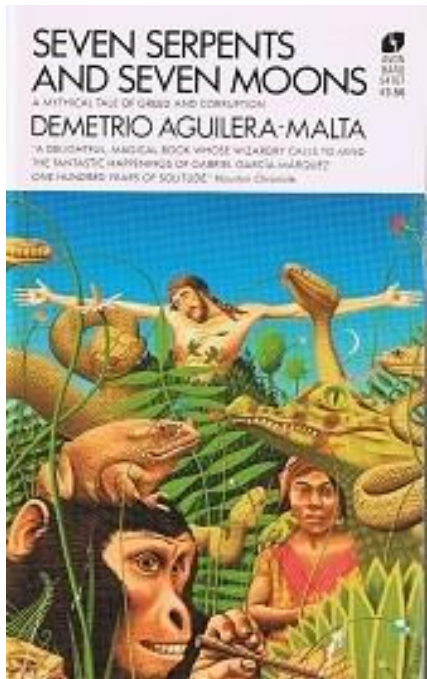


Avon Bard Latin American Literature



Aguilera-Malta, Demetrio. *Seven Serpents & Seven Moons*. New York. 1981. Avon/Bard. Translated from the Spanish by Gregory Rabassa. 305 pages. June 1981. paperback. 0380547678. Original title: *Siete lunas y siete serpientes*, 1970 - Fondo de Cultura Economica, Mexico City.

'A PRODIGAL TALE OF SURREALISTIC INTRIGUE' - Chicago Tribune Book World . . . In the coastal village of Santorontón, the battle between good and evil veers naturally into the unreal. Serving the power of good is Father Cándido, whose wooden Jesus is alive and ready to help. Evil is personified by the Colonel, a compulsive rapist, plunderer and murderer, who enacts his vilest deeds in the guise of a crocodile. Bedevilled

by the lust of a woman unfortunately dead, he turns for salvation to the witch doctor's daughter. Another seductress of Santorontón entices and castrates in the cause of womankind. And, adding to the villainy afoot, a despotic don has traded his soul for control of the water supply. Within this deftly devised entertainment of myth and fantasy, poetic metaphor and comic parody, there is the outraged social consciousness of a celebrated Ecuadorian 'who deserves a rank,' says the Houston Chronicle, 'with the best of the older generation of South American writers'. 'Aguilera-Malta is an important writer. Some of the hallucinatory scenes in *SEVEN SERPENTS AND SEVEN MOONS* haunt us as powerfully as those in Cortazar and Garcia Márquez!' - Times (London) Literary Supplement.



DEMETRIO AGUILERA-MALTA, born in turn-of-the-century Ecuador, is a poet, playwright, essayist and novelist. Now recognized as one of the major literary influences in Latin America. Aguilera-Malta made a vital contribution to the development of 'magical realism', a creative blend of fantasy and myth, imbued with the vision of social and political turmoil. In the 1930s, he was one of the Ecuadorian writers who formed the Grupo de Guayaquil to further social change. His early works were judged

crude and violent, but they were a turning point in Ecuadorian literature and have had an obvious impact on younger Latin American writers such as Gabriel Garcia Marquez. *SEVEN SERPENTS AND SEVEN MOONS* was first published in Mexico in 1970 and later in Spain and Italy. His other novels translated into English include *MARCIELA* (1967) and *DON GOYO* (1979). GREGORY RABASSA is internationally known as a master translator. He has won both the National Book Award for Translation and the American P.E.N. Translation Prize. He is the translator of Márquez' *One Hundred Years of Solitude* and *Autumn of the Patriarch*.



Amado, Jorge. *Dona Flor And Her Two Husbands*. New York. 1977. Avon/Bard. Translated from the Portuguese by Harriet De Onis. 523 pages. November 1977. paperback. 0380017962. Original title: *Dona Flor e Seus Dois Maridos* - Livraria Martins Editora, Brazil.

'POETICAL, COMIC, HUMAN!'- The Washington Post. In this extraordinary adventure by Brazil's foremost novelist, one wants Flor to have everything - including her roguish, passionate husband who died of his exertions; and her new husband, a considerate gentleman. In a country of many gods and even occasional miracles, Flor approaches the divine Exu and stirs up more than old memories. And only she knows she has two

husbands - one living, one dead - each consummately skilled in his way in the infinite art of love. 'Bawdy, brilliant, human and humorous, it is a novel full of unexpected delights. . . . It is everything a modern novel should be It would appear high time for Brazil's Jorge Amado to be awarded the Nobel Prize for Literature.'- Denver Post. Translated by Harriet de Onis.



Amado, Jorge. *Gabriela, Clove & Cinnamon*. New York. 1974. Avon/Bard. Translated from the Portuguese by John L. Taylor & William L. Grossman. 426 pages. April 1974. paperback. Original title: *Gabriela, cravo e canela*, 1958 - Livraria Martins Editora.

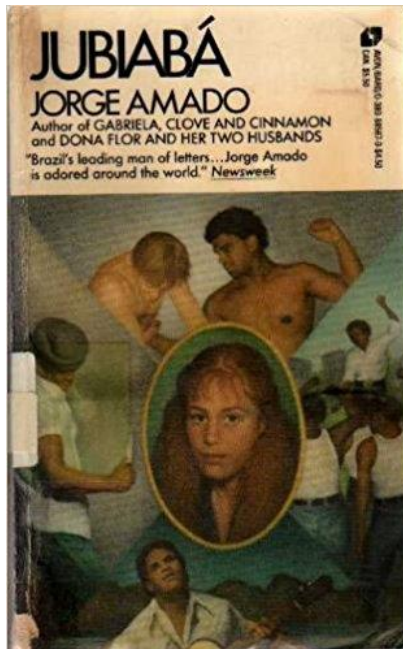
GABRIELA came to Ilhéus from the backlands of Brazil, one of a flock of dirty, bedraggled migrant workers. Nacib, owner of the town's most popular café, was so desperate to replace his cook that he hired Gabriela immediately. She soon proved to be not only an excellent chef, but—once scrubbed and decently clothed—a great beauty as well. And Nacib found himself owner of the most prosperous business and the most sought-after woman in town. 'Enchanting,' *The Atlantic Monthly Press* called *Gabriela*, the charm of this story is its pace and verisimilitude . . . a comedy vivid, believable, and entertaining.'



Amado, Jorge. *Home Is The Sailor*. New York. 1979. Avon/Bard. Translated from the Portuguese by Harriet De Onis. 255 pages. July 1979. paperback. 0380451875. Original title: *A Completa Verdade Sobre As Discutidas Aventuras do Comandante Vasco Moscoso de Arago, Capita de Longo Curso*, 1961 - Livraria Martins Editora, Brazil.

ADVENTURES BEYOND BELIEF. . . The sleepy Brazilian beach resort needed a hero. And when retired Captain Vasco Moscoso de Arago arrives, the townspeople are enthralled by his tales of exploits and exotic romance on the five oceans.

Through these vicarious voyages they meet dangers they had never taken on, and sinful, voluptuous women they, alas, had never bedded down. Only Chico Pacheco, the local hero whose storytelling eminence has been undermined, delves into the captain's past-and discovers that he has never set foot on an oceangoing deck. But when the ship *Ito* comes into Bahia with her captain dead-and Captain Vasco is pressed into her service-the landlocked dreamer begins an adventure in love and seamanship that surpasses his fantasies. 'Amado's humor is fresh, innocent, and inventive, and his altogether delightful comedy, which has some profound things to say about the human desire for importance, has been given an exceptionally good translation by Harriet de Onis.' - *The New Yorker*.



Amado, Jorge. Jubiaba. New York. 1984. Avon/Bard. Paperback Original. Translated from the Portuguese by Margaret A. Neves. 294 pages. October 1984. paperback. 0380885670. Jacket art by D. Pacinelli.

'AMADO HAS PROFOUND THINGS TO SAY' - The New Yorker. Amado's powerful new novel of emancipation and betrayal, set in Bahia in the early 1930s, pulses with the exotic tropical imaginings and passionate desires that have made Amado internationally renowned. JUBIABA is the story of Antonio Balduino, a street urchin who abandons a desperate life as a champion circus boxer and a balladeer to join the local workers in their struggle against oppression. The spirit of JIJBIABA, the

medicine man who inspires Antonio in his youth, follows Antonio's physical and spiritual odyssey through tragedy and despair, teaching him to 'love all those. . . who were shaking off the fetters of slavery.' 'Amado's strange and wonderful characters. . . his humanism, and his considerable powers of description' result in a richness and warmth that are impossible to resist.' - Washington Post. 'Amado is Brazil's most illustrious and venerable novelist.' - New York Times.



Amado, Jorge. *Pen, Sword, Camisole: A Fable To Kindle A Hope*. New York. 1986. Avon/Bard. Translated from the Portuguese by Helen R. Lane. 274 pages. January 1986. paperback. 0380898314. Original title: *Farda, fardao, camisol de dormir*, 1980 - Distribuidora Record Servicos de Imprintsa, S.A., Rio de Janeiro.

RIO. 1940. Full of ambition and hot air, an arrogant, pompous, and cruel Nazi colonel was conspiring to occupy a vacant chair in the Brazilian Academy of Letters. Add to this outrage, this rank defilement, the fact that he wanted the very seat recently vacated by celebrated poet Antonio Bruno, a lover of many women and one city, Paris, whose fall to the

Germans had killed him as decisively as a Fascist bullet in the heart. But what force on earth could keep the colonel's fat bottom from resting on a velvet seat of the Immortal Forty? It would take an audacious plan spawned by the cunning minds of two ageing academicians . . . the irresistible sexuality of the women Bruno had loved . . . and a will to win against the odds-in Jorge Amado's wonderful, high-spirited tale full of satire and broad humor that reaches back through the mock-heroic tradition to carry a message of hope and courage for the battles of today.



Amado, Jorge. *Sea Of Death*. New York. 1984. Avon/Bard. Paperback Original. Translated from the Portuguese by Gregory Rabassa. 273 pages. paperback. 038088559x. Jacket art by D. Pacinelli.

'BRAZIL'S LEADING MAN OF LETTERS. . . JORGE AMADO IS ADORED AROUND THE WORLD!'

Newsweek. Here in *SEA OF DEATH* are the sea's unconquerable mysteries and the robust yearnings of seafaring men- a world of storms and smugglers, of reckless passion and star-crossed love. Set in Amado's lush Bahia, Brazil, in the early 1930s, *SEA OF DEATH* tells the story of Guma and Livia, lovers whose triumphs and tribulations mirror the dark imperatives of the world around them. 'The men

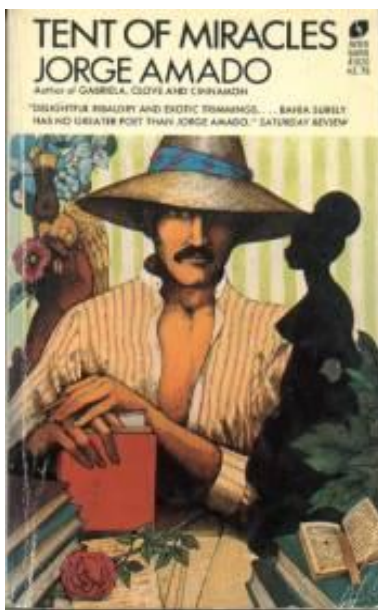
from dockside only have one path in life,' Amado writes, 'the path of the sea. They follow it, it's their fate. The sea owns all of them: ' 'Amado has profound things to say: ' *The New Yorker*. 'Amado's strange and wonderful characters . . . his humanism, and his considerable powers of description result in a richness and warmth that are impossible to resist: ' *Washington Post*.



Amado, Jorge. *Shepherds Of The Night*. New York. 1978. Avon/Bard. Translated from the Portuguese by Harriet De Onis. 372 pages. September 1978. paperback. 0380399903.

'MAGIC AT WORK' - Saturday Review . . . On the Bahian waterfront the days are sun-blazed and languorous, the nights are filled with the struggles of men and the caresses of women—and only the prostitutes hold regular jobs. *SHEPHERDS OF THE NIGHT* is . . . 'an epic journey into passion, music, gambling, a bit of fighting and all manner of discursive side trips . . . it ripples with the special inner music that has made Amado's work popular the

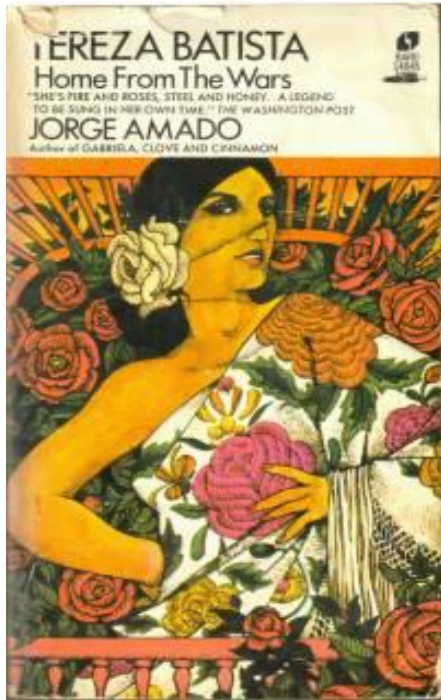
world over. Like all Amado's novels, this one is filled with the coppery women of Bahia and the men who chase them through nights of song and stars.' - Time.



Amado, Jorge. *Tent Of Miracles*. New York. 1978. Avon/Bard. Translated from the Portuguese by Barbara Shelby. 401 pages. November 1978. paperback. 0380410206. Originally published in Portuguese as *Tenda Dos Milagres* by Livaria Martins Editora, Sao Paulo, Brazil.

'A MOST ENJOYABLE ROMP' - Gregory Rabassa, The New York Times. . . 'A very rich and exotic novel . . . *TENT OF MIRACLES* tells the story of Pedro Archanjo, mestizo, self-taught ethnologist, apostle of miscegenation, laborer, cult priest, and bon vivant . . . Amado's joyous, exuberant, almost magical descriptions of festivals, puppet shows, African

rituals, local legends, fascinating customs, strange and wonderful characters . . . his enthusiasm for his subject, his proficiency in its lore, his humanism, and his considerable powers of description result in a richness and warmth that are impossible to resist.' - The Washington Post. . . '*TENT OF MIRACLES* may well be Amado's masterpiece.' - The Christian Science Monitor.

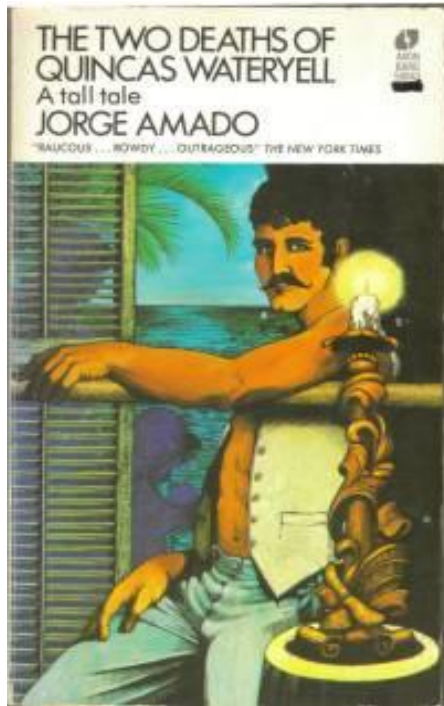


Amado, Jorge. *Tereza Batista: Home From The Wars*. New York. 1977. Avon/Bard. Translated from the Portuguese Barbara Shelby. 558 pages. September 1977. paperback. 0380017520.

AH, TEREZA! Her story unfolds with brilliance and luminous intensity, a masterpiece of contemporary literature written by Brazil's foremost novelist. It is the story of Tereza, the twelve-year-old girl who is sold into slavery by her aunt. It is the story of Tereza, the young woman, who is jailed for defending her lover only to find him untrue. And it is the story of Tereza, reigning goddess of love - inspiration to poets, painters, and sailors on leave; mistress of a noble patriarch; chief-of-staff to the armies of whores on strike;

and triumphant Queen of the Samba - desired, admired, and honored by all.

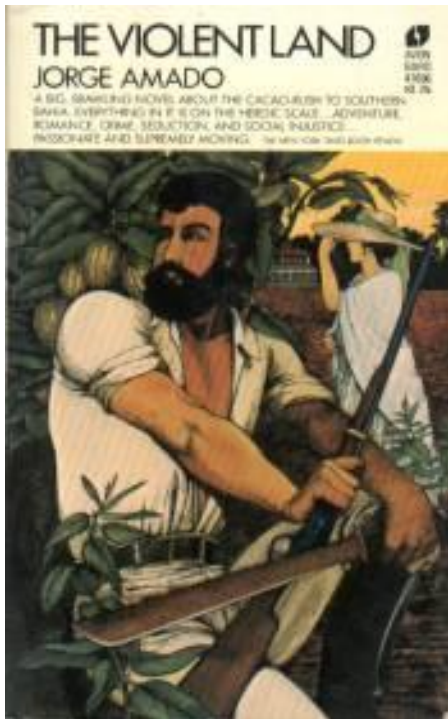
'Amado has the narrative art to a superlative degree. . . . One hardly knows what to admire most: the dexterity with which he can keep half a dozen plots spinning, the gossamer texture of his writing, or his humor, tenderness, and humanity.' - Saturday Review.



Amado, Jorge. *The Two Deaths Of Quincas Wateryell*. New York. 1980. Avon/Bard. Translated from the Portuguese by Barbara Shelby. Illustrated by Emil Antonucci. 97 pages. April 1980. paperback. 0380500477.

KING OF THE HONKY-TONKS . . . After a merry decade of dissipation and revelry among the bums, the pimps, and the prostitutes, Quincas Wateryell, king of the voluptuous lowlife of Bahia, dies. His prim family loses no time in rechainning the corpse to the yoke of respectability. But even in his tight clothes and middle-class coffin, Quincas still sneers at them. And when four of his cronies and a bottle of rum arrive at the wake and take over the vigil. Quincas decides the party

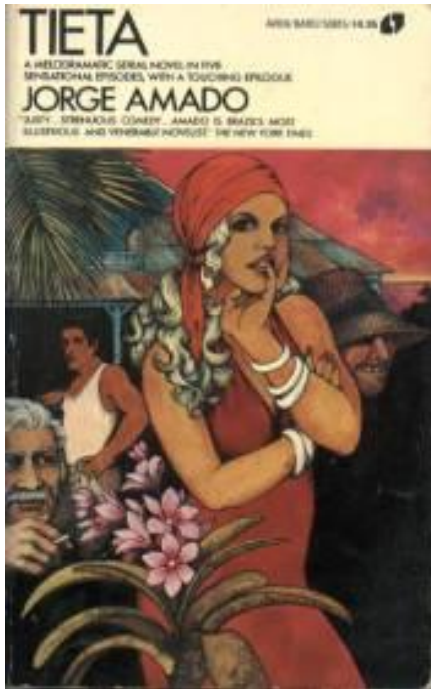
might be too good to miss. Once again, Jorge Amado, the man *The New York Times* has called 'the most significant of contemporary Brazilian novelists,' magnificently evokes the raw and raunchy flavor of Bahia, and serves up the spirited notion that all is not over when all is over.



Amado, Jorge. *The Violent Land*. New York. 1979. Avon/Bard. Translated from the Portuguese by Samuel Putnam. 276 pages. November 1979. paperback. 0380476967. Originally published in Portuguese in Brazil as *Terras do sem fim* by Livaria Martins Editora in 1943.

CHOCOLATE GOLD . . . The siren-song of the lush, cocoa-growing forests of Bahia lures them all-the adventurers, the assassins, the gamblers, the brave and beautiful women. It is not a gentle song, but a song of greed, madness, and blood. It is a song that promises riches untold, or death for the price of a swig of rum, a song most cannot resist-until it is too late-not Margot, the golden blonde prostitute

who comes for love; not Cabral, the talented, unscrupulous lawyer who works for one of the cacao colonels'; and not Juca, whose ruthless quest to reap the jungle's harvest plants the seeds of his own destruction. Against the violent, colorful backdrop of Brazil's 'cacao-rush'-a phenomenon that rivals California's gold rush in drama, tragedy, and humor-Jorge Amado weaves together the fates of two landowning families involved in a bloody feud over a tract of virgin forest to which neither has a rightful claim. In his foreword to this edition, the author has written, 'No other of my books is as dear to me; in it lie my roots; it is of the blood from which I was created . . .'

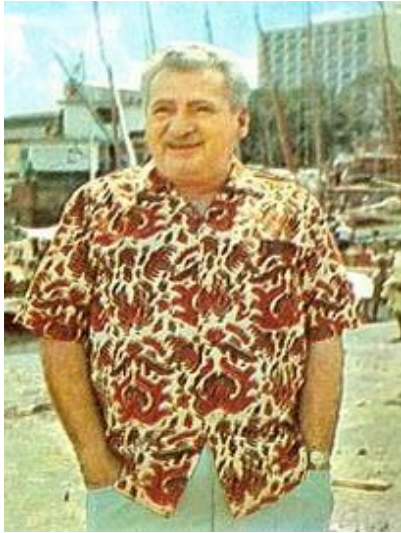


Amado, Jorge. *Tieta*. New York. 1980. Avon/Bard. Translated from the Portuguese by Barbara Shelby Merello. 672 pages. July 1980. paperback. 038050815x. Original title: *Tieta do Agreste*, 1977 - Livraria Martines Editora, Rio de Janeiro, Brazil.

