

# Los Siete Locos

Joanna Page

LOS SIETE LOCOS Roberto Arlt, 2023-04-10 Al abrir la puerta de la gerencia, encristalada de vidrios japoneses, Erdosain quiso retroceder; comprendió que estaba perdido, pero ya era tarde. Lo esperaban el director, un hombre de baja estatura, morrudo, con cabeza de jabalí, pelo gris cortado a «lo Humberto I», y una mirada implacable filtrándose por sus pupilas grises como las de un pez: Gualdi, el contador, pequeño, flaco, meloso, de ojos escrutadores, y el subgerente, hijo del hombre de cabeza de jabalí, un guapo mozo de treinta años, con el cabello totalmente blanco, cínico en su aspecto, la voz áspera y mirada dura como la de su progenitor. Estos tres personajes, el director inclinado sobre unas planillas, el subgerente recostado en una poltrona con la pierna balanceándose sobre el respaldo, y el señor Gualdi respetuosamente de pie junto al escritorio, no respondieron al saludo de Erdosain. Sólo el subgerente se limitó a levantar la cabeza: -Tenemos la denuncia de que usted es un estafador, que nos ha robado seiscientos pesos.

**Los siete locos** Roberto Arlt, 1992 El entusiasmo y la atracción de Roberto Arlt por los experimentos científicos y mecánicos forma parte de su pasión creadora. Del ambiente de la calle, que tan bien conocía el escritor, surgieron sus mejores páginas. De su amistad con rufianes, falsificadores y pistoleros salen personajes como los de Los siete locos. En esta obra encontramos una especie de mundo al revés: un espacio donde los personajes transgreden los valores establecidos, invierten las normas y se liberan de una sociedad que los segrega. La propuesta es delirante y subversiva, pues planean una sociedad autoritaria, humillante y perversa. Una gran carcajada, una mueca grotesca frente a una sociedad en crisis, pesimista y frustrada.

*Los siete locos ; Los lanzallamas* Roberto Arlt, Gerardo Mario Goloboff, 2000 Considerado como uno de los autores más determinantes de la literatura argentina, Roberto Arlt escribió dos novelas que cambiaron la literatura latinoamericana. Para siempre: Los siete locos y Los lanzallamas. Así lo demuestra la presente edición crítica de Archivos.

*The Technical Imagination* Beatriz Sarlo, 2008 The Technical Imagination explores how technology entered the popular imagination in the Argentina of the 1920s and 1930s and how its products helped to shape modern thinking at all levels of Argentine society.

Mimesis, Desire, and the Novel Pierpaolo Antonello, Heather Webb, 2015-10-01 Fifty years after its publication in English, René Girard's *Deceit, Desire, and the Novel* (1965) has never ceased to fascinate, challenge, inspire, and sometimes irritate,

literary scholars. It has become one of the great classics of literary criticism, and the notion of triangular desire is now part of the theoretical parlance among critics and students. It also represents the genetic starting point for what has become one of the most encompassing, challenging, and far-reaching theories conceived in the humanities in the last century: mimetic theory. This book provides a forum for new generations of scholars and critics to reassess, challenge, and expand the theoretical and hermeneutical reach of key issues brought forward by Girard's book, including literary knowledge, realism and representation, imitation and the anxiety of influence, metaphysical desire, deviated transcendence, literature and religious experience, individualism and modernity, and death and resurrection. It also provides a more extensive and detailed historical understanding of the representation of desire, imitation, and rivalry within European and world literature, from Dante to Proust and from Dickens to Jonathan Littell.

**Los Siete Locos** R. Arlt, 1978

Roberto Arlt, la estrategia de su ficción Aden Hayes, 1981 Published by Boydell & Brewer Inc.

Novelas ; El juguete rabioso ; Los siete locos ; Los lanzallamas ; El amor brujo Roberto Arlt, 1997

Crisis and Capitalism in Contemporary Argentine Cinema Joanna Page, 2009-05-22 This first in-depth English-language study of Argentine fiction films released since the mid-1990s explains how they have registered Argentina's recent experience of capitalism, neoliberalism, and economic crisis.

