

Dos Cuentos Maravillosos Carmen Martín Gaité

SANFILIPPO , Marina ,ARADRA SÁNCHEZ, Rosa María ,SOLÁNS GARCÍA, Mariángel

Dos cuentos maravillosos Carmen Martín Gaité,2014-08-05 Estos dos cuentos merecen el arriesgado calificativo de maravillosos. Nos encontramos ante los frutos de una escritora magistral. Difícilmente podrá olvidar cualquier lector las aventuras de las niñas que protagonizan estas dos pequeñas joyas, Altalé y Sorpresa, tan parecidas en sus cualidades, ambas valientes y rebeldes, pero tan diferentes en sus destinos; y muy difícilmente dejaremos de apasionarnos por los personajes que las rodean, verdaderas creaciones de la literatura fantástica. «En verdad, estos dos cuentos merecen el arriesgado calificativo de maravillosos. Nos encontramos ante los frutos de una escritora magistral, llena de recursos y dominando siempre con gran templanza y claridad deliciosa su escritura. En estos dos relatos no sobra ni falta ninguna palabra. La autora se arriesga siempre en sus divagaciones, pero sale indemne de sus osadías y retorna segura a la coherencia, a la unidad del relato.»Antonio Colinas

Dos cuentos maravillosos, Carmen Martín Gaité Amparo Sánchez Pérez,2010

Approaches to Teaching the Works of Carmen Martín Gaité Joan L. Brown,2013-01-01 The career of Spain's celebrated author Carmen Martín Gaité spanned the Spanish Civil War, Franco's dictatorship, and the nation's transition to democracy. She wrote fiction, poetry, drama, screenplays for television and film, and books of literary and cultural analysis. The only person to win Spain's National Prize for Literature (Premio Nacional de las Letras) twice, Martín Gaité explored and blended a range of genres, from social realism to the fantastic, as she took up issues of gender, class, economics, and aesthetics in a time of political upheaval. Part 1 (Materials) of this volume provides resources for instructors and a literary-historical chronology. The essays in part 2 (Approaches) consider Martín Gaité's best-known novel, *The Back Room* (*El cuarto de atrás*), and other works from various perspectives: narratological, feminist, sociocultural, stylistic. In an appendix, the volume editor, who was a friend of the author, provides a new translation of Martín Gaité's only autobiographical sketch, alongside the original Spanish.

A Companion to Carmen Martín Gaité Catherine O'Leary,Alison Ribeiro de Menezes,2014-08-21 A comprehensive examination of the full range of Carmen Martín Gaité's work. Carmen Martín Gaité produced a large body of work in various genres over the course of her five-decade career, though she is primarily known as a novelist, short story writer, and social commentator. Her work at times reflects, and at times defies, the pattern of development in Spanish fiction since the 1950s.

This Companion offers a re-reading of Martín Gaité's works, emphasizing her early experimentalism which culminated in mid-career works (notably *El cuarto de atrás*), and stressing how, in the late 1960s and early 1970s when the majority of Spanish novelists were engaged in a critique of history, Martín Gaité turned to the writing of cultural history, exploring its intersection with narrative fiction in a positivist rather than a nihilistic mode. Her exploration of gender issues, particularly mother-child relations, towards the end of her career anticipated new directions in feminist thought. Discussions of often-ignored works, such as poetry, drama, children's literature, and literary translations, offer insight into sidelined aspects of this writer's literary output. Catherine O'Leary is Reader in Spanish at the University of St Andrews. Alison Ribeiro de Menezes is Professor of Spanish at the University of Warwick.

Life-writing in Carmen Martín Gaité's Cuadernos de Todo and Her Novels of the 1990s Maria-José Blanco, Maria-José Blanco López de Lerma, 2013 Blanco examines the relationship between life-writing in Martín Gaité's notebooks and her fictional work. Carmen Martín Gaité (1925-2000) was one of the most important Spanish writers of the second half of the twentieth century. From the 1940s, until her death in 2000, she published short stories, novels, poetry, drama, children literature and cultural and historical studies. This book studies life writing in Martín Gaité's notebooks *Cuadernos de todo* (2002) and her novels of the 1990s, *Nubosidad variable* (1992), *La Reina de las nieves* (1994), *Lo raro es vivir* (1996) and *Irse de casa* (1998). It looks at the use of first person narration in Martín Gaité's work, drawing a parallel between the notebooks and her fictional work. It further analyses the way the author's notebooks relate to the development of her later novels as well as the use of writing as therapy. This work offers a way of looking at Carmen Martín Gaité's work from a personal and intimate perspective. Maria-José Blanco López de Lerma is Spanish Lecturer and Language Tutor at the Department of Spanish, Portuguese & Latin-American Studies, King's College London.

