

El Diario De Alejandra Pizarnik Pdf

Alejandra Pizarnik

Modern Argentine Poetry Ben Bollig, 2011-06-15 This book is the first to focus specifically on the exile-poetry link in the case of Argentina since the 1950s. Throughout Argentina's history, authors and important political figures have lived and written in exile. Thus exile is both a vital theme and a practical condition for Argentine letters, yet conversely, contemporary Argentina is a nation of immigrants from Europe and the rest of Latin America. Poetry is often perceived as the least directly political of genres, yet political and other forms of exile have impinged equally on the lives of poets as on any group. This study concentrates on writers who both regarded themselves as in some way exiled and who wrote about exile. This selection includes poets who are influential and recognised, but in general have not enjoyed the detailed study that they deserve: Alejandra Pizarnik, Juan Gelman, Osvaldo Lamborghini, Nestor Perlongher, Sergio Raimondi, Cristian Aliaga, and Washington Cucurto.

Infancia y melancolía en el cine argentino Sophie Dufays, 2021-03-18 Este libro ofrece un análisis detallado del personaje infantil y de su percepción en dos obras maestras del cine argentino reciente: *La ciénaga* de Lucrecia Martel (2001) y *La rabia* de Albertina Carri (2008). Por una parte, se inscribe la mirada monstruosa y melancólica de la infancia que proyectan estas obras en una tradición narrativa argentina previa, una tradición sobre todo literaria, con la excepción de *La caída* de Torre Nilsson (1959). Por otra parte, Sophie Dufays propone que los films de Martel y de Carri, si bien ponen en escena un universo natural aparentemente atemporal, presentan una nueva articulación alegórica entre infancia y pasado histórico. El análisis, centrado en la estructura familiar y narrativa de las obras y en sus efectos sonoros, se apoya en una serie de conceptos psicoanalíticos (oralidad, repetición, melancolía y obscenidad) y en la noción de alegoría moderna para describir y comentar un nuevo modelo de representación de los niños en el cine argentino de la posdictadura.

Diário do fim do amor Ingrid Fagundez, 2025-03-10 Qual o papel dos diários na história da literatura? Por que esse gênero é tão associado ao universo feminino? O que os escritos íntimos de grandes escritoras nos contam sobre a obra delas? Que função ocupa o amor, ou o fim dele, nos diários? Em seu livro de estreia, a jornalista, pesquisadora e professora Ingrid Fagundez se debruça sobre essas e outras questões. Mesclando uma pesquisa aprofundada sobre a história e as transformações da escrita diarística com entradas do próprio diário, além de passagens dos escritos de Sylvia Plath, Susan Sontag, Katherine Mansfield, Virginia Woolf e Marie Bashkirtseff, a autora cria um texto original. Fagundez nos convida a

repensar a importância dos diários e do amor para o fazer literário e oferece uma nova perspectiva para a chamada literatura feminina. Gênero originalmente destinado ao registro da vida pública e aos relatos de viagens, a escrita de diários passou por uma modificação radical no século 19, quando, graças à Modernidade, a vida interior se tornou gradativamente seu principal objeto. Foi então que passou a ser o território por excelência da mulher, a quem a escrita de outros domínios era interdita. Essa mudança social tem um papel decisivo na transformação da literatura do século 20. Afinal, é impossível 'capturar a vida' se a gente não mantém diários, escreveu Plath. Pelas páginas deste Diário do fim do amor, acompanhamos o relato comovente do fim de um relacionamento e a busca da cura pela escrita, ao mesmo tempo que mergulhamos nos registros dos diários de grandes escritoras. Descobrimos, assim, não apenas aspectos importantes da obra de cada uma, mas também as dificuldades que circundam a literatura escrita por mulheres, pois os cadernos delas desvendam [...] os embates para se assumirem como mulheres que escrevem. Nas palavras de Tatiana Salem Levy, este é um belíssimo livro sobre uma escritora que, na companhia de tantas outras, se revela enquanto se cria. O que Ingrid Fagundes nos mostra [...] é o quanto as pequenas experiências interiores guardam da imensidão do mundo.

