



lies that make up their bitter, shadowy symbiosis.

The original edition of *Planks of Reason* was the first academic critical anthology on horror. In retrospect, it appeared as a kind of homage to the "golden age" of the American horror film, as this genre played an increasing role in film culture and American life. The original material represented the history of the genre through the early 1980s and is a crucial part of the book's value, then and now. The first edition helped legitimize academic writing on the horror genre by addressing breakthrough works of such directors as John Carpenter, Tobe Hooper, George Romero, David Cronenberg, and Wes Craven. This revised edition retains the spirit of the original, but also offers new takes on rediscovered classics and recent developments in the genre. In addition to reprinting 17 essays, including Robin Wood's "An Introduction to the American Horror Film," this revised edition features a new essay on the yuppie horror film by editor Barry Keith Grant, as well as an updated analysis of *The Texas Chainsaw Massacre* by co-editor Christopher Sharrett. Other new essays focus on William Castle's *The Tingler* and Roger Corman's *Pit and the Pendulum*, and the recent wave of Japanese horror films. Contains more than 60 photos.

Two prisoners, Luis Molina and Valentin Arregui, share a cell in a Buenos Aires prison. Molina is in jail for "corruption of a minor," while Valentin is a political prisoner who is part of a revolutionary group. The two men, opposites in every way, form an intimate bond in their cell, and their relationship changes both of them in profound ways.

An essential overview of this blossoming field, *The Routledge Companion to Inter-American Studies* is the first collection to draw together the diverse approaches and perspectives on the field, highlighting the importance of Inter-American Studies as it is practiced today. Including contributions from canonical figures in the field as well as a younger generation of scholars, reflecting the foundation and emergence of the field and establishing links between older and newer methodologies, this Companion covers: Theoretical reflections Colonial and historical perspectives Cultural and political intersections Border discourses Sites and mobilities Literary and linguistic perspectives Area studies, global studies, and postnational studies Phenomena of transfer, interconnectedness, power asymmetry, and transversality within the Americas.

Compiled together for the first time, here are three plays by Argentine novelist and playwright Manuel Puig: the well-known *Kiss of the Spider Woman*, a sharply provocative tale of love, victimization, and fantasy, and of the friendship that develops between two strikingly different men imprisoned together in a Latin American jail; Puig's first drama written directly for the stage, *Under a Mantle of Stars*, a recurring dream that is never ending; and *Mystery of the Rose Bouquet*, an astute tale of deep compassion and illusion. This is convincing proof that Manuel Puig was one of our most talented writers - no matter what the medium. Puig is the author of seven novels, translated into fourteen languages.

Jaime Manrique weaves into his own memoir the lives of three important twentieth-century Hispanic writers: the Argentine Manuel Puig, author of *Kiss of the Spider Woman*; the Cuban Reinaldo Arenas, author of *Before Night Falls*; and Spanish poet and playwright Federico García Lorca. Manrique celebrates the lives of these heroic writers who were made outcasts for both their homosexuality and their politics. "Manrique's double vision yields insights into Puig, Arenas, and Lorca unavailable to a writer less attuned to the complex interplay of culture and sexuality, as well as that of race and class in Latino and Anglo societies."—George DeStefano, *The Nation* "A splendid memoir of Manuel Puig. It evokes him—how he really was—better than anything I've read."—Susan Sontag "Where Manrique's tale differs from others is in its unabashed and sensitive treatment of sexuality. One reads his autobiographical account with pleasure and fascination."—Jose Quiroga, George Washington University "Manrique's voice is wise, brave, and wholly original. This chronicle of self-discovery and literary encounters is heartening and deep."—Kennedy Fraser "In this charmingly indiscreet memoir, Jaime Manrique writes with his customary humor and warm sympathy, engaging our delighted interest on every page. He has the rare gift of invoking and inviting intimacy, in this case a triangulated intimacy between himself, his readers, and his memories. These are rich double portraits."—Phillip Lopate

A witty yet gripping pastiche of murder mysteries set in an Argentine seaside resort, peppered with literary allusions In seaside *Bosque de Mar*, guests at the Hotel Central are struck by double misfortune: the mysterious death of one of their party, and an investigation headed by the physician, writer and insufferable busybody, Dr. Humberto Huberman. When quiet, young translator Mary is found dead on the first night of Huberman's stay, he quickly appoints himself leader of an inquiry that will see blame apportioned in turn to each and every guest—including Mary's own sister--and culminating in a wild, wind-blown reconnaissance mission to the nearby shipwreck, the *Joseph K.* Never before translated into English, *Where There's Love, There's Hate* is both genuinely suspenseful mystery fiction and an ingenious pastiche of the genre, the only novel co-written by two towering figures of Latin American literature. Famously friends and collaborators of Jorge Luis Borges, husband and wife Bioy Casares and Ocampo combine their gifts to produce a novel that's captivating, unashamedly erudite and gloriously witty.

