

*The*  
Anthropological  
Imagination *in*  
Latin American  
Literature



AMY FASS EMERY

# The Anthropological Imagination In Latin American Literature By

**Amy F. Emery**



## **The Anthropological Imagination In Latin American Literature By:**

**The Anthropological Imagination in Latin American Literature** Amy Fass Emery, 1996 Emery develops the concept of an anthropological imagination that is the conjunction of anthropology and fiction in twentieth century Latin American literature Emery also gives consideration to documentary and testimonial writings **Writing the Other** Amy F.

Emery, 1994 **Latin American Literature in Transition 1930-1980: Volume 4** Amanda Holmes, Par

Kumaraswami, 2022-12-08 Latin American Literature in Transition 1930 1980 explores the literary landscape of the mid twentieth century and the texts that were produced during that period It takes four core areas of thematic and conceptual focus solidarity aesthetics and innovation war revolution and dictatorship metropolis and ruins and employs them to explore the complexity heterogeneity and hybridity of form genre subject matter and discipline that characterised literature from the period In doing so it uncovers the points of transition connection contradiction and tension that shaped the work of many canonical and non canonical authors It illuminates the conversations between genres literary movements disciplines and modes of representation that underpin writing form this period Lastly by focusing on canon and beyond the volume visibilizes the aesthetics poetics politics and social projects of writing incorporating established writers but also writers whose work is yet to be examined in all its complexity **Madness and Irrationality in Spanish and Latin American Literature and Culture**

Lloyd Hughes Davies, 2020-06-01 The subject matter is topical madness has universal and enduring appeal The positive aspects of the irrational particularly its potential for cultural renewal are given more prominence than has been the case in the past The coverage is wide ranging new critical angles enrich our understanding of major writers while the appeal of lesser known figures is highlighted often by means of a comparative perspective **The Companion to Latin American Studies**

Philip Swanson, 2014-04-04 What is Latin American Studies This companion gives a concise and accessible overview of the discipline Covering a wide range of topics from colonial cultures and identity to US Latino culture and issues of race gender and sexuality this book goes beyond conventional literary companions and situates Latin America in its historical social political literary and cultural context This essential book provides the key introductory information on the subject and will be especially useful for students taking or considering taking courses in Hispanic or Latin American Studies Written by an international team of experts each chapter supplies the necessary basic information and a sound introduction to central ideas issues and debates In addition to 12 chapters on the main topics in Latin American Studies the companion includes an introduction time chart glossary and suggestions for further reading *Indigeneity in the Mexican Cultural Imagination*

Analisa Taylor, 2013-09-25 Since the end of the Mexican Revolution in 1917 the state has engaged in vigorous campaign to forge a unified national identity Within the context of this effort Indians are at once both denigrated and romanticized Often marginalized they are nonetheless subjects of constant national interest Contradictory policies highlighting segregation assimilation modernization and cultural preservation have alternately included and excluded Mexico's indigenous population

from the state's self-conscious efforts to shape its identity. Yet until now no single book has combined the various elements of this process to provide a comprehensive look at the Indian in Mexico's cultural imagination. *Indigeneity in the Mexican Cultural Imagination* offers a much needed examination of this fickle relationship as it is seen through literature, ethnography, film, and art. The book focuses on representations of indigenous peoples in post-revolutionary literary and intellectual history by examining key cultural texts. Using these analyses as a foundation, Analisa Taylor links her critique to national Indian policy, rights, and recent social movements in Southern Mexico. In addition, she moves beyond her analysis of indigenous peoples in general to take a gendered look at indigenous women, ranging from the villainized Malinche to the highly romanticized and sexualized Zapotec women of the Isthmus of Tehuantepec. The contradictory treatment of the Indian in Mexico's cultural imagination is not unique to that country alone. Rather, the situation there is representative of a phenomenon seen throughout the world. Though this book addresses indigeneity in Mexico specifically, it has far-reaching implications for the study of indigenaety across Latin America and beyond. Much like the late Edward Said's *Orientalism*, this book provides a glimpse at the very real effects of literary and intellectual discourse on those living in the margins of society. This book's interdisciplinary approach makes it an essential foundation for research in the fields of anthropology, history, literary critique, sociology, and cultural studies. While the book is ideal for a scholarly audience, the accessible writing and scope of the analysis make it of interest to lay audiences as well. It is a must-read for anyone seeking a deeper understanding of the politics of indigeneity in Mexico and beyond.

**Uniting Blacks in a Raceless Nation** Miguel

Arnedo-Gómez, 2016-05-12 The Cuban writer Nicolás Guillén has traditionally been considered a poet of *mestizaje*, a term that whilst denoting racial mixture, also refers to a homogenizing nationalist discourse that proclaims the harmonious nature of Cuban identity. Yet many aspects of Guillén's work enhance black Cuban and Afro-Cuban identities. Miguel Arnedo Gómez explores this paradox in Guillén's pre-Cuban Revolution writings, placing them alongside contemporaneous intellectual discourses that feigned adherence to the homogenizing ideology whilst upholding black interests. On the basis of links with these and other 1930s Cuban discourses, Arnedo Gómez shows Guillén's work to contain a message of black unity aimed at the black middle classes. Furthermore, against a tendency to seek a single authorial consciousness, be it mulatto or based on a North American construction of blackness, Guillén's prose and poetry are also characterized as a struggle for a viable identity in a socio-culturally heterogeneous society.

