

Ensayo Del Libro El Da Que Nietzsche Llor

Darío Henao Restrepo

Mensaje sin destino y otros ensayos Mario Briceño-Iragorri, Oscar Sambrano Urdaneta, 1988

Filosofía y vida, cuatro ensayos sobre actitudes Juan Roig Gironella, 1946

Libro de convocatorias: Cervantes, Dostoyevski, Nietzsche, A. Machado José Echeverría, 1986

Proyecto de incertidumbre María Carrillo Espinosa, 2017-11-01 María Zambrano (1904-1991) sigue ofreciéndonos fuentes de reflexión apremiantes. Escrita durante buena parte del siglo XX, su obra da cuenta de un proyecto irrenunciable: sumirse en el vacío, asimilarlo, acogerlo, y después, si es posible, hablar desde él. Los mitos clásicos desempeñan un papel determinante en este juego poético-reflexivo. Aparecen a lo largo de toda su trayectoria y se declaran indispensable para la época moderna.

La esfinge muda Fernando Bárcena Orbe, 2001

The Loser Thomas Bernhard, 2019-09-03 LRB BOOKSHOP'S AUTHOR OF THE MONTH ONE OF THE GUARDIAN'S BEST BOOKS OF 2019 'If you haven't read Bernhard, you will not know of the most radical advance in fiction since Joyce ... My advice: dive in.' Lucy Ellmann 'I absolutely love Bernhard: he is one of the darkest and funniest writers ... A must read for everybody.' Karl Ove Knausgaard Mid-century Austria. Three aspiring concert pianists - Wertheimer, Glenn Gould, and the narrator - have dedicated their lives to achieving the status of a virtuoso. But one day, two of them overhear Gould playing Bach's Goldberg Variations, and his incomparable genius instantly destroys them both. They are forced to abandon their musical ambitions: Wertheimer, over a tortured process of disintegration that sees him becoming obsessed with both writing and his own sister, with whom he has a quasi-incestuous relationship culminating in death; and the narrator, instantly, retreating into obscurity to write a book that he periodically destroys and restarts. Written as a monologue in one remarkable unbroken paragraph, Thomas Bernhard's dazzling meditation on failure, genius, and fame is a radical new reading experience: musical, paralysing, raging, and inimitable.

Duelo de alfiles Vicente Valero, 2020-03-30 Duelo de alfiles es un libro singular y absorbente desde la primera página. En él se muestra, en un original y casi detectivesco seguimiento por ciudades, islas, pueblos, cartas, diarios y libros, los pasos confluyentes de cinco grandes escritores: Nietzsche, Rilke, Kafka, Benjamin y Brecht. Como piezas mayores de un gran tablero de ajedrez, estos autores se mueven y disputan por sobrevivir en sus textos -y sobrevivir ellos mismos en el caso de

los cuatro últimos- en la llamada época de entreguerras. Una penetrante indagación en el arte, la reflexión filosófica, los cambios en la creatividad literaria de la época de entreguerras, crucial para el desarrollo de la modernidad. Santos Sanz Villanueva, El Mundo

Sujeto, decolonización, transmodernidad Mabel Moraña, 2021-06-21 A partir de un abordaje plural a los temas del sujeto, la modernidad y la decolonización, este volumen ofrece una imprescindible reflexión sobre aspectos pujantes de nuestro tiempo: ¿cómo redefinir la noción de sujeto de cara a los procesos de globalización, que incluyen dinámicas migratorias, flujos fantasmáticos de capitales reales y simbólicos y proliferación de mundos virtuales? ¿A partir de qué principios se negocia la relación entre contingencia y universalidad, ética y política, cultura y mercado?

Ensayos críticos sobre la literatura Europa Ernst Robert Curtius, 1972

Jorge Isaacs, el creador en todas sus facetas Darío Henao Restrepo, 2007

Thus Spake Zarathustra Friedrich Wilhelm Nietzsche, 2003 Zarathustra was Nietzsche's masterpiece, the first comprehensive statement of his mature philosophy, and the introduction of his influential and well-known (and misunderstood) ideas including the overman or superman and the will to power. It is also the source of Nietzsche's famous (and much misconstrued) statement that God is dead. Though this is essentially a work of philosophy, it is also a masterpiece of literature, a cross between prose and poetry. A considerable part and parcel of Nietzsche's genius is his ability to make his language dance, and this is what becomes extraordinarily difficult to translate. It has been almost 40 years since Hollingdale's version for Penguin and almost 50 since Kaufmann's. However, anyone who appreciates the German original knows that these translations are merely adequate. While earlier translators have smoothed out the rough edges, cut corners and sometimes omitted troublesome passages outright, this one honors and respects the original as no other. Kaufmann and others are guilty of the deplorable tendency to improve on the original. Much is lost by this means, to say nothing of the interior rhythms, the grace notes, the not always graceful but omnipresent and striking puns and wordplays. And in not a few instances the current translation improves on Kaufmann's use of English or otherwise clarifies what Nietzsche is really saying

Obras completas de Federico Nietzsche Friedrich Nietzsche, 1947

The Spinoza Problem Irvin D. Yalom, 2012-03-06 A haunting portrait of Arthur Rosenberg, one of Nazism's chief architects, and his obsession with one of history's most influential Jewish thinkers In *The Spinoza Problem*, Irvin Yalom spins fact and fiction into an unforgettable psycho-philosophical drama. Yalom tells the story of the seventeenth-century thinker Baruch Spinoza, whose philosophy led to his own excommunication from the Jewish community, alongside that of the rise and fall of the Nazi ideologue Alfred Rosenberg, who two hundred years later during World War II ordered his task force to plunder Spinoza's ancient library in an effort to deal with the Nazis' Spinoza Problem. Seamlessly alternating between

Golden Age Amsterdam and Nazi Germany, Yalom investigates the inner lives of these two enigmatic men in a tale of influence and anxiety, the origins of good and evil, and the philosophy of freedom and the tyranny of terror.

