

# **Evasion Y Otros Ensayos**

## **Literatura Random House**

*Ghosts* César Aira. 2008 *Ghosts* revolves around an immigrant worker's family squatting on the haunted construction site of a luxury condominium building. All of the workmen and their wives and children see the ghosts, who literally hang around the place, but one teenage girl becomes the most curious. Her questions about the ghosts get so intense that her mother in a chilling splitsecond realizes her daughter's life hangs in the balance

*Evasión y otros ensayos / Escape and Other Essays* Cesar

Aira. 2018-03-27 César Aira, maestro indiscutible de las letras de nuestro idioma, define su ficción como «ensayos disfrazados de novelas». En este volumen, sin embargo, su espléndida faceta de ensayista cobra protagonismo para dar cuenta del mundo de referencias y la singular poética que le caracteriza. Integrado por cinco textos, *Evasión y otros ensayos* trata sobre la forma y el contenido narrativo, el proceso de creación y la función de la literatura, temas todos ellos fundamentales para el autor argentino. Bien sea rompiendo lanzas en favor de la ficción de entretenimiento de autores como Stevenson, como sucede en «*Evasión*», o elogiando la placentera «inutilidad» de la literatura en «*Discurso breve*», texto con el que inauguró el Festival de Literatura de Berlín de 2016, los ensayos de César Aira son luminosos y contundentes a un tiempo. El procedimiento literario propuesto por Raymond Roussel, su referente en la vanguardia, o aquel otro en el que analiza el concepto de «genialidad» a través de la figura de Salvador Dalí, otro de sus grandes modelos, completan este volumen, una extraordinaria recopilación que se cierra con otra joya made in Aira: un ensayo sobre la temática propia del ensayo. ENGLISH DESCRIPTION César Aira,

indisputable master of Spanish-language literature, defines his fiction as essays disguised as novels. In this volume, however, his splendid skill as an essayist gains prominence, showing off the wealth of references and unique poetics that characterize his work. Containing five texts, *Escape and Other Essays* discusses narrative form and content, the process of creation, and the function of literature: all fundamental themes for the Argentinean author. Whether standing up for entertainment fiction, as he does in *Escape*, or praising the pleasant uselessness of literature in *Short Speech*, the text with which he opened the 2016 International Literature Festival Berlin, César Aira's essays are simultaneously luminous and potent.

**Plan de evasión** Adolfo Bioy Casares.2022-11-15 El teniente Nevers viaja a una isla de la Guyana Francesa para cumplir unos meses de trabajo en un complejo carcelario y se transforma en testigo de hechos asombrosos e inesperados. Enviado a trabajar en un complejo carcelario de máxima seguridad en unas islas de la Guayana Francesa, el teniente Enrique Nevers se convierte en testigo del comportamiento inusual de los presos en sus celdas abiertas y llenas de espejos, el aire siempre ausente del gobernador Castel y la extraña sensación de que en esas islas caben tantos mundos como personas. Con una ductilidad de géneros asombrosa que oscila entre la ciencia ficción, la novela de suspenso y el policial, Adolfo Bioy Casares resuelve los diversos enigmas de esta obra recién en las últimas líneas. Si *La invención de Morel* es, probablemente, la ficción contemporánea más elogiada por Jorge Luis Borges, *Plan de evasión* es, tal vez, lo más parecido que existe a la novela que este nunca escribió. Reseñas: «Plan de evasión es la gran novela moderna sobre la ilusión de la libertad». Alberto Manguel

**América's Dream** Esmeralda Santiago.2009-10-13 América Gonzalez is a hotel housekeeper on an island off the coast of Puerto Rico, cleaning up after wealthy foreigners who don't look her In the eye. Her alcoholic mother resents her; her married

boyfriend, Correa, beats her; and their fourteen-year-old daughter thinks life would be better anywhere but with América. So when América is offered the chance to work as live-in housekeeper and nanny for a family in Westchester County, New York, she takes it as a sign that a door to escape has been opened. Yet even as América revels in the comparative luxury of her new life, daring to care about a man other than Correa, she is faced with dramatic proof that no matter what she does, she can't get away from her past.

Evasión y otros ensayos César Aira.2018

### **Comparative Perspectives on the Rise of the Brazilian Novel**

Ana Cláudia Suriani da Silva,Sandra Guardini

Vasconcelos.2020-05-14 Comparative Perspectives on the Rise of the Brazilian Novel presents a framework of comparative literature based on a systemic and empirical approach to the study of the novel and applies that framework to the analysis of key nineteenth-century Brazilian novels. The works under examination were published during the period in which the forms and procedures of the novel were acclimatized as the genre established and consolidated itself in Brazil.

**The Miracle Cures of Dr. Aira** César Aira.2012-10-16 Short fiction about a doctor who has a gift for making miracles and who is not deterred by his archenemy, Dr. Actyn, who is constantly trying to prove he is a charlatan.

