far beyond Cuba, bringing it to bear on regional cultures across Latin America, where new cultural arrangements have been forming among indigenous, African, and European societies for the better part of five centuries. Rama applies this concept to the work of the Peruvian novelist, poet, and anthropologist José María Arguedas, whose writing drew on both Spanish and Quechua, Peru's two major languages and, by extension, cultures. Rama considered Arguedas's novel *Los ríos profundos* (*Deep Rivers*) to be the most accomplished example of narrative transculturation in Latin America. *Writing across Cultures* is the second of Rama's books to be translated into English. Please note this is a 'Palgrave to Order' title (PTO). Stock of this book requires shipment from an overseas supplier. It will be delivered to you within 12 weeks. Modernity in Spanish America has been viewed by a 'postmodern' cultural studies as a condition of the first half of the twentieth century whose major political, philosophical and cultural assumptions the region would do well to leave behind. This book explores a corpus of Spanish-American literary texts from that 'modern' period which dramatize

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the constitutive dynamics of modernity, in particular the legacy of the French Revolution, the logic of nationalism, the founding of the modern city, and the awkward relationship to both Western and indigenous traditions. Its argument is that one cannot so easily take leave of modernity.

Mexican Literature in Theory is the first book in any language to engage post-independence Mexican literature from the perspective of current debates in literary and cultural theory. It brings together scholars whose work is defined both by their innovations in the study of Mexican literature and by the theoretical sophistication of their scholarship. Mexican Literature in Theory provides the reader with two contributions. First, it is one of the most complete accounts of Mexican literature available, covering both canonical texts as well as the most important works in contemporary production. Second, each one of the essays is in itself an important contribution to the elucidation of specific texts. Scholars and students in fields such as Latin American studies, comparative literature and literary theory will find in this book compelling readings of literature from a theoretical perspective, methodological suggestions as to how to use current theory in the study of literature, and important debates and revisions of major theoretical works through the lens of Mexican literary works.

A comprehensive, cross-referenced guide to the literature written in the languages of Spain and Central and South America, with entries on works and authors comprising

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the bulk of the book

The boundaries of science and literature are permeable; they are continuously crossed and illuminated by a variety of narrative forms and their interpretations. Changes in our perception of the world are informed in equal measure by scientific and humanistic disciplines. This volume treats both literary and scientific texts as products of the human mind, therefore abiding by all the rules it creates, scientific and humanistic alike. The volume does not propose to replace all literary or discourse analysis with a cross-disciplinary science-based approach, but, rather, uses this theoretical stance when more conventional means fail to explain (or even explore) the intricacies of a text. It argues that scientific discourse can also be analysed through the prism of literary theories, since all texts are governed in varying measure by the unity of contexts that characterize their nature, the process of their creation, and their place in the cognitive realm of humanity. This approach will allow the nature and limitations of scientific research to be questioned, while opening up more venues to explore scientific creativity that crosses the subject boundaries of science and humanities. Latin American literature offers many examples of the interconnection between literary and scientific discourse. Notwithstanding the often explored relationship between Jorge Luis Borges's literary themes and contemporary scientific discoveries, a more general question should be asked: is the influence of scientific thought a privilege of the select few or is it indeed an all-pervading experience in Latin American literary narrative from

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late modernism to present day? This book explores the texts that overtly incorporate scientific content or are structured in such a way that immediately reminds the reader of a scientific phenomenon; it will also examine the texts that are presented in such a way that a conventional literary analysis does not help penetrate the many narrative layers that the text comprises. The volume offers cross-disciplinary readings of such authors as Jorge Luis Borges, Gabriel García Márquez, Ernesto Sábato and Gustavo Sainz, to name but a few.

Bienvenue dans la collection Les Fiches de lecture d'Universalis L'œuvre narrative de l'écrivain mexicain Juan Rulfo (1918-1986) frappe par sa brièveté : un recueil de nouvelles, *Le Llano en flammes* (1953) ; un roman de quelque cent trente pages, *Pedro Páramo* (1955) et une longue nouvelle, *Le Coq d'or*, auxquels on pourrait ajouter quelques textes écrits pour le cinéma. Une fiche de lecture spécialement conçue pour le numérique, pour tout savoir sur *Pedro Páramo* de Juan Rulfo Chaque fiche de lecture présente une œuvre clé de la littérature ou de la pensée. Cette présentation est couplée avec un article de synthèse sur l'auteur de l'œuvre. A propos de l'Encyclopaedia Universalis : Reconnue mondialement pour la qualité et la fiabilité incomparable de ses publications, Encyclopaedia Universalis met la connaissance à la portée de tous. Écrite par plus de 7 200 auteurs spécialistes et riche de près de 30 000 médias (vidéos, photos, cartes, dessins...), l'Encyclopaedia Universalis est la plus fiable collection de référence disponible en français. Elle aborde tous les domaines du

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savoir.

Published yearly from 1980, this biographical series for libraries is international in scope and contains entries for the most prominent men and women who have died during the year indicated in the title. In addition, each annual volume includes cumulative alphabetical and professions indexes.

