

Blanco Nocturno Ricardo Piglia

This Handbook brings together essays from an impressive group of well-established and emerging scholars from all around the world, to show the many different types of violence that have plagued Latin America since the pre-Colombian era and are characterized in literature and other cultural mediums ever since. This ambitious collection analyzes texts from some of the region’s most tumultuous time periods, beginning with early violence that was predominately tribal and ideological in nature, to the violence between colonizers and the native population; through to the political violence we have seen in the postmodern period, marked by dictatorship, guerrilla warfare, neoliberalism, as well as representations of violence caused by drug trafficking. This volume provides readers with literary examples from across the centuries, showing not only how widespread the violence has been, but crucially how it has shaped the region and evolved over time.

The Routledge Companion to Crime Fiction is a comprehensive introduction to crime fiction and crime fiction scholarship today. Across 45 original chapters, specialists in the field offer innovative approaches to the classics of the genre as well as emerging themes and trends. The volume is divided into three parts. Part I, Approaches, rearticulates the key theoretical questions posed by the crime genre. Part II, Devices, examines the textual characteristics of crime fiction. Part III, Into the Future, in which crime fiction engages with the defining issues of its context – from policing and forensic science through war, migration and narcotics to digital media and the environment. Rigorously argued and engagingly written, the volume is essential reading for scholars of crime fiction.

La heterogeneidad, la diversidad de estilos, el cambio de registro son rasgos que identifican el carácter personal de los textos seleccionados por Ricardo Piglia para esta antología. Escritos a lo largo de casi cincuenta años, son ficciones, en su mayoría relatos autobiográficos, varios de ellos inéditos, que elaboran o registran imaginariamente experiencias vividas. El conjunto dibuja esa forma inicial que constituye lo verdaderamente personal de la literatura y traza un nuevo itinerario para redefinir esta selección su momento más íntimo y enigmático. En palabras de Piglia: «Habría una marca, un oscuro rastro autobiográfico cifrado en la obra y –ya que este libro me representa más fielmente que ningún otro que haya publicado– podría ser el futuro lector de este volumen que, convertido en un pacífico detective potencial, sería capaz de descubrir no sólo la forma inicial sino también el secreto tramado en el tejido de esta antología personal.» En resumen, un libro indispensable para los amantes de la literatura y desde luego para todo seguidor de Ricardo Piglia

A masterful psychological and political crime novel by Argentina’s greatest living writer expands the genre of "paranoid fiction."

Target in the Night

Studies in (Be)longing

New Millennium Crime Novels in Buenos Aires

A Biography in Conversations

Respiración artificial

Transcultural Negotiations of Gender

Letras Hispánicas en la Gran Pantalla is an innovative textbook for advanced students of Hispanic studies, which merges the studies of canonical literary works and their film adaptations. Students are guided through key literary masterpieces spanning from the Renaissance to the present day while, at the same time, interpreting their film versions. This parallel approach encourages students to develop their analytical skills as they master the terminology of contemporary studies in literature and cinema. Exploring complete works by both male and female authors and directors from Argentina, Chile, Colombia, Costa Rica, Mexico, and Spain, Letras Hispánicas en la Gran Pantalla allows students discover the astounding diversity of the Spanish-speaking world, in a unique and engaging way.

In contrast to recent theories of the 'global' Latin American novel, this book reveals the enduring importance of the national in contemporary Venezuelan fiction, arguing that the novels studied respond to both the nationalist and populist cultural policies of the Bolivarian Revolution and Venezuela's literary isolation. The latter results from factors including the legacy of the Boom and historically low levels of emigration from Venezuela. Grounded in theories of metafiction and intertextuality, the book provides a close reading of eight novels published between 2004 (the year in which the first Minister for Culture was appointed) and 2012 (the last full year of President Chávez's life), relating these novels to the context of their production. Each chapter explores a way in which these novels reflect on writing, from the protagonists as readers and writers in different contexts, through appearances from real life writers, to experiments with style and popular culture, and finally questioning the boundaries between fiction and reality. This literary analysis complements overarching studies of the Bolivarian Revolution by offering an insight into how Bolivarian policies and practices affect people on an individual, emotional and creative level. In this context, self-reflexive narratives afford their writers a form of political agency.

