

En Mi Jardin Pastan Los Heroes

One hundred testimonies on the Cuban diaspora are gathered together from narratives, interviews, creative writing, letters, journal entries, photographs, and paintings to capture the strong emotions surrounding this ongoing ordeal. Simultaneous.

Grounded in painstaking research, *To Defend the Revolution Is to Defend Culture* revisits the circumstances which led to the arts being embraced at the heart of the Cuban Revolution. Introducing the main protagonists to the debate, this previously untold story follows the polemical twists and turns that ensued in the volatile atmosphere of the 1960s and '70s. The picture that emerges is of a struggle for dominance between Soviet-derived approaches and a uniquely Cuban response to the arts under socialism. The latter tendency, which eventually won out, was based on the principles of Marxist humanism. As such, this book foregrounds emancipatory understandings of culture. *To Defend the Revolution Is to Defend Culture* takes its title from a slogan – devised by artists and writers at a meeting in October 1960 and adopted by the First National Congress of Writers and Artists the following August – which sought to highlight the intrinsic importance of culture to the Revolution. Departing from popular top-down conceptions of Cuban policy-formation, this book establishes the close involvement of the Cuban people in cultural processes and the contribution of Cuba's artists and writers to the policy and praxis of the Revolution. Ample space is dedicated to discussions that remain hugely pertinent to those working in the cultural field, such as the relationship between art and ideology, engagement and autonomy, form and content. As the capitalist world struggles to articulate the value of the arts in anything other than economic terms, this book provides us with an entirely different way of thinking about culture and the policies underlying it.

In the years since Fidel Castro came to power, the migration of close to one million Cubans to the United States continues to remain one of the most fascinating, unusual, and controversial movements in American history. María Cristina García—a Cuban refugee raised in Miami—has experienced firsthand many of the developments she describes, and has written the most comprehensive and revealing account of the postrevolutionary Cuban migration to date. García deftly navigates the dichotomies and similarities between cultures and among generations. Her exploration of the complicated realm of Cuban American identity sets a new standard in social and cultural history.

Self-Portrait of the Other

Anthropos Revista de Documentación Científica de la Cultura

García M á rquez, Vargas Llosa y el grupo de amigos que lo cambiaron todo

Revolution, Redemption, and Resistance, 1959-1971

Del discurso de los medios de comunicación a la lingüística del discurso

ReMembering Cuba

Caviar with Rum

Offers insights on Latino Caribbean writers born or raised in the United States who are at the vanguard of a literary movement that has captured both critical and popular interest. In this groundbreaking study, William Luis analyzes the most salient and representative narrative and poetic works of the newest literary movement to emerge in Spanish American and U.S. literatures. The book is divided into three sections, each focused on representative

Puerto Rican American, Cuban American, and Dominican American authors. Luis traces the writers' origins and influences from the nineteenth century to the present, focusing especially on the contemporary works of Oscar Hijuelos, Julia Alvarez, Cristina Garcia, and Piri Thomas, among others. While engaging in close readings of the texts, Luis places them in a broader social, historical, political, and racial perspective to expose the tension between text and context. As a group, Latino Caribbeans write an ethnic literature in English that is born of their struggle to forge an identity separate from both the influences of their parents' culture and those of the United States. For these writers, their parents' country of origin is a distant memory. They have developed a culture of resistance and a language that mediates between their parents' identity and the culture that they themselves live in. Latino Caribbeans are engaged in a metaphorical dance with Anglo Americans as the dominant culture. Just as that dance represents a coming together of separate influences to make a unique art form, so do both Hispanic and North American cultures combine to bring a new literature into being. This new body of literature helps us to understand not only the adjustments Latino Caribbean cultures have had to make within the larger U.S. environment but also how the dominant culture has been affected by their presence.

"This volume addresses an important aspect in the political life of most societies today: limitations on freedom of expression and the existence of censorship. As a topic for research, study, and reflection-particularly in its comparative dimension-freedom of expression is a somewhat neglected area. The vast majority of studies in this field focus either on a specific aspect of freedom of expression or on a specific country. The current volume, however, assumes that there is much to be gained by studying freedom of expression and censorship practices broadly and comparatively. In a world grown small, global perspective is possible and beneficial, particularly when it is applied to an issue of great relevance for all societies."