RETURN OF THE PRODIGAL DAUGHTER . . .

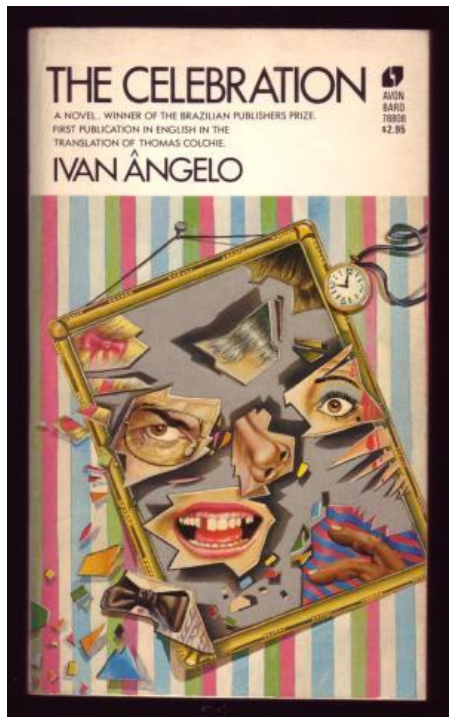
Banished for promiscuity, Tieta returns to the seaside village of Agreste after twenty-six years. Thinking she's now a rich, respectable widow, her mercenary family welcomes her with open arms. But when a group of entrepreneurs tries to erect a factory on the paradisaical beaches of Agreste, Tieta is forced to reveal her true identity. For the only way she can save the

town is to call upon her close connections in Sao Paulo's highest political and financial circles—as only the Madam of the city's ritziest bordello can. Tieta is a heroine to be treasured with Jorge Amado's other extraordinary women: Dona Flor, Tereza Batista, Gabriela. A fully realized character, practically jumping off the pages,' said Book list, 'Amado is as marvelous as ever.'



Jorge Amado de Faria (August 10, 1912 - August 6, 2001) was a Brazilian writer of the Modernist school. He was the best-known of modern Brazilian writers, his work having been translated into some 30 languages and popularized in film, notably *Dona Flor and her Two Husbands* (*Dona Flor e Seus Dois Maridos*) in 1978. His work dealt largely with the poor urban black and mulatto communities of Bahia. Amado was born in a fazenda ('farm') in the inland of the city of Itabuna, in the southern part of the Brazilian state of Bahia, son of João Amado de Faria and D. Eulália Leal. The farm Amado was born in was precisely located on the village of Ferradas, which though today is a district of Itabuna, at the time was administered by the town of Ilhéus. That is why he considered himself a citizen of Ilhéus. In the large cocoa plantation, Amado knew the misery and the struggles of the people working the earth, living in almost slave conditions, which were to be a theme always present in his later works (for example, the notable *Terras do Sem Fim* of 1944). When he was only one year old the family moved to Ilhéus, a coastal city, where he spent his childhood. He attended high school in Salvador, the capital of the state. During that period Amado began to collaborate with several magazines and took part in literary life, as one of the founders of the Modernist 'Rebels' Academy'. Amado published his first novel, *O País do Carnaval*, in 1931, at age 18. Later he married Matilde Garcia Rosa and had a daughter, Lila, in 1933. The same year he published his second novel, *Cacau*, which increased his popularity. Amado's leftist activities made his life difficult under the dictatorial regime of Getúlio Vargas: in 1935 he was arrested for the first time, and two years later his books were publicly burned. His works were banned from Portugal, but in the rest of Europe he gained great popularity with the publication of *Jubiabá* in France. The book had enthusiastic reviews, including that of Nobel Prize Award winner Albert Camus. Being a militant, from 1941 to 1942 Amado was compelled to go into exile to Argentina and Uruguay. When he returned to Brazil he separated from Matilde Garcia Rosa. In 1945 he was elected to the National Constituent Assembly, as a representative of the Brazilian Communist Party (PCB) (he received more votes than any other candidate in the state of São Paulo). He signed a law granting freedom of religious faith. The same year he remarried, this time to the writer Zélia Gattai. In 1947 he had a son, João Jorge. The same year his party was declared illegal, and its members arrested and persecuted. Amado chose exile once again, this time in

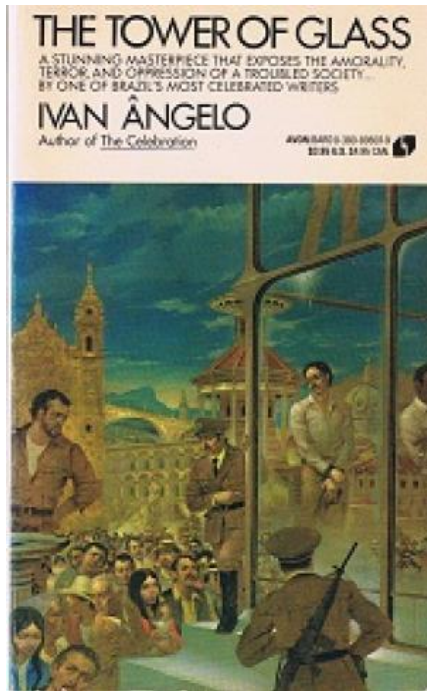
France, where he remained until he was expelled in 1950. His first daughter, Lila, had died in 1949. From 1950 to 1952 Amado lived in Czechoslovakia, where another daughter, Paloma, was born. He also travelled to the Soviet Union, winning the Stalin Peace Prize in 1951. On his return to Brazil in 1955, Amado abandoned active political life, leaving the Communist Party one year later: from that period on he dedicated himself solely to literature. His second creative phase began in 1958 with *Gabriela, Cravo e Canela*, which was described by Jean-Paul Sartre as 'the best example of a folk novel': Amado abandoned, in part, the realism and the social themes of his early works, producing a series of novels focusing mainly on feminine characters, devoted to a kind of smiling celebration of the traditions and the beauties of Bahia. His depiction of the sexual customs of his land was much to the scandal of the 1950s Brazilian society: for several years Amado could not even enter Ilhéus, where the novel was set, due to threats received for the alleged offense to the morality of the city's women. On April 6, 1961 he was elected to the Brazilian Academy of Literature. He received the title of Doctor honoris causa from several Universities in Brazil, Portugal, Italy, Israel and France, as well as other honors in almost every South American country, including Obá de Xangô (santoon) of the Candomblé, the traditional Afro-Brazilian religion of Bahia. Amado's popularity as a writer never decreased. His books were translated into 49 languages in 55 countries, were adapted into films, theatrical works, and TV programs. They even inspired some samba schools of the Brazilian Carnival. In 1987, the House of Jorge Amado Foundation was created, in Salvador. It promotes the protection of Amado's estate and the development of culture in Bahia. Amado died on August 6, 2001. His ashes were spread in the garden of his house four days later.



Angelo, Ivan. *The Celebration*. New York. 1982. Avon/Bard. Paperback Original. Translated from the Portuguese by Thomas Colchie. 223 pages. January 1982. paperback. 038078808x. Original title: *A Festa*, 1976 - Brazil.

THE TRIUMPH OF CENSORSHIP. In one of the most controversial novels to emerge from modern Brazil, Ivan Angelo tells of the strange reality of Latin America as revealed by the omissions of censorship. The time is the evening of March 30th, 1970, when a group of wealthy people gather for a birthday celebration. Simultaneously a group of migrant workers is halted from settling in the town by the police. In time the two groups become involved with each other, and the police begin

their investigation, their degradation, and their torture of the workers and party-goers. It is only in the long final chapter, 'After the Celebration,' that the police and the reader are able to construct the horrifying climax. Upon its publication in 1976, Ivan Angelo said, 'I hope to make the reader an accomplice not only in shaping the actual text, but in determining its significance, since my intention has been to provide wider participation in the terrible problems we face at the moment, in Brazil'. IVAN ANGELO was born in Minas Gerais, Brazil in 1936. He is a professional journalist, managing editor of the *Jornal da Tarde*, the influential evening daily in Sao Paulo. He has published a collection of short stories, *DUAS FACES (TWO SIDES)*, which won the principal literary prize of his home state and launched his literary career. A second work, *THE TOWER OF GLASS*, appeared in 1979, and he is now at work on a novel about a Brazilian politician's career. (original title: *A Festa*, 1976 - Brazil)



Angelo, Ivan. *The Tower Of Glass*. New York. 1986. Avon/Bard. Paperback Original. Translated from the Portuguese by Ellen Watson. 195 pages. January 1986. paperback. 0380896079. Originally published in Portuguese, 1979 - Brazil.

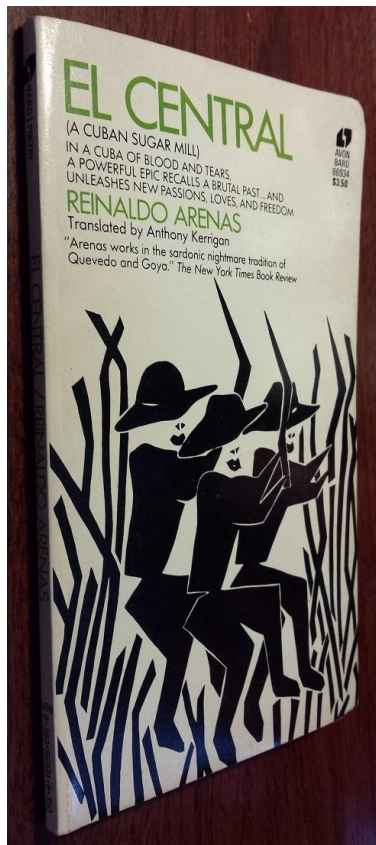
A CAPTIVITY OF THE SOUL - Five interlocking tales create a singular, powerful account of a nation in turmoil - and a prophetic warning about an oppressive government's need to control not just the society but the mind. Through symbolism, wry humor, and outrageous sexual frankness, Ivan Angelo tells of businessmen and whores, poor working people and Death Squads, truth and illusion, and the methods of political manipulation and terror. From the gritty, bawdy story of Bete the

streetwalker to the Kafkaesque portrait of a prison made of glass, these five fictional pieces glitter with the brilliance of masterful wordplay and shocking truth . . . as an accomplished storyteller challenges our intelligence and our principles with a monumental work of art.



IVAN ANGELO was born in Minas Gerais, Brazil, in 1936. He is a professional journalist, managing editor of the *Jornal do Tarde*, the influential evening daily in São Paulo. He has published a collection of short stories, *DUAS FACES (TWO SIDES)*, which won the principal literary prize of his home state and launched his literary career. A second work, *CASA DE VIDRO (HOUSE OF GLASS)*, appeared in 1979, and he is

now at work on a novel about a Brazilian politician's career. *THE CELEBRATION* has been published in France as well as by Avon-Bard in the United States.



Arenas, Reinaldo. *El Central*. New York. 1984. Avon/Bard. Paperback Original. Translated from the Spanish by Anthony Kerrigan. 93 pages. March 1984. paperback. 0380869349.

'BEAUTIFUL IS THE FIGURE OF THE NAKED INDIAN IN THE LONGED FOR LAND OF MY DREAMS.' A young dreamer, still only a teenager, finds himself conscripted by the current regime and assigned to exhausting labor at a Cuban sugar mill. There, breathing the sweet odor of boiling sugar and cut cane, he is haunted by visions of a past that is both irrevocably lost and star-tingly present . . . terrifying scenes that resurrect memories of awesome brutality, sexual mistreatment, and horrors that chill the blood . . . a bitter history that captures both the eternal beauty of an earthly paradise - and the source of its continuing pain. In a moving prose epic, vibrant with symbolism, satire, and scathing social commentary, an

extraordinary poet brings to life today's complex Cuba: A troubled island whose people dare to dream and sing . . . but like the caged bird, from the depths of their despair and desire for freedom.



Reinaldo Arenas (July 16, 1943 - December 7, 1990) was a Cuban poet, novelist, and playwright who despite his early sympathy for the 1959 revolution, grew critical of and then rebelled against the Cuban government. Arenas was born in the countryside, in the northern part of the Province of Oriente, Cuba, and later moved to the city of Holguín. In 1963, he moved to Havana to enroll in the School of Planification and, later, in the Faculty of Letters at the Universidad de La Habana, where he studied philosophy and literature without completing a degree. The following year, he began working at the

Biblioteca Nacional José Martí. While there, his talent was noticed and he was awarded prizes at Cirilo Villaverde National Competition held by UNEAC (National Union of Cuban Writers and Artists). (Soto 1998) Interestingly, his *Hallucinations* was awarded 'first Honorable Mention' in 1966 although, as the judges could find no better entry, no First Prize was awarded that year (Colchie 2001). His writings and openly gay lifestyle were, by 1967, bringing him into conflict with the Communist government. He left the Biblioteca Nacional and became an editor for the Cuban Book Institute until 1968. From 1968 to 1974 he was a journalist and editor for the literary magazine *La Gaceta de Cuba*. In 1973, he was sent to prison after being charged and convicted of 'ideological deviation' and for publishing abroad without official consent. He escaped from prison and tried to leave Cuba by launching himself from the shore on a tire inner tube. The attempt failed and he was rearrested near Lenin Park and imprisoned at the notorious El Morro Castle alongside murderers and rapists. He survived by helping the inmates to write letters to wives and lovers. He was able to collect enough paper this way to continue his writing. However, his attempts to smuggle his work out of prison were discovered and he was severely punished. Threatened with death, he was forced to renounce his work and was released in 1976. In 1980, as part of the Mariel Boatlift, he fled to the United States. Despite his short life and the hardships imposed during his imprisonment, Arenas produced a significant body of work. His *Pentagonia* is a set of five novels that comprise a 'secret history' of post revolutionary Cuba. It includes the poetical *Farewell to the Sea*, *Palace of the White Skunks* and the Rabelaisian *Color of Summer*. In these novels Arenas' style ranges from a stark realist narrative to absurd satiric humor. He traces his own life story in what to him is the absurd world of Castro's Cuba. In each of the novels Arenas himself is a major character, going by a number of pseudonyms. His autobiography, *Before Night Falls* was on the New York Times list of the ten best

books of the year in 1993. In 2000 this work was made into a film, directed by Julian Schnabel, in which Arenas was played by Javier Bardem. In 1987, Arenas was diagnosed with AIDS, but he continued to write and speak out against the Cuban government. He mentored many Cuban Exile writers, including John O'Donnell-Rosales. After battling AIDS, Arenas committed suicide by taking an overdose of drugs and alcohol on December 7, 1990, in New York. In a suicide letter written for publication, Arenas wrote: 'Due to my delicate state of health and to the terrible depression it causes me not to be able to continue writing and struggling for the freedom of Cuba, I am ending my life. . . . I want to encourage the Cuban people out of the country as well as on the Island to continue fighting for freedom. . . Cuba will be free. I already am.' (original title: *El mundo alucinante*, 1966). A Re-Translation Of 'Hallucinations'. Reinaldo Arenas (July 16, 1943 - December 7, 1990) was a Cuban poet, novelist, and playwright who despite his early sympathy for the 1959 revolution, grew critical of and then rebelled against the Cuban government. Arenas was born in the countryside, in the northern part of the Province of Oriente, Cuba, and later moved to the city of Holguín. In 1963, he moved to Havana to enroll in the School of Planification and, later, in the Faculty of Letters at the Universidad de La Habana, where he studied philosophy and literature without completing a degree. The following year, he began working at the Biblioteca Nacional José Martí. While there, his talent was noticed and he was awarded prizes at Cirilo Villaverde National Competition held by UNEAC (National Union of Cuban Writers and Artists). (Soto 1998) Interestingly, his *Hallucinations* was awarded 'first Honorable Mention' in 1966 although, as the judges could find no better entry, no First Prize was awarded that year (Colchie 2001). His writings and openly gay lifestyle were, by 1967, bringing him into conflict with the Communist government. He left the Biblioteca Nacional and became an editor for the Cuban Book Institute until 1968. From 1968 to 1974 he was a journalist and editor for the literary magazine *La Gaceta de Cuba*. In 1973, he was sent to prison after being charged and convicted of 'ideological deviation' and for publishing abroad without official consent. He escaped from prison and tried to leave Cuba by launching himself from the shore on a tire inner tube. The attempt failed and he was rearrested near Lenin Park and imprisoned at the notorious El Morro Castle alongside murderers and rapists. He survived by helping the inmates to write letters to wives and lovers. He was able to collect enough paper this way to continue his writing. However, his attempts to smuggle his work out of prison were discovered and he was severely punished. Threatened with death, he was forced to renounce his work and was released in 1976. In 1980, as part of the Mariel Boatlift, he fled to the United

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Assis, Joaquim Maria Machado De. Dom Casmurro. New York. 1980. Avon/Bard. Translated from the Portuguese & With An Introduction by Helen Caldwell. 255 pages. May 1980. paperback. 0380496682. Original title: Dom Casmurro, 1900.

LORD CURMUDGEON - So nicknamed by his friends for his morose bearing and aristocratic airs, an old man reflects on the life he lived in the affluent suburbs of Rio—of the happiness he won in the marriage of his childhood sweetheart and how he lost it all to his own suspicions. 'No satirist, not even Swift, is less merciful in his exposure of the pretentiousness and the hypocrisy that lurk in the

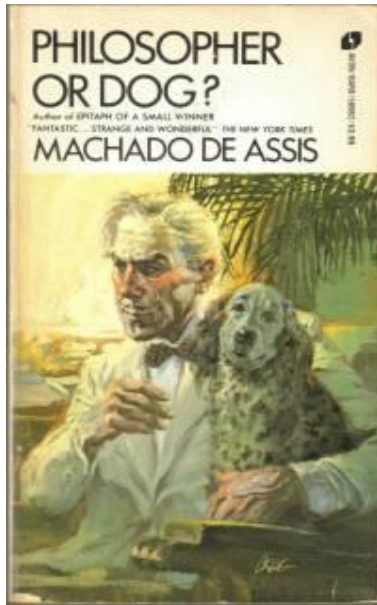
average good man and woman. Machado, in his deceptively amiable way, is terrifying. I do not see how a man who has thoughtfully read Dom Casmurro can ever be quite the same as he was before.' - Dudley Fitts in the NEW REPUBLIC.



Assis, Joaquim Maria Machado De. Epitaph Of A Small Winner. New York. 1978. Avon/Bard. Translated from the Portuguese by William L. Grossman. 251 pages. January 1978. paperback. 0380017121.

FROM BEYOND THE GRAVE, a witty and cynical ghost recalls his life—his illicit love affairs, his political ambitions, his personal jealousies—and decides that, though dead, he is still ahead of the game. 'Machado de Assis was not only the most eminent, and the most honored man of letters in Brazil; he was a literary force, transcending nationality and language, comparable certainly to

Flaubert, to Hardy, or to James . . . EPITAPH OF A SMALL WINNER is clearly one of those books we can call definitive . . . a major contribution to American literature.' - The New York Times . . . 'A classic comedy of ideas as fascinating as it is delightful.' - The New Yorker . . . 'The novel well deserves its place in world literature . . . a superb English version. - The Commonweal.



Assis, Joaquim Maria Machado De. *Philosopher Or Dog?* New York. 1982. Avon/Bard. Translated from the Portuguese by Clotilde Wilson. 271 pages. May 1982. paperback. 0380589826. Original title: *Quincas Borba*.

PHILOSOPHER OR DOG? WHAT'S THE DIFFERENCE? Quincas Borba, rich eccentric philosopher and leading man in *EPITAPH OF A SMALL WINNER*, has named his dog Quincas Borba, because - as he explains to his friend Rubiao - Quincas the man is going to die first. And though he will be immortalized in history for his famous philosophy, he will also be remembered by the illiterates through his

dog. Quincas the man does die first, leaving his fortune to Rubiao, provided that he take care of the dog. Rubiao, heretofore a not-too-bright teacher, suddenly becomes a wealthy man, with stocks and homes and investments and servants. But Rubiao is hardly the worldly cosmopolitan type. And when he forsakes his hometown of Barbacena for Quincas' mansion in Rio, he's in for a whole new world of experiences . . . including insanity. 'Machado de Assis is still caviar - delicious caviar'. - *Saturday Review*.



Joaquim Maria Machado de Assis, often known as Machado de Assis, Machado, or Bruxo do Cosme Velho, (June 21, 1839, Rio de Janeiro-September 29, 1908, Rio de Janeiro) was a Brazilian novelist, poet and short-story writer. He is widely regarded as the most important writer of Brazilian literature. However, he did not gain widespread popularity outside Brazil in his own lifetime. Machado's works had a great influence on Brazilian literary schools of the late 19th century and 20th century. José Saramago, Carlos Fuentes, Susan Sontag and Harold Bloom are among his admirers and Bloom calls him 'the supreme black literary artist to date.' Son of Francisco José de Assis (a mulatto housepainter, descendent of freed slaves) and Maria Leopoldina Machado de Assis (a Portuguese washerwoman), Machado de Assis lost both his mother and his only sister at an early age.

