

Ser O No Ser Monologo

Manuel de la Revilla

Monólogos, diálogos y comedias de Salón Benjamín Fernández y Medina,1915

La Palabra Y la Accion : Monologos Teatrales ,

el monólogo de lucifer sebastian rang,2018-09-18 El monólogo de lucifer, se centra en una historia mucho antes del génesis y la creación de la humanidad, según la ideología cristiana.Pero esta historia no es nada parecida a la que nos han contado hasta ahora, ya que esta es la versión de lucifer, el villano y el gran tirano de la biblia, el cual, nos viene a relatar su versión de los hechos, desde el inicio, hasta como fue desterrado a inferno.Aquí lucifer nos cuenta como empezó todo, el porqué de mucha de nuestras preguntas, o mejor dicho el porqué de mucho de los hoyos que se encuentran en la versión bíblica de la disputa entre él y el poder supremo que había en ese entonces, y nos da otra perspectiva del panorama.¿Quién es el villano y quien es el héroe?, o ¿realmente existe un villano, o un héroe?, son estas preguntas, las que nos van a tener en intriga durante todo esta trama, pero que al final es la opinión del lector la que decidirá la respuesta.

Monólogo sobre el Cascajo Enrique García Guasco,2021-04-23 El cascajo, por difícil que sea de entender y reconocer, es una de las máximas creaciones humanas y la más duradera, debería considerársele al mismo nivel que el Estado, la Religión, la Economía o el Arte, sin embargo, todas estas merecen de nuevo que se les escriba con mayúscula, porque engloban lo que nos hace sentir (y ser) humanos, favorecen nuestra propia sensibilidad, facultan la alegría de arrepentirnos; nos humanizan en nuestra opinión y son congruentes con la visión que nos queremos forjar de nuestra especie, sin embargo, el cascajo no existiría sin la intervención sucinta de la raza humana, es la entropía de nuestro sistema, al mismo tiempo que es, posiblemente, el legado más duradero que dejemos cuando nuestra extinción se vea truncada y la extinción sea inevitable, es un material nostálgico, despreciable y problemático y por eso mismo sostengo que se parece a nosotros, los humanos. Cuando alguna otra civilización recorra el planeta tierra, minutos antes de que sea devorado por el sol, en unos diez mil millones de años, quizás una humanidad super revolucionada, con menos cabello y unos cuantos centímetros menos de estatura, podrá mirar con la misma nostalgia que despierta en nosotros ese material silencioso, roto en una infinidad de pedazos irregulares, sin color definido y con ese aspecto de nunca terminar de convertirse en polvo, alguno de estos individuos super humanos, dirá, en silencio, y exclusivamente para sí mismo; polvo somos y en polvo nos convertiremos y aun entonces el cascajo seguirá siendo cascajo. Cuando el sol se trague a la tierra y la degluta en sus entrañas de hidrógeno, aun

entonces, el cascajo seguirá allí, luchando, como combate lo que tiene por destino objetivo hacerlo, como Bertolt Brecht decía sobre los hombres, especialmente, sobre aquellos que son imprescindibles, por un instante, el cascajo cesará su infatigable pelea en contra de la hierba y el pasto, en contra del agua y el viento, en contra de la obscuridad y la nada; por un instante, demostrará que su lucha ha tenido un sentido, pues al ser más resistente que la hierba y el pasto, los verá arder en llamas y convertirse en cenizas y luego en la nada; sentirá la ignición en sus cercanías, pero esperará mientras todo se fundirá con las trazas de carbón que se elevarán por encima de su existencia en una atmósfera saturada de partículas carbonizadas y, entonces, el cascajo sabrá que habrá ganado, apenas por un instante lacónico, para luego dejarse consumir y haber obtenido una poética victoria efímera, como todas las que existen en esta vida, para fundirse con su destino, que es el mismo de absolutamente todo, ser deglutido por una masa incandescente y convertirse en una energía ininteligible.

