

Antologia Del Cuento Fantastico Frances Spanish Edition

Antolog a Del Cuento Fant stico Franc sEl Cuento Fantastico Frances / The Fantastic Story of FrancesCuentos ... la traducci n ha sido hecha por Luis Fern ndez ArdavinEl relato corto franc s del siglo XIX y su recepci n en Espa aFundadores del cuento fant stico hispanoamericanoMalva y otros cuentosEl cuento fant stico en el R o de la PlataNarrativa fant stica en el siglo XIX (Espa a e Hispanoam rica)Bibliograf a espa olaNovelas ejemplaresEl LibroLa nariz de un notarioActas del I Congreso Internacional sobre Novela del Siglo XVIII: Almer a, 1998Estudios eruditos in memoriam de Adolfo Bonilla y San Mart n (1875 1926) con un pr logo de Jacinto Benavente, publ calos la Facultad de filosof a y letras de la Universidad central en homenaje a su ilustre ex decano ...Antolog a del cuento fant sticoLa educaci n est tica del hombreH ctor FieramoscaEl conde KostiaCuento fant stico mexicanoCurial y Guelfa Pierre Georges Castex Honor  de Balzac Alfred de Musset Concepci n Palacios Bernal  scar Hahn Maksim Gorky Arturo Garc a Ramos Jaime Pont Miguel de Cervantes Saavedra Edmond About Fernando Garc a Lara Universidad Complutense de Madrid. Facultad de Filosof a y Letras Roger Caillois Friedrich Schiller Massimo d' Azeglio Victor Cherbuliez

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lo fantastico en literatura es la forma original que toma lo maravilloso cuando la imaginacion en lugar de trasponer en mitos un pensamiento logico evoca los fantasmas hallados en el curso de sus vagabundeos solitarios esta concebido por el sueno la supersticion el miedo los remordimientos la sobreexcitacion nerviosa o mental la ebriedad y por todos los estados morbosos se nutre de ilusiones de terrores de delirios por eso aunque haya florecido en otras epocas parece responder mas

particularmente al gusto moderno la evolución del género queda esbozada en esta antología desde los precursores del siglo xviii hasta los cuentistas recientes de manera general a medida que el siglo avanza el gusto del público se vuelve más exigente la inspiración de los cuentistas más personal los espectros caros a los contemporáneos de Hoffmann resultan irrisorios treinta años más tarde para una generación a la cual los cuentos de Edgar Poe familiarizaron con un fantástico interior más intenso es que si el miedo pertenece a todos los tiempos y a todos los países se va haciendo más difícil de provocar a medida que los hombres se vuelven menos ingenuos los escritores de hoy deben seducir a una imaginación más reacia que solo cede con franqueza frente a una ilusión de realidad perfecta de este modo se explica el auge de los enigmas policiales donde en la trama del relato el autor multiplica las indicaciones concretas los detalles vividos y en el desenlace pone cuidado en disipar toda oscuridad solo a ese precio conserva el misterio sus virtudes de encantamiento en el género de las recetas conocidas

el volumen recoge las aportaciones de distintos especialistas de universidades españolas y extranjeras sobre este género narrativo en el siglo xix la idea del libro enmarcado en un proyecto financiado por el mcyt es la de ampliar la visión del relato corto sacar a autores del olvido llenar el vacío científico existente sobre algunos textos investigar también la recepción el alcance que determinados autores tuvieron en España

este volumen reúne los trabajos presentados en el congreso internacional la narrativa fantástica en el siglo xix España e Hispanoamérica celebrado en la universitat de lleida en abril de 1996

con la publicación de estas actas rendimos hoy cuentas y ponemos el punto y final a la reunión que tuvo lugar en la universidad de Almería durante los días 28 y 29 de noviembre de 1996 con el objetivo de ordenar y valorar el inusitado avance producido en los estudios sobre la novela del siglo xviii desde diez años atrás así como dar a conocer nuevas aportaciones las que el lector tiene ahora en sus manos que nos indicaran los caminos que este reciente campo investigador se disponga a recorrer ciertamente el ánimo revisionista no basta para alterar el valor de las cosas pero no es menos cierto que la historia literaria no puede ser jamás ámbito cerrado y concluso y que obligación nuestra era revisar con nuevas inquisiciones la función y el comportamiento de todos los posibles factores que intervinieron en la elección de un modo de expresión literaria y de unos materiales antes desdeñados como no podía ser de otra manera el punto de partida de nuestro modesto congreso hubo de ser el inestable y confuso status de la noción de novela a lo largo del siglo si bien solo de forma indiciaria e indirecta fueron tratados estos aspectos teóricos y metodológicos por contra los asuntos textuales y de autoría así como las aplicaciones de análisis ideológico tuvieron una muy amplia representación solo superada por las aportaciones de lo novelesco foráneo tanto en su vertiente comparada como en lo meramente contextual ilustrado ello nos habla de la dificultad del trazado de unos límites al tiempo que nos invita a encontrar ubicación a la novela no solo en el interior de ese amplísimo y sugeridor horizonte de la producción cultural que amanece en el xviii para demanda y educación de unas clases medias emergentes necesidades de satisfacción espiritual sino como eje de la pervivencia de la memoria narrativa o

ariete deblador del gusto neoclásico etc demasiados e importantes cometidos que habrán de seguir esperando próximas convocatorias

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