

Apegos Feroces

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Esta es la segunda reunión de nuestro club de lectura, oportunidad en la que conversamos sobre "Apegos feroces" de Vivian Gornick (1987). Nos vamos a conectar...

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Apegos feroces a été écrit par Vivian Gornick qui connu comme un auteur et ont écrit beaucoup de livres intéressants avec une grande narration. How to read online Apegos feroces Apegos feroces a été l'un des livres de populer sur 2019. Il contient 200 pages. Ce livre a été très surpris en raison de sa note top et a obtenu environ best avis des utilisateurs.

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La protagonista de Apegos feroces crece entre dos figuras omnipresentes: una madre, judía de origen ucraniano, inteligente y a la vez terca, que muchas veces la intimida, y una joven vecina del ...

In this deeply etched and haunting memoir, Vivian Gornick tells the story of her lifelong battle with her mother for independence. There have been numerous books about mother and daughter, but none has dealt with this closest of filial relations as directly or as ruthlessly. Gornick's groundbreaking book confronts what Edna O'Brien has called "the principal crux of female despair": the unacknowledged Oedipal nature of the mother-daughter bond. Born and raised in the Bronx, the daughter of "urban peasants," Gornick grows up in a household dominated by her intelligent but uneducated mother's romantic depression over the early death of her husband. Next door lives Nettie, an attractive widow whose calculating sensuality appeals greatly to Vivian. These women with their opposing models of femininity continue, well into adulthood, to affect Gornick's struggle to find herself in love and in work. As Gornick walks with her aged mother through the streets of New York, arguing and remembering the past, each wins the reader's admiration: the caustic and clear-thinking daughter, for her courage and tenacity in really talking to her mother about the most basic issues of their lives, and the still powerful and intuitively-wise old woman, who again and again proves herself her daughter's mother. Unsparing, deeply courageous, *Fierce Attachments* is one of the most remarkable documents of family feeling that has been written, a classic that helped start the memoir boom and remains one of the most moving examples of the genre.

"[Approaching Eye Level is] about the day-to-day struggle to face down the brutality of growing loneliness, to accept the limitations of friendship and intimacy, to honor the process of becoming oneself. . . . Vivian Gornick's strength lies in her refusal to give up."-Mary Hawthorne, *The New York Times*

Poems of effervescent grace from one of the best-known and best-loved poets of Portugal With the elliptical looping of a butterfly alighting on one's sleeve, the poems of Ana Luísa Amaral arrive as small hypnotic miracles. Spare and beautiful in a way reminiscent both of Szyborska and of Emily Dickinson (it comes as no surprise that Amaral is the leading Portuguese translator of Dickinson), these poems—in Margaret Jull Costa's gorgeous English versions—seamlessly interweave the everyday with the dreamlike and ask "What's in a name?" How solid is a name if answered to, Amaral answers, but "like the Rose" no, like its perfume: ungovernable. Free. There is much freedom within Amaral's poetry, room for mysteries to multiply, and yet her beautiful lines are as clear as water: And that time of smiles Which does, incidentally, really exist, I swear, as does the fire And the invisible sea, which with nothing will agree

A finalist for the National Book Critics Circle Award for Criticism, Vivian Gornick's *The End of the Novel of Love* explores the meaning of love and marriage as literary themes in the twentieth century. In *The End of the Novel of Love*, an acclaimed and provocative collection of criticism, Gornick applies the same intelligence, honesty, and insight that define her memoirs to an analysis of love and marriage as literary themes in the twentieth century. She examines the work and lives of several authors she admires—including Grace Paley, Willa Cather, Jean Rhys, George Meredith, Jane Smiley, Richard Ford, and Andre Dubus—to ultimately posit that love, sexual fulfillment, and marriage are now exhausted as the metaphorical expressions of success and happiness. Spanning the depths of common experience and the expanse of twentieth century literature, Gornick crafts an argument that is as defined by discourse as it is by the power of her language, which is gracefully poised between objective knowledge and subjective experience. In these eleven essays, she comes to see that, for most writers, like most readers, it is the drama of our angry and frightened selves in the presence of love that is our modern preoccupation. *The End of the Novel of Love* is a strikingly original and thought-provoking collection from a canonical critic.

