

The Apple In Dark Clarice Lispector

Includes articles about translations of the works of specific authors and also more general topics pertaining to literary translation.

Clarice Lispector's first novel, *Near to the Wild Heart*, was published in 1944, when its author was only nineteen years old. An immediate success, it became an acknowledged watershed in Brazilian literature, catapulting it into the literary arena of European modernism. Narrative epiphanies and interior monologue consciously echo James Joyce as Lispector recalls first the childhood and then the adult years of the middle-class Joana, her unhappy marriage and its dissolution.

Tells the stories of a fearful adolescent, an angry old woman, a dog's burial, a possessive mother and her son, a businessman's dinner, and a French explorer in Africa

Remembering Maternal Bodies is a collection of essays about the writings of several Latina and Latin American women writers who remember their mothers, and/or challenge our commonly held beliefs about motherhood and maternity, in an effort to stop depression and melancholy. It suggests that the widespread violent depression and sometimes suicidal melancholy that haunts our culture and society is the result of a terrible fantasy about the way we become ourselves. This fantasy has a matricide at its core, and this matricide will continue to have its depressing effect on us as long as it remains in place and invisible. The authors showcased in this book make visible this fantasy and change it in their works in an effort to bring us out of our depression and melancholy.

"A radiant beauty of a writer."—The Los Angeles Times

Driven by an unfulfilled desire for the unattainable, ultimately indefinable Other, the protagonists of the novels and stories of acclaimed Brazilian writer Clarice Lispector exemplify and humanize many of the issues central to poststructuralist thought, from the nature of language, truth, and meaning to the unstable relationships between language, being, and reality. In this book, Earl Fitz demonstrates that, in turn, poststructuralism offers important and revealing insights into all aspects of Lispector's writing, including her style, sense of structure, characters, themes, and socio-political conscience. Fitz draws on Lispector's entire oeuvre—novels, stories, crônicas, and children's literature—to argue that her writing consistently reflects the basic tenets of poststructuralist theory. He shows how Lispector's characters struggle over and humanize poststructuralist dilemmas and how their essential sense of being is deeply dependent on a shifting, and typically transgressive, sense of desire and sexuality.

Includes more than 360 interpretative essays on works of twentieth-century fiction published in the United States and Latin America.

Sixteen original essays on women writers from Mexico, Guatemala, Honduras, Costa Rica, Colombia, Ecuador, Uruguay, Argentina, and Brazil are gathered in this book. Each establishes the relationship between the biography of the subject and her literary production. Some of these writers, like Nobel Prize-winner Gabriela Mistral, Elena Poniatowska, and Victoria Ocampo, are well known; others are still largely undiscovered. All of them defy the limits imposed upon them by society, and all have been able to find freedom through creative imagination. All the writers included here are vitally concerned with the problems women face in Latin America. Children and mothers are the central focus of their lives and of many of their writings. These writers have participated in essential ways in the history of their respective countries and in the intellectual history of Latin America, and at the same time, their greatest contribution has been in the sharing of the private details of personal stories, their own and others. In the strong connections that many of them have had with each other, Marjorie Agosin sees a culture of sisterhood.

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," Armonia Somer'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.

The publication of Clarice Lispector's *Collected Stories*, eighty-five in all, is a major literary event. Now, for the first time in English, are all the stories that made her a Brazilian legend: from teenagers coming into awareness of their sexual and artistic powers to humdrum housewives whose lives are shattered by unexpected epiphanies to old people who don't know what to do with themselves. Lispector's stories take us through their lives - and ours. From one of the greatest modern writers, these 85 stories, gathered from the nine collections published during her lifetime, follow Clarice Lispector throughout her life.

Discusses life, time, beauty, experience, meaning, music, and art.

Clarice Lispector died of cancer at the age of fifty-six on 9th December 1977. 'The hour of the star' was published that same year and acclaimed by the critics as 'a regional allegory' of extraordinary awareness and insight. Lispector herself defined 'The hour of the star' as a book 'made without words...a mute photograph...a silence...a question'. The tale of *Macabea* can be read at different levels and lends itself to various interpretations. The book's subtle interplay of fiction and philosophy sums up Lispector's unique talent as a writer and her lasting influence on contemporary Brazilian writing. This book does nothing less than redefine the very genre of horror fiction, calling into question the usual conventions, motifs, and elements. Unlike many critics of this genre, Linda Holland-Toll sees dis/affirmative horror fiction acting neither to soothe fears nor reduce them to the vicarious "thrills 'n' chills" mode, but as intensifying the fears inherent in everyday life.

