

MANUEL PUIG
Heartbreak Tango



Heartbreak Tango

**Gabriel Calderón, Jimena
Márquez, Sandra Massera, Marianella
Morena, Josefina Trías, Leonor
Courtoisie**

Heartbreak Tango:

Heartbreak Tango Manuel Puig, 2010 Awash in small town gossip petty jealousy and intrigues Manuel Puig's *Heartbreak Tango* is a comedic assault on the fault lines between the disappointments of the everyday world and the impossible promises of commercials pop songs and movies This melancholy and hilarious tango concerns the many women in orbit around Juan Carlos Etchepare an impossibly beautiful Lothario wasting away ever so slowly from consumption while those who loved and were spurned by him move on into workaday lives and unhappy marriages Part elegy part melodrama and part dirty joke this wicked and charming novel demonstrates Manuel Puig's mastery of both the highest and lowest forms of life and culture

Heartbreak Tango Manuel Puig, 1987 Juan Carlos a self-styled ladies man is dying of tuberculosis The four women in his life keep watch over him his doting mother his vigilant protective sister and the two current loves of his life one a portrait of purity the other as wicked as she is seductive They all bemoan Juan's cruel destiny and their devotion to him is so encompassing that their own lives are forgotten in the shadow of his decline

Heartbreak Tango Manuel Puig, Suzanne Jill Levine, 1991-06-07 Juan Carlos a self-styled ladies man is dying of tuberculosis The four women in his life keep watch over him his doting mother his vigilant protective sister and the two current loves of his life one a portrait of purity the other as wicked as she is seductive They all bemoan Juan's cruel destiny and their devotion to him is so encompassing that their own lives are forgotten in the shadow of his decline

Heartbreak Tango Manuel Puig, 1987

Narrative Beginnings Brian Richardson, 2008-12-01 George Eliot wrote that man cannot do without the make-believe of a beginning Beginnings it turns out can be quite unusual complex and deceptive The first major volume to focus on this critical but neglected topic this collection brings together theoretical studies and critical analyses of beginnings in a wide range of narrative works spanning several centuries and genres The international and interdisciplinary scope of these essays representing every major theoretical perspective including feminist cognitive postcolonial postmodern rhetorical ethnic narratological and hypert

Manuel Puig and the Spider Woman Suzanne Jill Levine, 2022-08-23 Manuel Puig his third novel was banned by the Peronist government for irreverence His influence was already felt though even by writers who had dismissed him and by the time the film version of *Kiss of the Spider Woman* became a worldwide hit he was a renowned literary figure Puig's way of life was as unconventional as his fiction he spoke of himself in the female form in Spanish renamed his friends for his favorite movie stars referred to his young male devotees as daughters and as a perennial expatriate lived often with his mother everywhere from Rome to Rio de Janeiro

Unfaithful Suzanne Jill Levine, 2025-06-12 In this witty and incisive memoir Suzanne Jill Levine winner of the 2024 PEN Ralph Manheim Award for Translation establishes a new way of writing about a translator's life Levine is a living legend in the translation world who credits her good fortune as a young translator to being in the right place at the right time beginning in the era of the Cuban revolution with growing interest in Latin America and its writers and unfolding in New York City in the turbulent 1960s and 1970s and

beyond In *Unfaithful A Translator's Memoir* Levine interweaves her personal history and translation history in an important period Levine analyzes how her openness to another culture and new experiences along with a knack for translating the most difficult Latin American novels and positive interactions with her authors took her from a modest New York background into a whole new literary and linguistic world She also writes about how her friendship and then long relationship with Uruguayan writer and intellectual Emir Rodríguez Monegal helped her develop her career and how translating creatively subversive Guillermo Cabrera Infante and Manuel Puig taking on the task of making spoken Cuban and Argentine into a new literary language in translation was her true entry into the world of writing It is now common for translation scholars to talk about the embodied nature of the act of translation Levine fleshes out that embodiment in provocative detail with humor and style

