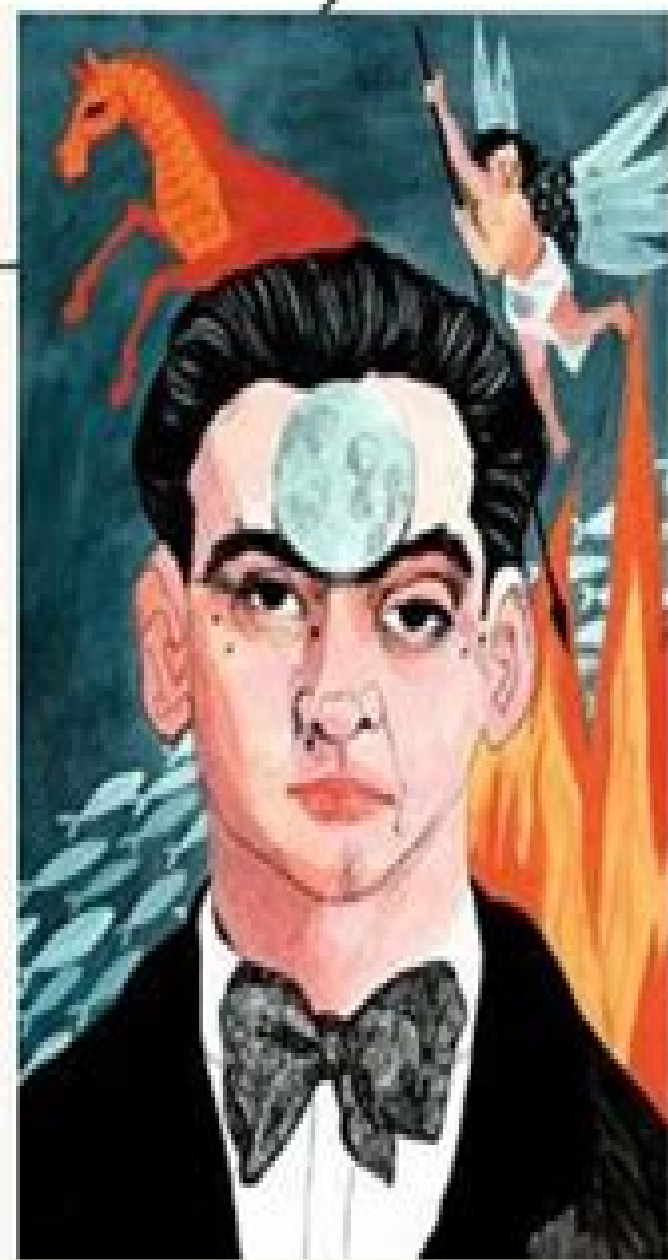




# La vida y obra de Federico García Lorca

# Lorca Sueo De Vida

**Eduardo Pérez-Rasilla**



## **Lorca Sueo De Vida:**

**Teatro español** Ricardo Doménech, 2008      **Lorca** Leslie Stainton, 2011 Con una rara mezcla de encanto y erudición Leslie Stainton eleva los valores de nuestra apreciación hacia el mayor de los poetas modernos españoles Federico García Lorca. Luego de catorce años de investigación y basándose en más de cien cartas anteriormente desconocidas para los biógrafos, entrevistas exclusivas con amigos familiares y conocidos de Lorca así como material de archivo recientemente descubierto, Stainton ha dado vida a su tema como pocos biógrafos hasta ahora. Describe la apacible niñez rural de García Lorca en Andalucía, su vida en Madrid y Granada, luego en Nueva York, La Habana y Buenos Aires, su estrecha relación con otros artistas españoles como Salvador Dalí, Luis Buñuel y Manuel de Falla, y por último su secreto compromiso político en la Guerra Civil Española que terminó costándole la vida. Por años el poeta exaspera a su familia con su pereza, pero supo cautivar a sus admiradores con carisma, pasión y genio artístico. Profundamente escindido por su clase, cultura e identidad, García Lorca luchó para llegar a asumir su homosexualidad, y Leslie Stainton muestra cómo esa lucha se refleja en su obra.      *Lorca's Experimental Theater* Andrew A. Anderson, 2024-11-25 Critical and historical discussions of the life and work of Federico García Lorca, Spain's foremost poet and playwright of the twentieth century, often obscure the author's more avant-garde dramatic works. In *Lorca's Experimental Theater*, Andrew A. Anderson focuses on four of Lorca's most challenging plays: *Amor de don Perlimplín con Belisa en su jardín*, *El público*, *Así que pasen cinco años*, and *El sueño de la vida*, previously known as *Comedia sin título*, and on the surrounding context in which they came to be written and in only one case performed during his lifetime. While none of Lorca's plays can be considered conventional, these four works stand out in his corpus for challenging theatrical conventions most forcefully both thematically and technically. With discussions of stagecraft, artistic modernism, and the historical avant-garde, *Lorca's Experimental Theater* provides detailed interpretive readings of the four plays, surveys their textual and performative history, and examines the most important contemporary influences on Lorca's creation of these expressive, innovative works.      *Sueño* José Rivera, 1999 An adaptation of Don Pedro Calderón de la Barca's *Life is a dream*.      *Diario de Centro América*, 1985      *Nostalgia de una patria imposible* Luis Cernuda, 2005-03-10 En el presente volumen se reúne una breve summa de trabajos que intentaron desde su humilde voz recordar y visitar la obra de Luis Cernuda. Si en su momento fue un poeta silenciado, el paso del tiempo ha demostrado que su obra se ha convertido en un lugar de paso obligado para quien quiera tener una idea ajustada de la tradición poética hispánica. Se dibuja así el perfil del hombre y el poeta atormentado por su propia circunstancia y por la pervivencia de su obra. Más allá del olvido y otras desolaciones, queda su palabra para esquivar el funesto presagio de aquellos versos que decían: *Ahora duermo donde nunca despierto. No saber más de mí mismo es algo triste*.      **Jaime Siles y Ángel Díaz** Ángel Díaz Arenas, 2020-08-20 En el Instituto Español de Cultura en Viena, el sábado 2 de marzo de 1985, anotó Ángel Díaz Arenas con la precisión a que tiene acostumbrados a sus lectores el momento en que conoció a Jaime Siles, los protagonistas de este libro. Desde entonces 35 años

en que el Elba no ha dejado de fluir bajo el Puente de Dresde el autor ha explorado y ahondado en la labor creadora de Siles. Numerosos libros, numerosos simposios, ensayos artísticos y presentaciones avalan la certeza de sus valiosos juicios y son testimonios de una inteligencia y empatía compartidas. Este libro se articula en una minuciosa, detallada, puntual, original y libre exégesis de la obra poética de Siles acompañada por la concomitante lectura de textos de dos poetas de muy diversos estilos y pocas: Hart Crane y Federico García Lorca en un sorprendente desbordamiento interpretativo. Un libro en fin que se presenta como una herramienta de trabajo ilustrativa, metodológica que abre nuevas perspectivas e incluso se interroga y pregunta al mismo Siles. Un texto donde el lector podrá sentirse a gusto que sabrá apreciar y del cual obtener gozoso provecho.

**García Lorca's Rejection of Mechanical Civilization** Charles Lloyd Halliburton, 1970      **The Complete Poems of Louis Daniel Brodsky: Volume One, 1963-1967** Louis Daniel Brodsky, 1996. As the initial volume of an impressive series comprising the full collection of verse by Louis Daniel Brodsky, this book begins with Brodsky's first poem written during his final months at Yale in 1963 and traces the author's maturation into his apprentice years when he was a young graduate student in English at Washington University in St. Louis, presenting the hundreds of poems, prose poems, and short autobiographical prose works he had composed by June of 1967 when he launched his professional writing career. These pieces serve not only as a measure of Brodsky's evolution as a poet but as a human being chronicling one man's struggle to find his purpose in life, to make a place for himself in a society often at odds with his own convictions. His hopes, fears, and frustrations permeate the work, revealing the intense inner conflicts he felt compelled to set to paper from individual matters, his indecision over vocational goals, his candid experiences with love and rejection, the overwhelming isolation inherent in his academic pursuits, to more global concerns, especially his acute awareness of the increasing social and political turbulence surrounding him. By grappling with these issues in his writing, he explored passionate emotions, released tension, and at times resolved doubts evoked through his introspection. But more important, he used this outpouring to hone his creative skills and develop his personal and professional identity, ultimately creating this tangible record of his travail and his ecstasy, his certitude and his confusion, and finally his journey into the heart of the person he would never stop becoming: a poet.