How I Became a Nun César Aira.2007-02-28 A good story and first-rate social science.—New York Times Book Review. A sinisterly funny modern-day *Through the Looking Glass* that begins with cyanide poisoning and ends in strawberry ice cream. The idea of the Native American living in perfect harmony with nature is one of the most cherished contemporary myths. But how truthful is this larger-than-life image? According to anthropologist Shepard Krech, the first humans in North America demonstrated all of the intelligence, self-interest, flexibility, and ability to make mistakes of human beings anywhere. As Nicholas Lemann put it

in *The New Yorker*, Krech is more than just a conventional-wisdom overturner; he has a serious larger point to make. . . . Concepts like ecology, waste, preservation, and even the natural (as distinct from human) world are entirely anachronistic when applied to Indians in the days before the European settlement of North America. Offers a more complex portrait of Native American peoples, one that rejects mythologies, even those that both European and Native Americans might wish to embrace.—*Washington Post*

My story, the story of 'how I became a nun,' began very early in my life; I had just turned six. The beginning is marked by a vivid memory, which I can reconstruct down to the last detail. Before, there is nothing, and after, everything is an extension of the same vivid memory, continuous and unbroken, including the intervals of sleep, up to the point where I took the veil . So starts Cesar Aira's astounding autobiographical novel. Intense and perfect, this invented narrative of childhood experience bristles with dramatic humor at each stage of growing up: a first ice cream, school, reading, games, friendship. The novel begins in Aira's hometown, Coronel Pringles. As self-awareness grows, the story rushes forward in a torrent of anecdotes which transform a world of uneventful happiness into something else: the anecdote becomes adventure, and adventure, fable, and then legend. Between memory and oblivion, reality and fiction, Cesar Aira's *How I Became a Nun* retains childhood's main treasures: the reality of fable and the delirium of invention. A few days after his fiftieth birthday, Aira noticed the thin rim of the moon, visible despite the rising sun. When his wife explained the phenomenon to him he was shocked that for fifty years he had known nothing about something so obvious, so visible. This epiphany led him to write *How I Became a Nun*. With a subtle and melancholic sense of humor he reflects on his failures, on the meaning of life and the importance of literature.

**Theatre of Crisis** Diana Taylor.1991 Taylor (Spanish and

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comparative literature, Dartmouth College) draws on five Latin American plays written 1965-70 to illustrate how theatre both reflects and shapes political and economic events and movements. Of interest to students of either theatre or Latin America. All nations are translated. Annotation copyrighted by Book News, Inc., Portland, OR

**Las noches de Flores** César Aira.2017

**What Goes Around Comes Around** Kimberly J. Lau, Peter Tokofsky, Stephen D. Winick.2004

*The Seamstress and the Wind* César Aira.2011-06-28 As he runs wildly amok, Aira captures childhood's treasures — the reality of the fable and the delirium of invention — in this hilariously funny book. *The Seamstress and the Wind* is a deliciously laugh-out-loud-funny novel. A seamstress who is sewing a wedding dress for the pregnant local art teacher fears that her son, while playing in a big semitruck, has been accidentally kidnapped and driven off to Patagonia. Completely unhinged, she calls a local taxi to follow the semi in hot pursuit. When her husband finds out what's happened, he takes off after wife and child. They race not only to the end of the world, but to adventures in desire — where the wild Southern wind falls in love with the seamstress, and a monster child takes up with the truck driver. Interspersed are Aira's musings about memory and childhood, and his hometown of Coronel Pringles, with a compelling view of the hard lot of this working-class town, situated not far from Buenos Aires.

**El jardinero, el escultor y el fugitivo** César Aira.2022-02-24

Tras recibir el Premio Formentor, regresa César Aira con una novela impredecible en tres partes, o tres novelas insólitas en una que vuelven a dinamitar las expectativas del realismo. Un escritor maduro, preocupado por la depresión que sufre su jardinero, se adentra en los recovecos de un jardín edénico que esconde los secretos más inquietantes. Un consagrado escultor de la antigua Grecia emprende un accidentado viaje hacia un oráculo en busca de consejo para tratar a su asistente, acechado también por el

monstruo de la melancolía y la desazón. Por último, un hombre corriente sumido en los achaques de la edad anhela gozar de la libertad de ser perseguido y escapar. Para ello necesita cometer un crimen y convertirse en un auténtico fugitivo. El jardinero, el escultor y el fugitivo puede leerse como tres novelas breves o como una novela en tres partes con un intrincado juego de variaciones. Alrededor de ella orbitan el discurrir del tiempo, la pérdida de la juventud, la melancolía, la vanidad del artista y una reflexión acerca de la naturaleza de la literatura, la creación y la escritura misma. Este tan insólito e impredecible como magnético libro se suma al rico entramado que constituye la espléndida obra de César Aira. La crítica ha dicho: «El modo en que Aira recoge el guante de las convenciones narrativas y las diluye en un cruce de ejes con la naturaleza entrópica de la vida es maravilloso.» Nadal Suau, *El Cultural* «En la literatura argentina, Aira goza del raro privilegio de crear belleza, a la manera de Oscar Wilde o de Fellini. Fabricar objetos exóticos, que una vez en el aire se tornan necesarios e inevitables.» Leonardo Moledo, *Clarín* «César Aira no es solo uno de los más destacables escritores argentinos de la actualidad: es también uno de los autores más originales, más chocantes, más inteligentes y divertidos de la narrativa contemporánea en lengua española.» Ignacio Echevarría «Si Marcel Duchamp puso patas arriba la institución Arte, no es exagerado decir que cada nuevo libro de César Aira hace lo propio con la Literatura, a veces con herramientas afines: la parodia, la desviación y el azar.» Carlos Pardo, *Babelia* «¿Qué podemos esperar de una obra de César Aira? Cualquier cosa: un artefacto ingenioso e impredecible, una miniatura narrativa que renueva, una y otra vez, la literatura. [César Aira es] uno de los narradores más asombrosos de la literatura actual.» Juan Pablo Villalobos «El estilo de Aira puede ser extrañamente liberador, incluso sorprendente [...]. Se lee de un modo compulsivo.» *Financial Times* «Las historias de Aira parecen fragmentos de un infinito e interconectado universo en constante expansión.» Patti