From Argentine literary powerhouse Ricardo Piglia, The Way Out is “an offbeat take on the campus novel, full of sex, intrigue, and marginalia” (Kirkus Reviews) that probes the lengths we go to hide our own truths and to uncover the secrets of others. In the mid 1990s Emilio Renzi leaves his unstable life in Argentina to take a visiting position at a prestigious university in New Jersey. Settling in for a semester of academic quietude, he is unexpectedly swept up in a secret romance with his colleague, the brilliant and enigmatic Ida Brown. But their clandestine relationship is cut brutally short by an apparent tragic car accident. Discontented with the police’s lackluster inquiries into Ida’s death, Renzi begins his own investigation. His suspicions are piqued as details emerge about a bizarre string of attacks targeting scientists and researchers. Then a radical manifesto appears in the press threatening continued violence. As he delves deeper into Ida Brown’s past, Renzi discovers a link between her and the terrorist that sets him on a path of no return: he must discover once and for all whether her death was part of a larger pattern and, if so, whether she was a victim or accomplice. Renzi’s quest for truth exposes a darker side of humanity that will force him to confront the systems and culture that could produce such a misguided killer. Praise for The Way Out: “An offbeat take on the campus novel, full of sex, intrigue, and marginalia.” –Kirkus Reviews Praise for The Diaries of Emilio Renzi: “Splendidly crafted and interspliced with essays and stories, this beguiling work is to a diary as Piglia is to “Emilio Renzi”: a lifelong alter ego, a highly self-conscious shadow volume that brings to bear all of Piglia’s prowess as it illuminates his process of critical reading and the inevitable tensions between art and life. Amid meeting redheads at bars, he dissects styles and structures with a surgeon’s precision, turning his gaze on a range of writers, from Plato to Dashiell Hammett, returning time and again to Pavese, Faulkner, Dostoyevsky, Arlt and Borges. Chock-full of lists of books and films he consumed in those voracious early years of call girls, carbon paper, amphetamines and Heidegger, this is an embarrassment of riches – by turns an inspiring master class in narrative analysis, an accounting of the pesos left in his pockets and a novel of Piglia’s grandfather (named Emilio, natch) with his archive of World War I materials pilfered from Italian corpses... No previous familiarity with Piglia’s work is needed to appreciate these bibliophilic diaries, adroitly repurposed through a dexterous game of representation and masks that speaks volumes of the role of the artist in society, the artist in his time, the artist in his tradition.” –Mara Faye Lethem, The New York Times Book Review “For the past few years, every Latin American novelist I know has been telling me how lavish, how grand, how transformative was the Argentinian novelist Ricardo Piglia’s final project, a fictional journal in three volumes, Los diarios de Emilio Renzi–Renzi being Piglia’s fictional alter ego. And now here at last is the first volume in English, The Diaries of Emilio Renzi: Formative Years, translated by Robert Croll. It’s something to be celebrated.. [It] offer[s] one form of resistance to encroaching fascism: style.” –Adam Thirlwell, BookForum, The Best Books of 2017 “[A] masterpiece... everything written by Ricardo Piglia, which we read as intellectual fabrications and narrated theories, was partially or entirely lived by Emilio Renzi. The visible, cerebral chronicles hid a secret history that was flesh and bones.” –Jorge Carrión, The New York Times “A valediction from the noted Argentine writer, known for bringing the conventions of hard-boiled U.S. crime drama into Latin American literature...Fans of Cortázar, Donoso, and Gabriel García Márquez will find these to be eminently worthy last words from Piglia.” –Kirkus Reviews, Starred Review “When young Ricardo Piglia wrote the first pages of his diaries, which he would work on until the last years of his life, did he have any inkling that they would become a lesson in literary genius and the culmination of one of the greatest works of Argentine literature?” –Samanta Schweblin, author of Fever Dream “Ricardo Piglia, who passed away earlier this year at age seventy-five, is celebrated as one of the giants of Argentine literature, a rightful heir to legends like Borges, Cortázar, Juan Jose Saer, and Roberto Arlt. The Diaries of Emilio Renzi is his life's work...An American equivalent might be if Philip Roth now began publishing a massive, multi-volume autobiography in the guise of Nathan Zuckerman.It is truly a great work...This is a fantastic, very rewarding read–it seems that Piglia has found a form that can admit everything he has to say about his life, and it is a true pleasure to take it in.” –Veronica Esposito, BOMB Magazine “In 1957, Argentinian writer Ricardo Piglia started to write what would become 327 notebooks filled with the thoughts of his alter ego, Emilio Renzi. Piglia’s final literary act before his death in January 2017 was to organize and publish these works as Renzi’s diaries. Formative Years, the first of three volumes, covers the years 1957 to 1967, detailing Renzi’s development into a central figure of Argentine literary culture. In epigrammatic diary entries filled with memorable observations, Piglia details Renzi’s political education, relationships, views on Argentinian politics, and experiences during this remarkably productive era of Latin American fiction. As a fictionalized autobiography, it is, like the work of Karl Ove Knausgaard, of My Struggle fame, part confession and part performance. Renzi meets and corresponds with literary luminaries like Borges, Cortázar, and Márquez, and offers insightful readings of Dostoevsky, Kafka, Faulkner, and Joyce. Ilan Stavans (Quixote: The Novel and the World, 2015) provides a wonderfully informative introduction. Fans of W. G. Sebald and Roberto Bolaño will find the first installment in Piglia’s trilogy to be a fascinating portrait of a writer’s life.” –Alexander Moran, Booklist "Here through the Boom and Bolaño breech storms Ricardo Piglia, not just a great Latin American writer but a great writer of the American continent. Composed across his entire career, The Diaries of Emilio Renzi is Piglia's secret story of his shadow self—a book of disquiet and love and literary obsession that blurs the distinctness of each and the other." –Hal Hlavinka, Community Bookstore (Brooklyn, NY) “In this fictionalized autobiography, Piglia’s ability to succinctly criticize and contextualize major writers from Kafka to Flannery O’Connor is astounding, and the scattering of those insights throughout this diary are a joy to read. This book is essential reading for writers.” –Publishers Weekly “The Diaries of Emilio Renzi is a rare glimpse into the heart of twentieth-century Latin American literature, with the inimitable Ricardo Piglia as tour guide. More than just a traditional diary, Renzi is an illuminating voyage into the hearts of books and writers and history. An inspiring work and an important achievement.” –Mark Haber, Brazos Bookstore (Houston, TX) “The great Argentine writer... In a career that spanned four decades, during which he became one of Latin America’s most distinctive literary voices.” –Alejandro Chacoff, The New Yorker “The Diaries of Emilio Renzi continue to be a fascinating literary-autobiographical experiment ... and, especially, a wonderful immersion in literature itself. Of particular interest in showing the transition of Latin American (and specifically Argentine) literature–no longer: "out of sync, behind, out of place"–Piglia's range extends far beyond that too. Yes, most of this is presumably mainly of interest to the similarly literature-obsessed-but Piglia makes it hard to imagine who wouldn't be.” – M. A. Orthofer, The Complete Review

Based on original reports and witness statements, Money to burn, a prize-winning true-crime novel, tells the story of a gang of bandits who robbed a bank in downtown Buenos Aires and the subsequent siege on their hideout and its shocking outcome that have become a Latin American legend.