"Somos lo que nos han hecho, lentamente al correr los años", escribió María Teresa León. El problema es que la sociedad, al correr los

años, solo valora un tipo de poder: el político que va unido, o busca, al económico. El feminismo ha pasado de enarbolar la bandera del pacifismo y de la defensa de los derechos civiles que caracterizó a las sufragistas (...) a considerar la toma del poder como objetivo principal y necesario para alcanzar la igualdad. Olvidan que las mujeres tienen poder o, mejor, debería decir poderes. Uno de estos poderes, el de las artistas es, parafraseando a Nietzsche, el poder de una maga que cura y que salva, el poder de lo sublime para someter lo espantoso. Ese poder me interesa.

Toda escritura es una búsqueda, pero sólo algunas son un hallazgo. Como ésta de *El Libro de Aisha*, de Sylvia Aguilar Zéleny, dotada de belleza, inteligencia y profunda humanidad.» Gabriela Cabezón Cámara «*El Libro de Aisha* documenta las cotidianas y minúsculas catástrofes que una ausencia irreparable ocasiona al interior de una familia cuando uno de sus miembros se transforma en un desconocido. ¿En quién nos convertimos nosotros cuando somos el testigo que sobrevive para contar la historia de cómo perdimos la presencia tan íntima y cercana de una hermana o una hija? La protagonista de esta novela hurga en su pasado y memoria, pero también en la de esos otros que presenciaron cómo su hermana dejó de ser su hermana, para poder reconstruir su propia identidad a través de una apropiación escritural y especular de los rastros que, como migas, Aisha va dejando tras de sí en su continua huida. "Hablar de ella es abrir una herida", escribe Aguilar Zéleny en esta poderosa y entrañable novela híbrida que tiende direcciones de sentido hacia lo autobiográfico y la crónica, ensamblada a partir de conversaciones, cartas, diálogos, correos, apuntes, entrevistas y recortes bibliográficos que nos confrontan con la idea del yo y el amor como abismos.» Sara Uribe

Una antología de las entrevistas de Inés Martín Rodrigo con las grandes escritoras de nuestra época. En una sociedad y un imaginario aún codificados por el patriarcado, donde un porcentaje muy reducido de lectores hombres lee ficción escrita por mujeres, esta selección de maravillosas conversaciones nos descubre a las escritoras que han luchado, incansables, por vivir y escribir bajo sus propias reglas; por derribar prejuicios y conquistar derechos; por ocupar, gracias al valor de sus textos y más allá de su pertenencia a un género, el lugar que merecen. A través de las preguntas y las respuestas que conforman estas charlas íntimas, fluidas e inteligentes, el lector descubrirá aquello que distingue el pensamiento y las obras de estas escritoras, que, si todavía no ha leído, le quedará claro por qué debería hacerlo. A la vez, su lectura en conjunto hace emerger un territorio común: ser mujer y ser escritora en este siglo, con todo lo que eso implica. Y es que, además de reflexionar sobre sus libros y lo que significa escribir para cada una de ellas, indagan en las relaciones que articulan el triángulo de la literatura, la vida y la sociedad, abordando los problemas y desafíos del tiempo que les ha tocado vivir. De Carmen María Machado, la más joven, a Ida Vitale, la más veterana, pasando por Zadie Smith, Anne Tyler, Margaret Atwood, Elena Poniatowska, Siri Hustvedt y muchas más, este es un libro para adentrarse en las habitaciones propias de las grandes escritoras de nuestro tiempo, mujeres singulares que han sabido tejer los hilos de sus escritos y de sus vidas con genialidad, autenticidad y coraje. La crítica ha dicho... «Mediante un amplio registro de voces que serían capaces de ocupar hasta el último rincón de un complejo y ambiguo puerto de mar, se nos explica aquí de una forma extraordinariamente entretenida qué es una habitación y por qué ésta en realidad es, por méritos propios, una palabra que es puro patrimonio de las escritoras.» Enrique Vilas-Matas. «Un libro de grandes mujeres que convierten la entrevista en pura literatura.» Carmen Sigüenza «Una habitación desde la que seguir ensanchando el mundo a través de la literatura.» Laura Barrachina «Una habitación compartida se lee como un certero ensayo sobre nuestro tiempo.» Laura Revuelta

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