Smith

**Parménides** César Aira. 2018-04-12 Premio Formentor 2021

Haciendo gala de una finísima ironía, Aira nos hace reflexionar en Parménides acerca de cuestiones como el porqué del deseo de escribir o cuál es el pago justo a dicho trabajo, planteando cuestiones fundamentales en torno a la creación y el reconocimiento profesional e intelectual. Parménides, prominente jerarca griego del siglo V a.C., contrata al escritor Perinola para que le ayude a escribir un libro. Un libro indefinido que tiene en mente desde hace ya tiempo pero que no se anima a redactar por desconocimiento técnico. La única pista que Perinola recibe del jerarca es que se obra versará «sobre la naturaleza» y reflejará sus ideas. Las motivaciones de Parménides son muy claras: quiere ver un texto firmado por él, que difunda sus ideas por otras tierras, más allá de su muerte, un libro que, en definitiva, aumente su prestigio y alimente su ego. La relación entre estas dos personas interesadas en la literatura se vuelve intensa e interdependiente. Y así pasan los años, mientras Perinola intenta escribir un libro que probablemente nunca llegará a existir.

**The Rise of Euroskepticism** Luis Martín-Estudillo. 2018-03-26

Electronic open access edition funded by the National Endowment for the Humanities. Covering from 1915 to the present, this book deals with the role that artists and intellectuals have played regarding projects of European integration.

Consciously or not, they partake of a tradition of Euroskepticism. Because Euroskepticism is often associated with the discourse of political elites, its literary and artistic expressions have gone largely unnoticed. This book addresses that gap. Taking Spain as a case study, author Luis Martín-Estudillo analyzes its conflict over its own Europeanness or exceptionalism, as well as the European view of Spain. He ranges from canonical writers like Unamuno, Ortega y Gasset, and Zambrano to new media artists like Valeriano López, Carlos Spottorno, and Santiago Sierra. Martín-Estudillo provides a new context for the current refugee

crisis, the North-South divide among EU countries, and the generalized disaffection toward the project of European integration. The eclipsed critical tradition he discusses contributes to a deeper understanding of the notion of Europe and its institutional embodiments. It gives resonance to the intellectual and cultural history of Europe's peripheries and re-evaluates Euroskeptical contributions as one of the few hopes left to imagine ways to renew the promise of a union of the European nations.

### **Fictions of Containment in the Spanish Female Picaresque**

Emily Kuffner. 2019 This study examines the interdependence of gender, sexuality and space in the early modern period, which saw the inception of architecture as a discipline and gave rise to the first custodial institutions for women, including convents for reformed prostitutes. Meanwhile, conduct manuals established prescriptive mandates for female use of space, concentrating especially on the liminal spaces of the home. This work traces literary prostitution in the Spanish Mediterranean through the sixteenth and seventeenth centuries, from the rise of courtesan culture in several key areas through the shift from tolerance of prostitution toward repression. Kuffner's analysis pairs canonical and noncanonical works of fiction with didactic writing, architectural treatises, and legal mandates, tying the literary practice of prostitution to increasing control over female sexuality during the Counter Reformation. By tracing erotic negotiations in the female picaresque novel from its origins through later manifestations, she demonstrates that even as societal attitudes towards prostitution shifted dramatically, a countervailing tendency to view prostitution as an essential part of the social fabric undergirds many representations of literary prostitutes. Kuffner's analysis reveals that the semblance of domestic enclosure figures as a primary erotic strategy in female picaresque fiction, allowing readers to assess the variety of strategies used by authors to comment on the relationship



between unruly female sexuality and social order.

**Cultural Encounters** Mary Elizabeth Perry, Anne J.

Cruz. 2018-08-14 More than just an expression of religious authority or an instrument of social control, the Inquisition was an arena where cultures met and clashed on both shores of the Atlantic. This pioneering volume examines how cultural identities were maintained despite oppression. Persecuted groups were able to survive the Inquisition by means of diverse strategies—whether Christianized Jews in Spain preserving their experiences in literature, or native American folk healers practicing medical care. These investigations of social resistance and cultural persistence will reinforce the cultural significance of the Inquisition. Contributors: Jaime Contreras, Anne J. Cruz, Jesús M. De Bujanda, Richard E. Greenleaf, Stephen Haliczzer, Stanley M. Hordes, Richard L. Kagan, J. Jorge Klor de Alva, Moshe Lazar, Angus I. K. MacKay, Geraldine McKendrick, Roberto Moreno de los Arcos, Mary Elizabeth Perry, Noemí Quezada, María Helena Sanchez Ortega, Joseph H. Silverman This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1995.