Machado is said to have learned to write by himself, and he used to take classes for free will. He learned to speak French first and English later, both fluently. He started to work for newspapers in Rio de Janeiro, where he published his first works and met established writers such as Joaquim Manuel de Macedo. Machado de Assis married Carolina Xavier de Novais, a Portuguese descendant of a noble family. Soon the writer got a public job and this stability permitted him to write his best works. Machado de Assis began by writing popular novels which sold well, much in the late style of José de Alencar. His style changed in the 1880s, and it is for the sceptical, ironic, comedic but ultimately pessimistic works he wrote after this that he is remembered: the first novel in his 'new style' was *Epitaph for a Small Winner*, known in the new Gregory Rabassa translation as *The Posthumous Memoirs of Brás Cubas* (a literal translation of the original title, *Memórias Póstumas de Brás Cubas*). In their brilliant comedy and ironic playfulness, these resemble in some ways the contemporary works of George Meredith in the United Kingdom, and Eça de Queirós in Portugal, but Machado de Assis' work has a far bleaker emotional undertone. Machado's work has also been compared with Laurence Sterne's *Tristram Shandy*. Machado de Assis could speak English fluently and translated many works of William Shakespeare and other English writers into Portuguese. His work contains numerous allusions to Shakespearean plays, John Milton and influences from Sterne and Meredith. He is also known as a master of the short story, having written classics of the genre in the Portuguese language, such as *O Alienista*, *Missa do Galo*, 'A Cartomante' and 'A Igreja do Diabo.' Along with other writers and intellectuals, Machado de Assis founded the Brazilian Academy of Letters in 1896 and was its president from 1897 to 1908, when he died. (original title: *Dom Casmurro*, 1900). Joaquim Maria Machado de Assis, often known as Machado de Assis, Machado, or Bruxo do Cosme Velho, (June 21, 1839, Rio de Janeiro-September 29, 1908, Rio de Janeiro) was a Brazilian novelist, poet and short-story writer. He is widely regarded as the most important writer of Brazilian literature. However, he did not gain widespread popularity outside Brazil in his own lifetime. Machado's works had a great influence on Brazilian literary schools of the late 19th century and 20th century. José Saramago, Carlos Fuentes, Susan Sontag and Harold Bloom are among his admirers and Bloom calls him 'the supreme black literary artist to date.' Son of Francisco José de Assis (a mulatto housepainter, descendent of freed slaves) and Maria Leopoldina Machado de Assis (a Portuguese washerwoman), Machado de Assis lost both his mother and his only sister at an early age. Machado is said to have learned to write by himself, and he used to take classes for free will. He learned to speak French first and English later, both fluently. He

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Asturias, Miguel Angel. *Mulata*. New York. 1982. Avon/Bard. Translated from the Spanish by Gregory Rabassa. 348 pages. June 1982. paperback. 0380585529. Originally published in Spanish under the title *Mulata de Tal* Copyright (c) 1963 Editorial Lasada, Buenos Aires, Argentina.

THE FLY WIZARD AND THE CORN DEVIL . . .

One day the Fly Wizard - so called because of the way he dressed to gain attention — made a secret pact with the Corn Devil. In return for limitless wealth all the Fly Wizard had to do was expose himself at Mass so that women would, commit sin by looking at his private parts and then take Communion without confession. And, to add fuel

to the fire, the priest would become so unnerved by the spectacle he would make mistakes during the Mass. The Fly Wizard did it and became so rich even his bones turned to gold. And that was just the beginning . . . *MULATA* is ample indication why Miguel A. Asturias was awarded the Nobel Prize. His genius is perhaps best described by Arts Magazine: 'Imagine Hieronymous Bosch as a novelist, and you will have some idea of this most extraordinary of books.' *Le Monde* called the author 'A great writer.volcanic virtuosity . . . his characters have the force of nature.' And the *Saturday Review* stated, 'Asturias also has a robust vein of humor (Rabelaisian in nature), a strong predilection for the erotic, and the ability to carry one into the mythic world he creates by oscillating between the real and the mythic.'. Miguel Ángel Asturias Rosales (October 19, 1899 - June 9, 1974) was a Guatemalan writer and diplomat. He was awarded the 1967 Nobel Prize in literature 'for his vivid literary achievement, deep-rooted in the national traits and traditions of Indian peoples of Latin America.'



Miguel Angel Asturias was born in Guatemala City and died in Madrid, Spain. In 1904 his family moved from the capital to Salamá, Baja Verapaz, where they remained until 1908. In 1917, while studying law at the Universidad de San Carlos de Guatemala (after a brief one-year flirtation with medicine), Asturias participated in the 1920 uprising against dictator Manuel Estrada Cabrera. He graduated in 1923 and went to Paris, France, to further his education at the Sorbonne. While living in Paris, he was influenced by the gathering of writers and artists in Montparnasse, and began writing poetry and fiction. Asturias returned to Guatemala in 1933 where he worked as a journalist before serving in his country's diplomatic corps. When the government of President Jacobo Arbenz fell in 1954, he was banned from the country by Carlos Castillo Armas. While living in exile he became a well known author with the release of his novel, *Mulata de Tal*. Eventually, in 1966, democratically elected President Julio César Méndez Montenegro appointed him the ambassador to France, the same year he won the Lenin Peace Prize. Asturias spent his final years in Madrid, where he died in 1974. He is buried in the Cimetière du Père Lachaise in Paris. His son Rodrigo Asturias, under the nom de guerre Gaspar Ilom, was head of the Unidad Revolucionaria Nacional Guatemalteca, a unified rebel group during the Civil War in the 1980s, and after the peace accords 1996 became the group's presidential candidate. In 1991, the Guatemalan writer Luis Cardoza y Aragón published '*Miguel Angel Asturias, Casi Novela*' about their time together during the 1920s and 1930s in Paris. Gregory Rabassa, the translator of *MULATA*, is a professor at Columbia University. He has translated other notable works of contemporary Latin American literature, including *Hopscotch* by Julio Cortázar, for which he received the National Book Award in 1967. . Originally published in Spanish under the title *Mulata de Tal* Copyright (c) 1963 Editorial Lasada, Buenos Aires, Argentina . Miguel Ángel Asturias Rosales (October 19, 1899 - June 9, 1974) was a Guatemalan writer and diplomat. He was awarded the 1967 Nobel Prize in literature 'for his vivid literary achievement, deep-rooted in the national traits and traditions of Indian peoples of Latin America.' Asturias was born in Guatemala City and died in Madrid, Spain. In 1904 his family moved from the capital to Salamá, Baja Verapaz, where they remained until 1908. In 1917, while studying law at the Universidad de San Carlos de Guatemala (after a brief one-year flirtation with medicine), Asturias participated in the 1920 uprising against dictator Manuel Estrada Cabrera. He graduated in 1923 and went to Paris, France, to further his education at the

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Brandao, Ignacio De Loyola. *And Still The Earth*. New York. 1985. Avon/Bard. Paperback Original. Translated from the Portuguese by Ellen Watson. 374 pages. August 1985. paperback. 0380898748. Original title: *Nao Veras Pais Nenhum*, 1982 - Editora Codecri, Brazil.

UNDER THE THUMB OF THE SYSTEM - Welcome to Sao Paulo, Brazil, in the not too distant future. Water is scarce, garbage clogs the city, movement is restricted . . . and the System - sinister, omnipotent, secret - rules its subjects' every moment, every pulsebeat, every thought. Here middle-aged Souza

lives a meaningless life in a world where the future is doomed and the past is forbidden to be remembered. Souza wants to escape this society of enforced consumerism, bizarre happenings, and ever-present propaganda. But there is no help from his wife who cannot be sure if their son ever existed or from his 23-year-old nephew, officer in the Mili-Tech, an army without emotions, without humanity. But one day Souza meets a former colleague now running an elevator, and everything changes . . . as this gripping journey to the absurd turns violent, explosive, and terrifyingly real.

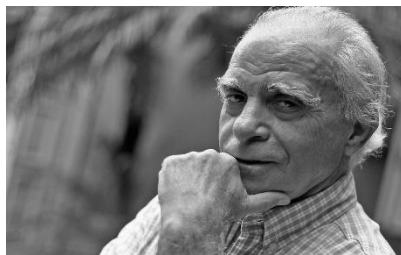


Brandao, Ignacio De Loyola. Zero. New York. 1983. Avon/Bard. Paperback Original. Translated from the Portuguese by Ellen Watson. . 317 pages. October 1983. paperback. 0380845334. Original title: Zero, 1974 - Fianfiacomo Feltrinelli Editore, Brazil.

'I WAS NOTHING IN THE EYES OF THE WORLD'.

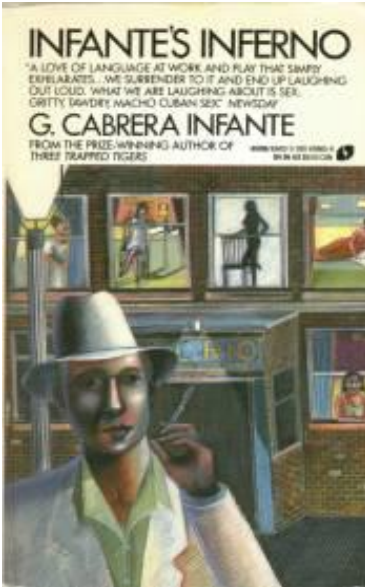
José Goncalves is a man who counts for little with anyone-his lawyer father, his rosary-saying mother, and even the young whores in the crowded South American city where he lives. Like every man, he yearns for love and looks for meaning in life. What he finds (with the help of the Happy Heart Marriage Agency) is chubby, somewhat tacky Rosa, the woman

of his dreams . . . and a living nightmare. For José is trapped in a society going mad with meaningless commercialism, media hype, and the brutality of a repressive regime. ZERO is the journey of a revolutionary, searching for freedom, set on a collision course with government Death Squads. A shockingly frank Brazilian novel filled with the grotesque and bizarre, profound revelations and comic parody, ZERO is a haunting work of outrage and terrifying truth.



IGNACIO de LOYOLA BRANDAO was born in 1936 in Brazil. He began a career in journalism at the age of sixteen writing reviews for the films that played at the only cinema in his hometown. At twenty, he moved to Sao Paulo, where he worked for the principal newspapers of the state capital until 1979.

ZERO was finished in 1969 but was not published until five years later, when it was accepted by an Italian publisher. Not until 1975 was it published in Brazil, bringing considerable scandal, but extraordinary praise and a number of literary prizes, including the Brasilia Prize, a national literary honor. In 1976, it was banned by the Ministry of Justice. Following a national protest in 1977, the ban was lifted in 1979 and ZERO immediately returned to the bestseller list. This is the first English language edition of this international bestseller.



Cabrera Infante, G.. Infante's Inferno. New York. 1985. Avon/Bard. Translated from the Spanish by Suzanne Jill Levine With The Author. 504 pages. November 1985. paperback. 0380699656.

COMING OF AGE IN HAVANA - A triumphant literary masterpiece full of ribald vitality and miraculous wordplay, INFANTE'S INFERNO is the semi-autobiographical account of the author's youth in pre-revolutionary Cuba. It is at once a rite of passage from innocence to sexual experience in the arms of an awesome variety of women who roamed the streets and tenements of a lusty, madcap Havana . . . and an exiled artist's poignant memories of his

love affair with a city and a forever vanished world. 'Satire masquerading as erotic memoir . . . a profusely profane, intentionally outrageous treatise' - New York Times Book Review . . . 'A nightmare mix of realistic narrative, fantasy and the surreal' - The Los Angeles Times . . . 'The major book admirers of his THREE TRAPPED TIGERS have been waiting for . . . His books offer a fascinating glimpse of Havana in the 40s and 50s that we can get nowhere else!' - San Francisco Chronicle-Examiner . . . 'A painstakingly elaborate reconstruction of the steamy sexual bath of pre-Castro Cuba . . . Sexuality is to Infante what anger is to Solzhenitsyn' - The Baltimore Sun.



Cabrera Infante, G.. *Three Trapped Tigers*. New York. 1985. Avon/Bard. Translated from the Cuban by Donald Gardner & Suzanne Jill Levine In Collaboration With The Author. 473 pages. September 1985. paperback. 0380699648.

'SHOWTIME! TROPICANA! . . . The MOST fabulous nightclub in the WORLD presents its latest show. Curtains up!' So begins a magical, marvelous journey into a Havana on the brink of revolution, a carnival excursion into the nightclubs, the strip joints, barras, and cantinas of an erotic city pulsing with songs and rumbas, sex and revolution, tragedy and bawdy, outrageous comedy. But even more, THREE

TRAPPED TIGERS is a daringly innovative work that transforms language into a living, breathing vehicle of remarkable creation. 'FEROCIOUS VERBAL ENERGY . . . A camp epic of nightlife in Batista's Havana in the 1950s' - Newsweek . . . 'THREE TRAPPED TIGERS can stand on the same shelf with Gabriel Garcia Márquez's ONE HUNDRED YEARS OF SOLITUDE and the provocative obscurities of Jorge Luis Borges' - Time . . . 'A modernist text with all stops pulled, its roots in Sterne, Carroll, Joyce and, most of all, Hollywood. The narrative is like a Marx Brothers comedy' - The Village Voice . . . 'A vastly comic novel . . . also one of the most inventive novels that has come out of Latin America.' - The New York Times Book Review.



Guillermo Cabrera Infante (April 22, 1929 - February 21, 2005) was a Cuban novelist, essayist, translator, and critic; in the 1950s he used the pseudonym G. Caín. A one-time supporter of the Castro regime, Cabrera Infante went into exile to London in 1965. He is best known for the novel *Tres Tristes Tigres* (literally 'three sad tigers', but published in English as *Three Trapped Tigers*), which has been compared favorably to James Joyce's *Ulysses*. Born in Gibara in Cuba's former Oriente Province (now part of Holguín Province), in 1941 he moved with his parents, to Havana, which would be the setting of nearly all of his writings other than his critical works. His parents were founding members of the Cuban Communist Party. Originally he intended to become a physician, but abandoned that in favor of writing and his passion for the

cinema. Starting in 1950, he studied journalism at the University of Havana. In 1951 he founded the Cinemateca de Cuba, the Cuban Film Library, of which he remained director until its closure was ordered by Fulgencio Batista in 1956.[1] Under the Batista regime he was arrested and fined in 1952 for publishing a short story which included several English-language profanities. His opposition to Batista later cost him a short jail term. He married for the first time in 1953. From 1954 to 1960 he wrote film reviews for the magazine *Carteles*, using the pseudonym G. Caín; he became its editor in chief, still pseudonymously, in 1957. With the triumph of the Cuban Revolution in 1959 he was named director of the Instituto del Cine. He was also head of the literary magazine *Lunes de Revolución*, a supplement to the Communist newspaper *Revolución*; however, this supplement was prohibited in 1961 by Fidel Castro. He divorced and remarried in 1961 to his second wife, Miriam, an actress. Having fallen somewhat out of favor with the Castro regime (the government's ban on a documentary on Havana nightlife made by his brother led to him being forbidden to publish in Cuba), he served from 1962 to 1965 in Brussels, Belgium as a cultural attaché. During this time, his sentiments turned against the Castro regime; after returning to Cuba for his mother's funeral in 1965, he went into exile, first to Madrid and then to London. In 1966 he published *Tres Tristes Tigres*, a highly experimental, Joycean novel, playful and rich in literary allusions, which also intended to do for Cuban Spanish what Mark Twain had done for American English, recording the great variety of its colloquial variations. It is little known that he was the Guillermo Caín who co-wrote the script for the 1971 cult film *Vanishing Point*. Although he is considered a part of the famed Latin American 'Boom' generation of writers that includes his contemporary Gabriel García Márquez, he disdained the label. Always the iconoclast, he even rejected the label 'novel' for his masterpieces, such as *Tres Tristes Tigres* and *La Habana para un infante difunto*. In 1997 he received the Premio Cervantes, presented to him by Spain's King Juan Carlos. He died February 21, 2005 in London, of septicemia. He had two daughters by his first marriage. .

GUILLERMO CABRERA INFANTE was born in Gibara, Cuba, a small town in Oriente Province not far from where both Batista and Fidel Castro were born. His parents were founders of the Cuban Communist party in the early thirties. In 1941 the family moved to Havana, where his father, a journalist by profession, worked at the Communist newspaper *Hay*. Cabrera Infante went to school in Havana, but poverty forced him to abandon his dreamed-of career in medicine. He worked as a proofreader and graduated from journalism school. He was in jail briefly in 1952 for publishing a short story with 'English profanities.' In 1954 he started a movie column for *Carteles*, a weekly magazine popular throughout the

Caribbean, and he founded and directed the Cinemateca de Cuba, the first film library in Cuba, which was closed by Batista in 1956. After Castro came to power in 1959, Cabrera Infante was appointed, briefly, head of the Council for Culture and later, even more briefly, one of the executive directors of the Film Institute until it was taken over by the Stalinists. He then edited the cultural weekly *Lunes de Revolución* until it was banned by Castro in 1961. From 1962 to 1965 he was with the Cuban Embassy in Brussels as cultural attaché. He returned to Havana in 1965 for his mother's funeral and after a short stay decided to leave Cuba for good. He went into exile, first to Madrid and then to London. In 1966 he published *Tres Tristes Tigres*, a highly experimental, Joycean novel, playful and rich in literary allusions, which also intended to do for Cuban Spanish what Mark Twain had done for American English, recording the great variety of its colloquial variations. It is little known that he was the Guillermo Caín who co-wrote the script for the 1971 cult film *Vanishing Point*. Although he is considered a part of the famed Latin American 'Boom' generation of writers that includes his contemporary Gabriel García Márquez, he disdained the label. Always the iconoclast, he even rejected the label 'novel' for his masterpieces, such as *Tres Tristes Tigres* and *La Habana para un infante difunto*. In 1997 he received the Premio Cervantes, presented to him by Spain's King Juan Carlos. He died February 21, 2005 in London, of septicemia. He had two daughters by his first marriage.



Carpentier, Alejo. *The Lost Steps*. New York. 1979. Avon/Bard. Translated from the Spanish by Harriet de Onis. Introduction by J. B. Priestley. 239 pages. October 1979. paperback. 0380461773. Original title: *Los pasos perdidos*, 1953 - E.D.I.A.P.S.A. in Mexico D.F.