Money to Burn

Venezuelan Metafiction 2004–2012

Los diarios de Emilio Renzi (II)

Argentina Noir

Distrust that Particular Flavor

Los casos del comisario Croce

Este libro é composto de cinco ensaios, que podem ser lidos separada ou associadamente. Neles o historiador Júlío Pimentel Pinto busca os fios da história da literatura policial. "No princípio era Poe", ensaio de abertura, propõe um panorama histórico assistemático da origem dos relatos de enigma, insistindo na primazia poeana e identificando a constituição de procedimentos e métodos investigativos compartilhados pela polícia real e por policiais imaginários. "Borges, autor de policiais" analisa a peculiaridade dos policiais borgeanos escritos na obra individual e na obra em colaboração com Adolfo Bioy Casares. "A zona indeterminada do real" busca a emergência e os deslocamentos do policial em escritos de Ricardo Piglia. "O silêncio da Sicília" discute aspectos das obras de Leonardo Sciascia e Andrea Camilleri, suas narrativas policiais ocasionalmente sem elucidação e a expressão do gênero como denúncia política. "Notas da zona de sombras" recorre ao alemão W. G. Sebald como ponto de partida para esboçar as considerações finais deste trabalho.

Tercera e última parte de los diarios con los que Piglia ha puesto un broche de oro a su prodigiosa carrera literaria. Un día en la vida culmina la publicación de Los diarios de Emilio Renzi, que ponen un broche de oro a la producción literaria de uno de los escritores fundamentales de las letras latinoamericanas. Esta última entrega completa el autorretrato de Piglia a través del personaje interpuesto de su álter ego. Sigue aquí la exploración de un periplo vital y creativo, la indagación en la escritura y sus mecanismos, la reflexión sobre la literatura a través de lecturas muy diversas. Y asoman encuentros, películas, la convulsa situación política argentina, la tarea profesoral en Estados Unidos... Este volumen se divide en tres bloques: el primero, «Los años de la peste», es la última parte de los diarios de Renzi, fechada entre 1976 y 1982; el segundo, «Un día en la vida», es una narración en la que Renzi cede la palabra y se convierte en personaje contado en tercera persona, y el tercero, «Días sin fecha», reúne anotaciones de los últimos años, en las que se evocan instantes de felicidad, la última clase en Princeton y la aparición de la enfermedad que de modo lento pero implacable impone su ley. Se cierra, pues, de forma ya póstuma la aventura literaria de Emilio Renzi. Con ella Ricardo Piglia deja escrita una obra diarística destinada a convertirse en un clásico imprescindible del género en lengua castellana, que desde la publicación del primer volumen ha generado la reacción entusiasta de lectores y críticos.

A novel set in Argentina just after the military coup in 1976.

Deliciosos cuentos policíacos que cuentan los casos del singular comisario Croce. El imprescindible legado póstumo de Ricardo Piglia. El comisario Croce, investigador singular, era uno de los protagonistas de una de las grandes novelas de Ricardo Piglia, Blanco nocturno. El autor rescata al personaje en estos «casos», una sucesión de deliciosos relatos policíacos que son un homenaje a un género que Piglia amó como lector, divulgó como editor y practicó como escritor. El meditado y astuto Croce se enfrenta aquí al caso de un joven marinero yugoslavo acusado de matar a una prostituta en un cafetín portuario, al misterio de una supuesta película en la que aparecería Eva Perón en una escena pornográfica, a un ladrón de joyas relacionado con el peronismo, a un crimen resuelto con la ayuda de los versos de un cirujano del ejército de Rosas... En estos textos juguetones y virtuosos asoman guiños y referencias a Agatha Christie, Conan Doyle, Chesterton, Poe y también Borges, que amó el género policíaco tanto como Piglia. Del comisario Croce dice su autor: «Me gusta el hombre, por su pasado y por el modo imaginativo con que afronta los problemas que se le presentan. Anda metido siempre en misterios y asuntos ajenos. Estos comisarios del género son siempre un poco ingenuos y fantasmales, porque, como decía con razón Borges, en la vida los delitos se resuelven –o se ocultan– usando la tortura y la delación, mientras que la literatura policial aspira –sin éxito– a un mundo donde la justicia se acerque a la verdad.» Y en la misma nota final explica: «Compuse este libro usando el Tobii, un hardware que permite escribir con la mirada. En realidad parece una máquina telépat. El interesado lector podrá comprobar si mi estilo ha sufrido modifi caciones.» Y es que Los casos del comisario Croce fueron surgiendo a medida que la enfermedad que le iba paralizano el cuerpo avanzaba implacable. Y al leer este volumen exquisito y deslumbrante, el lector no podrá sino maravillarse ante la arrolladora vitalidad de unos textos que son, por encima de todo, una hermosísima celebración de la literatura, el poder de las palabras y la fabulación. El autor dejó preparado para su publicación póstuma este libro, que es una muy notable incorporación al corpus literario de uno de los más grandes escritores en lengua española de los últimos tiempos.