**Ema the Captive** César Aira. 2016-12-06 Ema The Captive, César Aira's second novel, is perhaps closest in style to his popular *An Episode in the Life of a Landscape Painter* and *The Hare* In nineteenth-century Argentina, Ema, a delicate woman of indeterminate origins, is captured by soldiers and taken, along with with her newborn babe, to live as a concubine in a crude fort on the very edges of civilization. The trip is appalling (deprivations and rapes prevail along the way), yet the real story commences once Ema arrives at the fort, where she takes on a succession of lovers among the soldiers and Indians, leading to a

brave and grand entrepreneurial experiment. As is usual with Aira's work, the wonder of the book is in the details of customs, beauty, and language, and the curious, perplexing reality of human nature.

**Guide to Microforms in Print** .1995

*Democracy in Chile* Silvia Nagy-Zekmi, Fernando

Leiva.2013-03-01 In the 1990s, Latin America emerged from the horror of massive human rights violations as it returned to civilian-elected regimes. This volume aims to explore the lasting legacy of the transformations brought about by the oppressive regimes of the '70s and '80s as they are experienced in the cultural, social and intellectual life of the region.

**Cosmos Latinos** Andrea L. Bell, Yolanda Molina-

Gavilán.2003-07-31 The first-ever collection of Latin American science fiction in English.

*Women, Culture, and Politics in Latin America* Seminar on

Feminism & Culture in Latin America.2023-07-28 The result of a collaboration among eight women scholars, this collection examines the history of women's participation in literary, journalistic, educational, and political activity in Latin American history, with special attention to the first half of this century.

*Proverbios Ejemplares* Ventura Ruiz Aguilera.2019-02-25 This

work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred

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*La mendiga* César Aira.2015-06-11 «Un talento personalísimo, un arte poderoso y chocante, embargado siempre por un contagioso, obsesivo, irresistible sentimiento de felicidad.» Ignacio Echevarría, El País Premio Iberoamericano de Narrativa Manuel Rojas 2016. Esta es la historia de Rosa (¿o Iris?), de cómo creció en el barrio porteño de Flores, de las circunstancias que la llevaron a vivir en un pueblo de la provincia de Buenos Aires llamado Brelín, y de las peripecias de su regreso. Y es también la historia de Cecilia, una actriz meticulosa y aplicada convertida en médica de Rosa por obra y gracia de un guión de televisión. A través de un argumento folletinesco Aira despliega su prosa sabia, vigorosa e irónica, brindando al lector imágenes inolvidables y agudas reflexiones, y, poniendo una vez más sobre el tapete los conceptos de verosimilitud e identidad, exhibe su extraordinaria soltura narrativa, de modo que, como expresa en *La mendiga*, «la realidad queda al mismo tiempo arriba y abajo de la historia.»

*The House on the Lagoon* Rosario Ferré.2014-04-29 Finalist for the National Book Award: “A family saga in the manner of Gabriel García Márquez,” set in Puerto Rico, from an extraordinary storyteller (The New York Times Book Review). This riveting, multigenerational epic tells the story of two families and the history of Puerto Rico through the eyes of Isabel Monfort and her husband, Quintín Mendizabal. Isabel attempts to immortalize their now-united families—and, by extension, their homeland—in a book. The tale that unfolds in her writing has layers upon layers, exploring the nature of love, marriage, family, and Puerto Rico itself. Weaving the intimate with the expansive on a teeming

stage, Ferré crafts a revealing self-portrait of a man and a woman, two fiercely independent people searching for meaning and identity. As Isabel declares: “Nothing is true, nothing is false, everything is the color of the glass you’re looking through.” A book about freeing oneself from societal and cultural constraints, *The House on the Lagoon* also grapples with bigger issues of life, death, poverty, and racism. Mythological in its breadth and scope, this is a masterwork from an extraordinary storyteller.

*Spain, a Global History* Luis Francisco Martinez

Montes.2018-11-12 From the late fifteenth to the nineteenth centuries, the Hispanic Monarchy was one of the largest and most diverse political communities known in history. At its apogee, it stretched from the Castilian plateau to the high peaks of the Andes; from the cosmopolitan cities of Seville, Naples, or Mexico City to Santa Fe and San Francisco; from Brussels to Buenos Aires and from Milan to Manila. During those centuries, Spain left its imprint across vast continents and distant oceans contributing in no minor way to the emergence of our globalised era. This was true not only in an economic sense—the Hispano-American silver peso transported across the Atlantic and the Pacific by the Spanish fleets was arguably the first global currency, thus facilitating the creation of a world economic system—but intellectually and artistically as well. The most extraordinary cultural exchanges took place in practically every corner of the Hispanic world, no matter how distant from the metropolis. At various times a descendant of the Aztec nobility was translating a Baroque play into Nahuatl to the delight of an Amerindian and mixed audience in the market of Tlatelolco; an Andalusian Dominican priest was writing the first Western grammar of the Chinese language in Fuzhou, a Chinese city that enjoyed a trade monopoly with the Spanish Philippines; a Franciscan friar was composing a piece of polyphonic music with lyrics in Quechua to be played in a church decorated with Moorish-style ceilings in a Peruvian valley; or a multi-ethnic team of Amerindian and

