

Noe Jitrik Historia Critica De La Literatura Argentina

Guadalupe Maradei,Cecilia Vázquez

Historia crítica de la literatura argentina Noé Jitrik,1999 La lucha de los lenguajes. Dirigida por Noe Jitrik y Julio Schwartzman. La turbulenta época de Rosas fue, sin embargo, propicia para la literatura: con solo mencionar obras como Facundo, El Matadero, Amalia y la laboriosa Colección de obras y documentos sobre el Río de la Plata, se puede tener una idea acerca de las complejas relaciones entre una realidad torturada y una potencia verbal fundadora de una cultura. Posteriormente van surgiendo expresiones que intentan consolidar, casi sin advertirlo, el embrionario sistema literario que se ha ido conformando. Por eso es adecuado considerar ese momento, que va del auge del rosismo hasta los albores de los años ochenta, como de lucha de los lenguajes. Algunas de sus manifestaciones son memorables, como Martín Fierro, Una excursión a los indios ranqueles o el Fausto criollo; pero, en todos los casos, son materia fecunda para relevar un proceso y descubrir sus claves mediante una mirada crítica actual, libre de prejuicios. Se trata, en este segundo volumen de la Historia crítica de la literatura argentina, de acercarse a un fundamento para comprenderlo en su dinamismo y en la significación que aún tiene para nuestro tiempo.

Historia crítica de la literatura argentina Noé Jitrik,2006

Historia crítica de la literatura argentina 12 Jorge Monteleone,2022-10-15 El director general de esta obra, Noé Jitrik, ha llevado a cabo una vasta y continua labor crítica y literaria. Desde 1960 ha escrito numerosos trabajos, reunidos en libros publicados en la Argentina y en otros países, sobre autores y textos fundamentales de la literatura nacional y latinoamericana. También ha escrito poesía y relatos, teoría literaria e historia, así como notas periodísticas en diversas ciudades de América Latina. Le pertenece el plan original de esta obra. Concluye, con este volumen, un ambicioso proyecto que descansa sobre algunas convicciones. La primera de ellas es que lo que llamamos literatura argentina no sólo existe sino que es, además, un imponente conjunto semejante a una mina relativamente inexplorada pero llena de vetas valiosas y de una variedad muy grande de obras, realizaciones, intentos... En suma, un universo provocativo, un desafío al criterio que esta Historia aceptó y con el que se enfrentó durante casi dos décadas. Para concretar esta magna obra se recurrió a lo mejor de la crítica literaria que el país podía ofrecer. Todos ellos comprendieron la idea que rige el proyecto y, cada uno en su tema -fueron más de trescientos-, dieron de sí esfuerzo, talento, paciencia y tenacidad. Quizás este volumen 12 haya sido el de más ardua elaboración; en parte por la enorme cantidad de material a considerar y en parte por la cercanía. No porque la

cercanía no deje ver, sino porque quienes investigan podrían estar emocionalmente involucrados: una cosa es estudiar el nacimiento de un texto clásico, un Facundo, por ejemplo, y otra el de una novela de un contemporáneo, a veces incluso conocido o amigo y del que se espera lo que no se le pide a un remoto y consagrado autor. Se puede decir que el volumen sale airoso de esta dificultad y muestra en la originalidad de sus planteos que se puede ver y mostrar y que para que ello fuera posible actuó una competencia teórica y literaria excepcional. Termina un proyecto y, como final, se expone a un sinfín de utilizaciones y sobre todo de juicios. A quienes tuvimos que ver con esta empresa nos movió la fe: esta literatura bien lo mereció. Noé Jitrik

Historia crítica de la literatura argentina Noé Jitrik,2004

Enseñar literatura Martina López Casanova,2005

El pensamiento alternativo en la Argentina del siglo XX: Oberismo, vanguardia, justicia social, 1930-1960 Hugo Edgardo Biagini,Arturo Andrés Roig,Carlos Alemián,2004