Carmen Martín Gaité Ester Bautista Botello, 2019-01-09 This book reconstructs the poetics of Carmen Martín Gaité by viewing the concept of journey as a fundamental principle upon which she bases and elaborates her narrative writing of the 1990s. Five novels published in this period receive critical attention, all of which coincide with the last trips taken by the writer to New York: *Caperucita en Manhattan* (1990), *Nubosidad variable* (1992), *La reina de las nieves* (1994), *Lo raro es vivir* (1996) and *Irse de casa* (1998). To the extent that the journey is the essence of the narrative under consideration, the concept is analysed as an aesthetic practice and an attempt to identify a series of actions, which allow us to link the writer's novels with two areas that have previously received only scant critical scrutiny: geography and the visual dimension. This book presents a comparative and interdisciplinary analysis of space in Martín Gaité's narrative as well as in her collages, drawings and paintings.

The Spiritual Consciousness of Carmen Martin Gaité Anne-Marie Storrs, 2023 An exploration of Spanish writer Carmen Martín Gaité's religious outlook through the inner journeys of five female characters. For Martín Gaité, a truly religious, or

spiritual, perspective requires conscious attention to the products of the unconscious (dreams, images, memories, premonitions), followed by reflection and action, as well as a similar attentiveness and responsiveness to external events both large and small. This reconnection of the supernatural and day-to-day worlds also involves descent to the unconscious - the way to wholeness - as depicted in so many myths and fairy tales, including those which Martín Gaité used to retell or enhance the works analysed in this book: Sleeping Beauty, The Little Mermaid, Amor and Psyche, Demeter and Persephone, and the Descent of the Goddess Inanna. Looking at the extent to which these female characters attend to, reflect on, and respond to their dreams, images, memories and events, the analysis suggests that Martín Gaité uses her stories to try to communicate both the road to her own enlightenment and warnings about paths that lead away from this.

DE CUENTO EN CUENTO. MUJERES Y RELATOS DE LARGO RECORRIDO SANFILIPPO , Marina ,ARADRA SÁNCHEZ, Rosa María ,SOLÁNS GARCÍA, Mariángel ,2023-01-11 Este undécimo volumen de la Colección de Literatura y Mujer explora las variantes de autoría femenina de relatos tradicionales protagonizados por mujeres que, desde hace siglos, forman parte de nuestro ideario colectivo. Estas narraciones de largo recorrido, multiplicadas en épocas y espacios distintos, nos vienen acompañando en sus diversas variantes como instrumentos poderosos de configuración de género. Situadas entre la cultura alta y la cultura popular, entre la escritura y la oralidad, muestran todo un abanico de relaciones humanas y de estrategias de pasividad o resistencia frente al mundo, que las convierten en privilegiada atalaya para leer la realidad. El interés y la diversidad de los trabajos aquí reunidos en torno a la literatura (oral y escrita), pero también al cine, series de televisión, novela gráfica, pintura o fotografía corroboran los ecos, la pervivencia y la actualidad de esta tradición.

Un lugar llamado Carmen Martín Gaité José Teruel,2014-07-10 «Para Carmen Martín Gaité con la admiración sincera que me inspira su existencia compleja y polivalente», con estas palabras del 25 de octubre de 1963, Luis Martín-Santos le dedica Tiempo de silencio: acababa de leer Ritmo lento. Esa existencia polivalente y compleja llevó a José-Carlos Mainer, José María Pozuelo Yvancos, Carme Riera, Belén Gopegui, Manuel Longares o Rafael Chirbes, entre otros, a la búsqueda de un lugar llamado Carmen Martín Gaité. Las conclusiones de estas jornadas, celebradas entre el 24 y 26 de abril de 2013, se recogen en este volumen que, desde el estudio a la evocación, desde el ensayo a la fotografía, presenta distintas topografías de la escritora, ya en la España de 1950, ya en sus periplos norteamericanos, ya en una genealogía de la «mujer de letras», donde Martín Gaité constituye un paradigma destacado. El análisis de su poética, la función que la escritura ocupó en la construcción identitaria de la autora así como la variedad de sus intereses intelectuales son otros de los centros de atención de este libro, que concebimos como un nuevo reconocimiento del persistente lugar que su figura ocupa en nuestra memoria.

