



José Carlos Mariátegui reader of Luigi Pirandello [

Ediciones Complutense,
2024-07-24

[info:eu-repo/semantics/article](https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzYyNDQ2Mjc)

[info:eu-repo/semantics/publishedVersion](https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzYyNDQ2Mjc)

Analítica

During the stay in Italy of the Peruvian writer, politician and philosopher José Carlos Mariátegui, among all the modern avant-garde movements, it was the Sicilian playwright Luigi Pirandello who caught his attention to the point of dealing with him in two writings: The Pirandello Case (Variedades, March 1926) and in 'Freudism' in contemporary literature (Variedades, August 1926). The amauta who participated in the famous Congress of Leghorn (Livorno) in 1921 in which the left wing of socialism founded the Italian communist party, spoke several times with Pirandello, as Anna Chiappe, Mariátegui's widow, recalled during an interview (Caretas, 1969). The 'art of a decadence, art of a dissolution; but Pirandello's vigorous and original art[...]The most faithful and powerful artistic translation of the drama of the "disenchanted soul" (Mariátegui, 1926), was the art that Amauta most debated and studied to the point of stating that the Sicilian playwright would have anticipated the futurist Filippo Marinetti "this sexagenarian and Sicilian writer is, in truth, much more modern than the explosive and futurist Marinetti and his entire school" (Mariátegui, 1926). Based on the analysis of the writings about Pirandello made by Mariátegui, I will try to explore the traces of the Sicilian's thought in the works of the Peruvian writer, philosopher and politician

During the stay in Italy of the Peruvian writer, politician and philosopher José Carlos Mariátegui, among all the modern avant-garde movements, it was the Sicilian playwright Luigi Pirandello who caught his attention to the point of dealing with him in two writings: The Pirandello Case (Variedades, March 1926) and in 'Freudism' in contemporary literature (Variedades, August 1926). The amauta who participated in the famous Congress of Leghorn (Livorno) in 1921 in which the left wing of socialism founded the Italian communist party, spoke several times with Pirandello, as Anna Chiappe, Mariátegui's widow, recalled during an interview (Caretas, 1969). The 'art of a decadence, art of a dissolution; but Pirandello's vigorous and original art[...]The most faithful and powerful artistic translation of the drama of the "disenchanted soul" (Mariátegui, 1926), was the art that Amauta most debated and studied to the point of stating that the Sicilian playwright would have anticipated the futurist Filippo Marinetti "this sexagenarian and Sicilian writer is, in truth, much more modern than the explosive and futurist Marinetti and his entire school" (Mariátegui, 1926). Based on the analysis of the writings about Pirandello made by Mariátegui, I will try to explore the traces of the Sicilian's thought in the works of the Peruvian writer, philosopher and politician

<https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzYyNDQ2Mjc>

Título: José Carlos Mariátegui reader of Luigi Pirandello electronic resource].]

Editorial: Ediciones Complutense 2024-07-24

Tipo Audiovisual: Mariátegui Pirandello huellas Livorno Lima Mariátegui Pirandello huellas Livorno Lima

Variantes del título: José Carlos Mariátegui lector de Luigi Pirandello

Documento fuente: Talía. Revista de estudios teatrales; Vol. 6 (2024): Identidad y patrimonio en los escenarios del ámbito hispánico; 49-57

Nota general: application/pdf

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

Condiciones de uso y reproducción: Derechos de autor 2024 Talía. Revista de estudios teatrales

Lengua: Spanish

Enlace a fuente de información: Talía. Revista de estudios teatrales; Vol. 6 (2024): Identidad y patrimonio en los escenarios del ámbito hispánico; 49-57 Talía. Revista de estudios teatrales; Vol. 6 (2024): Identidad y patrimonio en los escenarios del ámbito hispánico; 49-57 2659-806X

Otras relaciones: <https://revistas.ucm.es/index.php/TRET/article/view/94989/4564456570226> /*ref*/Beigel, F. (2003): El itinerario y la Brújula, el vanguardismo estético-político de José Carlos Mariátegui, Buenos Aires: Biblos. Freud, S.(1926). Resistencias al psicoanálisis, Amauta, 1, N. 1. (1926), pp. 11-13. Foresta, G. (1970): Lettere dall' Italia e altri saggi, Palermo: Assciati. Foresta, G.: Pirandello e Mariátegui, Nuova Antologia, Roma, 8, (1967), pp. 512-526. Foresta. G. Críticas e interpretaciones del arte pirandelliano, Letras, 70-71(1963), pp. 84-103. Gramsci, A. (1932): Notas sobre Maquiavelo, sobre la política y sobre el Estado moderno, México: Juan Pablos Editor. Gutiérrez, M. (1982): Vanguardia del teatro: Mariátegui y Pirandello, Lima: Quilca. Labrador RUÍZ, E.: Tres opiniones sobre la novela y la vida", Alerta, La Habana, 10, (1955), (04/01/2023 <https://www.marxists.org/espanol/mariateg/oc/amauta/index.htm>) Mariátegui, J. (1970): Obras Completas, Lima: Amauta. Mariátegui, J. (1970): Peruanicemos al Perú, Lima: Amauta. Mariátegui, J. (1973): El artista y la época, Lima: Amauta. Mariátegui, J. (1978): La Escena Contemporánea, Lima: Amauta. Mariátegui, J. (1979): Ideología y política, Lima: Amauta. Mariátegui, J. (1979): Siete ensayos de la realidad peruana, Lima: Amauta. Mariátegui, J. (1983): El Alma Matinal y otras estaciones del hombre de hoy, Lima: Amauta. Nuñez, E. (1978): La experiencia europea de José Carlos Mariátegui y otros ensayos, Lima: Amauta. Peña, S.: Mariátegui, la revista Amauta y el psicoanálisis, Revista Psicoanálisis, N° 19, (2017), pp. 107-123. Pirandello, L. (1965): Cada uno a su manera, Obras Completas, Buenos Aires: Plaza y Janes S.A. Editores. Portocarrero, G., Cáceres, E. y Tapia, R. (1995): La aventura de Mariátegui, nuevas perspectivas, Lima: Fondo Editorial de la Pontificia Universidad Católica del Perú. Solórzano, C. (1961): Teatro latinoamericano del siglo XX, Buenos Aires: Nueva Visión. Zanrgrilli, F. (2001): Pirandello nell'America latina, Firenze: Cadmo

Baratz Innovación Documental

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