A HIDDEN PASSAGE through the dense fluvial jungle of a great South American river brings a wearied and disillusioned man of our time into a new life in a primitive and sensual world. *THE LOST STEPS* is the story of his journey, his human relationships, his adventures, and his self-discoveries. In his introduction to this most famous

of Alejo Carpentier's novels, J. B. Priestley states, 'Taking not one country but the whole world, we can say there are only a very few masterpieces and literary men of genius in any generation. . . . in my opinion *THE LOST STEPS* is a work of genius, a genuine masterpiece: ' *Commonweal* hailed the novel as 'a brilliant and enviable accomplishment: ' And *Saturday Review* said, ' . . . a novel of remarkable beauty, intellectual worth absorbing interest, and genuine originality



Alejo Carpentier y Valmont (December 26, 1904 - April 24, 1980) was a Cuban novelist, essay writer, and musicologist who greatly influenced Latin American literature during its famous 'boom' period. Carpentier was born in Lausanne, Switzerland. For a long time it was believed that he was born in La Habana where his family moved immediately before his birth, but following his death a birth certificate was found in Switzerland. His mother was a

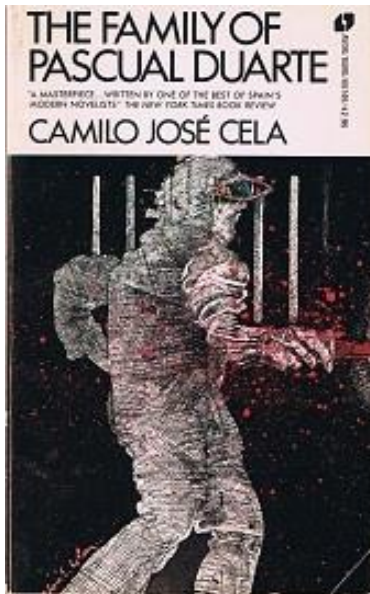
Russian professor of languages and his father was a French architect. At 12, his family moved to Paris, where he began to study music theory at the lycee Jeanson de Saily. When they returned to Cuba in the 1920s, he began a study of architecture which he never completed. He also studied music. Carpentier became a cultural journalist, writing mostly about avant-garde developments in the arts, particularly music. His journalistic work was also considered as leftist and helped found the Cuban Communist Party. Together with the composer Amadeo Roldán,

he helped organize the Cuban premieres of works by Stravinsky and Poulenc. 1927, Carpentier was arrested for opposing the Gerardo Machado y Morales dictatorship and spent forty days in jail. It is during this brief period in jail when he started working on his first novel, *Ecué-Yamba-O* (1933), an exploration of Afro-Cuban traditions among the poor of the island, which he later disavowed for being superficial. He was released in early 1928. After his release, he escaped Cuba with the help of poet journalist Robert Desnos who had lent him his passport and papers. While exiled in France, Carpentier was introduced to the surrealists by Desnos, including André Breton, Paul Eluard, Louis Aragon, Jacques Prévert, and Antonin Artaud. He also met Guatemalan author Miguel Angel Asturias, whose work on pre-Columbian mythology influenced his writing. He continued to earn his living writing, both in French and Spanish, on contemporary culture, as well as contributing to the Communist Party journal. While in France, he made several visits to Spain, during which he developed a fascination for the Baroque. In 1937 (during the Spanish Civil War) he attended an international conference in Madrid of writers against fascism. Carpentier returned to Cuba and continued to work as a journalist at the outbreak of World War II. He also began research on a book on Cuban music. It was published in 1946 as *La musica in Cuba* (*Music in Cuba*). He also wrote stories which were later collected in *The War of Time* (1958). While in Cuba, Carpentier also attended a voodoo ceremony that was to develop his interest in Afro-Cubanism. In 1943, Carpentier, accompanied by French theatrical director Louis Jouvet, made a crucial trip to Haiti, during which he visited the fortress of the Citadelle La Ferriere and the Palace of Sans-Souci, both built by the black king Henri Christophe. This trip, along with readings from Oswald Spengler's cyclical interpretation of history, provided the inspiration for his second novel, *The Kingdom of this World* (1949). In 1945, Carpentier moved to Caracas. From 1945 to 1959 he lived in Venezuela, which is the obvious inspiration for the unnamed South American country in which much of *The Lost Steps* is set. In 1949, he finishes his novel *The Kingdom of this World*. This novel has a prologue that 'outlines Carpentier's faith in the destiny of Latin America and the aesthetic implications of its peculiar cultural heritage.' He returned to Cuba after the Fidel Castro's Communist revolution in 1959. He worked for the State Publishing House while he completed the baroque-style book, *Explosion in a Cathedral* (1962). This novel discusses the advent of the Enlightenment and the ideas of the French Revolution in the New World. It has twin leitmotifs of the printing press and the guillotine and can be read as a 'meditation on the dangers inherent in all revolutions as they begin to confront the temptations of dictatorship.' After reading the book Gabriel García Márquez is said to have

discarded the first draft of *One Hundred Years of Solitude* and begun again from scratch. In 1966, he settled in Paris as he served as Cuban ambassador to France. In 1975 he was the recipient of the Prix mondial Cino Del Duca. He received the Cervantes Prize in 1977 and was recipient of the French Laureates Prix Médicis étranger in 1979 for *La harpe et l'ombre*. Carpentier was struggling with cancer as he completed his final novel and he died in Paris on April 24, 1980. His remains were returned to Cuba for interment in the Colon Cemetery, Havana. Carpentier is widely known for his baroque style of writing and his theory of 'lo real maravilloso'. It was in the prologue to *The Kingdom of this World*, a novel of the Haitian Revolution, that he described his vision of 'lo real maravilloso' ('But what is the history of Latin America but a chronicle of magical realism?'). Some critics interpret the 'real maravilloso' as being synonymous with magical realism. His most famous works include - *Ecue-yamba-o!* (Praised Be the Lord!, 1933); *The Kingdom of this World* (1949); *The Lost Steps* (1953); *El acoso* (1956) (Manhunt); *War of Time* (1958); *El siglo de las luces* (1962) (Explosion in a Cathedral); *El recurso del método* (1974) (Reasons of State); *Concierto barroco* (1974) (Concierto barroco), based on the 1709 meeting of Vivaldi, Handel and Domenico Scarlatti, with cameo appearances by Wagner and Stravinsky, and fictional characters from the new world who inspire the Venetian composer's opera, *Moteczuma*; *La consagración de la primavera* (1978) (The Consecration of Spring); *El arpa y la sombra* (1978) (The Harp and the Shadow) dealing with Columbus. (original title: *Los pasos perdidos*, 1953 - E.D.I.A.P.S.A. in Mexico D.F.). Alejo Carpentier y Valmont (December 26, 1904 - April 24, 1980) was a Cuban novelist, essay writer, and musicologist who greatly influenced Latin American literature during its famous 'boom' period. Carpentier was born in Lausanne, Switzerland. For a long time it was believed that he was born in La Habana where his family moved immediately before his birth, but following his death a birth certificate was found in Switzerland. His mother was a Russian professor of languages and his father was a French architect. At 12, his family moved to Paris, where he began to study music theory at the lycee Jeanson de Saily. When they returned to Cuba in the 1920s, he began a study of architecture which he never completed. He also studied music. Carpentier became a cultural journalist, writing mostly about avant-garde developments in the arts, particularly music. His journalistic work was also considered as leftist and helped found the Cuban Communist Party. Together with the composer Amadeo Roldán, he helped organize the Cuban premieres of works by Stravinsky and Poulenc. 1927, Carpentier was arrested for opposing the Gerardo Machado y Morales dictatorship and spent forty days in jail. It is during this brief period in jail when he started working on his first novel, *Ecué-Yamba-O* (1933), an exploration of

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Cela, Camilo Jose. *The Family Of Pascual Duarte*. New York. 1972. Avon/Bard. Translated from the Spanish & With An Afterword by Anthony Kerrigan. 144 pages. June 1972. paperback. 0380011751.

THE FAMILY OF PASCUAL DUARTE - The story of a Spanish peasant born into a brutal world of poverty, hatred, and depravity. Though acting on savage and cruel impulses, he nevertheless retained a succinct intelligence, a will to challenge circumstances, and a curiously touching simplicity of heart. A victim of his environment, Duarte became a murderer. He first shot his pet dog, then committed one of the most heinous crimes known to man.

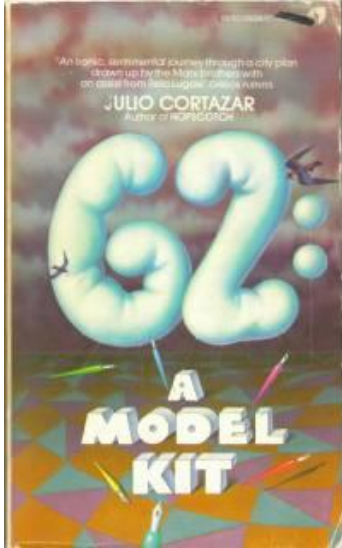
Newsweek wrote 'Explosive . . . scorching and consuming . . . The embers of Duarte's life burn with smouldering intensity . . . Cela is the finest of contemporary Spanish novelists.' The Christian Science Monitor called the novel 'Extraordinary . . . Pascual Duarte may be thought of as a doomed matador making splendid and pathetic thrusts at a legendary beast. We watch the movements of his heart and soul with fascination, and, caught up in that dangerous, monotonous, graceful motion, we almost forget that his end is slaughter and his victim himself.' 'One of the most significant writers of our time,' The Atlantic Monthly Press wrote, 'The tale has the blinding black-and-white force of a Goya drawing.'



Spanish writer who won the Nobel Prize for Literature in 1989. Camilo José Cela has explored the way novels are written, but also published non-fiction, such as *DICCIONARIO SECRETO* (1968-72), a thesaurus of forbidden words and expressions. His works are marked by pessimism, brutal realism, sardonic humor, and

experiments with narrative time. Cela writes with great detail, describing landscapes and hundreds of individuals, giving an emotional dimension to reporting. Camilo José Cela was born in Iria-Flavia into a large middle-class family. Cela's mother was of British origin and his father was a part-time author. Cela studied medicine, philosophy and law at the University of Madrid, but his studies were interrupted by the outbreak of the Spanish Civil War (1936-39). He served as a

corporal with Franco's army, which is noteworthy because literary history knows more writers who were against Franco, starting from Hemingway, Orwell, and García Lorca. (Another Spanish Nobel winner, Jacinto Benavente, sympathized Franco.) Cela witnessed cruelties against civilians and was also wounded by a grenade; later he used his experiences in many of his stories. After resuming his studies, finally graduating at age 27. In 1944 he married María del Rosario Conde Picavea; they had one son, who became an anthropologist. The marriage ended in 1989. Just before the Nobel Prize Cela had met Marina Castaño, a radio journalist, who was 40 years younger. Cela considered her as his muse. They married in 1991 and at the same time Cela lost touch with several old friends. Before devoting himself entirely to writing, Cela worked briefly as a censor during Franco's dictatorship and tried bullfighting, painting and acting.



Cortázar, Julio. 62: A Model Kit. New York. 1973. Avon/Bard. Translated from the Spanish by Gregory Rabassa. 288 pages. November 1973. paperback. 0380014971. Originally published in Argentina as 62: Modelo para armar by Editorial Sudamericana Sociedad Anónima.

THE CITY is the meeting place for people from London, Paris, and Vienna, but they never meet there. Instead they share experiences, some funny or delightfully absurd, others mystical and rather frightening, and all of which are psychologically—and even psychically—related. 62: A MODEL KIT is the brilliant, intricate

blueprint for life in the City. The New York Times called it 'a deeply touching, enjoyable novel, beautifully written and fascinatingly mysterious.' Library Journal described it as 'A highly satisfying work by one of the most extraordinary writers of our time.'



Cortázar, Julio. Hopscotch. New York. 1975. Avon/Bard. Translated from the Spanish by Gregory Rabassa. 573 pages. July 1975. paperback. 0380003724. Original title: Rayuela, 1963 - Editorial Sudamericana Sociedad Anónima).

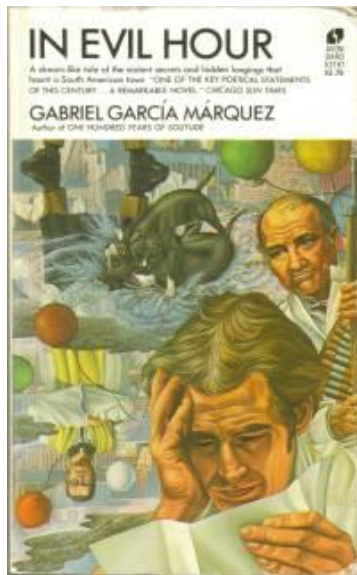
ALIENATION AND EXILE . . . HOPSCOTCH is, by any measure, an extraordinary novel. Its main character, Horacio Oliveira, has an ambition: to so fragment his personality that his life will become a series of present moments, which never cohere into a perceptible whole. He leaves Argentina to join a floating, loose-knit circle known as 'the Club,' then returns to Buenos Aires,

working by turns as a salesman, as keeper of a calculating circus cat which can truly count, as an attendant in a mental asylum owned by his friends. His is a life truly fragmented—a life of aloof sensuality and empty pleasure over which he has lost control. Of this book, Saturday Review said, 'Mr. Cortázar has the gift of language . . . astonishing verbal flights. The reader has the conviction that he is in the hands of a master artist.' And the National Observer called HOPSCOTCH 'his masterwork.'



Julio Cortázar (August 26, 1914 - February 12, 1984) was a Belgian-born Argentine intellectual and author of experimental novels and short stories. He was married three times, to Aurora Bernárdez, Ugné Karvelis and Carol Dunlop. Most of his work was written in Paris, France from 1951 until his demise. *Hopscotch* is Julio's magnum opus. Julio Cortázar was born to Argentine parents on August 26, 1914, in Brussels, Belgium, where his father was involved in a commercial venture as part of Argentina's diplomatic presence. Many years later, Cortázar would say 'my birth was a product of tourism and diplomacy.' Because the Cortázar family were nationals of a neutral country not involved in World War I, they were able to pass through Switzerland and later reach Barcelona, where they lived for a year and a half. Cortázar regularly played at the Park Güell and its colourful ceramics would remain vivid in his memory for many years. When Cortázar was four years old, his family returned to Argentina. He spent the rest of his childhood in Banfield, near Buenos Aires, together with his mother and his only sister, who was one year his junior. During his childhood, Cortázar's father abandoned the family; Cortázar would never see him again. In Banfield Cortázar lived in a house with a yard out back from which he obtained inspiration for future stories. His time in Banfield, however, was not happy; he would later describe it, in a letter to Graciela M. de Solá (December 4, 1963) as 'full of servitude, excessive touchiness, terrible and frequent sadness.' Cortázar was a sickly child and spent much of his childhood in bed reading. His mother selected the books for him to read, introducing her son most notably to the works of Jules Verne, whom Cortázar admired for the rest of his life. He was to say later, in the magazine *Plural* (issue 44, Mexico City, 5/1975) 'I spent my childhood in a haze full of goblins and elves, with a sense of space and time that was different to everybody else's.' Although he never completed his studies at the University of Buenos Aires where he studied Philosophy and Languages, he taught in several provincial secondary schools. In 1938 he published a volume of sonnets under the pseudonym Julio Denis. He would later disparage this volume. In 1944, he became professor of French literature at the National University of Cuyo. In 1949, he published a play, *Los Reyes* (The Kings), based on the myth of Theseus and the Minotaur. In 1951, in opposition to the government of Juan Domingo Perón, Cortázar emigrated to France, where he lived and worked until his demise. From 1952, he worked for UNESCO as a translator. His translation projects included Spanish renderings of Daniel Defoe's *Robinson Crusoe*, Marguerite Yourcenar's *Mémoires d'Hadrien* and the stories of Edgar Allan Poe.

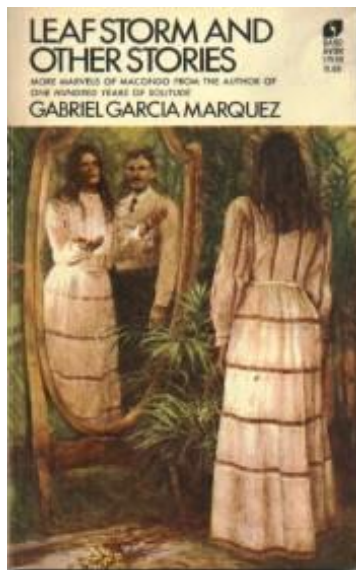
Alfred Jarry and Comte de Lautréamont were other decisive influences. Julio Cortázar wrote most of his major works in Paris. In later years he underwent a political transformation, becoming actively engaged with human rights causes in Latin America and openly supporting the Sandinista government in Nicaragua. He died reportedly of leukemia in Paris in 1984 and was interred there in the Cimetière de Montparnasse with Carol Dunlop. Some people have stated that he died from AIDS contracted via a blood transfusion; sources close to Cortázar have denied this. He did suffer from melomania. Julio Cortázar is highly regarded as a master of short story narrations. Collections like *Bestiario* (1951), *Final del juego* (1956) and *Las armas secretas* (1959) contain many of the best examples of surrealist writing in postmodern literature. Selections from those volumes were published in 1967 in English translations by Paul Blackburn under the title *Blow-Up and Other Stories* in deference to the English title of Michelangelo Antonioni's celebrated film noir of 1966 (*Blowup*) inspired by Julio Cortázar's story *Las Babas del Diablo*. Cortázar also influenced Jean-Luc Godard to write *Week End with La Autopista del Sur*. One of his most notable short fictions is *El Perseguidor* (*The Pursuer*), based on the life of jazz musician Charlie Parker. He also published several novels, including *Los Premios* (*The Winners* - 1960), *Hopscotch* (*Rayuela* - 1963), *62: A Model Kit* (*62 Modelo para Armar* - 1968) and *Libro de Manuel* (*A Manual for Manuel* - 1973). They were later translated by Gregory Rabassa. Julio Cortázar's masterpiece, *Hopscotch*, has been praised by other Latin American writers including José Lezama Lima, Carlos Fuentes, Gabriel García Márquez and Mario Vargas Llosa. The novel has an open-ended structure that invites the reader to choose between a linear and a non-linear mode of reading. Cortázar's employment of interior monologue and stream of consciousness is reminiscent of modernists like James Joyce, but his main influences were Surrealism, the French *Nouveau roman* and the improvisatory aesthetic of jazz. He also published poetry, drama and various works of non-fiction. One of his last works was a collaboration with his third wife, Carol Dunlop, entitled *The Autonauts of the Cosmoroute*; it related, partly in mock-heroic style, the couple's extended expedition along the autoroute from Paris to Marseille in a Volkswagen camper nicknamed *Fafner*.



Garcia Marquez, Gabriel. *In Evil Hour*. New York. 1980. Avon/Bard. Translated from the Spanish by Gregory Rabassa. 183 pages. October 1980. paperback. 0380521679. Originally published in Spanish as *La mala hora*, 1968 - Editorial Sudamericana, S.A.

IN EVIL HOUR is the eerie, magical story of a small Colombian village suddenly haunted by mysterious lampoons—incendiary posters spreading monstrous rumors about the town's most respected citizens. Overnight, the rainy tranquility of the village becomes a smoldering chaos of scandal, deceit, and murder. Full of the imaginative marvels, comic exaggerations, and exotic dreams that made *ONE HUNDRED YEARS OF*

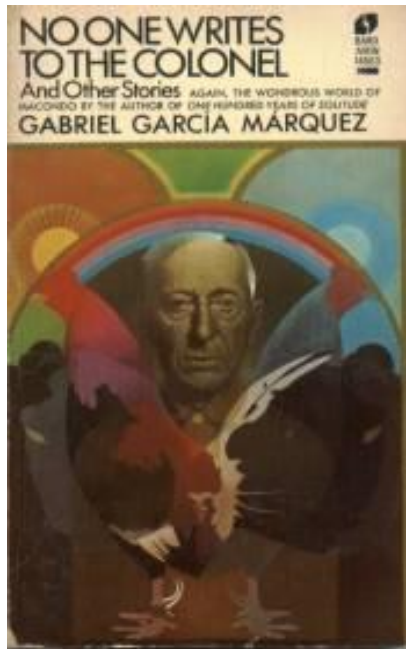
SOLITUDE a world-wide legend, *IN EVIL HOUR* combines the real and the fantastic, as Gabriel Garcia Marquez conjures up a dreamy Latin American village that discovers, in its very midst, the many faces of evil.



Garcia Marquez, Gabriel. *Leaf Storm & Other Stories*. New York. 1972. Avon/Bard. Translated from the Spanish by Gregory Rabassa. 223 pages. paperback. Original title: *La Hojarasca*.

LIFE IN MACONDO is filled with mysteries and miracles. Some are as old as man himself and somehow easier to understand: the strange finality of death, the furious activity that swells up around prosperity and then disappears just as suddenly as it came. Others are almost incredibly fantastic: a man dropping from the heavens, a sinister transformation, a death that brings people together as life never could. Probable or fantastic, mystery or miracle, each inspires wonder in

the people of Macondo and the reader. 'The feeling one comes away with,' said *The Washington Post*, 'is one of enchantment, which is a sense of having endured terror and magic.' *The Christian Science Monitor* called *LEAF STORM* 'Wild, comic, surreal . . . A savory potpourri of first-rate South American gothic.'



Garcia Marquez, Gabriel. *No One Writes To The Colonel & Other Stories*. New York. 1973. Avon/Bard. Translated from the Spanish by J. S. Bernstein. 220 pages. September 1973. paperback. 038014563.

'STRANGE THINGS HAPPEN in the land of Márquez. As with Emerson, Poe, Hawthorne, every sentence breaks the silence of a vast emptiness, the famous New World 'solitude' that is the unconscious despair of his characters but the sign of Márquez's genius.' - The New York Times . . . 'Here are nine more miracles of Macondo, that strange, steaming South American village, which has become part of our literary heritage. They are 'told

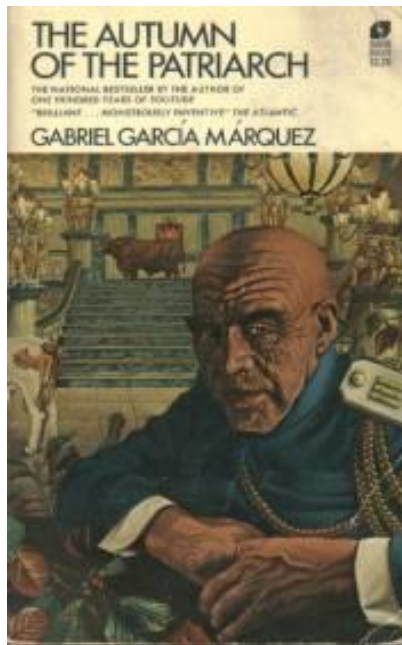
in spare, unpretentious but picturesque prose, compassionate of human frailty, but also rich in wit and irony. The characters are all too human, alternately humorous and tragic. . . ' - Library Journal.



Garcia Marquez, Gabriel. *One Hundred Years Of Solitude*. New York. 1971. Avon/Bard. Translated from the Spanish by Gregory Rabassa. 383 pages. May 1971. paperback. 038001503x. Published originally as an Avon paperback and then later became part of the Latin American Bard series.

ONE HUNDRED YEARS OF SOLITUDE tells the rich and lusty story of the rise and fall of the Buendia family. Love and death, war and peace, youth and age—the noble and stunningly beautiful story of this family is alive with a truth and understanding that strike the soul. 'You emerge from this marvelous novel as if from a dream, the mind on fire With a single bound, Gabriel Garcia Márquez

leaps onto the stage with Günter Grass and Vladimir Nabokov. Dazzling.' - John Leonard, The New York Times. . . 'One of the best novels to be published in this country in several years One of the rare novels that can continually surprise the reader.' - Peter S. Prescott, Look Magazine.