Once relegated to the borders of literature—neither Mexican nor truly American—Chicana/o writers have always been in the vanguard of change, articulating the multicultural ethnicities, shifting identities, border realities, and even postmodern anxieties and hostilities that already characterize the twenty-first century. Indeed, it is Chicana/o writers' very in-between-ness that makes them authentic spokespersons for an America that is becoming increasingly Mexican/Latin American and for a Mexico that is ever more Americanized. In this pioneering study, Héctor Calderón looks at seven Chicana and Chicano writers whose narratives constitute what he terms an American Mexican literature. Drawing on the concept of "Greater Mexican" culture first articulated by Américo Paredes, Calderón explores how the works of Paredes, Rudolfo Anaya, Tomás Rivera, Oscar Zeta Acosta, Cherríe Moraga, Rolando Hinojosa, and Sandra Cisneros derive from Mexican literary traditions and genres that reach all the way back to the colonial era. His readings cover a wide span of time (1892-2001),

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from the invention of the Spanish Southwest in the nineteenth century to the América Mexicana that is currently emerging on both sides of the border. In addition to his own readings of the works, Calderón also includes the writers' perspectives on their place in American/Mexican literature through excerpts from their personal papers and interviews, correspondence, and e-mail exchanges he conducted with most of them.

A registry of criticism on 78 writers of Mexico in all genres and periods. Lists biographical and bibliographical information about influential writers of poetry, drama, fiction, and nonfiction from ancient times through the twentieth century.

Profiles more than four hundred authors of short fiction from around the world, presenting biographical and bibliographic information and summaries of major works. Also includes a reference volume with a chronology; a bibliography; lists of major award winners; twenty-nine essays on short-fiction history, theory, and world cultures; and three indexes.

Exploring the culture and media of the Americas, this handbook places particular emphasis on collective and intertwined experiences and focuses on the transnational or hemispheric dimensions of cultural flows and geocultural imaginaries that shape the literature, arts, media and other cultural expressions

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in the Americas. The Routledge Handbook to the Culture and Media of the Americas charts the pervasive, asymmetrical flows of cultural products and capital and their importance in the development of the Americas. The volume offers a comprehensive understanding of how inter-American communication is constituted, framed and structured, and covers the artistic and political dimensions that have shaped literature, art and popular culture in the region. Forty-six chapters cover a range of inter-American key concepts and dynamics, divided into two parts: Literature and Music deals with inter-American entanglements of artistic expressions in the Western Hemisphere, including music, dance, literary genres and developments. Media and Visual Cultures explores the inter-American dimension of media production in the hemisphere, including cinema and television, photography and art, journalism, radio, digital culture and issues such as freedom of expression and intellectual property. This multidisciplinary approach will be of interest to a broad array of academic scholars and students in history, sociology, political science; and cultural, postcolonial, gender, literary, globalization and media studies. First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

En una de las ediciones criticas mas importantes de la obra de Rulfo; Claude Fell,

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coordinador, y un sustancial equipo de investigadores sobre el escritor jalisciense, presentan las dos obras básicas, *Pedro Paramo* y *El llano en llamas*, además de relatos y textos autobiográficos, textos para cine, ensayos, discursos y entrevistas. Uno de los principales objetivos de esta edición es comparar los manuscritos de Rulfo con las distintas ediciones de sus textos para estudiar las modificaciones que el autor hizo a través de los años. Aparecen compilados una serie de artículos, reseñas y ensayos sobre la obra rulfiana; una cronología de la vida y obra del escritor y su contexto histórico, y la que es quizá la bibliografía más completa.

This pathbreaking anthology of Chicano literary criticism, with essays on a remarkable range of texts—both old and new—draws on diverse perspectives in contemporary literary and cultural studies: from ethnographic to postmodernist, from Marxist to feminist, from cultural materialist to new historicist. The editors have organized essays around four board themes: the situation of Chicano literary studies within American literary history and debates about the “canon”; representations of the Chicana/o subject; genre, ideology, and history; and the aesthetics of Chicano literature. The volume as a whole aims at generating new ways of understanding what counts as culture and “theory” and who counts as a theorist. A selected and annotated bibliography of contemporary Chicano literary criticism is also included. By recovering neglected authors and texts and introducing readers to an emergent Chicano canon, by introducing new perspectives on American literary history, ethnicity, gender, culture,

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and the literary process itself, *Criticism in the Borderlands* is an agenda-setting collection that moves beyond previous scholarship to open up the field of Chicano literary studies and to define anew what is American literature. Contributors. Norma Alarcón, Héctor Calderón, Angie Chabram, Barbara Harlow, Rolando Hinojosa, Luis Leal, José E. Limón, Terese McKenna, Elizabeth J. Ordóñez, Genero Padilla, Alvina E. Quintana, Renato Rosaldo, José David Saldívar, Sonia Saldívar-Hull, Rosaura Sánchez, Roberto Trujillo