Entonces, el cascajo, habrá desaparecido de la faz de la tierra, pero en algún lugar recóndito de este universo o quizás de otro aún por descubrir, alguna fuerza, humana o similar a ésta, natural o que se le asemeje, demolerá un muro, la furia de una turba derrocará a algún tirano y de sus palacios, de sus ciudades, de alguna humanidad arcaica o súper desarrollada, renacerá el cascajo, con la misma vitalidad que ha existido desde que las personas se dignaron a construir civilizaciones.

Monólogo compartido con la locura Guy Briole, 2024-03-01 Monólogo compartido con la locura le permite a Guy Briole abordar la locura desde una perspectiva única que trasciende los límites convencionales, no limitándose a una visión clínica o sociológica, sino que explora las múltiples facetas y expresiones de la locura en diversos contextos. Su lectura es la de un psicoanalista orientado por la enseñanza de Lacan. Así, delimita claramente que su esencia trasciende la mera categorización de la enfermedad mental, y a pesar de los avances científicos y el pensamiento racional predominante en las culturas occidentales, plantea que la locura conserva un ámbito que se resiste a ser completamente asimilado por estos, persistencia de un elemento inasible, una libertad inherente que no se somete a las normativas sociales ni científicas, manifestándose en un discurso no regulado por otros. Pero además, más allá de una simple clasificación médica, la locura revela aspectos únicos de la persona, marcando una diferencia en su manera de pensar, actuar y razonar. Desde la más sutil hasta la más intensa, cada variante escapa al pleno alcance de la psiquiatría, que puede atenuar sus síntomas más evidentes pero no tocar su núcleo. Permite a cada individuo una forma particular de interactuar con el mundo, utilizando el lenguaje de maneras que abarcan lo cotidiano y lo poético, lo literario y lo lírico. Así, la locura se sustrae al dominio de la medicina y la psiquiatría, cuya autoridad es delegada por la sociedad para etiquetar a los locos, pero sin poder aprehender completamente su verdadera naturaleza. En cada sección de este Monólogo compartido con la locura, Guy Briole ofrece una nueva perspectiva, a través de relatos de casos de su práctica y reflexiones que ilustran la diversidad y singularidad de cada uno de ellos, desafiando las ideas preconcebidas y abriendo caminos a una comprensión más profunda y matizada de lo que denominamos, genéricamente, locura.

El monólogo eterno (aforística) Antenor Orrego, 1929

Cosas que pasan: Monólogo compartido Santos Rejas Rodríguez, 2016-07-18 Cualquier vida, incluida la del lector, se ha ido alimentando de las Cosas que pasan: Alegría y tristeza, dolor y gozo, lo que pudo ser y no fue, el caminar según la luz del cristal de amores hallados o perdidos, la risa contenida... o el desliz de una lágrima. Y a lo largo de la vida, y dentro de todas las cosas que pasan, 'hay amores que nunca pueden olvidarse' y que fluyen del alma por vericuetos insospechados como puede serlo a través de un Monólogo compartido. Sorprendente... y tan incierto como lo del vivir.

El Renacimiento y la otra España José C. Nieto, 1997 Tente une vision globale de la société espagnole au temps de la Renaissance et du siècle d'or, sous l'angle littéraire, esthétique, psychologique, sociologique, philosophique et théologique. Il s'agit de définir la particularité espagnole, l'importance des dissidences, orthodoxes et hétérodoxes, et l'évolution de l'individualisme espagnol (de triple source, juive, musulmane et chrétienne).

