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Unveiling the Sacred in 20th- and 21st-Century Latin American Literature Alexander Torres, Pablo Baisotti, 2025-10-23 Drawing on diverse scholarly and theoretical perspectives, this collection delves into the interplay between modernity and sacred traditions in contemporary Latin America as represented in its literature. It references important historical contexts, from the encounter of the Old and New Worlds to cultural mestizaje, highlighting the resilience of sacred discourse and experience amid a disenchanting capitalist modernity. Featuring analyses of diverse 20th- and 21st-century literary works, this book offers deep insights into how the sacred persists multifariously in Latin American literature. This work invites readers to rediscover the sacred as a vital component of human existence and literary discourse. It is an essential resource for understanding the complex relationship between modernity and the phenomenon of the sacred in Latin America.

Cultural Activism around Gender and Sexualities in Colombia and Mexico César Sánchez-Avella, 2024-03-31 This book focuses on an underestimated alternative to the mainstream liberal rights-based approach: cultural activism. This political strategy deploys art and other creative techniques to support the quest for social justice. This work explores this approach's dynamics, strategies, and potential, presenting a qualitative case study of three cultural activists in Colombia and Mexico -Lia García, Felipe Osornio, and Manuel Parra-, including in-depth interviews and ethnographic observation of their artistic/activist work. Through their intervention in the realm of ordinary affects, these cultural producers create new affective climates for the experience of sexual and gender difference and develop new repertoires of affective response concerning identities usually seen as abject or worthy of social punishment. Strategies of cultural activism aim to subvert dominant representations and performances of marginalized subjectivities, to critique and subvert gender norms, to give visibility to non-hegemonic identities, to resist different forms of oppression and marginalization, and to prompt collective healing of wounds left by violence and discrimination.

Gender Violence in Twenty-first-century Latin American Women's Writing Maria Encarnacion Lopez, Stephen M. Hart, 2022 How do contemporary female authors in Latin America tackle gender violence in their writings? This book analyses the portrayal of violence against women in the works of ten contemporary Latin American female authors: Alejandra Jaramillo Morales, Laura Restrepo, Ena Lucia Portela, Wendy Guerra, Selva Almada, Claudia Pineiro, Diamela Eltit, Carla

Guelfenbein, Lydia Cacho and Fernanda Melchor. Governments in Latin America have routinely failed to protect women from abuse, threats, censorship, repressive policies on reproduction rights, forced displacement, sex trafficking, disappearances and femicides, and this book beats a new path through these burning issues by drawing on the knowledges encapsulated by sociology as much as the visions articulated by literature. Through an exploration of works published in the twenty-first century by women writers from Argentina, Chile, Colombia, Cuba and Mexico, this volume reconceptualises positions of privilege and power in the region and provides new readings about the meaning of gender, sexuality, violence and the female body in contemporary Latin America. The aim of this book is to raise awareness of the daily threat of violence against women in Latin America, underline the importance of the voice of Latin American women within that daily struggle, and encourage governments, organisations and institutions in Latin America and the Caribbean to take gender violence seriously and fight to secure peace and social equality for all women in the modern world.

Unlawful Violence Rebecca Janzen, 2022-05-15 Violence has only increased in Mexico since 2000: 23,000 murders were recorded in 2016, and 29,168 in 2017. The abundance of laws and constitutional amendments that have cropped up in response are mirrored in Mexico's fragmented cultural production of the same period. Contemporary Mexican literature grapples with this splintered reality through non-linear stories from multiple perspectives, often told through shifts in time. The novels, such as Jorge Volpi's *Una novela criminal* [A Novel Crime] (2018) and Julián Herbert's *La casa del dolor ajeno* [The House of the Pain of Others] (2015) take multiple perspectives and follow non-linear plotlines; other examples, such as the very short stories in *¡Basta! 100 mujeres contra la violencia de género* [Enough! 100 Women against Gender-Based Violence] (2013), present perspectives from multiple authors. Few scholars compare cultural production and legal texts in situations like Mexico, where extreme violence coexists with a high number of human rights laws. *Unlawful Violence* measures fictional accounts of human rights against new laws that include constitutional amendments to reform legal proceedings, laws that protect children, laws that condemn violence against women, and laws that protect migrants and Indigenous peoples. It also explores debates about these laws in the Mexican house of representatives and senate, as well as interactions between the law and the Mexican public.

