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TEORIAS DE LA LITERATURA
DEL SIGLO XX



CATEDRA

Teorias De La Literatura Del Siglo Xx

Marcelino Menéndez y Pelayo

Teorías De La Literatura Del Siglo Xx:

Teorías literarias del siglo XX Julián Jiménez Heffernan, 2005-12-28 La presente antología ofrece al lector de lengua española el panorama más amplio y completo publicado hasta la fecha de los más todos y los programas críticos que mayor repercusión han tenido desde el comienzo del pasado siglo en el análisis y la interpretación de la obra literaria. Articulada en ocho secciones en los diferentes textos de autores como Saussure, Propp, Riffaterre, Barthes, Greimas, Dímaso, Alonso, Derrida, Foucault, De Man, Said, Eagleton, Freud, Curtius, Claudio Guillén, Eco, Ortega, Zambrano o Borges se incluyen muchos publicados por primera vez en español.

Teorías literarias del siglo XX José Domínguez Caparrós, 2011-06-24 Por teoría contemporánea de la literatura debe entenderse lo más destacable que en el pasado siglo se ha pensado sobre literatura. El autor considera que pueden establecerse cuatro apartados en la teoría literaria del siglo XX. El primer grupo comprende las escuelas que se caracterizan por su estudio inmanente de la literatura y cubren el vacío dejado por la poética clásica y clasicista después de la crisis del siglo XIX. El segundo comprende corrientes que preconizan acercamientos inmanentes pero su punto de partida en la comprensión de la literatura es el análisis de la lengua literaria. En el tercer grupo se integran las corrientes que van más allá del texto normalmente por la relativización de su valor como objeto autónomo de estudio con la introducción de una consideración más atenta del lector o de los demás factores de la comunicación literaria. El último grupo incluirá las corrientes de crítica que se caracterizan por la aplicación de una teoría exterior: psicológica, sociológica o feminismo al estudio de la literatura.

Teorías de la literatura del siglo XX. A. W. Fokkema, **Introducción a las teorías lingüísticas del siglo XX** José María Gil, 2001 **Teorías de la literatura del siglo XX** D.W. Fokkema, Douwe Wessel Fokkema, Elrud Ibsch, 1981 **Teorías literarias del siglo XX** Silka Freire, 2007 **Teoría de la literatura** José Domínguez Caparrós, 2002-06-28

Este manual se organiza en dos grandes partes: una sistemática que a su vez se divide en otras. En la primera se trata de la definición de la literatura y de las disciplinas que la tienen como objeto de estudio, y en la otra se hace una presentación de las cuestiones referidas a los géneros literarios. La segunda parte trata de la historia de la teoría del siglo XX, organizada en tres bloques: formalismos, estética y teorías de la lengua literaria. Corrientes que van más allá del texto.

Las TIC en la enseñanza de la Teoría de la Literatura María Isabel Navas Ocaña, 2020-11-23 En los últimos quince años la Universidad española ha hecho un importante esfuerzo de incorporación de las TIC a la enseñanza. Consideradas como uno de los ejes que vertebran la llamada sociedad del conocimiento, se han constituido a su vez en un pilar fundamental del Espacio Europeo de Educación Superior. El rea de Teoría de la Literatura y Literatura Comparada no ha sido ajena al impacto que las nuevas tecnologías han tenido en el proceso de enseñanza y aprendizaje. De hecho, en la Universidad de Almería, a la mayoría de las asignaturas adscritas a esta rea de conocimiento en los nuevos grados de Filología Hispánica y Estudios Ingleses implantados desde 2010 se han impartido en algún momento en modalidad semipresencial. Pues bien, precisamente los cursos virtuales de las asignaturas específicas de estos títulos, las Teorías literarias en Español y las Teorías literarias en

Gran Bretaña y Estados Unidos son los que voy a ofrecer aquí como muestra de la utilización de las TIC en la enseñanza de la Teoría de la Literatura **De La Poética a La Teoría De La Literatura / From the Poetic to the Theory Literature** Ascensión Rivas Hernández, 2005-01-01 *Las teorías literarias en América Hispánica* Manuel Matos Moquete, 2004

