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manuel puig's masterful and ironic detective novel concerns the abduction of a woman, an impending murder, and the dim memories of a thousand old glamour queens: Garbo, Dietrich, Veronica Lake, Rita Hayworth. All combining to make a powerful portrait of two decidedly unglamorous lives: Gladys Hebe D'Onofrio, a lonely 35-year-old sculptor tormented by her fantasies and perpetually in search of the ideal lover; and Leo Druscovich, an outwardly confident and successful art critic deeply troubled by a terrible guilt that surfaces in his repeated sexual failures. Taking on exchanging and growing into the roles of victim and criminal, their lives presented through a variety of different kinds of evidence: lists, scribbled notes, transcripts, one-sided interrogations. These two lost souls gradually find themselves entirely dependent on one another and heading towards precisely the sort of violent ending a detective novel demands.

This is the first biography now available in paperback of Manuel Puig (1932-1990), Argentinian author of *Kiss of the Spider Woman* and pioneer of high camp. Suzanne Jill Levine, his principal English translator, draws upon years of friendship as well as copious research and interviews.

For many serious readers, Robert Alter writes in his preface, the novel still matters and I have tried here to suggest some reasons why that should be so. In his wide-ranging discussion, Alter examines the imitation of reality in fiction to find out why mimesis has become problematic yet continues to engage us deeply. As readers, Alter explores very

different sorts of novels from the self-conscious artifices of Sterne and Nabokov to what seem to be more realistic texts such as those of Dickens, Flaubert, John Fowles, and the early Norman Mailer. Attention is also given to such individual critics as Edmund Wilson and Alfred Kazin and to current critical schools. In alternate essays a particular book or movement or juxtaposition of writers provides the occasion for the exploration of a general intellectual issue, the scrutiny of well-chosen passages, the joining of images or themes or ideas, the associative and intuitive processes that lead to the right phrase and the right loop of syntax for the matter at hand. All these come together unexpectedly to illuminate both the text in question and the general issue. Recent discussions of mimesis in fiction generally proceed from a single thesis. By contrast, *Mimesis for Fiction* offers an empirical approach attempting to define mimesis in its various guises by careful critical readings of a heterogeneous sampling of literary texts. Intelligent and good-humored, the book is also old-fashioned enough to wonder whether mimesis might not be a task or responsibility to which much contemporary fiction has not proved entirely adequate.

Psychoanalysis and Narrative analyzes narrative in literary fiction, film, and autobiography through different psychoanalytic lenses, including gender and socio-cultural perspectives. This book aims to demonstrate how fictionists and film makers have intuitively developed through their own creativity many of the psychoanalytic discoveries about the human mind, subverting the usual direction of applied psychoanalysis. The book goes from creativity to psychoanalysis and focuses on four internationally known Argentine writers: Jorge Luis Borges, Julio Cortázar, Manuel Puig, and Luisa Valenzuela; two Argentine women filmmakers: Lucrecia Martel and Lucía Puenzo; and French essayist and writer Serge Doubrovsky. This volume will be of interest to students and academics interested in autobiography and autofiction.

In the decade from the early 1960s to the early 1970s, Latin American authors found themselves writing for a new audience in both Latin America and Spain, and in an ideologically charged climate as the Cold War found another focus in the Cuban Revolution. The writers who emerged in this energized cultural moment, among others, Julio Cortázar (Argentina), Guillermo Cabrera Infante (Cuba), José Donoso (Chile), Carlos Fuentes (Mexico), Gabriel García Márquez (Colombia), Manuel Puig (Argentina), and Mario Vargas Llosa (Peru) experimented with narrative forms that sometimes bore a vexed relation to the changing political situations of Latin America. This volume provides a wide range of options for teaching the complexities of the Boom, explores the influence of Boom works, and authors presents different frameworks for thinking about the Boom, proposes ways to approach it in the classroom, and provides resources for selecting materials for courses.