Cuentos completos

Artificial Respiration

Britannica Book of the Year 2011

De la literatura al cine

Arcadia

Capitalism and its Discontents

One of the late Carlos Fuentes's final projects, this compendium of his criticism traces the evolution of the Latin American novel from the discovery of America to the present day. Combining historical perspective with personal and often opinionated interpretation, Fuentes gives us a tour from Machado de Assis to Borges and beyond. A landmark analysis, as well as a scintillating and often wry commentary on a great author's peers and influences, this book is as much a contribution to Latin American literature as it is a chronicle of that literature's greatest achievements.

The stories in Assumed Name, written before the 1976 military coup d'état in Argentina, invoke a stark socio-political situation that foreshadows the repressive dictatorship that the country was to suffer from 1976 to 1983. But the plight of the marginalized characters in these stories is also a universal one, as they search for ways to communicate and live with each other, and to come to terms with the reality in which they find themselves. "Assumed Name", the novella which gives its title to the collection, is a unique and fascinating piece - doubling at times as literary criticism - reminiscent of the style exemplified by Jorge Luis Borges' work. The author himself is the protagonist attempting to solve the mystery of an unpublished manuscript allegedly written by the Argentine writer Roberto Arlt.

Widely acclaimed throughout Latin America after its 1992 release in Argentina, The Absent City takes the form of a futuristic detective novel. In the end, however, it is a meditation on the nature of totalitarian regimes, on the transition to democracy after the end of such regimes, and on the power of language to create and define reality. Ricardo Piglia combines his trademark avant-garde aesthetics with astute cultural and political insights into Argentina's history and contemporary condition in this conceptually daring and entertaining work. The novel follows Junior, a reporter for a daily Buenos Aires newspaper, as he attempts to locate a secret machine that contains the mind and the memory of a woman named Elena. While Elena produces stories that reflect on actual events in Argentina, the police are seeking her destruction because of the revelations of atrocities that she—the machine—is disseminating through texts and taped recordings. The book thus portrays the race to recover the history and memory of a city and a country where history has largely been obliterated by political repression. Its narratives—all part of a detective story, all part of something more—multiply as they intersect with each other, like the streets and avenues of Buenos Aires itself. The second of Piglia's novels to be translated by Duke University Press—the first was Artificial Respiration—this book continues the author's quest to portray the abuses and atrocities that characterize dictatorships as well as the difficulties associated with making the transition to democracy. Translated and with an introduction by Sergio Waisman, it includes a new afterword by the author.

This uneasy, compelling novel begins with a nighttime accident on the streets of Paris. The unnamed narrator, a teenage boy, is hit by a car whose driver he vaguely recalls having met before. The mysterious ensuing events, involving a police van, a dose of ether, awakening in a strange hospital, and the disappearance of the woman driver, culminate in a packet being pressed into the boy's hand. It is an envelope stuffed full of bank notes. The confusion only deepens as the characters grow increasingly apprehensive; meanwhile, readers are held spellbound. Modiano's low-key writing style, his preoccupation with memory and its untrustworthiness, and his deep concern with timeless moral questions have earned him an international audience of devoted readers. This beautifully rendered translation brings another of his finest works to an eagerly waiting English-language audience. Paris Nocturne has been named "a perfect book" by Libération, while L'Express observes, "Paris Nocturne is cloaked in darkness, but it is a novel that is turned toward the light."

Betty Boo

Antología personal
The Great Latin American Novel
Assumed Name
La invasión
Spiegel der argentinischen Lebenswirklichkeit
La novela de culto de Ricardo Piglia, una obra que lo reafirma como uno de los grandes de la narrativa latinoamericana contemporánea.
The first biography of Chilean novelist Roberto Bolaño, the author of the international bestsellers The Savage Detectives and 2666 How to know the man behind works of fiction so prone to extravagance? In the first biography of Chilean novelist and poet Roberto Bolaño, journalist Mónica Maristain tracks Bolaño from his childhood in Chile to his youth in Mexico and his early infatuation with literature, to years of tremendous literary productivity in Spain, and to his untimely death and the posthumous and unprecedented stardom that came with the international publication of his novels The Savage Detectives and 2666. Bolaño: A Biography in Conversations is assembled from a series of rich interviews with the people who knew Bolaño best: we meet Bolaño's first publisher, who printed 225 copies of his first book of poetry; are introduced to his parents and an array of childhood friends, who watched a precocious young man turn into an obsessive writer who barely left the house; and witness the birth of Bolaño's famed Infrarealist literary movement. The book also sheds new light on aspects of Bolaño's life taht have long been shrouded in mystery: for the first time, we learn the details of his final illness and the drama of his final days. Throughout the book, Maristain present an image far removed from the stereotypes that have been created over the years, with the aim of reintroducing the man whose works grabbed readers worldwide. Maristain writes as a journalist and admirer, impressed with the power of Bolaño's prose and the cool irony with which he faced the literary world.
A haunting novel of grief from one of Argentina's greatest modernist writers.
Capitalism and its Discontents presents a series of interpretative essays on a number of key modern and contemporary Latin American novels and films. The overarching theme in the essays is the relation between such textual materials and their regional contexts.
The Generation of '72
The Routledge Companion to Crime Fiction
Writing and the Revolution
A pista & a razão
Teoría de la prosa
The Orphan Master's Son

