

Paradiso Jose Lezama Lima

"Tells the story of Jose Cemi, who, in the wake of his father's premature death, comes of age in turn-of-the-century Cuba."--Pbk. cover. Baroque New Worlds traces the changing nature of Baroque representation in Europe and the Americas across four centuries, from its seventeenth-century origins as a Catholic and monarchical aesthetic and ideology to its contemporary function as a postcolonial ideology aimed at disrupting entrenched power structures and perceptual categories. Baroque forms are exuberant, ample, dynamic, and porous, and in the regions colonized by Catholic Europe, the Baroque was itself eventually colonized. In the New World, its transplants immediately began to reflect the cultural perspectives and iconographies of the indigenous and African artisans who built and decorated Catholic structures, and Europe's own cultural products were radically altered in turn. Today, under the rubric of the Neobaroque, this transculturated Baroque continues to impel artistic expression in literature, the visual arts, architecture, and popular entertainment worldwide. Since Neobaroque reconstitutions necessarily reference the European Baroque, this volume begins with the reevaluation of the Baroque that evolved in Europe during the late nineteenth century and the early twentieth. Foundational essays by Friedrich Nietzsche, Heinrich Wölfflin, Walter Benjamin, Eugenio d'Ors, René Wellek, and Mario Praz recuperate and redefine the historical Baroque. Their essays lay the groundwork for the revisionist Latin American essays, many of which have not been translated into English until now. Authors including Alejo Carpentier, José Lezama Lima, Severo Sarduy, Édouard Glissant, Haroldo de Campos, and Carlos Fuentes understand the New World Baroque and Neobaroque as decolonizing strategies in Latin America and other postcolonial contexts. This collection moves between art history and literary criticism to provide a rich interdisciplinary discussion of the transcultural forms and functions of the Baroque. Contributors. Dorothy Z. Baker, Walter Benjamin, Christine Buci-Glucksmann, José Pascual Buxó, Leo Cabranes-Grant, Haroldo de Campos, Alejo Carpentier, Irlema Chiampi, William Childers, Gonzalo Celorio, Eugenio d'Ors, Jorge Ruedas de la Serna, Carlos Fuentes, Édouard Glissant, Roberto González Echevarría, Ángel Guido, Monika Kaup, José Lezama Lima, Friedrich Nietzsche, Mario Praz, Timothy J. Reiss, Alfonso Reyes, Severo Sarduy, Pedro Henríquez Ureña, Maarten van Delden, René Wellek, Christopher Winks, Heinrich Wölfflin, Lois Parkinson Zamora Leon Forrest, acclaimed author of *Divine Days*, uses a remarkable verbal intensity to evoke human tragedy, injustice, and spirituality in his writing. As Toni Morrison has said, "All of Forrest's novels explore the complex legacy of Afro-Americans. Like an insistent tide this history . . . swells and recalls America's past. . . . Brooding, hilarious, acerbic and profoundly valued life has no more astute observer than Leon Forrest." All of that is on display here in a novel that give readers a breathtaking view of the human experience, filled with humor and pathos.

A soaring, symphonic epic by the Portuguese master novelist, considered to be the "heir to Conrad and Faulkner" (George Steiner). The razor-thin line between reality and madness is transgressed in this Faulknerian masterpiece, António Lobo Antunes's first novel to appear in English in five years. *What Can I Do When Everything's On Fire?*, set in the steamy world of Lisbon's demimonde—a nightclub milieu of scorching intensity and kaleidoscopic beauty, a baleful planet populated by drag queens, clowns, and drug addicts—is narrated by Paolo, the son of Lisbon's most legendary transvestite, who searches for his own identity as he recalls the harrowing death of his father, Carlos; the life of Carlos's lover, Rui, a heroin addict and suicide; as well as the other denizens of this hallucinatory world. Psychologically penetrating, pregnant with literary symbolism, and deeply sympathetic in its depiction of society's dregs, Lobo Antunes's novel ventriloquizes the voices of the damned in a poetic masterpiece that recalls Joyce's *Ulysses* with a dizzying farrago of urban images few readers will forget.