New and Selected Stories Cristina Rivera Garza, 2022-04-12 A story collection drawn from across her career brings into English for the first time the extraordinary stylistic and thematic range of the Mexican writer and MacArthur “genius” Cristina Rivera Garza. “One of Mexico’s greatest living writers,” wrote Jonathan Lethem in 2018 about Cristina Rivera Garza, “we are just barely beginning to catch up to what she has to offer.” In the years since, Rivera Garza’s work has received widespread recognition: She was awarded a MacArthur Genius Grant for fiction that “interrogates culturally constructed notions of language, memory, and gender from a transnational perspective,” and was a finalist for the 2020 National Book Critics Circle Award for Criticism. Yet we have still only started to discover the full range of a writer who is at once an

incisive voice on migration, borders, and violence against women, as well as a high stylist in the manner of Lispector or Duras. *New and Selected Stories* now brings together in English translation stories from across Rivera Garza's career, drawing from three collections spanning over 30 years and including new writing not yet published in Spanish. It is a unique and remarkable body of work, and a window into the ever-evolving stylistic and thematic development of one of the boldest, most original and affecting writers in the world today.

Anxieties of Experience Jeffrey Lawrence, 2018 *Anxieties of Experience* offers a new interpretation of US and Latin American literature. Rereading a range of canonical works from Walt Whitman's *Leaves of Grass* to Roberto Bolaño's *2666*, it traces the development and interaction of two distinct literary strains in the Americas: the US literature of experience and the Latin American literature of the reader.

Revista de literatura mexicana contemporánea, 2019

Latin American Literatures in Global Markets, 2022-11-07 Market relations are changing not only the distribution and promotion of literary works but also their content, their language, and their social and political function. This book penetrates the intricacies of literary production, circulation and reception, focusing on some of the most original and representative authors of today such as Roberto Bolaño, Gabriela Cabezón Camara, Yuri Herrera, and Irmgard Emmelhainz, among others. The book also illuminates on the "materiality" of literature and the strategies of literary marketing: festivals, book fairs, digitalization, and translation. Globalization and regional particularisms meet, then, in the symbolic territories of the literary world, and expose their dynamics and intrinsic negotiations.

Print Culture through the Ages Donna M. Kabalen de Bichara, Blanca López de Mariscal, Paloma Vargas Montes, 2016-06-22 *Print Culture Through the Ages: Essays on Latin American Book History*, is a compendium of specialized essays by renowned scholars from Mexico, the United States, Argentina, Uruguay, France, and Colombia that focuses on various topics involving the evolution of printing, reading publics, the publishing process and literary development during periods of political and cultural change in Latin America. The volume has four primary areas of concern, namely "Labors of the Printing Press, Typography and Editing"; "Books and Readers in the Colonial Period"; "New Forms of Literary Consumption"; "The Press and Its Readers". It will be of particular interest to scholars in the areas of literature, book history, print culture and images.

How Is World Literature Made? Gesine Müller, 2021-11-22 The debate over the concept of world literature, which has been taking place with renewed intensity over the last twenty years, is tightly bound up with the issues of global interconnectedness in a polycentric world. Most recently, critiques of globalization-related conceptualizations, in particular, have made themselves heard: to what extent is the concept of world literature too closely connected with the political and economic dynamics of globalization? Such questions cannot be answered simply through theoretical debate. The material

side of the production of world literature must therefore be more strongly integrated into the conversation than it has been. Using the example of Latin American literatures, this volume demonstrates the concrete construction processes of world literature. To that purpose, archival materials have been analyzed here: notes, travel reports, and correspondence between publishers and authors. The Latin American examples provide particularly rich information about the processes of institutionalization in the Western world, as well as new perspectives for a contemporary mapping of world literature beyond the established dynamics of canonization.

