

Patrick Suskind Contrabajo

El contrabajo The Double Bass Construir, deconstruir y reconstruir Trazos sobre el agua Autobiografía de mi padre Lo que mi voz leía Traducir la voz ficticia La metáfora de los espejos Proceso Guión La oralidad fingida La Paloma Artes Espacios de teatro y danza y otros espacios Istmo Anuario teatral XII Festival Internacional de Teatro, Caracas 2000 Festival Internacional de Teatro, Caracas Chicanas Sobre el amor y la muerte Patrick Süskind Patrick Süskind Gemma Andújar Oscar López Pulecio Damián Noguera B. Javier Naranjo Moreno Jenny Brumme Ricardo A. Ríos Torres Jenny Brumme Patrick Süskind Carmen Heredia de Guerrero Patrick Süskind

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una pequeña y sorprendente obra maestra de concisión y síntesis como la pasión y poderío olfativos del protagonista de el perfume el instrumento que es a un tiempo orgullo y condena del músico de el contrabajo posee la rara virtud de encarnar en una particularidad obsesiva las paradojas y dobles fondos de la vida aunando el análisis social la comedia bufa y lo costumbrista en un arco muy tenso que sigue con un rotundo monólogo las vibraciones del concierto humano esta obra trata entre otras muchas cosas de la existencia de un hombre en su pequeña habitación la estancia insonorizada en cuyo ámbito transcurre íntegramente la acción es un microcosmos en el que aparece encapsulado un destino humano singular que es a la vez el de un instrumento y el de su intérprete la inventiva de süskind su frío y lúcido sentido del humor corrosivo y su capacidad de poner al descubierto el envés alucinante de la existencia cotidiana obtienen en el contrabajo una pequeña y sorprendente obra maestra de concisión y síntesis

qué tienen en común la poesía en prosa la novela infantil el cómic el monólogo teatral y las películas de ficción que presentamos en este libro el denominador común es que los textos analizados pretenden evocar en la ficción la naturalidad vivacidad y afectividad que se esperan encontrar en la conversación cara a cara coinciden en la voluntad de crear en el lector o espectador la impresión de que los personajes están hablando como en un diálogo real y cotidiano este fenómeno de oralidad fingida oralidad prefabricada o mimesis de la oralidad desempeña un papel clave en la traducción y encuentra soluciones que se estudian en el presente libro

mis memorias las escribió mi hijo son muchas voces distintas las que recuerdo son muchos los pensamientos con él intenté encausar mi memoria modularla que las transformara en un relato casi como una ficción más rodeada por un mundo de otras ficciones es un relato a dos voces la voz de mi hijo y la voz de este personaje que ahora soy yo a ratos desdoblada en las voces de otros personajes Él tenía en mí afán casi religioso de encontrar una cierta permanencia en el arte más fugaz de todos hacer memoria para encontrar la razón por la cual decidí ser actor intentar rescatar algo que no sé si se puede rescatar este libro relata la vida de un actor lo que siento cuando me expongo al público frente a las cámaras o desde un escenario en el presente de la actuación se unen muchos pliegues de pensamiento por una parte está la ficción por otra la manera en que esa ficción se entreteje con mi vida y con el país pasa a veces que la escena supera los acontecimientos de mi vida y también ocurre que los acontecimientos de mi vida son la escena hector noguera

por casi doce años me he empeñado en hacer en muchos lugares un ejercicio simple recordar las experiencias en lectura y escritura que han tenido personas de diversas condiciones y culturas la gran mayoría casi todos realmente de los que participaron están o van a estar vinculados al ejercicio docente en ese propósito me ha acompañado desde hace algunos años mi esposa los resultados de ese ejercicio son las noventa y cinco cartas escogidas entre casi mil quinientas que ahora tiene en sus manos aunque es justo decir que en pocos casos no son precisamente cartas pero así las llamaremos son testimonios sin un destinatario particular y en ellos cuentan su relación con las letras o algunas circunstancias de su vida en la escuela transcribimos fielmente sus palabras desde su manejo de la lengua escrita en la precariedad o riqueza de su dominio y en los trazos de la fusión entre oralidad y escritura estos textos son como dibujos del ánimo de cada uno aún no constreñidos ni contruidos por las reglas del bien escribir feracidad y erial que admitimos puede dificultar la lectura de quien se acerca a este libro y esa también es una manera de poner a prueba su propia condición lectora javier naranjo moreno

in this study the rendering of verbal expression in the translation of fictitious voices in literature is viewed in its entirety on the basis of original german and spanish texts eight key works including stories novels and plays from the last fifty years and their translations into other languages english french portuguese catalan and rumanian have been examined in order to deduce the means of verbal expression and the chain of variation elements that evoke and simulate orality in written texts

analiza los rasgos de la oralidad hallados en los citados textos escritos en español catalán judeoespañol inglés y alemán prestando atención a la trasposición de una modalidad a otra hablada a escrita o viceversa

la paloma es la historia de un incidente en paris una parábola de cotidianidad insólita que se agranda hasta adquirir la dimensión de una pesadilla un personaje singular descubre cierto día la presencia inesperada de una paloma ante la habitación en la que reside este percance imprevisto y minúsculo cobra proporciones aterradoras en la mente del protagonista y convierte en una pesadilla pavorosa y grotesca a un tiempo la jornada de su vida de la que el lector será testigo maestro de la alusión y de lo obsesivo süskind revela una vez más su don de edificar sobre la paradoja o la rareza aparentes una reveladora metáfora moral del trasfondo de la existencia humana

desde el inicio de los tiempos pocas cosas han interesado más al hombre que el amor y sin embargo continuamos siendo incapaces de definirlo. Éste es el punto de partida de *sobre el amor y la muerte*, un sorprendente texto acerca de la experiencia amorosa y cómo ésta se relaciona con uno de los temas prohibidos de nuestro tiempo: la muerte. Patrick Süskind recurre a los clásicos y a los mitos de la literatura moderna para elaborar una reflexión acerca de eros y tánatos bañada de un mordaz sentido del humor y de su peculiar habilidad para dar voz al misterio escrito con motivo de la película de Helmut Dietl de la búsqueda y el encuentro del amor: una recreación del mito de Orfeo y Eurídice. En cuyo guión colaboró el autor, este texto inédito en castellano es una pieza de singular belleza.

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