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ballester:  
fragmentos de  
apocalipsis**



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# Fragmentos De Apocalipsis

**Antonio Sobejano-Morán**



## **Fragmentos De Apocalipsis:**

*Fragmentos de Apocalipsis* Gonzalo Torrente Ballester, 1998 En *Fragmentos de Apocalipsis* Gonzalo Torrente Ballester nos ofrece una visión crítica mordaz y esperpéntica de la vida y de los habitantes de Villasanta de la Estrella ciudad que puede verse como un trasunto de la capital jacobea a la que en 1948 había dedicado Compostela y su ángel Guiado por una concepción exigente y culta de la novela el escritor convertido en protagonista lleva a cabo siempre desde su conciencia creadora una profunda reflexión sobre las posibles formas en que puede componer su obra La alternancia de lo real y de lo mágico el humor la fina ironía y el erotismo desenfadado provocan un placer intelectual que no merma la diversión y el entretenimiento

**Traces of Contamination** Eloy E. Merino, H. Rosi Song, 2005 Exposing two general perspectives both manifestations of an authoritarian past that still holds a relationship with the present this collection reveals the ideological legacy of the past and its experience as a distressing conditioner of the present The dissonant elements of post Franco discourse critically analyzed by our contributors challenge the seamless narrative that tells the successful story of the Spanish transition to democracy BOOK JACKET *Fragmentos de Apocalipsis* de Gonzalo Torrente Ballester César Lombera, Xaime R.

Asensi, 2010 *Gonzalo Torrente Ballester* Carmen Becerra, Víctor G. de la Concha, 2001 *Fragmentos de apocalipsis* Josefa Báez Ramos, Isabel Criado Miguel, 1979 *Relatos de poética* Antonio Jesús Gil González, 2003 *Fragmentos de Apocalipsis* Concepción Nasarre Sarmiento, 1983 **Topología de la narración en Fragmentos de Apocalipsis, de**

**Gonzalo Torrente Ballester [microform]** Juan Carlos Lértora, 1982 *Guardo la voz, cedo la palabra* Carmen Becerra, Gonzalo Torrente Ballester, 1990 **El realismo mágico en la perspectiva europea** Wojciech Charchalis, 2005 El libro trata del concepto de realismo mágico tomando como la base la convicción de que el realismo mágico es un fenómeno universal y no forma una corriente literaria restringida tan solo a América Latina Después de un panorama de la evolución del concepto seguido de un intento de definición del mismo se pasa a un análisis de la obra del escritor español Gonzalo Torrente Ballester para verificar si se puede calificar sus novellas como mágicorrealistas y de este modo probar la existencia del realismo mágico en España *Fragmentos de Apocalipsis* Gonzalo Torrente Ballester, 1982 **"Tipología de la narración en Fragmentos de Apocalipsis, de Gonzalo Torrente Ballester"** Juan Carlos Lértora, 1981 Based on our understanding of narration as the procedures through which the act of enunciation is realized we have endeavoured to develop a typology of narration for *Fragmentos de Apocalipsis* Thus the analysis we have undertaken is centred on a study of the sources of the narrative discourse and its particular characteristics Given the structure of *Fragmentos de Apocalipsis* we have established the presence of a fundamental narrative voice which is not represented in the novel but whose discourse organizes the world of fiction This world is conveyed through the discourse of a represented narrator who assumes the function of a fictitious author reflexively confronting the process of creation of a world expressly conceived as imaginary in which he also participates as one of its characters In the process of imaginary creation other characters assume responsibility for

contributing meta narrations that complement the principal sequence of events and give the novel the structural organization we define as *mise en abyme*. Since there are discrepancies between the characters responsible for these meta narrations and the fictional author narrator we have also indentified a secondary structure which we term polyphonic. *Fragmentos de Apocalipsis* is a novel explicitly presented as the narration of an imaginary world. It thereby confers the status of fiction on all the instances of discourse it contains and gives precedence to the level of enunciation of the narrative. For this reason we have considered it appropriate to focus our study exclusively on the elements which constitute the narration and have not attempted an interpretation of the semantic content invoked by the story.

*Itinerarios de la ficción en Gonzalo Torrente Ballester* Sagrario Ruiz Baños, 1992

**Spanish Spaces** Ann Davies, 2012-01-01 Contemporary cultural geography and contemporary Spanish culture are married in this pioneering study of space and place. Spain's varied terrain with complex negotiations between the rural, urban and coastal offers an ideal setting in which to explore questions of landscape, space and place. In *Spanish Spaces* Ann Davies draws on contemporary Spanish film and literature to explore Spain's sophisticated sense of its geographical and spatial self.