Garcia Marquez, Gabriel. *The Autumn Of The Patriarch*. New York. 1977. Avon/Bard. Translated from the Spanish by Gregory Rabassa. 251 pages. October 1977. paperback. 0380017741. This book was originally published in Spain under the title *El Otoro del Patriarca* in 1975.

'HYPNOTIC AND BRILLIANT' - Publishers Weekly .

.. 'A book of incredible depth, breadth, richness, vitality, intelligence, humor, wisdom, subtlety . . .

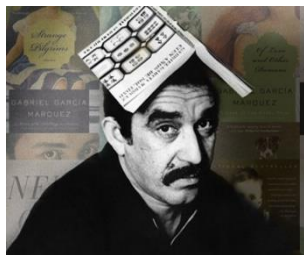
Like all great fiction, it contains endless layers of experience and meaning, and a first reading can only give hints of its richness It has the odor of the jungle and the ocean, the insouciance of a

prostitute, the astonishments of a magician, the sad

yet hopeful wisdom of an old man.' - The Miami Herald . . . 'A stunning portrait of a monstrous Caribbean tyrant. He is a bird woman's bastard, conceived in a storm of bluebottle flies, born in a convent doorway, gifted at birth with huge, deformed feet and an enlarged testicle the size of a fig, which whistles a tune of pain to him every moment of his impossibly long Life Mystical, surrealistic.

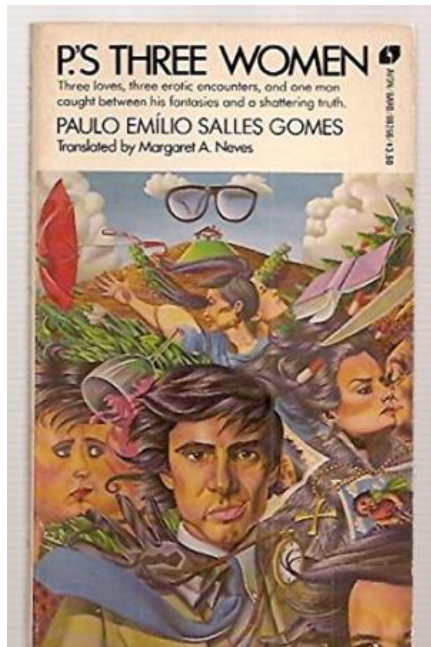
Rabelaisian in its excesses, its distortions, and its exotic language.' - The New

York Times . . . 'We seldom see a novel as fine as this one.' - The Chicago Tribune.



GABRIEL GARCIA MARQUEZ (March 6, 1927 - April 17, 2014) was born in Aracataca, Colombia, in 1928. He attended the University of Bogota and later worked as a reporter for the Colombian newspaper *El Espectador* and as a foreign correspondent in Rome, Paris, Barcelona, Caracas, and New York. He is the author of many novels

and collections of stories-including *NO ONE WRITES TO THE COLONEL AND OTHER STORIES*, *THE AUTUMN OF THE PATRIARCH*, *INNOCENT ERÉNDIRA AND OTHER STORIES*, *IN EVIL HOUR*, *LEAF STORM AND OTHER STORIES*, *CHRONICLE OF A DEATH FORETOLD*, *LOVE IN THE TIME OF CHOLERA*, and *ONE HUNDRED YEARS OF SOLITUDE*. Garcia Márquez was awarded the Nobel Prize for Literature in 1982.



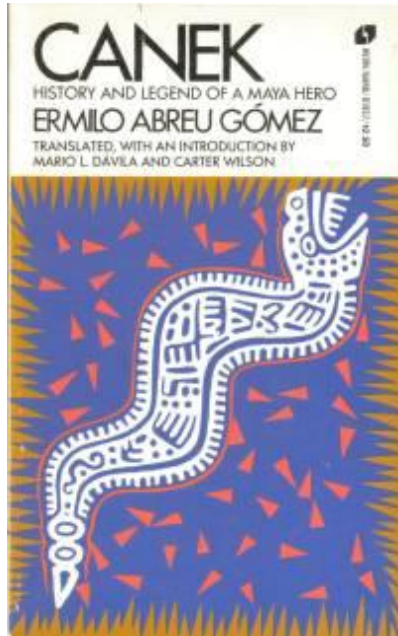
Gomes, Paulo Emilio Salles. P.'S Three Women. New York. 1984. Avon/Bard. Paperback Original. Translated from the Portuguese by Margaret A. Neves. 136 pages. March 1984. paperback. 0380862565.

THE ACT OF LOVE . . . THE ART OF DECEPTION - Subtly erotic and filled with unexpected twists, P'S THREE WOMEN aims at the heart of human vanity with an irony that pierces, but delights-for this is a look at love-Brazilian-style. In a picaresque journey from youth to old age, R, a wealthy businessman who abhors his real name, finds his passions ensnared by a married woman, a demanding mistress, and a child-like bride. But each of his

three women - the beautiful Helena, the high-strung Ermengarda, the delightful 'Her' - hides a secret. Each will involve P. in an astonishing drama touched by both tragedy and farce. Each will make him either a wise man or a fool. Richly symbolic, P'S THREE WOMEN ingeniously weaves three tales into one superbly crafted masterpiece . . . a unique and wonderful work by an outstanding. . EMILIO SALLES GOMES began his career as a critic in 1941 and is considered to be the greatest critic of cinematography ever to have emerged from Brazil. In 1936 he had been imprisoned for protesting against the Fascist Vargas regime. He traveled to Europe, where he completed his film studies, which resulted in the now classic study of the films of Jean Vigo, which has been published here and in France. In 1977, he published P.'S THREE WOMEN, a three-part comic capitulation of the spirit in its battle with the flesh, in the forms of Helena, Hermengarda, and Her. TWICE WITH HELENA was made into a film, MEMORIAS DE HELENA, by the Brazilian director David Neves. Immediately upon publication, the work was hailed as a classic of erotic comedy, with critics comparing the author to Philip Roth and Machado de Assis. It was to be his only novel; he died shortly after its publication.



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Gomez, Ermilo Abreu. *Canek: History & Legend Of A Mayan Hero*. New York. 1983. Avon/Bard.

Translated & With An Introduction by Mario L. Davila & Carter Wilson. 68 pages. February 1983. paperback. 0380619377.

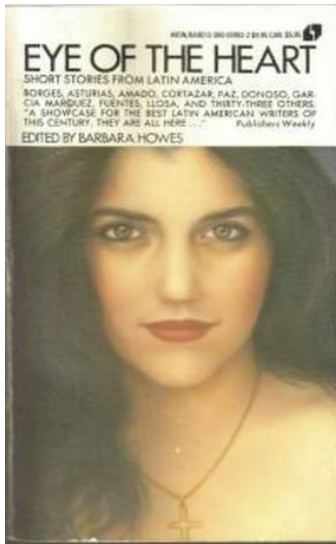
CANEK is foremost a story, a latter-day telling of the life and thinking of Jocinto Caner, the real but also fabled hero of the 1761 Maya Indian revolt in the Yucatan. It is fiction, woven with history, folktale, and a lucid evocation of the temper of day-to-day existence on the great plantations of colonial Mexico. Its many thousands of readers have surrendered to the book's own special reality, its separateness from the traditional categories of

literature, ethnography, or biography. Instead of borrowing myths and legends from an oral tradition and shaping them toward a standard literary form, Ermilo Abreu Gómez presents us with fragments, with photographically sharp renderings of moments, with knowledge and bits of prophetic insight very much like the ones found in the few arcane texts that remain from the pre-Conquest Maya. The resulting tapestry is surely the most vivid and involving of introductions to the folk culture of the Yucatan. CANEK has proven wonderfully durable. Since first publication in 1940, over thirty-four editions or new printings have appeared in Spanish, and translations in whole or in part in a variety of languages from Russian to Urdu.



Ermilo Abreu Gómez (September 18, 1894, Mérida, Yucatán - July 14, 1971, Mexico City) was a writer, journalist and lecturer born in Mérida, Yucatán, México. He was a member of the Mexican Academy of the Language from 1963. He was also a professor in several Universities in the USA. He died in the Mexico City in 1971. His literary work was varied, over a long period of time - *La Xtabay* (1919) ; *El Corcovado* (1924) ; *Clásicos. Románticos. Modernos* (1934); *Canek* (1940); *Héroes Mayas* (1942); *Un Loro y tres*

Golondrinas (1946); *Quetzalcóatl, sueño y vigilia* (1947); *Naufragio de indios* (1951); *La conjura de Xinúm* (1958); *Cuentos para contar al fuego* (1959); *Sor Juana Inés de la Cruz, bibliografía y biblioteca* (1934); *Diálogo del buen decir* (1961). The interest that Sor Juana Inés de la Cruz woke up in him became the passion of his life and it also led him to become her main critic. His most well-known work is *Canek* (1940), a story about the old Mayan people. As a curiosity the commentary of the author on the book '*Canek*': '*And Nymph lost the best pages!*'. (Nymph was his wife who typed the original).



Howes, Barbara (editor). *Eye Of The Heart: Short Stories From Latin America*. New York. 1974. Avon/Bard. 576 pages. November 1974. paperback. 0380001632.

Here in a single volume are forty-two short stories from the finest writers in Latin American literature. The contributors include not only highly respected names (Neruda, Borges, Cortazar, Mistral, Fuentes, Asturias, Amado, Paz) but also the most controversial and experimental storytellers, some of whom have emerged only in the last few years (Donoso, de Assis, Novas-Calvo, Bosch, Reyes, and dozens more). The

Minneapolis Tribune describes *THE EYE OF THE HEART* as 'a substantial sampling . . . gifts of truth. Their authors saw with the heart.' And Jorge Luis Borges calls this book 'quite impressive. All of the important writers are there and the stories are all good . . . I know nothing like it now.'



Barbara Howes (May 1, 1914 New York City - February 24, 1996 Bennington, Vermont) was an American poet. She was adopted by well-to-do Massachusetts family, and reared chiefly in Chestnut Hill, where she attended Beaver Country Day School. She graduated from Bennington College in 1937. She worked briefly for the Southern Tenant Farmers Union in Mississippi, and then edited the literary magazine,

Chimera, from 1943 to 1947 and lived in Greenwich Village. In 1947 she married the poet William Jay Smith, and they lived for a time in England and Italy. They had two sons, David Smith, and Gregory. They divorced in the mid-1960s, and she lived in Pownal, Vermont. In 1971, she signed a letter protesting proposed cuts to the School of the Arts, Columbia University. Her work was published in, *Atlantic*, *Chicago Review*, *New Directions*, *New Republic*, *New Yorker*, *New York Times Book Review*, *Saturday Review*, *Southern Review*, *University of Kansas Review*, *Virginia Quarterly Review*, and *Yale Review*.



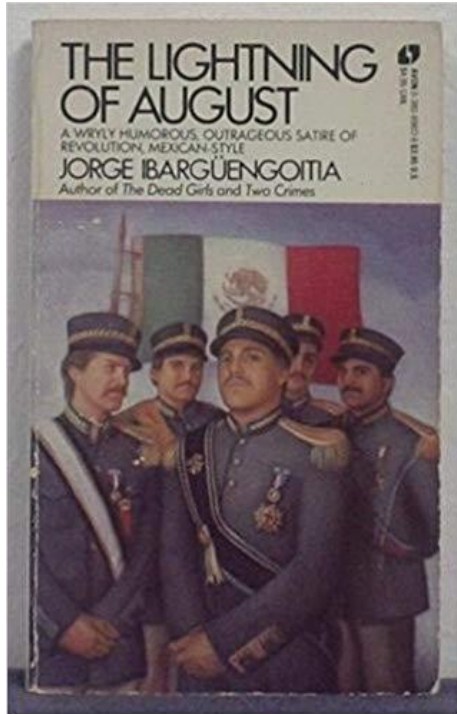
Ibarquengoitia, Jorge. *Two Crimes*. New York. 1985. Avon/Bard. Translated from the Spanish by Asa Zatz. 197 pages. May 1985. paperback. 0380896168.

'LIFE HAS HANDED ME A SCREWING' - So young radical Marcos Gonzalez, alias El Negro, often lamented. Plus he was fast learning that one thing could get him in deeper trouble than his politics. Women. Politics had made him a fugitive, running for his life from the Mexico City police to the home of a rich uncle in a provincial town. But three women—each with irresistible charms—would trap him in a dangerous game of greed and passion, bluff and counterbluff, where nothing was as it seemed. except murder. 'A clever, fast-clipped, extraordinarily subtle novel of intrigue and murder. . . and an unsettling account of political repression and revolution, whose mirror image is reflected in the deadly love and power struggles of a single doomed family.' - PUBLISHERS WEEKLY. . . 'As in *DEAD GIRLS*, Ibarquengoitia has once again managed to transmit the particular flavor of provincial Mexico's brand of sanity.' - SAN FRANCISCO CHRONICLE.



Ibarquengoitia, Jorge. *The Dead Girls*. New York. 1983. Avon/Bard. Translated from the Spanish by Asa Zatz. Paperback Original. 156 pages. January 1983. paperback. 0380816121. Original title: *Las muertas*, 1981.

'THE INCIDENTS ARE REAL, THE CHARACTERS ARE IMAGINARY' - Jorge Ibarquengoitio. In January, 1963, the bodies of six young prostitutes were found buried in the backyard of a brothel owned and operated by a middle-aged woman and her sister. These two women were convicted of murder and sent to prison. *THE DEAD GIRLS* reconstructs the dark comedy of errors that led these sisters to commit murder and to involve nearly everyone in the small Mexican village in which they lived. Set against a rich backdrop of zany local characters and folklore, the story of these two women and the human degradation they practiced with impunity for years is also the story of what can happen to people who come into a world riddled with injustice and have no alternative but to survive the best way they can.



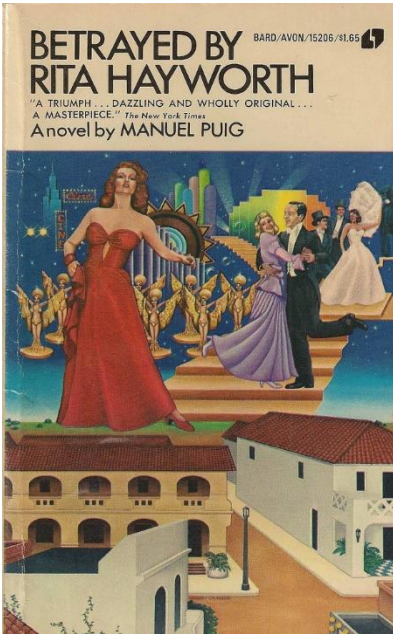
Ibarquengoitia, Jorge. *The Lightning Of August*. New York. 1986. Avon/Bard. Paperback Original. Translated from the Spanish by Irene Del Corral. 117 pages. February 1986. paperback. 0380896176.

THE UNEXPURGATED MEMOIRS OF A TRUTHFUL MAN . . . Major General Lupe Arroyo prided himself on being a man of integrity. Not above stealing or killing or extortion or betrayal. But truthful about it, because all he did was for the glory of the revolution (or, when necessary, to save his own neck). The year is 1928; the country is Mexico; and the revolution about to take place becomes, in the general's account, an uproarious farce of allegiances changing paces as fast as musical chairs, of battles won by bumbling, of power grabbed at any cost. But as his tale begins to reflect an unmistakable reality, our laughter at Jorge Ibarquengoitia's masterful mock epic suddenly catches in the throat-for this is political truth that penetrates our heart with the sureness of a stiletto.
TRANSLATED BY IRENE DEL CORRAL.



Jorge Ibargüengoitia Antillón (Guanajuato, Mexico, January 22, 1928 - Madrid, November 27, 1983), was a Mexican novelist and playwright who achieved great popular (though not always critical) success with his satires, three of which have appeared in English: *Las Muertas* (The Dead Girls), *Dos Crimenes* (Two Crimes), and *Los Relámpagos de Agosto* (The Lightning of August). His plays include *Susana y los Jóvenes* and *Ante varias esfinges*, both dating from the 1950s. In 1955, Ibargüengoitia received a Rockefeller grant to study in New York City; five years later he received the Mexico City literary award. Often, in his fiction, he took real-life scandals and subjected them to whimsical, sardonic treatment. Thus, *Los Relámpagos de Agosto* (1964) uses cartoonish mayhem to debunk the Mexican Revolution's heroic myths; improbably it won for its author the Premio Casa de las Américas, despite or because of the consternation which its flippancy caused. For *Las Muertas* (1977) he turned to the most outrageous criminals of his native state: the brothel-keepers Delfina & María de Jesús González, whose decade-long careers as serial killers emerged in 1964. Ibargüengoitia himself met a tragic end, on what became one of the blackest days in Latin American artistic history: having visited Paris, he perished (along with Peruvian poet Manuel Scorza, Uruguayan critic Angel Rama, Argentinian academic Martha Traba, and 176 others) in the Madrid air disaster of November 1983. *La ley de Herodes* (1967) is a collection of short stories, most of which are clearly based on details from his own life. He describes, among many other events, the misadventures of getting a mortgage in Mexico and his experiences at Columbia University's International House. Like his novels, these stories combine farce, sexual peccadilloes, and humor. 'Las Ruinas que Ves' is a farce based on realistic details of academic life that are still visible in early 21st century Guanajuato: the clanging of church bells disconcerting a speaker, cutting the ribbon at museum openings, the set of cultural movers and shakers who have known each other since kindergarten. 'Maten al Leon' although set on an imaginary island is another novel mirroring Guanajuato (or perhaps Mexican) society; its details are comic but the end is dark. Ibargüengoitia was also known for his weekly columns in the Mexico City newspaper *Excelsior* which have been collected in a half dozen paperback volumes. His novels are also available in paperback. The writer has been quoted as saying he never meant to make anyone laugh, that he thought laughter was useless and a pointless waste of time. He is buried in Antillon Park in Guanajuato where a talavera plaque marks his remains. In translation, it says simply, 'Here lies Jorge Ibargüengoitia in the park

of his great-grandfather who fought against the French.' . Jorge Ibarguengoitia was born in 1928 in Guanajuato, a small mining town in the center of Mexico. When he was a child, his family moved to Mexico City, where he spent most of his life. From 1953 to 1960, he wrote ten plays, which were only modestly successful. In 1961, his play based on the 1929 assassination of a Mexican president by a militant Catholic received an international award from the Casa de las Americas, but was officially condemned by the Mexican authorities. The author wrote his first novel in 1963. A satire on the Mexican Revolution, it has been published in nine countries and seven languages. He followed this success with a book of short stories, two successful plays, and five novels, one of which won the National Prize for a Novel in Mexico. *THE DEAD GIRLS* was his first book published in English; *TWO CRIMES* is his second. Ibarguengoitia also taught Spanish literature at American universities and, for eight years, had a byline in *Excelsior*. He lived in Paris with his wife until his death in a plane crash in 1983.



Puig, Manuel. *Betrayed By Rita Hayworth*. New York. 1973. Avon/Bard. Translated from the Spanish by Suzanne Jill Levine. 254 pages. May 1973. paperback. 038015206.

SCREEN DREAMS . . . Life was so dull in the small provincial towns of Argentina. But oh those Hollywood movies that played in the local Theaters! Fred Astaire and Ginger Rogers seemed to go on dancing forever. Norma Shearer (everyone knew she was as good as a saint) made a perfect Juliet. Rita Hayworth was so heartlessly cruel to Tyrone Power (how could she do it?). Shirley Temple was such a good actress for such a little girl and everyone in her movies loved her . . . And so the

boredom of everyday life gives way to daydreams about those wonderful people upon the screen. A child dreams of rescuing Shirley from her latest captors. A young girl plays a balcony scene in her mind that is just as wistful as Norma's. A cool young stud plots how he would handle Rita Hayworth so that she would never betray him. And every day in their celluloid dream world, the line between fantasy and reality grows thinner and thinner.



Manuel Puig (General Villegas, Argentina, December 28, 1932 - Cuernavaca, Mexico, July 22, 1990) was an Argentinian author. Among his best known novels are *La traición de Rita Hayworth* (1968) (*Betrayed by Rita Hayworth*), *Boquitas pintadas* (1969) (*Heartbreak Tango*), and *El beso de la mujer araña* (1976) (*Kiss of the Spider Woman*), which was made into a film by the Argentine-Brazilian Director,

Héctor Babenco and in 1993 into a Broadway musical. He was born in General Villegas (in Buenos Aires province). After unsuccessfully studying architecture in the Universidad de Buenos Aires, he began working as a film archivist and editor in Buenos Aires and later, in Italy after winning a scholarship from the Italian Institute of Buenos Aires. Puig's dream was to become a screenwriter to write TV shows and movies. His career as a screenwriter never took off, however. In the 1960s, he moved back to Buenos Aires, where he penned his first major novel, a *Traicion de Rita Hayworth*. Because he had leftist political tendencies also

foresaw a rightist wave in Argentina, Puig moved to Mexico in 1973, where he wrote his later works (including *El beso de la mujer araña*). Much of Puig's work can be seen as pop art. Perhaps due to his work in film and television, Puig managed to create a writing style that incorporated elements of these mediums, such as montage and the use of multiple points of view. He also made much use of popular culture (for example, soap opera) in his works. In Latin American literary histories, he is presented as a writer who belongs to the Postboom and Post-modernist schools. Puig lived in exile throughout most of his life. In 1989 Puig moved from Mexico City to Cuernavaca, Mexico, where he died in 1990. In the official biography, his close friend Suzanne Jill Levine, *Manuel Puig and the Spider Woman: His Life and Fiction* writes that Puig had been in pain for a few days prior to being admitted to a hospital, where he was told that his gallbladder was inflamed and would have to be taken out. After the surgery, while Puig was recovering, he began to choke and gasp. The medical team were unable to help Puig. His lungs had filled with fluid, and he died of a heart attack at 4: 55am on July 22,1990.