La literatura argentina de los años 90 ,2016-08-09 Preliminary Material /Geneviève Fabry and Ilse Logie -- PRESENTACIÓN /Geneviève Fabry and Ilse Logie -- LITERATURA DE COMPROMISO /Daniel Link -- LA INCERTIDUMBRE DE LO REAL. LA NARRATIVA DE LOS 90 EN LA ARGENTINA EN LA CONFLUENCIA DE LAS CUESTIONES DE GÉNERO /José Amícola -- SAER FIN DE SIGLO Y EL CONCEPTO DE LUGAR /Julio Premat -- LA NARRATIVA DE CÉSAR AIRA: UNA SORPRESA CONTINUA E ININTERRUMPIDA /Margarita Remón Raillard -- EL CUENTO ARGENTINO EN LOS AÑOS 90 /Carmen de Mora -- LO NUEVO EN LA ARGENTINA: POESÍA DE LOS 90 /Ana Porrúa -- CONTINUIDADES Y DISCONTINUIDADES EN LA POESÍA DE JUAN GELMAN UNA GLOSA DE INCOMPLETAMENTE /Geneviève Fabry -- TEATRO ARGENTINO Y DESTOTALIZACIÓN: EL CANON DE LA MULTIPLICIDAD /Jorge Dubatti -- Artículo-reseña de Rita De Maeseneer (edition), Convergencias e interferencias. Escribir desde los borde(r)s. Valencia/Caracas: Ediciones eX cultura, 2001. /Maria-Benedita Basto -- Jacques Josef, Hacia una novelística puertorriqueña descolonizada: Emilio Díaz Valcárcel. Madrid: Iberoamericana, 2002. /Efraín Barradas -- SOBRE LOS AUTORES /Geneviève Fabry and Ilse Logie -- COLABORAN /Geneviève Fabry and Ilse Logie -- Títulos publicados de Foro Hispánico /Geneviève Fabry and Ilse Logie.

Littoral of the Letter Gabriel Riera,2006 Littoral of the Letter is the first full-fledged study in English of the work of the late Argentine author Juan Jose Saer (1937-2005), who was highly regarded as Argentina's best living novelist, a continuator of Burgess' literary legacy. Characterized by an uncommon coherence and rigor, Juan Jose Saer's writing defies simple categories. In both his fictional and essayistic writing, Saer defamiliarizes the reader by questioning some of his most cherished certainties, especially those having to do with the role ascribed to Latin American literature, the uses of prose and poetry in the present, and the relation between language and the mass media. By questioning the assimilation of prose theory and the novel theory dictated by pragmatic needs of the state and the market, Saer produces a change in the function of

narrative language that allows him to start where more traditional forms of realism end: the unsayable. The purpose of the book is to make explicit Saer's procedures, the main coordinates of his poetics and to reflect on the situation of literature in an age dominated by images and the total cultural phenomenon. University.

Historia crítica de la literatura argentina: El oficio se afirma Noé Jitrik, 2004

A History of Argentine Literature Alejandra Laera, Mónica Szurmuk, 2024-05-16 Argentine Literature continues to figure prominently in academic programs in the English-speaking world, and it has an increasing presence in English translation in international prizes and trade journals. *A History of Argentine Literature* proposes a major reimagining of Argentine literature attentive to production in indigenous and migration languages and to current debates in Literary Studies. Panoramic in scope and incisive in its in-depth studies of authors, works, and theoretical problems, this volume builds on available scholarship on canonical works but opens up the field to include a more diverse rendering as well as engaging with the full spectrum of textual interventions from travel writing to drama, from popular 'gauchesca' to celebrated avant guard works. Working at the crossroads of disciplines, languages and critical traditions, this book accounts for the wealth of Argentine cultural production and maps the rich, diverse and often overlooked history of Argentine literature.

Anxieties of Experience Jeffrey Lawrence, 2018 *Anxieties of Experience* offers a new interpretation of US and Latin American literature. Rereading a range of canonical works from Walt Whitman's *Leaves of Grass* to Roberto Bolaño's *2666*, it traces the development and interaction of two distinct literary strains in the Americas: the US literature of experience and the Latin American literature of the reader.

Vernacular Latin Americanisms Fernando Degiovanni, 2018-12-01 In *Vernacular Latin Americanisms*, Fernando Degiovanni offers a long-view perspective on the intense debates that shaped Latin American studies and still inform their function in the globalized and neoliberal university of today. By doing so he provides a reevaluation of a field whose epistemological and political status has obsessed its participants up until the present. The book focuses on the emergence of Latin Americanism as a field of critical debate and scholarly inquiry between the 1890s and the 1960s. Drawing on contemporary theory, intellectual history, and extensive archival research, Degiovanni explores in particular how the discourse and realities of war and capitalism have left an indelible mark on the formation of disciplinary perspectives on Latin American cultures in both the United States and Latin America. Questioning the premise that Latin Americanism as a discipline comes out of the tradition of continental identity developed by prominent intellectuals such as José Martí, José E. Rodó or José Vasconcelos, Degiovanni proposes that the scholars who established the discipline did not set out to defend Latin America as a place of uncontaminated spiritual values opposed to a utilitarian and materialist United States. Their mission was entirely different, even the opposite: giving a place to culture in the consolidation of alternative models of regional economic cooperation at moments of international armed conflict. For scholars theorizing Latin Americanism in

market terms, this meant questioning nativist and cosmopolitan narratives about identity; it also meant abandoning any Bolivarian project of continental unity or of socialist internationalism.

