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Nellie Campobello 's Cartucho: Tales of the Struggle in Northern Mexico ( Cartucho: Relatos de la lucha en el Norte de México) is a semi-autobiographical short novel or novella set in the Mexican Revolution and originally published in 1931. It consists of a series of vignettes that draw on Campobello's memories of her childhood and adolescence (and the stories her mother told her) in Northern Mexico during the war.

*Cartucho - Wikipedia*

Nellie Campobello, Cartucho. Relatos de la lucha en el norte de México, Por Redacción FM Nov 19, 2019 Cartucho, Nellie Campobello, Relatos, Revolución. Francisco Medina

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*Cartucho : relatos de la lucha en el norte de México ...*

Cartucho: Relatos de la lucha en el Norte de México. Escrito por Nellie Campobello, Cartucho (1931) es un texto literario compuesto por viñetas que proporcionan un vívido retrato de los héroes y villanos, y de la experiencia personal, de la Revolución mexicana.

*Cartucho: Relatos de la lucha en el Norte de México ...*

Tumba con nombre: Nellie Campobello Nellie Campobello, Cartucho. Relatos de la lucha en el norte de México, prólogo y cronología de Jorge Aguilar Mora, ERA, México, 2000, 171 pp.Secuestrada en la vejez por un par de truhanes, quienes ocultaron su muerte y su osamenta durante trece años, Nellie Campobello (1900-1986) escapa al fin de la nota roja.

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Aclara la cronología de Nellie Campobello, la falsificación que ella misma hizo de su fecha de nacimiento, su pseudonimia, la influencia que tuvo sobre Guzmán y sus fallidas Memorias de Pancho Villa (1951), los cambios realizados entre la primera y la segunda edición de Cartucho, la transformación de la imagen que ella tenía de Villa, así como su accidentado periplo existencial.

*Nellie Campobello: «Cartucho. Relatos de la lucha en el ...*

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*Cartucho. Relatos de la lucha en el Norte de México ...*

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Cartucho: Relatos de la lucha en el Norte de México (Letras Hispánicas) de Campobello, Nellie en Iberlibro.com - ISBN 10: 8437634326 - ISBN 13: 9788437634326 - Ediciones Cátedra - 2019 - Tapa blanda

*9788437634326: Cartucho: Relatos de la lucha en el Norte ...*

Cartucho Relatos de la lucha en el norte de México de Nellie Campobello fue en su origen un libro despreciado, tanto por la bandera política que alzaba como por el hecho de que fuera escrito por una mujer, publicado por primera vez en 1931, incluía entonces treinta y tres textos que podemos clasificar de viñetas, crónicas, relatos de guerra, recuerdos de infancia, todos ellos al servicio de la construcción de una épica bárbara y cotidiana, una épica villista.

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El artículo estudia la poética narrativa de la obra Cartucho. Relatos de la lucha en el norte de México, de la escritora duranguense Nellie Campobello. Entre otros elementos se explora la forma de la voz narradora, fluctuante entre una voz infantil y otra que podemos ubicar como perteneciente a alguien adulto. Se concluye que la poética obedece a la forma de un álbum de fotografías de personajes anónimos de la Revolución mexicana; las imágenes enfocan en particular los momentos de la muerte.

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Mexican figures like La Virgen de Guadalupe, la Malinche, la Llorona, and la Chingada reflect different myths of motherhood in Mexican culture. For the first time, Melero examines these instances of portrayed motherhood as a discursive space in the political, cultural, and literary context of early twentieth century Mexico.

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superb and indispensable. . . . this guide should serve to introduce a rich lode to scholarly miners of the Latin American literary tradition. Highly recommended. Choice Containing contributions by more than fifty scholars, this volume, the second of Diane Marting's edited works on the women of the literature of Spanish America, consists of analytical and biographical studies of fifty of the most important women writers of Latin America from the seventeenth century to the present. The writers covered in the individual essays represent most Spanish-speaking American nations and a variety of literary genres. Each essay provides biographical and career information, discusses the major themes in the body of work, and surveys criticism, ending with a detailed bibliography of works by the writer, works available in translation if applicable, and works about the writer. The editor's tripartite introduction freely associates themes and images with/about/for the works of Spanish American women writers; explains the history and process of the collaborative effort that this volume represents; and traces some feminist concerns that recur in the essays, providing commentary, analysis, suggestions for further research, and hypotheses to be tested. Two general essays complete the volume. The first examines the oral testimony of contemporary Indian women outside of the literary tradition, women whose words have been recorded by others. The other surveys Latina writers in the United States, an area not otherwise encompassed in the scope of this volume. Appendixes classify the writers in the main body of the work by birth date, country, and genre. Also included is a bibliography of reference works and general criticism on the Latin American woman writer, and title and subject indexes. This book addresses the needs of students, translators, and general readers, as well as scholars, by providing a general reference work in the area of Spanish American literature. As such, it belongs in the reference collections of all libraries serving scholars and students of Latin American and women's studies and literature.