Cuando, en 2016, el archivo de Ricardo Piglia fue enviado a la Universidad de Princeton, se encontraron allí las cintas que contenían la grabación del seminario sobre las novelas cortas de Juan Carlos Onetti que dictó en la Universidad de Buenos Aires en 1995. Piglia solicitó su transcripción y dedicó los últimos meses de su vida a la revisión de este material inédito, que se reúne por primera vez en Teoría de la prosa. El programa de trabajo de estas nueve clases aborda problemáticas diversas, y la invitación a recorrerlo se torna irresistible; así la anuncia el propio autor: “Por un lado, analizaremos las relaciones del secreto y la narración; por otro lado, vamos a rastrear esta cuestión en una selección de textos de Onetti y, finalmente, discutiremos estos problemas en función de la forma nouvelle”. La mirada aguda y la argumentación certera de Ricardo Piglia, uno de los mayores referentes de la literatura latinoamericana, sumadas a su claridad expositiva y al tono fluido propio de la oralidad, hacen de este libro una obra imperdible.

Los últimos años de Ricardo Piglia están marcados por la publicación de sus Diarios, que lo convierten en un clásico de la prosa en español. El reconocimiento como ensayista, novelista, cuentista, traductor, antólogo, profesor, como intermediario; en fin, imprescindible para acercarnos a la literatura como techné y como forma de vida, lo convierten en un verdadero maestro, nuestro último verdadero maestro. The Master, tanto en el ámbito hispánico como norteamericano, desde su cátedra de Princeton, y, seguramente internacional a través de las traducciones en proceso de sus obras. La importancia de la transmisión, su carácter ritual y dialógico, es una convicción que atraviesa toda su obra, que es como decir toda su obra crítica. Los trabajos reunidos en este volumen se acercan, desde distintos ángulos, a la obra de Piglia considerada como un espíritu crítico que articula la enseñanza, la lectura y la escritura. Los modos de leer que Piglia ha enseñado en sus clases y ha conducido dentro de su ficción, dentro de sus modos de narrar, son indisolciables de la experiencia personal vivida durante el transcurrir de los días. Es decir, leer y narrar son al mismo tiempo un modo de ser. Construir en la ficción el nombre de Emilio Renzi para construir en la vida; para modificarla, para cambiarla, para reescribirla; en definitiva, para intervenir en la realidad, es la gran utopía de Ricardo Piglia y es también, podemos afirmar, el gran «complot contra el complot» del escritor argentino. La construcción de una biografía diarística, a través de un personaje de ficción que cruza las tres edades del hombre, será sin duda su mejor última lección.

El primer libro de Ricardo Piglia, publicado originalmente en 1967. Esta es una edición reescrita, más que revisada, por el propio autor formada por los diez relatos originales, cinco relatos aparecidos en revistas literarias y otros dos, que abren y cierran la recopilación, que escribió durante la revisión.

Studienarbeit aus dem Jahr 2014 im Fachbereich Spanisch als Schulfach (s. auch Romanistik), Note: 1,0, Universität zu Köln (Romanisches Seminar), Veranstaltung: Argentinische Kriminalliteratur, Sprache: Deutsch, Abstract: Ricardo Piglia experimentiert in seinen Werken wie kaum ein anderer argentinischer Autor der Gegenwart mit literarischen Traditionen. Auch der jüngste Roman des Argentiniers, Blanco nocturno (2010), ist voll von direkten und verschlüsselten Reflektionen über Literatur. Dabei geht es auch um das Genre der Kriminalerzählung, für das Piglia bereits in den 70er Jahren einen wichtigen „divulgador y cultor“ darstellte. Nicht zufällig reflektiert der Protagonist Emilio Renzi, der in seiner Freizeit Kriminalerzählungen liest, in Blanco nocturno über das Genre selbst und schlägt die Begründung eines „nuevo género policial“, das der „ficción paranoica“, vor. Wie jeder narrative Text bzw. jede Textgruppe sich aus bestimmten Narrativen zusammensetzt, werden auch in Blanco nocturno narrative Elemente aus verschiedenen Traditionslinien der Kriminalerzählung verknüpft. Dass Piglia dabei ganz bewusst Traditionen aufgreift und gleichzeitig modifiziert, zeigt die herausgestellte Intertextualität, in der wie beiläufig das Genre (mit)konstituierende und kanonisch gewordene Kriminalerzählungen im Zitat evoziert werden. In dieser Arbeit soll der zentralen Frage des Umgangs mit dem Kanon in Blanco nocturno nachgegangen werden: welche gattungsspezifischen Elemente der Kriminalgeschichte werden aufgegriffen und wo lässt sich der Roman im Genre verorten? In einem der wenigen gedruckten Forschungsbeiträge, der Blanco nocturno wenigstens am Rande anschneidet, wird konstatiert, dass die Erzählung dazu einlade, die traditionelle Unterscheidung zwischen der "novela de enigma" und den "narrativas negras" zu überdenken. Den beiden Autorinnen zufolge sei Blanco Nocturno allerdings eher dem eher dem "resurgimiento del relato problema" zuzuordnen. Dies soll unter anderem in dieser Arbeit diskutiert werden. Dazu muss zunächst geklärt werden, welches die Charakteristika der novela negra und novela de enigma sind. Anschließend werden Elemente beider Textgruppen in Blanco nocturno analysiert. In den Fokus rücken dabei insbesondere die Konfiguration der Ermittlung und das entworfene Gesellschaftsbild. Im letzten Kapitel der Arbeit sollen bestimmte Transformationen neuralgischer Punkte der Kriminalgeschichte herausgearbeitet werden. Es soll untersucht werden, inwiefern eingelöst wird, was im Text selbst in der bereits genannten metafiktionalen Figurenrede mit „ficción paranoica“ benannt ist.