Madness and Irrationality in Spanish and Latin American Literature and Culture Lloyd Hughes

Davies,2020-06-01 The subject matter is topical: madness has universal and enduring appeal. The positive aspects of the irrational, particularly its potential for cultural renewal, are given more prominence than has been the case in the past. The coverage is wide-ranging: new critical angles enrich our understanding of major writers while the appeal of lesser-known figures is highlighted, often by means of a comparative perspective.

Macedonio Fernández: Between Literature, Philosophy, and the Avant-Garde Federico Fridman,2022-01-13 At Macedonio Fernández's funeral in 1952, Jorge Luis Borges delivered the following elegy: "In those years I imitated him to the point of transcription, to the point of devout and passionate plagiarism. I felt: Macedonio is metaphysics, Macedonio is literature." This is the first book available in English that collects essays by the world's leading scholars on Macedonio Fernández, one of Borges's most important mentors and a still enigmatic thinker of the early 20th century. Macedonio's philosophy, metaphysics, ethics, and experimental writing laid the foundations for Borges's own theoretical and literary matrix. Nonetheless, Borges helped shape a myth of Macedonio as a thinker who could not translate his oratorial geniality into written intelligibility. So, despite the centrality of Macedonio to Borges's thought, his work has remained almost unknown to English-speaking readers. Contributors to this volume demonstrate, however, that this myth reduces the complexities of Macedonio's life and creative process, as each chapter shines new light on his texts. Conceived as both a companion for new readers of Macedonio's writings and an invitation for specialists to revisit his work through new perspectives, essays in this volume provide extensive background and bibliographical references, as well as English translations of Macedonio's original texts. This collection seeks to serve as a catalyst for the continued discovery and rediscovery of Macedonio Fernández's texts and the ways they might help us to rediscover the singularities of our own present moment.

Constelación latinoamericana: intelectuales y escritores entre traducción, crítica y ficción Marco Paone,2020 Este volumen se propone ahondar en el papel agencial de escritores, intelectuales y traductores en la conformación historiográfica y crítica de América Latina en clave transnacional e internacional. Cada contribución aporta una perspectiva diferente acerca de las actividades de mediación que estas figuras han desarrollado entre lenguas, artes, disciplinas y naciones diferentes con el fin de investigar nuevas formas de escritura literaria y crítica, repensar los conceptos de autoría y traductoría, analizar las redes informales e institucionales en las que estos mediadores participan, y hacer hincapié en la circulación de ideas y en la recepción de modelos literarios y culturales dentro y fuera de América Latina.

La ville et le détective en Amérique latine Claire Paillet,Jacques Gilard,Karim Benmiloud,Caroline Lepage,2006

Maiakovski punk y otras figuras del siglo XXI Christopher Domínguez Michael,2022-10-15 Una revisión crítica a la

obra de los escritores más representativos de lo que va del siglo XXI. A El XXI en el XXI (2011) y La sabiduría sin promesa. Vida y letras del siglo xx (2001 y 2009), se suma Maiakovski punk y otras figuras del siglo XX I, donde Christopher Domínguez Michael continúa su examen de la literatura moderna. Extendiéndose a la centuria en curso, en este libro tenemos sus ensayos y artículos que van desde la lamentación por las ruinas de Palmira hasta las consecuencias de la intervención en la obra de Borges, pasando por una radiografía posmoderna del ateísmo proclamado por Hitchens y Onfray, la criminal inverecundia de Handke, la reposición de Camus realizada por Kamel Daoud, el neogótico rockero de Mariana Enriquez, la lucrativa farsa del llamado Arte Contemporáneo, el retorno de los apocalípticos en pantuflas como Agamben y Cía., la literatura en estado de peste y pandemia, y siguiendo a Michiko Kakutani, leemos, asimismo, cómo la posverdad pasó del gramatólogo Derrida al presidente Trump y miramos a la Ucrania en guerra, el solar de Babel y Bulgákov. Pese a darle prioridad a las obras impresas en estos casi veinticinco años de la nueva centuria, Maiakovski punk y otras figuras del siglo xxi también recoge comentarios sobre novelas, cuentos, ensayos y poemas de Benedetti, Piglia, Fumaroli, Parra, Christa Wolf, Oscar del Barco, Lowell, Zurita o Vila-Matas, mostrando una vez más cómo la erudición, el humor, la acritud y la intransigencia frente a modas e ideologías, han hecho de Domínguez Michael uno de los críticos literarios más polémicos y cosmopolitas de nuestra lengua. Los críticos nos dicen «Pues no sigas leyendo por ahora a Domínguez Michael, me decía mi mujer, viendo que me desvelaba, como cuando me ve leer a Bloom o a Steiner. No era igual. Mi reacción no era polémica o en contra. Lo que sentía es que algo muy profundo (de los latinoamericanos) se estaba dilucidando en lo que leía.» - Guillermo Sucre (1997) «Jamás he tenido la oportunidad de presenciar, reconocer, discutir en mi interior, oponerme a ella o estremecerme con la obra de un crítico absoluto. Este privilegio materializado en mi lengua y en América me ha acompañado durante años. Deriva de los libros de Domínguez Michael, que se convierten en el renacimiento del pensamiento literario.» - José Balza (2012)

