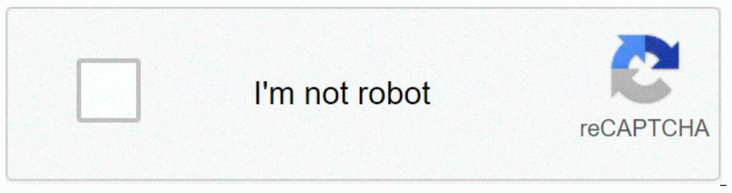

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Stoner john williams pdf español

Last week, in the middle of a Turin Via Po, Colum McCann, literally planted in the middle of the street, told me about a novel he'd given about 100 times. About a hundred times! The novel was, as he said, John Williams' Stoner. Since McCann, in addition to an excellent writer, has always been a reader with an ignorant taste in the tedium of what is usually accepted in the novel, I told myself that as soon as he came to Barcelona, he would try to look for this book. On a return plane that was disturbingly ruminantly ruminantly in a French magazine, I found, with the logic of surprise, a review by Bernard Quiriny of Stoner, John Williams: the novel was written in 1965 and ignored for decades, and suddenly revived by the canonizing publisher of the New York Review of Books and later published in Paris by Le Dilettante. When I read this message, which Quiriny recorded, I remembered a very commendable review of Rodrigo Fresán's book and I thought I wished I was wrong, because it would mean that Williams' book was translated into Spanish. I was, I confirmed it on the Internet as soon as I got home. Stoner has not been spotted by any of the country's major publishers and has been well-published by Tenerife Baile del Sol, with an excellent translation by Antonio Díaz Fernández. He inspires the way he counts John Williams, his unusual power for the tiny drama The Novel speaks to William Stoner, the son of some Missouri-born farmer, who was born in the late 19th century and sent with great effort by his parents to study at an agricultural college, where one day a professor who begins his students in the virtues of literature Speaks to you for more than 300 years, Mr. Stoner. The light, the author tells us, at this moment penetrated through the classroom window and fit on the faces of classmates, so that the Enlightenment seemed to have come out of itself to go into darkness. For a rustic young Stoner, this moment was enlightenment, a great revelation that would eventually lead him to the resignation of his parents' farm and become a professor at the University of Missouri, where he would lead a life without encouragement, made a mistake in everything. A foreay life in the service of literature, with a multitude of sentimental mistakes. A biography of someone who always wore the wrong clothes. And life has gone down in a remarkable novel that tells how someone has been given wisdom and found ignorance over the years. How can we forget when a discreet professor, aware that he has missed his time in his stubborn work without lights, finally resorts to inauthage their rural parents, relentless land workers, constant drafts of the piece man as prayers on paper? It impresses john williams' storytelling, its unusual power for tiny dramas and for the daily survival of our resignations and disappointments, and it is surprising that Stoner, who is a masterpiece, has been ignored for so long. Maybe he fired more than one because of his obvious flexibility. As actor Tom Hanks said: It's just a novel about a guy who goes to college and becomes a teacher. But it's one of the most fascinating things I've ever met. I think it's also fascinating that it's basically about praising both moral justice and a culture of effort and love of old literature, with a pathos that includes all of that. And because at the end of the global crisis, it's surprising to read such an intense ode to the old moral values that were inherited from childhood, sinking into the agricultural roots of the deepest and most miserable Missouri, even the most moving, because it's the one that best tells the truth about life.
