

# Poemas De Oliverio Girondo

## Rubén Darío

Nacha Regules Manuel Gálvez,1922

*Parody, the Avant-garde, and the Poetics of Subversion in Oliverio Girondo* Patricia M. Montilla,2007 Oliverio Girondo is a leading figure of the Spanish American avant-garde. Parody, the Avant-Garde, and the Poetics of Subversion in Oliverio Girondo examines the presence and function of parody in Girondo's early poetry and drawings. It illustrates how, through the subversion of both conventional and vanguard poetics, these texts discredit the values imposed upon artistic production by institutionalized models and social codes. This book assesses the extent to which Girondo followed the theories outlined in his critical writings and considers how his works fit into the general trajectory of the historical avant-garde and contemporary Spanish American literature.

**Scarecrow & Other Anomalies** Oliverio Girondo,2002 Poetry, Latino/Latina Studies. Bilingual edition; first English translation. SCARECROW is indescribable. It is so spectacularly original that even though alerted by advance notice, the reader will still be surprised by it more than anything else he or she might have ever read. It appears that I am living,/ that I exist amid this noise,/That I can see these walls,/ that these hands are mine,/ but perhaps I am mistaken / and walls and hands/ are only things remembered / from a former life.

En la Masmédula Oliverio Girondo,2012 Poetry. Latino/Latina Studies. Bilingual Edition. Translated from the Spanish by Molly Weigel. IN THE MOREMORROW/EN LA MASMÉDULA is the final volume by the vanguard poet of 20th century Argentinian literature. In the fabled history of experimental South American literature, Girondo's En la masmédula stands alongside Trilce as a marker of the fruitful extremes to which that modernism--anywhere & everywhere--can take us.--Jerome Rothenberg A milestone for the history of poetry in Spanish. [...] I celebrate the publication of this book.--Cecilia Vicuña

**Obra completa** Oliverio Girondo,1999 El investigador brasileño Raúl Antelo es el encargado de la edición crítica de la obra de Girondo que comienza con Veinte poemas Para ser leídos en el tranvía y termina con algunos textos dispersos que fueron aquí compilados. Antelo y los colaboradores de esta edición otorgan al lector una visión reveladora de la trayectoria estilística, recepción crítica e historia editorial de la obra poética del escritor bonaerense. el trabajo crítico viene acompañado de poemas de Neruda, Bonvicino y Arturo Carrera, y un cuaderno de imágenes presentado por Patricia M. Artundo, a manera de homenaje.

*The Poetry of the Americas* Harris Feinsod,2017 The Poetry of the Americas provides an expansive history of relations between poets in the US and Latin America over three decades, from the Good Neighbor diplomacy of World War II to 1960s Cold War cultural policy.

**Poemas ,**

Decals Oliverio Gironde,2018-12-11 Thirty early poems and twelve watercolors demonstrating the poet's cosmopolitan wanderlust and growing interest in wordplay and Surrealism.

**Oliverio Gironde y la poesia de viaje** Mihai Gheorghe Grunfeld,1987

*A Season in Hell and the Illuminations* Arthur Rimbaud,1974 Although he abandoned poetry before he was twenty-one years old, and wrote for only five or six years in all, Arthur Rimbaud has had an extraordinary influence on modern poetry. His work helped inspire poetic Symbolism, Dadaism, and Surrealism. Rimbaud dreamed of re-creating life through his words. Not content merely to describe the world, he longed to reorder it through his revolutionary poetry. He rebelled against all forms of hypocrisy, as well as against conventional concepts of love, morality, religion, and art. He even dreamed of liberating women from endless servitude. Written a century ago, *A Season in Hell* and *The Illuminations* read like the works of an avant-garde poet of today. In her Introduction dealing with Rimbaud's life and work, Enid Rhodes Peschel discusses his concept of the voyant, the poet-visionary he dreamed of becoming through a reasoned deranging of all his senses. *A Season in Hell*, which combines autobiography with self-appraisal, vision and hallucination, reflects Rimbaud's tortures in trying to be a voyant. The forty-two poems of *The Illuminations*, kaleidoscopic evocations of a universe in continual evolution, are further evidence of his attempts to reach this transcendent state. Enid Rhodes Peschel has succeeded in not only translating these works but in recreating them. Eye, ear, mind, and heart have all been engaged in her effort to capture the tone and rhythm of Rimbaud's language as well as the quality of his thought. Book jacket.

**Diary of a Newlywed Poet** Juan Ramón Jiménez,2004 The Diary is an innovative and complex work of both prose and poetry. It stands among the first works of prose in the Spanish language to capture the images and urban landscapes of New York City, revealing as well surprising degrees of modernity and social sensitivity. It is equally innovative in its cultivation of free verse, and historically important for introducing, for the first time in Spanish literature, a new mode of poetic composition.--Jacket.

*Poemas Para Mirar* Antologia,1998-10

**The Poetic Avant-garde** Beret E. Strong,1997 The Poetic Avant-Garde compares three avant-garde groups active in the era between the world wars: those surrounding Jorge Luis Borges, W.H. Auden, and Andre Breton. These groups were composed of poets and writers who made use of the avant-garde's characteristic modes of self-expression: the publication of small journals, unorthodox attention-getting tactics, and interaction with the mainstream press. However, their differing

aesthetic, social, and political agendas illustrate the surprisingly broad range of avant-gardism in the interwar era. Strong looks at the choices these three groups made when their radical goals collided with the forces of social and political change in the 1920s and 1930s, highlighting the disparity between their rhetoric and their actual achievements. The book focuses on the avant-garde's struggle to reconcile contradictory imperatives: a desire to be radically new while also finding an audience.

