



The use of adjectives in three short stories by Juan Carlos Onetti [

Ediciones Complutense,
2023-03-30

[info:eu-repo/semantics/article](https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzU1MDU5MTI)

[info:eu-repo/semantics/publishedVersion](https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzU1MDU5MTI)

Artículo revisado por pares

Analítica

The focus of this study is placed on the use of adjectives in three short stories by Juan Carlos Onetti: "El infierno tan temido", "Esbjerg, en la costa" and "Tan triste como ella", as a component of his style. A review of previous studies showed that, even though several stylistic features have been examined, no one highlights the use of adjectives. From this objective, it can be inferred that the methodology is stylistic, and furthermore it was deemed necessary to add a phenomenological approach because otherwise the study would become purely linguistic. Taking a stance in a debate on the definition of Onetti's style as baroque, in which the use of adjectives is included, a conclusion was drawn on the basis of examples that it is baroque provided this term is not associated with an overblown language. And, in connection with this thesis statement, an analysis of Onetti's use of adjectives was carried out from several perspectives with the purpose of detecting recurring paradigms that translates into a series of distinctive features

The focus of this study is placed on the use of adjectives in three short stories by Juan Carlos Onetti: "El infierno tan temido", "Esbjerg, en la costa" and "Tan triste como ella", as a component of his style. A review of previous studies showed that, even though several stylistic features have been examined, no one highlights the use of adjectives. From this objective, it can be inferred that the methodology is stylistic, and furthermore it was deemed necessary to add a phenomenological approach because otherwise the study would become purely linguistic. Taking a stance in a debate on the definition of Onetti's style as baroque, in which the use of adjectives is included, a conclusion was drawn on the basis of examples that it is baroque provided this term is not associated with an overblown language. And, in connection with this thesis statement, an analysis of Onetti's use of adjectives was carried out from several perspectives with the purpose of detecting recurring paradigms that translates into a series of distinctive features

<https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzU1MDU5MTI>

Título: The use of adjectives in three short stories by Juan Carlos Onetti electronic resource]

Editorial: Ediciones Complutense 2023-03-30

Tipo Audiovisual: Juan Carlos Onetti style adjective hermeneutics phenomenology Juan Carlos Onetti estilo adjetivación hermenéutica fenomenología

Variantes del título: La adjetivación en tres cuentos de Juan Carlos Onetti

Documento fuente: Anales de Literatura Hispanoamericana; Vol. 51 (2022): Monográfico: Redes y rutas femeninas del exilio español en Argentina; 159-170

Nota general: application/pdf

Restricciones de acceso: Open access content. Open access content star

Condiciones de uso y reproducción: Derechos de autor 2022 Anales de Literatura Hispanoamericana

Lengua: Spanish

Enlace a fuente de información: Anales de Literatura Hispanoamericana; Vol. 51 (2022): Monográfico: Redes y rutas femeninas del exilio español en Argentina; 159-170 Anales de Literatura Hispanoamericana; Vol. 51 (2022): Monográfico: Redes y rutas femeninas del exilio español en Argentina; 159-170 1988-2351 0210-4547

Otras relaciones: <https://revistas.ucm.es/index.php/ALHI/article/view/85132/4564456563717> /*ref*/Aristóteles (1990). Poética. Caracas: Montes Ávila. Aristóteles (1994). Metafísica. México D.F.: Porrúa. Benedetti, Mario (1974), "Juan Carlos Onetti y la aventura del hombre", en Gelmy F. Giacomán (ed.). Homenaje a Juan Carlos Onetti. Madrid: Anaya. Benveniste, Emile (1973). Problemas de lingüística general. Buenos Aires: Siglo XXI. Bosque, Ignacio (2015). Las categorías gramaticales. Relaciones y diferencias. Madrid: Síntesis. Cortázar, Julio (1948), "Notas sobre la novela contemporánea", Realidad, vol. 3, 1948, págs.245-246. Cueto, Alonso (2009). Juan Carlos Onetti: el soñador en la penumbra. Madrid: Fondo de Cultura Económica. Fletcher, Angus (2002) [1964]. Alegoría: teoría de un modo simbólico. Madrid: Akal. Frankenthaler, Marilyn R. (1977). J.C. Onetti: la salvación por la forma. Nueva York: Abra. Freud, Sigmund (1973). Obras completas. Tomos I, II y III. Madrid: Biblioteca Nueva. Gadamer, Hans-Georg (2001) [1975]. Verdad y método. Salamanca, Sígueme. Giacomán, Gelmy F. (ed.) (1974). Homenaje a Juan Carlos Onetti. Madrid: Anaya. Heidegger, Martin (2007) [1927]. El ser y el tiempo. México D.F.: Fondo de Cultura Económica. Husserl, Edmund (1993) [1913]. Ideas relativas a una fenomenología pura y una filosofía fenomenológica. Madrid: Fondo de Cultura Económica. Kant, Immanuel (2017). Crítica de la razón pura. Buenos Aires: Losada. Lapesa, Rafael (2004). Introducción a los estudios literarios. Madrid: Cátedra. Martínez Bonati, Félix (1981). La estructura de la obra literaria. Santiago: Ediciones de la Universidad de Chile. Mattalia, Sonia (2012). Onetti: una ética de la angustia. Valencia: Universidad de Valencia. Mortara Garavelli, Bice (2000). Manual de retórica. Madrid: Cátedra. Onetti, Juan Carlos (2007) [1994]. Cuentos completos, Madrid: Alfaguara. Paz, Octavio (1967). El arco y la lira. México: Fondo de Cultura Económica. Ricoeur, Paul (2002) [1984]. Del texto a la acción. Ensayos de hermenéutica II. Buenos Aires: Fondo de Cultura Económica. Sartre, J

Baratz Innovación Documental

- Gran Vía, 59 28013 Madrid
- (+34) 91 456 03 60
- informa@baratz.es