A Novel

Power and Accumulation in Latin-American Culture

Uma história fragmentária da narrativa policial

	
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Paris Nocturne

The Routledge Handbook of Violence in Latin American Literature

"Not for nothing is Claudia Piñeiro Argentina's most popular crime writer. Betty Boo is original, witty and hugely entertaining; it mixes murder with love, political power and journalism." Times-London "Those willing to take the time to enjoy the style and the unusual denouement will find themselves wondering why more crime authors don't take the kinds of risks Piñeiro does." Booklist The fourth novel from Claudia Piñeiro, South America's best-selling crime novelist. When a renowned Buenos Aires industrialist is found dead at his home in an exclusive gated community called La Maravillosa, the novelist Nurit Iscar (once nicknamed Betty Boo owing to a resemblance to the cartoon character Betty Boop) is contracted by a former lover, the editor of a national newspaper, to cover the story. Nurit teams up with the paper's veteran, but now demoted, crime reporter. Soon they realize that they are falling in love, which complicates matters deliciously. The murder is no random crime but one in a series that goes to the heart of the establishment. Five members of the Argentine industrial and political elite, who all went to the same boarding-school, have died in apparently innocent circumstances. The Maravillosa murder is just the last in the series and those in power in Argentina are not about to allow all this brought to light. Too much is at stake.

Tony Durán, un extraño forastero, nacido en Puerto Rico, educado como un norteamericano en Nueva Jersey, fue asesinado a comienzos de los años setenta en un pueblo de la provincia de Buenos Aires. Antes de morir, Tony ha sido el centro de la atención de todos, el admirado, vigilado, diferente pero también el fascinante. Había llegado siguiendo a las bellas hermanas Belladona, las gemelas Ada y Sofía, hijas de una de las principales familias del lugar. Las conoció en Atlantic City, y urdieron un feliz trío sexual y sentimental hasta que una de ellas, Sofía, «quizó la más débil o la más sensible», desertó del juego de los casinos y de los cuerpos. Y Tony Durán continuó con Ada, y la siguió cuando ella volvió a la Argentina, donde encontró su muerte. A partir del crimen, esta novela policíaca muta, crece, y se transforma en un relato que se abre y anuda en arqueologías y dinastías familiares, que va y viene en una combinatoria de veloz novela de género y espléndida construcción literaria. El centro luminoso del libro, cuyo título remite a la cacería nocturna, es Luca Belladona, constructor de una fábrica fantasmal perdida en medio del campo que persigue con obstinación un proyecto demencial. La aparición de Emilio Renzi, el tradicional personaje de Piglia, le da a la historia una conclusión irónica y conmovedora. Situada en el imposable paisaje de la llanura argentina, esta novela poblada de personajes memorables tiene una trama a la vez directa y compleja: traiciones y negociados, un falso culpable y un culpable verdadero, pasiones y trampas. Blanco nocturno narra la vida de un pueblo y el infierno de las relaciones familiares. Jasan Wilson escribió en The Independent : «Ricardo Piglia ocupa un lugar muy alto en la literatura. Ha heredado la desconfiada inteligencia de Borges, su incansable y gozosa exploración de la literatura, y su atracción por los oscuros bajos fondos. Las ficciones de Piglia son inventivas parábolas sobre las pesadillas recientes y pasadas de la historia de su país.» Ahora, en esta extraordinaria novela, Ricardo Piglia se confirma, incontestablemente, como uno de los escritores mayores en lengua española de nuestro tiempo. «Tengo para mí que Ricardo Piglia es uno de los más exigentes novelistas de la literatura en lengua española. Experto en lunfardos y tangos, sólo apabulla como escritor porque lo ha leído todo» (J.J. Armas Marcelo, ABC).

Una miscelánea de géneros que se extiende desde el relato policial hasta la autobiografía.

The son of a singer mother whose career forcibly separated her from her family and an influential father who runs an orphan work camp, Pak Jun Do rises to prominence using instinctive talents and eventually becomes a professional kidnapper and romantic rival to Kim Jong Il.

By the author of Parasites Like Us.

Argentinische Kriminalliteratur. Kapitalismus- und Sozialkritik in dem Roman "Blanco nocturno" von Ricardo Piglia

The Absent City

Los años felices

Letras hispánicas en la gran pantalla

Regal Lemon Tree

My Struggle:

A collection of nonfiction writings includes essays discussing the Singapore trial of a drug trafficker, what's wrong with the Internet, and how music documents modern culture.

My Struggle: Book 4 finds an eighteen-year-old Karl Ove Knausgaard in a tiny fishing village in northern Norway, where he has been hired as a schoolteacher and is living on his own for the first time. When the ferocious winter takes hold, Karl Ove--in the company of the Håfjord locals, a warm and earthy group who have spent their lives working, drinking, and joking together in close quarters--confronts private demons, reels from humiliations, and is elated by small victories. We are immersed, along with Karl Ove, in this world--sometimes claustrophobic, sometimes serenely beautiful--where memories and physical obsessions burn throughout the endless Arctic winter. In Book 4, Karl Ove must weigh the realities of his new life as a writer against everything he had believed it would be.

