

Clases De Literatura Berkeley 1980

Monika M. Elbert

Literature Class, Berkeley 1980 Julio Cortázar, 2017-03-28 A master class from the exhilarating writer Julio Cortázar “I want you to know that I’m not a critic or theorist, which means that in my work I look for solutions as problems arise.” So begins the first of eight classes that the great Argentine writer Julio Cortázar delivered at UC Berkeley in 1980. These “classes” are as much reflections on Cortázar’s own writing career as they are about literature and the historical moment in which he lived. Covering such topics as “the writer’s path” (“while my aesthetic world view made me admire writers like Borges, I was able to open my eyes to the language of street slang, lunfardo...”) and “the fantastic” (“unbeknownst to me, the fantastic had become as acceptable, as possible and real, as the fact of eating soup at eight o’clock in the evening”), Literature Class provides the warm and personal experience of sitting in a room with the great author. As Joaquin Marco stated in *El Cultural*, “exploring this course is to dive into Cortázar designing his own creations.... Essential for anyone reading or studying Cortázar, cronopio or not!”

Clases de literatura Julio Cortázar, 2013-11-12 Cortázar inédito. El Cortázar que nos quedaba por conocer, este que entra en el aula y sonríe. Berkeley, California, otoño de 1980. En la cima de su carrera y después de años de negativas, Julio Cortázar acepta dar un curso universitario de dos meses en los Estados Unidos. Como cabía esperar, no se tratará de conferencias magistrales sino de una serie de charlas sobre literatura, y sobre todo acerca de su experiencia de escritor y la génesis de sus obras. Las clases tratan gran diversidad de temas: aspectos del cuento fantástico; la musicalidad, el humor, el erotismo y lo lúdico en la literatura; la imaginación y el realismo, la literatura social y las trampas del lenguaje, todos ellos encarnados en lecturas y ejemplos tomados de la cultura universal. Las clases llegan a su punto máximo de interés cuando Cortázar, ya en la edad de los balances, se refiere a su evolución de escritor y analiza su obra: cómo nacieron los cronopios y cuentos insuperables como *La noche boca arriba* o *Continuidad de los parques*; el sentido de *Rayuela* y su proceso de escritura; el desafío de *Libro de Manuel*. Quien lea la minuciosa y fiel transcripción de trece horas de grabaciones, al cabo de este encuentro con el Cortázar oral, valorará lo mismo que en sus textos: la soltura y cercanía, la vastedad de lecturas, la honestidad intelectual, la imaginación y el rigor de tamaño profesor.

Sonorous Worlds Yana Stainova, 2023-04-12 In Venezuela's El Sistema, music is both a means of government control and a form of emancipation for youth musicians

Around the Day in Eighty Worlds Martin Savransky, 2021-04-19 In *Around the Day in Eighty Worlds* Martin Savransky calls for a radical politics of the pluriverse amid the ongoing devastation of the present. Responding to an epoch marked by the history of colonialism and ecological devastation, Savransky draws on the pragmatic pluralism of William James to develop what Savransky calls a “pluralistic realism”—an understanding of the world as simultaneously one and many, ongoing and unfinished, underway and yet to be made. Savransky explores the radical multifariousness of reality by weaving key aspects of James's thought together with divergent worlds and stories: of Magellan's circumnavigation, sorcery in Mozambique, God's felt presence among a group of evangelicals in California, visible spirits in Zambia, and ghosts in the wake of the 2011 tsunami in Japan. Throughout, he experiments with these storied worlds to dramatize new ways of approaching the politics of radical difference and the possibility of transforming reality. By exploring and constructing relations between James's pluralism and the ontological turn in anthropology, Savransky offers a new conceptualization of the pluriverse that fosters modes of thinking and living otherwise.

Em torno da imagem e da memória Elcio Loureiro Cornelsen, Elisa Amorim Vieira, Gonzalo Leiva Quijada, 2016-03-13 Os diversos ensaios que compõem o presente volume, 'Em torno da imagem e da memória', organizado por Elcio Cornelsen, Elisa Amorim e Gonzalo Leiva Quijada, transitam entre diversas expressões artísticas como a pintura, o cinema, a literatura, o desenho, a colagem e, sobretudo, a fotografia, seja enquanto retrato, registro documental, ou enquanto refotografia, fotopintura, fotografia pós-morte e pictorialismo. Assim, nos textos que procuram estabelecer relações entre imagem e memória na arte contemporânea, o que se observa predominantemente é o caráter híbrido da imagem apresentada pelos artistas, o seu caráter intermediático, que se configura na fronteira entre as diversas linguagens. Já nos ensaios que se voltam para as imagens de eventos traumáticos, ou que se voltam para a busca do que resta do passado no presente, evidencia-se o caráter de resistência da arte: resistência contra o horror, contra o trauma, contra a ausência e, sobretudo, resistência à política do esquecimento. Assim, este livro apresenta ao leitor o olhar múltiplo e instigante de diversos pesquisadores, artistas e escritores, em diálogo com alguns dos pensadores e filósofos indispensáveis para que se reflita o presente e para que se possa vislumbrar os rastros do passado que sobrevivem e insistem nos tempos atuais.

