

Federico Schopf

**NERUDA COMENTADO**

Editorial Sudamericana. Séries y Antología

# Neruda Comentado

**M Planty**

## Neruda Comentado:

*Neruda comentado* Federico Schopf,2003 *Estudios públicos* ,2004 *Patrimonio y pueblos indígenas. Reflexiones desde una perspectiva interdisciplinaria e intercultural* Varios Autores,2024-12-30 Esta compilación es un esfuerzo sistemático y diverso por poner en cuestión algunas de las múltiples ideas que existen acerca del patrimonio las que se complejizan cuando se refieren al patrimonio de los pueblos indígenas *Revista chilena de literatura* ,2007 *Ánálisis métrico y comentario estilístico de textos literarios* José DOMÍNGUEZ CAPARRÓS,2005-01-20 En la presente obra se trata de ofrecer una guía práctica y unos ejemplos para la práctica escolar del análisis metrífico y del comentario estilístico de textos literarios en verso Los ejemplos de análisis metrífico deben entenderse como una ilustración de nuestro manual de Mística española Madrid Editorial Síntesis 2000 2ª edición y por eso se remite a los pasajes concretos de este libro para la explicación de la teoría general *Neruda's Ekphrastic Experience* Hugo Méndez-Ramírez,1999 This study combines a structuralist examination of poetry and painting with new distinctions of ekphrastic poetry and recent philosophical debates Canto general is the textual ekphrastic equivalent of mural art a kind of linguistic companion that also elucidates the profound human complexities inscribed in the murals *Introducción al comentario de textos* José Domínguez Caparrós,1977 Ofrece una ordenación y reinterpretación de materiales textiles para la práctica del comentario de textos *Comentario crítico de Residencia en la tierra (poemas I-X)* Carlos Cortínez,1985 *Taller de letras* ,2004 **Alfredo Arreguín** Lauro Flores,Alfredo Arreguín,2002 Arreguín's palpitations of color and light and arrested movement awaken our sublimated vision His paintings seem to force our entire being to experience its livingness as an insatiable yearning and questing of the eyes from the Foreword by Tess GallagherBorn in Mexico in 1935 and a resident of Washington State for nearly five decades Alfredo Arreguín has long been recognized as a major force in pattern painting His canvases are tapestries that mingle diverse and interpenetrating influences and images the traditional crafts of his native Michoacán the lush rainforests of his homeland and of the Pacific Northwest Japanese ukiyo-e prints sacred and endangered animals gods and and totemic figures icons like Frida Kahlo and César Chávez and motifs including masks eyes and abstractly patterned tiles But Arreguín's paintings for all the apparent flatness of their surfaces conceal an astonishing depth of perspective The basis of their composition is a grid of colorful patterns applied to superimposed planes and below the surface of each completed painting are many others transformed by the artist's strategic occlusions and erasures The result is an exuberant phosphorescent visual interplay in which images combine to form other images yielding a potent narrative power and pointing up the profound ambiguous symbiosis between human beings and nature fiction and reality and the natural and supernatural worlds Lauro Flores reveals Alfredo Arreguín as a genuinely American painter in the real hemispheric sense of this term an artist of magic mystery and revelation whose place in the history of North American art has already been secured *pablo neruda:poemas I-X de residencia en la tierra* *comentario crítico* Carlos Cortínez,Pablo Neruda,1985 *El día que me mataron* José Elizondo Rodríguez,2019 El autor de

libro que acostumbra escribir sobre los conflictos de Chile con sus vecinos o bien de análisis político duro por fin se decide a desclasificar su memoria personal y aportar con sus vivencias a la reconstrucción de la memoria histórica de Chile. Su paso por determinados lugares que hicieron historia o el conocimiento de primera mano de sus protagonistas le permite testimoniar episodios significativos de una parte medular del siglo veinte como asumió su propia muerte el 11 de septiembre de 1973 su exilio en la Alemania de Honecker el fascinante Per un Pablo Neruda en trance de recibir el ingrato pago de Chile o Fidel Castro y su fabulosa intromisión en nuestra historia. También otros interlocutores como Milton Friedman Paul Samuelson Artur London Volodia Teitelboim y Orlando Millas o Alfonso García Entre todos le ayudan a desatar la memoria y procesar muchas de sus interrogantes políticas vitales. Por qué debí asilarme en 1973 Por qué Castro falsificó la muerte de Salvador Allende Por qué la Stasi espiaba a los chilenos en la RDA Por qué me fugu de aquel país desaparecido Por qué atornillaban al revés los agentes de la DINA en el Perú Por qué estuvimos dos veces y media en peligro de guerra vecinal Por qué dejé de creer en las ideologías totales Por qué sigo creyendo en lo que nos queda de democracia. La repuestas a estas interrogantes permiten cimentar esta valiosa contribución al tejido de la memoria histórica de nuestro tiempo.

**Crítica y creatividad** Gilberto Triviño, 2007    **Violencia y silencio** Celina Manzoni, 2005    Atenea, 1927    **García Lorca**

**Review**, 1983    **Comentario**, 1970    *Los platos rotos* Rafael Gumucio, 2003    **Comentario Bíblico Latinoamericano** Levoratti, Armando J., 2007-01-01 El propósito fundamental de este Comentario es presentar el mensaje de las Escrituras de un modo relevante para la vida de nuestros pueblos sin la pretensión de ofrecer fórmulas mágicas capaces de transformar el mundo de un día para otro. El éxito de latinoamericano se debe a que ha sido redactado en su mayor parte por biblistas latinoamericanos. La generosa participación de algunos colaboradores peninsulares quiere atestiguar la existencia de lazos fraternos que van más allá de las fronteras continentales. Quizás llame la atención la variedad de enfoques en la práctica de la exegesis y la hermenéutica bíblicas. Esta diversidad se debe en parte a que los pueblos latinoamericanos tienen muchos elementos bíblicos comunes pero presentan también diferencias y matices propios de cada país. Documento de Puebla 51 Los distintos enfoques atestiguan al mismo tiempo la libertad con la que cada colaborador ha realizado su trabajo siempre dentro de un compromiso de fidelidad a la Palabra de Dios.

**Comentario de textos literarios** Carmen Artal, 1974

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