

Altazor Or A Voyage In Parachute Poem Vii Cantos 1919 Vicente Huidobro

Complementing earlier efforts to scrutinize the uses of models in the field of media and communication studies, this volume reassesses old perspectives and delineates new theoretical options for communication inquiry. It is the first book to undertake a philosophical investigation of the significance of modelling in the study of the varying phenomena, processes, and practices of communication. By homing in on the manifestations and purposes of modelling in ordinary discourses on communication as well as in theoretical expositions, the essays collected in this book cast new light on the importance of models for communication inquiry. This volume challenges received view of communication models as mere diagrams and opens up new paths of conceptual inquiry in communication research. Chronicles the history of Chile, from prehistoric times through its time as a Spanish colony to today.

First published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Entries cover authors, critics, major works, magazines, genres, and schools and movements of Latin American and Caribbean literature.

Latin American Vanguard

The Cambridge History of Latin American Literature: Brazilian literature. Bibliographies

The History of Chile

Dialogues with France and the United States

A History

An Encyclopedia

Encyclopedia of World Poetry

Pablo Baler studies the ruptures and continuities linking the de-centered dynamics of the 17thcentury to the logic of instability that permeates 20th century visual and literary production in Latin America. Bringing philosophy, literary interpretation, art criticism, and a poetic approach to the history of ideas, Baler offers a new perspective from which to understand the uncanny phenomenon of baroque distortion. This interdisciplinary inquiry not only leads to a more specific formulation regarding the singularity of the reappraisals of the baroque in Spanish America, but also allows for a more comprehensive assessment of its historical reach in the broader context of the representational crisis of modernity.

Provides a comprehensive introduction to 20th- and 21st-century world poets and their most famous, most distinctive, and most influential poems.

Sheds light on emergent Latin American cinema that addresses the politics of environmental destruction, the unevenness of climate change consequences, and new ways of visualizing the world beyond the human. Pushing Past the Human in Latin American Cinema brings together fourteen scholars to analyze Latin American cinema in dialogue with recent theories of posthumanism and ecocriticism.

Together they grapple with how Latin American filmmakers have attempted to “push past the human,” and destabilize the myth of anthropocentric exceptionalism that has historically been privileged by cinema and has led to the current climate crisis. While some chapters question the very nature of this enterprise—whether cinema should or even could actualize such a maneuver beyond the human—others signal the ways in which the category of the “human” itself is interrogated by Latin American cinema, revealed to be a fiction that excludes more than it unifies. This volume explores how the moving image reinforces or contests the division between human and nonhuman, and troubles the settler epistemic partition of culture and nature that is at the core of the climate crisis. As the

first volume to specifically address how such questions are staged by Latin American cinema, this book brings together analysis of films that respond to environmental degradation, as well as those that articulate a posthumanist ethos that blurs the line between species. Carolyn Fornoff is Assistant Professor of Latin American Literatures and Cultures at the University of Illinois at Urbana-Champaign. Gisela Hefles is Associate Professor of Latin American Literatures and Cultures at Rice University.

Omar Cabezas, Nicaragua, and the Narrative of Liberation considers themes of liberation, utopia, orality, and humor in the works of Omar Cabezas as they relate to national and cultural identity in Latin America. It assesses the symbiotic relationship between the works of Cabezas and the post-revolutionary reformulation of Nicaraguan identity.

Architectures of Poetry

Modern Poetics and Hemispheric American Cultural Studies

World Literature in Spanish: An Encyclopedia [3 volumes]

Historical Dictionary of Latin American Literature and Theater

The Embattled Lyric

Altazor (Revised Edition).

Ce recueil, publi é en 1931, peut étre consid é r é comme l'oeuvre principale de Vicente Huidobro. Le po è te Octavio Paz é crit : "L ó pez Velarde nous conduit aux portes de la po è sie contemporaine. Ce ne sera pas lui qui les ouvrira mais Vicente Huidobro. L'influence du po è te a é t é tr è s grande pour l'Am é rique et l'Espagne ; grande et pol é mique. Altazor est un po è me grand po è me dans lequel l'aviation po è tique est transform é e en chute vers "l'int é rieur de soi-m é me", immersion vertigineuse dans le vide. Vicente Huidobro, "le citoyen de l'oubli" : il contemple aussi haut que tout devient de l'air. Il est partout et nulle part : c'est l'oxyg è ne invisible de notre po è sie".