En la obra de Tulio Halperin Donghi, *El espejo de la historia* ocupa un lugar central. Este brillante conjunto de ensayos escritos entre 1976 y 1986 presenta los frutos de una exploración que sitúa la experiencia histórica argentina en un marco latinoamericano. Hasta entonces, el esfuerzo por concebir a la Argentina como parte de América Latina era inusual en la cultura de una nación que, precisamente, se enorgullecía de sus diferencias con las demás naciones del continente. Fueron las peculiares circunstancias de esos años dramáticos, en los que la violencia y el terrorismo de Estado asolaron el Cono Sur, las que desmintieron esa confianza ciega en la excepcionalidad argentina. Escrito bajo el impacto de esa recaída en la barbarie, este libro nos ofrece una poderosa evidencia del encuentro de nuestro país con su "destino sudamericano", desplegando nuevas maneras de pensar aspectos significativos de la política y la cultura de la región. En sus páginas, el lector se encontrará con una admirable reflexión sobre la dictadura como régimen político, sobre las características y la trayectoria del liberalismo, y con un célebre ensayo sobre la figura y las transformaciones del intelectual latinoamericano. El libro también se interna en la relación entre literatura, ciencias sociales y política, y aborda tópicos más específicamente argentinos, como la manera en que fue pensada la inmigración a lo largo de más de un siglo. *El espejo de la historia* significó un viraje en la trayectoria de Halperin Donghi y un testimonio formidable de su propia "poética" o modo de concebir –y escribir– la historia. Con una introducción de Roy Hora que reconstruye las premisas con que fue pensada la obra y sus principales hallazgos, esta nueva edición vuelve a poner a disposición de los lectores uno de los libros fundamentales del mayor historiador argentino de nuestro tiempo.

El espejo de la historia

De héroes y tempestades

A Memoir

The Cambridge History of Latina/o American Literature

Twentieth-Century Latin American Poetry

The Pilgrim at Home

Problemas argentinos y perspectivas latinoamericanas

"Large anthology includes work by 58 poets. Extensive, but general, introduction. Poets arranged chronologically from Josê Martâi to Marjorie Agosâin. Volume includes few surprises and relatively few women. Bilingual format. Many translators; great fluctuation in quality. For detailed discussion of translations, see Charles Tomlinson in Times Literary Supplement, May 9, 1997; and Eliot Weinberger in Sulfur, 40, Spring 1997"--Handbook of Latin American Studies, v. 58.

This book looks at Cuban and Argentine theater of the late 1960s and early 1970s to see how the idea of spectacle as violence was used to comment on and question the social and political violence that was unfolding offstage.

The Cambridge History of Latina/o American Literature emphasizes the importance of understanding Latina/o literature not simply as a US ethnic phenomenon but more broadly as an important element of a trans-American literary imagination.

Engaging with the dynamics of migration, linguistic and cultural translation, and the uneven distribution of resources across the Americas that characterize Latina/o literature, the essays in this History provide a critical overview of key texts, authors, themes, and contexts as discussed by leading scholars in the field. This book demonstrates the relevance of Latina/o literature for a world defined by the migration of people, commodities, and cultural expressions.

Literature, Music and the Visual Arts in the 19th and 20th Centuries

La Mala Memoria

Fidel Castro

Book Reviews for the San Juan Star, 1977-1998

A Bibliography of Primary and Secondary Sources

Cuban Exiles and Cuban Americans in South Florida, 1959-1994

No country in Latin America has escaped the symbolic influence of the United States to the extent that Revolutionary Cuba has. This resistance meant that for approximately three decades the Soviet Union had an invitation to intervene in practically all Cuban spheres. With sixteen essays by renowned writers and artists, Caviar with Rum: Cuba-USSR and the Post-Soviet Experience is the first book of its kind to bring to life how and why the Soviet period is revisited these days and what this means for creative production and the future of geopolitics.