Queiroz, Rachel De. Dora,Doralina. New York. 1984. Avon/Bard. Paperback Original. Translated from the Portuguese by Dorothy Scott Loos. 281 pages. February 1984. paperback. 0380848228. Cover: D. Pacinelli.

A TRAGIC BOND - Her mother is the coldly beautiful mistress of a rich Brazilian estate. And Dora, nearly crushed by her mother's domination, is about to become a woman in one violent moment of passion. A highly acclaimed psychological novel, DORA, DORALINA immerses us in an unforgettable story of love, betrayal, and the bond between mother and daughter which not even death can break. Written with extraordinary insight, it lays

bare the lives of two women, their innermost feelings of pain and fulfillment, and their fatal rivalry for a man they both want. As a young woman's torment drives her from the vast, isolated fazendas of the provinces to the wildly raucous streets of glittering Rio, there emerges a majestic portrait of a colorful, vibrant, and incomparably grand Brazil. TRANSLATED BY DOROTHY SCOTT LOOS.



Rachel de Queiroz (November 17, 1910-November 4, 2003) was a Brazilian author and journalist. She was born in Ceara, in the northeast of Brazil. Rachel de Queiroz began her career in journalism in 1927 and entered the literary world with the novel *O Quinze* in 1930. She further established her literary reputation with *JOAO MIGUEL*, *CAMINA DE FEDRAS* and *AS TRES MARIAS*. It was recently made into a film. In 1964 she became Brazil's representative to the UN and in 1977 became the first woman writer to enter the Academia Brasileira de Letras. De Queiroz won the Camões Prize (1993) and the Prêmio Jabuti. Rachel de Queiroz has also written children's literature, drama and television scripts. She is a member of the Brazilian Academy of Letters and lives in Ceara and Rio with her husband. Rachel de Queiroz died of heart disease in her apartment at Rio de Janeiro about two weeks before her 93rd birthday. .. Rachel de Queiroz (November 17, 1910-November 4, 2003) was a Brazilian author and journalist. She was born in Ceara, in the northeast of Brazil. Rachel de Queiroz began her career in journalism in 1927 and entered the literary world with the novel *O Quinze* in 1930. She further established her literary reputation with *JOAO MIGUEL*, *CAMINA DE FEDRAS* and *AS TRES MARIAS*. It was recently made into a film. In 1964 she became Brazil's representative to the UN and in 1977 became the first woman writer to enter the Academia Brasileira de Letras. De Queiroz won the Camões Prize (1993) and the Prêmio Jabuti. Rachel de Queiroz has also written children's literature, drama and television scripts. She is a member of the Brazilian Academy of Letters and lives in Ceara and Rio with her husband. Rachel de Queiroz died of heart disease in her apartment at Rio de Janeiro about two weeks before her 93rd birthday.



Ribeiro, Joao Ubaldo. *Sergeant Getulio*. New York. 1984. Avon/Bard. Translated from the Portuguese by The Author. Afterword by Jorge Amado. 141 pages. January 1984. paperback. 0380670828. Cover art by Fernando Botero - 'Field Marshall', 1983.

'MY EQUAL HAS NOT YET BEEN BORN . . . I run, I roar and I shoot better and drink better and fight better.' *SERGEANT GETULIO* is a bone-chilling journey into the macabre, brutal, and all too familiar world of man's modern political treachery and age-old battle with evil. *Getulio*, a police officer, plunges deep into the harsh backlands of northeastern Brazil to capture an enemy of the regime. But *Getulio* is also a classic hero, forced to choose between his

manhood and his life. 'SPLENDID . . . As serious fiction goes, it is as exultantly bloody as anything west of de Sade.' - *Newsweek* . . . 'Overriding the violence . . . is the memorable portrait of hero-narrator *Getulio*: he is as credible as *Cyrano*, *Tom Jones*, or *Mr. Micawber*.' - *Chicago Tribune* . . . '*Getulio* will offend everyone and yet take most readers prisoner and carry them all the way to the explosive conclusion of his journey.' - *Los Angeles Times*.



JOAO UBALDO RIBEIRO was born on the island of Itaparica (in the middle of All Saints Bay and is part of the state of Bahia, Brazil), and spent much of his childhood in the neighboring state of Sergipe. He went to law school at the Federal University of Bahia 'because it was the thing to do for intellectuals such as I fancied myself to be.' Ubaldo Ribeiro then went to the University of Southern California, Los Angeles, graduating as a Master of Public Administration with a minor in Political

Science. In 1972-1973 was a guest of the University of Iowa International Writing Program. His first novel, SETEMBRO NAO TEM SENTIDO (September Has No Meaning), brought him early critical acclaim. He worked as a journalist and a teacher in Salvador, the capital of Bahia, but decided he wanted to be a full-time writer and 'fish occasionally.' Ubaldo Ribeiro has been married three times and has four children. After living in Salvador, Portugal, and Rio de Janeiro, he returned to live in Itaparica. Of AN INVINCIBLE MEMORY he says: 'I kept making up the story as I went along. The rest is Brazilian history as was taught to me in school, and I didn't believe a word of it. My grandfather was a historian of sorts and used to talk to me about our island all the time. It took me longer to translate it into English (about two years) than to write (about a year and a half).' He is also the author of SERGEANT GETULIO (1978), which was hailed as 'an astounding success' (The Atlantic). In 1971 SERGEANT GETULIO was published and won Brazil's prestigious Jabuti Prize for best novel of the year. It has been published in Portugal and (in translation) in France. Joao Ubaldo Ribeiro currently lives in Salvador, Brazil, where he is editor in chief of the Tribuna da Bahia. In the English speaking world his An Invincible Memory has been highly praised. Several of his books and short tails have been turned into movies and TV series in Brazil.



Ribeiro, Stella Carr. *Sambaqui: A Novel Of Pre-History*. New York. 1987. Avon/Bard. Translated from the Portuguese by Claudia Van der Heuvel. Paperback Original. 132 pages. March 1987. paperback. 0380896249.

THE MYSTERY OF THE SHELL PEOPLE - The women of the Sambaqui, the Shell People, are delicate and lovely. The men, rigid in belief and unyielding. Their culture is cannibalistic, exotic and macabre. Here the intelligent, handsome Karincal chooses the beautiful Malai for his bride - and dares the gods with his rebellion. As history moves his people toward undreamed-of horror, Karincal alone

may make the life-and-death difference for his tribe. But for Malai, the future holds a different destiny . . . her world terribly and irrevocably changed as the Shell People face a final confrontation for survival. A moving, chilling account of genocide that touches the heart of humanity's darker instincts, *Sambaqui* is real - a society that vanished but never died, its heritage and tragedy our own.



STELLA CARR RIBEIRO was born in Guanabara, Brazil, and now lives and works in Sao Paulo. She comes from a long line of writers and journalists and was formerly the director and vice president of the Brazilian Union of Writers. A poet, journalist, and author of children's literature, Stella Carr Ribeiro published her first novel, *SAMBAQUI*, in Brazil in 1975. This highly acclaimed work is based on one of the great passions of her life: anthropology,

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Rubiao, Murilo. *The Ex-Magician & Other Stories*. New York. 1984. Avon/Bard. Translated from the Portuguese by Thomas Colchie. 119 pages. October 1984. paperback. 0380691469. Stories drawn from two volumes, original titles: *O Pirotecnico Zacarias*, 1974, & *A Casa do Girasol Vermelho*, 1978 - Editoria Atica, S.A., Sao Paulo, Brazil.

A CHRONICLE OF THE MARVELOUS - Here is magical realism at its quintessential best: tales that mix the familiar and the exotic with a master storyteller's skill to leave the reader spellbound, breathless, and awed. Rubiao's stories are dreamscapes and brave new worlds, parables and social satires as whimsical as the rabbit who changes

himself into a lascivious kangaroo to take a human lover, as terrifying as the sinister traps of twisted time, lost memories, and labyrinths from which there is no escape, and as wonderful as the ex-magician who was not born, so try as he will, he cannot die. Reminiscent of Kafka and firmly rooted in the South American tradition of fantastic literature, these brilliant works of pure imagination shine with truths that reveal, within the bizarre and the macabre, a reality unmistakably ours. 'Rubiao's stories cast their happenings in a strange, ominous light that veers between the absurd and the disquieting . . . His title story is a jewel, and something of a literary archetype.' - *The New Yorker*.



Murilo Rubião (1916-1991) is a Brazilian writer. He was born in Carmo de Minas city, state of Minas Gerais. After obtaining a law degree, he worked in the Civil Service, served as commercial attache to the Brazilian Embassy in Spain, was a newspaper editor, and later founded, the most widely distributed literary supplement in Brazil. He began writing short fiction in 1947 and continues working in this vein. His work has received great acclaim from the public and critics alike in Europe as well as Latin America

and has appeared in *Antaeus*, *Fiction* and *American Poetry Review*. His entire work consists of short stories, all of them dealing with fantastic themes, which is uncommon among Brazilian writers. He was very obsessive about his work, revising it at every new edition, always changing a few details, like character's names and

so on. (stories drawn from two volumes. original titles: *O Pirotecnico Zacarias*, 1974, & *A Casa do Girasol Vermelho*, 1978 - Editoria Atica, S.A., Sao Paulo, Brazil)

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Sanchez, Luis Rafael. *Macho Camacho's Beat*. New York. 1982. Avon/Bard. Translated from the Spanish by Gregory Rabassa. 211 pages. February 1982. paperback. 038058008x.

'LIFE IS A PHENOMENAL THING . . . ' A pop tune springs to life in Puerto Rico. Multiplied to infinity by the blare of radios, television, and record players, its refrain, 'Life is a phenomenal thing, frontwards or backwards, however you swing,' captures the island. Its beat captures us too, and propels us through the island, touching down on a single family —a pro-American senator caught in a gargantuan traffic jam on his way to an assignation with his black mistress; his aristocratic wife who, waiting for him, spends her

time on an analyst's couch; his right-wing terrorist son quite literally in love with his Ferrari; and the mistress who inhabits another, poorer world with her idiot child, her three cousins (Huey, Dewey, and Louie), and her friend Dona Chon. 'A riproaring, joyous story.' - St. Louis Post-Dispatch.

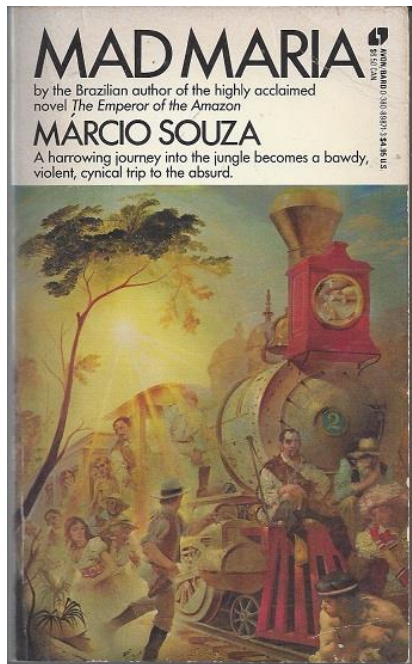


Dr. Luis Rafael Sánchez a.k.a. 'Wico' (born 1936) is considered by many to be the greatest Puerto Rican playwright of modern times. Sánchez was born and raised by his parents in the city of Humacao, Puerto Rico , which is located in the lower eastern part of Puerto Rico. There he received his primary education. His family moved to San Juan where Sánchez continued to receive his secondary and higher education. He enrolled in the

University of Puerto Rico in 1955 after graduating from high school, earning a Bachelors of Arts degree. It was during his days as a student at the university that he became interested in acting. His interest in literature led him to enroll at the City University of New York where in 1959 he earned his Masters Degree in dramatic arts. He eventually went to Madrid, Spain and earned his Doctorate in Literature in 1975 from the Complutense University of Madrid. Sánchez's first play was 'La Pasión Según Antígona Pérez' (The Passion According to Antígona Perez) a tragedy acted out in the present day Puerto Rico. The character of 'Antígona' was based on the life of Olga Viscal Garriga (1926-1995). Her life was

rooted in politics and her 3 children. She was a member of the Puerto Rican Nationalist Party and an accomplished speaker who spent time in jail for her political beliefs yet, she saw herself as a simple woman with simple needs. 'La Guaracha del Macho Camacho' (Macho Camacho's Beat) was published in 1976. This novel moves to a guaracha, a latin rhythm, with no audible beat. It is left to the imagination of the reader to come up with this beat. IT has been suggested that the song itself is the real protagonist of the tale. The 'Americanization' of Puerto Rico is explored in this work. As well as the Puerto Rican political subject and the political situation of the island as a colony; one aspect of this examination can be seen as a critique of the Puerto Rican who would give up his culture to assimilate into the American culture against the Puerto Rican who refuses to let go of his cultural identity. The book was translated into English by Gregory Rabassa. In the 'La guagua aérea' or 'The Flying Bus', Sánchez explores the concept of a bi-polar culture, the question of assimilation and the opposition to the U.S. anglo culture. He also authored 'En Cuerpo de Camisa'. Luis Rafael Sánchez is now a professor emeritus at the University of Puerto Rico and the City University of New York. He also travels to Europe and Latin-America where he has been involved in the teachings and works of theater. Among his other works are the following - Los Ángeles se han fatigado (1960); Farsa del amor compradito (1960); La hiel nuestra de cada día (1960); Sol 13, interior (1961); O casi el alma (1965); La importancia de llamarse Daniel Santos (1988). . . Some of the books written about Sánchez are: 'El Teatro de Luis Rafael Sánchez' (The Theater of Luis Rafael Sánchez) by Eliseo Colón Zayas; 'Puerto Rican Cultural Identity, the work of Gloria Waldman around his theater production. 'The Work of Luis Rafael Sánchez' by Dr. John D. Perivolaris, Efraín Barradas' 'Para leer en puertorriqueño' (Written in Puerto Rican), and Alvin Joaquín Figueroa's 'La narrativa de Luis Rafael Sánchez: texto y contexto' (The Narrative Work of Luis Rafael Sánchez), center around the narrative production of the author. . Dr. Luis Rafael Sánchez a.k.a. 'Wico' (born 1936) is considered by many to be the greatest Puerto Rican playwright of modern times. Sánchez was born and raised by his parents in the city of Humacao, Puerto Rico , which is located in the lower eastern part of Puerto Rico. There he received his primary education. His family moved to San Juan where Sánchez continued to receive his secondary and higher education. He enrolled in the University of Puerto Rico in 1955 after graduating from high school, earning a Bachelors of Arts degree. It was during his days as a student at the university that he became interested in acting. His interest in literature led him to enroll at the City University of New York where in 1959 he earned his Masters Degree in dramatic arts. He eventually went to Madrid, Spain and earned his Doctorate in

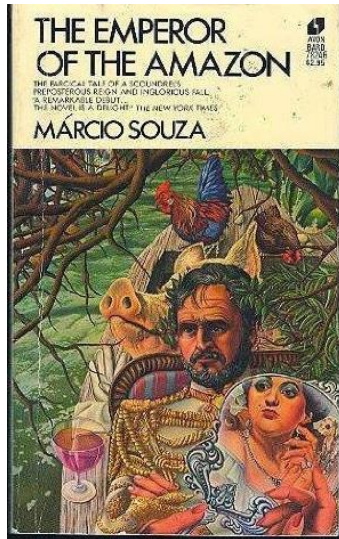
Literature in 1975 from the Complutense University of Madrid. Sánchez's first play was 'La Pasión Según Antígona Pérez' (The Passion According to Antígona Pérez) a tragedy acted out in the present day Puerto Rico. The character of 'Antígona' was based on the life of Olga Viscal Garriga (1926-1995). Her life was rooted in politics and her 3 children. She was a member of the Puerto Rican Nationalist Party and an accomplished speaker who spent time in jail for her political beliefs yet, she saw herself as a simple woman with simple needs. 'La Guaracha del Macho Camacho' (Macho Camacho's Beat) was published in 1976. This novel moves to a guaracha, a latin rhythm, with no audible beat. It is left to the imagination of the reader to come up with this beat. IT has been suggested that the song itself is the real protagonist of the tale. The 'Americanization' of Puerto Rico is explored in this work. As well as the Puerto Rican political subject and the political situation of the island as a colony; one aspect of this examination can be seen as a critique of the Puerto Rican who would give up his culture to assimilate into the American culture against the Puerto Rican who refuses to let go of his cultural identity. The book was translated into English by Gregory Rabassa. In the 'La guagua aérea' or 'The Flying Bus', Sánchez explores the concept of a bi-polar culture, the question of assimilation and the opposition to the U.S. anglo culture. He also authored 'En Cuerpo de Camisa'. Luis Rafael Sánchez is now a professor emeritus at the University of Puerto Rico and the City University of New York. He also travels to Europe and Latin-America where he has been involved in the teachings and works of theater. Among his other works are the following - Los Ángeles se han fatigado (1960); Farsa del amor compradito (1960); La hiel nuestra de cada día (1960); Sol 13, interior (1961); O casi el alma (1965); La importancia de llamarse Daniel Santos (1988).



Souza, Marcio. *Mad Maria*. New York. 1985. Avon/Bard. Paperback Original. Translated from the Portuguese by Thomas Colchie. 390 pages. October 1985. paperback. 0380898713. Originally published by in 1980 by Editora Marco Zero Ltda. in Brazil. Cover illustration by Richard Bober.

An endless persistence of horror upon horror. Inaccessible and mysterious, the jungle is the soul of South America. But probing it with the knife blade of civilization are men determined to run a railroad through its very heart: the aging English engineer whose humanity has been replaced by cynicism and obsession; the young American doctor whose romantic illusions dissolve with the first

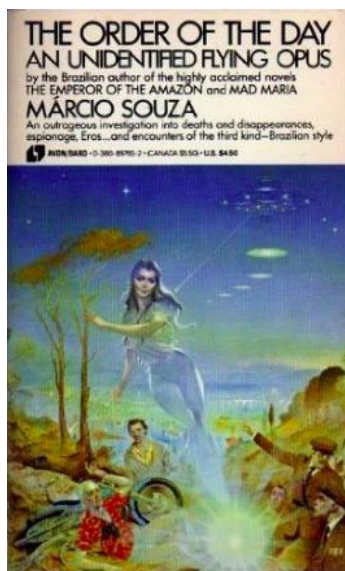
scorpion in his shoe; the beautiful woman who loses her grand piano and her husband to the pitiless river, but finds bizarre passion in a camp of horrors. And with them comes a smoke-belching train called *Mad Maria*, whose destination is nowhere, whose absurd journey is a darkly comic drama of man's fractured visions and shattered ideals. Set in the early twentieth century, Márcio Souza's riveting novel creates a stark portrait of Brazil with unmistakable political overtones for contemporary times. Translated by Thomas Colchie.



Souza, Marcio. *The Emperor Of The Amazon*. New York. 1980. Avon/Bard. Translated from the Portuguese by Thomas Colchie. 190 pages. September 1980. paperback. 0380762404.

THE LAST EXOTIC ADVENTURER - Dom Luiz Galvez, turn of the century Brazilian journalist, escapes from a married woman's bedroom window one evening and inadvertently saves the life of the Bolivian ambassador. With one fortuitous leap into the political arena, his life is changed forever. In an exotic jungle landscape, under the shadow of a diamond-studded opera house and the watchful imperialist eye of the U.S. government, Galvez

becomes a revolutionary. With his three mistresses - a beautiful Latin blue blood, an amorous Catholic nun, and a temperamental French opera singer - Galvez voyages into the heart of an uncharted rubber kingdom to become mighty Emperor of the Amazon. Marcio Souza's bawdy epic tale about the briefest and most orgiastic reign in the history of revolution, marks the American debut of one of the most brilliant, controversial young writers in Latin America today.



Souza, Marcio. *The Order Of The Day An Unidentified Flying Opus*. New York. 1986. Avon/Bard. Paperback Original. Translated from the Portuguese by Thomas Colchie. 223 pages. July 1986. paperback. 0380897652.