Containing roughly 850 entries about Spanish-language literature throughout the world, this expansive work provides coverage of the varied countries, ethnicities, time periods, literary movements, and genres of these writings.
• Contains roughly 850 A–Z entries related to Spanish-language literature and related topics throughout the world, from the Middle Ages up to the present day
• Includes contributions from nearly 200 scholars from the Americas, Europe, Asia, and Australia
• Provides bibliographies containing major English-language print reference works, free electronic sources with peer-reviewed information, major academic websites, and well-established electronic journals
• Contains an extended glossary of literary and cultural terms such as “subaltern” and basic cultural features of Hispanic society, such as “el barrio” and “Negrismo”
• Includes a chronological appendix containing entries organized by date

Contains roughly 850 entries on both major and minor authors, themes, genres, and topics of Spanish literature from the Middle Ages to the present day. Describes the growing diversity within national borders, the increasing interdependence among nations, and the myriad impacts of Spanish literature across the globe.

"[This book] will become the standard reference on the Latin American vanguard. The time was ripe for an ambitious undertaking like this one, and Unruh does not disappoint."—Gustavo P é rez-Firmat, Duke University

The Avant-garde and Geopolitics in Latin America

The Vertical Imagination and the Crisis of Transatlantic Modernism

Modernism and Poetic Inspiration

From the Revolution to World War II

An Anthology

Le voyage en parachute

Modern Nicaraguan Poetry

Translation—from both a theoretical and practical point of view—articulates differing but interconnected modes of circulation in the work of writers originally from different geographical areas of transatlantic encounter, such as Europe, Latin America, North America, and the Caribbean. After Translation examines from a transnational perspective the various ways in which translation facilitates the circulation of modern poetry and poetics across the Atlantic. It rethinks the theoretical paradigm of Anglo-American “modernism” based on the transnational, interlingual and transhistorical features of the work of key modern poets writing at both sides of the Atlantic—namely, the Portuguese Fernando Pessoa; the Chilean Vicente Huidobro; the Spaniard Federico García Lorca; the San Francisco-based poets Jack Spicer, Robert Duncan, and Robin Blaser; the Barbadian Kamau Brathwaite; and the Brazilian brothers Haroldo and Augusto de Campos.

As the world becomes increasingly globalized, the integration of cultures within nations has become more and more relevant. Read takes a poetic approach to the concept of cultural conflict within nations and adds a new perspective that has rarely been seen in debate.

Futurism Studies in its canonical form has followed in the steps of Marinetti’s concept of Futurisme mondial, according to which Futurism had its centre in Italy and a large number of satellites around Europe and the rest of the globe. Consequently, authors of textbook histories of Futurism focus their attention on Italy, add a chapter or two on Russia and dedicate next to no attention to developments in other parts of the world. Futurism Studies tends to sees in Marinetti’s movement the font and mother of all subsequent avant-gardes and deprecates the non-European variants as mere ‘derivatives’. Vol. 7 of the **International Yearbook of Futurism Studies** will focus on one of these regions outside Europe and demonstrate that the heuristic model of centre - periphery is faulty and misleading, as it ignores the originality and inventiveness of art and literature in Latin America. Futurist tendencies in both Spanish and Portuguese-speaking countries may have been, in part, “influenced” by Italian Futurism, but they certainly did no ‘derive’ from it. The shift towards modernity took place in Latin America more or less in parallel to the economic progress made in the underdeveloped countries of Europe. Italy and Russia have often been described as having originated Futurism because of their backwardness compared to the industrial powerhouses England, Germany and France. According to this narrative, Spain and Portugal occupied a position of semi-periphery. They had channelled dominant cultural discourses from the centre nations into the colonies. However, with the rise of modernity and the emergence of independence movements, cultural discourses in the colonies undertook a major shift. The revolt of the European avant-garde against academic art found much sympathy amongst Latin American artists, as they were engaged in a similar battle against the canonical discourses of colonial rule. One can therefore detect many parallels between the European and Latin American avant-garde movements. This includes the varieties of Futurism, to which Yearbook 2017 will be dedicated. In Europe, the avant-garde had a complex relationship to tradition, especially its ‘primitivist’ varieties. In Latin America, the avant-garde also sought to uncover and incorporate alternative, i.e. indigenous traditions. The result was a hybrid form of art and literature that showed many parallels to the European avant-garde, but also had other sources of inspiration. Given the large variety of indigenous cultures on the American continent, it was only natural that many heterogeneous mixtures of Futurism emerged there. Yearbook 2017 explores this plurality of Futurisms and the cultural traditions that influenced them. Contributions focus on the intertextual character of Latin American Futurisms, interpret works of literature and fine arts within their local setting, consider modes of production and consumption within each culture as well as the forms of interaction with other Latin American and European centres. 14 essays locate Futurism within the complex network of cultural exchange, unravel the Futurist contribution to the complex interrelations between local and the global cultures in Latin America and reveal the dynamic dialogue as well as the multiple forms of cross-fertilization that existed amongst them.