**Los Siete Locos** R. Arlt, 1978

Roberto Arlt Domingo-Luis Hernández, 1995

*The Corpus Delicti* Josefina Ludmer, 2004-06-20 An intellectual tour de force from one of today's leading critics of Latin American literature and culture, *The Corpus Delicti* (The Body of Crime) is a manual of crime, a compendium of crime tales, and an extended meditation on the central role of crime in literature, in life, and in the life of the nation. Drawing her examples from canonical texts, popular novels, newspaper serials, and more, Josefina Ludmer captures the wide range of Argentine crime stories and detective fiction from the late nineteenth and early twentieth centuries. She offers more than a mere genre study, examining the relationship of crime and punishment to the formation of law, the body, and the modern state, exposing the ways in which literature—both high art and mass culture—can help construct, not just represent, social reality. Covering a dazzling array of primary sources, social history, and cultural theory, this provocative work is also a structural masterpiece, challenging readers as it charts new roles for text and notes. In this redefined dialogue, the notes variously offer alternate views, additional insights, and, often, parallel commentaries. Glen Close's stylish translation captures the energy of Ludmer's prose—simultaneously subtle and daring—for English-language readers.

La conspiración Pablo Besarón, 2009

*The Argentine Novel* Myron I. Lichtblau, 2002 Long a scholar of Romance languages at Syracuse University, Lichtblau

(1925-2000) extended his 1997 bibliography from 1990 through 1999 and added some earlier works left out of the original. Citations from the mother volume are included but without the critical commentaries and bibliographical references. The arrangement is alphabetical by author, and the articles discuss, in Spanish, both novels and critical studies of them and of the author. No index is provided. Annotation copyrighted by Book News, Inc., Portland, OR

**Obras de Roberto Arlt** Roberto Arlt, 2015-07-01 • Novelas • El juguete rabioso (1926) • Los siete locos (1929) • Los lanzallamas (1931) • El amor brujo (1932) • Cuentos • El jorobadito (1933) • Viaje terrible • El criador de gorilas (1951) • Ensayos • Aguafuertes porteñas (1933) • Accidentado paseo a Moka • Acuérdate de Azerbaijan • Ejercicio de artillería • El cazador de orquídeas • El hombre del turbante verde • El jorobadito • Extraordinaria historia de dos tuertos • Halid Majid el achicharrado • Historia del señor Jefries y Nassin el Egipcio • La aventura de Baba en Dimisch esh Sham • La cadena del ancla • La doble trampa mortal • La factoría de Farjalla Bill Alí • La ola de perfume verde • La pista de los dientes de oro • Las fieras • Los bandidos de Uad-Djuari • Los cazadores de marfil • Los hombres fieras • Odio desde la otra vida • Rahutia la bailarina • Ven, mi ama Zobeida quiere hablarte Roberto Emilio Gofredo Arlt, (Buenos Aires, 26 de abril de 1900 - ibídem, 26 de julio de 1942), fue un novelista, cuentista, dramaturgo, periodista e inventor argentino.

*The Avant-Garde and Geopolitics in Latin America* Fernando J. Rosenberg, 2006-04-02 The Avant-Garde and Geopolitics in Latin America examines the canonical Latin American avant-garde texts of the 1920s and 1930s in novels, travel writing, journalism, and poetry, and presents them in a new light as formulators of modern Western culture and precursors of global culture. Particular focus is placed on the work of Roberto Arlt and Mario de Andrade as exemplars of the movement. Fernando J. Rosenberg provides a theoretical historiography of Latin American literature and the role that modernity and avant-gardism played in it. He finds significant parallels between the cultural battles of the interwar years in Latin America and current debates over the role of the peripheral nation-state within the culture of globalization. Rosenberg establishes that the Latin American avant-garde evolved on its own terms, in polemic dialogue with the European movements, critiquing modernity itself and developing a global geopolitical awareness. In the process these writers created a bridge between postcolonial and postmodern culture, forming a distinct movement that continues its influence today.