Diarios Alejandra Pizarnik, 2003 Selección de los Diarios de la escritora y poeta argentina Alejandra Pizarnik, se recogen los fechados entre 1955 y 1972. En ellos descubre su pasión por la literatura y su concepción poética, así como su lucha por alzar su voz, y el duro trabajo de escribir.

El niño en el cine argentino de la postdictadura (1983-2008) Sophie Dufays, 2014 Este libro delinea el papel del niño en el cine argentino de la post-dictadura. Interprets the allegorical role of the child character in Argentine cinema of the post-dictatorship era. Este libro constituye la primera monografía dedicada al papel del niño en el cine latinoamericano. El análisis detallado de una decena de películas argentinas de la post-dictadura dirigidas entre 1983 y 2008, incluyendo tanto clásicas (La historia oficial, Un lugar en el mundo) como olvidadas (Amigomío, El rigor del destino), revela cómo la mirada y el lenguaje del niño son puestos al servicio de una alegoría nostálgica, estructurada en torno a la memoria o al lenguaje verbal y vinculada a la figura del padre ausente. Dufays combina los análisis fílmicos con una amplia reflexión teórica sobre las cuatro nociones clave de alegoría, melancolía, nostalgia y duelo y articula con una genealogía de la figura alegórica del niño en las tradiciones narrativas latinoamericanas. Este recorrido permite al lector explorar las significaciones simbólicas y discursivas que el personaje infantil, la infancia y la familia han adquirido en el cine y en el contexto postdictatorial argentino. Sophie Dufays es investigadora postdoctoral del Fondo Nacional de Investigación Científica de Bélgica, en la Universidad de Louvain-la-Neuve. This book is the first monograph devoted to the role of the child in Latin American cinema. Through close analysis of about ten Argentine fiction films of the post-dictatorship period directed between 1983 and 2008, including both classic such as The Official Story and A Place in the World) and forgotten works such as Amigomío and El rigor del destino. Dufays shows how the child's gaze and language are a means of focusing a nostalgic form of allegory,

structured around either memory or verbal language, and related to the figure of the absent father. In combining these analyses with a wide theoretical articulation of four key notions (allegory, melancholy, mourning and nostalgia) and with a genealogy of the allegorical child character in Latin American narrative traditions, *Relatos de infancia* allows the reader to explore the meanings that childhood and family have come to acquire in cinema, particularly in the Argentine post-dictatorial context. Sophie Dufays is a FNRS Postdoctoral Researcher (Belgian National Fund for Scientific Research) at the University of Louvain-la-Neuve.

Investigaciones-vidas en educación Rossana Godoy Lenz, 2022-09-08 En muchos contextos académicos se mantiene la hegemonía intelectual como omnipresencia y lugar de superioridad del pensamiento científico, excluyendo saberes constituidos en otros tiempos y comunidades fuera del alcance de la racionalidad moderna. Este libro es una recuperación de la experiencia compartida entre tres comunidades de Chile, Argentina y Brasil, desmarcada de los tradicionales y rígidos límites de la investigación en educación. En medio de la matriz normalizada del saber y del conocer, caracterizada por el realismo epistémico y la pretensión de la objetiva neutralidad, compartimos nuestra praxis académica como experiencia que no separa la investigación de la vida. Nos interesa dar cuenta de las vivencias de lo íntimo, de lo propio y comunitario, de la presencia de los afectos compartidos, de la erótica que pulsa lo indagativo y el sentido vital subjetivo que se experimenta en común-unidad y que reconocemos como investigación-vida.