Grafitis Russi, Pedro, 2016-10-01 El grafiti, como intervención, es una propuesta de comunicación, es decir, de relaciones sociales semióticas, al establecerse en la interacción con los signos. Constituye una cultura, significaciones de ser y estar en algún espacio que nos presenta y representa. Si comprendemos este quehacer urbano de este modo, ¿por qué no pensar los grafitis como una forma de educación sobre cómo tomar y reconfigurar los espacios de ese entorno denominado ciudad? Ahora bien, este libro no se propone ser moralista, no se basa en juicios de valor. Se trata de todo lo contrario. El objetivo de Grafiti: trazos de imaginación y espacios de encuentros es formular cuestiones que den pie a otras formas de conocer. No está enfocado a diagnosticar enfermedades juveniles, ni tampoco sociales.

The Marrano Specter Erin Graff Zivin, 2017-11-21 *The Marrano Specter* pursues the reciprocal influence between Jacques Derrida and Hispanism. On the one hand, Derrida's work has engendered a robust conversation among philosophers and critics in Spain and Latin America, where his work circulates in excellent translation, and where many of the terms and problems he addresses take on a distinctive meaning: nationalism and cosmopolitanism; spectrality and hauntology; the relation of subjectivity and truth; the university; disciplinarity; institutionality. Perhaps more remarkably, the influence is in a profound sense reciprocal: across his writings, Derrida grapples with the theme of marranismo, the phenomenon of Sephardic crypto-Judaism. Derrida's marranismo is a means of taking apart traditional accounts of identity; a way for Derrida to reflect on the status of the secret; a philosophical nexus where language, nationalism, and truth-telling meet and clash in productive ways; and a way of elaborating a critique of modern biopolitics. It is much more than a simple marker of his work's Hispanic identity, but it is also, and irreducibly, that. The essays collected in *The Marrano Specter* cut across the grain of traditional Hispanism, but also of the humanistic disciplines broadly conceived. Their vantage point—the theoretical, philosophically inflected critique of disciplinary practices—poses uncomfortable, often unfamiliar questions for both hispanophone studies and the broader theoretical humanities.

Borges, Desire, and Sex Ariel de la Fuente, 2018-11-21 Until now Jorge Luis Borges has been considered an asexual author who could not read or write about sex, but in this study historian Ariel de la Fuente reveals for the first time the relationship between Borges's sexual biography, his erotic readings, and the expression of desire and sex in his literature.

Nathaniel Hawthorne in Context Monika M. Elbert, 2018-11-15 This volume provides a comprehensive overview of Nathaniel Hawthorne and demonstrates why he continues to be a critically significant figure in American literature. The first section focuses on Hawthorne's interest in and knowledge of past (Puritan and colonial) and contemporary nineteenth-century history (women's, African American, Native American) as the inspiration for his writings and the source of his literary success. The second section explores his fascination with social history and popular culture by examining topics as mesmerism, utopian life styles, theatrical performances, and artistic innovations. The third section looks at how Hawthorne succeeded and excelled in the literary marketplace, as an author of children's literature, literary sketches, and historical romances. In the fourth section, Hawthorne's literary precursors, peers, colleagues, and successors are analyzed. In the final section, Hawthorne's attachment to family, nature, and home is examined as the source of creative inspiration and philosophical questing.

Imagen de John Keats Julio Cortázar, 2018-01-01 Un homenaje de Cortázar a Keats, dos autores hermanados a dos siglos de distancia en la misma idea de la vida y la tarea poética. *Imagen de John Keats*, escrita por Julio Cortázar entre 1951 y 1952, no quiso ser ni una biografía ni un ensayo, sino «una especie de diálogo donde Keats estuviera lo más presente posible». A través de cartas y poemas traza un retrato entrañable del poeta, pasea y conversa con él, sigue el itinerario de su

vida, comenta su obra. Llega así a rastrear y formular una poética del camaleón que llegará a ser la suya propia. «Libro suelto y despeinado, lleno de interpolaciones y saltos y grandes aletazos y zambullidos»: quizás estas palabras del autor sean las que mejor den idea del tono de este libro que durmió durante casi cincuenta años.