The poet Langston Hughes was a tireless world traveler and a prolific translator, editor, and marketer. Translations of his own writings traveled even more widely than he did, earning him adulation throughout Europe, Asia, and especially the Americas. In *The Worlds of*

Langston Hughes, Vera Kutzinski contends that, for writers who are part of the African diaspora, translation is more than just a literary practice: it is a fact of life and a way of thinking. Focusing on Hughes's autobiographies, translations of his poetry, his own translations, and the political lyrics that brought him to the attention of the infamous McCarthy Committee, she shows that translating and being translated-and often mistranslated-are as vital to Hughes's own poetics as they are to understanding the historical network of cultural relations known as literary modernism. As Kutzinski maps the trajectory of Hughes's writings across Europe and the Americas, we see the remarkable extent to which the translations of his poetry were in conversation with the work of other modernist writers. Kutzinski spotlights cities whose role as meeting places for modernists from all over the world has yet to be fully explored: Madrid, Havana, Buenos Aires, Mexico City, and of course Harlem. The result is a fresh look at Hughes, not as a solitary author who wrote in a single language, but as an international figure at the heart of a global intellectual and artistic formation.

"Martin is convinced that he has murdered his wife. In a delirium of guilt and grief, he wanders through a forest until he comes across an isolated farm run by Vitoria - an indomitable spinster who is 'afraid to live', and her flighty, obsessive cousin Ermelinda, who is terrified of death. As Martin works on Vitoria's land he is both haunted and comforted by memories of his wife and son." "In the intense heat of the Brazilian summer, drought threatens both the farm and its inhabitants, and these three very different but equally domineering characters provoke each other into a realisation of their individual psychological isolation." --Book Jacket.

Derrida and Textual Animality: For a Zoogrammatology of Literature analyses what has come to be known, in the Humanities, as 'the question of the animal', in relation to literary texts. Rodolfo Piskorski intervenes in the current debate regarding the non-human and its representation in literature, resisting popular materialist methodological approaches in the field by revisiting and revitalising the post-structuralist thought of Derrida and the 'linguistic turn'. The book focuses on Derrida's early work in order to frame deconstructive approaches to literature as necessary for a theory and practice of literary criticism that addresses the question of the animal, arguing that texts are like animals, and animals are like texts. While Derrida's late writings have been embraced by animal studies scholars due to its overt focus on animality, ethics, and the non-human, Piskorski demonstrates the additional value of these early Derridean texts for the field of literary animal studies by proposing detailed zoogrammatological readings of texts by Freud, Clarice Lispector, Ted Hughes, and Darren Aronofsky, while in dialogue with thinkers such as Butler, Kristeva, Genette, Deleuze and Guattari, and Attridge.

This reference provides a detailed record of the life and career of Clarice Lispector, one of the most important Brazilian writers of the 20th century.

In a haunting psychological tale of despair and freedom, Macabea is ugly, underfed, sickly, and unloved yet she fascinates Rodrigo because she is unaware of how unhappy she should be

Evelyn Picon Garfield has chosen selections from the prose works of twelve female authors representing seven Latin American countries to create a collection which speaks to a variety of issues and exhibits a pastiche of richly varied artistic styles. Containing short stories, a one-act play, and excerpts from novels, the volume touches on such topics as political commitment and persecution, regional ethnicity of African and Indian cultures, social issues between classes and races, misogyny, the complexities of the human psyche, and female solidarity. Garfield includes works from the six authors she interviewed for her *Women's Voices from Latin America*, and has added selections from six other writers including Isabel Allende and Clarice Lispector.

A disoriented and confused young woman looks back on her life and her place in the world."

This collection of essays offers twelve innovative approaches to contemporary literary criticism. The contributors, women scholars who range from undergraduate students to contingent faculty to endowed chairs, stage a critical dialogue that raises vital questions about the aims and forms of criticism—its discourses and politics, as well as the personal, institutional, and economic conditions of its production. Offering compelling feminist and queer readings of avant-garde twentieth- and twenty-first-century texts, the essays included here are playful, performative, and theoretically savvy. Written for students, scholars, and professors in literature and creative writing, *Reading and Writing Experimental Texts* provides examples for doing literary scholarship in innovative ways. These provocative readings invite conversation and community, reminding us that if the stakes of critical innovation are high, so are the pleasures.