Monólogo burlesco, titulado. El mercader aburrido. [In verse.] Por D. A. M. B. D. A. M. B., 1817

El monólogo Horacio Heriberto Dobranich, 1919

Rutas del monólogo dramático Eliécer Cantillo Blanco, 2019-12-03 La presente obra que compila diez monólogos, condensa la inquietud del autor por el trabajo del actor enfrentado a su creación unipersonal. Cada uno de ellos estructura investigaciones sobre diferentes aspectos de la psicología y contextualización histórica del humano colombiano. El tomo también indaga posturas artísticas, subjetivas, combina asuntos políticos del pasado con los recientes eventos en el país. Revisa asuntos criminales sobre mujeres campesinas. Y finaliza con una documentación dolorosa de los últimos momentos de vida de un personaje centroamericano que dedicó su corta vida a la liberación de los esclavos negros.

Cervantes Jeremy Robbins, Edwin Williamson, 2014-01-02 This volume commemorates the quatercentenary of Don Quijote (Part I, 1604-05), widely acknowledged to be the 'first modern novel'. Through Don Quijote, his Exemplary Novels and other major works, Cervantes, Spain's master novelist, has for centuries shaped and profoundly influenced the different literatures and cultures of numerous countries throughout the world. Containing chapters written in both English and Spanish by leading scholars worldwide, this book deals with topics as fundamental and diverse as contested discourses in Don Quijote, psychology and comic characters in Golden-Age literature, the title of Cervantes' master novel, and Cervantes, Shakespeare and the birth of metatheatre. A special issue of the journal Bulletin of Spanish Studies.

El arte de los monólogos cómicos Gabriel Córdoba, 2017-04-25 El humor puede ser muchas cosas, se puede definir de muchas maneras (es inteligencia, es comunicación, es alegría, etc...) pero, desde luego, siempre debe llevar implícito una cierta manera de sorprender al público. Pero ser un referente de la comedia no es fácil. Y si no que se lo pregunten a gente como Berto Romero, Toni Moog o Dani Rovira. ¿Por qué algunos cómicos funcionan genial y otros no tanto? ¿Por qué su show exactamente igual, palabra por palabra, puede triunfar un jueves en Valencia y fracasar un viernes en Madrid? ¿Cómo es

posible que un súper profesional pueda quedarse en blanco en mitad de un show? Este libro tiene la vocación de convertirse en un referente a la hora de formar nuevos talentos, porque explica de manera clara y diáfana las bambalinas de la formación actoral tanto desde el punto de vista técnico como emocional. -¿Qué es el Stand-Up? Diferencias con otras disciplinas. -Las premisas que debe cumplir un monólogo cómico. -El acting y la mimética. -Eliminar el miedo al público. -El cómico y las redes sociales. Hace años que en Estados Unidos la llamada Stand-Up Comedy tiene un éxito arrollador y ha propiciado la aparición de geniales artistas del monólogo en pequeñas salas y teatros que han triunfado luego en el cine y la televisión. Hoy, gracias al Stand-Up, hemos descubierto a personajes como Chris Rock, Billy Crystal, Enrique Pinti, Adal Ramones, Eva Hache o Andreu Buenafuente, y tantos otros que en muchos casos han sido catapultados a través del programa de monólogos El Club de la Comedia. Todo el mundo dice que eres gracioso. ¿Tú realmente crees que podrías ser un buen comediante? ¿Qué es lo que realmente necesitas saber para convertirte en un cómico de primera? Lo que hace triunfar un monologuista respecto a otro no es ser especialmente gracioso, lo que le hace brillar es la gestión de sus emociones y el conocimiento de sus habilidades, su valentía y su formación vital.

Las literaturas hispánicas Evelyn Picon Garfield,Iván A. Schulman,1991 This versatile three-volume set is specifically designed to introduce students of Spanish to the literature of Spain and Latin America. Written in clear, expository Spanish, this is a comprehensive program presenting practical introduction to the reading and analysis of Spanish literary texts and features separate anthologies of representative Spanish and Spanish American writers. Not only will students acquire the necessary skills, techniques, and tools for the cultural reading and analysis of various literary genres, but they will also study the concise cultural history of the literatures of Spain and Spanish America from their origins to the present day. These volumes can be used alone or in combination with another in the set, depending on the requirements of the instructor. Volume one provides students with the skills and techniques required to understand and appreciate various literary genres. It also explores the shared cultures and history of Spain and Spanish America that have given rise to a rich literary production.