Intertextual Pursuits Hal L. Boudreau, 1998 This book brings together twelve essays that attest to the continuing viability of intertextuality, a widely recognized by-product of a cosmic readjustment in thinking about the nature and boundaries of texts. All the contributors to this collection are well versed in the theoretical implications of intertextuality. Their essays give repeated evidence that intertextuality is itself dynamically intertextual and that it is as endlessly fruitful as its myriad applications. The essays further demonstrate that whether theoretically in fashion or out of it, whether seen as rhetorical exercises, ideological statements or philosophical meditations, intertextual pursuits remain the paramount adventure in the literary critical enterprise.

*Beyond the Metafictional Mode* Robert C. Spires, 2021-11-21 The term metafiction invaded the vocabulary of literary criticism around 1970, yet the textual strategies involved in turning fiction back onto itself can be traced through several centuries. In this theoretical critical study Robert C. Spires examines the nature of metafiction and chronicles its evolution in Spain from the time of Cervantes to the 1970s, when the obsession with novelistic self-commentary culminated in an important literary movement. The critical portions of this study focus primarily on twentieth-century works. Included are analyses of Unamuno's *Niebla*, Jarn's *s Locura y muerte de nadie* and *La novia del viento*, Torrente Ballester's *Don Juan Cunqueiro's Un hombre que se parec a a Orestes* and three novels from the self-referential movement of the 1970s: Juan Goytisolo's *Juan sin Tierra*, Luis Goytisolo's *La colera de Aquiles* and Mart n Gait e's *El cuarto de atr s*. Seeking a stronger theoretical basis for his critical readings, Spires offers a sharpened definition of the term metafiction. The mode arises, he declares, through an intentional violation of the boundaries that normally separate the worlds of the author, the fiction and the reader. Building on theoretical foundations laid by Frye, Scholes, Genette and others, Spires also proposes a literary paradigm that places metafiction in a position intermediate between fiction and literary theory. These theoretical formulations place Spires's book in the forefront of critical thought. At the same

time his full scale analyses of Spanish metafictional works will be welcomed by Hispanists and other students of world literature

**El mito en cinco escritores de posguerra** Mariano López López, 1992-01-01 A contracorriente de lo que se creó a el cuerpo homogéneo de la novela española de la posguerra realismo social existencial estructural etc el autor de este ensayo sitúa un conjunto de autores Ferlosio Torrente Benet Cunqueiro A Prieto que se valen de materiales mitológicos fantásticos culturales etc que contribuyen con técnicas y procedimientos adecuados a su caracterización Metaficción española en la postmodernidad Antonio Sobejano-Morán, 2003 Metaficción española en la postmodernidad se propone estudiar algunos de los escritores más representativos de la metaficción postmoderna española El texto consta de una introducción y de 8 capítulos La introducción tiene un doble propósito por un lado pretende compendiar algunos de los temas candentes de la postmodernidad y por otro entrar en el debate crítico teórico de la metaficción Siguiendo el mismo planteamiento de la introducción cada uno de los ocho capítulos siguientes se centra en el estudio de una novela teniendo en cuenta alguno de sus aspectos postmodernos y las distintas técnicas metafictivas con las que experimenta el autor Las novelas seleccionadas pues pertenecen a los más variados géneros o subgéneros narrativos fantástico autobiográfico histórico etc y los enfoques teóricos que orientan el estudio parten consecuentemente de las más diversas tendencias postestructuralistas

**Denver Quarterly**, 1982

**Habitaciones con música de fondo** Alexis Zaldumbide Manosalvas, 2020-09-14 Los personajes de estos cuentos no habitan lugares con una música de fondo sino que al revés ellos son portadores de un indetenible y profundo rumor interno Una voz una melodía o un ruido según el caso que los atormentan en el silencio de su solitaria condición abriendo una brecha para separarlos del mundo que ven y donde aparecen participar Porque esa zanja sonora el fluir de las palabras que componen estos cuentos es lo que les aleja de otras personas de otras relaciones de una salida de esa soledad en que viven Habitaciones con música de fondo es una serie de viajes introspectivos hacia los recovecos del ser en la exploración de su contradictoria naturaleza individual y a la vez necesitada de identificaciones de sentidos que no siempre se encuentra Este libro es el soundtrack de momentos intimistas y nostálgicos protagonizados por personajes una y otra vez incompletos El Jurado del XLIII Premio Nacional de Literatura Aurelio Espinosa P. lit 2018 conformado por Ana Estrella Santos Vicente Robalino Abdón Ubidia y Jorge Velasco Mackenzie destacan en este libro la sólida estructura de los cuentos su marca casi musical que se compadece bien con los temas que trata y también el interés y la unidad de los textos que abordan la soledad de personajes inmersos en una realidad compleja

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