Nietzsche's Philosophy Eugen Fink,2003-01-02 Nietzsche's Philosophy traces the passionate development of Nietzsche's thought from the aestheticism of *The Birth of Tragedy* through to the late doctrines of the will to power and eternal return. Inspired by the phenomenological method of Edmund Husserl and by the work of Martin Heidegger, Fink exposes the central themes of Nietzsche's philosophy, revealing the philosopher who experiences thinking as a fate and who ultimately searches for an expression of his own ontological experience in a negative theology.

Utopía y desencanto Claudio Magris,2006-04-18 Asoman por estas páginas escritores egregios como Borges, Jünger, Goethe, Mann, Hesse, Dostoievski, Stevenson o Primo Levi, y otros anónimos como un chamán groenlandés o un poeta amazónico, además de reflexiones sobre el papel del intelectual, la frontera y la identidad o los caprichos de la Historia; encuentros con personajes de sinuosos destinos y redescubrimientos de obras hoy olvidadas. La literatura y la vida fluyen y se entremezclan en este libro memorable.

La incógnita del Paraguay y otros ensayos Hugo Rodríguez-Alcalá,1987

Historia de nuestra idea del mundo José Gaos,1994

Every Day Gets a Little Closer Irvin D. Yalom, Ginny Elkin,2008-08-01 The many thousands of readers of the best-selling *Love's Executioner* will welcome this paperback edition of an earlier work by Dr. Irvin Yalom, written with Ginny Elkin, a pseudonymous patient whom he treated -- the first book to share the dual reflections of psychiatrist and patient. Ginny Elkin was a troubled young and talented writer whom the psychiatric world had labeled as schizoid. After trying a variety of therapies, she entered into private treatment with Dr. Irvin Yalom at Stanford University. As part of their work together, they agreed to write separate journals of each of their sessions. *Every Day Gets a Little Closer* is the product of that arrangement, in which they alternately relate their descriptions and feelings about their therapeutic relationship.

Lo trágico Carlo Gentili, Gianluca Garelli,2015-09-23 En *Lo trágico*, los autores toman como punto de partida la diferencia entre la creación dramática trágica y la filosofía de la tragedia, dos líneas de trabajo que, como podemos comprobar en el libro, se articulan en una compleja reflexión. Tras analizar los fundamentos griegos de la tragedia en sus obras clásicas, Sófocles, Esquilo y Eurípides, y en los planteamientos teóricos de Platón y Aristóteles, sus orígenes y la interpretación de los principales conceptos, recorren con minuciosidad y rigor la historia de las diferentes concepciones habidas en el mundo romano y en la Edad Media cristiana, en el Renacimiento y, sobre todo, en los siglos xviii y xix, cuando la valoración de las obras y la teoría de la tragedia alcanzan sus cotas más elevadas, en el Idealismo y en el Romanticismo, para acabar con las principales aportaciones del siglo xx, desde Freud y Benjamin hasta Szondi y Arendt. La reflexión filosófica moderna en torno a lo trágico parte de una paradoja pues, en efecto, presupone una toma de distancia de todo lo que parece constituir su

objeto específico de estudio: la tragedia. Hay que señalar que una reflexión sobre lo trágico no es lo mismo que una reflexión sobre la tragedia y esta precisión debe orientar también al lector de nuestra obra. La confrontación de estas dos líneas de reflexión se convierte, de esta manera, en una confrontación de dos épocas y de dos culturas: la época y la cultura modernas han elaborado lo trágico como idea filosófica, mientras que a la época y la cultura antiguas (que incluso podríamos denominar de forma más genérica premodernas) se debe la elaboración de la tragedia como género literario. Esta distinción representa un punto de partida fundamental cuando se quiere afrontar el problema de la sistematización de las ideas sobre lo trágico y sobre la tragedia.

Nietzsche Lou Andreas-Salomé, 2001 This English translation of Friedrich Nietzsche in seinen Werken offers a rare, intimate view of the philosopher by Lou Salomé, a free-thinking, Russian-born intellectual to whom Nietzsche proposed marriage at only their second meeting. Published in 1894 as its subject languished in madness, Salomé's book rode the crest of a surge of interest in Nietzsche's iconoclastic philosophy. She discusses his writings and such biographical events as his break with Wagner, attempting to ferret out the man in the midst of his works. Salomé's provocative conclusion -- that Nietzsche's madness was the inevitable result of his philosophical views -- generated considerable controversy. Nietzsche's sister, Elisabeth Förster-Nietzsche, dismissed the book as a work of fantasy. Yet the philosopher's longtime acquaintance Erwin Rohde wrote, Nothing better or more deeply experienced or perceived has ever been written about Nietzsche. Siegfried Mandel's extensive introduction examines the circumstances that brought Lou Salomé and Nietzsche together and the ideological conflicts that drove them apart.

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