Leer en español Alfredo I. Alvarez Menéndez,Rafael Núñez,Enrique del Teso Martín,2005 La comprensión lectora es una destreza idiomática resultado de la interacción texto-lector: leer es interpretar, transformar en una representación mental propia lo que otro ha escrito. Pero la lectura es también una destreza social, y como tal una imprescindible herramienta en nuestra vida académica, profesional... Asumiendo ambas perspectivas, este libro intenta proponer ciertas pautas de interpretación y uso de algunas de las más importantes formas textuales como garantía de eficacia comunicativa y social: textos literarios, periodísticos, textos jurídico-administrativos, textos comerciales y mercantiles y textos electrónicos, acercando al lector a sus características internas y a su particular organización.

Principios de literatura general é historia de la literatura española Manuel de la Revilla,1872

Niños de la Calle en México Karolyn Verville, Karolyn Verville, M.ED, Ph.D, 2010-06-29 El Libro: Existe ya una solución para quitar a los niños de la calle de manera definitiva y radical: si el Banco Mundial deja los fraccionamientos de pesos que quedan después de un intercambio de la casa internacional de cambio del Peso mexicano, a los mexicanos, entonces estas se convierten en números billonarios. No hacen falta los dineros. No hacen falta los recursos. De hecho, no hace falta nada... Si los niños no pueden irse a la escuela, entonces la escuela tiene que irse a ellos. Basado en las filosofías de Paulo Freire y Mathew Lipman, la Dra. Verville nos hace notar que tal vez una justicia en la educación demanda mucho más de la parte de la gente privilegiada, que de la parte de la gente oprimida.

Monólogo. Titulado: el Loco (etc.) ,1817

Monólogo de un vendedor José Antonio Herrero Ortiz, 2013-03-09 En el origen de la enseñanza del Marketing vemos un ambicioso proyecto de progreso y desarrollo del conjunto de técnicas que invaden las empresas, las actividades humanas y un desafío por alcanzar los beneficios mediante el intercambio comercial de productos, ideas y servicios, es decir, crecer y ganar más vendiendo. Por esto, el Marketing es tratado en este libro como la ciencia indiscutible de las empresas modernas. Para el autor, el Marketing integral, interactivo y participativo impregna toda la empresa y trata de crear en ella las condiciones necesarias para que, cuando se realice la venta del producto o del servicio, se produzcan las ganancias. En torno a esta idea central, después de la introducción y el monólogo del vendedor, el autor desarrolla los cinco pilares que la sustentan: 1.- Investigación comercial. 2.- Planificación de la empresa - Control de la rentabilidad. 3.- Control financiero - Análisis del balance. 4.- Las previsiones y los presupuestos. 5.- Ejecución de las ventas - La comercialización. Todo lo cual se acompaña de tablas numéricas y conceptos técnicos que enriquecen y complementan el texto. Así, por ejemplo, la rentabilidad del negocio es objetivo de control periódico permanente, utilizando los principios del Direct-Costing, la contabilidad marginal clasificando los costes, utilizando fórmulas exclusivas para calcularlos, definir el margen y llegar a la cuenta del resultado económico de la empresa, información vital para la gerencia. Respecto al control financiero y el análisis del balance, el formato original en el que se presenta expresa claramente lo que en la empresa no debe hacerse en materia de inversiones, por el riesgo que se corre. En el libro abundan casos prácticos vividos por el autor en el campo de las ventas. Todos los contenidos del libro son eminentemente técnicos y prácticos, y expuesto como dicta la experiencia

Monólogo necesario para la extinción de Nubila Wahlheim y extinción Angélica Liddell, 2009

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