Diarios (nueva edición de Ana Becciu) Alejandra Pizarnik, 2013-11-14 Versión corregida, ampliada y definitiva de los diarios de Alejandra Pizarnik. «Una constante de los diarios de escritores es que otros se encarguen de publicarlos póstumamente. Estas publicaciones podrían dar la impresión de ser una violación de la intimidad del diarista, pero no cabe duda de que, al conservarlos, el escritor está indicándonos que es consciente del valor intrínseco que tienen. Eso es aún más evidente en el caso de Alejandra Pizarnik, ya que conservó sus cuadernos hasta el último momento», comenta Ana Becciu en la nota que acompaña esta nueva edición, corregida y ampliada, con muchos fragmentos reveladores que hasta ahora nunca habían visto la luz, de los diarios de una mujer que convirtió su angustia en un destilado de palabras duras y hermosas. Su obsesión por escribir, sus dudas, y sus ganas de comer, fumar y amar con voracidad hasta que el cansancio la derrumbaba... todo quedó apuntado en cuadernos y papeles sueltos que por fin han encontrado su lugar. Aun hoy, cuando ya se han cumplido cuarenta años desde su muerte, la voz de Pizarnik acompaña al lector en un viaje donde la literatura importa y la vida duele. «A veces me gustaría registrarme por escrito en cuerpo y alma: dar cuenta de mi respiración, de mi tos, de mi cansancio, pero de una manera alarmantemente exacta, que se me oiga respirar, toser, llorar, si pudiera llorar.» Alejandra Pizarnik, París, 3 de agosto de 1961 La crítica ha dicho: «Con su exhibicionismo -hablaba de sus complejos, sus costumbres, sus amores- desafiaba el recato burgués heredado del XIX. De alguna forma, los diarios fueron un arma poderosa para la emancipación de las mujeres. Una vez a Pizarnik le preguntaron para qué escribía. Para que me quieran, contestó. Son

muchas páginas de palabras duras y hermosas, especialmente disfrutables para los muy intensos. Llevó la angustia a sus más altas cotas literarias.» Xacobe Pato (librero en Cronopios), Vogue «Un hecho excepcional en la literatura argentina, que puede adjudicarse al aura de prestigio casi legendario que ha envuelto la vida y la obra de Alejandra Pizarnik.» César Aira «Al encanto de Pizarnik de ser una figura envuelta en el misterio y una personalidad inexplicable, hay que añadir el hecho de que palabra por palabra ella escribía la noche, y el lector que se acerque a ella descubrirá que esa escritura nocturna, que tenía un alto sentido del riesgo, nacía de la más pura necesidad, como a pocos escritores del siglo XX se les ha visto: una lírica extrema y también una tragedia.» Enrique Vila-Matas, Babelia «Sumergirse en la intimidad de la gran poeta argentina es adentrarse en las arenas movedizas de una pulsión suicida. [...] Así es su escritura: el constante descubrimiento de una rosa con espinas. [...] Se la lee de poco en poco, como quien paladea un vino añejo.» Rocío Niebla, Tinta Libre «Pizarnik nos descubre un éxtasis en la inestabilidad del lenguaje y logra arrancarle una verdad mercurial y patética.» Los Angeles Review of Books «Un hecho editorial único; no sólo dentro de la tradición argentina, sino en castellano. Su carácter único reside en que no existe otro caso conocido en que se vaya a disponer, casi con certeza, aunque no todavía, de una publicación completa, sin filtro de autor, pariente o censor, de un material tan abundante, tan ligado desde el principio hasta el final a un destino de escritora.» Nora Catelli, El País «Basta nombrarla para que en el aire vibren la poesía y la leyenda. Una lírica extrema y también una tragedia.» Luis Chitarroni