Wong Kar-wai's Happy Together Jeremy Tambling, 2003-06-01 Wong Kar wai's controversial film *Happy Together* was released in Hong Kong just before the handover of power in 1997 The film shows two Chinese gay men in Buenos Aires and reflects on Hong Kong's past and future by probing masculinity aggression identity and homosexuality It also gives a reading of Latin America perhaps as an allegory of Hong Kong as another post colonial society Examining one single memorable and beautiful film but placing it in the context of other films by Wong Kar wai and other Hong Kong directors this book illustrates the depth as well as the spectacle and action that characterizes Hong Kong cinema Tambling investigates the possibility of seeing *Happy Together* in terms of national allegory as Fredric Jameson suggests Third World texts should be seen Alternatively he emphasizes the fragmentary nature of the film by discussing both its images and its narrative in the light of Borges and Manuel Puig He also looks at the film's relation to the American road movie and to the history of the tango He poses questions how emotions are presented in the film is this a nostalgia film whether the masculinity in it should be seen negatively or as signs of a new hopefulness about Hong Kong's future and whether the film indicates new ways of thinking of gender relationships or sexuality

Carmen Chris Perriam, Ann Davies, 2005 Since Prosper Mérimé and Georges Bizet with his librettists Meilhac and Halévy brought the figure of the Spanish Carmen to prominence in the nineteenth century an astonishing eighty or so film versions of the story have been made This collection of essays gathers together a unique body of scholarly critique focused on that Carmen narrative in film It covers the phenomenon from a number of aspects cultural studies gender studies studies in race and representation musicology film history and the history of performance The essays take us from the days of silent film to twenty first century hip hop style showing through a variety of theoretical and historical perspectives that despite social and cultural transformations particularly in terms of gender sexuality and race remarkably little has changed in terms of basic human desires and anxieties at least as they are represented in this body of films The conception of Carmen's independent sexuality as a source of danger both to men and occasionally women and to respectable society has been a constant Nor has sexual and ethnic otherness lost its appeal On the other hand the corpus of Carmen films is more than a simple recycling of stereotypes and each engages newly with the

social and cultural issues of their time Theoretical Fables Alicia Borinsky, 2015-09-11 Alicia Borinsky argues that the contemporary Latin American novel does not just ingeniously dismantle the referential claims of the more traditional novel it offers a postmodern version of the lessons taught by fiction Latin American fiction perhaps the most inventive literature of recent decades seems marked by its self reflexivity by its playful relationship to history and the everyday and by its concerns with the ways in which language works But is it Borinsky asks really a literature whose primary goal is to raise metafictional questions about writing and reading While the effects of this literature include dismantling the illusions of realism naturalism and historicism the haunting and disturbing energy of its major works lies in their capacity of invoke a region beyond literature through literature Theoretical Fables progresses by way of close readings of the works of eight canonical and not quite canonical Latin American Authors Borinsky argues that the Latin American theoretical fable has its origins in the work of the early twentieth century Argentinean writer Macedonio Fern ndez In this light she studies the works of Jorge Luis Borges Gabriel Garcia M rquez Julio Cort zar Jos Donoso Adolfo Bioy Cesares Manuel Puig and Maria Luisa Bombal *Wong Kar-Wai* Stephen Teo, 2019-07-25 This study of Hong Kong cult director Wong Kar wai provides an overview of his career and in depth analysis of his seven feature films to date Teo probes Wong s cinematic and literary influences from Martin Scorsese to Haruki Murakami yet shows how Wong transcends them all One-Way Tickets Alicia Borinsky, 2012-08-31 In *One Way Tickets* Borinsky offers up a splendid tour across 20th century literatures providing a literary travelogue to writers and artists in exile She describes their challenges in adjusting to new homelands issues of identity and language and the brilliant works produced under the discomforts and stresses of belonging nowhere Speaking with the authority of first hand experience Borinsky relates the story of her own family Eastern European Jews with one way tickets to Buenos Aires refugees from the countries that spat them out and massacred those who stayed on Borinsky herself becomes an exile fleeing Argentina after the take over of a bloody military dictatorship She understood then her grandfather s lessons There s nothing like languages to save your life open your mind speed you away from persecution As a writer of poetry fiction and essays the author also knows intimately the struggles of writing from between worlds between languages In these pages we encounter Russian Vladimir Nabokov writing in English in the United States Argentine writer Julio Cort zar in Paris Polish writer Witold Gombrowicz in Buenos Aires Alejandra Pizarnik Argentine writer for whom exile is a state of mind Jorge Luis Borges labyrinthine traveler in time and space Isaac Bashevis Singer a Jewish writer in New York driven from Poland by the Nazis Latino writers Oscar Hijuelos Cristina Garcia and Junot Diaz and Clarice Lispector transplanted from Ukraine to Brazil to Europe and the United States Not surprisingly these charismatic and artistic people as well as many others in Borinsky s nearly encyclopedic associations inhabit equally intriguing circles She introduces us to a wide range of friends and lovers mentors and detractors compatriots and hosts We come away with a terrific breadth of knowledge of 20th century literature and culture in exile its uneasy obsessions its difficult peace its hard won success How Scripts are Made Inga