Jungian analysts from all over the world gathered in Montreal from August 22 to 27, 2010. The 11 plenary presentations and the 100 break-out sessions attest to the complex dynamics and dilemmas facing the community in present-day culture. The Pre-Congress Workshop on Movement as Active Imagination papers are also recorded. There is a foreword by Tom Kelly with the opening address of Joe Cambray and the farewell address of Hester Solomon. The plenary presentations are printed in this volume. From the Contents: Jacques Languirand: From Einstein's God to the God of the Amerindians John Hill: One Home, Many Homes: Translating Heritages of Containment Denise Ramos: Cultural Complex and the Elaboration of Trauma from Slavery Christian Roesler: A Revision of Jung's Theory of Archetypes in light of Contemporary Research: Neurosciences, Genetics and Cultural Theory - A Reformulation Margaret Wilkinson, Ruth Lanius: Working with Multiplicity. Jung, Trauma, Neurobiology and the Healing Process: a Clinical Perspective Beverley

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Zabriskie: Emotion: The Essential Force in Nature, Psyche and Culture Guy Corneau: Cancer: Facing Multiplicity within Oneself Marta Tibaldi: Clouds in the Sky Still Allow a Glimpse of the Moon: Cancer Resilience and Creativity Astrid Berg, Tristan Troudart, Tawiq Salman: What could be Jungian About Human Rights Work? Bou-Yong Rhi: Like Lao Zi's Stream of Water: Implications for Therapeutic Attitudes Linda Carter, Jean Knox, Marcus West, Joseph McFadden: The Alchemy of Attachment: Trauma, Fragmentation and Transformation in the Analytic Relationship Sonu Shamdasani, Nancy Furlotti, Judith Harris & John Peck: Jung after The Red Book

Los ensayos del presente volumen fueron escritos durante la última década y reflexionan acerca de una serie de temas que se encuentran presentes en la obra de Juan Rulfo. Estos temas pueden resumirse en cuatro conceptos: el espacio, la sociedad, la concepción de la realidad, y la marginalidad. Ellos exploran la concepción del espacio tal como aparece tratada en los trabajos literarios y visuales del escritor mexicano; la inserción del autor y de su obra en la circunstancia histórica de la sociedad mexicana de mediados de siglo, así como de los eventos que sus escritos reflejan; las maneras de pensar propias de las poblaciones indígenas y campesinas de América Latina, su concepción de la realidad y del universo, que generalmente se oponen a las maneras del pensar occidental; y la noción de marginalidad que permea la obra de Rulfo. Estos conceptos guían el estudio de la obra rulfiana, que aun hoy día genera lecturas ricas y novedosas.

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Dr Brotherston surveys the modern novel of Spanish-speaking America. He starts with an introduction on 'settings and people', going on to consider individual modern novels. Streams of Silver fills an absence in the study of the works by women writers from Argentina, notwithstanding a rich tradition going back to the birth of Argentina as an independent nation. The purpose of this volume is to provide an in-depth analysis of the fiction by selected, representative contemporary women writers: Alicia Jurado, Elvira Orphee, Alina Diaconu, Alicia Steimberg, Cecilia Absatz, and Reina Roffe. These writers represent a spectrum, from established writers of the generation of 1955 to younger writers who started publishing in the mid-seventies. An introductory essay places the writers within the established Argentine literary tradition, followed by short biographical sketches acquainting the reader with each individual writer. The interpretive essays discuss the writers' main works, themes, and literary techniques. They also include materials from scholarly studies of their work, as well as excerpts from reviews published in Argentine newspapers and journals. Interviews with each of the writers, conducted by the author, draw out their life experiences and the motivating forces and influences behind their work. They also shed a personal light on some of the issues discussed in the essays, such as how Argentine political events such as Peronism (1946-35, 1973-76) and the Proceso (1976-83) and their censorship affected their lives and writing, on feminism and its impact on them and their work, and on their contributions to contemporary Latin American women's writing.

Overviews of writers and works from the ancient Greeks through the 20th century, written by subject experts. Each author entry provides a detailed overview of the writer's life and works. Work entries cover a particular piece of world literature in detail.

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In the 1960s, there occurred amongst Latin American writers a sudden explosion of literary activity known as the 'Boom'. It marked an increase in the production and availability of innovative and experimental novels. But the 'Boom' of the 1960s should not be taken as the only flowering of Latin American fiction, for such novels dubbed 'new novels' were being written in the 1940s and 1950s, as well as in the 1970s and 1980s. In this edited collection, first published in 1990, Philip Swanson charts the development of Latin American fiction throughout the twentieth century. He assesses the impact of the 'new novel' on Latin American literature, and follows its growth. Nine key texts are analysed by contributors, including works by the 'big four' of the 'Boom' – Fuentes, Cortázar, Garcia Márquez and Vargas Llosa. This book will be of interest to critics and teachers of Latin American literature, and will be useful too as supplementary reading for students of Spanish and Hispanic Studies. It will also serve as a helpful introduction to those new to Latin American fiction.

A comprehensive study of the Mexican writer considered one of the finest novelists and short-story writers in 20th-century Latin America.

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