Spanish naturalists was describing in Latin, Spanish and local vernacular languages thousands of medicinal plants, animals and minerals previously unknown to the West. And, most probably, at the same time that one of those exchanges were happening, the members of the School of Salamanca were laying the foundations of modern international law or formulating some of the first modern theories of price, value and money, Cervantes was writing Don Quixote, Velázquez was painting Las Meninas, or Goya was exposing both the dark and bright sides of the European Enlightenment. Actually, whenever we contemplate the galleries devoted to Velázquez, El Greco, Zurbarán, Murillo or Goya in the Prado Museum in Madrid; when we visit the National Palace in Mexico City, a mission in California, a Jesuit church in Rome or the Intramuros quarter in Manila; or when we hear Spanish being spoken in a myriad of accents in the streets of San Francisco, New Orleans or Manhattan we are experiencing some of the past and present fruits of an always vibrant and still expanding cultural community. As the reader can infer by now, this book is about how Spain and the larger Hispanic world have contributed to world history and in particular to the history of civilisation, not only at the zenith of the Hispanic Monarchy but throughout a much longer span of time.

On the Shoulders of Giants Umberto Eco.2019-10-22 A posthumous collection of essays by one of our greatest contemporary thinkers that provides a towering vision of Western culture. In Umberto Eco's first novel, *The Name of the Rose*, Nicholas of Morimondo laments, "We no longer have the learning of the ancients, the age of giants is past!" To which the protagonist, William of Baskerville, replies: "We are dwarfs, but dwarfs who stand on the shoulders of those giants, and small though we are, we sometimes manage to see farther on the horizon than they." *On the Shoulders of Giants* is a collection of essays based on lectures Eco famously delivered at the Milanesiana Festival in Milan over the last fifteen years of his life.

Previously unpublished, the essays explore themes he returned to again and again in his writing: the roots of Western culture and the origin of language, the nature of beauty and ugliness, the potency of conspiracies, the lure of mysteries, and the imperfections of art. Eco examines the dynamics of creativity and considers how every act of innovation occurs in conversation with a superior ancestor. In these playful, witty, and breathtakingly erudite essays, we encounter an intellectual who reads comic strips, reflects on Heraclitus, Dante, and Rimbaud, listens to Carla Bruni, and watches Casablanca while thinking about Proust. *On the Shoulders of Giants* reveals both the humor and the colossal knowledge of a contemporary giant.

The Worlds of Langston Hughes Vera M. Kutzinski. 2012-10-15

The poet Langston Hughes was a tireless world traveler and a prolific translator, editor, and marketer. Translations of his own writings traveled even more widely than he did, earning him adulation throughout Europe, Asia, and especially the Americas. In *The Worlds of Langston Hughes*, Vera Kutzinski contends that, for writers who are part of the African diaspora, translation is more than just a literary practice: it is a fact of life and a way of thinking. Focusing on Hughes's autobiographies, translations of his poetry, his own translations, and the political lyrics that brought him to the attention of the infamous McCarthy Committee, she shows that translating and being translated—and often mistranslated—are as vital to Hughes's own poetics as they are to understanding the historical network of cultural relations known as literary modernism. As Kutzinski maps the trajectory of Hughes's writings across Europe and the Americas, we see the remarkable extent to which the translations of his poetry were in conversation with the work of other modernist writers. Kutzinski spotlights cities whose role as meeting places for modernists from all over the world has yet to be fully explored: Madrid, Havana, Buenos Aires, Mexico City, and of course Harlem. The result is a fresh look at Hughes, not as a solitary author who wrote in a

single language, but as an international figure at the heart of a global intellectual and artistic formation.

*La ola que lee* César Aira. 2021-04-19 Premio Formentor 2021  
«Leer a César Aira es siempre una experiencia sorprendente.»  
Arturo García Ramos, ABC Resultado de un exhaustivo y vasto rastreo en hemerotecas y colecciones privadas a cargo de la investigadora María Belén Riveiro, *La ola que lee* compila reseñas, notas y columnas —dispersas, variadas y hasta ahora inhallables— que César Aira publicó en revistas y diarios de la Argentina, España y Latinoamérica durante tres décadas a partir de 1981, año de su debut con *Ema, la cautiva*. Ajena a cualquier automatismo docto, *La ola que lee* está animada por una erudición amistosa y una alegría vehemente que arrasa con los lugares comunes de la crítica. Disfrazada de ensayo, Aira trafica una literatura feliz que milita por las vanguardias, defiende el trabajo diario del escritor, comparte sus obsesiones y destaca con admiración el genio de ciertos autores: de Saer a Lamborghini, de Arlt a Puig, de Unica Zürn a Witold Gombrowicz. La crítica ha dicho: «Sus pasajes ensayísticos no muy extensos recuerdan que muy pocos escritores argentinos piensan tan bien la literatura como él.» Patricio Pron «Las historias de Aira parecen fragmentos de un infinito e interconectado universo en constante expansión.» Patti Smith «César Aira es uno de los novelistas más provocativos e idiosincrásicos de la literatura en lengua española. No hay que perderselo.» Natasha Wimmer, *The New York Times* «César Aira no es solo uno de los más destacables escritores argentinos de la actualidad: es también uno de los autores más originales, más chocantes, más inteligentes y divertidos de la narrativa contemporánea en lengua española.» Ignacio Echevarría «No se sabe si realmente lo es o si, de verdad, se hace. César Aira, el escritor argentino más prolífico (y quizás uno de los dos o tres autores más interesantes de los últimos años), a veces puede parecer un genio y a veces, también.» Diego Gándara, *Qué leer* «Uno de los narradores fundamentales de los últimos treinta

