

El Doble De Dostoievski

Isabel Martínez Fernández

El doble Fiódor M. Dostoievski, 2024-11-20 Yákov Petróvich Goliadkin es un funcionario de bajo rango de San Petersburgo que, después de que lo echen de una fiesta a la que no ha sido invitado, se encuentra, en medio de una tormenta, con un hombre con una apariencia que es exacta a la suya. Al llegar a casa, se lo encuentra sentado en su cama y al día siguiente en su oficina. Extrañamente, los dos hombres entablan una especie de amistad: cenar juntos e intercambian confidencias, pero pronto Goliadkin empieza a temer que conspira contra él y se reconcome porque ve que triunfa en sociedad. Ahora bien: ¿el doble es real? ¿Es una alucinación, una proyección? ¿Realidad y delirio están bien delimitados o se funden? ¿Goliadkin está loco desde un principio o se vuelve loco durante el relato? ¿El doble es causa o consecuencia de la locura? Todas estas preguntas han inquietado a la crítica y a los lectores de *El doble* (1846) durante casi doscientos años y seguramente sean la causa de que la novela, despreciada en su día y aun así una de las más famosas de Dostoievski, conserve su misterio.

El Doble - Dostoyevski Fiódor Dostoievski, 2025-01-20 *El Doble* es una exploración profunda de la identidad, la alienación y la fragilidad psicológica en el contexto de la sociedad rusa del siglo XIX. F. M. Dostoyevski examina la lucha interna del individuo frente a un mundo burocrático y opresivo, presentando un protagonista atrapado entre la realidad y la paranoia. A través de la historia de Yakov Petrovich Goliadkin, la novela aborda temas como la duplicidad, la percepción de uno mismo y el desmoronamiento de la razón en un entorno que margina la diferencia y la inestabilidad emocional. Desde su publicación, *El Doble* ha sido reconocido por su retrato inquietante de la psique humana y su innovador uso del motivo del doppelgänger. Su exploración de la ansiedad existencial y la fragmentación del yo ha influido en numerosas obras literarias y filosóficas. La novela sigue generando debates sobre la naturaleza de la identidad y la percepción de la realidad, consolidando su lugar dentro del canon literario de Dostoievski. La relevancia perdurable de *El Doble* radica en su capacidad para representar los conflictos internos y la lucha del individuo contra fuerzas invisibles que determinan su destino. Al sumergirse en los límites de la cordura y la desesperación, la obra invita a los lectores a reflexionar sobre las tensiones entre el deseo de pertenencia y el temor a la disolución del yo en un mundo indiferente.

Living to Tell the Tale Gabriel García Márquez, 2003 At first glance, Garcia Mrquez's vivid and detailed portrait of his early life appears to be testament to a photographic memory. Yet as he explains in the epigraph, Life isn't what one lived, but

what one remembers and how one remembers it to tell it.

El yo herido Daniel Gil,1995

La Tragedia de Hamlet / Psicología del Arte Lev Semionovich Vygotski,2007

Dostoiévski frente al terrorismo. De los demonios a Al Qaeda Jorge Serrano Martínez,2006-07-26 n los últimos años de su vida, Dostoiévski (1821-1881) era a menudo considerado como un profeta por anticipar en sus manifestaciones y trabajos literarios acontecimientos que posteriormente verían su confirmación, tal es el caso del terrorismo. El escritor ruso escribió *Los demonios* (1871) basándose en la realidad del terrorismo ruso de la época, incorporando como referencia de los protagonistas de su novela nombres históricos de personajes conocidos del siglo XIX. La lectura de esa novela con la detallada disección que en ella se hace del comportamiento de los terroristas, así como la anticipación del terrorismo de carácter indiscriminado y masivo presente en esa obra, nos ayuda a comprender la realidad actual de ese fenómeno por desgracia tan actual, que condiciona la política de nuestras sociedades y, por lo tanto, nuestras vidas. En este libro, tomando como hilo conductor el fenómeno del terrorismo, partiendo de las ideas que emanan de los personajes de la novela, se transita hasta los nuevos demonios reales que amenazan nuestras vidas, haciendo que como corolario emerja El Gran Inquisidor, la emblemática figura de la novela del escritor ruso Los hermanos Karamázov (1880), reflejada en el Estado moderno que como coartada ala seguridad, en la que la humanidad aspira vivir, ofrece el cercenamiento de las libertades sociales que constituyen la base y el fundamento de nuestras sociedades democráticas.

