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Ricardo Piglia: Blanco Nocturno Ofrece

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Piglia claves sobre su novela, premio
Rómulo Gallegos Especial RICARDO
PIGLIA: 1er Aniversario Luctuoso -
Reseña: Blanco Nocturno - El Cactus
Lector Ricardo Piglia. Entrevistamos al
escritor argentino ~~BLANCO NOCTURNO~~
Target in the Night Conferencia de
Ricardo Piglia sobre los libros de su vida

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Hugo Hiriart y Ricardo Piglia ~~Ricardo Piglia: entrevista~~ *Tsundoku 63: Ricardo Piglia* ~~Ricardo Piglia Casa Amèrica Catalunya~~ Ricardo Piglia ganó el premio Rómulo Gallegos Ricardo Piglia, el contador de historias Ricardo Piglia : la escritura, el éxito y la poesía. *Ricardo Piglia sobre Borges en Altas Definciones*

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Delirio y Poder/Ricardo Piglia Incidentes
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Ricardo Piglia y Juan Villoro Ricardo
Piglia y Juan Gabriel Vásquez - Hay
Festival 2014 Juan José Saer en Los siete
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Cuentista **Entrevista: Ricardo Piglia**~~

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~~Ricardo Piglia~~ **El último lector - Ricardo**

Piglia A literatura e o método de Ricardo
Piglia

Novela y Traducción. Invitado: Ricardo
Piglia | 2013

Ricardo Piglia: ¿Qué será la literatura?

Conversación con RICARDO PIGLIA

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Piglia, Josiane ...

ricardo piglia's target in the night (blanco
nocturno) is detective story, murder

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mystery, and political noir in one. the argentine writer (described by Bolaño as "one of the best Latin American novelists writing today") was awarded the Rómulo Gallegos and National Critics Prizes for *Target in the Night*. with a rich cast of eni.

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Ricardo Piglia - literatura

Ropa limpia, negocios sucios Podría

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comenzar diciendo que la última novela de Ricardo Piglia, Blanco nocturno (2010) cuenta la historia de una valija, de un bolso, de una maleta perdida en un Hotel de provincia, en el Hotel Plaza, a pocos kilómetros de Rauch, en la Provincia de Buenos Aires, en los tiempos de Onganía. Son también los tiempos de la aparición de

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las primeras guerrillas ...

Ricardo Piglia, Blanco nocturno -
OpenEdition

Blanco nocturno de Ricardo Piglia -
Revista Landa . Blanco nocturno (2010)
aparece a treinta años de la primera
edición de Respiración artificial (1980) y,

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en cierta manera, aquella novela de
Ricardo Piglia...

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Blanco nocturno narra la vida de un
pueblo y el infierno de las relaciones
familiares. Jasan Wilson escribió en The

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Independent: «Ricardo Piglia ocupa un lugar muy alto en la literatura. Ha heredado la desconfiada inteligencia de Borges, su incansable y gozosa exploración de la literatura, y su atracción por los oscuros bajos fondos.

Blanco nocturno - Piglia, Ricardo -

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978-84-339-7215-6 ...

Blanco nocturno. Ricardo Piglia. Foto:
Domenec Umbert. Anagrama. Barcelona,
2010. 299 páginas, 19 euros. Podría
decirse ante todo que Blanco nocturno es
un relato característico del argentino
Ricardo Piglia (Adrogué-Buenos Aires-,
1940), porque reúne una serie de

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características personales y literarias que permitirían identificar fácilmente al autor: el aire de crónica que reviste en muchos momentos la narración, que delata la práctica periodística de Piglia y que se manifiesta ...

Blanco nocturno - El Cultural

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Ricardo Piglia, Blanco nocturno,
Anagrama, Barcelona, 2010. Enrique
Macari La literatura de Ricardo Piglia
(Adrogué, 1940) ha experimentado un
boom imparable durante los últimos
quince años y el argentino es considerado
hoy unánimemente como una de las
grandes figuras escribiendo en lengua

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CRITICISMO | Blanco nocturno,

Ricardo Piglia (November 24, 1941 in Adrogué, Argentina – January 6, 2017 in Buenos Aires) was an Argentine author, critic, and scholar best known for introducing hard-boiled fiction to the

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Argentine public.