Susana Thénon. Todas las voces del grito Analía de la Fuente, 2025-07-22 Este libro es el producto de muchos años de investigación. También es la prueba de que es posible apostar a un proyecto común y dedicarse a él con el tesón que dan la admiración o el amor. Analía de la Fuente, Gisela Galimi, Corina Dellutri, Alfredo Luna, Mariana Palomino y Lucrecia Frassetto -todos ellos egresadas y egresados de la Maestría en Escritura Creativa de la Untref- trabajaron conmigo en la compilación y ordenamiento del Archivo Thénon, al tiempo que profundizaban sus lecturas del material y elucidaban la desgarrada y desgarradora trayectoria de una de las obras más relevantes de la poesía argentina del siglo XX. Los ensayos reunidos en este libro son de un rigor multifacético. La dialéctica entre emplazamiento y fuga, el exilio social y el asilo poético, la gramática de la transgresión, la traducción como escuela, el poema y la imagen fotográfica, el desamparo y sus paisajes sonoros, son algunos de los temas elegidos. La coda final es deslumbrante. Collage verbal, pensamiento, irreverencia, furia, y rechazo absoluto de las iniquidades de nuestra historia más reciente están ahí, como están siempre, en los invernaderos del poema, los deseos intactos, porque en lo imposible, también hay casas.

Historia y brevedad narrativa Marta Inés Waldegaray, 2017-11-22 Este libro indaga en las formulaciones de la escritura breve en literatura, las maneras mediante las cuales lo breve da cuenta de la historia. Se parte de una distinción fundamental entre brevedad (noción que pertenece al dominio de la enunciación) y texto breve o corto (noción que refiere el carácter dimensional de la escritura). Para ello, se examina la obra del escritor argentino Andrés Rivera (1928), maestro de

la escritura breve, austera y reticente en la literatura argentina contemporánea, aunque la materia más relevante de su ficción tenga que ver con los grandes relatos de la historia política argentina de los siglos XIX y XX. La obra se centra en los principales momentos históricos que la producción de Rivera recoge, aborda la decepción subjetiva y el desencanto histórico que caracterizan su literatura, y centra la atención en los procedimientos textuales que poseen el efecto de desviar la organización sintáctica tanto de la materia narrativa como de la oracional. De esta manera, se analizan las marcas de un estilo constituido principalmente por diversos procedimientos de digresión narrativa y de corte textual mediante los cuales el universo ficcional y el espacio textual de la obra de Rivera dan cuenta de lo histórico-político y, también, de una concepción de lo literario como desaliento interpretativo estrechamente asociado a la negatividad como recurso ideológico que horada la escritura. Así, se aporta una mirada innovadora que coloca a Andrés Rivera en un espacio diferente al que ha sido reducido por la crítica: un autor de novelas históricas y realistas.

Misceláneo (Ínsula n° 888, diciembre de 2020) AA. VV., 2020-12-22 Misceláneo (Ínsula n° 886, octubre de 2020) Misceláneo, diciembre 2020 Santos SANZ VILLANUEVA / Joaquín Marco: vida cumplida de un poeta, editor, crítico e historiador de la literatura Katerina VALENTOVÁ / Del hombre-máquina a la máquina hombre: el maquinismo en La desheredada de Galdós y el poshumanismo en Máquinas como yo de McEwan Laurie-Anne LAGET / De Greguerías a Brouhahas: traducir el funambulismo verbal ramoniano Laureano BONET / Jaime Gil de Biedma y Elaine Kerrigan: nuevos papeles inéditos Arantxa FUENTES RÍOS / Desde extramuros: el epistolario de J.A. Valente con el hispanismo norteamericano Daniel MESA GANCEDO / Showtime. Una guía (probablemente ya desactualizada) del relato de espectáculo en Hispanoamérica Pura FERNÁNDEZ / Letras en tránsito: Pepa Novell o Magma editorial soy yo José María FERRI COLL / Literatura y nación José TERUEL / Américo Castro y J.Jiménez Lozano: historia de una correspondencia Josefa ALVÁREZ / Juan José Lanz: la poesía, documento histórico Juan MATAS CABALLERO / Las primeras voluntades de J.M. Micó Rocío BADÍA FUMAZ / Certidumbre y símbolo: Jardín Gulbenkian de Juan Antonio González Iglesias Joaquín FABRELLAS / El ingrátido sosiego. Sobre Libro de la Confusión de F.Ferrer Lerín Ángel BASANTA / Somos lo que elegimos recordar: Alfons Cervera Rebeca MARTÍN / Dos trampantojos: Un amor de Sara Mesa y La forastera de Olga Merino Teresa IRIBARREN / Intertextualidad, subjetividad y violencia en Irene Solà Miguel D'ORS / En sus propias palabras