**Poema del Otoño y otros poemas** Rubén Darío, 2019-11-11 Poema del Otoño y otros poemas de Rubén Darío de la Editorial Good Press. Good Press publica una gran variedad de títulos que abarca todos los géneros. Van desde los títulos clásicos famosos, novelas, textos documentales y crónicas de la vida real, hasta temas ignorados o por ser descubiertos de la literatura universal. Editorial Good Press divulga libros que son una lectura imprescindible. Cada publicación de Good Press ha sido corregida y formateada al detalle, para elevar en gran medida su facilidad de lectura en todos los equipos y programas de lectura electrónica. Nuestra meta es la producción de Libros electrónicos que sean versátiles y accesibles para el lector y para todos, en un formato digital de alta calidad.

Altazor (Revised Edition). Vicente Huidobro, 2003 Revised edition of a Latin American classic in a tour-de-force translation.

**Veinte poemas para ser leídos en el tranvía ; Calcomanías ; y Otros poemas** Oliverio Girondo, 1989

**Apollinaire and the International Avant-Garde** Willard Bohn, 1997-01-01 This literary history examines Guillaume Apollinaire's reception and influence in the Western hemisphere during the early twentieth century. It identifies and reconstructs major literary and art historical paths of development, about which surprisingly little is known. In particular, it discusses Apollinaire's reception and formative influence in North America, England, Germany, Spain, Argentina, and Mexico, and includes important documents by Apollinaire himself that have not appeared in print until now. Bohn brings together a worldwide network of writers, artists, and critics to reveal the role and centrality of Apollinaire as the icon of Parisian modernism, cult figure of the avant-garde, poet with a new series of techniques, esthetician of the New, innovator of modern culture, and literary and cultural arbiter of his generation. This is Rezeptionsethik in its most intense form. It is the definitive reference book for checking on who had any dealings with Apollinaire, the man or his work, and French modernism in English, German, Spanish or Catalan linguistic and cultural domains in both the Old and New Worlds. Bohn's translations from the various languages he commands are superb and prove that he is always working from source material. His text is simply a tour de force, a virtuoso performance. -- Seth L. Wolitz, University of Texas, Austin Given the centrality of French poetry for European and New World poetry since Baudelaire, one simply cannot overstate Apollinaire's role in the evolution of the most advanced poetry written throughout Europe and North and South America since circa 1900. However, no one before has tracked his impact on avant-garde circles outside France with so much attention to the specifics involved. Bohn has emerged as the dean of Apollinaire studies in North America; thus everything he has to say about the poet has the

ring of absolute authority. -- Robert W. Greene, State University of New York, Albany

*Calcomanías* Oliverio Girondo, 2013-01-23 Oliverio Girondo (Buenos Aires, 1891-1967) es, junto con Lugones y Borges, uno de los más grandes poetas argentinos del siglo XX y quizás el más (y más verdaderamente) vanguardista. La primera vanguardia, la ultraísta, desarrollada a ambos lados del Atlántico no es, en su mayor y mejor parte, sino Creacionismo. Pero al gran reformador de la poesía hispánica que fue Huidobro (con él se cancela y amortiza la amplísima renovación aportada por el Modernismo) le falta algo para ser considerado el gran poeta de la vanguardia: humor. La demolición de toda la vieja literatura y la vieja retórica no hubiera sido posible sin ese potentísimo disolvente y supremo abrasivo que es el humor. Girondo lo aprende en Apollinaire, en Paul Morand, en Ramón Gómez de la Serna y hace profesión de fe, es decir hace poética, su poética, del rechazo al prejuicio de lo sublime, que no es tal vez sino el prejuicio de lo solemne, de lo muerto, de lo consabido, de lo ya dicho, o lo que es lo mismo de todo lo que no es poesía por mucho que pueda parecerlo. El humor de Veinte poemas para ser leídos en el tranvía, *Calcomanías* o, en mayor medida aún, el de *Espantapájaros* (el más radical y el más personal de sus poemarios) es rápido, burlón, audaz, violento e irreverente, incluso subversivo si se quiere, pero es sobre todo y ante todo netamente poético y está por lo tanto en las antípodas de lo meramente chistoso y del puro juego de espejos tras los espejos. Por eso mismo es un humor, es una poesía que no sólo no ha envejecido sino que conserva toda su fuerza afirmativa y juvenil, al contrario que tanta vanguardia (¿) del último medio siglo a menudo afectada por el muy antivanguardista morbo de la solemnidad y la autocomplacencia. Tras la Segunda Guerra Mundial a Girondo, como a buena parte de su generación no le quedaron, al parecer, ganas algunas de reír, comprensiblemente desde luego. Pero eso fue algo que no benefició en nada a su poesía. *Persuasión de los días* y *En la másmédula* son libros verbalmente muy notables pero no están quizás a la altura de su obra anterior, o al menos no son lo más representativo de su genio. Es en sus tres primeros libros, aquí reunidos, donde se nos presenta ya maduro y definitivo su total mundo poético, estas indelebles *calcomanías* que nos regalan, sin duda, lo más firme y granado de toda la primera vanguardia hispánica. A.L. Trinidad Barrera (Osuna, 1952) es Catedrática de Literatura Hispanoamericana en la Facultad de Filología de la Universidad de Sevilla y ha publicado numerosos trabajos sobre literatura hispanoamericana destacando los dedicados a la poesía y en especial a la poesía argentina del siglo XX, donde sobresalen sus estudios de la obra de Baldomero Fernández Moreno y de Oliverio Girondo.

**Poems to Read on a Streetcar** Oliverio Girondo, 2014 Part of the New Directions Poetry Pamphlet series, the first English publication by a Latin American legend

On Textual Understanding and Other Essays Peter Szondi, 1986

Unveiling the Magic of Words: A Report on "**Poemas De Oliverio Girondo**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Poemas De Oliverio Girono**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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