Todos los cuentos Carmen Martín Gaité,2019-05-29 En un solo volumen, todos los cuentos de una de las escritoras más personales de la literatura española del siglo XX. «Martín Gaité era una bebedora de sueños, por eso su realismo es de tan alta calidad. Paul Éluard decía: Hay otros mundos, pero están en este. Y añadía: Hay otras vidas, pero están en ti. Podría ser

una buena definición de la mirada de Carmiña».MANUEL RIVAS «Todos los libros de Martín Gaité son una conversación, pues para ella escribir nunca fue distinto a hablar. Hablar con alguien ausente, puede que desconocido, pero, en definitiva, una conversación en toda regla».GUSTAVO MARTÍN GARZO «No resulta fácil encontrar, en la logia mayor de la literatura española contemporánea, una observadora de la cotidianidad tan aguda, profunda y lúcida como Carmiña Martín Gaité. Nadie como ella para reparar en ese detalle, aparentemente nimio, que revela una dependencia, subraya un ejercicio de poder, señala con el dedo un terror, un ataque de angustia o de soledad».LUIS ALBERTO DE CUENCA «Esta edición reúne todos los cuentos de Carmen Martín Gaité desde su primera juventud hasta los últimos años de su vida. Los cuentos juveniles publicados en la revista Trabajos y Días revelan las preocupaciones existenciales de la primera fase de su obra. Los últimos confirman la libertad imaginativa y la capacidad de experimentación de quien ya había consolidado su trayectoria literaria con un doble reconocimiento de público y premios. El cuento fue un género decisivo en la formación de la escritora salmantina y lo cultivó, con mayor o menor intermitencia, a lo largo de toda su singladura. El hilo de continuidad de su narrativa breve fue la extrañeza ante lo cotidiano. El cuento respondió a su amor por todo lo inaprensible, por atender a un trozo de vida irrelevante y por explorarlo demoradamente. Fue sin duda un formato propicio por su brevedad para recoger, a través de la técnica del apunte impresionista, el tono menor de la existencia, ese material minúsculo y en continua mudanza al que cuadran mal las nociones de principio y final. Por ello el relato breve frente a la novela tendrá otro tempo, donde no es preciso buscar antecedentes ni fijar consecuentes».Del prólogo de JOSÉ TERUEL

Viaje al Oeste Anónimo chino del siglo XVI,2025-01-15 «La monumental Viaje al Oeste presenta múltiples niveles de lectura, que van desde la narración de aventuras hasta la alegoría y la crítica».El País Viaje al Oeste recoge los avatares del monje Chen Hsüan-Tsang (Tripitaka) en su largo peregrinaje a la India en busca de escrituras budistas. Poco a poco, el peso de la acción pasa del monje viajero a sus tres discípulos, antiguos inmortales caídos en desgracia, que se verán obligados a sortear peligros y monstruos, cada vez más poderosos y crueles, que se oponen a su propósito de alcanzar la Montaña del Espíritu, donde en recompensa a su fidelidad serán elevados a la categoría de budas. Su aventura se convierte en un auténtico viaje interior, en el que las visiones budista y taoísta de la realidad juegan un papel esencial. La presente traducción, directa del chino, es una de las escasísimas de la obra completa en una lengua occidental. «Estamos hablando de todo un clásico de la literatura universal que, hasta épocas muy recientes, ha permanecido desconocido para los lectores españoles. El asunto es todavía más grave si se tiene en cuenta que el Rey Mono, uno de los protagonistas de la narración, es en China un personaje tan popular como lo pueden ser entre nosotros don Quijote y Sancho Panza: ni algo menos ni algo más».Jesús Ferrero

Calila Joan L. Brown,2021-04-16 This is the first comprehensive study of the later novels of Spain's most honored contemporary woman writer. Brown shares unpublished letters and conversations with Carmen Martín Gaité--a dear friend

whom she called Calila--to elucidate her last six novels, all of which explore themes that are highly relevant today.