A searing novel of the post-1910 Mexican revolutionary era that itself challenged the Mexican political establishment, Guzmán's *The Shadow of the Strongman* (*La Sombra del Caudillo*) stands beside Azuela's *The Underdogs* (*Los de abajo*) in the pantheon of Mexican fiction. Unmasking the years of political intrigue and assassination that followed the Revolution, the novel was adapted in the 1960 film *La Sombra del Caudillo*, which was banned in Mexico for thirty years.

Mexicana and Chicana authors from the late 1970s to the turn of the century helped overturn the patriarchal literary culture and mores of their time. This landmark volume acquaints readers with the provocative, at times defiant, yet subtle discourses of this important generation of writers and explains the influences and historical contexts that shaped their work. Until now, little criticism has been published about these important works. Addressing this oversight, *Teaching Late-Twentieth-Century Mexicana and Chicana Writers* starts with essays on Mexicana and Chicana authors. It then features essays on specific teaching strategies suitable for literature surveys and courses in cultural studies, Latino studies, interdisciplinary and comparative studies, humanities, and general education that aim to explore the intersectionalities represented in these works. Experienced teachers offer guidance on using these works to introduce students to border studies, transnational studies, sexuality studies, disability studies, contemporary Mexican history and Latino history in the United States, the history of social movements, and concepts of race and gender.

This is a tale that might be told around a campfire, night after night in the midst of a military campaign. The kinetic and garrulous Pancho Villa talking on and on about battles and men; bursting out with hearty, masculine laughter; weeping unashamed for fallen comrades; casually mentioning his hotheadedness—"one of my violent outbursts"—which sent one, two, or a dozen men before the firing squad; recounting amours; and always, always protesting dedication to the Revolutionary cause and the interests of "the people." Villa saw himself as the champion, eventually almost the sole champion, of the Mexican people. He fought for them, he said, and opponents who called him bandit and murderer were hypocrites. This is his story, his account of how it all began when as a peasant boy of sixteen he shot a rich landowner threatening the honor of his sister. This lone, starved refugee hiding out in the mountains became the scourge of the Mexican Revolution, the leader of thousands of men, and the hero of the masses of the poor. Great battles of the Revolution are described, sometimes as broad sweeps of strategy, sometimes as they developed half hour by half hour. Long, dusty horseback forays and cold nights spent pinned down under enemy fire on a mountainside are made vivid and gripping. The assault on Ciudad Juárez in 1911, the battles of Tierra Blanca, of Torreón, of Zacatecas, of Celaya, all are here, told with a feeling of great immediacy. This volume ends as Villa and Obregón prepare to engage each other in the war between victorious generals into which the Revolution degenerated before it finally ended. Martín Luis Guzmán, eminent historian of Mexico, knew and traveled with Pancho Villa at various times during the Revolution. General Villa offered young Martín Luis a position as his secretary, but he declined. When many years later some of Villa's private papers, records, and what was apparently the beginning of an autobiography came into Guzmán's hands, he was ideally suited to blend all these into an authentic account of the Revolution as Pancho Villa saw it, and of the General's life as known only to Villa himself. The *Memoirs* were first published in Mexico in 1951, where they were extremely popular; this volume was the first English publication. Virginia H. Taylor, translator in the Spanish Archives of the State of Texas Land Office, has accurately captured in English the flavor of the narrative.

Joaquin Buitrago, a photographer in the Castaneda Insane Asylum, believes a patient is a prostitute he knew years earlier. His obsession in confirming Matilde's identity leads him to explore the clinic's records, and her tragic history. He discovers that she was a peasant adopted by a doctor uncle. She led a calm life until Castulo, a young revolutionary chased by the authorities, finds shelter in her home. Matilde's eyes are opened to the social upheaval will lead her to break with her uncle and hide out with Diamantina Vicari. Diamantina's death devastates Matilde so much that she wanders about, completely lost, doing all kinds of jobs, including prostitution. As the photographer discovers more details, he becomes convinced that he and Matilde should live together. Ultimately, as they face defeat in a repressive society, they search to establish in the rubble an uncertain future that will somehow restore their freedom.