Más allá de la Literatura Comparada Jesús G. Maestro, 2023-08-25 La Literatura Comparada ha sido una de las disciplinas académicas más tempranamente destruidas por la posmodernidad anglosajona tras su triunfo en las universidades estadounidenses con posterioridad a la II Guerra Mundial en que la Anglosfera reemplaza el dominio francés basado en la historiografía literaria por el monopolio norteamericano cuyo centro de gravedad es la teoría de la literatura desarrollada al modo anglosajón. Y ha sido precisamente este modo de ejercer la teoría literaria el anglosajón el que al desembocar en la posmodernidad actual ha destruido completamente la Literatura Comparada. Por qué? Pues porque al postular el mito de la isovalencia de las culturas y reducir la literatura a cultura e imponer la idea delusoria de que todas las literaturas son iguales entonces no hay nada que comparar. Metódicamente la Literatura Comparada es hoy una actividad investigadora de minorías irreconocidas o incluso ilegítimas en el ámbito universitario. Como disciplina ha desaparecido o es apenas un arca smo pendiente de disolución. Y sin embargo la Literatura Comparada es la dimensión más importante de toda investigación literaria y de todo conocimiento relativo a la Teoría de la Literatura porque representa el más amplio dominio de la interpretación literaria al superar todo tipo de fronteras espaciales temporales y estatales. La Literatura Comparada es la máxima y más plena interpretación de la literatura más allá de la Historia, la geografía y la política. Saber literatura es demostrar que se sabe Literatura Comparada. Es cumplir con una red de relaciones racionales entre lo más selecto de los materiales literarios, tiempos, espacios, naciones y otros temas, influencias, genealogías, autores, obras, lectores, intérpretes y transductores. La lista de relaciones y operaciones es interminable frente a los términos totalmente acotados en cuatro figuras esenciales y nucleares: autor, obra, lector e intérprete o transductor. El cierre de la Teoría de la Literatura como ciencia categorial al igual que toda ciencia está en sus términos en el inventario de sus términos y nunca en sus operaciones ni en sus relaciones. Si las ciencias estuvieran limitadas en sus relaciones y operaciones automáticamente dejarían de existir como tales ciencias. La Literatura Comparada es la relación racional entre dos o más términos literarios: autores, obras, lectores e intérpretes. La figura fundamental es aquella la relación metodológica: una autorística *symploκ*, relación racional de términos de la complejidad literaria que revela la estructura sistemática de su propia totalidad. El comparatismo es un modelo que procede a partir de términos autores, obras, etc., para establecer relaciones entre ellos. Cervantes en Goethe, la *Divina commedia* en el Romanticismo europeo, el Quijote en la novela del siglo XX, etc. Los términos son limitados: las operaciones y las relaciones entre ellos son infinitas. No sabe de literatura quien no sabe de Literatura Comparada. La posmodernidad está inhabilitada para el ejercicio comparatista. Si todas las literaturas son iguales, no hay nada que comparar. Contra este imperativo nihilista idealista y estéril incompatible con la realidad de la literatura se escribió este libro en el que se exponen una idea, un concepto y un todo de

Literatura Comparada seg n la Cr tica de la raz n literaria

Mil libros de teoría de la literatura

Luis Alburquerque,Miguel Ángel Garrido Gallardo,1991 Ontología de la literatura Jesús G. Maestro,2023-08-18 La ontolog a de la literatura es el conjunto de los materiales literarios La Cr tica de la raz n literaria sistematiza estos materiales en cuatro grandes t rminos fundamentales dentro de los cuales se categoriza integra y delimita el campo global de la investigaci n literaria autor obra lector int rprete o transductor Adem s de estos cuatro elementos que son a la literatura algo equivalente a lo que a la qu mica es la tabla peri dica el presente libro se ocupa finalmente de una cuesti n capital en los estudios literarios y art sticos el concepto de genio de la creaci n art stica Se expone aqu una teor a de la genialidad en el arte y la literatura desde la que se trata de explicar en qu consiste objetivamente ser un escritor o un artista genial seg n el criterio de originalidad en la creaci n de formas de arte inditas y en la elaboraci n y dise o de contenidos igualmente ins litos Lo contrario es el Kitsch es decir un modelo ortodoxo de pseudoarte por completo convencional y reconstruido o reproducido de forma mecnica seg n formas y temas de todos conocidos Muy al contrario la genialidad del arte y la literatura exige al lector o espectador disponer de un racionalismo indito que con frecuencia ning n ser humano contempor neo al autor puede alcanzar con facilidad De ah que habitualmente se diga que los genios son criaturas o artistas cuya originalidad y valor resultan siempre incomprendidos Nadie es genial en su tierra dir amos parafraseando el proverbio pero a n es m s cierto y menos visible que nadie es genial en su poca Nuestros contempor neos son nuestros principales adversarios No ven ni quieren ver nuestra originalidad No en vano la envidia es la forma m s siniestra de admiraci n

