



Alegría en la revolución y tristeza en tiempos de paz: El juego en Cartucho y Las manos de mamá de Nellie Campobello [

2010

text (article)

Analítica

In Cartucho (1931), Nellie Campobello represents the Mexican Revolution as if it were a game, in the sense that Johan Huizinga gives to the term in Homo Ludens (1938). She puts forward the beauty of war, the joy of the revolutionaries and shows how they are converted in children playing on their horses. In Las manos de mamá (1937), the constituting ingredients of ludic play move from the revolutionaries to the mother. Furthermore, in postrevolutionary times the spirit of the game is missing. The differences between both texts helps one to understand how their critical reception was considerably divergent

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Título: Alegría en la revolución y tristeza en tiempos de paz: El juego en Cartucho y Las manos de mamá de Nellie Campobello electronic resource]

Editorial: 2010

Tipo Audiovisual: Nellie Campobello Cartucho Las manos de mamá Homo Ludens Revolución mexicana estereotipos Nellie Campobello Cartucho Las manos de mamá game Homo Ludens Mexican Revolution stereotypes

Documento fuente: Literatura Mexicana, ISSN 0188-2546, Vol. 21, N°. 2, 2010, pags. 151-170

Nota general: application/pdf

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Lengua: Spanish

Enlace a fuente de información: Literatura Mexicana, ISSN 0188-2546, Vol. 21, N°. 2, 2010, pags. 151-170

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