Los autonautas de la cosmopista Julio Cortázar, 2017-04-01 Libro bitácora de un viaje emprendido por Julio Cortázar y Carol Dunlop de París a Marsella. «Tengo la impresión de que no he logrado nunca una conciencia tan clara de la autopista; nunca la vi tenderse tan lejos en sus dos sentidos, nunca tuve una tal impresión de armonía al seguir sus curvas, subidas y bajadas.» Una tarde de mayo de 1982 Carol Dunlop y Julio Cortázar comienzan un viaje por la Autopista del Sur, de París a Marsella, a bordo de Fafner, la combi Volkswagen roja convertida en el mítico dragón de Wagner. La Osita y el Lobo planean el viaje como si de una investigación científica se tratara y establecen un férreo reglamento que no deberán romper: no abandonar nunca la autopista y parar en dos áreas de descanso cada día. Toda la aventura queda reflejada en un exhaustivo cuaderno de bitácora que incluye, además del itinerario, la flora y la fauna que aparece a lo largo del camino, cartas de tarot, listados de comidas, fotografías que, con el tiempo, se volvieron inolvidables y hasta una definición tan rotunda como inesperada acerca de la Guerra de Malvinas. Los autonautas de la cosmopista hace posible acceder, gracias a su mezcla lúdica y literaria, a la intimidad más reveladora del escritor. Y tiene, además, el raro privilegio de ser el último libro escrito - o, mejor aún, vivido- por Julio Cortázar. Otros autores han dicho... «Cortázar nos ha dejado una obra tan bella e indestructible como su recuerdo.» Gabriel García Márquez «Ningún otro escritor dio al juego la dignidad literaria que Cortázar, ni hizo del juego un instrumento de creación y exploración artística tan dúctil y provechoso. La obra de Cortázar abrió puertas inéditas.» Mario Vargas Llosa «Cortázar es casi un Bolívar de la literatura latinoamericana. Es un hombre que nos ha liberado, que nos ha dicho que se puede hacer todo.» Carlos Fuentes «Prosa hecha de aire, sin peso ni cuerpo pero que sopla un ímpetu y levanta en nuestras mentes bandadas de imágenes y visiones, vaso comunicante entre los ritmos callejeros de la ciudad y el soliloquio del poeta.» Octavio Paz «Cortázar es el mejor.» Roberto Bolaño

Entrecruzamientos. Cortázar-Fuentes. Fuentes-Cortázar Luisa Valenzuela, 2014-09-03 Ensayo sobre las vidas y obras de los escritores Julio Cortázar y Carlos Fuentes. De Luisa Valenzuela, autora de El placer rebelde. Dos grandes de la escritura: sus puntos de contacto, sus sincronías, su trayectoria vital. Este ensayo busca profundizar en los puntos de contacto, las analogías, los paralelismos, los hallazgos simultáneos y las sincronizaciones de la vida y la obra de dos grandes de la literatura contemporánea: Julio Cortázar y Carlos Fuentes. El análisis minucioso de sus cuentos y novelas se complementa con el recorrido a través de su trayectoria de vida, de la cual la autora fue testigo privilegiado y participante en más de una ocasión. Los lectores de Fuentes y de Cortázar encontrarán aquí múltiples elementos de disfrute, desde el placer del descubrimiento hasta el del reconocimiento, pasando por la anécdota inusitada, los encuentros inesperados y el sentido del humor, tanto de los escritores estudiados como de la autora. Lo que ha dicho la crítica: Su lectura ilumina la obra de dos

autores que no se han agotado, que formaron generaciones enteras de lectores en Latinoamérica y que compartían, como ella, 'la consciencia de que sólo la ficción puede darle sentido a esto que llamamos realidad'. -Lilián López Camberos, Letras Libres.

Julio Cortázar Raquel Arias Careaga,2014-01-01 Un escritor decidido a renovar y revolucionar la literatura escrita en español no puede quedar al margen de sus propias propuestas. Para cumplir con su proyecto, Julio Cortázar tuvo que abandonar su país, sumergirse en Europa y regresar a Latinoamérica a través de sus obras y de su compromiso con aquel mundo nuevo. La búsqueda de la libertad, la necesidad de indagar en los resquicios de la realidad para dar con la verdad que se esconde en cada uno de nosotros marca, sin duda, su postura ante la vida, ante su propia vida, dirigida siempre hacia la necesidad de no traicionarse.