Otherness in Hispanic Culture Teresa Fernandez Ulloa,2014-06-26 This book addresses contemporary discourses on a wide variety of topics related to the ideological and epistemological changes of the 19th 20th and 21st centuries and the ways in which they have shaped the Spanish language and cultural manifestations in both Spain and Hispanic America The majority of the chapters are concerned with otherness in its various dimensions the alien Other foreign immigrant ethnically different disempowered female or minor as well as the Other of different sexual orientation and or ideology Following Octavio Paz otherness is expressed as the attempt to find the lost object of desire the frustrating endeavour of the androgynous Plato wishing to embrace the other half of Zeus who in his wrath tore off from him Otherness compels human beings to search for the complement from which they were severed Thus a male joins a female his other half the only half that not only fills him but which allows him to return to the unity and reconciliation which is restored in its own perfection formerly altered by divine will As a result of this transformation one can annul the distance that keeps us away from that which not being our own turns into a source of anguish The clashing diversity of all things requires the human predisposition to accept that which is different Such a predisposition is an expression of epistemological ethical and political aperture The disposition to co exist with the different is imagined in the de anthropocentricization of the bonds with all living realms And otherness is in some way the reflection of sameness mismidad The other is closely related to the self because the vision of the other implies a

reflection about the self it implies consciously or not a relationship with the self These topics are addressed in this book from an interdisciplinary perspective encompassing arts humanities and social sciences

Literatura obstinada

Torres Perdigón, Andrea,2023-02-28 Durante los siglos XVIII y XIX surgi una idea particular de la literatura que coincidi con el nacimiento del g nero novel stico moderno lo que marc tanto la teor a literaria del siglo XX como la producci n de textos literarios Este libro presenta un estudio comparativo de las po ticas de Juan Jos Saer Ricardo Piglia y Roberto Bola o con el fin de cuestionar desde un punto de vista te rico la vitalidad de esta idea de novela moderna y por lo tanto de la noci n misma de literatura que esta supone La investigaci n de los ensayos y las entrevistas de estos reconocidos autores

hispanoamericanos y el an lisis de las formas narrativas reflexivas e h bridas de tres de sus novelas La grande La ciudad ausente y 2666 revelan la presencia de los principales rasgos de la novela moderna que este libro examina a profundidad la indeterminaci n la reflexi n y la experiencia Publicado originalmente en franc s B lgica 2015 La literatura obstinada aporta puntos relevantes dentro de los estudios literarios hispanohablantes En especial nutre debates cr ticos y te ricos sobre la novela como g nero as como los an lisis concretos de las obras de Juan Jos Saer Ricardo Piglia y Roberto Bola o

Obras

Completas (Tomo I): Historia de las Ideas Estéticas en España Marcelino Menéndez y Pelayo,2012-08-01 Con la Historia de las ideas est ticas en Espa a presentada en tres vol menes da comienzo la publicaci n de la Edici n del Centenario de las Obras Completas de Men ndez Pelayo Esta publicaci n emblem tica de la Real Sociedad Men ndez Pelayo editada con esmero por la Editorial de la Universidad de Cantabria est llamada a convertirse por su aparato cr tico en la edici n de referencia entre los investigadores de la obra del maestro santanderino

Teorías contemporáneas del arte y la

literatura Leopoldo La Rubia de Prado,Nemesio Garc a-Carril Puy,Francisco LaRubia-Prado,Juán Jos Acero,María Jos Alcaraz León,Azucena G. Blanco,Gabriel Cabello,Elisa Caldarola,Mariola Campelo Tenoira,antonio Castilla Cerezo,Sixto J. Castro,Adriana Clavel-Vázquez,Jean Clottes,Inés Corujo Martín,David Díaz Soto,Noé Espósito Ropero,José Garc a Leal,Tania Gentil,Lisa Giombini,Ma Jesús Godoy Domínguez,Vítor Guerreiro,Fernando Infante del Rosal,Ciriaco Morón Arroyo,Gonzalo Navajas,Andrés Pérez-Simón,Ma Ángeles Rodríguez Cutillas,Pau San Martín,Gerard Vilar Roca,2022-01-27 Las teor as del