**The Cultural Politics of Twentieth-Century Spanish Theater** Carey Kasten, 2012-02-16. The Cultural Politics of Twentieth-Century Spanish Theater argues that twentieth-century artists used the Golden Age Eucharist plays called autos sacramentales to reassess the way politics and the arts interact in the Spanish nation's past and present and to posit new ideas for future relations between the state and the national culture industry. The book traces the phenomenon of the twentieth-century auto to show how theater practitioners revisited this national genre to manifest different, oftentimes opposing ideological and aesthetic agendas. It follows the auto from the avant-garde stagings and rewritings of the form in the early twentieth century to the Francoist productions by the Teatro Nacional de la Falange to postmodern parodies of the form in the era following Franco's death to demonstrate how twentieth-century Spanish dramatists use the auto in their

reassessment of the nation's political and artistic past and as a way of envisioning its future *Imagen y Palabra* Eliezer Oyola, 2012-06 *Imagen y palabra* En torno a El Cristo de Velázquez es un análisis estilístico e interpretativo del Poema cristológico de Miguel de Unamuno El poema está inspirado en el famoso cuadro del pintor español Diego Velázquez Unamuno comienza a componer estos poemas poco después de haber publicado su magna obra *Del sentimiento trágico de la vida* 1913 En el poemario el Rector expone todos sus pensamientos y pensamientos en torno a la figura de Cristo Es un poemario con profundas raíces bíblicas A través de cada poema escrito en décimas endecasílabos el poeta refleja su profunda fe en el Cristo Crucificado Junto a su obra postuma *Diario íntimo* esta obra poética no deja lugar a duda de que el conflictivo don Miguel murió creyente Se encuentra aquí pues el Unamuno contemplativo frente al Unamuno agnóstico de los críticos Eliezer Oyola hace un examen minucioso de cada poema notando las alusiones bíblicas literarias históricas y mitológicas Tinta Fresca: Ensayos, cuentos y poesías Varios Autores, 2011 Esta segunda edición de TINTA FRESCA presenta los textos ganadores de los concursos realizados en el período 2011-2012 por el Programa Mrito Estudiantil de la Universidad del Norte creado en el 2008 para promover una formación integral de excelencia en los estudiantes mediante incentivos que estimulan sus talentos competencias y habilidades en las diferentes dimensiones humanas y reales del saber Para lograr este objetivo el programa adscrito a la Vicerrectoría Académica cuenta con un portafolio de estímulos dividido en cuatro grandes categorías Convocatorias de apoyo a la movilidad Concurso de ensayos cuentos y poesía Premio a las mejores Pruebas Saber Pro y Reconocimientos al talento estudiantil Sin miedo a las ruinas Luis González Barrios, 2024-10-15 Al hablar de vanguardias artísticas o vanguardias históricas no es extraño el empleo del adjetivo calificativo anárquico que a veces ambiguamente alude a cierta atmósfera rupturista en el primer tercio del siglo XX En el caso español esta situación remite a la coexistencia durante la Segunda República 1931-1939 de ismos estéticos muy politizados y un importante movimiento anarquista Dnde convergen o se distancian el vanguardismo de galerías pabellones o revistas y las acciones revolucionarias de la Confederación Nacional del Trabajo CNT Hasta qué punto las prácticas del obrerismo libertario se corresponden con el teatro experimental de García Lorca el cine de Luis Buñuel o la escultura de Alberto Sánchez Y con la literatura feminista de Lucía Sánchez Saornil el grabado proletario de Helios Gómez o la pintura anticolonial de Wifredo Lam Sin miedo a las ruinas propone que la respuesta a estas cuestiones se encuentra en el común cuestionamiento por parte de vanguardias y anarquistas no ya del sistema de representación dominante sino del concepto mismo de representación y su pretendida transparencia Este ensayo collage de textos genéricos y autores de vanguardia invita al lector a repensar la relación entre arte y política en la España republicana Y allí donde la representación se encuentre en crisis **The Publishers' Trade List Annual**, 1972 The Literature of Spain and Latin America J. E. Luebering Manager and Senior Editor, Literature, 2010-08-15 Provides an understanding of the events and cultural differences shaping these nations texts the lives of their writers and the impact of Spanish and Latin American literature **Historia del actor** Jorge Dubatti, 2008 **El Teatro Español de Madrid** Eduardo

