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Then the photograph of Aura, of Aura with her green eyes, her black hair gathered in ringlets, leaning against a Doric column with a painted landscape in the background: the landscape of a Lorelei in the Rhine.[26] Her dress is buttoned up to the collar, there's a handkerchief in her hand, she's wearing a bustle: Aura, and the date "1876" in white ink, and on the back of the daguerreotype,[27 ...

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Aura: Bilingual Edition (English and Spanish Edition ... Carlos Fuentes (1928-2012) was one of the most influential and celebrated voices in Latin American literature.

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He was the author of 24 novels, including *Aura*, *The Death of Artemio Cruz*, *The Old Gringo* and *Terra Nostra*, and also wrote numerous plays, short stories, and essays. He received the 1987 Cervantes Prize, the Spanish-speaking ...

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Carlos Fuentes Aura Bilingual Edition

Aura es una novela del gran escritor mexicano, Carlos Fuentes, publicado por primera vez en el año 1962. Esta es una novela corta, con solo cuatro personajes y un estilo en que el autor habla directamente al lector; este libro le sirve a aquellos que quieren tener una introducción rápida a este gran literato de la literatura mexicana.

Aura: Bilingual Edition (English and Spanish Edition ...

Carlos Fuentes really aims for immediacy in his small novella, Aura -- cleverly packaged as a bilingual edition, so that it doesn't appear quite so thin. Not only is it written in the second person, forcing the reader into the position of the protagonist, Felipe Montero, but it is also written in the present tense.

Aura - Carlos Fuentes - Complete Review

Carlos Fuentes (1928-2012) was one of the most influential and celebrated voices in Latin American literature. He was the author of 24 novels, ... The English translation in this bilingual edition is very well done. Reading the Spanish at first was a bit laborious, but with the help of the side-by-side translation, I soon became quite engrossed in the story and the imagery. If you are looking ...

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Aura: A Novel (English and Spanish Edition): Fuentes ...

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Aura: Bilingual Edition (English and Spanish Edition) Publisher: Farrar, Straus and Giroux Unknown Binding - January 1, 1987 by Carlos Fuentes (Author) See all formats and editions Hide other formats and editions The Amazon Book Review Book recommendations, author interviews, editors' picks, and more. ...

Aura: Bilingual Edition (English and Spanish Edition ...

Aura is a short novel written by Mexican novelist Carlos Fuentes, first published in 1962 in Mexico. This novel is considered as a fantastic literature for its remarkable description of “dreamlike” themes and the complexion of “double identity” portrayed by the character. Its narrative is completely carried out in second person.

Aura by Carlos Fuentes - Goodreads

Aura es una novela del gran escritor mexicano, Carlos Fuentes, publicado por primera vez en el año 1962. Esta es una novela corta, con solo cuatro personajes y un estilo en que el autor habla directamente al lector; este libro le sirve a aquellos que quieren tener una introducción rápida a este gran literato de la literatura

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This edition published in 1965 by Farrar, Straus and Giroux in New York.

Delightful stories, other material based on works of Don Juan Manuel, Luis Taboada, Ricardo Palma, other noted writers. Complete faithful English translations on facing pages. Exercises.

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A young scholar falls passionately in love with the niece of an aged widow and discovers the true relationship between the two women

In *The Old Gringo*, Carlos Fuentes brings the Mexico of 1916 uncannily to life. This novel is wise book, full of toughness and humanity and is without question one of the finest works of modern Latin American fiction. One of Fuentes's greatest works, the novel tells the story of Ambrose Bierce, the American writer, soldier, and journalist, and of his last mysterious days in Mexico living among Pancho Villa's soldiers, particularly his encounter with General Tomas Arroyo. In the end, the incompatibility of the two countries (or, paradoxically, their intimacy) claims both men, in a novel that is, most of all, about the tragic history of two cultures in conflict.