arte y la literatura nos proveen de las bases anal ticas e interpretativas que hacen posible la reflexi n sobre la obra de arte y en t rminos m s amplios sobre el texto sea este cultural visual o literario M s all de la mera apreciaci n de la obra de arte o literaria la dimensi n te rica del arte y la literatura hacen posible ambas cosas la investigaci n especializada sobre las obras de que se trate y el impacto que tal reflexi n y su convergencia con la pr ctica pedag gica tienen en el aula esto es en el mundo de la experiencia de los estudiantes El presente volumen ofrece una gu a actualizada de las teor as del arte y la literatura en lengua espa ola dirigida muy especialmente a todos los estudi os investigadores y estudiantes de bellas artes historia del arte restauraci n est tica y filosof a del arte literatura y artes esc nicas En el volumen se abordan desde las principales propuestas formalistas y sus or genes la hermen utica la fenomenolog a y el estructuralismo hasta las teor as cr

tica institucional y simbólica la deconstrucción en el feminismo los estudios queer y transatlánticos y los desarrollos teóricos del arte conceptual. En definitiva este libro proporciona al lector herramientas fundamentales para entender las manifestaciones artísticas filosóficas y literarias así como sus importantes transformaciones desde los inicios del siglo XX hasta la actualidad.

Gnoseología de la literatura Jesús G. Maestro, 2023-08-20

La gnoseología de la literatura es una teoría del conocimiento científico de la literatura y de los materiales literarios autor, obra, lector e intérprete o transductor. Una de las tesis fundamentales de la Crítica de la razón literaria es que la literatura exige una interpretación científica y no meramente filosófica, académica o divulgativa. Naturalmente, una exigencia de esta naturaleza es por completo algo inaceptable hoy en el siglo XXI por muchas razones. En primer lugar porque actualmente los estudios literarios se han convertido en un material recicitable que se ha reducido a ideología a cuya única utilidad es la de servir de medio propagandístico a creencias sociales que organizan la ignorancia colectiva. Eso son las ideologías, formas emocionales y discursivas de organizar la nesciencia gregaria y que desde hace años se enseñan en las Universidades e instituciones dedicadas a sistematizar la ignorancia y el prejuicio en lugar de combatirlos. Siempre en nombre de lo políticamente correcto. En segundo lugar porque la hegemonía cultural anglosajona vigente desde finales del siglo XVIII y promovida esencialmente por los amigos del comercio ha disuelto la literatura en el mito de la cultura y ha reemplazado los estudios literarios por estudios culturales de modo que la literatura deja de interpretarse como tal para usarse solamente como cultura indefinida. De hecho, la cultura es una invención de los pueblos que carecen de literatura. Uno de los objetivos de la Anglosfera ha sido siempre desactivar el valor de la tradición literaria hispanogrecolatina a fin de desposeer de conocimiento el origen de nuestra civilización. En tercer lugar porque la ignorancia resultante de aceptar acríticamente las filosofías idealistas anglosajonas de Kant a Fukuyama lleva a asumir que la literatura no se puede estudiar científicamente simplemente porque el racionalismo literario o la Crítica de la razón literaria que está dado a una escala diferente del racionalismo matemático o químico por ejemplo no se comprende desde los presupuestos de los diseñadores del racionalismo matemático o químico como si un soneto fuera una molécula de bario o una anfora resultara de la combinación de varios meros primos. La interdicción científica de la literatura es un fenómeno heredado del idealismo alemán inconcebible en la tradición literaria hispanogrecolatina y que incluso ha sido asumido por gentes que en su tercer mundo semiótico se declaran seguidores de filosofías contemporáneas y materialistas. La Crítica de la razón literaria exige recuperar el concepto de construcción o poiesis y nos sitúa de este modo dentro de la tradición política hispanogrecolatina a la vez que atenúa visiblemente el peso de la estética aisthesis o sensación procedente del idealismo alemán Baumgarten (1750-1758) y Kant (1790) como principio psicológicamente explicativo y sensorialmente reductor del arte. Para los idealistas alemanes la obra de arte queda reducida a la experiencia personal y subjetiva de sus efectos sensibles. Esto es pura psicología emocional y vacua. La exigencia de interpretar de forma objetiva y normativa una obra de arte en general y literaria en particular resulta totalmente negada, desautorizada y proscrita en nombre de una nueva teoría del conocimiento.