Pérez-Rasilla, 2023-10-26 Este libro quiere ser un lugar de fácil acceso para la historia del Teatro Español un espacio emblemático en Europa y cuya historia es tan amplia que sorprende incluso a aquellos especialistas que conociéndola bien vuelven a sumergirse en ella a la búsqueda de nuevos datos o episodios poco conocidos Se trata además de la primera publicación dedicada a ofrecer una historia completa del Teatro desde sus orígenes como el Corral del Príncipe en el último cuarto del siglo XVI hasta la actualidad para lo cual presenta un total de trece capítulos a la presentación a cargo de trece reputados investigadores en la historia teatral y literaria de nuestro país

*Pier Paolo Pasolini* Gian Maria Annovi, 2017-02-14 Before his mysterious murder in 1975 Pier Paolo Pasolini had become famous and infamous not only for his groundbreaking films and literary works but also for his homosexuality and criticism of capitalism colonialism and Western materialism In Pier Paolo Pasolini Performing Authorship Gian Maria Annovi revisits Pasolini's oeuvre to examine the author's performance as a way of assuming an antagonistic stance toward forms of artistic social and cultural oppression Annovi connects Pasolini's notion of authorship to contemporary radical artistic practices and today's multimedia authorship Annovi considers the entire range of Pasolini's work including his poetry narrative and documentary film dramatic writings and painting as well as his often scandalous essays on politics art literature and theory He interprets Pasolini's multimedia authorial performance as a masochistic act to elicit rejection generate hostility and highlight the contradictions that structure a repressive society Annovi shows how questions of authorial self representation and self projection relate to the artist's effort to undermine the assumptions of his audience and criticize the conformist practices that the culture industry and mass society impose on the author Pasolini reveals the critical potential of his spectacular celebrity by using the author's corporeal or vocal presence to address issues of sexuality and identity and through his strategic self fashioning in films paintings and photographic portraits he destabilizes the audience's assumptions about the author

Estudios literarios dedicados al profesor Mariano Baquero Goyanes Mariano Baquero Goyanes, 1974

**Teatro y poesía en los inicios del siglo XXI** Rocío Santiago Nogales, Mario de la Torre-Espinosa, 2022-01-28 La cadena de estudios del Centro de Investigación de Semiótica Literaria Teatral y Nuevas Tecnologías dirigido por el Dr. José Romera Castillo sobre estos ámbitos artísticos es ya muy numerosa Este volumen editado por Rocío Santiago Nogales y Mario de la Torre-Espinosa Teatro y poesía en los inicios del siglo XXI En reconocimiento a la labor del profesor José Romera Castillo patrocinado por varias entidades Academia de las Artes Escénicas de España Asociación Internacional de Teatro del siglo XXI Asociación Española de Semiótica Instituto del Teatro de Madrid además de la UNED se centra en el estudio de las relaciones de estas dos áreas tan importantes en la cultura universal En el volumen se presenta en primer lugar una serie de aspectos y testimonios en homenaje al profesor José Romera al terminar su periodo de docencia Le siguen cinco apartados sobre las relaciones del teatro y la poesía en nuestro siglo testimonios de los dramaturgos unos panoramas generales la presencia del Siglo de Oro el siglo XX y el siglo XXI en las dramaturgias y en la escena actual Un volumen muy novedoso en los estudios teatrales actuales porque como decía Lorca El teatro es la poesía que se levanta del

libro y se hace humana

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