This volume explores several notable themes related to social, political, and religious movements in Latin America and offers insightful historical perspectives to understand national, regional, and global issues from the beginning of the twentieth century to the present day. This volume's collected chapters focus on the Latin American society and are divided into three sections. The first section, Social, presents some cultural, demographic, and urban changes that have occurred with

increasing frequency in Latin America from the early twentieth century onward. The second section, Political, shows migratory, political, and identity movements that in recent decades have re-emerged with force. Finally, the third section, Religious, analyzes various Latin American religious visions with their particular characteristics. From the religious hegemony of Catholicism, a change in the religious panorama in the last decades can be seen intermingled with politics, history, and society.

Traces the life of the Cuban Prime Minister, describes his childhood and education, recounts his overthrow of the Batista government, and looks at the challenges he has faced, including the Bay of Pigs invasion and the Cuban Missile Crisis
Cuban Communism

PEN America 14: The Good Books

El martillo y el espejo

Legacy of a Diaspora

directrices de la política cultural cubana, 1959-1976

Cuba-USSR and the Post-Soviet Experience

The Cuban University Under the Revolution

This history for the first time charts the literature of the entire Caribbean, the islands as well as continental littoral, as one cultural region. It breaks new ground in establishing a common grid for reading literatures that have been kept separate by their linguistic frontiers. Readers will have access to the best current scholarship on the evolution of popular and literate cultures in the various regions since their earliest emergence. "The History of Literature in the Caribbean" brings together the most distinguished team of literary Caribbeanists ever assembled, cutting across ideological commitments and critical methods. Differences in point of view between individual contributors are left intact here as the sign of the colonial inheritance of the region. Introductions and conclusions to the various sections of the History written by the respective subeditors, set them in proper perspective. The unique synoptic aspect of the History lies in its comprehensiveness and its range, which are unequalled. "Contributors" A. James Arnold, Julio Rodriguez-Luis, H. Lopez Morales, Maria Elena Rodriguez Castro, Silvio Torres Saillant, Seymour Menton, Ian I. Smart, Efrain Barradas, Raquel Chang-Rodriguez, Carlos Alonso, Ivan A. Schulman, W.L. Siemens, William Luis, Gustavo Pellon, Emilio Bejel, Sandra M. Cypess, Peter Earle, Adriana Mndez Rodenas, J. Michael Dash, Ulrich Fleischmann, Maximilien Laroche, Rgis Antoine, Lon-Franois Hoffmann, Randolph Hezekiah, Bridget Jones, F.I. Case, Marie-Denise Shelton, Beverly Ormerod, J. Michael Dash, Jack Corzani, Anthea Morrison, Juris Sileniaks, Frantz Fanon, Vere Knight.

This first general bibliography on contemporary Spanish American poets focuses on writers born between 1910 and 1952, including such notable figures of the older generation as Octavio Paz, Jose Lezama Lima, Nicanor Parra, and

Gonzalo Rojas and less well known poets active today. Providing both primary and secondary sources, this comprehensive reference work will serve as the point of departure for research on contemporary Spanish American poetry or any of the eighty-six poets included. A bibliography of general works follows and complements the listings for individual poets.

Verzameling boekrecencies over Caribische literatuur die Gerald Guinness tussen 1977 en 1998 schreef voor de krant San Juan star.

Cuba, Cubans and Cuban-Americans

Dance Between Two Cultures

Cuban-American Literature of Exile

A Cultural History of Latin America

Juan Manuel de Prada

Aquellos años del boom

Havana USA

Demasiado humano para darle la espalda a su tiempo y demasiado cubano para no asumir la tragedia de nuestra isla, Padilla padeció la Historia hasta el desgarró y mostró que la poesía es básicamente un ejercicio de libertad y que, por ello, en tiempos difíciles puede ser peligrosa. Manuel Díaz Martínez El discurso de Padilla constituye una de las piezas fundamentales de nuestra literatura revolucionaria.

Duanel Díaz Infante 'La mala memoria' es otro de esos libros atestados de micrófonos y de suspicacias que los estados policiales terminan generando. Gerardo Fernández Fe El llamado 'caso Padilla' puso en crisis la fidelidad y la ingenuidad de muchos escritores y artistas progresistas extranjeros que creyeron de buena fe en el proceso cubano. Y, también es cierto, que a sus compatriotas que compartían la geografía de la isla y el mosquitero de la dictadura, les puso un mensaje de advertencia y unas líneas claras que marcaban las fronteras del miedo a la represión. Raúl Rivero

Volumen colectivo sobre un joven autor considerado como un orfebre del lenguaje, un maestro de la adjetivación, un insólito conocedor de la técnica de la repetición de términos, lexemas y construcciones sintácticas, amén de un excepcional creador de símiles y metáforas.