Autobiografía del algodón Cristina Rivera Garza, 2020-08-21 Autobiografía del algodón dota de un nuevo y extraordinario significado al territorio de la frontera norte de México, que aquí se erige majestuoso sobre el movimiento nómada y las rutas de recuerdos. Yásnaya Elena Aguilar Indagar sobre el origen personal es abrir la puerta a muchas preguntas, a silencios y respuestas impensadas que a veces terminan por ser un revés de la memoria. En Autobiografía del algodón, Cristina Rivera Garza sigue con curiosidad y asombro los pasos de aquellos hombres y mujeres que habitan su pasado familiar, obreros y campesinos que trabajaron la tierra que ahora conforma la frontera entre Tamaulipas y Texas, una región que alcanzó un alto nivel económico, social y cultural gracias al sistema de siembra del algodón. Es así que esta novela es, además de íntima, un reencuentro con el territorio. O un desencuentro, debido a la migración, deportación, expulsión y repatriación de aquellos campesinos alodoneros que, tras el fracaso del sistema, dejaron libre su espacio, antes símbolo de progreso, hoy ocupado por la llamada guerra contra el narco.

La frontera más distante Cristina Rivera Garza, 2023-06-13 «Los cuentos de La frontera más distante evocan un ambiente que transita lo fantástico, lo onírico y lo surrealista, pero no porque se pierda de vista la realidad, sino porque ésta se depura hasta alcanzar un esqueleto, que la muestra despojada de cualquier tipo de atrezzo .»-Beatriz Ferrús Antón Las historias aquí contenidas, si bien evocan formas y temas que se antojan familiares (un ensayo etnográfico, un cuento policiaco, un relato de ciencia ficción, un poema erótico), desafían las convenciones impuestas a cada una de ellas. A la manera de un micelio, conforman juntas una red de significados que se extienden y filtran entre sí. De este modo se retroalimentan y disipan sus fronteras para ampliar el universo mismo de la literatura. Las explicaciones sobran, pues como única respuesta Cristina Rivera Garza, como la Agripina de Juan Rulfo en Luvina, se alza de hombros para dejar que miremos por nosotros mismos el mundo en el que hemos desembarcado.

La muerte me da Cristina Rivera Garza, 2025-11-18 «La novela es densa y elíptica, un paisaje onírico con una poderosa resaca [...]. [Una] desgarradora y laberíntica obra maestra.» - Katie Kitamura, The New York Times «Cuidate de mí, amor mío / cuidate de la silenciosa del desierto». Este verso de Alejandra Pizarnik aparece escrito con esmalte de uñas en la pared de un callejón, junto al cadáver mutilado de un hombre. La primera en descubrirlo es la profesora Cristina Rivera Garza. Tras avisar a la policía, es interrogada por una detective en homicidios que le pide examinar la fotografía de la escena del crimen.

Al reconocer de inmediato el verso, la profesora se convierte en informante clave del caso. Pronto aparecen nuevas víctimas junto a otros poemas, lo que apunta a un asesino en serie. La detective comienza una lista de sospechosos, mientras que la profesora recibe la primera nota siniestra de alguien que las está acechando. Publicada por primera vez en 2007, *La muerte me da* es una novela visionaria y emocionante. Escrita por la ganadora del premio Pulitzer y una de las voces literarias más relevantes en el mundo hispano, Cristina Rivera Garza, esta historia pone en jaque los tópicos tradicionales de la novela policiaca y nos devuelve, como un espejo, preguntas inquietantes sobre el deseo y la muerte.