Buenas noches luciérnagas Héctor Hernández Montecinos,2017-07-19 Diarios de vida, material de prensa, fotografías, recuerdos, artículos, cartas, apuntes, emails, chat y sueños componen la nueva obra de Héctor Hernández, cuyo hilo argumental se asemeja al de la novela de formación de un poeta, pero también a un monólogo o diálogo literario con amigos y detractores.

Rumbo a Venecia Geishel Curiel Martínez,2024-03-13 ES Esta investigación explora la representación de viajes a Venecia en la literatura latinoamericana y de lengua alemana del siglo XX. Aplicando planteamientos teóricos de literatura de viaje, se descodifica la estructura mítica que subyace en la descripción del desplazamiento hacia la ciudad lacustre. El objetivo es exponer los recursos narrativos y estilísticos utilizados para entrelazar este recorrido, en su mayoría oblicuo, con la emersión gradual del conflicto de los y las protagonistas. Además, a partir del estudio comparativo de algunos elementos arquitectónicos emblemáticos como son los palacios, los puentes y, sobre todo, la conformación laberíntica, se muestran las peculiaridades de la representación de Venecia en obras de Julieta Campos, Alejo Carpentier, Julio Cortázar, Hugo von Hofmannsthal, Thomas Mann y Sergio Pitlor. Con ello se busca, primeramente, visibilizar el papel de Venecia en la literatura latinoamericana y, segundo, ofrecer nuevas claves de lectura a obras que han sido ampliamente estudiadas, mas no en una confrontación transareal. DE Diese Studie untersucht die Darstellung von Reisen nach Venedig in der lateinamerikanischen und deutschsprachigen Literatur des zwanzigsten Jahrhunderts. Anhand theoretischer Ansätze zur Reiseliteratur wird die mythische Struktur entschlüsselt, die der Beschreibung der Reise in die Lagunenstadt zugrunde liegt. Ziel ist es, die erzählerischen und stilistischen Mittel aufzuzeigen, mit denen diese meist schemenhafte Reise mit der allmählichen Herausbildung des Konflikts der Protagonisten verwoben wird. Darüber hinaus werden anhand der vergleichenden Untersuchung einiger emblematischer architektonischer Elemente wie Paläste, Brücken und vor allem des labyrinthischen Aufbaus die Besonderheiten der Darstellung Venedigs in Werken von Julieta Campos, Alejo Carpentier, Julio Cortázar, Hugo von Hofmannsthal, Thomas Mann und Sergio Pitlor aufgezeigt. Ziel ist es, erstens die Rolle Venedigs in der

lateinamerikanischen Literatur sichtbar zu machen und zweitens neue Schlüssel für die Lektüre von Werken anzubieten, die zwar vielfach untersucht wurden, aber nicht in einer transarealen Gegenüberstellung. EN This research explores the representation of journeys to Venice in twentieth-century Latin American and German-language literature. Theoretical approaches to travel writing are used to decipher the mythical structure underlying the description of the journey to the lagoon city. The aim is to show the narrative and stylistic means by which this mostly shadowy journey is interwoven with the gradual emergence of the protagonists' conflict. Furthermore, through the comparative study of some emblematic architectural elements such as palaces, bridges and, above all, the labyrinthine structure, the specificities of the representation of Venice in works by Julieta Campos, Alejo Carpentier, Julio Cortázar, Hugo von Hofmannsthal, Thomas Mann and Sergio Pitlor will be highlighted. The aim is firstly to make visible the role of Venice in Latin American literature and secondly to offer new keys for reading works that have been widely studied, but not in a transareal juxtaposition.

Myths in Crisis Jose Manuel Losada, José Manuel Losada, 2015-09-04 This trilingual volume examines the extent to which myths are affected by the crises of the 20th and 21st centuries. It brings together four theoretical studies which analyse both the crisis of structure – implying the distortion or disappearance of myth – and the crisis of concepts and terminology that currently threaten the study of mythology. The largest section of the volume focuses on the crises that have affected ancient, medieval and modern literary myths from a global perspective, taking into account psychology, ethics, politics and contemporary meta-literature. The final section examines the crisis experienced by those myths which permeate the material world, investigating historical and fictitious characters, mythologized places, and languages. The volume is a remarkable collection of 30 texts that were selected from 300 proposals by prestigious researchers from over 30 countries during the 3rd International Conference of Myth Criticism held in Madrid in October 2014.