Characters: 15 male, 3 female Scenery: Interior Winner of multiple Tony Awards including Best Musical, *Kiss of the Spider Woman* revamps a harrowing tale of persecution into a dazzling spectacle that juxtaposes gritty realities with liberating fantasies. Cell mates in a Latin American prison, Valentin is a tough revolutionary undergoing torture and Molina is an unabashed homosexual serving eight years for deviant behavior. Molina shares his fantasies about an actress, Aurora (originated on Br

A classic study of the art of translation from one of our greatest translators.

A Study Guide for Manuel Puig's "The Kiss of the Spider Woman," excerpted from Gale's acclaimed *Literature of Developing Nations for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Literature of Developing Nations For Students* for all of your research needs.

A young woman sits by her father's deathbed, lamenting her failure to keep a promise to him... A struggling writer walks every inch of the city in search of inspiration, only to find it is much closer than she

imagined... A girl collapses from hunger at the side of the road and is rescued by the most unlikely of saviours... In this powerful, debut collection, Rania Mamoun expertly blends the real and imagined to create a rich, complex and moving portrait of contemporary Sudan. From painful encounters with loved ones to unexpected new friendships, Mamoun illuminates the breadth of human experience and explores, with humour and compassion, the alienation, isolation and estrangement that is urban life. Translated from the Arabic by Elisabeth Jaquette. It is a phenomenal, exacting collection. It's intense and intimate, and always bordering, with absolute control, on the subversive and erotic. It's also very funny - Rania Mamoun is an extraordinary talent.' - Preti Taneja, author of *We That Are Young* 'A stunning collection, remarkable for its sweet clarity of voice and startling depictions of the marginalised and the destitute. With mastery, Rania Mamoun reaches straight into the heartbeat of her subject matter, laying bare humanity in all its tenderness and tenacity.' – 'A stunning collection, remarkable for its sweet clarity of voice and startling depictions of the marginalised and the destitute. With mastery, Rania Mamoun reaches straight into the heartbeat of her subject matter, laying bare humanity in all its tenderness and tenacity.' - Leila Aboulela, author of *Elsewhere Home*

In a conversation with Maria de Gloria, Josemar Ferreira, a poor Brazilian, tries to recreate the days of his adolescence

Set in Rio, this novel looks at the underbelly of Brazilian urban society in which a lawyer, working on the murder case of two prostitutes, finds the case widening as details of sadism, cocaine smuggling, and multiple murders come to light

"Long acclaimed by Latin American critics, the Argentine novelist Manuel Puig became best known in this country for his novel *Kiss of the Spider Woman*. While Puig's seven novels are available in translation, an immense body of criticism and many of his most important interviews remain inaccessible to the non-Spanish reader. Written especially for the English-speaking audience, this study analyzes aspects of Puig's novels, summarizing the most important criticism in Spanish, and offers a biographical sketch of the man, making available for the first time in English selections from the most informative interviews. Readings of each of Puig's novels combined with Lavers's overview of the criticism in Spanish provide new insights into one of the most original and profound bodies of fiction of any current writer."--Publishers website.

This is the first biography, now available in paperback, of Manuel Puig (1932–1990), Argentinian author of *Kiss of the Spider Woman* and pioneer of high camp. Suzanne Jill Levine, his principal English translator, draws upon years of friendship as well as copious research and interviews