Overwhelmed by the cruelty of his family, a young boy tries to escape to a fantasy world in the hills surrounding his home Harold Brodkey's acclaimed novel is a mesmerizing work of literary genius, exploring the momentous events in the life of a family in twentieth-century St. Louis, and a writer still haunted by a childhood tragedy First published in 1991, *The Runaway Soul* took Harold Brodkey more than three decades to complete. This sprawling novel has since been eagerly embraced by readers and critics alike, earning Brodkey the epithet of an "American Proust." Told by Wiley Silenowicz, Brodkey's fictional alter ego, the story snakes back and forth across the unforgettable events of a life. Following the traumatic death of his mother, Wiley recalls his troubling childhood in the care of his cousins: smooth-talking S. L. Silenowicz, his beautiful, emotionally deficient wife, Lila, and their abusive daughter, Nonie, who torments Wiley to no end. In language that soars and hypnotizes, *The Runaway Soul* fearlessly explores youth and adulthood, love and loss, sex and death, marriage and family, tracing upon one man's odyssey through a troubling world. More than two decades after it first appeared in print, Harold Brodkey's magnum opus remains one of the finest literary works produced by an American novelist in the twentieth century.

Presents a kaleidoscopic vision of the people and events comprising night life in Havana in the 1950s

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ParadisoSeuil

Cuba's José Lezama Lima became the most controversial figure in the flowering of the Latin American novel with the 1966 publication of *Paradiso*. Hailed as a seminal writer of breathtaking originality by Julio Cortázar, Octavio Paz, and Mario Vargas Llosa, Lezama was also attacked by the Castro regime and others for his stylistic obscurity, erotic descriptions, and violation of literary norms. Indeed, his experimental fiction, written on the very boundaries of the novelistic genre, resists classification. José Lezama Lima's *Joyful Vision*, a much-needed critical study of *Paradiso*, Oppiano Licario, and Lezama's essays, is thus an exploration in reading, one that highlights and preserves the essential and persistent contradictions in Lezama's theory and practice of literature. Gustavo Pellón focuses his study on Lezama's search for equilibrium, clarifying such oppositions in Lezama's writings as the mystical quest for illumination through obscurity, the calculated cultivation of naïveté, the Proust-like fascination with yet ultimate condemnation of homosexuality, and a modernist (even postmodernist) narrative style that conveys a mystical (essentially medieval) worldview. Above all, Pellón shares his wonder at Lezama who, in an age of pessimism, maintained his joyful vision of art and existence.

"First Published in the United States of America by Mercury House [San Francisco], 2000" -- Verso title page.

A fictionalized account of an exile's life in the U.S., interwoven with the history of Latin America, its dictatorships, U.S. colonialism, Cuban-American revanchism and life as a Latino immigrant in this country.

"Cuban author Jose Lezama Lima (1910-76) produced some of the most enigmatic and important poetry in the Spanish language. He did this during a turbulent moment in Cuban history - a period of social unrest, radical change in political systems, and attempts at cultural self-definition. While some have argued that his poetry evades these circumstances, *Assimilation/Generation/Resurrection* adopts a contextual approach and reveals the extent of Lezama's engagement with the defining political and cultural issues of his day. It also lays bare the underlying connection of this poetry to a weave of intertexts - Lezama's productive interaction with several traditions." "Intimidating in its philosophical scope and linguistic complexity, Lezama's poetry has received far less critical attention than his prose. The present study rectifies this critical imbalance, foregrounding the poetry while discussing three issues that link disparate areas of Lezama's literary

production. These issues - cultural assimilation, generation, and resurrection - are central elements in Lezama's poetics, yet are also pertinent to wide-ranging debates on Latin American cultural identity. This study reads key poems from each of his published books of poetry, using an interpretive approach forged from diverse yet cohering sources, including Lezama's own theories on reading and writing." "After a brief methodological excursus and a first contextualization of Lezama's poetics vis-a-vis a number of other Cuban writers, this study considers Lezama's early assimilation of a number of initiatory texts as well as his indirect but crucial response to the social concerns of the 1930s."

"Assimilation/Generation/Resurrection makes clear that Lezama's poetry owes its existence to an engagement with cultural artifacts and social circumstances more generally. Yet it is far more than a response. It constantly attempts to go beyond, generating the new at the intersection of the old and the as-yet uncreated. The result of this practice is a poetry that claims the power both to translate over distance and to resurrect by virtue of the image."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Paradiso es, en principio, el viaje ritual que Dante Alighieri cumple en la Divina Comedia, al tener que descender a los infiernos Para luego reaparecer dejando en prenda su luz en la oscuridad. Esto hace de Paradiso una obra auténticamente dentro de la tradición ríica. la edición crítica de esta obra fundamental de la literatura latinoamericana está coordinada por Cintio Vitier y participan en el análisis de la obra: Ciro Bianchi Ross, Raquel Carri, Julio Ortega, Benito Pelegrín, Severo Sarduy, Justo C. Ulloa y María Zambrano, entre otros.

