

Charly En El Pais De Las Alegorias

Ezequiel Zaidenwergr-Dib

Charly en el país de las alegorías Mara Favoretto,2014

Coded Lyrics: The Poetics of Argentine Rock under Censorship and Beyond Mara Favoretto,2024-04-15 Coded Lyrics is the first comprehensive academic work dedicated to unraveling the lyrical intricacies of Argentine rock in the English language. This book redefines the narrative of rock history, shedding light on the distinctive journey undertaken by South American rock music amidst a unique set of contextual challenges, far removed from its English-speaking counterparts. Within this vibrant musical landscape, Argentine rock emerges as a shining example of cultural resistance in the region. Focusing intently on Argentina's tumultuous authoritarian decades and the post-dictatorship era, this book delves deep into the heart of the Argentine rock genre's lyrical content. It vividly portrays the ongoing struggle between the state and the public, where identity, language, and perception converge around the powerful medium of rock music. Coded Lyrics is not a conventional musicological study; instead, it serves as a meticulous exploration of language and culture. With captivating prose, the book unravels the genesis of Argentine rock, placing language at its epicentre. Through a thorough examination of rock lyrics, this work unveils the artful manipulation of language as a vehicle for resistance. It illuminates the unexpected consequences of censorship in Argentina, with Argentine rock lyrics standing as a compelling testament to the transformative power of art in the face of totalitarianism.

Images of Women in Hispanic Culture Teresa Fernandez Ulloa,2016-08-17 This book studies the ways traditional polarized images of women have been used and challenged in the Hispanic world, especially during the 20th century and the beginning of the 21st century by writers and the media, but also in earlier time periods. The chapters analyze the image of women in specific political periods such as Francoism or the Kirchners' administration, stereotypes of women in films in Mexico and Chile, and the representation of women in textbooks, among other topics. Contributions also show how two women writers, in the 17th and the 19th centuries, viewed the role of women in their society.

The Bloomsbury Handbook of Popular Music and Social Class Ian Peddie,2020-02-06 The Bloomsbury Handbook of Popular Music and Social Class is the first extensive analysis of the most important themes and concepts in this field. Encompassing contemporary research in ethnomusicology, sociology, cultural studies, history, and race studies, the volume explores the intersections between music and class, and how the meanings of class are asserted and denied, confused and

clarified, through music. With chapters on key genres, traditions, and subcultures, as well as fresh and engaging directions for future scholarship, the volume considers how music has thought about and articulated social class. It consists entirely of original contributions written by internationally renowned scholars, and provides an essential reference point for scholars interested in the relationship between popular music and social class.

A History of Argentine Literature Alejandra Laera, Mónica Szurmuk, 2024-05-16 Argentine Literature continues to figure prominently in academic programs in the English-speaking world, and it has an increasing presence in English translation in international prizes and trade journals. A History of Argentine Literature proposes a major reimagining of Argentine literature attentive to production in indigenous and migration languages and to current debates in Literary Studies. Panoramic in scope and incisive in its in-depth studies of authors, works, and theoretical problems, this volume builds on available scholarship on canonical works but opens up the field to include a more diverse rendering as well as engaging with the full spectrum of textual interventions from travel writing to drama, from popular 'gauchesca' to celebrated avant guard works Working at the crossroads of disciplines, languages and critical traditions, this book accounts for the wealth of Argentine cultural production and maps the rich, diverse and often overlooked history of Argentine literature.

Rock Poetry in Post-Dictatorship Argentina Lucas R. Berone, 2024-06-10 This book is a historical and discursive study of rock poetry produced in Argentina, during the “transition to democracy,” in the 1980s. Lucas R. Berone analyzes the lyrics and albums of a heterogeneous group of Argentine rock artists and bands, who began their careers at that time, to demonstrate the emergence and functioning of a new grammar of discursive production, he terms the “grammar of the incognitus (or hidden) subject.” This grammar is a very specific and distinct way of elaborating the enunciative relationship between the artist and his audience when compared to the traditional countercultural rock discourse. The author asserts that the new discursive grammar, focused on the singularity of the present and the “self,” will produce the last important revolution in the tradition of the so-called “rock nacional,” motivating critical responses in the leaders of the movement.

Made in Australia and Aotearoa/New Zealand Shelley Brunt, Geoff Stahl, 2018-05-20 Made in Australia and Aotearoa/New Zealand: Studies in Popular Music serves as a comprehensive and thorough introduction to the history, sociology, and musicology of twentieth-century popular music of Australia and Aotearoa/New Zealand. The volume consists of chapters by leading scholars of Australian and Aotearoan/New Zealand music, and covers the major figures, styles, and social contexts of pop music in Australia and Aotearoa/New Zealand. Each chapter provides adequate context so readers understand why the figure or genre under discussion is of lasting significance to Australian or Aotearoan/New Zealand popular music. The book first presents a general description of the history and background of popular music in these countries, followed by chapters that are organized into thematic sections: Place-Making and Music-Making; Rethinking the Musical Event; Musical Transformations: Decline and Renewal; and Global Sounds, Local Identity.