idealista rom ntica y germ nica el idealismo alem n La Anglosfera ha prohibido as la interpretaci n cient fica del arte en general y de la literatura en particular Ning n imperativo ha sido y es tan contrario a la tradici n literaria hispanogrecolatina y tan absolutamente incompatible con ella como ste Desde la Po tica de Arist tel es hasta la Aesthetica de Baumgarten obra esta ltima que rompe con el racionalismo de la po tica y de la ret rica cl sicas para imponer el idealismo sensorial y luterano de la libre interpretaci n est tica la literatura hab a sido objeto de interpretaci n cient fica y filos fica Desde Baumgarten 1750 1758 Lessing 1766 y Kant 1790 se impone sobre los materiales literarios la interdicci n cient fica que resulta absolutamente exigida y glorificada por la Anglosfera como un triunfo propio frente a dominios culturales ajenos cuyos productos no son de elaboraci n propia o genuinamente germana De este modo la literatura de Homero a Cervantes de la antigua Grecia a la Espa a de los Siglos de Oro queda como la totalidad de las artes secuestrada marginada y enclaustrada en el mbito emocional de los sentimientos Qu hace la Hispanosfera Lo peor que podr a hacerse aceptar tal aberraci n sin cuestionarla ni criticarla La interdicci n cient fica de la literatura es obra del Idealismo alem n y de la Anglosfera y supone hist ricamente neutralizar el peso de la tradici n literaria hispanogrecolatina frente a la expansi n absolutista y globalizante de la hegemon a cultural anglosajona desde la Ilustraci n hasta la Posmodernidad contempor nea Es evidente que la Cr tica de la raz n literaria se enfrenta de forma radicalmente dial ctica y en solitario a tan ridcula obsecuencia Programas de doctorado. Tercer ciclo. Bienio 1988-90 (volumen II) Universidad de Valladolid, 1993 *Dial cticas de la literatura* Jes s G. Maestro, 2023-09-04 Este libro es un alegato contra la teor a literaria posmoderna de hechura anglosajona y vacua y actualmente implantada y asumida de modo tan acr tico como poco o nada inteligente en todas las Universidades del mundo incluidas por sorprendente que parezca las de la Rep blica Popular China Esta obra expone una visi n dial ctica de la literatura es decir una interpretaci n que pone de manifiesto las incoherencias deficiencias y deturpaciones de las supuestas teor as literarias que posmodernamente se nos obliga a soportar en nombre de una idea falsa de literatura y un criterio a n m s fraudulento de an lisis literario Las teor as literarias posmodernas ni son teor as ni se refieren a la literatura Son ideolog as y galimat as que reducen hasta disolverla la realidad de la literatura en una idea indefinida y confusa de cultura Son el mito revivido del nuevo traje del emperador timo del que todos deber amos estar sobradamente advertidos a estas alturas de la Historia Pero el prejuicio resulta m s rentable explotarlo que combatirlo Y la Universidad que debiera enfrentarse al prejuicio hoy lo exalta administra y promueve En la Universidad del siglo XXI la ideolog a est por encima de la ciencia Como ideolog as que son las teor as literarias posmodernas constituyen una poderosa organizaci n emocional de la ignorancia colectiva un tercer mundo sem ntico que crece y se parasita m s y m s cada d a en las instituciones universitarias y acad micas N tese que la literatura desaparece a medida que se desarrollan estas supuestas teor as literarias posmodernas Frente a toda esta descomposici n y deconstrucci n de la interpretaci n literaria el lector interesado encontrar en este libro que constituye el volumen 14 de la Cr tica de la raz n literaria una explicaci n de la literatura como construcci n humana racional y libre como realidad verbal po

tica y ficticia y concepto pragm tico hist rico y pol tico Se somete a revisi n la idea de intelectual como cr tico del poder pues en realidad es todo lo contrario siempre ha sido un colaboracionista del poder de cualquier forma de poder de Erasmo a Steiner pasando por Ortega Foucault Harold Bloom o Hillis Miller entre tantos otros innombrables del siglo XXI El xito o fracaso de un intelectual es s lo el xito o fracaso del poder al que presta sus servicios Si permites que te eduquen para obedecer no leas este libro ni te acerques a la Cr tica de la raz n literaria lee a los de siempre y qu date como est s

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Teorias De La Literatura Del Siglo Xx Introduction

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