La narrativa de Antonio Muñoz Molina Miguel Angel Latorre Madrid,2003 Presentación del editor: Hoy ya no es arriesgado poder afirmar que Antonio Muñoz Molina (Úbeda 1956) se ha convertido en uno de los mayores narradores españoles de las últimas décadas. Su trayectoria narrativa, que empieza con *Beatus Ille*, abarca un buen número de novelas, de relatos cortos, artículos periodísticos y otras obras de difícil catalogación. El presente volumen está animado por un doble y complementario designio: por un lado, estudiar su primera novela (*Beatus Ille*) como paradigma y germen de toda su carrera literaria; por otro situar su narrativa en el devenir de la historia literaria, con el fin de dilucidar el papel que viene desempeñando en ella y, por ahí, tratar de arrojar alguna luz sobre la más reciente narrativa española, en la que Antonio Muñoz Molina puede ser considerado como uno de sus mejores representantes.

El Odio Carlos Castilla del Pino,2002 El odio es el fruto del seminario sobre antropología de la conducta celebrado en la Universidad de Cádiz (San Roque, 1997) y dedicado a uno de los sentimientos, o mejor dicho pasiones, que, nos guste o no, mejor definen al ser humano. Como es habitual en estos encuentros, siempre coordinados y dirigidos por el psiquiatra Carlos Castilla del Pino , los autores aquí reunidos proceden de las más diversas disciplinas teóricas: la filosofía, la psicología, la filología griega o la antropología. Señala Castilla del Pino que amor y odio son las dos caras de una misma pasión que nos vinculan íntimamente con un objeto, ya sea para apropiárnoslo o para destruirlo. Pero ¿por qué se odia?, ¿cómo es posible

que a veces el odio no se disuelva ni siquiera con la muerte del ser odiado? La respuesta del psicólogo explica cómo nuestra organización sentimental confiere orden a la realidad externa y sirve para que nos adaptemos a ella. Por su parte, Carmen Gallano, desde la perspectiva de la clínica psicoanalítica, habla de deseo y lenguaje; Túa Blesa explica el odio a la luz de varios ejemplos tomados de la literatura universal; Ignacio Echevarría investiga la relación entre el odio y algunas figuras de pensamiento de la estética contemporánea; Carlos Gómez analiza las respuestas de la ética; Teresa del Valle estudia la producción cultural de relatos en torno al origen del odio y, por último, Carlos García Gual escribe una iluminadora glosa a algunos textos de autores grecolatinos relacionados con esta pasión.

Opiniones contundentes Vladimir Nabokov, 2017-05-18 La primera edición completa en castellano del clásico de Nabokov, que reúne entrevistas, cartas al director y artículos siempre mordientes y cargados de intención. «Pienso como un genio, escribo como un autor distinguido y hablo como un niño.» Así comienza Nabokov el prefacio a este volumen, que recoge entrevistas, cartas al director y más de una docena de artículos (secciones, estas dos últimas, inéditas hasta hoy en castellano). Sobre todo a partir del éxito de Lolita, tanto novelístico como cinematográfico, Nabokov concedió diversas entrevistas en las que repasaba algunos aspectos biográficos y literarios de su personalidad, de sus rutinas como lector y como escritor, de sus filias y sus fobias. Pero las «opiniones contundentes» del autor ruso las encontramos en especial en sus cartas a diversas publicaciones y en sus artículos, donde da rienda suelta a su barroco ingenio y a su afilada prosa para hablarnos de autores como Jodasévich y Sartre, de los críticos obsesionados con los símbolos y de las vicisitudes editoriales que rodearon la publicación de Lolita. Aunque sin duda donde más afila Nabokov sus colmillos es en la polémica que levantó su traducción en prosa del Eugenio Onegin de Pushkin, en la que expone sus teorías sobre la cuestión y fulmina verbalmente a sus críticos. Merecen destacarse también la pieza lírica «Inspiración», en la que asistimos al nacimiento de una obra artística desde el lugar privilegiado de un maestro, y sus artículos sobre mariposas, donde el Nabokov de precisión milimétrica se fusiona con el científico para aficionarnos al singular mundo de la lepidopterología. Las opiniones de Nabokov, contundentes siempre, arbitrarias nunca, suponen una cara imprescindible del prisma de su compleja y fascinante obra.