años.» Recaredo Veredas, Culturamas

**Magnetized** Carlos Busqued.2021-06-01 NPR, One of the Best Books of the Year A “chilling but fascinating portrait” of a serial killer, and “a must-read for true crime fans” who enjoyed My Dark Places, The Stranger Beside Me, or I’ll Be Gone In the Dark (Buzzfeed) One of Argentina’s most innovative writers brings to life the story of a teenager who murdered 4 taxi drivers in 1982 Buenos Aires—without any apparent motive. Over the course of one ghastly week in September 1982, the bodies of 4 taxi drivers were found in Buenos Aires, each murder carried out with the same cold precision. The assailant: a 19-year-old boy, odd and taciturn, who gave the impression of being completely sane. But the crimes themselves were not: 4 murders, as exact as they were senseless. More than 30 years later, Argentine author Carlos Busqued began visiting Ricardo Melogno, the serial killer, in prison. Their conversations return to the nebulous era of the crimes and a story full of missing pieces. The result is a book at once hypnotic and unnerving, constructed from forensic documents, newspaper clippings, and interviews with Melogno himself. Without imposing judgment, Busqued allows for the killer to describe his way of retreating from the world and to explain his crimes as best he can. In his own words, Melogno recalls a visit from Pope Francis, grim depictions of daily life in prison, and childhood remembrances of an unloving mother who drove her son to Brazil to study witchcraft. As these conversations progress, the focus slowly shifts from the crimes themselves, to Melogno’s mistreatment and misdiagnosis while in prison, to his current fate: incarcerated in perpetuity despite having served his full sentence. Using these personal interviews, alongside forensic documents and newspaper clippings, Busqued crafted *Magnetized*, a captivating story about one man’s crimes, and a meditation on how one chooses to inhabit the world, or to become absent from it.

**Evasión y otros ensayos** César Aira.2017-11-09 Premio

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Formentor 2021 César Aira, maestro indiscutible de las letras de nuestro idioma, define su ficción como «ensayos disfrazados de novelas». En este volumen, sin embargo, su espléndida faceta de ensayista cobra protagonismo para dar cuenta del mundo de referencias y la singular poética que le caracteriza. Integrado por cinco textos, *Evasión* y otros ensayos trata sobre la forma y el contenido narrativo, el proceso de creación y la función de la literatura, temas todos ellos fundamentales para el autor argentino. Bien sea rompiendo lanzas en favor de la ficción de entretenimiento de autores como Stevenson, como sucede en «*Evasión*», o elogiando la placentera «inutilidad» de la literatura en «*Discurso breve*», texto con el que inauguró el Festival de Literatura de Berlín de 2016, los ensayos de César Aira son luminosos y contundentes a un tiempo. El procedimiento literario propuesto por Raymond Roussel, su referente en la vanguardia, o aquel otro en el que analiza el concepto de «genialidad» a través de la figura de Salvador Dalí, otro de sus grandes modelos, completan este volumen, una extraordinaria recopilación que se cierra con otra joya made in Aira: un ensayo sobre la temática propia del ensayo.

*The Dictator's Seduction* Lauren H. Derby. 2009-07-17 The dictatorship of Rafael Trujillo, who ruled the Dominican Republic from 1930 until his assassination in 1961, was one of the longest and bloodiest in Latin American history. *The Dictator's Seduction* is a cultural history of the Trujillo regime as it was experienced in the capital city of Santo Domingo. Focusing on everyday forms of state domination, Lauren Derby describes how the regime infiltrated civil society by fashioning a “vernacular politics” based on popular idioms of masculinity and fantasies of race and class mobility. Derby argues that the most pernicious aspect of the dictatorship was how it appropriated quotidian practices such as gossip and gift exchange, leaving almost no place for Dominicans to hide or resist. Drawing on previously untapped documents in the Trujillo National Archives and interviews with Dominicans

who recall life under the dictator, Derby emphasizes the role that public ritual played in Trujillo's exercise of power. His regime included the people in affairs of state on a massive scale as never before. Derby pays particular attention to how events and projects were received by the public as she analyzes parades and rallies, the rebuilding of Santo Domingo following a major hurricane, and the staging of a year-long celebration marking the twenty-fifth year of Trujillo's regime. She looks at representations of Trujillo, exploring how claims that he embodied the popular *barrio antihero* the *tíguere* (tiger) stoked a fantasy of upward mobility and how a rumor that he had a personal guardian angel suggested he was uniquely protected from his enemies. The Dictator's Seduction sheds new light on the cultural contrivances of autocratic power.