A sampling from the Portuguese poet includes newly translated poems, along with many composed originally in English.

In the wake of his father's premature death, Jose Cemi comes of age in a turn of the century Cuba described in the Washington Post as "an island paradise where magic and philosophy twist the lives of the old Cuban bourgeoisie into extravagant wonderful shapes." Copyright © Libri GmbH. All rights reserved.

A city of tropical heat, sweat, ramshackle beauty, and its very own cadence--a city that always surprises--Havana is brought to pulsing life by New York Times bestselling author Mark Kurlansky. Award-winning author Mark Kurlansky presents an insider's view of Havana: the elegant, tattered city he has come to know over more than thirty years. Part cultural history, part travelogue, with recipes, historic engravings, photographs, and Kurlansky's own pen-and-ink drawings throughout, Havana celebrates the city's singular music, literature, baseball, and food; its five centuries of outstanding, neglected architecture; and its extraordinary blend of cultures. Like all great cities, Havana has a rich history that informs the vibrant place it is today--from the native Taino to Columbus's landing, from Cuba's status as a U.S. protectorate to Batista's dictatorship and Castro's revolution, from Soviet presence to the welcoming of capitalist tourism. Havana is a place of extremes: a beautifully restored colonial city whose cobblestone streets pass through areas that have not been painted or repaired since long before the revolution. Kurlansky shows Havana through the eyes of Cuban writers, such as Alejo Carpentier and José Martí, and foreigners, including Graham Greene and Hemingway. He introduces us to Cuban baseball and its highly opinionated fans; the city's music scene, alive with the rhythm of Son; its culinary legacy. Through Mark Kurlansky's multilayered and electrifying portrait, the long-elusive city of Havana comes stirring to life.

Recognized as one of the most influential Latin American writers of the twentieth century, José Lezama Lima, born in Cuba in 1910, is associated with the Latin American neo-baroque and has influenced several generations of writers in and out of Cuba, including such prominent poets as Severo Sarduy and Néstor Perlongher. Lezama Lima's vision of America in a continental sense stands at the fertile confluence of indigenous, African, and European influences. A crucial experimental writer, he has been known in English chiefly for his novel *Paradiso*, while little of his poetry has been translated. This anthology is a comprehensive introduction to Lezama Lima's poetry. It presents for the first time in English a generous selection of his poems, as well as an interview, essays, and critical work on his poetics. Ernesto Livon-Grosman has selected elegant and precise translations by James Irby, G.J. Racz, Nathaniel Tarn, and Roberto Tejada. His insightful introduction places the poet in the wider context of Cuban and Latin American cultural history.

Reinaldo Arenas was born to a poverty-stricken family in rural Cuba. By the time of his death in New York four decades later, he had become one of Cuba's most important poets, an outspoken critic of Castro's regime and one of the leading gay voices of the twentieth century. In *Before Night Falls*, Arenas tells of his odyssey from young rebel fighting for the Revolution, through his suppression as a writer, his disillusionment with Castro, his imprisonment and torture, to his eventual exile from Cuba to New York, where in 1987 he was diagnosed with AIDS. He committed suicide in 1990, ending a life of constant struggle against repression. In a farewell note, Arenas wrote: Due to my delicate state of health and to the terrible depression that causes me not to be able to continue writing and struggling for the freedom of Cuba, I am ending my life ... I do not want to convey to you a message of defeat, but of continued struggle and hope. Cuba will be free. I already am. (signed) Reinaldo Arenas