"El martillo y el espejo: directrices de la política cultural cubana", indaga en las relaciones entre poder político, intelectualidad y creación literaria en la Revolución Cubana. El periodo estudiado conduce desde los dorados años sesenta en la historia literaria cubana hasta el controvertido Quinquenio Gris (1971-1976). Este recorrido se sustenta en una serie heterogénea de materiales y fuentes que incluyen

desde textos de Fidel Castro y Ernesto Che Guevara hasta el análisis de obras dramáticas, narrativas y poéticas, pasando por la revisión de controversias en revistas del momento o entrevistas a actores implicados en la construcción de este campo político-cultural.

Contemporary Spanish American Poets

"The Covers of this Book are Too Far Apart"

1902 - 1991 ; a Bibliography

Estudios en honor de la profesora María Victoria Romero

Social, Political, and Religious Movements in the Modern Americas

la visión crítico-paródica del héroe, en tres obras escritas en Cuba entre 1966 y 1970: Condenados de Condado de Norberto Fuentes, Los pasos en la hierba de Eduardo Heras León y En mi jardín pastan los héroes de Heberto Padilla

Patterns Of Censorship Around The World

Forty-six essays, presented by avowedly anti-Castro editors and gathered mostly from US journals and books of the past couple decades, are organized into five sections devoted to the history, economy, society, military, and polity of Cuba. Some of the specific topics treated include: Cuban and Soviet relations; decentralization, local government, and participation; economic policies and strategies for the 1990s; the politics of sports; political and military relations; and forecasting institutional changes after Castro. In addition, two appendices present a chronology of the Cuban revolution from 1959 to 1998 and biographical essays on 19 revolutionary leaders. Annotation copyrighted by Book News, Inc., Portland, OR

Si a alguien se parece un buen lector es a los antiguos buscadores de oro que las películas nos han inmortalizado. Con paciencia y con una dedicación casi neurótica, va cribando la arena en su cedazo, creyendo siempre que va a encontrar una pepita asombrosa, redentora mágica. Éstas son algunas de las pepitas que el autor ha encontrado durante sus veinticinco años como lector.

This volume discusses trends in twentieth-century Latin American literature, philosophy, art, music, and popular culture.

To Defend the Revolution Is to Defend Culture

A History of Literature in the Caribbean: Hispanic and francophone regions

Centroamericana 12

Latino Caribbean Literature Written in the United States

Visions of Power in Cuba

The Cambridge History of Latin America

Hearings Before the Subcommittees on Human Rights and International Organizations and on Western Hemisphere Affairs of the Committee on Foreign Affairs, House of Representatives, Ninety-eighth Congress, Second Session, June 27, 1984

The autobiography of Cuba's finest poet, whose condemnation by the Castro regime became a cause celebre.

"Intellectuals alienated from the Castro government who have told their stories tend to sound spiteful and illiberal, like

Cabrera Infante; Padilla takes pains to do better. His style is clear, sometimes witty, often bitter, persevering but not burdensome, and evincing an occasional affinity with both Orwell and Hemingway." - Publishers Weekly

In the tumultuous first decade of the Cuban Revolution, Fidel Castro and other leaders saturated the media with altruistic images of themselves in a campaign to win the hearts of Cuba's six million citizens. In Visions of Power in Cuba, Lillian Guerra argues that these visual representations explained rapidly occurring events and encouraged radical change and mutual self-sacrifice. Mass rallies and labor mobilizations of unprecedented scale produced tangible evidence of what Fidel Castro called "unanimous support" for a revolution whose "moral power" defied U.S. control. Yet participation in state-orchestrated spectacles quickly became a requirement for political inclusion in a new Cuba that policed most forms of dissent. Devoted revolutionaries who resisted disastrous economic policies, exposed post-1959 racism, and challenged gender norms set by Cuba's one-party state increasingly found themselves marginalized, silenced, or jailed. Using previously unexplored sources, Guerra focuses on the lived experiences of citizens, including peasants, intellectuals, former prostitutes, black activists, and filmmakers, as they struggled to author their own scripts of revolution by resisting repression, defying state-imposed boundaries, and working for anti-imperial redemption in a truly free Cuba.