**The Seduction of Modern Spain** Aurora G. Morcillo.2010 This book will be essential for scholars and students interested in Ibero-American cultural studies, gender, religion, and totalitarian politics. --Book Jacket.

**Argentina, the Great Estancias** César Aira.1995 Depicts buildings from twenty-two ranches in Argentina.

Haitian-Dominican Counterpoint E. Matibag.2003-05-16 What would the island of Hispaniola look like if viewed as a loosely connected system? That is the question Haitian-Dominican Counterpoint seeks to answer as it surveys the insular space shared by Haiti and the Dominican Republic throughout their parallel histories. For beneath the familiar tale of hostilities, the systemic perspective reveals a lesser-known, unitarian narrative of interdependencies and reciprocal influences shaping each country's identity. In view of the sociocultural and economic linkages connecting the two countries, their relations would have to resemble not so much a cockfight (the conventional metaphor) as a serial and polyrhythmic counterpoint.

*Roque Dalton: correspondencia clandestina* Horacio Castellanos Moya.2021-03-18 Una pieza ensayística fundamental en la obra

del escritor salvadoreño, encabezada por un ensayo que intenta dar respuestas a la vida y la muerte del poeta revolucionario Roque Dalton. Roque Dalton es uno de los escritores más brillantes que ha dado El Salvador. Sus ideas revolucionarias le llevaron a unirse a la guerrilla, pero, acusado de traición, murió a manos de sus camaradas. La última correspondencia inédita del poeta con su exmujer y su madre supone el testimonio definitivo del poeta combatiente que hizo de la revolución el eje de su vida. Con una mirada detectivesca y apasionada, Castellanos Moya desentraña la figura literaria de Dalton y aporta nuevas luces a las trágicas circunstancias que, envueltas aún en interrogantes, precedieron su muerte. A este ensayo le acompañan una serie de discursos, conferencias y artículos en los que el autor perfila un autorretrato político –marcado por una identidad salvadoreña de carácter incierto y una vida dividida entre la izquierda y una herencia familiar conservadora— tanto como uno literario: la pulsión vital de su escritura, un inevitable sentimiento de orfandad literaria y el vínculo entre la ficción latinoamericana y la violencia. Piezas magníficas que completan la obra de un autor que procede de un país «donde el miedo y la tragedia han sido desde hace mucho la vida cotidiana». La crítica ha dicho... «Castellanos Moya ha convertido la ansiedad en una forma de arte y en un acto de rebelión.» Natasha Wimmer, *The Nation* «Castellanos Moya es un salvadoreño cuyo tema es la dolorosa historia reciente de su país, y como muchos novelistas latinoamericanos contemporáneos [...] trabaja en una cierta atmósfera familiar de aprensión.» *The New York Times* «Horacio Castellanos Moya es un escritor experto [...] Tiene instinto para narrar sucesos, maneja con habilidad las elipsis y utiliza un lenguaje dúctil, rico de matices y capaz de afrontar con solvencia cualquier modalidad discursiva.» Ricardo Senabre, *El Cultural* «A diferencia de tantos escritores que tratan la memoria, escritores que tienen fe en que pronunciar el horror de alguna manera lo silencia, Moya constantemente imposibilita esa opción. [...] En

general, las novelas de Moya preguntan: ¿Cuál es el verdadero valor de la memoria?» LA Review of Books «Es uno de los escritores más auténticos de Centroamérica, capaz de trasladar a su ficción el ambiente de violencia que se ha respirado en El Salvador bajo formas que escapan a toda tradición y con una voluntad de estilo tan potente como original.» Diego Gándara, La Razón «Es un melancólico y escribe como si viviera en el fondo de alguno de los muchos volcanes de su país.» Roberto Bolaño «Es el único escritor de mi generación que sabe cómo narrar el horror, el Vietnam secreto que durante mucho tiempo fue Latinoamérica.» Roberto Bolaño «Las novelas de Horacio Castellanos Moya no dejan indiferente.» Rosa Mora, Babelia «Al igual que Kafka, Moya posee una mirada irónica que conoce a la perfección la forma en la que las burocracias se convierten en corolarios de dictaduras (...) Sus saltos de lo absurdo al terror recuerdan a El Castillo.» Tommy Wallach, The World PRI «Castellanos Moya es una figura estelar en el, todavía en marcha, segundo boom de la literatura latinoamericana.» The New York Review of Books

#### An Episode in the Life of a Landscape Painter César

Aira.2006-05-25 An astounding novel from Argentina that is a meditation on the beautiful and the grotesque in nature, the art of landscape painting, and one experience in a man's life that became a lightning rod for inspiration. An Episode in the Life of a Landscape Painter is the story of a moment in the life of the German artist Johan Moritz Rugendas (1802-1858). Greatly admired as a master landscape painter, he was advised by Alexander von Humboldt to travel West from Europe to record the spectacular landscapes of Chile, Argentina, and Mexico. Rugendas did in fact become one of the best of the nineteenth-century European painters to venture into Latin America. However this is not a biography of Rugendas. This work of fiction weaves an almost surreal history around the secret objective behind Rugendas' trips to America: to visit Argentina in order to

achieve in art the physiognomic totality of von Humboldt's scientific vision of the whole. Rugendas is convinced that only in the mysterious vastness of the immense plains will he find true inspiration. A brief and dramatic visit to Mendoza gives him the chance to fulfill his dream. From there he travels straight out onto the pampas, praying for that impossible moment, which would come only at an immense price almost monstrously exorbitant price that would ultimately challenge his drawing and force him to create a new way of making art. A strange episode that he could not avoid absorbing savagely into his own body interrupts the trip and irreversibly and explosively marks him for life.