This is an all new version of the popular PARALLEL TEXT series, containing eight pieces of contemporary fiction in the original Spanish and in English translation. Including stories by Fuentes, Molinas, Marquez and Cortazar, this volume gives a fascinating insight into Spanish and Latin American culture and literature as well as providing an invaluable educational tool.

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One of the great masterpieces of modern Latin American fiction, *Terra Nostra* is concerned with nothing less than the history of Spain and of South America, with the Indian Gods and with Christianity, with the birth, the passion, and the death of civilizations. Fuentes skillfully blends a wide range of literary forms, stories within stories, Mexican and Spanish myth, and famous literary characters in this novel that is both a historical epic and an apocalyptic vision of modern times. *Terra Nostra* is that most ambitious and rare of creations—a total work of art.

A remarkable assortment of short fiction from Central and South America features "The Handsomest Drowned Man in the World" by Gabriel García Márquez, Jorge Luis Borges's "The Aleph," and other works by such distinguished authors as Juan Rulfo, Julio Cortázar, and Clarice Lispector. Original. 17,500 first printing.

Where, Carlos Fuentes asks, is a modern-day vampire to roost? Why not Mexico City, populated by ten million blood sausages (that is, people), and a police force who won't mind a few disappearances? "Vlad" is Vlad the Impaler, of course, whose mythic cruelty was an inspiration for Bram Stoker's *Dracula*. In this sly sequel, Vlad really is undead: dispossessed after centuries of mayhem by Eastern European wars and rampant blood shortages. More than a postmodern riff on "the vampire craze," Vlad is also an anatomy of the Mexican bourgeoisie, as well as our culture's ways of dealing with death. For—as in *Dracula*—Vlad has need of both a lawyer and a real-estate agent in order to establish his new kingdom, and Yves

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Navarro and his wife Asunción fit the bill nicely. Having recently lost a son, might they not welcome the chance to see their remaining child live forever? More importantly, are the pleasures of middle-class life enough to keep one from joining the legions of the damned?

A collection of essays reflecting the author's beginnings as a writer and his love of literature and politics.

In this masterly, deeply personal, and provocative book, the internationally renowned Mexican writer Carlos Fuentes, whose work has been called “a combination of Poe, Baudelaire, and Isak Dinesen” (Newsweek), steps back to survey the wellsprings of art and ideology, the events that have shaped our time, and his extraordinary life and fiercest passions. Arranged alphabetically from “Amore” to “Zurich,” *This I Believe* takes us on a marvelous inner journey with a great writer. Fuentes ranges wide, from contradictions inherent in Latin American culture and politics to his long friendship with director Luis Buñuel. Along the way, we find reflection on the mixed curse and blessing of globalization; memories of a sexual initiation in Zurich; a fond tracing of a family tree heavy with poets, dreamers, and diplomats; evocations of the streets, cafés, and bedrooms of Washington, Paris, Santiago de Chile, Cambridge, Oaxaca, and New York; and a celebration of literary heroes including Balzac, Cervantes, Faulkner, Kafka, and Shakespeare. Throughout, Fuentes captivates with the power of his intellect and

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his prose. Here, too, are vivid, often heartbreaking glimpses into his personal life. "Silvia" is a powerful love letter to his beloved wife. In "Children," Fuentes recalls the births of his daughters and the tragic death of his son; in "Cinema" he relives the magic of films such as Citizen Kane and The Wizard of Oz. Further extending his reach, he examines the collision between history and contemporary life in "Civil Society," "Left," and "Revolution." And he poignantly addresses the experiences we all hold in common as he grapples with beauty, death, freedom, God, and sex. By turns provocative and intimate, partisan and universal, this book is a brilliant summation of an international literary career. Revisiting the influences, commitments, readings, and insights of a lifetime, Fuentes has fashioned a magnificently coherent statement of his view of the world, reminding us once again why reading Fuentes is "like standing beneath the dome of the Sistine Chapel. . . . The breadth and enormity of this accomplishment is breathtaking" (The Denver Post).

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