The Cambridge History of Latin America is a large scale, collaborative, multi-volume history of Latin America during the five centuries from the first contacts between Europeans and the native peoples of the Americas in the late fifteenth and early sixteenth centuries to the present. A Cultural History of Latin America brings together chapters from Volumes III, IV, and X of The Cambridge History on literature, music, and the visual arts in Latin America during the nineteenth and twentieth centuries. The essays explore: literature, music, and art from c. 1820 to 1870 and from 1870 to c. 1920; Latin American fiction from the regionalist novel between the Wars to the post-War New Novel, from the 'Boom' to the 'Post-Boom'; twentieth-century Latin American poetry; indigenous literatures and culture in the twentieth century; twentieth-century Latin American music; architecture and art in twentieth-century Latin America, and the history of cinema in Latin America. Each chapter is accompanied by a bibliographical essay.

Los héroes juzgados

Politics and Violence in Cuban and Argentine Theater

The Cultural Policy of the Cuban Revolution

Los heroes juzgados. (la vision critico-parodica del heroe, en tres obras escritas en cuba entre 1966 y 1970: Condenados de condado de Norberto Fuentes, Los pasos en la hierba de Eduardo Heras Leon y En mi jardin pastan los heroes, de Heberto Padilla)

From Person to Persona

Alejo Carpentier

Human Rights in Cuba

Este volumen recoge los estudios que diversos expertos en los campos de la Filología y la Comunicación han querido ofrecer como homenaje a la profesora María Victoria Romero (Universidad de Navarra, España) en su jubilación. Las aportaciones aquí contenidas recorren las diversas áreas en que se ha centrado la investigación de la profesora Romero: fundamentalmente, la descripción de la lengua española, con especial atención a los niveles léxico y textual; el análisis del lenguaje de los medios de comunicación y del discurso publicitario; y la enseñanza del español como segunda lengua.

Alejo Carpentier was one of the greatest Latin American novelists of the twentieth century, as well as a musicologist, journalist, cultural promoter, and diplomat. His fictional world issues from an encyclopedic knowledge of the history, art, music, and literature of Latin America and Europe. Carpentier ' s novels and stories are the enabling discourse of today ' s Latin American narrative, and his interpretation of Latin American history has been among the most influential. Carpentier was the first to provide a comprehensive view of Caribbean history that centered on the contribution of Africans, above and beyond the differences created by European cultures and languages. Alejo Carpentier: The Pilgrim at Home, first published in 1977 and updated for this edition, covers the life and works of the great Cuban novelist, offering a new perspective on the relationship between the two. González Echevarría offers detailed readings of the works *La música en Cuba*, *The Kingdom of This World*, *The Lost Steps*, and *Explosion in a Cathedral*. In a new concluding chapter, he takes up Carpentier ' s last years, his relationship with the Cuban revolutionary regime, and his last two novels, *El arpa y la sombra* and *La consagración de la primavera*, in which Carpentier reviewed his life and career.