Los cuentos completos de Ricardo Piglia, un clásico contemporáneo de la literatura en lengua española. Este volumen reúne la totalidad de la obra cuentística de Ricardo Piglia, organizada por el propio autor poco antes de morir. La narrativa breve recorre toda su carrera literaria, y aquí encontrará el lector desde su primer volumen de relatos, publicado en 1967 (después revisado y ampliado con nuevos textos), hasta las últimas producciones en este campo, escritas al final de su vida, entre las que destacan Los casos del comisario Croce, homenaje y vuelta de tuerca al género policiaco que tanto amó Piglia. Y entre medio, las dos narraciones largas de Prisión perpetua y los volúmenes Nombre falso – que incluye un prodigioso homenaje a Roberto Arlt– y Cuentos morales. La organización de este libro permite por un lado apreciar la evolución del Piglia cuentista y por el otro disfrutar de su rica versatilidad. Su concepción del género le lleva desde unos inicios en que, según sus propias palabras, tomaba como modelos a Hemingway y Borges, hasta formulaciones cada vez más híbridas, abiertas y heterodoxas de la narración breve: contaminando deliberadamente el relato con la reseña, el cuento con el ensayo o la ficción con la autobiografía, Piglia elabora textos que cruzan una y otra vez las fronteras y trabajan con todas las variantes posibles de la narración: la autobiografía, el cuento policial, el relato histórico, la ficción teórica, el diario, el relato sentimental, el cuento fantástico. Son las usyas narraciones que, además de contar historias, abren caminos, exploran límites y reflexionan sobre el arte de contar historias. Una tras otra componen el retrato de la cara B de un país, de una sociedad, y presentan un amplio repertorio de personajes, con especial querencia por los perdedores. Y entre esos personajes, uno recurrente, Emilio Renzi, trasunto del autor que asoma por toda su obra. Consagrado ya en vida como uno de los escritores fundamentales de la literatura en español del último tercio del siglo XX y de principios del XXI, la inconmensurable magnitud literaria de Ricardo Piglia se hace también patente en su narrativa breve, por lo que esta edición de su cuentística completa es un volumen ineludible.

This collection of interviews demonstrates that U.S. Latinas/os of South American background have contributed pioneering work to U.S. Latina/o literature and culture in the twenty-first century. In conversation with twelve significant authors of South American descent in the United States, Juanita Heredia reveals that, through their transnational experiences, they have developed multicultural identities throughout different regions and cities across the country. However, these authors' works also exemplify a return to their heritage in South America through memory and travel, often showing that they maintain strong cultural and literary ties across national borders. As such, they have created a new chapter in trans-American history by finding new ways of imagining South America from their formation and influences in the U.S.

Latin America's Forced Global Citizens

Blanco nocturno

Un día en la vida

Interviews with Contemporary Writers

Bolano

Ricardo Pighias "Blanco nocturno". Ein Hybrid zwischen novela de engima und novela negra?

Transcultural Negotiations of Gender probes into how gender is negotiated along the two axes of 'belonging' and 'longing'- the twin desires of being located within a cultural milieu, while yearning for either what has passed by or what is yet to come. It also 'transculturality' itself, by examining how not only does it pertain to the coming together of cultures from diverse spatial locations, but how shifts over time and changing performative modes and technological means of articulation, within what may be pro the 'transcultural'. The volume comprises four sections. Part I, '(Be)longing in Time', examines negotiation of gender through transcultural acts of myths, rituals and religious practices being revised and revisited over time. Part II, '(Be)longing in Space', studies people from different spaces interact, as also when public spaces and domains themselves become sites of such negotiations. In Part III, 'Performing (Be)longing', such transcultural negotiations are located in the context of changing modes of performance performative. The final section, 'Modernity, Technology and (Be)longing', traces how gender becomes transculturally negotiated in a space like India, with the advent of modernity and its companion technology.

The Britannica Book fo the Year 2011 provides a valuable viewpoint on the people and events that shaped the year. In addition to keeping the Encyclopaedia Britannica updated, it serves as a great reference source for the latest news on the ever-changing

throughout the world.

Blanco nocturnoEditorial Anagrama

An engaging and insightful guide to Argentine crime fiction since 2000. Argentina Noir offers a guide to Argentine crime fiction, with a focus on works published since the year 2000. It argues that the novela negra, or crime novel, has become the favored malaise brought about by changes linked to globalization and market-driven economic policies. Cynthia Schmidt-Cruz presents close readings and original interpretations of eleven novels, all set in or around Buenos Aires, and explores the ways these texts a techniques in Hispanic crime fiction in order to give voice to wide-ranging social critiques. Schmidt-Cruz addresses such topics as organized crime and institutional complicity, corruption during the presidency of Carlos Menem (1989–1999), terrorist attack mysterious death of Alberto Nisman, and the winners and the losers of neoliberal structural changes. With a solid underpinning in sociological studies and criticism of the genre and its historical context, Argentina Noir reveals how these novels are renovati confronting not only Argentina but also countries throughout Latin America and around the globe. Cynthia Schmidt-Cruz is Associate Professor of Spanish and Portuguese and Director of the Center for Global and Area Studies at the University of Delaware.

and Others: The Short Stories of Julio Cortázar, also published by SUNY Press.

