

El Arte Verbal Kiche Las Funciones

El arte verbal k'iche' The Maya Art of Speaking Writing Le Maya Q'atzij/Our Maya Word Voci e canti della civiltà Maya Rudolf Laban Voices in the Kitchen A text-book of modern Spanish, as now written and spoken in Castile and the Spanish-American republics Figuration Studies in the Psalms Word American Narrative/story Art, 1967-1977 Bulletin Artes International Correo del maestro Annali Annuario per l'anno accademico El lenguaje enmascarado Bulletin Art and Articles: in Honour of Heather Martienssen Annuario della Università Cattolica del Sacro Cuore ... e dello Istituto Superiore di Magistero "Maria Immacolata Michela Elisa Craveri Slaviero Tiffany D. Creegan Miller Emil' Keme Michela Craveri Evelyn Doerr Meredith E. Abarca Marathon Montrose Ramsey Phyllis Plous Ernst R. Wendland Alan Sondheim Università cattolica del Sacro Cuore Katarzyna Mikulska Dąbrowska University of Pennsylvania. University Museum Frieda Harmsen Università cattolica del Sacro Cuore

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challenging the distinctions between old and new media and narratives about the deprecation of orality in favor of inscribed forms the maya art of speaking writing draws from maya concepts of tz'ib recorded knowledge and tz'ij ch'olaj and ch'owen orality to look at expressive work across media and languages based on nearly a decade of fieldwork in the guatemalan highlands tiffany d creegan miller discusses images that are sonic pictorial gestural and alphabetic she reveals various forms of creativity and agency that are woven through a rich media landscape in indigenous guatemala as well as maya diasporas in mexico and the united states miller discusses how technologies of inscription and their mediations are shaped by human editors translators communities and audiences as well as by voices from the natural world these texts push back not just on linear and compartmentalized western notions of media but also on the idea of the singular author creator scholar or

artist removed from their environment the persistence of orality and the interweaving of media forms combine to offer a challenge to audiences to participate in decolonial actions through language preservation the maya art of speaking writing calls for centering indigenous epistemologies by doing research in and through indigenous languages as we engage in debates surrounding indigenous literatures anthropology decoloniality media studies orality and the digital humanities

bringing to the fore the voices of maya authors and what their poetry tells us about resistance sovereignty trauma and regeneration in 1954 guatemala suffered a coup d etat resulting in a decades long civil war during this period indigenous mayans were subject to displacement disappearance and extrajudicial killing within the context of the armed conflict and the postwar period in guatemala k iche maya scholar emil keme identifies three historical phases of indigenous maya literary insurgency in which maya authors use poetry to dignify their distinct cultural political gender sexual and linguistic identities le maya q atzij our maya word employs indigenous and decolonial theoretical frameworks to critically analyze poetic works written by ten contemporary maya writers from five different maya nations in iximulew guatemala similar to other maya authors throughout colonial history these authors and their poetry criticize in their own creative ways the continuing colonial assaults to their existence by the nation state throughout keme displays the decolonial potentialities and shortcomings proposed by each maya writer establishing a new and productive way of understanding maya living realities and their emancipatory challenges in iximulew guatemala this innovative work shows how indigenous maya poetics carries out various processes of decolonization and especially how maya literature offers diverse and heterogeneous perspectives about what it means to be maya in the contemporary world

rudolf laban the famed dancer choreographer and founding father of modern dance also had experience as a painter sculptor and architect and allowed those skills to influence his innovative choreographic techniques his important works and his creation of one of the most significant forms of dance notation make him an essential component of dance history rudolf laban the dancer of the crystal examines laban s training his teaching experiences and the discovery and development of his principles of form and movement paying special attention to his choreographic and philosophical work author evelyn doerr presents intriguing tidbits of the artist s experience such as laban s ambivalent position as the dance organizer of the nazi party in germany embedded in a historical and philosophical context offering insights to his choreographic processes and the events that shaped his life the book presents the different stages and elements of laban s choreography discussing for example laban s dance sound word instructional approach his concept of the movement choir and examples of its realization the concepts of eukinetics and choreutics and a description of how these subjects were taught in laban s school doerr also analyzes important elements in laban s theories of spatial harmony and of effort and she investigates his various early systems of dance notation leading to a detailed explanation of kinetography laban s final notational system a complete bibliography and an appendix of works choreographed between 1897 and 1936 help make this book an important contribution to laban scholarship and to the dance theater and

cultural history of europe in the first half of the 20th century

literally chilaquiles are a breakfast i grew up eating fried corn tortillas with tomato chile sauce symbolically they are the culinary metaphor for how working class women speak with the seasoning of their food from the introduction through the ages and across cultures women have carved out a domain in which their cooking allowed them to express themselves strengthen family relationships and create a world of shared meanings with other women in voices in the kitchen meredith e abarca features the voices of her mother and several other family members and friends seated at their kitchen tables to share the grassroots world view of these working class mexican and mexican american women in the kitchen abarca demonstrates women assert their own sazón seasoning not only in their cooking but also in their lives through a series of oral histories or charlas culinarias culinary chats the women interviewed address issues of space sensual knowledge artistic and narrative expression and cultural and social change from her mother s breakfast chilaquiles to the most elaborate traditional dinner these women share their lives as they share their savory symbolic and theoretical meanings of food the charlas culinarias represent spoken personal narratives testimonial autobiography and a form of culinary memoir one created by the cooks as writers who speak from their kitchen space abarca then looks at writers as cooks to add an additional dimension to the understanding of women s power to define themselves voices in the kitchen joins the extensive culinary research of the last decade in exploring the importance of the knowledge found in the practical concrete and temporal aspects of the ordinary practice of everyday cooking

the purpose of this textbook is to introduce bible students and translators to the basic compositional structure and literary style of hebrew poetry especially the lyric liturgical poetry found in the book of psalms wendland follows a discourse analysis approach examining different aspects of the poetic texts as an integrated whole his primary focus is upon the formal features of the psalms but elements of content key terms and function psalm types or genres also receive due consideration

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