A modernist urban novel in the tradition of James Joyce, *Adam Buenosayres* is a tour-de-force that does for Buenos Aires what Carlos Fuentes did for Mexico City or José Lezama Lima did for Havana - chronicles a city teeming with life in all its clever and crass, rude and intelligent forms. Employing a range of literary styles and a variety of voices, Leopoldo Marechal parodies and celebrates Argentina's most brilliant literary and artistic generation, the *martinierristas* of the 1920s, among them Jorge Luis Borges. First published in 1948 during the polarizing reign of Juan Perón, the novel was hailed by Julio Cortázar as an extraordinary event in twentieth-century Argentine literature. Set over the course of three break-neck days, *Adam Buenosayres* follows the protagonist through an apparent metaphysical awakening, a battle for his soul fought by angels and demons, and a descent through a place resembling a comic version of Dante's hell. Presenting both a breathtaking translation and thorough explanatory notes, Norman Cheadle captures the limitless language of Marechal's original and guides the reader along an unmatched journey through the culture of Buenos Aires. This first-ever English translation brings to light Marechal's masterwork with an introduction outlining the novel's importance in various contexts - Argentine, Latin American, and world literature - and with notes illuminating its literary, cultural, and historical references. A salient feature of the Argentine canon, *Adam Buenosayres* is both a path-breaking novel and a key text for understanding Argentina's cultural and political history.

A young girl records her life in her diary as she is sent away from her mother, her mother's Swedish boyfriend, and her childhood home in Cienfuegos, Cuba to live with her abusive father.

Thom Jones made his literary debut in *The New Yorker* in 1991. Within six months his stories appeared in *Harper's*, *Esquire*, *Mirabella*, *Story*, *Buzz*, and in *The New Yorker* twice more. "The Pugilist at Rest" - the title story from this stunning collection - took first place in *Prize Stories 1993: The O. Henry Awards* and was selected for inclusion in *Best American Short Stories 1992*. He is a writer of astonishing talent. Jones's stories - whether set in the combat zones of Vietnam or the brittle social and intellectual milieu of an elite New England college, whether recounting the poignant last battles of an alcoholic ex-fighter or the hallucinatory visions of an American wandering lost in Bombay in the aftermath of an epileptic fugue - are fueled by an almost brutal vision of the human condition, in a world without mercy or redemption. Physically battered, soul-sick, and morally exhausted, Jones's characters are yet unable to concede defeat: his stories are infused with the improbable grace of the spirit that ought to collapse,

but cannot. For in these extraordinary pieces of fiction, it is not goodness that finally redeems us, but the heart's illogical resilience, and the ennobling tenacity with which we cling to each other and to our lives. The publication of *The Pugilist at Rest* is a major literary event, heralding the arrival of an electrifying new voice in American fiction, and a writer of magnificent depth and range. With these eleven stories, Thom Jones takes his place among the ranks of this country's most important authors.

A swashbuckling tale set in the Caribbean at the time of the French Revolution, *Explosion in a Cathedral* focuses on Victor Hugues, a historical figure who led the naval assault to take back the island of Guadeloupe from the English at the beginning of the nineteenth century. In Carpentier's telling, this piratical character walks into the lives of the wealthy orphans Esteban and Sofia and casts them abruptly into the midst of the immense changes sweeping the world outside their Havana mansion.

Inspired by Borges and Cortázar, and echoing Vila Matas and Zarraluki, Neuman regards both life and literature's big subjects - identity, relationships, guilt and innocence, the survival of extreme circumstances, creativity and language - with a quizzical, philosophical eye. Shining from the page with both irony and mortal seriousness, these often tragicomic 'stories of ideas' vacillate between the touching and the absurd, in the best tradition of Spanish storytelling. This is the first ever English collection of Neuman's short fiction, containing thirty-five short stories and four sets of 'Twelve Rules for a Storyteller'. Neuman was born in Buenos Aires in 1977, and grew up and lives in Spain. The son of Argentinian musicians, he has published numerous novels, short stories, essays and poetry collections. Pushkin Press also publishes his novels *Talking to Ourselves* and *Traveller of the Century* which was awarded the Alfaguara Prize and the National Critics Prize, and shortlisted for the Foreign Fiction Prize and the International IMPAC Dublin Literary Award.

This never-before-translated classic of Brazilian, and gay, literature is a Faulknerian saga depicting the unraveling of a traditional patriarchal family.

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One of the most influential figures in Latin American literature, Cuban writer José Lezama Lima examines figures of world literature such as Stéphane Mallarmé, Paul Valéry, and Luis de Góngora. His own poetry and his essays on poetics are included at the end of the book.

At the same time, the book discusses different issues in Hispanic cultural history that influenced Lezama's reading of Joyce, describing a period of Joycean enthusiasm that arose in Hispanic American letters on the publication of the first Spanish translation of *Ulysses*.--BOOK JACKET.