¿Qué sabemos del boom de la literatura hispanoamericana y de la revolución literaria que este trajo consigo? Xavier Ayén nos lo descubre en esta apasionante crónica. No hay placas que lo conmemoren, pero el movimiento más importante de la literatura en castellano durante el siglo XX se abrió al mundo desde Barcelona entre los años 1967 y 1976. El boom latinoamericano fue, en igual medida, un cruce de solidaridades revolucionarias y un fenómeno polifónico que se articuló en la ciudad catalana, a la luz de editores, agentes literarios y bares donde la dictadura franquista se hacía cada vez más frágil, en un proceso en el que asimismo resulta obligado viajar a Ciudad de México, Buenos Aires, La Habana, París y Nueva York. Xavi Ayén culmina con este libro una investigación de diez años que lo llevó por más de trescientas fuentes bibliográficas y vivas. No solo encontramos entrevistas con los grandes protagonistas del boom, también abundan documentos hasta ahora desconocidos y relatos cruzados de una memoria colectiva: Vargas Llosa grita los goles de su compatriota Hugo Sotil en el Camp Nou, a García Márquez le confunden con un mecánico cuando lleva su coche de lujo a una gasolinera, Carlos Fuentes memoriza el perfume de las mujeres con las que baila, Carmen Balcells regala idénticos bombones a los miembros de la Academia Sueca y a sus secretarías. Este libro ganó en Barcelona el Premio Gaziell de Biografías y Memorias 2013. La actual edición incluye nuevos datos, testimonios y revelaciones recopilados en los últimos años por el autor. Aquellos años del boom es la historia de un grupo de amigos que cambiaron la literatura para siempre. Reseñas: «Una obra muy completa: biografía colectiva, estudio sociológico, crítica literaria...y muy amena, que se lee de un tirón.» Laura Freixas, *La Vanguardia*. «Diez años de espera han valido la pena. Colosal.» Matías Néspolo, *El Mundo*. «Hay que leer este extraordinario libro, escrito con una mezcla de ambición literaria, porque el buen periodismo es tan literatura como la buena novela, y de ambición cultural.» Antoni Vives, *Ara*. «Libro de referencia obligada.» Carles Geli, *El País*. «Excelente libro.» José Manuel Benítez Ariza, *El Cultural*. «Hay libros que embisten contra todo para hacerse un hueco entre los intereses. Periodismo de largo

aliento, periodismo libre y en libro. Periodismo sin prisas, asentado en archivos, entrevistas, documentos, lecturas, para tratar de fijar en alguna parte lo que no tiene suelo. Del trabajo de Ayén se destila, como la mayor de las lecciones, paciencia, voluntad, precisión, humor, serenidad y humildad.» Peio H. Riaño, El Confidencial «Aquellos años del boom pasará a ser la enciclopedia informada, dispersa, chismosa y a menudo confidencial sobre las relaciones personales y profesionales de los escritores hispanoamericanos.» Jordi Gracia. «Estupendo, ameno e informativo ensayo cultural. En fin, una obra monumental, con acompañamiento fotográfico. Me ha gustado mucho su densidad biográfica. Recuerdo páginas conmovedoras sobre la intimidad de José Donoso o de Julio Cortázar. Ya escribí en otra ocasión que yo no hago reseñas de libros en este blog. Ahora bien, tampoco me aguanto las ganas de compartir entusiasmo, como me ocurre ahora. En resumen, magnífico libro. Enhorabuena a su autor.» Fernando Aramburu.

Heroes Are Grazing In My Garden

A Bilingual Anthology

La voz de los otros

Cuban Communism/8th Editi

En mi jardín pastan los héroes

Consisting of sixteen essays by renowned writers and artists, Caviar with Rum: Cuba-USSR and the Post-Soviet Experience is the first book of its kind to bring to life how and why the Soviet period is revisited in Cuban memory these days and what that means for creative production and the future of geopolitics.

The Cuban revolution of 1959 initiated a significant exodus, with more than 700,000 Cubans eventually settling in the United States. This community creates a major part of what is now known as the Cuban diaspora. In Cuban-American Literature of Exile, Isabel Alvarez Borland forces the dialogue between literature and history into the open by focusing on narratives that tell the story of the 1959 exodus and its aftermath. Alvarez Borland pulls together a diverse array of Cuban-American voices writing in both English and Spanish--often from contrasting perspectives and approaches--over several generations and waves of immigration. Writers discussed include Guillermo Cabrera Infante, Reinaldo Arenas, Roberto Fernandez, Achy Obejas, and Cristina Garcia. The author's analysis of their works uncovers a movement from narratives that reflect the personal loss caused by the historical fact of exile, to autobiographical writings that reflect the need to search for a new identity in a new language, to fictions that dramatize the authors' constructed Cuban-American personae. If read collectively, she argues, these sometimes dissimilar texts appear to be in dialogue with one another as they all document a people's quest to reinvent themselves outside their nation of origin. Cuban-American Literature of Exile encourages readers to consider the evolution of Cuban literature in the United States over the last forty years. Alvarez Borland defines a new American literature of Cuban heritage and documents the changing identity of an exiled literature.