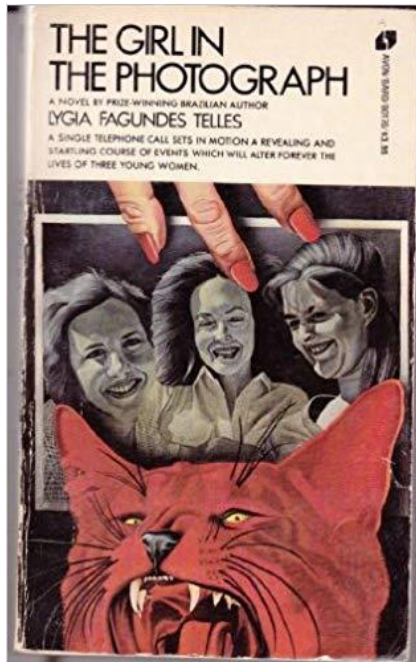
CHUPA-CHUPA - Things were heating up in the Amazon jungles. Vera Martins, Ministry of culture agent assigned to Parintins, had run into an old lover with an immediate resumption of amorous activities. And the natives of this steamy tropical village had experienced a tenuous encounter with blood sucking aliens. In this case the intruders were Chupa-chupa from outer space, not the United States. Despite scientific evidence - and the involvement of the KGB and CIA - the incident was being

covered up by the Brazilian government. Vera, however, was determined to expose the truth about the strange disappearances, deaths, returns-from-the-dead, and an El inspired coup d'etat. The result is a hilariously funny, sharp-edged satire on power and politics, intrigue and absurdity mixed with a salsa beat.



MARCIO SOUZA was born in 1946 in Manaus, the Amazon region of Brazil. He began writing film criticism for newspapers when he was fourteen years old. He studied social sciences at the University of Sao Paulo. *THE EMPEROR OF THE AMAZON*, his first novel, was an extraordinary bestseller in Brazil and was

serialized in a major Paris newspaper. Its pointed critique of Amazonian society cost him job with the Ministry of Culture. In 1967 he published a collection of film writings under the title *Mostrador de Sombras* (Show of Shadows). Souza is also a filmmaker and a dramatist. As a playwright, he works with Teatro Experimental do Sesc Amazonas, an important group fighting for the preservation and defense of the Amazon. His second novel, *MAD MARIA*, is also available from Avon/Bard Books in a translation by Thomas Colchie. . MARCIO SOUZA was born in 1946 in Manaus, the Amazon region of Brazil. He began writing film criticism for newspapers when he was fourteen years old. He studied social sciences at the University of Sao Paulo. *THE EMPEROR OF THE AMAZON*, his first novel, was an extraordinary bestseller in Brazil and was serialized in a major Paris newspaper. Its pointed critique of Amazonian society cost him job with the Ministry of Culture. In 1967 he published a collection of film writings under the title *Mostrador de Sombras* (Show of Shadows). Souza is also a filmmaker and a dramatist. As a playwright, he works with Teatro Experimental do Sesc Amazonas, an important group fighting for the preservation and defense of the Amazon. Souza is also the author of *MAD MARIA*, also available from Avon/Bard Books in a translation by Thomas Colchie.



Telles, Lygia Fagundes. *The Girl In The Photograph*. New York. 1982. Avon/Bard. Translated from the Portuguese by Margaret A. Neves. 247 pages. July 1982. paperback. 0380801760.

SECRETS AND DREAMS. Rich, complex, hauntingly beautiful, this is a rare and special journey into the inner lives of three young women- where each reveals her secrets and her lovers; where each awaits a destiny tied to the colorful and violent world of modern Brazil. Sensual and wealthy Lorena dreams of a tryst with a married man. Unhappy Lia burns with a frantic desire to free her imprisoned fiancé. Glamorous Ana Clara, unable to escape her past, falls toward a tragedy of drugs and obsession.

Intimate and unforgettable, a dramatic insight into women of our times, *THE GIRL IN THE PHOTOGRAPH* creates an extraordinary picture of the wonder and the darkness that come to possess a woman's mind.



Telles, Lygia Fagundes. *The Marble Dance*. New York. 1986. Avon/Bard. Paperback Original. Translated from the Portuguese by Margaret A. Neves. 184 pages. April 1986. paperback. 0380896281. Cover: D. Pacinelli.

SHAME AND SEDUCTION - A dark, erotic portrait of women in love, this haunting story of a daughter who witnesses her mother's infidelity shows the pleasure and the torment of discovering sexual love. In the world of the wealthy Brazilian aristocracy, tradition gives way to seduction as couples change partners in aquadrille danced to the tune of old

secrets and new dreams. Virginia, the youngest of three sisters, pines for a forbidden lover. Octavia, the prettiest, smugly flaunts her vapid beauty self-righteous Bruna condemns in others the adultery she can't resist. Dramatic, shocking, and complex, *THE MARBLE DANCE* creates a stunning psycho-logical portrayal of morality, conflict, and a woman's deepest desires.



Telles, Lygia Fagundes. *Tigrela And Other Stories*. New York. 1986. Avon/Bard. Paperback Original. Translated from the Portuguese by Margaret A. Neves. 152 pages. May 1986. paperback. 0380896273.

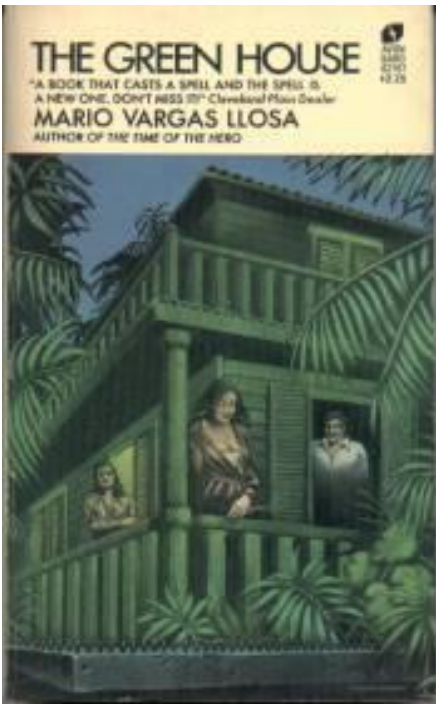
FROM THE LAND OF CARNIVAL . . . STORIES TO CONFOUND AND AMAZE - The bizarre merges with the whimsical in these wonderful, imaginative tales by one of Brazil's finest women writers. Here the limitless dream life of the mind becomes chillingly real as the supernatural turns commonplace and the fantastic transforms the everyday to bring us a new look at society's follies and man's fears. In the title story, 'Tigrela,' a

sophisticated lady acquires the soul of a tigress, or is it something more? In 'Ants' two students have a terrifying confrontation with the macabre. And in each one of these gripping fictions, the dark side of a superb storyteller's art works to defy us, shock us, and show us a strange, but undeniable truth.



Lygia Fagundes Telles (1923-) is a Brazilian novelist and short-story writer. She was born in Sao Paulo, Brazil, but spent her childhood in small towns in the state where her father served as district attorney, police commissioner, and a judge. This childhood experience provided the imaginative background for many of her stories. Today she is a lawyer and president of the Brazilian Cinematheque, founded by her late husband, film critic and author Paulo Emilio Salles Gomes, whose

novel *P.'S THREE WOMEN* is available from Avon Books. Lygia Fagundes Telles has published three novels, a half dozen novellas, and seven short story collections. *THE MARBLE DANCE* was her first novel. Her first book of short stories, *Praia Viva* (Living Beach), was published in 1944. In 1949 got the Afonso Arinos award for her short stories book *O Cacto Vermelho* (Red Cactus). Among her most successful books are *Ciranda de Pedra* (The Marble Dance) (1954), *Verão no Aquário* (1963), *Antes do Baile Verde* (1970), *Seminário dos Ratos* (1977) and *As Horas Nuas*, (1989). In 1969 she was awarded the Cannes Prix International des Femmes for her short story 'Before the Green Masquerade' (*Antes do Baile Verde*) chosen from among the works of authors from twenty-one countries. Her most famous novel is *As Meninas* (The Girl in the Photograph), which tells the story of three young women in the early 1970s, a hard time in the political history of Brazil due to the repression by the military dictatorship. In 2005 she won the Camões Prize, the greatest literary award in the Portuguese language. She is one of the three female members of the Brazilian Academy of Letters.



Vargas Llosa, Mario. *The Green House*. New York. 1973. Avon/Bard. Translated from the Spanish by Gregory Rabassa. 383 pages. June 1973. paperback. 0380012332. Original title: *La Casa Verde*, 1965 - Editorial Seix Barral, S.A., Barcelona.

THE GREEN HOUSE was put up across the river from the city of Puira at the edge of the desert. The townspeople laughed at the odd-looking green structure and the stranger who had come into the town to build it. But when the Green House was finished and its first tenants had arrived, the citizens of Puira stopped laughing. For young girls looking for an easier life and the men of Puira, drowning in the monotony and

misery of their day-to-day existence, the Green House became a nighttime pleasure oasis in the desert. For the religious and moral forces and the indignant matrons of Puira, the Green House became the very incarnation of the Devil-an evil that had to be destroyed at any cost. 'A squirming mass of tatterdemalion humanity emerges in these pages. . . There are Amazonian river people and Amazonian women. There are missionary nuns, lawless speculators in raw jungle rubber, Indian tribesmen who use blowguns and pilots on river boats in the amphibious world., you get everything: the agony of a woman in childbirth, the brutalities of Indian torture, moments of intoxicated joy, a fatal game of Russian roulette, a provincial wedding. The catering is magnificent; every regional dish is served and savored . . . it is electrically alive.' - The New York Times.



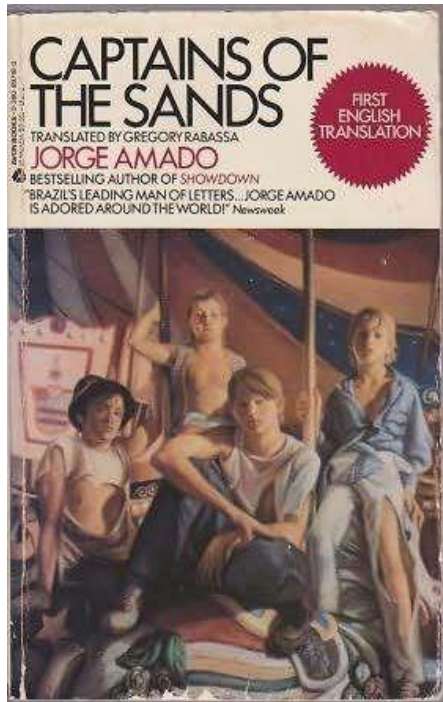
Mario Vargas Llosa (birth name: Jorge Mario Pedro Vargas Llosa) (born in Arequipa, Peru on March 28, 1936) is a Peruvian writer who is one of Latin America's leading novelists and essayists. Mario Vargas Llosa was born in Arequipa to a middle class family of Spanish forebears, the only child of Ernesto Vargas Maldonado and Dora Llosa Ureta. His parents separated five months after their marriage. Vargas Llosa spent his childhood with his mother in Cochabamba, Bolivia, obtaining his early education at the local Colegio La Salle. During the government of José Luis Bustamante y Rivero, his grandfather obtained an important political post in the Peruvian city of Piura, which prompted Vargas Llosa's family to return to Peru near his grandfather and study in the Colegio Salesiano. In 1946, Vargas Llosa moved to Lima and met his father for the first time. His parents reestablished their relationship and lived in the capital during his teenage years. While in Lima he studied at the Colegio La Salle. When Vargas Llosa was 14, his father sent him to the Leoncio Prado Military Academy in Lima. A year before his graduation, Vargas Llosa was already working as an amateur journalist. He withdrew from the military academy and finished his studies in Piura, where he worked for the local newspaper *La Industria* and, at the same time, where the theatrical performance of his first dramatic work, *La Huida del Inca*, took place. During the government of Manuel A. Odría, Vargas Llosa entered Lima's National University of San Marcos in 1953 to study literature. At the young age of 19, he married Julia Urquidi, his uncle's sister-in-law, who was 13 years his senior. The relationship did not last long, however, and in 1959 he left to Spain thanks to a Javier Prado scholarship, and did post-graduate studies at the Complutense University of Madrid, from which he received a Ph.D. Vargas Llosa first came to attention as a writer with *La Ciudad y los Perros* (1962, translated into English as *The Time of The Hero*, 1963), based on his teenage experiences at Leoncio Prado. The work met with wide acclaim, and its author was hailed as one of the main exponents of the Latin American literature boom, alongside Paraguay's Augusto Roa Bastos, Argentina's Julio Cortázar, Mexico's Carlos Fuentes and Colombia's Gabriel García Márquez. The novel shows influence of the existentialist works of Jean-Paul Sartre, and quotes a dialogue from one of his novels at the beginning of each of its two parts. It also showed as a stepping for what would become Vargas Llosa's trademark technique, the use of alternating dialogue to portray realities that are separated by space and time, and the use of verb tense to move his narrative back and forth in time; as well as establishing what would become the main theme

of his narrative: the fight of the individual in search of freedom in an oppressive reality. He followed *La Ciudad y Los Perros* (The Time of the Hero, 1962) by writing *La Casa Verde* (The Green House, 1966), a novel that shows the considerable influence that William Faulkner had on the budding writer. The novel deals with a brothel called the Green House, and how its quasi-mythical presence affects the lives of the characters. The main plot follows Bonifacia, a girl who is about to receive the vows of the church, and the transformation that will lead her to become *la Selvatica*, the best known prostitute of the Green House. The novel confirmed Vargas Llosa in his position as an important voice of Latin American narrative, and went on to win the first edition of the Rómulo Gallegos International Novel Prize in 1967, out-voting works by the veteran Uruguayan writer Juan Carlos Onetti and by Gabriel García Márquez. Vargas Llosa's third novel completes what many critics consider to be his most valuable narrative cycle. Published in a four-volume edition, *Conversación en la Catedral* (Conversation in the Cathedral, 1969) was Vargas Llosa's first attempt at what he calls a 'total novel,' that is, the depiction of all the levels of a society through fictional narrative. The novel is a deconstruction of Peru under the dictatorship of Odría in the 1950s, and deals with the lives of characters from the different social strata of the country. The ambitious narrative is built around two axes, the stories of Santiago Zavala and Ambrosio respectively; one the son of a minister, the other his chauffeur. A random meeting at a dog pound leads to a rivetting conversation between the two at a nearby bar known as the Cathedral (hence the title). In the course of the encounter Zavala tries to find the truth about his father's role in the murder of a notorious figure of the Peruvian underworld (this is revealed to the reader towards the end of the novel), shedding light on the workings of a dictatorship along the way. The novel makes sophisticated use of techniques of alternating narrative, as the conversation in the bar is intercut with scenes from the past. Vargas Llosa followed this serious novel with the shorter and much more comic *Pantaleón y las visitadoras* (Captain Pantoja and the Special Service, 1972), which, through a series of vignettes of dialogues and documents, follows the establishment by the Peruvian armed forces of a corps of prostitutes assigned to visit military outposts in remote jungle areas. In 1977 Vargas Llosa published *La tía Julia y el escribidor* (Aunt Julia & the Scriptwriter), based in part on his first marriage. Julia Urquidi, his ex-wife, later wrote a memoir, *Lo que Varguitas no dijo* (What Little Vargas Didn't Say) in which she gave her own version of their relationship. Vargas Llosa's novel was later adapted as a Hollywood feature film, *Tune in Tomorrow. La guerra del fin del mundo* (The War of the End of the World), published in 1981, is a fictional recreation of the War

of Canudos, an incident in 19th-century Brazil in which an armed millenarian cult held off a siege by the national army for a number of months. Vargas Llosa's most recent novel, *Travesuras de la niña mala* (2006), relates the decades-long obsession of its narrator, a Peruvian expatriate, with a woman with whom he first fell in love when both were teenagers. Vargas Llosa's novels include many different literary genres, including comedy (*Captain Pantoja and the Special Service*), murder mystery (*Who Killed Palomino Molero?*), historical novel (*The War of the End of the World*), political thriller (*The Feast of the Goat*), and erotic (*The Notebooks of Don Rigoberto*). They are often based on historical events or personal experiences. His writing style often includes intricate changes in time and narrator, similar to that of American novelist William Faulkner, whom Vargas Llosa acknowledges as a literary influence in his account of the novelist's craft *A Writer's Reality* (*La Verdad de las Mentiras*) (1991). Vargas Llosa's first novels were set in Peru, but he has broadened his setting over time. Later novels included some set elsewhere in Latin America, such as Brazil (*The War of the End of the World* (1981)) and the Dominican Republic (*Feast of the Goat* (2000)). One of his more recent novels (*The Road to Paradise* (2003)) is set largely in France and Tahiti. Vargas Llosa has written a book-length study of Gabriel García Márquez, a onetime friend with whom he subsequently parted ways. After the book, entitled *García Márquez: historia de un deicidio*, was published in 1971 in an edition of 20,000 copies, the initial edition quickly sold out, but despite great demand (and at least one pirated edition) Vargas Llosa refused to allow its republication for many years. The study was eventually included in a volume of his collected works in 2006. It has not been translated into English. He has also written book-length studies of Flaubert and of the Valencian writer Joanot Martorell. Vargas Llosa's discussion of his own novels is contained in *A Writer's Reality* (1991). In common with many fellow Latin American intellectuals, Vargas Llosa was initially a supporter of the Cuban revolutionary government of Fidel Castro, but he eventually became disenchanted with the policies of the Cuban government and moved considerably to the right. During the 1980s, Vargas Llosa became increasingly politically active in his native country, and became known for his staunch neoliberal views. He ran for the presidency of Peru in 1990 as the candidate of the center-right FREDEMO coalition. He proposed a drastic austerity program that frightened most of the country's poor. During the campaign, his opponents read racy passages of his works over the radio in an apparent attempt to shock voters. Although he won the first round with 34% of the vote, Vargas Llosa was defeated by a then-unknown agricultural engineer, Alberto Fujimori, in the subsequent run-off. His account of his run for the

presidency was subsequently included in a memoir, published in an English-language translation (by Helen Lane) as *A Fish in the Water*. On his most recent visit to Peru before the 2006 presidential elections, Vargas Llosa campaigned in favor of conservative candidate Lourdes Flores, saying she respected democracy and promised 'a moderate' program for the country. In contrast, he warned that if nationalist candidate Ollanta Humala were to win it would be a 'great misfortune' since he 'will push Peru toward the same catastrophic route that Chávez is pushing his country.' Although Humala had led a rebellion against Fujimori in 2000, Vargas Llosa suggested that Humala was a carbon copy of Fujimori. He asked: 'How it is possible that at least a third of Peruvians want a return to dictatorship, authoritarianism, a subjugated press, judicial manipulation, impunity and the systematic abuse of human rights?' As the presidential race during the second round drew to an end and polls showed Humala trailing former president Alan Garcia, Vargas Llosa tepidly endorsed Garcia as 'the lesser of two evils.' His cousin Luis Llosa is a Peruvian film director, who has filmed an adaptation of Vargas Llosa's novel *The Feast of the Goat*. Vargas Llosa and Julia Urquidi were divorced in 1964. In 1965 Vargas Llosa married his first cousin Patricia Llosa, with whom he has three children: Alvaro Vargas Llosa, a writer and editor; Gonzalo, a businessman; and Morgana, a photographer. (original title: *La Casa Verde*, 1965 - Editorial Seix Barral, S.A., Barcelona). Mario Vargas Llosa was awarded the Nobel Prize in Literature in 2010. Peru's foremost writer, he has been awarded the Cervantes Prize, the Spanish-speaking world's most distinguished literary honor, and the Jerusalem Prize. His many works include *THE FEAST OF THE GOAT*, *THE BAD GIRL*, *AUNT JULIA AND THE SCRIPTWRITER*, *THE WAR OF THE END OF THE WORLD*, and *THE STORYTELLER*. He lives in London.

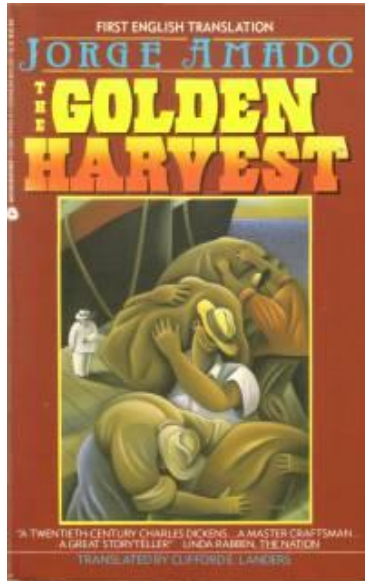
Related Avon Latin American novels -



Amado, Jorge. Captains Of The Sands. New York. 1988. Avon. Translated from the Portuguese by Gregory Rabassa. 248 pages. March 1988. paperback. 0380897180. Original title: Capitaes da areia, 1937.