Ricardo Piglia - Wikipedia

Biografía Primeros años. Ricardo Emilio Piglia Renzi nació el 24 de noviembre de 1941, en la ciudad de Adrogué, partido de Almirante Brown. Tras el derrocamiento de Juan Domingo Perón el 23 de

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septiembre de 1955, Piglia se marchó con su familia de Adrogué y se instaló en la ciudad de Mar del Plata. [3] Fue allí comenzó a escribir, y en donde comenzó su Diario.

[Ricardo Piglia - Wikipedia, la enciclopedia libre](#)

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Blanco nocturno narra la vida de un pueblo y el infierno de las relaciones familiares. Jason Wilson escribió en The Independent: « Ricardo Piglia ocupa un lugar muy alto en la literatura. Ha heredado la desconfiada inteligencia de Borges , su incansable y gozosa exploración de la literatura y su atracción

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por los oscuros bajos fondos.

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Resumen y sinópsis de Blanco nocturno de Ricardo Piglia En esta extraordinaria novela, Ricardo Piglia se confirma, incontestablemente, como uno de los escritores mayores en lengua española de nuestro tiempo. Tony Durán, un extraño

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forastero, nacido en Puerto Rico, educado como un americano en Nueva Jersey, fue asesinado a comienzos de los años setenta en un pueblo de la provincia de ...

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Ricardo Piglia Géneros: Drama - Policial
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Blanco Nocturno / Ricardo PiGlia. en 14 octubre, 2015 14 octubre, 2015 por jmdoky. Ricardo Piglia nació en Adrogué, provincia de Buenos Aires, en 1941. En 1955 su familia se mudó a Mar del Plata.

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En 1967 apareció su primer libro de relatos, *La invasión*, premiado por Casa de las Américas. En 1980 apareció *Respiración artificial*, de gran ...

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kawamurasite

Blanco Nocturno de Ricardo Piglia. By

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Nocturno Ricardo Piglia

Andrea Torres Perdigón. Abstract. La nueva novela del escritor argentino Ricardo Piglia fue publicada el pasado mes de septiembre por la Editorial Anagrama de Barcelona. Se trata de un libro muy esperado por la crítica y la academia ya que, además de la consagración de Piglia como uno de los

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escritores ...

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Tony Durán, nacido en Puerto Rico, educado como un norteamericano en Nueva Jersey, fue asesinado a comienzos de los años setenta en un pueblo de la provincia de Buenos Aires. Había llegado

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Nocturno Ricardo Piglia

siguiendo a las bellas hermanas Belladona, las gemelas Ada y Sofía. Las conoció en Atlantic City, y urdieron un feliz trío hasta que una de ellas, Sofía, desertó del juego. Y Tony Durán continuó con Ada, y la siguió a la Argentina, donde encontró su muerte. A partir del crimen, esta novela policíaca muda y se transforma en un

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relato que se anuda en arqueologías familiares, que combina la veloz novela de género y la espléndida construcción literaria. El centro luminoso del libro es Luca Belladonna, constructor de una fábrica fantasmal que persigue con obstinación un proyecto demencial. La aparición de Emilio Renzi, el tradicional personaje de

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Piglia, le da a la historia una conclusión irónica y conmovedora. Ricardo Piglia se confirma, incontestablemente, como uno de los escritores mayores en lengua española de nuestro tiempo. "Tengo para mí que Ricardo Piglia es uno de los más exigentes novelistas de la literatura en lengua española. Experto en lunfardos y

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tangos, sólo apabulla como escritor porque lo ha leído todo" (J.J. Armas Marcelo, ABC) "Brilla en todo momento un excelente escritor, forjado en menesteres muy distintos y que no confunde la obra novelesca, como ocurre con harta frecuencia, con el mero relato superficial y encadenado de unos cuantos hechos"

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(Ricardo Senabre, El Mundo)

A masterful psychological and political crime novel by Argentina's greatest living writer expands the genre of "paranoid fiction."

