

El Doctor Lacan Obra De Teatro

Pedro de Valderrama

iAl Margen! Jesús Belotto Martínez, 2022-07-03 Esta obra es resultado del Taller de Traducción Literaria organizado por Paola Carrión, Paola Masseur y Jesús Belotto Martínez en otoño de 2019 en el marco de la asignatura Traducción Literaria Avanzada que tuvo lugar en la Universidad de Alicante. La obra teatral elegida es un huis clos que pone en escena a cinco personajes, un doctor en psiquiatría recién llegado al centro y cuatro pacientes con diversos desórdenes mentales - indicados visiblemente como elementos de vestuario según el código asignado en el Manual Diagnóstico y Estadístico de los Trastornos Mentales - para tejer una trama de metáforas encadenadas y juegos de espejos en torno a las desigualdades y violencias de la realidad social de un territorio europeo ultraperiférico como puede ser la isla de Mayotte.

MARX Y FREUD EN AMÉRICA LATINA Bruno Bosteels, 2017-06-06 Este libro analiza la prematura relevancia de Marx y Freud en América latina, pensadores ajenos a la zona que se convirtieron en inspiración para los acosados activistas, intelectuales, escritores y artistas durante los tiempos de la opresión política y cultural. Bruno Bosteels presenta diez estudios de casos argumentando que el arte y la literatura -la novela, la poesía, el teatro y el cine- más que cualquier folleto o ensayo teórico, nos pueden dar una idea del marxismo y del psicoanálisis, no tanto como la ciencia de la historia o la del inconsciente respectivamente, pero sí como dos modos estrechamente relacionados de la comprensión de la formación de la subjetividad.

Freud, Lacan, 1997

Ceror Raúl García, 1992

Memorias Helena Paz Garro, 2003

Revista teatro, 1984

Selva de fantasmas Eljaiek-Rodríguez, Gabriel, 2017-04-10 Selva de fantasmas examina un segmento de la historia cultural latinoamericana, mediante la llamada tropicalización de lo gótico, un mecanismo de reciclaje y transformación del género gótico. Este dispositivo saca de su contexto a personajes y temas para hacer visibles las dinámicas de construcción del otro y enunciar aquello que es inenunciable: la violencia, las desigualdades sociales o los tabúes culturales, como el incesto, según sea el caso. Al proponer la existencia de este mecanismo, el libro rompe —en los estudios literarios, cinematográficos y culturales latinoamericanos— con cadenas de relaciones temáticas y geográficas fijadas del gótico, como

la tríada vampiro-castillo-Transilvania, y lo reubica en entornos suramericanos, que no se consideraban aptos para el género: la selva del Chaco, la tierra caliente colombiana y la selva urbana de Ciudad de México. A través de un recorrido por los textos de Horacio Quiroga, las películas de Carlos Mayolo, las de Luis Ospina o las mexicanas protagonizadas por El Santo, entre otros, *Selva de fantasmas* revela los mecanismos con los cuales el género gótico ha adquirido su propia identidad en Latinoamérica.

Ensayo teatral, actuación y puesta en escena. Stanislavski, psicoanálisis y praxis teatral Gustavo Geirola, 2014-11-12
Relectura del Sistema de Stanislavski desde una perspectiva psicoanalítica freudo-lacanianiana, para desbrozar la teoría implícita que fundamenta dicho Sistema de formación actoral. El libro realiza una aproximación teórica a la praxis teatral, es decir, al trabajo del actor y del director durante los ensayos y la puesta en escena.

Faust Johann Wolfgang von Goethe, 1887

Directoras en la historia del teatro español (1550-2002) Juan Antonio Hormigón, 2003 El presente volumen es el resultado del trabajo de investigación desarrollado a lo largo de tres años en torno a la dirección de escena realizada por mujeres en España. Cerca de ochocientas directoras, con sus respectivas escenificaciones, componen el catálogo que encabeza el libro, que abarca desde mediados del siglo XVI hasta nuestros días. En el tercer tomo se realiza un estudio pormenorizado en forma de fichas, dedicado a cada una de las mujeres que han desarrollado sus espectáculos en el período comprendido entre 1930 a 2002, en los apellidos que van de las letras M a la Z.