A wonderful collection of never-before-collected one-acts: "The peak of my virtuosity was in the one-act plays. Some of which are like firecrackers in a rope" (Tennessee Williams). Here are portraits of American life during the Great Depression and after, populated by a hopelessly hopeful chorus girl, a munitions manufacturer ensnared in a love triangle, a rural family that deals "justice" on its children, an overconfident mob dandy, a poor couple who quarrel to vanquish despair, a young "spinster" enthralled by the impulse of rebellion, and, in "The Magic Tower," a passionate artist and his wife whose youth and optimism are not enough to protect their "dream marriage." This new volume gathers some of Williams's most exuberant early work and includes one-acts that he would later expand to powerful full-length dramas: "The Pretty Trap," a cheerful take on *The Glass Menagerie*, and "Interior: Panic," a stunning precursor to *A Streetcar Named Desire*. The plays include: • *At Liberty* • *The Magic Tower* • *Me, Vashya* • *Curtains for the Gentleman* • *In Our Profession* • *Every Twenty Minutes* • *Honor the Living* • *The Case of the Crushed Petunias* • *Moony's Kid Don't Cry* • *The Dark Room* • *The Pretty Trap* • *Interior: Panic* • *Kingdom of Earth* • *I Never Get Dressed Till After Dark on Sundays* • *Some Problems for The Moose Lodge*

Manuel Puig's 1976 *Kiss of the Spider Woman*, translated into English in 1979 and adapted as an Academy Award-winning film, expanded the idiom of the novel (mixing cinema, fiction, romance, and song) and challenged the third-person narration that was dominant in Latin American Boom fiction. Students are drawn to the conversational style of the novel and the melodramatic seductions of the tale, but they need guidance to appreciate the novel's richness as a work of literature. This volume of the MLA's *Approaches to Teaching* series suggests ways instructors can help students grasp the novel's exploration of state and sexual politics and discern the strategies of narration that underlie the conversations between the two main characters. In part 1, "Materials," the editors discuss versions and translations of the novel, provide readings and resources, give an overview of the historical and political background of 1970s Argentina, and outline the author's biography. The thirteen essays in part 2, "Approaches," written by distinguished scholars of Latin American literature, offer close textual analysis, examine the author's use of cinematic references, and present suggestions for teaching Héctor Babenco's film adaptation alongside the written text.

From the highly acclaimed, award-winning author of *The Gods of Tango*, a revolutionary new novel about five wildly different women who, in the midst of the Uruguayan dictatorship, find each other as lovers, friends, and ultimately, family. In 1977 Uruguay, a military government has crushed political dissent with ruthless force. In an environment where citizens are kidnapped, raped, and tortured, homosexuality is a dangerous transgression. And yet, despite such societal realities, Romina, Flaca, Anita "La Venus," Paz, and Malena--five cantoras, women who "sing"--somehow, miraculously, find each other and discover an isolated cape, Cabo Polonio, inhabited by just a lonely lighthouse keeper and a few rugged seal hunters. They claim this place as their secret sanctuary. Over the next 35 years, their lives move back and forth between Cabo Polonio and Montevideo, the city they call home, as they return, sometimes together, sometimes in pairs, with lovers in tow, or alone. Throughout it all, the women will be tested repeatedly--by their families, lovers, society, and each other--as they fight to live authentic lives. A genre-defining novel and De Robertis's masterpiece, *Cantoras* is a breathtaking portrait of queer love, community, forgotten history, and the strength of the human spirit. De Robertis has written a novel that is at once timeless and groundbreaking--a tale about the fire in all our souls and those who make it burn.

One of the *New York Times* Ten Best Books of the Year • A National Book Critics Circle Award Finalist • A *New York Times* Notable Book A timely exploration of what Shakespeare's plays reveal about our divided land. "In this sprightly and enthralling book . . . Shapiro amply demonstrates [that] for Americans the politics of Shakespeare are not confined to the public realm, but have enormous relevance in the sphere of private life." —*The Guardian* (London) The plays of William Shakespeare are rare common ground

in the United States. For well over two centuries, Americans of all stripes—presidents and activists, soldiers and writers, conservatives and liberals alike—have turned to Shakespeare’s works to explore the nation’s fault lines. In a narrative arching from Revolutionary times to the present day, leading scholar James Shapiro traces the unparalleled role of Shakespeare’s four-hundred-year-old tragedies and comedies in illuminating the many concerns on which American identity has turned. From Abraham Lincoln’s and his assassin, John Wilkes Booth’s, competing Shakespeare obsessions to the 2017 controversy over the staging of Julius Caesar in Central Park, in which a Trump-like leader is assassinated, Shakespeare in a Divided America reveals how no writer has been more embraced, more weaponized, or has shed more light on the hot-button issues in our history.

Hailed by The New York Times as “an Argentinian tour de force.”

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