Encuesta a la crítica literaria argentina - Tomo I Guadalupe Maradei, Cecilia Vázquez, 2025-02-03 En la recordada Encuesta a la literatura argentina contemporánea, dirigida por Susana Zanetti y publicada en 1982 por el CEAL, diecinueve críticos contestaron un cuestionario de cinco preguntas. En esta nueva Encuesta, también estamos ante cinco preguntas, pero la nómina de críticos se ha triplicado. De este modo, el plausible esfuerzo de Guadalupe Maradei y María Celia Vázquez nos brinda un nuevo y minucioso relevamiento de la crítica literaria en nuestro país. Como en toda encuesta, los testimonios oscilan entre las historias factuales y las representaciones propias del campo: lo que los críticos creen de su propia labor. Se trata de un insumo insoslayable para trabajos futuros que nos permitan transitar desde las representaciones subjetivas a la necesaria objetivación de estados y procesos complejos y aun controversiales, y en los que esta nueva encuesta pueda constituir una serie diacrónica con significativos antecedentes. Un primer paso ya lo ha dado el epílogo a cargo de Analía Gerbaudo; con su habitual lucidez y pericia críticas, adelanta los méritos y proyecciones de este notable aporte.

Lines of Geography in Latin American Narrative Aarti Smith Madan, 2017-08-17 This book looks to the writings of prolific statesmen like D.F. Sarmiento, Estanislao Zeballos, and Euclides da Cunha to unearth the literary and political roots of the discipline of geography in nineteenth-century Latin America. Tracing the simultaneous rise of text-writing, map-making, and institution-building, it offers new insight into how nations consolidated their territories. Beginning with the titanic figures of Strabo and Humboldt, it rereads foundational works like *Facundo* and *Os sertões* as examples of a recognizably geographical discourse. The book digs into lesser-studied bulletins, correspondence, and essays to tell the story of how three statesmen became literary stars while spearheading Latin America's first geographic institutes, which sought to delineate the newly independent states. Through a fresh pairing of literary analysis and institutional history, it reveals that words and maps—literature and geography—marched in lockstep to shape national territories, identities, and narratives.

Editores y políticas editoriales en Argentina (1880-2010) José Luis de Diego, 2022-05-30 El libro, en palabras de Pierre Bourdieu, constituye un «objeto de doble faz»: por su naturaleza tanto económica como simbólica, es a la vez mercancía y significación. El editor, por su parte, «es también un personaje doble, que debe saber conciliar el arte y el dinero, el amor a la literatura y la búsqueda de beneficio». Ambas dualidades representan el eje del presente volumen, que estudia la industria editorial argentina entre 1880 y 2010 y analiza los avatares de una autonomía amenazada, ora por la política, ora por el mercado. Así, el período se examina en distintas etapas. Sergio Pastormerlo estudia el surgimiento de un mercado editorial; Margarita Merbilhaá se ocupa de la época de organización del espacio editorial, y Verónica Delgado y Fabio Espósito, de la emergencia del editor moderno. Por su parte, José Luis de Diego, quien dirigió los trabajos de investigación, recorre la «época de oro» de la industria editorial; Amelia Aguado analiza la consolidación del mercado interno; nuevamente De Diego reflexiona acerca de la crisis de la industria editorial durante la dictadura y la democracia, y finalmente Malena Botto investiga la concentración y la polarización de la industria editorial. El volumen concluye con un anexo cronológico sobre aspectos legales e institucionales de la industria editorial argentina, a cargo de Silvia Naciff. En este recorrido, los autores articulan los indicadores económicos de la industria con las políticas editoriales y su incidencia en la difusión de ciertos libros, la consolidación de tendencias de lectura y la canonización de autores. Al entrelazar información con hipótesis interpretativas, esta compilación ofrece una sistematización crítica sobre la historia contemporánea de un objeto de estudio amplio, complejo y esquivo. Esta nueva edición aumentada y actualizada incorpora, además, los aportes de las investigaciones sobre el mundo editorial producidas y publicadas en la primera década del siglo XXI.

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