Australian-Latin American Relations E. Kath, 2016-06-14 Until recently, Australia and Latin America were considered irrelevant to one another. The prevailing perception in Australia had been that Latin America was too remote, disconnected, and politically irrelevant to warrant serious scholarly or public attention. In recent years, this perception has rapidly changed, with Australian universities seeking to attract Latin American students, new diplomatic relations emerging, investment in mining and other business sectors expanding, and a growing fascination in Australia with Latin American food, music, dance and other forms of popular culture. These rapid developments can only properly be understood within the context of broader global transformations underway, including shifts in power relations between the 'Global North' and 'Global South', the rise of key Latin American economies, major technological developments, and ever-increasing global interconnectivity. This pioneering interdisciplinary book ventures into the new space of Australian-Latin American relations, exploring multiple dimensions of the rapidly changing landscape within a global context.

Say no more Gastón Calvo, 2022-10-03 ¿Alguna vez te preguntaste por qué Charly García se convirtió en un referente cultural de la Argentina? ¿Qué aspectos de su obra lo consagraron como un ídolo musical para, al menos, tres generaciones? ¿Por qué las biografías sobre este importante músico se enfocan en su vida personal o su trayectoria musical dejando de lado el contexto en el que realizó su obra? Con una escritura académica pero atractiva, el autor responde estas y otras preguntas. A su vez, aporta una mirada distinta a los trabajos realizados hasta el momento en torno a la figura de este referente indiscutido de la música nacional.

Entre lujurias y represión Mariano del Mazo, 2019-12-01 La historia mítica de la banda más importante y disruptiva de la historia del rock nacional. En 1978, en las playas brasileñas de Buzios un tsunami transformó el rock argentino. En una casa cercana al mar, Charly García y David Lebón comenzaron a componer. Pronto se les sumaría Oscar Moro y Pedro Aznar. La combinación fue alquímica y se llamó Serú Girán. Su irrupción puso fin a toda una época. Había en cada disco, en cada concierto en vivo, canciones que registraban la angustia de la ciudad y la desolación del individuo lo colectivo, lo personal, temas que conducían a callejones sin salida al tiempo que invitaban a la fiesta. Sus canciones eran delicadas, líricas, crípticas, bufas, rabiosas y melancólicas: siempre emotivas, vibrantes y sensuales. Con apenas cuatro discos en el período original Serú Girán, La grasa de las capitales, Bicicleta y Peperina, grabados en un lapso de cuatro años, cambiaron para siempre la sensibilidad del público y la concepción del espectáculo, alcanzando estándares de una profesionalización inédita. Entre lujurias y represión, de Mariano del Mazo quien a lo largo de su carrera entrevistó decenas de veces a los protagonistas, retrata no solo el anecdotario de una experiencia artística irrepetible. También reporta la intimidad de un grupo con personalidades descolantes y analiza los alcances de la revolución musical más sólida y lúcida del rock argentino desde sus inicios a orillas del mar hasta el decadente reencuentro en River Plate en 1992, cuando los dólares ardieron en la hoguera de las vanidades. «Estudié, me hice periodista, realicé decenas de entrevistas a Charly García y siempre o casi

siempre, de alguna u otra manera, terminábamos hablando de Serú Girán. De su música y sus símbolos, de la alquimia y de la historia, esta historia. La de un tiempo horrible perforado por la belleza y la clarividencia. Una historia que late como una larga y única canción que pervive en los pliegues más profundos del corazón popular». «La historia de los primeros cuatro años de Serú Girán es también, en esencia, la historia de la capacidad de cambio de Charly García. Un mutante vocacional que dinamitó los puentes que fue construyendo, para siempre apuntar a un poco más allá. Cambió no solo para sobrevivir, sino para imponer pautas. Desde el preciosismo algo glacial del disco debut a la despedida de 1982 existe la misma distancia que media entre el hermetismo de la palabra 'Gisofanía' y la puerilidad de la palabra 'Popotitos'. Si en 1978 Charly era un músico tímido que apenas se despegaba del piano, a comienzos de los 80 era un nervioso y afectado performer».

Rompiendo el silencio Cristian Secul Giusti, 2021-12-16 Durante los años 1982 y 1989, la convivencia política, cultural y cotidiana de la Argentina estuvo musicalizada por letras de rock argentino. En tiempos de transición a la democracia y posdictadura, la libertad se convirtió en un tópico central, significativo y movedizo: las bandas y solistas ampliaron los límites de comprensión, potenciaron los goces colectivos y revalorizaron las prácticas de la juventud a escala latinoamericana.

La rueda mágica Rubí Carreño Bolívar, 2017 Versos tomados de canciones chilenas inspiran, presentan e impulsan varios pasajes de este libro, compuesto por textos que demuestran que incluso miradas de especialidad y origen distantes entre sí pueden tener una convincente referencia común a un flujo de poesía cantada y a reflexiones con buen ritmo, esencial a nuestra cultura popular. Ese cruce entre pensamiento y canción, entre la elaboración propia y la síntesis ajena, no es el único estímulo en la lectura, pero de todos modos resulta elocuente del desprejuicio y fuerza que guía al libro completo. Hay hondura y hay provocación en los permisos que cada autor se da para dejar ideas nuevas de consulta, con una viva invitación a textos por venir.