Karetnikova,1990-08-29 Inga Karetnikova's method is that of the art teacher she asks students to study great works in detail to analyze them and then to create their own. She stresses that her examination is interested only in how the scripts are written and what makes them work, not in a cultural or scholarly examination of them. Karetnikova analyzes eight screenplays: *The Godfather*, *Rashomon*, *La Strada*, *Bicycle Thief*, *Nosferatu*, *The Servant*, *Viridiana*, and *Notorious*, and a novel written in screenplay form, *Kiss of the Spider Woman*. Each serves as an example of a particular aspect of screenplay writing: composing scripts, developing characters, constructing suspense, adapting literature to cinematic space and time, and weaving details and motifs within a script. Karetnikova urges film students to work on their own screenplays while studying her book, reading the suggested scripts and viewing the films based on them to get the most from her method. She provides a series of exercises for each chapter to help students master the skills of composing and writing film treatments, developing screen stories and their characters, organizing scenes, and writing dialogue. Each of the exercises has worked successfully in her own screenplay writing classes.

The Trash Phenomenon Stacey Michele Olster, 2003. *The Trash Phenomenon* looks at how writers of the late twentieth century not only have integrated the events, artifacts, and theories of popular culture into their works but also have used those works as windows into popular culture's role in the process of nation building. Taking her cue from Donald Barthelme's 1967 portrayal of popular culture as trash and Don DeLillo's 1997 description of it as a subversive people's history, Stacey Olster explores how literature recycles American popular culture so as to change the nationalistic imperative behind its inception. *The Trash Phenomenon* begins with a look at the mass media's role in the United States' emergence as the twentieth century's dominant power. Olster discusses the works of three authors who collectively span the century, bounded by the Spanish American War (1898) and the Persian Gulf War (1991): Gore Vidal's *American Chronicle* series, John Updike's *Rabbit* tetralogy, and Larry Beinhart's *American Hero*. Olster then turns her attention to three non-American writers whose works explore the imperial sway of American popular culture on their nation's value systems: hierarchical class structure in Dennis Potter's *England*, Peronism in Manuel Puig's *Argentina*, and Nihonjinron consensus in Haruki Murakami's *Japan*. Finally, Olster returns to American literature to look at the contemporary media spectacle and the representative figure as potential sources of national consolidation after November 1963. Olster first focuses on autobiographical, historical, and fictional accounts of three spectacles in which the formulae of popular culture are shown to bypass differences of class, gender, and race: the John F. Kennedy assassination, the Scarsdale Diet Doctor murder, and the O. J. Simpson trial. She concludes with some thoughts about the nature of American consolidation after 9/11.