*Alejo Carpentier and the Musical Text* Katia Chornik, 2015-01-01

Widely known for his novels *El reino de este mundo* and *Los pasos perdidos*, the Swiss-born Cuban writer Alejo Carpentier incorporated music in his fiction extensively, for instance in titles in analogies with musical forms in scenes depicting performances, recordings, and broadcasts, and in characters' discussions of musical issues. Chornik's study focuses on Carpentier's writings from a musicological perspective, bridging intermediality and intertextuality through an examination of music as formative, as form, and as performed. The emphasis lies on the novels *Los pasos perdidos*, *El acoso*, *Concierto barroco*.

and *La consagración de la primavera* and on his unknown essay *Los orígenes de la música y la música primitiva* the repository of ideas for *Los pasos perdidos* included here for the first time as facsimile and in English translation Chornik's study will appeal to scholars and students in literary studies cultural studies musicology and ethnomusicology and to a specifically interdisciplinary readership

*Angeles Mastretta* Jane Elizabeth Lavery, 2005 The first major study on the works of the Mexican novelist Angeles Mastretta demonstrating the rich complexity and range of the author's fiction and essays The Mexican novelist Angeles Mastretta b 1949 has only recently received serious critical attention largely because her work has been seen as popular and therefore inappropriate for academic study This first major work to be published on Mastretta seeks to demonstrate the rich complexity and range of the author's fiction and essays In the tradition of Post Boom Latin American women's writing Mastretta's texts are motivated by a desire to speak primarily of the silenced experiences and voices of women Two of her novels referential and testimonial in style can be placed within the Mexican Revolutionary Novel tradition and explore the Revolutionary period and its consequences in the light of female experiences and perspectives The hitherto unexplored themes of female sexuality and bodily erotics in Mastretta's texts are also considered in this volume Her feminist works avoid facile simplifications heterogeneous and dialogical they interweave the historical and the fictional the everyday and the fantastic The originality of Mastretta's writing lies in its elusive postmodern ambiguities shimmering surfaces are often interrupted by unexpected depths and proliferating meanings cannot be fully circumscribed by critical analysis Jane Elizabeth Lavery lectures in Latin American Studies at the University of Kent

**Cuban Studies 26** Jorge I. Domínguez, 1996-12-15 Cuban Studies has been published annually by the University of Pittsburgh Press since 1985 Founded in 1970 it is the preeminent journal for scholarly work on Cuba Each volume includes articles in both English and Spanish a large book review section and an exhaustive compilation of recent works in the field

*Writing Rumba* Miguel Arnedo-Gómez, 2006 Arising in the heyday of the music recently made famous by the Buena Vista Social Club afrocubanismo was an artistic and intellectual movement in Cuba in the 1920s and 1930s that tried to convey a national and racial identity Through poetry this movement was the first serious attempt on the part of mostly white Cuban intellectuals to produce a national literature that incorporated elements from the Afro-Cuban traditions of lower class urban blacks One of its main objectives was to project an image of Cuban identity as a harmonious process of fusion between black and white people and cultures The notion of a unified nation without racial conflicts and the idea of a mulatto Cuban culture and identity continue to play a prominent role in the Cuban imagination The first book length treatment of the poetry of this movement *Writing Rumba The Afrocubanista Movement in Poetry* questions the assumption that the poetry did manage to symbolize racial reconciliation and unification At the same time it reveals a process of literary transculturation by which the dominant literature of European origins was radically transformed through the incorporation of formal principles from Afro-Cuban dance and music forms To make his case Miguel Arnedo-Gómez establishes the nature of the movement's connections to

Cuban blacks during this time analyzes the poetry's links with the represented cultures on the basis of anthropological and ethnographic research and explores the thought of leading figures of the movement tying their discourse to specific sociocultural factors in Cuba at the time. Relating the poetry to music and dance he further illuminates the interplay of power and culture in a social context. Essential for understanding Cuban nationalism and race relations today. Writing Rumba will appeal to an interdisciplinary audience not only in regional cultural and anthropological fields but also in the fields of music, dance, and literature. *Imagining the Postcolonial* Jaime Hanneken, 2015-04-27. *Imagining the Postcolonial* is the first book dedicated to comparative analysis of Latin American and francophone postcolonial identity. Jaime Hanneken examines the disciplinary theoretical and political stakes involved in postcolonial identification in non-anglophone cultural spheres through readings of Jos Lezama Lima and douard Glissant's poetics of place, the symbolic value of Paris in modernista writing, and in Congolese Sociétiés des Ambianceurs et Personnes l gantes sape rituals and the scandals surrounding Rigoberta Mench and Yambo Ouologuem. Hanneken argues that reorienting comparative critique to the priority of the object of study can transform rather than replicate existing conceptual formats of postcoloniality.