Morir más de una vez Álvaro Uribe, 2014-10-01 Es 1979: un grupo de jóvenes estudiantes mexicanos viaja por las carreteras de Francia a toda velocidad hasta que sufre un aparatoso accidente. A partir de ese momento axial, una sucesión de personajes inolvidables irá tejiendo una trama donde el amor y la muerte, la amistad y la envidia los transformará para siempre. Un pintor de brocha gorda que es vidente, un cineasta maniaco y egocéntrico, una mujer hermosa, soberbia y de familia adinerada que acaba mendigando bajo los puentes de París; diplomáticos, escritores y artistas, entre quienes sobresale la bella Gabrielle, son los inesperados y entrañables protagonistas de esta historia sobre la venganza, las pasiones y el tiempo. Estamos ante un notable homenaje a la memoria como género narrativo que, en definitiva, seducirá a sus lectores desde el inicio hasta hacerlos descubrir por qué nadie puede morir más de una vez.

Dostoievski Isabel Martínez Fernández,2003

Los ideales y la realidad en la literatura rusa Petr Alekseevich Kropotkin (knižka),1926

El Doble Fidor Dostoievski,2013-07-05 El doble es la segunda novela escrita por Fiódor Dostoievski. Describe la vida de un funcionario del Estado ruso, Yakov Petrovich Goliadkin, quien, al ser rechazado en una comida que ofrecía su jefe por el cumpleaños de su hija, su personalidad se «parte» y enfrenta una despiadada lucha interna. La obra contiene aspectos existencialistas y se aborda el tema de la libertad en un tono irónico y malvado. El Doble no es más que la libertad manifestada en el deseo, el desenfreno o el engaño.

Explicación de textos literarios ,1977

Caras y caretas ,1926

Variaciones, con curiosas ilustraciones del autor Ramón Gómez de la Serna,1922

Diccionario enciclopédico hispano-americano de literatura, ciencias y artes ,1898

Diccionario enciclopédico hispano-americano de literatura, ciencias y artes ,1898

Hispanic Literatures ,1977

Socionomía Dolors Reig Hernández,2012-04-10 Leemos y escuchamos a menudo que internet nos está aislando. Sin embargo, la experiencia demuestra que la hiperconectividad con la que vivimos nos acerca justo a lo contrario, propiciando una revolución social nunca vista. La nueva web social, que ha tenido un papel importante en recientes revoluciones como la de Túnez o Egipto, está aquí para quedarse. Dolores Reig defiende en este libro que las «redes sociables», como las llama ella, son entornos creados para que podamos recuperar una sociabilidad innata que otros medios anularon tiempo atrás.

Unveiling the Energy of Verbal Artistry: An Emotional Sojourn through **El Doble De Dostoievski**

In a world inundated with displays and the cacophony of fast interaction, the profound energy and emotional resonance of verbal art frequently diminish in to obscurity, eclipsed by the regular onslaught of sound and distractions. Yet, situated within the lyrical pages of **El Doble De Dostoievski**, a charming perform of fictional elegance that impulses with natural feelings, lies an unforgettable trip waiting to be embarked upon. Penned by a virtuoso wordsmith, that interesting opus instructions readers on a mental odyssey, gently revealing the latent possible and profound affect embedded within the delicate internet of language. Within the heart-wrenching expanse of this evocative evaluation, we can embark upon an introspective exploration of the book is main themes, dissect its fascinating publishing model, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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El Doble De Dostoievski Introduction

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