The essays in this book, groundbreaking for its focus on teaching Latin American poetry, reflect the region’s geographic and cultural heterogeneity. They address works from Mexico, Chile, Peru, Ecuador, Colombia, Cuba, Brazil, Argentina, Guatemala, Nicaragua, and Uruguay, as well as from indigenous communities with their own national distinctions, including the Kaqchikel Maya and Zapotec. The volume’s essays help instructors teach poetry written from the second half of the twentieth century on, meaningfully connecting this contemporary corpus with older poetic traditions. Contributors address teaching various topics, from the silva and the long poem to Afro-descendant poetry, in ways that bring performance, digital approaches, queer theory, and translation into action. The insights offered here will demonstrate how Latin American poetry can become a part of classes in African diasporic studies, indigenous studies, history, and anthropology.

Altazor

Teaching Modern Latin American Poetries

Encyclopedia of Latin American and Caribbean Literature, 1900-2003

La Red

Modernism and Its Margins

To the Revolution and Beyond

The FSG Book of Twentieth-Century Latin American Poetry

This book has two main subjects which are interwoven: the attitudes of selected poets (including Neruda, Rilke, Breton, Celan, and Artaud) to the “primitive” and the “archaic,” studied from an anthropologist’s viewpoint; and a model of the processes whereby poetry is produced and received, built on the author’s successful careers as both poet and anthropologist. The book includes detailed biographical information about how Tarn went from being a French to an English to an American poet. It also reveals the effect of a double career and of these moves on a unique body of poetry and theoretical work. An extremely substantial interview, serving also as an introduction to, and discussion of, the essays, demonstrates that there is nothing like this work to be found elsewhere.

The sites of inspiration documented in this book range from nineteenth century linguistic theory to postmodern strategies of conceptual writing, encompassing well known instances of modernist poetics (Mallarmé, Pound, Olson) alongside obscure but revealing figures like Otto Nebel and Henri-Martin Barzun.

Discusses the traditions, culture, religion, media, literature, and arts of Chile.

With a focus both historical and literary, Enrique Anderson-Imbert surveys the literature of Hispanic America. His study is not merely an historical synthesis of names, titles, and dates; it is, rather, a critical analytical appraisal of the verse, prose, and drama written in Spanish in the Americas in the contemporary period.

Omar Cabezas, Nicaragua, and the Narrative of Liberation

The Shadow Mouth

Modern Latin American Literature

A History of Translation

Models of Communication

Altazor, Or, A Voyage in a Parachute (1919)

Spanish-American Literature

From the invention of skyscrapers and airplanes to the development of the nuclear bomb, ideas about the modern increasingly revolved around vertiginous images of elevation and decline and new technologies of mobility and terror from above. In The Vertical Imagination and the Crisis of Transatlantic Modernism, Paul Haacke examines this turn by focusing on discourses of aspiration, catastrophe, and power in major works of European and American literature as well as film, architecture, and intellectual and cultural history. This wide-ranging and pointed study begins with canonical fiction by Franz Kafka, Virginia Woolf, James Joyce, and John Dos Passos, as well as poetry by Guillaume Apollinaire, Hart Crane, and Aimé Césaire, before moving to critical reflections on the rise of New York City by architects and writers from Le Corbusier to Simone de Beauvoir, the films of Alfred Hitchcock and theories of cinematic space and time, and postwar novels by Kurt Vonnegut, Thomas Pynchon, and Leslie Marmon Silko, among many other examples. In tracing the rise and fall of modernist discourse over the course of the long twentieth century, this book shows how visions of vertical ascension turned from established ideas about nature, the body, and religion to growing anxieties about aesthetic distinction, technological advancement, and American capitalism and empire. It argues that spectacles of height and flight became symbols and icons of ambition as well as direct indexes of power, and thus that the vertical transformation of modernity was both material and imagined, taking place at the same time through the rapidly expanding built environment and shifting ideological constructions of “high” and “low.”