**The Pan American Imagination** Stephen M. Park, 2014-12-15. In the history of the early twentieth century America's visions of hemispheric unity flourished and the notion of a transnational American identity was embraced by artists, intellectuals, and government institutions. In *The Pan American Imagination* Stephen Park explores the work of several Pan American modernists who challenged the body of knowledge being produced about Latin America, crossing the disciplinary boundaries of academia as well as the formal boundaries of artistic expression from literary texts and travel writing to photography, painting, and dance. Park invests in an interdisciplinary approach which he frames as a politically resistant intellectual practice, using it not only to examine the historical phenomenon of Pan Americanism but also to explore the implications for current transnational scholarship.

Language, Space and Power Samina Hadi-Tabassum, 2006-01-01. *Language Space and Power* describes the sociolinguistic and sociocultural life of a Spanish-English dual language classroom in which attention is given to not only the language learning processes at hand but also to how race, ethnicity, and gender dynamics interact within the language acquisition process.

**The Animal Other in Narratives of Conquest** Stacy Hoult, 2023-04-11. *The Animal Other in Narratives of Conquest: Uncanny Encounters* investigates the functions of nonhuman animal imagery in diverse narratives of the Conquest of the Americas. The author's explications of film, poetry, literary and popular fiction, and theme park spaces draw on postcolonial and animal theory, deconstructive and Freudian literary criticism, and radical social theory. She argues that animals in these texts function on two levels while they play a key role in the development of both Indigenous and European characters. Depictions of their treatment and symbolic charge consistently work to disrupt narratives that seek to present the Conquest as a mutually beneficial encounter between two cultures. The close readings of animal imagery in texts ranging from Pablo Neruda's poetry to the animated film *The Road to El Dorado* represent a fresh approach to questions surrounding

the depictions of Indigenous Americans and the motivations tactics and lasting contributions of the invading culture

Encyclopedia of Contemporary Latin American and Caribbean Cultures Daniel Balderston, Mike Gonzalez, Ana M. López, 2000 This new three volume encyclopedia features over 4 000 entries on more than 40 regions in Latin America and the Caribbean from 1920 to the present day

*Latin American Novels of the Conquest* Kimberle S. López, 2002 The fictionalized explorers and conquistadors represented in this corpus all identify with certain aspects of Amerindian culture significantly those elements that are most distinct from European culture such as cannibalism and human sacrifice but also feel the need to distance themselves from these others in order to protect their own European cultural identity In most cases the conquistadors themselves are represented as outsiders within the enterprise of imperialism due to ethnic religious or sexual differences from the norm This representation turns the gaze inward toward the other within European culture underscoring the complex origins of Latin American cultures in the violent encounter between the Amerindians and the conquistadors By examining these issues Lopez s *Latin American Novels of the Conquest* illuminates the ways in which Latin American novelists used their literary imaginations to embody their ambivalence regarding their own transcultural heritage as children of both the colonized and the colonizer

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*From Amazons to Zombies* Persephone Braham, 2015-11-19 How did it happen that whole regions of Latin America Amazonia Patagonia the Caribbean are named for monstrous races of women warriors big footed giants and cannibals Through history monsters inhabit human imaginings of discovery and creation and also degeneration chaos and death Latin America s most dynamic monsters can be traced to archetypes that are found in virtually all of the world s sacred traditions but only in Latin America did Amazons cannibals zombies and other monsters become enduring symbols of regional history character and identity *From Amazons to Zombies* presents a comprehensive account of the qualities of monstrosity the ways in which monsters function within and among cultures and theories and genres of the monstrous It describes the genesis and evolution of monsters in the construction and representation of Latin America from the Ancient world and early modern Iberia to the present

**Revista de estudios hispánicos** University of Alabama. Department of Romance Languages, 1998

**Literary Culture and U.S. Imperialism** John Carlos Rowe, 2000 John Carlos Rowe considered one of the most eminent and progressive critics of American literature has in recent years become instrumental in shaping the path of American studies His latest book examines literary responses to U S imperialism from the late eighteenth century to the 1940s Interpreting texts by Charles Brockden Brown Poe Melville John Rollin Ridge Twain Henry Adams Stephen Crane W E B Du Bois John Neihardt Nick Black Elk and Zora Neale Hurston Rowe argues that U S literature has a long tradition of responding critically or contributing to our imperialist ventures Following in the critical footsteps of Richard Slotkin and Edward Said *Literary Culture and U S Imperialism* is particularly innovative in taking account of the public and cultural response to imperialism In this sense it could not be more relevant to what is happening in the scholarship and

should be vital reading for scholars and students of American literature and culture



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