From Argentine literary powerhouse

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Ricardo Piglia, *The Way Out* is “an offbeat take on the campus novel, full of sex, intrigue, and marginalia” (Kirkus Reviews) that probes the lengths we go to hide our own truths and to uncover the secrets of others. In the mid 1990s Emilio Renzi leaves his unstable life in Argentina to take a visiting position at a prestigious

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university in New Jersey. Settling in for a semester of academic quietude, he is unexpectedly swept up in a secret romance with his colleague, the brilliant and enigmatic Ida Brown. But their clandestine relationship is cut brutally short by an apparent tragic car accident. Discontented with the police's lackluster inquiries into

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Ida's death, Renzi begins his own investigation. His suspicions are piqued as details emerge about a bizarre string of attacks targeting scientists and researchers. Then a radical manifesto appears in the press threatening continued violence. As he delves deeper into Ida Brown's past, Renzi discovers a link between her and the

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terrorist that sets him on a path of no return: he must discover once and for all whether her death was part of a larger pattern and, if so, whether she was a victim or accomplice. Renzi's quest for truth exposes a darker side of humanity that will force him to confront the systems and culture that could produce such a

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misguided killer. Praise for *The Way Out*: “An offbeat take on the campus novel, full of sex, intrigue, and marginalia.” —Kirkus Reviews Praise for *The Diaries of Emilio Renzi*: “Splendidly crafted and interspliced with essays and stories, this beguiling work is to a diary as Piglia is to “Emilio Renzi”: a lifelong alter ego, a

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highly self-conscious shadow volume that brings to bear all of Piglia's prowess as it illuminates his process of critical reading and the inevitable tensions between art and life. Amid meeting redheads at bars, he dissects styles and structures with a surgeon's precision, turning his gaze on a range of writers, from Plato to Dashiell

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Hammett, returning time and again to Pavese, Faulkner, Dostoyevsky, Arlt and Borges. Chock-full of lists of books and films he consumed in those voracious early years of call girls, carbon paper, amphetamines and Heidegger, this is an embarrassment of riches — by turns an inspiring master class in narrative analysis,

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an accounting of the pesos left in his pockets and a novel of Piglia's grandfather (named Emilio, natch) with his archive of World War I materials pilfered from Italian corpses.... No previous familiarity with Piglia's work is needed to appreciate these bibliophilic diaries, adroitly repurposed through a

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dexterous game of representation and masks that speaks volumes of the role of the artist in society, the artist in his time, the artist in his tradition.” —Mara Faye Lethem, *The New York Times Book Review* “For the past few years, every Latin American novelist I know has been telling me how lavish, how grand, how

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transformative was the Argentinian novelist Ricardo Piglia's final project, a fictional journal in three volumes, *Los diarios de Emilio Renzi*—Renzi being Piglia's fictional alter ego. And now here at last is the first volume in English, *The Diaries of Emilio Renzi: Formative Years*, translated by Robert Croll. It's something

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to be celebrated... [It] offer[s] one form of resistance to encroaching fascism: style.”

—Adam Thirlwell, BookForum, The Best Books of 2017 “[A] masterpiece....

everything written by Ricardo Piglia, which we read as intellectual fabrications and narrated theories, was partially or entirely lived by Emilio Renzi. The

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visible, cerebral chronicles hid a secret history that was flesh and bones.” —Jorge Carrión, *The New York Times* “A valediction from the noted Argentine writer, known for bringing the conventions of hard-boiled U.S. crime drama into Latin American literature...Fans of Cortázar, Donoso, and Gabriel García Márquez will

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find these to be eminently worthy last words from Piglia." —Kirkus Reviews, Starred Review "When young Ricardo Piglia wrote the first pages of his diaries, which he would work on until the last years of his life, did he have any inkling that they would become a lesson in literary genius and the culmination of one of the

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greatest works of Argentine literature?”
—Samanta Schweblin, author of *Fever Dream* “Ricardo Piglia, who passed away earlier this year at age seventy-five, is celebrated as one of the giants of Argentine literature, a rightful heir to legends like Borges, Cortázar, Juan Jose Saer, and Roberto Arlt. *The Diaries of*