El verso desregulado Ezequiel Zaidenweg-Dib, 2025-05-21 En cuanto a poesía iberoamericana se refiere, la crítica literaria académica ha estado caracterizada por recurrir con impune frecuencia a una sobredosis de citas y notas de otros, y por la escasez de perspectivas para descubrir, analizar y comprender “lo nuevo”. Ese encare avaro y limitado está exigiendo desde hace tiempo una perestroika a fondo, que haga entender de una vez por todas que el rigor y la inteligencia pueden ser ejercidos sin tener que rendirle culto al tedio, gran animador de la capacidad negativa del entendimiento. La prosa carismática de Zaidenweg-Dib va por otro rumbo, un atajo hacia lo que dejó de ser previsible. Apela a los riffs y salidas del libreto de la inteligencia creativa al distorsionar el comportamiento del lenguaje en su etapa precomunicativa. En este libro, ideal para calibrar sincronías, altera para bien las formas de expandir el pensamiento crítico, los modos de pensar en diferido lo que un poema siempre está a punto de empezar a ser (en lo que de cierto tiene el tono). Hace un mapeo de la vampirización de estilos ejercidos en una era de sincretismos, de spin-offs centrados en oscilaciones del idioma a punto de cambiar de opinión. [...] Zaidenweg-Dib se distancia de cualquier malentendido que pudiera haber habido al incursionar con

mirada crítica en la poesía reciente, comportándose como quien cruza un bosque cuanto antes, porque más adelante comienza “algo” (la voz de alguien) que se parece a un jardín sin tener idea de lo que es o puede ser, ni si tiene sentido seguir adelante. Los modos de análisis a los que apela evalúan la responsabilidad que pudieran haber tenido las formas que han puesto a las expectativas cambiar de objetivo, y a la sintaxis a conocer incertidumbres que son las de la escritura cuando no quiere que nada más ocupe su lugar. Mediante una práctica de hipótesis y antítesis, el crítico insiste en respetar los ritmos de la poesía puesta a consideración, y que a su manera representa una época caracterizada por la misología, por el odio al lenguaje utilizado sin afán comunicacional evidente.

Lied und populäre Kultur / Song and Popular Culture 60/61 (2015/2016) Knut Holtsträter, Michael Fischer, 2016
Der diesjährige Band widmet sich dem Thema 'Musik und Protest'. In dem Band sind Beiträge über folgende Themen versammelt: Formen des musikalischen Protests im Kabarett der Weimarer Zeit, Rap im frankophonen Afrika, Musik in der Anti-Apartheids-Bewegung, Revolutionslieder aus der Zeit des französischen Saardepartements, Musik in aktuellen Protestbewegungen, das Deutschlandlied im besetzten Rheinland nach dem Ersten Weltkrieg, René Leibowitz Konzept einer 'musique engagée', chinesischer Pop der 1980er Jahre, die slowenischen Partisanenlieder und deren popkulturelle Aneignung, Rap von Gehörlosen (Dip Hop) und antikolonialer Protest in Kameruner Musiküberlieferungen.

Volver a Las Islas Rolando J. Bompadre, 2022-04-19 En las últimas décadas, pocas novelas tuvieron un impacto tan significativo y perdurable como Las Islas, de Carlos Gamerro. Se editó en 1998, en pleno declive de la utopía menemista, y desde entonces no ha hecho más que incrementar su prestigio. El título, como los lectores saben, alude a la Guerra de Malvinas. El conflicto es el disparador. Las heridas de los ex combatientes conviven con las paranoias del poder; los subsuelos de los servicios de inteligencia con la ambición de buscar la verdad y acaso consumir una venganza. La oscuridad y el horror de la guerra ensombrecen la memoria, la encierran. El presente volumen reúne varias de las más representativas lecturas que se han hecho sobre la novela desde su aparición. Textos publicados en suplementos y en revistas culturales y otros que provienen del ámbito académico, la recepción de la traducción al inglés y la génesis de la adaptación teatral realizada en 2012, así como estudios y testimonios escritos especialmente para este libro. A todo se suma un ensayo de Carlos Gamerro sobre la escritura de la novela, más la presentación de sus documentos de trabajo: diagramas, mapas, anotaciones; un itinerario invaluable del proceso de creación de esta ficción fundamental de la reciente literatura argentina. Volver a Las Islas es a la vez un homenaje y también una apertura. Verifica la actualidad y la potencia intacta de la novela, y demuestra que no hay mejor modo de pensar y descifrar la política que desde la invención literaria.

La encrucijada de la sinrazón y otros ensayos Salomón Kalmanovitz, 1989

América latina, 1989

Alicia en el país de los cuantos Robert Gilmore, 2006

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