The Iliac Crest Cristina Rivera Garza, 2017-10-16 Surreal and gothic, *The Iliac Crest* is a masterful excavation of forgotten Mexican women writers, illustrating the myriad ways that gendered language can wield destructive power. On a dark and stormy night, two mysterious women invade an unnamed narrator's house, where they proceed to ruthlessly question their host's identity. The women are strangely intimate—even inventing together an incomprehensible, fluid language—and harass the narrator by repeatedly claiming that they know his greatest secret: that he is, in fact, a woman. As the increasingly frantic protagonist fails to defend his supposed masculinity, he eventually finds himself in a sanatorium. Published for the first time in English, this Gothic tale is “utterly weird yet deeply resonant in its portrayal of gendered violence” (The Millions). Through layered and haunting prose, Cristina Rivera Garza unravels the cultural and political histories of Mexico, probing at the misogyny that fuels the disappearance of women in literature and in real life. Astounding and thought-provoking. —Publishers Weekly (starred review) “An intelligent, beautiful story about bodies disguised as a story about language disguised as a story about night terrors. Cristina Rivera Garza does not respect what is expected of a writer, of a novel, of language. She is an agitator.” —Yuri Herrera, author of *Kingdom Cons*

Andamos perras andamos diabras Cristina Rivera Garza, 2021

En los márgenes del canon Ana Cabello, 2011 El panorama actual de los estudios literarios y de la industria editorial parece enfrentarnos a una situación paradójica: si, por un lado, ya nadie parece atreverse a justificar abiertamente la exclusión de la literatura popular y de masas del campo de estudio de la crítica literaria, por otro, siguen siendo insuficientes los trabajos científicos dedicados al tema. Asimismo, nos encontramos ante otro fenómeno destacado en la relación que se establece entre la literatura popular y de masas: la apertura de los mercados y del espacio editorial a un tipo de creación no canónica ha conseguido también aportar la suficiente amplitud como para que, junto a aclamados best-sellers, convivan en el mismo espacio de la librería/mercado diferentes muestras de la literatura popular. En los márgenes del canon ha intentado mantener un criterio que dé cabida al mayor número de expresiones posibles: desde la hibridación de géneros o las manifestaciones orales de la literatura, hasta los nuevos fenómenos del blog y la creación en internet, pasando por las adaptaciones en cine y televisión, o la consolidación del cómic como género. La intención principal de esta obra es generar un espacio de reflexión a partir de nuevos enfoques de un tema que, a principios del siglo XXI, goza de plena vigencia.

Históricas ,2001

La formación geográfica de México Carlos Herrejón Peredo,2011

Había mucha neblina o humo o no sé qué Cristina Rivera Garza,2016-10-14 Un personalísimo homenaje y visión de Juan Rulfo. Un personalísimo homenaje y visión de Juan Rulfo. Obra experimental que rompe los límites de los géneros, Cristina Rivera Garza demuestra una vez más su fascinante habilidad literaria. Cada quien tiene su Rulfo privado. El mío, mi Rulfo mío de mí, está tan interesado en producir una obra como preocupado por ganarse la vida. 'Lo que pasa es que yo trabajo', dijo alguna vez. En efecto, eso es lo que pasaba. Sus empleos en la iniciativa privada y en el gobierno federal lo llevaron por largas carreteras y por áreas del país que la modernidad alemanista exploraba sin cesar con el fin de identificar y explotar sus recursos naturales. Seguir sus huellas, eso es lo que hace este libro viajero que va del ensayo al cuento, de la crónica al experimento visual, mientras se mueve de los valles del centro hacia las montañas que cruzan el estado de Oaxaca. '¿Qué país es éste, Agripina?', la pregunta que el maestro rural le lanza a su esposa al llegar a Luvina -ese pueblo zapoteco encaramado en la sierra norte-, sigue siendo tan válida hoy como entonces. Tal vez uno emprende un viaje así -a veces en auto y muchas veces a pie- para intentar, si no responderla, por lo menos plantearla otra vez, una vez más, en medio de la violencia que nos circunda. - Cristina Rivera Garza

Current trends in Latino and Latin American performing arts Beatriz J. Rizk,2010

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