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Emilio Renzi is his life's work...An American equivalent might be if Philip Roth now began publishing a massive, multi-volume autobiography in the guise of Nathan Zuckerman...It is truly a great work...This is a fantastic, very rewarding read—it seems that Piglia has found a form that can admit everything he has to say

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about his life, and it is a true pleasure to take it in.” —Veronica Esposito, BOMB Magazine “In 1957, Argentinian writer Ricardo Piglia started to write what would become 327 notebooks filled with the thoughts of his alter ego, Emilio Renzi. Piglia’s final literary act before his death in January 2017 was to organize and

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publish these works as Renzi's diaries. *Formative Years*, the first of three volumes, covers the years 1957 to 1967, detailing Renzi's development into a central figure of Argentine literary culture. In epigrammatic diary entries filled with memorable observations, Piglia details Renzi's political education, relationships,

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views on Argentinian politics, and experiences during this remarkably productive era of Latin American fiction. As a fictionalized autobiography, it is, like the work of Karl Ove Knausgaard, of *My Struggle* fame, part confession and part performance. Renzi meets and corresponds with literary luminaries like

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Borges, Cortázar, and Márquez, and offers insightful readings of Dostoevsky, Kafka, Faulkner, and Joyce. Ilan Stavans (Quixote: The Novel and the World, 2015) provides a wonderfully informative introduction. Fans of W.G. Sebald and Roberto Bolaño will find the first installment in Piglia's trilogy to be a

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fascinating portrait of a writer's life.”
—Alexander Moran, Booklist "Here through the Boom and Bolaño breech storms Ricardo Piglia, not just a great Latin American writer but a great writer of the American continent. Composed across his entire career, *The Diaries of Emilio Renzi* is Piglia's secret story of his shadow

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self—a book of disquiet and love and literary obsession that blurs the distinctness of each and the other." —Hal Hlavinka, Community Bookstore (Brooklyn, NY) “In this fictionalized autobiography, Piglia’s ability to succinctly criticize and contextualize major writers from Kafka to Flannery

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O'Connor is astounding, and the scattering of those insights throughout this diary are a joy to read. This book is essential reading for writers.” —Publishers Weekly “The Diaries of Emilio Renzi is a rare glimpse into the heart of twentieth-century Latin American literature, with the inimitable Ricardo Piglia as tour guide.

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More than just a traditional diary, Renzi is an illuminating voyage into the hearts of books and writers and history. An inspiring work and an important achievement.” —Mark Haber, Brazos Bookstore (Houston, TX) “The great Argentine writer.... In a career that spanned four decades, during which he became one

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of Latin America's most distinctive literary voices.” —Alejandro Chacoff, *The New Yorker* “The Diaries of Emilio Renzi continue to be a fascinating literary-autobiographical experiment ... and, especially, a wonderful immersion in literature itself. Of particular interest in showing the transition of Latin American

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(and specifically Argentine) literature—no longer: "out of sync, behind, out of place"—Piglia's range extends far beyond that too. Yes, most of this is presumably mainly of interest to the similarly literature-obsessed—but Piglia makes it hard to imagine who wouldn't be." — M. A. Orthofer, *The Complete Review*

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Based on original reports and witness statements, *Money to Burn*, a prize-winning true-crime novel, tells the story of a gang of bandits who robbed a bank in downtown Buenos Aires and the subsequent siege on their hideout and its shocking outcome that have become a

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Latin American legend.

Deliciosos cuentos policiacos que cuentan los casos del singular comisario Croce. El imprescindible legado póstumo de Ricardo Piglia. El comisario Croce, investigador singular, era uno de los protagonistas de una de las grandes novelas de Ricardo

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Piglia, Blanco nocturno. El autor rescata al personaje en estos «casos», una sucesión de deliciosos relatos policiacos que son un homenaje a un género que Piglia amó como lector, divulgó como editor y practicó como escritor. El meditabundo y astuto Croce se enfrenta aquí al caso de un joven marinero yugoslavo acusado de

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matar a una prostituta en un cafetín portuario, al misterio de una supuesta película en la que aparecería Eva Perón en una escena pornográfica, a un ladrón de joyas relacionado con el peronismo, a un crimen resuelto con la ayuda de los versos de un cirujano del ejército de Rosas... En estos textos juguetones y virtuosos asoman

