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Al entrar en contacto con la realidad a través de nuestros sentidos, se activa un "filtrado automático" erigido por todos los paradigmas que llevamos dentro. Como si se tratase de unos "lentes", siempre vemos la realidad a través de ellos.

Desde 1917 hasta 2017, cien años en más de cien libros que tratan sobre el Gulag y los asesinatos cometidos en la URSS, en los países del Telón de Acero (Rumanía, Polonia, Checoslovaquia, Albania..) y en otras geografías de la barbarie como China, Camboya o Corea del Norte.

Tomás Abraham se pregunta en este libro por qué vino de Rumania (y aun así se considera argentino), por qué sus padres se salvaron del genocidio de 350.000 judíos rumanos y por qué en su ciudad natal las sinagogas, sin daños aparentes, están cerradas con candados. Para responder a estas inquietudes, traza un recorrido por la entreguerra en el que no solo muestra la gradual implementación de una política de segregación hasta llegar a la masacre, sino también la enorme producción cultural de creadores con talento que contribuyeron con la exterminación de una de sus principales minorías. Uno de los intelectuales más lúcidos de la Argentina

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desafía, en La matanza negada, las políticas negacionistas de Estados nacionales de Europa Central y el ocultamiento de renombrados pensadores, como Emil Cioran y Mircea Eliade que, en complicidad con grupos paramilitares, como la Guardia de Hierro, fueron responsables de uno de los mayores crímenes de la historia.

Offering essays from some of the leading academic writers and younger scholars in the field of American studies from both the United States and Europe, this volume constitutes a rich and varied reconsideration of Modernist American poetry. Its contributions fall into two general categories: new and original discussions of many of the principal figures of the movement (Frost, Pound, Eliot, Williams, Cummings and Stevens) and reflections on the phenomenon of Modernism within a broader cultural context (the influence of Haiku, parallels and connections with Surrealism, responses to the Modernist accomplishment by later American poets). Because of its mixture of European and American perspectives, *Modernism Revisited* will be of vital interest to students and scholars of American literature and Modernism in general and of twentieth-century comparative literature and art.

In these letters and essays, the founders of Marxism discuss the origins and essence of religion and offer a thought-provoking introduction to the theoretical basis of proletarian atheism.

Short Story Theories: A Twenty-First-Century Perspective problematizes different aspects of the renewal and development of the short story. The aim of this collection is to explore the most recent theoretical issues raised by the short story as a genre and to offer theoretical and practical perspectives on the form. Centering as it does on specific authors and on the wider implications of short story poetics, this collection presents a new series of essays that both reinterpret canonical writers of the genre and advance new

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critical insights on the most recent trends and contemporary authors. Theorizations about genre reflect on different aspects of the short story from a multiplicity of perspectives and take the form of historical and aesthetic considerations, gender-centered accounts, and examinations that attend to reader-response theory, cognitive patterns, sociolinguistics, discourse analysis, postcolonial studies, postmodern techniques, and contemporary uses of minimalist forms. Looking ahead, this collection traces the evolution of the short story from Chaucer through the Romantic writings of Poe to the postmodern developments and into the twenty-first century. This volume will prove of interest to scholars and graduate students working in the fields of the short story and of literature in general. In addition, the readability and analytical transparency of these essays make them accessible to a more general readership interested in fiction.

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Upon its original publication in 1983, *Wasted Morning* catapulted Gabriela Adamesteanu to the first rank of Romanian novelists. She has since been translated into many languages, and now her most famous novel is available in English for the first time. At the center of *Wasted Morning* is Vica Delca, a simple, poor woman in her seventies who has endured the endless series of trials and tribulations that was Romanian history from WWI to the end of the twentieth century. She's a born storyteller, chatting and gossiping tirelessly. But she also listens, so it is through her that Adamesteanu is able to show us a panoramic portrait of Romanian society as the fortunes of its various strata shift violently. Rich or poor, honest (more or less) or deceitful, all of the characters in this polyphonic novel are brought vividly to life. From Bucharest's aspirations to be the Paris of Eastern Europe to the darkest days of dictatorship, the

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novel presents a sweeping vision of the personal and collective costs of a turbulent century.

"Having been born a freeman, and for more than thirty years enjoyed the blessings of liberty in a free State—and having at the end of that time been kidnapped and sold into Slavery, where I remained, until happily rescued in the month of January, 1853, after a bondage of twelve years—it has been suggested that an account of my life and fortunes would not be uninteresting to the public." -an excerpt

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