Autismos y espectros al acecho Esteban Levin, 2019-07-15 Lo originario del lazo social ocurre en la infancia; lo común existe solo si se puede ceder lo propio en función de los otros, como condición de la experiencia infantil. Ella está en peligro, se extingue cada vez que se nombra a un niño como perteneciente a la comunidad de los denominados espectros autistas. Cuando mediante diversos catálogos diagnósticos se escamotea violentamente la vida relacional no hay comunidad y, sin ella, el amor no decanta en historicidad; por el contrario, se aísla en la inmovilidad de la experiencia que se calca a sí misma. Este libro propone jugar la propia plasticidad, mantener viva la experiencia infantil para donársela a un niño que nos demanda el deseo de estar y desear con él. Dejémosnos inventar por cada niño y adolescente que sufre el destino prefijado y catalogado de espectro autista. El autor abre las puertas. Nos invita a relacionarnos con Ezequiel, Alan, Alejandra y Patricia, entre otros niños, que han sido considerados espectros autistas. La inquieta tensión corporal, el inaudito dolor encarnado en sus rostros nos conmueven y despiertan nuestro deseo por relacionarnos con ellos. ¿Podremos captar la potencia sensible de un niño sufriente?

Humanoscopia Ignacio del Val, 2023-04-17 Con el estilo que caracteriza a *El Tarro de Heno*, su proyecto de divulgación cultural, Ignacio del Val nos invita a viajar a nuestra esencia a través de veintiséis historias en forma de abecedario en las que, con la ayuda del arte, explora los rasgos más distintivos de nuestra personalidad.

La amistad en las infancias Esteban Levin, 2022-12-06 Este libro sostiene la plasticidad de un movimiento deseante; se divide en dos partes articuladas entre sí: una se ocupa de los aspectos teóricos y la otra de lo que acontece en el territorio clínico e interdisciplinario. Entre ambas, se pliegan y despliegan ideas, pensamientos y experiencias. Recorrido teórico: cuando un niño o niña sufre, lo primero que se afecta es la relación con los otros: con su familia, docentes, amigas, amigos y la comunidad. La experiencia fundante de la amistad en las infancias nunca se posee, no es propiedad de nadie; lo que tiene en común es lo distinto, lo diferente y dispar, que causa el deseo de desear. La amistad en la infancia es del orden del don; pertenece a esa lógica inconsciente, mucho más constituyente que constituida. Los pequeños confían en sus amigos, los invisten de complicidad, crean gestualidades secretas que comparten, se abren y se expanden a la compasión de la amistad. Cuando, por alguna razón, no pueden o les resulta arduo tener amigos, la dificultad con la que se encuentran es la imposibilidad de recibir o donar al otro, y aparece la angustia sufriente que se dramatiza a través del cuerpo y los síntomas de la vida. ¿Es posible la existencia de una comunidad sin el sentimiento de intimidad, compasión y amistad? Recorrido práctico: no hay constitución subjetiva sin lazo social. Nos referimos a la amistad y lo comunitario en las infancias para mantenerla viva, no para saber acerca de ella, pues es una experiencia fundante, originaria y original, no anticipable, dispar y plural, mucho más constituyente que constituida. El acontecimiento de la amistad tiene que realizarse, no solo decirse. La originalidad y la esencia de los amigos y amigas se expresa en la intensidad de un espacio impar, que dona el tiempo a la generación de deseos, amores, rivalidades, placeres, frustraciones y vivencias en los que se subrayan la mezcla, la metamorfosis y el choque de fuerzas inclasificables de la comunidad. La experiencia amistosa en la niñez no es del orden del tener, sino de la curiosidad, la intimidad, la desposesión y la existencia. ¿Qué sería de una infancia sin amigos y amigas?

Estética Posfundacional, La pregunta por la potencia política del arte recorre los Siglos XX y XXI ¿ES político el arte? ¿Pueden las artes alterar nuestras condiciones de experiencia, articular una alternativa al imaginario capitalista, alentar el cambio social? A veces incrédula y a veces esperanzada, la obstinada pregunta por la política del arte supone siempre un desafío filosófico fascinante: pensar cómo interviene el régimen estético de las artes en la transformación de los cimientos de la esfera pública. Este volumen recoge un conjunto de ensayos filosóficos que aspira a definir este desafío bajo el nombre de estética posfundacional. En la estela del pensamiento de Oliver Marchart, las autoras y autores aquí reunidos abordan cuestiones como anarquía, el disenso, la función curatorial o el activismo artístico para comprender la potencia revolucionaria del arte. En cuanto comprendemos que los fundamentos políticos de nuestras sociedades son históricos y materiales, la reflexión estética es clave para cuestionar la violencia que subyace a nuestros sistemas políticos e imaginar

una alternativa. Todavía hoy el arte puede despertar conciencias y encarnar la vocación más poderosa que conocemos: el deseo de cambiarlo todo.

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