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guiños y referencias a Agatha Christie, Conan Doyle, Chesterton, Poe y también Borges, que amó el género policiaco tanto como Piglia. Del comisario Croce dice su autor: «Me gusta el hombre, por su pasado y por el modo imaginativo con que afronta los problemas que se le presentan. Anda metido siempre en misterios y asuntos

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ajenos. Estos comisarios del género son siempre un poco ingenuos y fantasmales, porque, como decía con razón Borges, en la vida los delitos se resuelven –o se ocultan– usando la tortura y la delación, mientras que la literatura policial aspira –sin éxito– a un mundo donde la justicia se acerque a la verdad.» Y en la misma

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nota final explica: «Compuse este libro usando el Tobii, un hardware que permite escribir con la mirada. En realidad parece una máquina telépata. El interesado lector podrá comprobar si mi estilo ha sufrido modificaciones.» Y es que Los casos del comisario Croce fueron surgiendo a medida que la enfermedad que le iba

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paralizando el cuerpo avanzaba implacable. Y al leer este volumen exquisito y deslumbrante, el lector no podrá sino maravillarse ante la arrolladora vitalidad de unos textos que son, por encima de todo, una hermosísima celebración de la literatura, el poder de las palabras y la fabulación. El autor dejó

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preparado para su publicación póstuma este libro, que es una muy notable incorporación al corpus literario de uno de los más grandes escritores en lengua española de los últimos tiempos.

A novel set in Argentina just after the military coup in 1976.

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DIVEnglish translation of 1992 best-selling fiction novel that explores the nature of totalitarian regimes and life in the aftermath of a long dictatorship./div

Sixty years in the making and the capstone of a monumental literary career, The

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Diaries of Emilio Renzi: A Day in the Life is the final volume of the autobiographical trilogy from the author who is considered Borges' heir and the vanguard of the Post-Boom generation of Latin American literature. Emilio Renzi, Piglia's literary alter ego, navigates the tumultuous ups and downs of a post-Peronist Argentina

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filled with political unrest, economic instability, and a burgeoning literary scene ready to make its mark on the rest of the world. How could we define a perfect day? Maybe it would be better to say: how could I narrate a perfect day? Is that why I write a diary? To capture—or reread—one of those days of unexpected happiness? The

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final installment of Ricardo Piglia's lifelong compilation of journals completes the seemingly impossible project of documenting the entire life of a writer. *A Day in the Life* picks up the thread of Piglia's life in the 1980s until his death from ALS in 2017. Emilio Renzi, Piglia's literary alter ego, navigates the tumultuous

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ups and downs of a post-Peronist
Argentina filled with political unrest,
economic instability, and a burgeoning
literary scene ready to make its mark on
the rest of the world and escape the
shadows of legendary authors Jorge Luis
Borges and Roberto Arlt. Renzi's
peripatetic, drinking, philandering ways

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don't abate as he grows older, and we're exposed to the intrinsic insecurities that continually plague him even as fate tips in his favor and he goes on to win international literary prizes and becomes professor emeritus of Princeton University. His literary success is marred only by the disappointments and tragedies

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of his personal life as he deals with the death of friends and family, failed relationships, and the constant pecuniary struggles of a writer trying to live solely on his ability to produce art. The final sections of this ambitious project intimately trace the deterioration of Piglia's body after his diagnosis: My right

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hand is heavy and uncooperative but I can still write. When I can no longer.... The crowning achievement of a prolific, internationally acclaimed author, this third volume cements Ricardo Piglia's position as one of the most influential Latin American authors of the last century. Praise for *The Diaries of Emilio Renzi: A*

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Day in the Life: “[A] posthumous autobiographical masterpiece.... [P]rofoundly moving. A meditation on both the accumulation and ephemerality of time, Piglia’s final work is a brilliant addition to world literature.” —Publishers Weekly, Starred Review “Filled with literary aperçus and fragments of history:

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an elegant, affecting close to a masterwork.” —Kirkus Reviews, Starred Review Praise for *The Diaries of Emilio Renzi*: “Splendidly crafted and interspliced with essays and stories, this beguiling work is to a diary as Piglia is to ‘Emilio Renzi’: a lifelong alter ego, a highly self-conscious shadow volume that