The Latin American novel burst onto the international literary scene with the Boom era led by Julio Cortázar, Gabriel García Márquez, Carlos Fuentes, and Mario Vargas Llosa, and has influenced writers throughout the world ever since. García Márquez and Vargas Llosa each received the Nobel Prize in Literature, and many of the best-known contemporary novelists are inspired by the region's fiction. Indeed, magical realism, the style associated with García Márquez, has left a profound imprint on African American, African, Asian, Anglophone Caribbean, and Latinx writers. Furthermore, post-Boom literature continues to garner interest from the novels of Roberto Bolaño to the works of César Aira and Chico Buarque to those of younger novelists such as Juan Gabriel Vásquez, Alejandro Zambra,

and Valeria Luiselli yet for many readers the Latin American novel is often read in a piecemeal manner delinked from the traditions, authors, and social contexts that help explain its evolution. The Oxford Handbook of the Latin American Novel draws literary, historical, and social connections so that readers will come away understanding this literature as a rich and compelling canon. In forty-five chapters by leading and innovative scholars, the handbook provides a comprehensive introduction helping readers to see the region's intrinsic heterogeneity. For only with a broader view can one fully appreciate García Márquez or Bolaño. This volume charts the literary tradition of the Latin American novel from its beginnings during colonial times, its development during the nineteenth and the first half of the twentieth century, and its flourishing from the 1960s onward. Furthermore, the handbook explores the region's representations of identity, narrative trends, and authors that make this literature so diverse and fascinating, reflecting on the Latin American novel's position in world literature.

Ambientada entre 1930 y el 1969, *The Buenos Aires Affair* narra los dos últimos días en la vida de Leo Druscovich y el enigma de una serie de desapariciones, pistas falsas y obsesiones sexuales. Conforme su historia avanza, la figura del detective cederá su lugar al psicoanalista y la búsqueda para desentrañar un crimen se transformará en un modo de revisar la coyuntura nacional, la violencia sobre los cuerpos individuales y sobre el cuerpo social, las mentiras oficiales y los secretos familiares. Entretejen una trama de seducción, psicoanálisis y fascismo. *The Buenos Aires Affair* es un policial al mejor estilo Puig, donde cada capítulo empieza con una escena de una película de Hollywood: un thriller sentimental que juega con la parodia del género negro. Fue censurada y prohibida por el gobierno y llevó al exilio del autor, acusado de antiperonista, y que tras recibir amenazas decidió trasladarse a México. La novela adelanta el clima enrarecido de los años de terrorismo de estado y los negros sucesos políticos y públicos del país.

Rebecca Biron breaks new ground in this study of masculinity, violence, and the strategic construction of collective political identities in twentieth-century Latin American fiction. By engaging current sociological, psychoanalytic, and feminist theories, *Murder and Masculinity* analyzes the cliché of proving virility through violence against women. Biron develops her argument through close readings of five works: Jorge Luis Borges's *La intrusa*, Armonía Somers's *El despojo*, Clarice Lispector's *A Maca no Escuro*, Manuel Puig's *The Buenos Aires Affair*, and Reinaldo Arenas's *El Asalto*. Although men murdering women is often interpreted as nothing more than machista misogyny, Biron argues that the five narratives addressed in this book show that healed masculinities are essential to the achievement of cultural identity and political autonomy in Latin America. The introduction to this study deftly situates Biron's work in relation to previous theoretical arguments on the social and political dimensions of Latin American writing. The five subsequent chapters offer superb analyses of the individual texts, like their male protagonists who experiment with the psychological and legal extremes of gender division. These narratives risk nonconformity to the laws of genre in their quest for liberation from violent social and literary conventions. In combining elements of detective stories, crime narratives, psychological case studies, and magical or grotesque realism, they offer metafictional commentary on a network of discourses that confuses images of masculinity, national identity, and political autonomy in postcolonial Latin America.