The Methuen Drama Book of Contemporary Uruguayan Plays Gabriel Calderón, Jimena Márquez, Sandra Massera, Marianella Morena, Josefina Trías, Leonor Courtoisie, 2025-08-21. The rich and varied 21st-century playwriting scene of Uruguay is showcased in this eclectic and fascinating collection, bringing together the work of established figures with that of provocative emerging artists, all published in English for the first time. Spanning several generations, the six award-winning dramatists featured in this volume

are leading figures in shaping Uruguay's vibrant contemporary theatre landscape. Rooted in their experiences in Uruguay while also looking out to the world beyond their plays encompass styles ranging from realism to autofiction and engage with themes including the challenges of parenthood, the search for identity, the legacies of Uruguay's literary giants, the processes and risks of making art, the limits between fiction and reality, and violence against women in contemporary society. The result of extensive research by co-editors Sophie Stevens and William Gregory and featuring a comprehensive introduction by Stevens and foreword by translator and academic Adam Versanyi, *The Methuen Drama Book of Contemporary Uruguayan Plays* offers an insight into a new writing ecology of extraordinary range and depth that resonates far beyond the Río de la Plata. In *Ana Versus Death* by Gabriel Calderín translated by Stephen Brown, the eponymous protagonist embarks on a dangerous mission to save her son's life when he is diagnosed with cancer. In *They All Sleep at Siesta Time* by Leonor Courtoisie translated by William Gregory, three young friends take a road trip across rural Uruguay to rescue a dying armadillo and perhaps themselves. In *Basic Notions for the Construction of Bridges* by Jimena Márquez translated by Catherine Boyle, a group of actors struggles to devise a play in honour of the revered Uruguayan writer Mario Benedetti. In *I Will Give You Verses Not Children* by Marianella Morena translated by Kate Eaton, the life and death of pioneering poet Delmira Agustini is the starting point for an exploration of ongoing misogyny. In *Prelude to Anne* by Sandra Massera translated by Rachel Toogood, a playwright wrestles with the responsibility of writing a play about Anne Frank, and in *Emotional Terror* by Josefina Trías translated by Sophie Stevens, a break-up leads a dramatist to delve into the writing process itself and its capacity to heal. This anthology has been published within the framework of the IDA Translation Support Programme.

The Cinematic Novel and Postmodern Pop Fiction Décio Torres Cruz, 2019-12-05. Décio Torres Cruz approaches connections between literature and cinema partly through issues of gender and identity and partly through issues of reality and representation. In doing so, he looks at the various ways in which people have thought of the so-called cinematic novel, tracing the development of that genre concept not only in the French cinéroman and film scenarios but also in novels from the United States, England, France, and Latin America. The main tendency he identifies is the blending of the cinematic novel with pop literature through allusions to Pop Art and other postmodern cultural trends. His prime exhibits are a number of novels by the Argentinian writer Manuel Puig: *Betrayed* by Rita Hayworth, *Heartbreak Tango*, *The Buenos Aires Affair*, *Kiss of the Spider Woman*, and *Pubis angelical*. Bringing in suggestive sociocultural and psychoanalytical considerations, Cruz shows how in Puig's hands the cinematic novel resulted in a pop collage of different texts, films, discourses, and narrative devices which fused reality and imagination into dream and desire.

Playground For Talking Heads Frederic Colier, 2013-04-04. *The Playground* is the thing why did you bring me here. To a place like this asks the bewildered Kate while trapped in the conceptual hopscotch of Frederic Colier's relentless imagination. As moral outrage resurfaces in our overtly self-conscious Look Forward In Angst generation, it becomes apparent that our intellectual community is in dire need of a