Maldita Alejandra. Una metamorfosis con Alejandra Pizarnik Ana Müshell, 2022-11-03 En el 50.º aniversario de su muerte, un diario íntimo en torno a la vida de Alejandra Pizarnik, con el inconfundible estilo de una de las grandes autoras de gráfica de hoy En pleno episodio de agorafobia y tras una ruptura amorosa, la protagonista de esta historia decide sumergirse en la enigmática vida de Alejandra Pizarnik, en cuyos diarios y poemas encuentra las palabras exactas para describir sus temores. Hasta que la poeta irrumpe en su apartamento sin previo aviso, con su abrigo negro e inundándolo todo de versos, papelitos llenos de palabras y humo de cigarrillos. Con ella también llegan las flores, los discos de jazz y una

multitud de escritores que se mezclan con los platos sin fregar, las cajas de ansiolíticos y de antidepresivos, y las copas de vino. ¿Podrá ayudarle la historia de la poeta mítica a comprender sus propios miedos y reconducir su vida? La crítica ha dicho... «En este manual de teoría pizarnikiana, que es a su vez el diario personal de una mujer millennial preocupada por el retrato de la salud mental, y que es al mismo tiempo un demasiado-demasiadísimo bello-bellisísimo álbum de ilustraciones, cualquier lector o lectora encontrará la literatura necesaria para curar sus heridas». Luna Miguel «Ana Müshell representa todo lo que algún día nos gustaría ser en la vida. Porque, aunque trate temas como la ansiedad y los miedos, tiene un estilo a la hora de plasmarlos que da hasta envidia (de la sana, por supuesto)». Alba Sánchez, MDC (Más de Cultura)

Cartas Alejandra Pizarnik, León Ostrov, 2012 Alejandra Pizarnik inició una terapia psicoanalítica con León Ostrov a los 18 años. El tratamiento se interrumpió transcurrido poco más de un año, pero el profundo interés de ambos por la filosofía y la literatura derivó en una relación de amistad que se afianza durante los años en que Alejandra residió en Francia (1960-1964). De este período data la mayor parte de las cartas reunidas en este libro, hasta el momento inéditas. En ellas, la poeta relata su experiencia de vida parisina, las nuevas relaciones que establece (con Simone de Beauvoir, Julio Cortázar, Marguerite Duras, Octavio Paz, André Pieyre de Mandiargues, Eduardo Jonquières), la precariedad económica de los primeros tiempos, el vínculo ambivalente con su familia, los desafíos, logros y dificultades de su proceso creador, pero fundamentalmente los profundos terrores y angustias que la atraviesan en los momentos de depresión más devastadores. La confianza depositada en su ex-analista y el esfuerzo de éste por sostenerla a pesar de la distancia otorgan a estas cartas una particularidad que las distingue de muchas de las dirigidas a otros destinatarios. La presente edición incluye un Estudio Preliminar de Andrea Ostrov y un Dossier con reproducciones facsimilares de los originales de esta correspondencia.

Alejandra Pizarnik Cristina Piña, 1991 Biografía de la poetisa surrealista argentina Alejandra Pizarnik (1936-1972). La autora describe su personalidad inquieta y contradictoria, su infancia en un suburbio porteño, su juventud y su viaje iniciático a París, sus ambigüedades íntimas y su valentía para enfrentarlas.

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