Décio Torres Cruz approaches connections between literature and cinema partly through

issues of gender and identity and partly through issues of reality and representation in doing so he looks at the various ways in which people have thought of the so called cinematic novel tracing the development of that genre concept not only in the french ciné roman and film scenarios but also in novels from the united states england france and latin america the main tendency he identifies is the blending of the cinematic novel with pop literature through allusions to pop art and other postmodern cultural trends his prime exhibits are a number of novels by the argentinian writer manuel puig betrayed by rita hayworth heartbreak tango the buenos aires affair kiss of the spider woman and pubis angelical bringing in suggestive sociocultural and psychoanalytical considerations cruz shows how in puig s hands the cinematic novel resulted in a pop collage of different texts films discourses and narrative devices which fused reality and imagination into dream and desire

sub versions of the archive manuel puig s and severo sarduy s alternative identities analyzes recent theories of the archive to examine how manuel puig and severo sarduy reformulate the latin american literary tradition this study focuses on eclectic theories of the archive as both repository and danger drawing from an array of sources both within and outside the hispanic literary tradition from borges foucault arrom derrida gonzález echevarría and guillory to digital media and biotechnology this book also applies theories of cultural contamination maria lugones and symbolic capital pierre bourdieu to the novels of puig and sarduy to explore the representation of marginal cultures within a body of literature that previously altered or elided these subaltern cultures from the tradition through close readings and critical theoretical applications this book demonstrates how archival fiction continues to be one of the most popular strategies among latin american novelists and most importantly how they have successfully managed to find new ways to inscribe their alternative fictions within this tradition puig s and sarduy s novels reproduce discourses popular culture and the mass media that lack prestige within the traditional archive these discourses mirror realities of marginal groups gay people children the poor the illiterate women and racial minorities their cultural variants sub versions of hegemonic masterstories are endowed with truth bearing power for them but were previously left out of the archive as legitimate novelistic models to date this is the only study of contemporary latin american fiction that puts current theories of the archive especially that of roberto gonzález echevarría to practice in such a systematic way riobó s analysis of how puig and sarduy reformulate the latin american canon is both a necessary complement of gonzález echevarría s work and an intelligent answer to the first of his projected masterstories riobó s multidisciplinary approach

in the subversive scribe one of our most versatile and creative translators of latin american fiction offers an intimate glimpse into the remarkably complex relationships that lie behind the act of literary translation in this highly accessible book hardly a how to manual suzanne jill levine writes of intersections of language life and cultures while she reveals to us the crucial part the translator of linguistically complex fiction plays in making such work available to readers of another language and culture

manuel puig s 1976 kiss of the spider woman translated into english in 1979 and adapted as an academy award winning film expanded the idiom of the novel mixing cinema fiction romance and song and challenged the third person narration that was

dominant in latin american boom fiction students are drawn to the conversational style of the novel and the melodramatic seductions of the tale but they need guidance to appreciate the novel s richness as a work of literature this volume of the mla s approaches to teaching series suggests ways instructors can help students grasp the novel s exploration of state and sexual politics and discern the strategies of narration that underlie the conversations between the two main characters in part 1 materials the editors discuss versions and translations of the novel provide readings and resources give an overview of the historical and political background of 1970s argentina and outline the author s biography the thirteen essays in part 2 approaches written by distinguished scholars of latin american literature offer close textual analysis examine the author s use of cinematic references and present suggestions for teaching h ctor babenco s film adaptation alongside the written text

gay and lesbian themes in latin american literature have been largely ignored this reference fills this gap by providing more than a hundred alphabetically arranged entries for latin american authors who have treated gay or lesbian material in their works each entry explores the significance of gay and lesbian themes in a particular author s writings and closes with a bibliography of primary and secondary sources the figures included have a professed gay identity or have written on gay or lesbian themes in either a positive or negative way or have authored works in which a gay sensibility can be identified the volume pays particular attention to the difficulty of ascribing north american critical perspectives to latin american authors and studies these authors within the larger context of latin american culture the book includes entries for men and women and for authors from latin american countries as well as latino writers from the united states the entries are written by roughly 60 expert contributors from latin america the u s and europe

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