Revised edition of a Latin American classic in a tour-de-force translation.

Band 3.

The Encyclopedia of Twentieth-Century Latin American and Caribbean Literature, 1900–2003 draws together entries on all aspects of literature including authors, critics, major works, magazines, genres, schools and movements in these regions from the beginning of the twentieth century to the present day. With more than 200 entries written by a team of international contributors, this Encyclopedia successfully covers the popular to the esoteric. The Encyclopedia is an invaluable reference resource for those studying Latin American and/or Caribbean literature as well as being of huge interest to those following Spanish or Portuguese language courses.

World Literature in Spanish: G-O

Pushing Past the Human in Latin American Cinema

2017

Macedonio Fernández, the Argentine Avant-Garde, and Modernity in Buenos Aires

A Very Short Introduction

The Facts on File Companion to World Poetry

After Translation

This Very Short Introduction provides an overview of Latin American literature from the late eighteenth century to the present. Roberto Gonzalez Echevarria covers a wide range of topics, highlighting how Latin American literature became conscious of its continental scope and international reach in moments of political crisis, such as independence from Spain, the Spanish-American War, and the Mexican and Cuban revolutions. With this narrative, the author discusses major writers ranging from Andres Bello and Jose Maria Heredia through Borges and Garcia Marquez to Fernando Vallejo and Roberto Bolano.

Altazor (Revised Edition).Wesleyan University Press

Writers, translators, and critics explore the cultural politics and transnational impact of Latin American literature.

"The Self of the City shows Macedonio’s work to be a highly systematic effort to “save the city” from the ills of modernity. Responding directly to the context of early twentieth-century Buenos Aires, Macedonio rejects modern culture as inherently paradoxical and pernicious, hinging on the unsustainable fallacy of Descartes’ autonomous self."

The Self of the City

1900 to the Present

Theoretical and Philosophical Approaches

Encyclopedia of Latin American Literature

Essays and Conversations in Poetics and Anthropology

Literary Culture and U.S. Imperialism

Senses of Distortion

Architectures of Poetry is the first comprehensive accounting of the currently intense dialogue between the sister arts of poetry and architecture. Refusing to take either term in a metaphorical sense, the eleven essays collected in this volume exemplify an exciting methodological direction for work in the humanities: a literal wager that is willing to take the unintended suggestions of language as reality. At the same time, they also provide close readings of the work of a number of important writers. In addition to a suite of essays devoted to the team of Arakawa and Madeline Gins, chapters focus on figures as diverse as Francesco Borromini, Rainer Maria Rilke, Stéphane Mallarmé, Friedrich Schlegler, John Cage and Lyn Hejinian.

The Historical Dictionary of Latin American Literature and Theater provides users with an accessible single-volume reference tool covering Portuguese-speaking Brazil and the 16 Spanish-speaking countries of continental Latin America (Argentina, Bolivia, Chile, Colombia, Costa Rica, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Uruguay, and Venezuela). Entries for authors, from the early colonial period to the present, give succinct biographical data and an account of the author’s literary production, with particular attention to their most prominent works and where they belong in literary history.

Since publication over twenty years ago, The Translator’s Invisibility has provoked debate and controversy within the field of translation and become a classic text. Providing a fascinating account of the history of translation from the seventeenth century to the present day, Venuti shows how fluency prevailed over other translation strategies to shape the canon of foreign literatures in English and investigates the cultural consequences of the receptor values which were simultaneously inscribed and masked in foreign texts during this period. Reissued with a new introduction, in which the author provides a clear, detailed account of key concepts and arguments in order to issue a counterblast against simplistic interpretations, The Translator’s Invisibility takes its well-deserved place as part of the Routledge Translation Classics series. This book is essential reading for students of translation studies at all levels.

John Carlos Rowe, considered one of the most eminent and progressive critics of American literature, has in recent years become instrumental in shaping the path of American studies. His latest book examines literary responses to U.S. imperialism from the late eighteenth century to the 1940s. Interpreting texts by Charles Brockden Brown, Poe, Melville, John Rollin Ridge, Twain, Henry Adams, Stephen Crane, W. E. B Du Bois, John Neihardt, Nick Black Elk, and Zora Neale Hurston, Rowe argues that U.S. literature has a long tradition of responding critically or contributing to our imperialist ventures. Following in the critical footsteps of Richard Slotkin and Edward Said, Literary Culture and U.S. Imperialism is particularly innovative in taking account of the public and cultural response to imperialism. In this sense it could not be more relevant to what is happening in the scholarship, and should be vital reading for scholars and students of American literature and culture.