**El error** César Aira.2010-10-22 Premio Formentor 2021 La nueva novela de César Aira, uno de los autores argentinos de referencia. En esta novela, las anécdotas se encadenan unas con otras formando un laberinto narrativo. Las aventuras del bandolero protagonista de una saga literaria que causa furor entre las presidiarias; la historia del crimen, huida y captura de una mujer que mató a su marido y que estuvo a punto de librarse de la perpetua; la existencia azarosa de un escultor que lo perdió todo y que sirvió de inspiración a una mujer en el peor momento de su vida; las disputas cotidianas de una pareja y la indiferencia de sus anfitriones, que durante un paseo por un jardín encuentran por casualidad la exposición de un artista desconocido. Y para empezar, la historia del narrador, que como el lector, entra por una puerta, llámese cubierta, que está presidida por un cartel con la sugerente inscripción: El error.

The Book of Daniel E.L. Doctorow.2010-11-10 The central figure of this novel is a young man whose parents were executed for conspiring to steal atomic secrets for Russia. His name is Daniel Isaacson, and as the story opens, his parents have been dead for many years. He has had a long time to adjust to their deaths. He has not adjusted. Out of the shambles of his childhood, he has constructed a new life—marriage to an adoring girl who gives him

a son of his own, and a career in scholarship. It is a life that enrages him. In the silence of the library at Columbia University, where he is supposedly writing a Ph.D. dissertation, Daniel composes something quite different. It is a confession of his most intimate relationships—with his wife, his foster parents, and his kid sister Susan, whose own radicalism so reproaches him. It is a book of memories: riding a bus with his parents to the ill-fated Paul Robeson concert in Peekskill; watching the FBI take his father away; appearing with Susan at rallies protesting their parents' innocence; visiting his mother and father in the Death House. It is a book of investigation: transcribing Daniel's interviews with people who knew his parents, or who knew about them; and logging his strange researches and discoveries in the library stacks. It is a book of judgments of everyone involved in the case—lawyers, police, informers, friends, and the Isaacson family itself. It is a book rich in characters, from elderly grandmothers of immigrant culture, to covert radicals of the McCarthy era, to hippie marchers on the Pen-tagon. It is a book that spans the quarter-century of American life since World War II. It is a book about the nature of Left politics in this country—its sacrificial rites, its peculiar cruelties, its humility, its bitterness. It is a book about some of the beautiful and terrible feelings of childhood. It is about the nature of guilt and innocence, and about the relations of people to nations. It is *The Book of Daniel*.

*Ema, la cautiva* César Aira. 2015-06-11 Premio Formentor 2021 Premio Iberoamericano de Narrativa Manuel Rojas 2016 *Ema, la cautiva* es quizá la más reconocida novela de César Aira y la primera de toda su obra que se publicó en España. Ameno lector, hay que ser pringlense, y pertenecer al Comité del Significante, para saber que una contratapa es una «tapa en contra». Sin ir más lejos, yo lo sé. Pero por alguna razón me veo frívolamente obligado a contarte cómo se me ocurrió esta historiola. La ocasión es propicia para las confidencias: una linda mañana de primavera, en el Pumper Nic de Flores, donde suelo venir a pensar. Tomasito

(dos años) juega entre las mesas colmadas de colegiales de incógnito. Reina la desocupación, el tiempo sobra. Hace unos años yo era muy pobre, y ganaba lo necesario para analista y vacaciones traduciendo, gracias a la bondad de un editor amigo, largas novelas de esas llamadas «góticas», odiseas de mujeres, ya inglesas, ya californianas, que trasladan sus morondangas de siempre por mares himenópticos, mares de té pasional. Las disfrutaba, por supuesto, pero con la práctica llegué a sentir que había demasiadas pasiones, y que cada una anulaba a las demás como un desodorizante de ambientes. Fue todo pensarlo y concebir la idea, atlética si las hay, de escribir una «gótica» simplificada. Manos a la obra. Soy de decisiones imaginarias rápidas. El Eterno Retorno fue mi recurso. Abjuré del Ser: me volví Sei Shonagon, Sherezada, más los animales. Las «anécdotas del destino». Durante varias semanas me distraje. Sudé un poco. Me reí. Y al terminar resultó que Ema, mi pequeña yo mismo, había creado para mí una pasión nueva, la pasión por la que pueden cambiarse todas las otras como el dinero se cambia por todas las cosas: la indiferencia. ¿Qué más pedir? La crítica ha dicho... «César Aira es hoy por hoy uno de los autores más inclasificables de la narrativa hispanoamericana. Inclasificable por su originalidad, por su brillantez, por su sabiduría en el oficio de narrar en el que mezcla humor, imaginaria desbordante y agudas reflexiones.» El Cultural

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