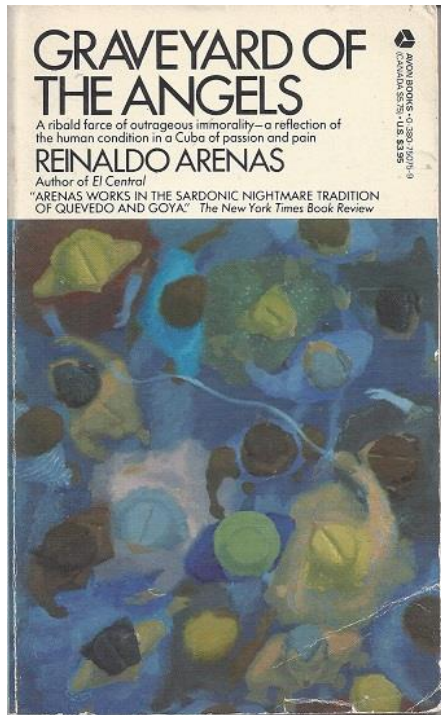
THE LITTLE BANDITS OF BAHIA - They call themselves 'Captains of the sands,' a gang of orphans and runaways who live by their wits and daring in the slums and sleazy back alleys of Bahia. Led by fifteen-year-old 'Bullet,' the band-including a crafty liar named 'Legless,' the intellectual 'Professor,' and the sexually precocious 'Cat' - pulls off heists and escapades against the rich and privileged of Brazil. But when a public outcry

demands the capture of the 'little criminals,' the fate of these children becomes a poignant, intensely moving drama of love and freedom in a shackled land. Available for the first time in English, Jorge Amado's classic - the sixth and final book of the early series he called his Bahian Novels'- captures the rich culture, vivid emotions, and wild landscape of Bahia with penetrating authenticity, and brilliantly displays the genius of Brazil's most acclaimed author. 'AMADO IS BRAZIL'S MOST ILLUSTRIOUS AND VENERABLE NOVELIST.' - The New York Times.



Amado, Jorge. *The Golden Harvest*. New York. 1992. Avon/Bard. Paperback Original. Translated from the Portuguese by Clifford E. Landers. August 1992. paperback. 359 pages. Cover illustration: Terry Widener

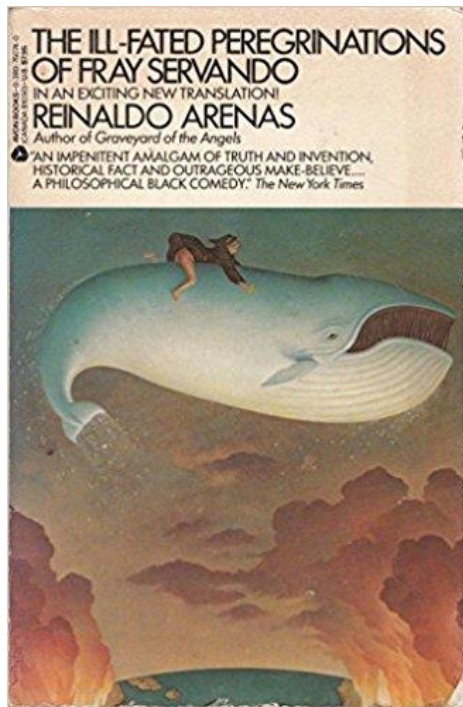
The colonials who survived the violent early days of cacao farming thirty years past have since grown prosperous and respectable. But avarice and blood still nourish the rich, fertile soil of Bahia. A dangerous cabal of exporters has set out to ruin the wealthy plantation owners by pandering to their insatiable lusts - a pitiless strategy that will ensnare all whose lives depend on the golden crop . . . from exploited migrant workers and embittered intellectuals to idle playboys, their faithless wives and faithful whores. And as crooked business deals and secret alliances destroy families and fortunes, battle lines are drawn in the violent land of plenty - setting friend against friend, brother against brother . . . and reluctant saint against willing sinner.



Arenas, Reinaldo. *Graveyard Of The Angels*. New York. 1987. Avon/Bard. Paperback Original. Translated from the Spanish by Alfred J. MacAdam. 122 pages. May 1987. paperback. 0380750759.

'A GREAT LOVE IS, ABOVE ALL, A GREAT PROVOCATION . . . ' A beautiful young mulatto in long-ago Havana, Cuba, takes a white man into her bed. In itself, this act of love was more commonplace than remarkable. But Cecilia Valdés was the illegitimate daughter of don Cándido, a wealthy slave trader and coffee baron. Her inamorato was Leonardo, don Cándido's son. Such can be the stuff of tragedy. For highly acclaimed

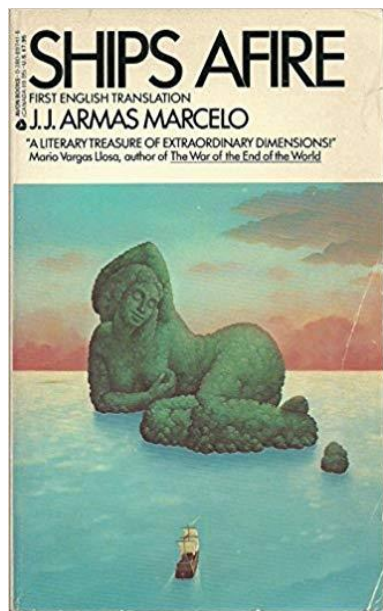
exiled Cuban writer Reinaldo Arenas, it is the jumping-off place for hilarious farce-risque, absurd, wildly funny, and quintessentially irreverent. Arenas, whose searing prose has exposed the brutalities and haunting beauty of his native land in his earlier works, tells here a tale filled with heartbreak; touches it with magic; and creates a fantastic, bittersweet tragicomedy that captures the essence of the bondage of the human heart. 'A remarkable writer as much for his talent as for his intellectual dignity. I am his reader and his admirer!' - Octavio Paz.



Arenas, Reinaldo. *The Ill-Fated Peregrinations Of Fray Servando*. New York. 1987. Avon/Bard. Newly Translated from the Spanish by Andrew Hurley. 246 pages. December 1987. paperback. 0380750740. Original title: *El mundo alucinante*, 1966. A Re-Translation Of 'Hallucinations'

Meet Father Servando Teresa de Mier, Catholic priest, Mexican revolutionary - and roguish hero of this wonderfully picaresque work by the acclaimed Cuban writer-in-exile, Reinaldo Arenas. A novel filled with linguistic pyrotechnics and dazzling leaps of the imagination, *THE ILL-FATED PEREGRINATIONS OF FRAY SERVANDO* continues the tradition of *DON QUIXOTE*,

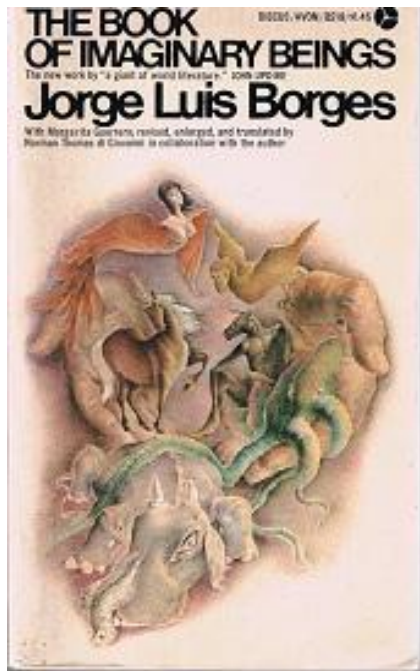
PANTAGRUEL, and *CANDIDE*, as the irrepressible priest wanders the vice-ridden capitals of Europe, slips in and out of jails, escapes the clutches of a marriage-minded female, and outwits bloodthirsty inquisitors, a slaveship captain, an American planter, and the King of Spain! Funny, irreverent, profound, this is literature at its quintessential best—a black comedy with the power to make readers question . . . and understand. A *RABELAISIAN EXTRAVAGANZA* . . . a steadily surprising and provocative book! - *Atlantic Monthly Press*. 'A *BAROQUE ALLEGORY OF THE ANGUISHED BUT NO LESS UNCOMPROMISING SPIRIT OF THE REVOLUTIONARY*' - *New Statesman* .



Armas Marcelo, J. J.. *Ships Afire*. New York. 1988. Avon. Translated from the Spanish by Sarah Arvio. 310 pages. June 1988. paperback. Cover illustration by Robert Goldstrom. 0380897415. Originally published in Spanish in 1982 as *Las navas quemadas* by Editorial Argos Vergara, S.A., Barcelona, Spain.

DELIRIOUS DREAMS OF EL DORADO - Driven by their lust for power and wealth, a band of Spanish vagabonds led by Captain Juan Rejón discovers a New World island called Salbago - not quite Eden, but a perfect place for a ruthless corsair to build an empire based on greed, debauchery, and terror . . . found a

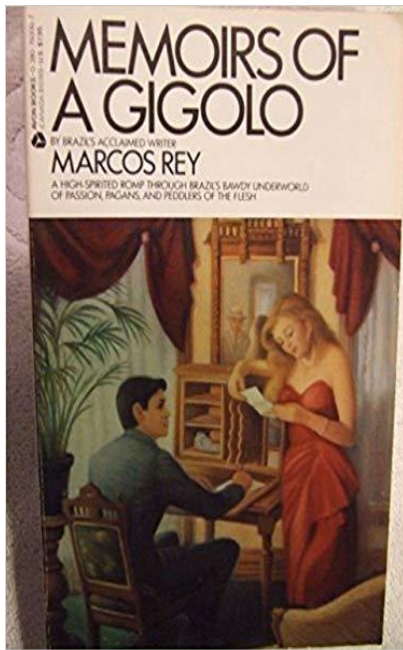
dynasty obsessed with violence and conquest . . . establish a bordello where every fantasy is brought to outrageous life . . . traffic in slaves, live lurid nightmares, and peddle impossible dreams. First published to rave reviews in Spain, *SHIPS AFIRE* is one of the few European novels to capture the magical, epic tone of the great Latin American masterpieces of the past three decades. It is an extraordinarily accomplished work of literary richness, humor, satire, and brutal, unforgettable truth.



Borges, Jorge Luis. *The Book Of Imaginary Beings*. New York. 1970. Avon Discus. With Margarita Guerrero; Revised, enlarged, and Translated from the Spanish by Norman Thomas di Giovanni in collaboration with the author. 256 pages. October 1970. QS19. paperback. 0380000199.

The bestiary of a master fantasist. . . THE BOOK OF IMAGINARY BEINGS, said Benjamin DeMott in The New York Times, 'is an astonishing 'construct' - the brave, beautiful man behind it ranks among the few perfectly composed, thoroughly fascinating literary intelligences alive.' Borges draws on sources ranging from Chinese legends to the works of Kafka and C. S. Lewis. In the lucid, razor-sharp prose that

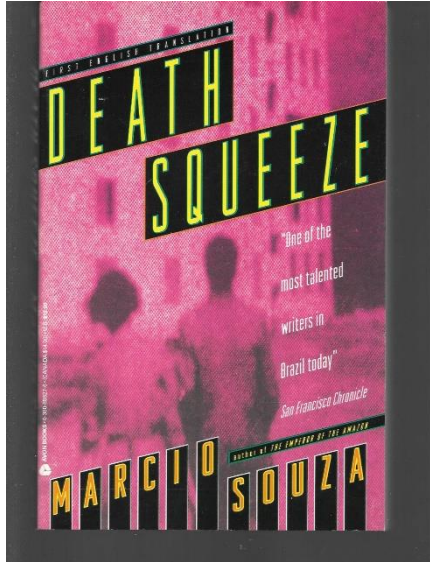
distinguishes all his work, he reports on beasts as diverse as the Chilean Chonchon, which is shaped like a human head, the huge ears serving as wings for its flight on moonless nights; and the homely and mournful Squonk of Pennsylvania, which thwarts capture by dissolving itself in its own tears. Stanton Hoffman said in the Nation, 'THE BOOK OF IMAGINARY BEINGS is more than a Borgesian entertainment. Its real justification lies in its relationship to Borges' other work, especially to those pervasive themes and metaphors which seem to me to establish Borges' singularity and importance as a writer. . . the encyclopedia as art.'



Rey, Marcos. *Memoirs Of A Gigolo*. New York. Avon. Translated from the Portuguese by Clifford E. Landers. Paperback Original. 217 pages. 0380750007. Original title: *Memorias de un Gigolo*, 1968 - Editora Edibolso, S.A..

FROM PIMP TO PREACHER TO PR EXEC . . . Meet Mariano-the willy and ribald mascot of São Paulo's most infamous bordello . . . an expert in the carnal complexities of love Brazilian-style. Follow his lusty adventures as he tumbles from one raucous encounter to another-searching for the virginal streetwalker of his dreams . . . evading his archenemy Esmeraldo . . . and conning his way to the

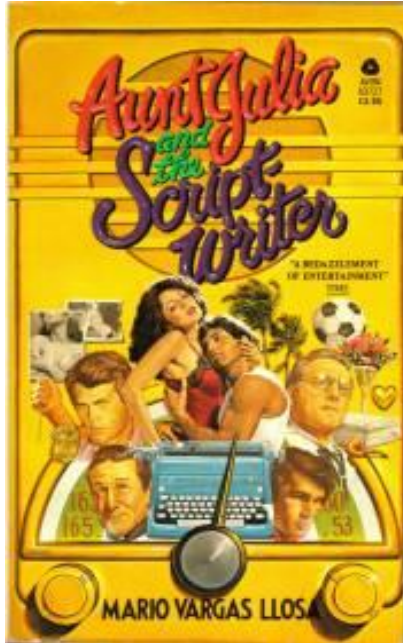
top of the corporate ladder only to land on skid row after a crazy turn of events. hilariously rooted in the picaresque, *MEMOIRS OF A GIGOLO* makes its scamp of a hero the most appealing creation since Tom Jones, in a marvelous tale that pokes fun at the hungers of the flesh and the foibles of the heart. . Edmundo Donato is one of Brazil's most popular and critically acclaimed writers, who uses the name of Marcos Rey as a pseudonym. He was born in São Paulo city, state of São Paulo, in 1925. His brother Mário Donato is also a writer. He started writing short stories when he was sixteen years old. His first book is a novella which is called *Um Gato no Triângulo*, in 1953. His first novel, *Break-fust in Bed* (1960), was a runaway bestseller and has recently been reissued by the Brazilian Book-of-the-Month Club. He has had six other novels and six collections of short stories published, one of which, *The Procureess's Funeral*, won two of Brazil's most prestigious awards-the Critics Prize and the Jabuti Prize-while *MEMOIRS OF A GIGOLO* has sold over 200,000 copies in its Brazilian edition. Marcos Key has also written for radio and television, and a number of his stories have been adapted for the cinema both in Brazil and abroad.



Souza, Marcio. *Death Squeeze*. New York. 1992. Avon Books. Paperback Original. Translated from the Portuguese by Ellen Watson. 274 pages. 0380898276. December 1992. paperback. Cover design: Roam Design Inc.. Original title: *A Condolencia*, 1984.

Disgusted with the cruelty and corruption of his nation's post-coup government, former captain Miguel Gouveia left the Brazilian military for an innocuous job in advertising. But when his employer, a glamorous fashion designer, disappears in Rio de

Janeiro, and her hulking bodyguard is viciously slain, Gouveia finds himself neck-deep in the madness, murder and political treachery he had hoped to escape - and racing across two continents into the lethal heart of a bloodthirsty maniac's conspiracy of terror.



Vargas Llosa, Mario. *Aunt Julia & The Scriptwriter*. New York. 1983. Avon. Translated from the Spanish by Helen R. Lane. 374 pages. July 1983. paperback. 0380637278. Originally published in Spanish as *La tía Julia y el escribidor*, copyright © 1977 by Editorial Seix Banal, S.A., Spain. Front cover illustration by Victor Gadino.

'FUNNY, EXTRAVAGANT . . . A WONDERFULLY COMIC NOVEL ALMOST UNBELIEVABLY RICH IN CHARACTER, PLACE AND EVENT.' - LOS ANGELES TIMES BOOK REVIEW . . . 'Me, seducing a kid? Never!' Rich, sexy Aunt Julia wants a new husband, not a boy. But her nephew lost his virginity five whole

years ago, and has now lost his head over Aunt Julia. Roses, kissing, cooing . . . will this May-September scandal ever get down to serious improprieties? Can the nephew hope for help from his hero, a crack scriptwriter of superheated soaps? While legions of soap addicts hang on the scriptwriter's frenzied episodes of incest, murder, rape and perversion, the lovers' happiness hangs in the balance. 'WILL READERS TURN THE PAGES TO FIND OUT WHAT IS GOING TO HAPPEN NEXT? YES: ' - PHILADELPHIA INQUIRER 'UPROARIOUS ENTERTAINMENT . . . FOR SHEER WIT, IMAGINATION AND HIGH STYLE, THIS SOAP OPERA OF LOVE CANT BE BEAT: ' - CHRISTIAN SCIENCE MONITOR . . . 'ONE OF THE TWELVE 'BEST NOVELS OF 1982' - THE NEW YORK TIMES BOOK REVIEW.

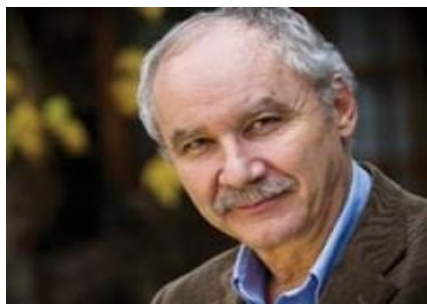


Vierci, Pablo. *The Imposters*. New York. 1987. Avon Books. Paperback Original. Translated from the Portuguese by Sara Nelson. 124 pages. July 1987. paperback. 0380897768.

THE DARING SCHEMES OF TWO OUTRAGEOUS GRINGOS - Their boat was the *Campineiro*, and their world was an Amazon region grown thicker with corruption than with jungle foliage. Don Manuel and Don Julian were gringo con men - out to reap the carnal and financial rewards of posing as developers of a fabulous (but fictional) tourist paradise. But they soon look like innocents abroad as they travel a river winding from one misadventure to another. From a

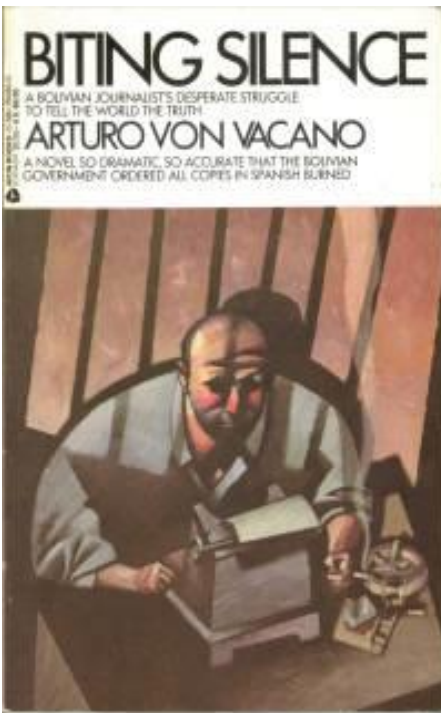
disastrous alliance with a town trying to smuggle its crop of marijuana across the border to virgins longing to be deflowered, this picaresque journey into the human heart becomes the funniest novel written about Brazil since Marcio Souza's *EMPEROR OF THE AMAZON* - and a satirical skewering of South America's political juntas and religious institutions as shocking as it is hilarious.

TRANSLATED BY SARA NELSON.



PABLO VIERCI was born in 1950 in Montevideo, Uruguay. Since 1974 he has lived in various parts of Brazil, from small villages to large cities. He presently lives in Sao Paulo. Vierci's first novel, *LOS TRAMOYISTAS* (*The Imposters*), was published in Spanish to critical acclaim and later translated into Portuguese for publication in Brazil, where it

became a bestseller.



Von Vacano, Arturo. *Biting Silence*. New York. 1987. Avon Books. Paperback Original. Translated from the Spanish. 198 pages. October 1987. paperback. 0380750600. Originally published in Spanish as *Morder el Silencio*, 1980 - Ediciones del Instituto Boliviano de Cultura.

THE REAL CAUSE OF THIS CRISIS IS CORRUPTION AT THE HIGHEST LEVELS' - So wrote a Bolivian journalist on the editorial page of his newspaper. He named no names. But his few words quickly led eight armed men to his home to arrest him and throw him into prison. And so begins the wrenching, provocative account of one man's terrible choice between silence and safety;

between writing the truth or living a lie. Told with great wit, piercing aphorisms, and stunning emotion, *BITING SILENCE* gives a moving portrait of life for a writer under a dictatorship . . . a government so enraged by his work that they ordered all Spanish-language editions burned. 'This book will be a valuable addition to and subtle counterpoint for all the looks we take at dictatorship in Latin America. In these times especially it should be set before the American publics' - Gregory Rabassa.



ARTURO VON VACANO was born in 1938 in La Paz, Bolivia. After studying at San Andres University in La Paz, he began his career as a journalist in Lima, Peru, in 1960. He came to the U.S. as a fellow of the World Press Association in 1966. In Bolivia he wrote a popular daily newspaper column until 1974; he later worked in

advertising, public relations, and magazine publishing before fleeing Bolivia in 1980 to begin his life in exile in the United States. Since then, he has been a writer, editor, and translator for United Press International in New York and Washington, D.C. *BITING SILENCE* is his fifth book and first novel.