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brings to bear all of Piglia's prowess as it illuminates his process of critical reading and the inevitable tensions between art and life. Amid meeting redheads at bars, he dissects styles and structures with a surgeon's precision, turning his gaze on a range of writers, from Plato to Dashiell Hammett, returning time and again to

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Pavese, Faulkner, Dostoyevsky, Arlt and Borges. Chock-full of lists of books and films he consumed in those voracious early years of call girls, carbon paper, amphetamines and Heidegger, this is an embarrassment of riches — by turns an inspiring master class in narrative analysis, an accounting of the pesos left in his

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pockets and a novel of Piglia's grandfather (named Emilio, natch) with his archive of World War I materials pilfered from Italian corpses.... No previous familiarity with Piglia's work is needed to appreciate these bibliophilic diaries, adroitly repurposed through a dexterous game of representation and

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masks that speaks volumes of the role of the artist in society, the artist in his time, the artist in his tradition.” —Mara Faye Lethem, The New York Times Book Review “For the past few years, every Latin American novelist I know has been telling me how lavish, how grand, how transformative was the Argentinian

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novelist Ricardo Piglia's final project, a fictional journal in three volumes, *Los diarios de Emilio Renzi*—Renzi being Piglia's fictional alter ego. And now here at last is the first volume in English, *The Diaries of Emilio Renzi: Formative Years*, translated by Robert Croll. It's something to be celebrated... [It] offer[s] one form of

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resistance to encroaching fascism: style.”
—Adam Thirlwell, BookForum, The Best Books of 2017 “[A] masterpiece.... everything written by Ricardo Piglia, which we read as intellectual fabrications and narrated theories, was partially or entirely lived by Emilio Renzi. The visible, cerebral chronicles hid a secret

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history that was flesh and bones.” —Jorge Carrión, The New York Times “A valediction from the noted Argentine writer, known for bringing the conventions of hard-boiled U.S. crime drama into Latin American literature...Fans of Cortázar, Donoso, and Gabriel García Márquez will find these to be eminently worthy last

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words from Piglia." —Kirkus Reviews, Starred Review "When young Ricardo Piglia wrote the first pages of his diaries, which he would work on until the last years of his life, did he have any inkling that they would become a lesson in literary genius and the culmination of one of the greatest works of Argentine literature?"

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—Samanta Schweblin, author of *Fever Dream* “Ricardo Piglia, who passed away earlier this year at age seventy-five, is celebrated as one of the giants of Argentine literature, a rightful heir to legends like Borges, Cortázar, Juan Jose Saer, and Roberto Arlt. *The Diaries of Emilio Renzi* is his life's work...An

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American equivalent might be if Philip Roth now began publishing a massive, multi-volume autobiography in the guise of Nathan Zuckerman...It is truly a great work...This is a fantastic, very rewarding read—it seems that Piglia has found a form that can admit everything he has to say about his life, and it is a true pleasure to

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take it in.” —Veronica Esposito, BOMB Magazine “In 1957, Argentinian writer Ricardo Piglia started to write what would become 327 notebooks filled with the thoughts of his alter ego, Emilio Renzi. Piglia’s final literary act before his death in January 2017 was to organize and publish these works as Renzi’s diaries.

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Formative Years, the first of three volumes, covers the years 1957 to 1967, detailing Renzi's development into a central figure of Argentine literary culture. In epigrammatic diary entries filled with memorable observations, Piglia details Renzi's political education, relationships, views on Argentinian politics, and

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experiences during this remarkably productive era of Latin American fiction. As a fictionalized autobiography, it is, like the work of Karl Ove Knausgaard, of *My Struggle* fame, part confession and part performance. Renzi meets and corresponds with literary luminaries like Borges, Cortázar, and Márquez, and offers

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insightful readings of Dostoevsky, Kafka, Faulkner, and Joyce. Ilan Stavans (Quixote: The Novel and the World, 2015) provides a wonderfully informative introduction. Fans of W.G. Sebald and Roberto Bolaño will find the first installment in Piglia's trilogy to be a fascinating portrait of a writer's life."