Voici la somme de toute une œuvre et de toute une vie, celle de José Lezama Lima, l'un des plus grands représentants du baroque latino-américain. Avec *Paradiso*, il nous donne en même temps qu'une fiction pure (les enchevêtrements entre les péripéties des différents personnages et une mouture du narrateur lui-même), un traité de théologie, une vertigineuse suite d'images poétiques, une érudite réinvention de l'écriture et finalement, un document sur La Havane des années quarante et cinquante, lorsque s'amorcent les premiers soubresauts révolutionnaires. Ce livre, sans nul doute un des plus fondateurs de la littérature sud-américaine d'aujourd'hui, représente une magnifique ouverture sur l'universel métissage des cultures.

"A delightful and informative anthology, an indispensable entry into the brilliant neo-baroque universe of the great Cuban poet."—Suzanne Jill Levine, author of *Manuel Puig and the Spider Woman: His Life and Fictions* "José Lezama Lima is a rare writer, both a great novelist and a great poet. He is highly regarded as a true father to the current Renaissance in Latin American poetry. Good translations of Lezama Lima's work are of the highest importance and any post-Joycean reader should welcome them with gratitude."—José Kozer, author of *Ánima* and *Una Huella Destartalada* "Lezama Lima is legendary. Among 20th century imaginations his is the most enthusiastically centrifugal. He adored the complexity of poetry, its baroque, overwhelming inclusiveness. His work is the wild, silent whoop of intuition leaping the synaptic canyon that separates the rational and familiar from the improbable and exquisite. His poetry was influential but widely considered untranslatable, and for half a century English versions of his poems were scarce as snake fat. Now, at last, he comes racing across the borders of English, testing and expanding its limits."—Forrest Gander, author of *Torn Awake*

NOW A MAJOR ITV DRAMA, THE SINGAPORE GRIP IS A MODERN CLASSIC FROM THE BOOKER-PRIZE WINNING J.G. FARRELL 'Brilliant, richly absurd, melancholy' *Observer* 'Enjoyable on many different levels' *Sunday Times* 'One of the most outstanding novelists of his generation' *Spectator* Singapore, 1939: Walter Blackett, ruthless rubber merchant, is head of British Singapore's oldest and most powerful firm. And his family's prosperous world of tennis parties, cocktails and deferential servants seems unchanging. No one suspects it - but this world is poised on the edge of the abyss. This is the eve of the Fall of Singapore. A love story and a war story, a tragicomic tale of a city under siege and a dying way of life, *The Singapore Grip* is a modern classic. 'A narrative of exceptional imagination and scope' *Newsweek* 'A fine piece of work, informative, funny tragic. One of those novels that present a whole world for the reader to inhabit' Margaret Drabble 'No writer has swallowed all of Singapore with the verve and wit of the late J.G. Farrell' *Time* 'His brilliant of style places him beside such masters of the modern novel as Patrick White and Saul Bellow' Olivia Manning

"Fosse's fusing of the commonplace and the existential, together with his dramatic forays into the past, make for a relentlessly consuming work: already *Septology* feels momentous."--*The Guardian* *The Other Name* follows the lives of two men living close to each other on the west coast of Norway. The year is coming to a close and Asle, an aging painter and widower, is reminiscing about his life. He lives alone, his only friends being his neighbor, Å...sleik, a bachelor and traditional Norwegian fisherman-farmer, and Beyer, a gallerist who lives in Bjå ?rgvin, a couple hours' drive south of Dylgja, where he lives. There, in Bjå ?rgvin, lives another Asle, also a painter. He and the narrator are doppelgangers--two versions of the same person, two versions of the same life. Written in hypnotic prose that shifts between the first and third person, *The Other Name* calls into question concrete notions around subjectivity and the self. What makes us who we are? And why do we lead one life and not another? Through flashbacks, Fosse deftly explores the convergences and divergences in the lives of both Asles, slowly building towards a decisive encounter between them both. A writer at the zenith of his career, with *The Other Name*, the first two volumes in his *Septology*, Fosse presents us with an indelible and poignant exploration of the human condition that will endure as his masterpiece.

Presents the story of the greedy son-in-law of an ailing Portuguese tycoon and his efforts to steal the family fortune