Teatro de las religiones Pedro de Valderrama, 1615

Psicossomática entre o bem e o mal Carlos R. Briganti, 1999 A psicossomática é uma abordagem que interliga diferentes áreas da experiência humana. Esta coletânea reúne consistentes noções inovadoras, reflexões e lampejos espontâneos. O autor integra forma e conteúdo inserindo comentários de colegas em cada capítulo e convida o leitor a participar recriando a obra. Aborda as diversas vertentes do pensamento humano, abrangendo amor, sociedade, doença, religião, sexo, dor, política etc.

Políticas de la palabra Óscar Cornago Bernal, 2005

Propuestas par (re)construir una nación Margot Versteeg, 2019-08-15 Propuestas para (re)construir una nación explores how Emilia Pardo Bazán (1851-1921) imagines and engenders the Spanish nation in her theatrical production staged and/or published between 1898 and 1909. In the aftermath of Spain's colonial losses, when Spain's male authors, in a growing mood of collective introspection, directed their attention to the homeland, Pardo Bazán generated a series of theatrical proposals to revitalize the nation. In her plays, she manifests her ideas about Spain's fin de siècle crisis, reflects on Spain's place in the international arena (emphasizing the nation's civilizing mission), critiques the intoxicating power of the so-called golden legend (Spain's glorious past), and sees the origin of the nation's hardship in the lack of education of its

inhabitants and in the inequality between men and women. Pardo Bazán's vision of Spain is forward looking, and she imagines a future in which new social configurations will be possible. Instead of locating her plays in an ancestral Castile, she situates several of her works in her native Galicia. For the author, Spain's regional issues are inseparable from the country's national issues and these can all be traced back to the woman question. The playwright appeals to the spectators/readers' reason and emotions in order to let them think and feel that the problems the nation faces can all be attributed to the Spanish men. For Pardo Bazán, Spain's potential for national regeneration resides in the inner strength of women. In cross-fire with the main male players in the literary field of her time, Pardo Bazán offers her critique of national decadence in plays that cleverly subvert a broad range of by then outdated theatrical conventions, and that introduce the public to new currents of theatrical innovation (Ibsen, Maeterlinck, d'Annunzio). *Propuestas* offers a new perspective on the participation of female authors in the contentious debate about the Spanish nation. Pardo Bazán's theater is an overlooked area in the author's extensive creative production, and *Propuestas* challenges the so often repeated topic of the backwardness of the Spanish stage and the alleged lack of innovation during the fin de siècle. *Propuestas para (re)construir una nación* explora cómo Emilia Pardo Bazán (1851-1921) imagina y engendra la nación española en su producción teatral finisecular que vio la luz entre 1898 y 1909. A la zaga de la debacle de 1898, cuando la introspección colectiva dirige la mirada de los autores hacia la patria, Pardo Bazán genera una serie de propuestas teatrales para revitalizar la nación. En sus obras, expone sus ideas sobre la crisis finisecular, reflexiona sobre el lugar de España en la arena internacional (enfaticando su misión civilizadora), critica el poder embriagador de lo que llama la leyenda dorada (el glorioso pasado español) y ve la causa de los males de la patria en la falta de educación de sus habitantes y en la desigualdad entre hombres y mujeres. En vez de enfocarse en el ayer, Pardo se imagina un futuro en el que nuevas configuraciones sociales sean posibles. En lugar de ubicar sus obras en una Castilla ancestral, sitúa varias de sus piezas teatrales en su Galicia natal. Para la autora los problemas regionales son inseparables de los nacionales y los problemas nacionales son inseparables de la cuestión de la mujer. La dramaturga apela tanto al raciocinio como a las emociones de sus espectadores/lectores para hacerles pensar y sentir que son los hombres los que constituyen el problema nacional. Para Pardo Bazán la clave de la regeneración de España se encuentra en la mujer. En fuego cruzado con los jugadores más importantes del campo de producción cultural de su tiempo, Pardo Bazán ofrece su crítica de la decadencia nacional en unas obras que reciclan una serie heterogénea de materiales por aquel entonces anticuados que la autora combina de manera inteligente con formas inesperadas que introducen al público a nuevas corrientes de innovación teatral (Ibsen, Maeterlinck, D'Annunzio). *Propuestas* ofrece una nueva perspectiva de la participación de las autoras femeninas en el contencioso debate sobre la nación española. Dentro de la extensa producción creadora de la autora, su teatro es un terreno frecuentemente pasado por alto y *Propuestas* desafía el tan trillado tópico del retraso de la escena española y la supuesta falta de innovación durante el fin de siglo.