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—Alexander Moran, Booklist "Here through the Boom and Bolaño breech storms Ricardo Piglia, not just a great Latin American writer but a great writer of the American continent. Composed across his entire career, *The Diaries of Emilio Renzi* is Piglia's secret story of his shadow self—a book of disquiet and love and

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literary obsession that blurs the distinctness of each and the other." —Hal Hlavinka, Community Bookstore (Brooklyn, NY) “In this fictionalized autobiography, Piglia’s ability to succinctly criticize and contextualize major writers from Kafka to Flannery O’Connor is astounding, and the

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scattering of those insights throughout this diary are a joy to read. This book is essential reading for writers.” —Publishers Weekly “The Diaries of Emilio Renzi is a rare glimpse into the heart of twentieth-century Latin American literature, with the inimitable Ricardo Piglia as tour guide. More than just a traditional diary, Renzi is

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an illuminating voyage into the hearts of books and writers and history. An inspiring work and an important achievement.” —Mark Haber, Brazos Bookstore (Houston, TX) “The great Argentine writer.... In a career that spanned four decades, during which he became one of Latin America’s most distinctive

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literary voices.” —Alejandro Chacoff, *The New Yorker* “The Diaries of Emilio Renzi continue to be a fascinating literary-autobiographical experiment ... and, especially, a wonderful immersion in literature itself. Of particular interest in showing the transition of Latin American (and specifically Argentine) literature—no

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longer: ‘out of sync, behind, out of place’—Piglia's range extends far beyond that too. Yes, most of this is presumably mainly of interest to the similarly literature-obsessed—but Piglia makes it hard to imagine who wouldn't be.” — M. A. Orthofer, *The Complete Review*

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El camino de Ida, el último libro de Ricardo Piglia, le confirma como uno de los grandes escritores contemporáneos.

Studienarbeit aus dem Jahr 2014 im Fachbereich Spanisch als Schulfach (s. auch Romanistik), Note: 1,0, Universität zu Köln (Romanisches Seminar),

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Veranstaltung: Argentinische
Kriminalliteratur, Sprache: Deutsch,
Abstract: Ricardo Piglia experimentiert in
seinen Werken wie kaum ein anderer
argentinischer Autor der Gegenwart mit
literarischen Traditionen. Auch der jungste
Roman des Argentiniers, Blanco nocturno
(2010), ist voll von direkten und

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verschlussten Reflektionen über Literatur. Dabei geht es auch um das Genre der Kriminalerzählung, für das Piglia bereits in den 70er Jahren einen wichtigen "divulgador y cultor" darstellte. Nicht zufällig reflektiert der Protagonist Emilio Renzi, der in seiner Freizeit Kriminalerzählungen liest, in Blanco

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nocturno über das Genre selbst und schlägt die Begründung eines "nuevo género policial," das der "ficción paranoica," vor. Wie jeder narrative Text bzw. jede Textgruppe sich aus bestimmten Narrativen zusammensetzt, werden auch in Blanco nocturno narrative Elemente aus verschiedenen Traditionslinien der

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Kriminalerzählung verknüpft. Dass Piglia dabei ganz bewusst Traditionen aufgreift und gleichzeitig modifiziert, zeigt die herausgestellte Intertextualität, in der wie beiläufig das Genre (mit)konstituierende und kanonisch gewordene Kriminalerzählungen im Zitat evoziert werden. In dieser Arbeit soll der zentralen

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Frage des Umgangs mit dem Kanon in Blanco nocturno nachgegangen werden: welche gattungsspezifischen Elemente der Kriminalgeschichte werden aufgegriffen und wo lässt sich der Roman im Genre verorten? In einem der wenigen gedruckten Forschungsbeiträge, der Blanco nocturno wenigstens am Rande

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anschneidet, wird konstatiert, dass die Erzählung dazu einlade, die traditionelle Unterscheidung zwischen der "novela de enigma" und den "narrativas negras" zu überdenken. Den beiden Autorinnen zufolge sei Blanco Nocturno allerdings eher dem eher dem "resurgimiento del relato problema" zuzuordnen. Dies soll

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unter anderem in dieser

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