**Global South Modernities** Gorica Majstorovic, 2020-09-10 Global South Modernities: Modernist Literature and the Avant-Garde in Latin America examines the seminal influence that Latin American writers had on the style, subject matter, and ideology of literature in the Global South from 1900 to the late 1930s. Gorica Majstorovic challenges the historical and racial logic of interwar Latin American literary studies by introducing the solidarity relations between the global decolonial movements and placing anti-imperialism, Blackness, and indigeneity at the center of decolonial analysis. Following Mignolo, de Sousa Santos, and Cheah, the texts under analysis subvert the processes of European colonial worlding and show modernity itself as pluralized. Drawing on these works, Majstorovic bridges the gap between aesthetics and politics while

shifting the focus onto the Latin American transnational modernist networks and situating the analysis within the theoretical frameworks of the Global South. While examining the idea of globality through its different conceptualizations (cosmopolitanism, immigration, and travel), Majstorovic analyzes avant-garde magazines of the 1920s, Mexican petrofiction, urban proletarian, and decolonial travel narratives of the 1930s, calling into question modernism's usual framing as an Anglo-American interwar phenomenon. Majstorovic constructs a new genealogy of Latin American literature by examining the asymmetrical relations within its multiple modernities and offers a new understanding of Latin American interwar literature through the lens of the Global South.

**Modernism in the Peripheral Metropolis** Tavid Mulder, 2023-08-28 This book shows how Latin American writers and artists in the crisis-decades of the 1920s and 1930s used modernist techniques to explore national issues in relation to global capitalism. Drawing on a rich interdisciplinary archive of novels, poetry, essays, photography, and architecture, it includes chapters on major figures and the transformations that marked Latin American cities at the beginning of the twentieth century: the poet Manuel Maples Arce and Mexico City; the essayist José Carlos Mariátegui and Lima; the novelist Roberto Arlt and Buenos Aires; the novelist Patrícia Galvão and São Paulo. Tavid Mulder argues that the Latin American city should be understood as a peripheral metropolis: a social space that is simultaneously peripheral relative to the center of the world economy and a metropolis in relation to the region's vast, underdeveloped hinterlands. Conceiving of modernist techniques as ways of understanding how the dualisms of Latin American societies—urban and rural, wealth and poverty, cosmopolitan and national—are bound together by the internal contradictions of capitalism, this volume insists on the ability of literary and artistic works to grasp the process through which untenable situations of crisis are not overcome but stabilized in the periphery. It thereby sheds light on issues in Latin America that have become increasingly urgent in the twenty-first century: inequality, indigenous migration, surplus populations, and anomie.

**Sex & Danger in Buenos Aires** Donna J. Guy, 1991-01-01 A study of prostitution necessarily examines questions of power, class, gender, and public health. In *Sex and Danger in Buenos Aires* these questions combine with particular force. During most of the time covered in this provocative book, from the late nineteenth century well into the twentieth, prostitution was legal in Argentina. Fears and anxieties concerning the effect of female sexual commerce on family and nation were rampant. Donna J. Guy looks at many aspects of the debate that followed an escalating demand for prostitutes by Argentines and European immigrants. She discusses the widespread fear of white slavery, the merits of medically supervised municipal houses of prostitution, the rights of local governments to restrict the civil liberties of citizens and foreigners, the censorship of literature and music dealing with the plight of prostitutes, and the potential criminality of unsupervised working women who might abandon their families. Guy also describes attempts to deal with female prostitution: rehabilitation, modifications of municipal bordello laws, and medical programs to prevent the spread of venereal disease. She

makes clear that the treatment of marginal women by liberal politicians and doctors helped promoted policies of repression and censorship that would later be extended to other unacceptable social groups. Her study of how both local and national government in Argentina dealt with these women reveals important links between gender, politics, and economics.

*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

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