

De Noche Vienes

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hay grandes zonas del comportamiento de nuestra sociedad que todos los días se quedan sentados y las otras veces se adentran en la literatura mexicana en los relatos de de noche vienes poniatowska se aventura con penetración lirismo humor sensibilidad y oficio notables en esas zonas oscuras las relaciones entre los sexos y entre las clases en México pocos autores tienen el talento de poniatowska para observar personas y costumbres y para reproducir el habla mexicana sus diminutivos sus dislalias sus momentos reveladores

hay grandes zonas del comportamiento de nuestra sociedad que damos por sentadas y en las que muy rara vez se adentra la literatura mexicana algunas de ellas las que consigna la nota roja ya las ha investigado la cronista poniatowska en de noche vienes la escritora poniatowska se aventura con penetración y oficio notables en otras zonas oscuras las relaciones entre los sexos y entre las clases en México una magnífica colección de relatos y reflexiones en torno a una temática rica y compleja las relaciones sexuales entre las clases sociales de América Latina sus personajes y situaciones mueven tanto a la risa y la ternura como a la indignación

the first english edition of the work of one of Mexico's most admired women writers

Elena Poniatowska is one of Latin America's most distinguished and innovative living writers. Advocacy of women and the poor in their struggle for social and economic justice, denunciation of the repression of that struggle, and a tendency to blur the boundaries between conventional literary forms characterize her writing practice. Asserting that Poniatowska's writing has been uniquely shaped by her experience as a journalist and interviewer, Beth Jörgensen addresses four important texts: *Palabras cruzadas* (interviews), *Hasta no verte, Jesús mío* (testimonial novel), *La noche de Tlatelolco* (oral history), and *La flor de lis* (novel of development). She also treats related pieces including *Lilus Kikus* (short fiction), *De noche vienes* (short stories), *Fuerte es el silencio* (chronicles), and several of Poniatowska's essays. Her readings incorporate a variety of critical approaches within a feminist framework.

Elena Poniatowska is recognized today as one of Mexico's greatest writers. *Lilus Kikus*, published in 1954, was her first book; however, it was labeled a children's book because it had a young girl as protagonist, it included illustrations, and the author was an unknown woman. *Lilus Kikus* has not received the critical attention or a

translation into english it deserved until now accompanying lilus kikus in this first american edition are four of poniatowska s short stories with female protagonists only one of which has been previously published in english poniatowska is admired today as a feminist but in 1954 when lilus kikus appeared feminism didn t have broad appeal twenty first century readers will be fascinated by the way poniatowska uses her child protagonist to point out the flaws in adult society each of the drawings by the great surrealist leonora carrington that accompany the chapters in lilus kikus expresses a subjective interiorized vision of the child character s contemplations on life a tantalizingly complex feminist author whose importance and originality have yet to be appreciated in this country cynthia steele author of politics gender and the mexican novel 1968 1988

demonstrates how film adaptations intersect with feminist discourse in neoliberal mexico adapting gender offers a cogent introduction to mexico s film industry the history of women s filmmaking in mexico a new approach to adaptation as a potential feminist strategy and a cultural history of generational changes in mexico ilana dann luna examines how adapted films have the potential to subvert not only the intentions of the source text but how they can also interrupt the hegemony of gender stereotypes in a broader socio political context luna follows the industrial shifts that began with salinas de gortari s presidency which made the long 1990s the precise moment in which subversive filmmakers particularly women were able to participate more fully in the industry and portrayed the lived experiences of women and non gender conforming men the analysis focuses on busi cortés s *el secreto de romelia* 1988 an adaptation of rosario castellanos s short novel *el viudo román* 1964 sabina berman and isabelle tardán s *entre pancho villa y una mujer desnuda* 1996 an adaptation of berman s own play *entre villa y una mujer desnuda* 1992 guita schyfter s *novia que te vea* 1993 an adaptation of rosa nissán s eponymous novel 1992 and jaime humberto hermosillo s *de noche vienes esmeralda* 1997 an adaptation of elena poniatowska s short story *de noche vienes* 1979 these adapted texts established a significant alternative to monolithic notions of national gendered identity while critiquing updating and even queering notions of feminism in the mexican context adapting gender demonstrates luna s considerable skills as a scholar she deftly carries out a careful analysis of the literary and cinematic texts putting them in the context of the evolving publishing and film industries written in a lively and engaging style this is a unique synthesis of the evolution of feminism and the roles women have had indeed at times been limited to in mexico and what this has meant for their creative output niamh thornton author of *revolution and rebellion in mexican film*

just as mexican national life has come to center on the sprawling dynamic almost indefinable metropolis of mexico city so recent mexican cinema has focused on the city not merely as a setting for films but almost as a protagonist in its own right whose conditions both create meaning for and receive meaning from the human lives lived in its midst through close readings of fourteen recent critically acclaimed films this book watches mexican cinema in this process of producing cultural meaning through its creation enaction and interpretation of the idea of mexico city david william foster analyzes how mexican filmmakers have used mexico city as a vehicle for exploring such issues as crime living space street life youth culture political and police corruption safety hazards gender roles and ethnic and social identities the book is divided into three sections politics of the city examines the films *rojo amanecer* *novia que te vea* *frida* *naturaleza viva* and *sexo pudor y lágrimas* human geographies looks at *el callejón de los milagros* *mecánica nacional* *el castillo de la pureza* *todo el poder* and *lolo* mapping gender discusses *danzón de noche vienes esmeralda* *la tarea* *lola* and *entre pancho villa y una mujer desnuda*

as both an introduction to spanish cinema and a reference guide *great spanish films since 1950* will prove an invaluable resource to scholars students and fans alike book jacket

with essays by the most authoritative scholars this unique study and reference work is the first english language survey and analysis of mexican cinema the book provides extensive coverage of the delirious melodramas of el indio emilio fernandez and roberto gavaldon many shot by the supremely romantic cinematographer gabriel figueroa and the contemporary successes of jaime humberto hermosillo it also includes the mexican work of luis bunuel the surreal intense dramas of felipe cazals and arturo ripstein the innovative work of paul leduc and much more this lavishly illustrated book also contains notes on over 150 individual films an extensive dictionary of directors and other personalities together with filmographies and an extensive chronicle of

mexico s political cultural and cinematic history in the twentieth century

contains entries for authors titles national literatures themes and motifs in literature and folklore

elena poniatowska angeles mastretta silvia molina and brianda domecq are mexican writers whose works are beginning to attract substantial critical attention to date their work is not well known in the united states nor can readers obtain much information about the writers themselves by combining in depth interviews with critical essays kay garcia provides an invaluable service to those who would like to have a better understanding of contemporary mexican writing using a feminist literary critical approach garcia explores the connections between the writers lives and their works both the writers and their protagonists have attempted to shape realities for themselves that contradict official discourses and boundaries unlike many writers of fiction today these women give voice to the marginalized elements of mexican society the interviews critical essays and bibliography of broken bars will serve to make their works more accessible to readers in the united states

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