Reinscribing Cultural Modernity from Spain and Latin America

Encyclopedia of Twentieth-Century Latin American and Caribbean Literature, 1900–2003

The Art of Contentious Encounters

Latin American Neo-Baroque

The Transfer and Circulation of Modern Poetics Across the Atlantic

Translation and Latin American Literature

A Poem in VII Cantos

This work demonstrates that twentieth-century Nicaraguan poetry can not be comprehended in its fullest dimension without an understanding of the literary traditions of France and the United States. Ever since Ruben Dario established Hispanic America’s literary independence from Spain in the nineteenth century with his modernista revolution, poets in Nicaragua actively have engaged in a dialogue with the works of French and North American authors as a means of assimilating and transforming them and thereby inventing a profoundly Nicaraguan literary identity. This process has resulted in what might be called a double genealogy in Nicaraguan poetry: certain poets attracted to the alchemical properties of the poetic word and a transcendent, mythic, meta-reality seem to have descended from French literary forebears; others, interested in an expansive, poeticized version of history and versimilitude, have roots that might be traced to North American soil. This division is a provisional, experimental means of grouping Nicaraguan poets based not on the traditional compartmentalization of literary generations, but on the “family resemblances” of poetic affinities. Presented here is an effective analysis of the “familial” nature of the Nicaraguan poets achieving their own literary independence by taking into account socio-political and historical considerations, common literary themes, as well as the intertextual relations that form the basis of international literary dialogues. This rigorous, but flexible, approach to modern Nicaraguan poetry enables the reader to accompany the poets on their journeys toward God and the end of the world; into a timeless Nicaraguan landscape invaded by U.S. Marines; beyond a contemporary urban portrait of Los Angeles; through the horrifying European battlefields of World War I and the trenches of Nicaragua’s revolution against the Somoza dictatorship. The English-speaking reader probably will be unfamiliar with most of the seven preeminent Nicaraguan poets whose works are the subject of this book, but it is hoped that the reader will realize that the poetry of Nicaraguans Alfonso Cortes, Salomon de la Selva, Jose Coronel Urtecho, Pablo Antonio Cuadra, Joaquin Pasos, Carlos Martinez Rivas, and Ernesto Cardenal is worthy of serious study. Furthermore, the poems of these authors take on a richer meaning when they are studied as co-presences in relation to certain texts by Baudelaire, Rimbaud, Mallarmé, and Supervielle, or - in an “American” context - by poets such as Whitman, Pound, Eliot, and Masters. A relatively small country with a rich, diverse tradition in poetry, Nicaragua has maintained high literary standards generation after generation and has produced poets of a world-class stature whose time has come for a greater recognition.

This book covers the full range and diversity of Chilean literature from the times of the Spanish conquest to the present. By emphasizing transnational, hemispheric, and global approaches to Chilean literature, it reflects the relevance of themes such as neoliberalism, migration and exile, as well as subfields like ethnic studies, and gender and sexuality studies. It showcases the diversity of Chilean literature throughout all periods, regions, ethnocultural groups and social classes. All the while foregrounding its regional variations. Unlike previous literary histories, it maps a rich heterogeneity by including works by Chileans of indigenous, African, Jewish, Arab, Asian, and Croatian ancestries, as well as studies of literature by LGBTQ authors and Chilean Americans. Ambitious and authoritative, this book is essential reading for scholars of Chilean Literature, Latin American Literature, the Global South, and World Literature.

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

Presents a diverse sample of twentieth-century Latin American poems from eighty-four authors in Spanish, Portuguese, Ladino, Spanglish, and several indigenous languages with English translations on facing pages.

Culture and Customs of Chile

The Translator’s Invisibility

Voice-Overs

Classical and Modern Literature

A History of Chilean Literature

Examines the canonical Latin American avant-garde texts of the 1920s and 1930s, with particular focus on Roberto Arlt and Mrio de Andrade. The movement developed on its own terms, in polemic dialogue with European movements, critiquing modernity itself, and developed a geopolitical awareness that bridged postcolonial and postmodern culture and continues its influence today.