El camino de Ida

The Way Out

Ricardo Piglia, The Master: lector, novelista y profesor

Nombre falso

Los diarios de Emilio Renzi (III)

Mapping South American Latina/o Literature in the United States

Studienarbeit aus dem Jahr 2019 im Fachbereich Romanistik - Spanische Sprache, Literatur, Landeskunde, Note: 1,7, Universität Paderborn (Institut für Romanistik), Veranstaltung: Argentinische Kriminalliteratur, Sprache: Deutsch, Abstract: „Soy de aquí [...], pero me puedo imaginar perfectamente la vida de este muchacho. Parecía venir de otro lado [...] [pero] no hay otro lado, todos estamos en la misma bolsa“ – Bereits zu Beginn des Romans Blanco nocturno lässt Ricardo Piglia einer seiner Hauptcharaktere Kommissar Croce verdeutlichen, dass das skizzierte Leben in der argentinischen Pampa im kapitalistischen Regime zum Alltag der Industriegesellschaft gehört. Das gemeinsame Schicksal der argentinischen Gesellschaft scheint wie ein Teufelskreis zu sein, aus dem es kein Entrinnen gibt. Ricardo Piglia bildet somit eine grundlegende Referenz in der lateinamerikanischen Literatur, da er durch die Verarbeitung der zeitgenössischen Lebenswirklichkeit sowohl sein theoretisches als auch sein kritisches Wissen miteinander verknüpft. Vor allem die kapitalistische Entwicklung, die in wirtschaftlich fortgeschrittenen Ländern zu einer Herausbildung verschiedener Bevölkerungsschichten führte, hat zur Folge, dass es zur Etablierung einer neuartigen Gesellschaftsordnung kam. Dementsprechend äußert der Autor in seinem Werk Blanco nocturno unterschwellig und bedeckt seine Kritik am herrschenden System Argentinien und die damit verbundene Kritik an der argentinischen Gesellschaft. In dieser Seminararbeit soll daher die Frage geklärt werden, inwiefern sich die Kapitalismus- und Sozialkritik im Roman Blanco nocturno von Ricardo Piglia als ein Spiegel der argentinischen Lebenswirklichkeit manifestieren lässt. Zur Klärung der Fragestellung wird zunächst das Romangeschehen skizziert, um einen Überblick über die Handlung zu erhalten. Anschließend wird die zeitgenössische Lebenswirklichkeit Argentinien, in der sich die Handlung abspielt, veranschaulicht und ein Bezug zu den im Roman erwähnten Aspekten hergestellt, um somit das Werk in seinem allgemeinen Entstehungskonzept einzuordnen.

Caught between the well-worn grooves the Boom and the Gen-X have left on the Latin American literary canon, the writing intellectuals that comprise what the Generation of '72 have not enjoyed the same editorial acclaim or philological framing as the literary cohorts that bookend them. In sociopolitical terms, they neither fed into the Cold War-inflected literary prizes that sustained the Boom nor the surge in cultural capital in Latin American cities from which the writers associated with the Crack and McOndo have tended to write. This book seeks to approach the Generation of '72 from the perspective of cosmopolitanism and global citizenship, a theoretical framework that lends a fresh and critical architecture to the unique experiences and formal responses of a group of intellectuals that wrote alongside globalization's first wave.

El camino de Ida, el último libro de Ricardo Piglia, le confirma como uno de los grandes escritores contemporáneos.

Este segundo volumen de los tres que compondrán los diarios de Emilio Renzi, áter ego de Ricardo Piglia, recorre el periodo que va de 1968 a 1975. Si en el anterior asistíamos a la forja del escritor en ciernes, aquí se desarrolla su carrera en el mundo de las letras argentinas con la dirección de una revista, los trabajos editoriales, los artículos, los cursos y conferencias. La pasión, la obsesión por la literatura se materializa en ideas y esbozos para cuentos y novelas, lecturas, encuentros con escritores consagrados –Borges, Puig, Roa Bastos, Piñera...– y compañeros de generación, reflexiones sobre la escritura y sobre la obra de autores clásicos y novelistas policíacos, descubrimientos, búsquedas y deslumbramientos. Y también aparecen los viajes, la vida íntima y amorosa, y la Argentina de unos años convulsos: el fallecimiento de Perón, la emergencia de grupos guerrilleros, el golpe militar... En el texto que abre el libro a modo de prólogo, Renzi, acodado en la barra de un bar, conversa con el barman y confiesa: «Escribo un diario, y los diarios sólo obedecen a la progresión de los días, los meses y los años. No hay otra cosa que pueda definir un diario, no es el material autobiográfico, no es la confesión íntima, ni siquiera es el registro de la vida de una persona, lo define, sencillamente, que lo escrito se ordene por los días de la semana y los meses del año. Eso es todo. Uno puede escribir cualquier cosa (...), como es mi caso, una mezcla inesperada de detalles o encuentros con amigos o testimonios de acontecimientos vividos (...) esos descubrimientos, esas fugas, esos momentos confusos han sido, para mí, puntos de viraje, y sobre ellos construí la periodización de mi vida.» Y así, este nuevo volumen de los diarios de Emilio Renzi sigue explorando las vivencias, las incertidumbres y las reflexiones literarias de un escritor y da forma, en palabras del autor, a «la novela de una vida». El primer volumen, escogido mejor libro del 2015 por los críticos de Babelia y entre los mejores por los de El Cultural y los de El Periódico, cosechó elogios unánimes: «Entre el asombro y el descubrimiento, Emilio Renzi es el mejor Piglia» (Iván Thays).