Las Constantes Estéticas de la 'Comedia' En El Siglo de Oro Guillermo Araya,1981

Anales de la Literatura Española Contemporánea ,2009

La segunda vida de las flores Jorge Fernández Díaz,2011-04-01 El autor de «La logia de Cádiz» vuelve con una novela sensible y a la vez atrapante sobre el amor y los sentimientos: cómo y por qué los hombres y las mujeres se buscan, se eluden, se atrapan o se dejan a lo largo de la vida. Un legendario seductor, a punto de entrar al quirófano y con miedo a morir o quedar postrado para siempre, sale por cafés, clubes y milongas a conquistar una última mujer. Compartirá esa larga noche con su amigo y discípulo, un periodista que se acaba de separar y que se llama Fernández. El protagonista de «Mamá», «Fernández» y «Corazones desatados» le cuenta al viejo seductor las vicisitudes y los reveses sentimentales que le sucedieron desde que regresó al barrio de Palermo para empezar de nuevo. Aparecen así una serie de mujeres inquietantes. La Colorada, que quiere abandonar a su marido y a sus hijos, y que se enamora por Internet de un hombre que le miente. Lola Bianco, que se casa con el hombre ideal... pero sin amarlo. Mora, una adicta al romance, que además es una madre narcisista. Nerina, una manipuladora enigmática que tiene un objetivo siniestro. Y finalmente, Milagros, la fotógrafa mexicana de la que Fernández se enamora perdidamente, y con quien termina involucrado en un asesinato. Un fresco que nos hace reflexionar sobre el mal del no-vivir, los difíciles meandros amorosos, la tiranía de la pasión y la atracción irracional por lo resbaloso e inestable. Pero «La segunda vida de las flores» no es solo eso. Es también un thriller sin respiro, que sumerge al lector en una intriga conduciéndolo de sorpresa en sorpresa hasta la resolución del misterio.

The Neuro-Psychoses of Defence Sigmund Freud,2014-11-11 This early work by Sigmund Freud was originally published in 1894 and we are now republishing it with a brand new introductory biography. 'The Neuro-Psychoses of Defence' is a psychological essay on defence hysteria and its causes. Sigismund Schlomo Freud was born on 6th May 1856, in the Moravian town of Příbor, now part of the Czech Republic. He studied a variety of subjects, including philosophy, physiology, and zoology, graduating with an MD in 1881. Freud made a huge and lasting contribution to the field of psychology with many of his methods still being used in modern psychoanalysis. He inspired much discussion on the wealth of theories he produced and the reactions to his works began a century of great psychological investigation.

Boletín del Instituto Riva-Agüero Instituto Riva Agüero,1996

Zombis, rinocerontes y la verdad en el psicoanálisis Carlos Márquez,2016-10-17 ¿Cuál es la relación que establecen las masas con la verdad? Desde que Freud escribió *Psicología de las Masas y Análisis del Yo* hace menos de cien años, se ha desplegado una modificación substancial en los vínculos sociales que establecemos lo seres hablantes, ahora en una escala global. Este trabajo se hace desde la estricta perspectiva de los efectos psicoanalíticos que tienen esas producciones culturales sobre un sujeto.

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