This volume offers an original and innovative collection of fresh approaches to the investigation of the idea of taste. It is divided into three sections: the concept of taste; taste and culture; and gustatory taste. The papers in all three parts deal with the way that aesthetics interpenetrates discussions of food, political conflict, art appreciation, aesthetic judgement, and education. These are fresh, never-before published contributions from a range of scholars, using the most recent literature in their areas of expertise. There is no other book available that collects the latest research in this field, and, as such, it represents a key contribution to recent aesthetic, and more broadly philosophical, interest in matters of taste.

"That rare person who looked like Marlene Dietrich and wrote like Virginia Woolf," Clarice Lispector is one of the most popular but least understood of Latin American writers. Now, after years of research on three continents, drawing on previously unknown manuscripts and dozens of interviews, Benjamin Moser demonstrates how Lispector's development as a writer was directly connected to the story of her turbulent life. Born in the nightmarish landscape of post-World War I Ukraine, Clarice became, virtually from adolescence, a person whose beauty, genius, and eccentricity intrigued Brazil. *Why This World* tells how this precocious girl, through long exile abroad and difficult personal struggles, matured into a great writer. It also asserts, for the first time, the deep roots in the Jewish mystical tradition that make her the true heir to Kafka as well as the unlikely author of "perhaps the greatest spiritual autobiography of the twentieth century." From Chechelnyk to Recife, from Naples and Berne to Washington and Rio de Janeiro, *Why This World* strips away the mythology surrounding this extraordinary figure and shows how Clarice Lispector transformed one woman's struggles into a universally resonant art.

A Breath of Life is Clarice Lispector's last published novel, 'written in agony'. Sensual and mysterious, it is a mystical dialogue between a god-like author and the creation he breathes life into: the speaking, shifting, indefinable Angela Pralini. As he has created Angela, so, eventually, he must let her die, for life is merely 'a kind of madness that death makes.' This is a unique, elegiac meditation on the creation of life, and of art. Translated by Johnny Lorenz With a Preface by Pedro Almodóvar and Benjamin Moser 'Lispector had an ability to write as though no one had ever written before.' Colm Tóibín 'A text that resonates endlessly . . . her images dazzle.' *The Times Literary Supplement*

This collection presents six essays by one of France's most remarkable contemporary authors. A notoriously playful stylist, here

Hélène Cixous explores how the problematics of the sexes--viewed as a paradigm for all difference, which is the organizing principle behind identity and meaning--manifest themselves, write themselves, in texts. These superb translations do full justice to Cixous's prose, to its songlike flow and allusive brilliance.

Gender for the Warfare State is the first scholarly investigation into the written works of U.S. women combat veterans in twenty-first century wars. Most recent studies quantify military participation, showing how many women participate in armed services and what their experiences are in a traditionally "male institution." Many of these treatments regard women as victims solely of enemy fire, even as they are also often victims of their own military apparatus and of their own involvement in global aggression. By applying literary analysis to a sociological question, Gender for the Warfare State views women's experiences through story and literary traditions that carry meaning into present practices. Goodman shows that women in combat are not just entering and being victimized in "male institutions," but are also actively changing the story of gender and thus the structure of power that is constructed through gender. Moreover, this book unveils a new narrative of care that affects economic relations more broadly and the contemporary politics of the liberal social contract. Women's participation in combat is not just a U.S. event but global and therefore has a deeper historical range than current sociological accounts imply. The book compares the political contexts of women's entry into war now with their prior, twentieth-century contributions to wars in other cultural settings and then uses this comparison to show a variety of meanings at play in the gender of war.

This long-awaited memoir is a joy to read, an instrumental guide to translating, and a look at the life of one of its great practitioners.

The twenty-nine stories in Soulstorm were originally published in two separate volumes in 1974—A Via Crucis do Corpo (The Stations of the Body) and Onde Estivestes de Noite (Where You Were at Night)—and are now combined and sensitively translated into English by Alexis Levitan.

"Clarice Lispector was a born writer....she writes with sensuous verve, bringing her earliest passions into adult life intact, along with a child's undiminished capacity for wonder."—The New York Times Book Review

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