playground more specifically Colier's *Playground For Talking Heads* Recently published by Luminous Press this collection of 5 one act plays comes complete with a merry go round of power games a playing field of characters and concepts and a sea saw teetering between inter personal conflict and social issues As an oasis of bold insight amidst a theatrical landscape that is otherwise replete in PC rhetoric strewn with stylistic devices and littered with oblique references *Playground* proves an indispensable resource It is a fertile world of human transformation a tersely dramatic cluster of social concerns peopled by fragmented lives In short the sensibility of *Playground* manages to resurrect the dramatic play till it resounds with its original verb like connotation From the Lanford Wilson like monologue of *Firedamp* where a character's futile desperation surfaces as he tries to cajole his supposedly apathetic partner into leaving with him only to discover that it is he himself who has been left behind to the darkly David Rabe like torments of *Heartbreak Tango* replete in lines like You thought you were so clever telling me about your childhood memories hoping I'd reveal something about mine I knew right away what you were up to with your little regrets Colier's aperçus resonate with contemporary malaise His is a sandbox where domestic violence has global repercussions where minor fetishes each have their grand counterparts As the mother in *Sharing Circle* succinctly notes I wouldn't let him your father touch me to act out his rage That's why he built this empire And this is why I have to sell it Like Bernard Marie Koltes who employed theatre as a forum for cross cultural exploration Colier follows a minor character from his own *Heartbreak Tango* and delivers us into the idiosyncratic realm of *The Undertaking* a play where an otherwise archetypal hooker swings airborne in effortless repartees like What keeps petty criminals petty is their guilt This while *The Proposal* enlists characters ordinarily found in an Ayckbourn comedy to slide down the slippery length of a horror genre's plot line If the anti thriller twist at the end is indicative of anything it is not so much that our society shies away from visceral forms of evil but that each of our urbane maneuvers to sublimate our tendencies becomes an atrocity in its own right But whether the reluctantly optimistic inhabitants that slide swing and jump rope through Fredric Colier's mind remind one of characters by Eugene O'Neill Ariel Dorfman or even novelist Martin Amis is not the issue Instead it is their respective worldview that matters that eclectic playground that each of them forms in his head Though one of the characters says My perfect ending is everyone's perfect ending it is obvious that for Colier this collection is no more than a creative career's perfect continuation As uncluttered spots from which to view the rest of our society are concerned *Playground for Talking Heads* is bound to have heads both talking and turning for a very long while

Conquest of the New Word Johnny

Payne, 2014-02-19 Latin American fiction won great acclaim in the United States during the 1960s when many North American writers and critics felt that our national writing had reached a low ebb In this study of experimental fiction from both Americas Johnny Payne argues that the North American reception of the boom in Latin American fiction distorted the historical grounding of this writing erroneously presenting it as mainly an exotic magical realism He offers new readings that detail the specific historical relation between experimental fiction and various authors careful deliberate deformations and

reformations of the political rhetoric of the modern state Payne juxtaposes writers from Argentina and Uruguay with North American authors setting up suggestive parallels between the diverse but convergent practices of writers on both continents He considers Nelson Marra in conjunction with Donald Barthelme and Gordon Lish Teresa Porzecanski with Harry Mathews Ricardo Piglia with John Barth Silvia Schmid and Manuel Puig with Fanny Howe and Lydia Davis and Jorge Luis Borges and Luisa Valenzuela with William Burroughs and Kathy Acker With this innovative dual continent approach *Conquest of the New Word* will be of great interest to everyone working in Latin American literature women s studies translation studies creative writing and cultural theory *Historical Dictionary of Postmodernist Literature and Theater* Fran Mason,2016-12-12 The main aim of the book has been to include writers movements forms of writing and textual strategies critical ideas and texts that are significant in relation to postmodernist literature In addition important scholars journals and cultural processes have been included where these are felt to be relevant to an understanding of postmodernist writing This second edition of *Historical Dictionary of Postmodernist Literature and Theater* contains a chronology an introduction and an extensive bibliography The dictionary section has over 400 cross referenced entries on postmodernist writers the important postmodernist aesthetic practices significant texts produced throughout the history of postmodernist writing and important movements and ideas that have created a variety of literary approaches within the form This book is an excellent access point for students researchers and anyone wanting to know more about the postmodernist literature and theater *Telling Stories* Steven Cohan,Linda M. Shires,2013-10-08 First Published in 2002 We are living in a time of rapid and radical social change Modes and categories inherited from the past no longer seem to fit the reality experienced by a new generation *New Accents* is intended as a positive response to the initiative offered by such a situation Each volume in the series will seek to encourage rather than resist the process of change to stretch rather than reinforce the boundaries that currently define literature and its academic study This book introduces a theoretical framework for studying narrative fiction A narrative recounts a story a series of events in a temporal sequence

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