Palabras entre la igualdad y la diversidad: replanteamientos sobre sexualidad y género en el ámbito de la Filología y la Didáctica Jaime Puig Guisado,2021-11-05

Los cuentos de Carmen Martín Gaité María de los Angeles Lluch Villalba,2000 Carmen Martín gaité es, sin duda, una de las escritoras más destacadas de la Generación de los Niños de la Guerra. Sin embargo, a pesar del éxito que ha acompañado a todas sus obras, sus narraciones breves han sido prácticamente olvidadas por la crítica, pese a ser fundamentales en la trayectoria de la escritora. En este estudio se ha realizado un riguroso análisis de sus relatos, teniendo en cuenta los niveles esenciales de este género narrativo y considerando las circunstancias históricas y culturales del momento. Todo ello sin olvidar un estudio sintético del resto de su producción literaria: novela, poesía y teatro.

El rastro del verano. David González Couso,2021-01-18

Carmen Martín Gaité (1925-2000) Biruté Ciplijauskaitė,2000 Breve estudio biografico, asi como de la cultura y la obra de carmen martin gaité, una de las escritoras en lengua castellana mas importante del presente siglo. Fue premio nadal muy joven y ha sido premio principe de asturias. En sus escritos las mujeres hablan con voz propia. Ademas de su dedicacion a la literatura ha hecho traducciones, guiones de cine y de television, etc. Sus obras de historia tambien son muy valoradas.

Análisis de temas en Dos cuentos maravillosos y Caperucita en Manhattan de Carmen Martin Gaité Shiang-Jiun Yi,Suh-Ching Li,Jing yi da xue (1993-). Instituto de Postgrado de Lengua y Literatura Espanola,2010

Carmen Martín Gaité Emma Martinell Gifre,1993 Se recogen las transcripciones de los expertos que participaron en la Semana de Autor celebrada en Buenos Aires sobre la obra de la escritora española Carmen Martín Gaité.

Macanaz y Aldecoa Carmen Martín Gaité,2025-03-20 Dos textos para celebrar la maestría ensayística de Carmen Martín Gaité en el centenario de su nacimiento. Carmen Martín Gaité es una de las escritoras más importantes del siglo XX, que, más allá de sus novelas, aplicó su personal mirada sobre las cosas y su límpida y ágil prosa para producir algunos de los mejores artículos y ensayos de su tiempo. Reunimos dos ejemplos dedicados a dos hombres que marcaron su vida de distinto modo, su íntimo amigo Ignacio Aldecoa, figura clave de la generación del cincuenta, como la propia Martín Gaité, muerto prematuramente en 1969, y su querido Melchor Rafael de Macanaz, destacado político y escritor de finales del siglo XVII y comienzos del XVIII, víctima de la Inquisición y de las intrigas palaciegas, a quien dedicó seis años de estudio que desembocaron en una maravillosa monografía: Macanaz. Historia de un empapelamiento. ----- La colección Endebate es el hogar de aquellos textos breves que presentan una opinión, defienden una actitud o cuentan una historia, pero son más un aperitivo que un banquete, estimulan la conversación más que saciarla e inician un festín (que no clausuran). Como los mejores bocados, entran por los ojos y dejan un largo poso en el paladar. Sobre la autora y su obra la crítica ha dicho: «Por su larga trayectoria y reconocidos méritos en el terreno de la narrativa española contemporánea, dentro de la cual su obra y

su figura tienden un puente entre el realismo de mediados de siglo y el intimismo de la novela más actual, con especial atención a los problemas de la mujer española de todos los tiempos». Jurado de los Premios Princesa de Asturias «La habilidad con la que Martín Gaité supo ensamblar ambos planos, el contextual y el biográfico, convirtió rápidamente su obra en un referente a seguir». Francisco Precioso Izquierdo, Letras Libres (sobre El proceso Macanaz)

Hispanic Journal ,1999

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