www.enriquevilamatas.com * This article appeared in the print edition of John Williams, October 18, 1011, john williams, American writer, *29 August 1922, 1994, Stoner and Caesar's son, american writer, known for novels by Stoner and Caesar's son, although he also devoted himself to poetry. He was born in the small Texas town of Clarksville, near the Red River. After several jobs in newspapers and radio stations, Williams enlisted in the Army in 1942, two and a half years as a sergeant in India and Burma. A few years after World War II, he went to the University of Denver, where he earned a master's degree in 1949. During this period he published his first novel Nothing But Night (1948) and his first collection of poems Broken Landscape (1949). In the fall of 1950, Williams went to the University of Missouri, where he practiced as a professor and in 1954 a doctorate. In 1955, he led a creative writing program at the University of Denver. The second novel to be published was the Butcher's Cross (1960), followed by English Renaissance Poetry (1963), an anthology of English poetry in which Williams wrote an introduction. His second book of poems, The Necessary Lie, was published in 1965, when he became editor of the literary journal University of Denver Quarterly, until 1970. In 1965, his third novel, Stoner, was published, re-published in 2000 by The New York Review of Books and is working on the life and profession of professor of literature, so it contains autobiographical elements. Best known His fourth novel, August, translated into Spanish as caesar's son, won the National Book Prize for Fiction in 1973. After leaving the University of Denver in 1986, Williams and his wife moved to Fayetteville, Arkansas, until he died of respiratory failure on March 3, 1994. The fifth novel, The Sleep Of Reason, was unfinished at the time of her death. Bibliography Nothing but The Night, 1948 Broken Landscape, 1949 Butcher's Passage, 1960s Urgent Lie, 1965 Stoner [1], 1965 Augustus (Son of Caesar), 1973 External Connections John Williams Biography (broken link available in internet archive; see history and the latest version). (In English) Williams Papers at the University of Arkansas Interview with Williams Data: Q2077062 Obtained from Thanks to the posthumous remode of John Williams's third novel, (Texas 1922, Arkansas 1994), we have a Spanish translation by Antonio Díez Fernández for Baile del Sol; Hispanic speakers had not heard of the deceased writer, the narrator before the commercial circle. The critical success was real: Stoner, as journalist Andrea Aguilar said the other day in an article published in Babelia, precedent for re-editing the Women's Cleaning Guide of American Lucia Berlin, is another surprising and late example that multiplies today. The first thing that catches the eye is the smaller tone of this austere account, which was published in 1965, where nothing and no one tries to dazzle. Strange melancholy surrounds a story backed up by the exercise of impenetrable integrity, a passion for well-done work and respect for people who cross the street, even though these people end up in the snow. How can a teacher who left no sign in the world he had to live make his mark? This may be the magic of Stoner, or rather, the magic of John Williams. Using a third-party prose, it marks the distance with its characters, the barrier that stands between the narrator and the narrative world; distance, which is also perceived between the protagonist and the reader. We don't have an internal vision of the characters, nor does the personal voice actually detect any kims that are meant to seduce. There is literature, in the classical style, with rigour, and no pretenses. Some interesting topics will be discussed: characters (Stoner, Edith his wife, Lomax academic rival), student life as an exclusive option and war as a destructive agent. We'll also find some repetitive images, the lights in this gray, revealing account of the interior Jealously guarded. CHARACTERS -WILLIAM STONER: Born in a rural environment, a very bad scenario where life is summarized in this sentence: sowing to eat. He knows love and respect in his family, but there's no communication, and feelings are silent. From the countryside to the world of college, stoner is very remote without the help of anyone. When he arrives at Columbia University in Missouri, he will remain tethered to his past because he lives in the home of relatives who help them work in the camp; but very soon discovers the attractiveness of intellectual life and is transformed. The key episode creates a pause between these two worlds: more specifically, Professor Sloane's class, which awakens a new sensibility and passion for literature in Stoner. The professor's mandate is very direct: Mr. Shakespeare has been talking to you for more than 300 years, Mr. Stoner, do you hear him? Stoner, moved, can't articulate the answer, but he listened to Shakespeare, he's a nem, he's actually paralyzed, the remarkable experience overcotches him. Williams' prose in narvation of the opening act suddenly acquires sensuality. Describing how the student was besoped by new, lusatious sensations, the risks that covered his eyes, she ripped himself apart: William Stoner realized that he held his breath for a few moments. He gently banished him as he watched his clothes move over his body as his breath exploded from his lungs. He turned Sloane's view of another point in the room. The light penetrated through the windows and fit on the faces of its companions, so that the Enlightenment seemed to have come out of itself to go into darkness; The head blinked and a thin shadow fell on to the cheek, the underside of which collected sunlight. Stoner pointed out that his fingers let go of his firm grip on the table. He looked at his hands and marveled at how brunette they are, the intricate way in which his fingernails adapted to the final diamond of his fingers. He thought he could feel blood flowing seamlessly through his tiny veins and arteries when gently and precariously pressing from the tip of his fingers through his body. (pp. 17-18). Experience leads him to make decisions, abandons the study of agricultural techniques and chooses literature as a means of life. The election is a break with his family world, a break with the past. It is a brave act and the first of many decisions in which Stoner takes the reins of his life. She's getting married, stunned by Edith, but the marriage quickly falls apart. Edith is a tough woman and Stoner can't negotiate, she's weak, she's twisted: she doesn't understand what's going on and she's leaving The first attempt at rebuilding is through fatherhood - the love and care that Grace devotes to his daughter - and at the same time progresses on another ground: organising his search for a new space/home, a study that will take his refuge: It was himself that he tried to define while working in his studio. As he grinds old whiteboards for his book case and watched the rough surface disappear, he peels grey sediment to discover clean wood and finally the rich purity of the veins and texture; between the restoration of furniture and distribution throughout the room, it was the very one who gradually edivre the shape itself, which was the subject of some sort of order. He made it his own. (p. 92). Well located, it allows you to express your passion for literature, an attitude that makes a successful teacher popular with students. What he doesn't achieve in the law, he achieves teaching, there's no need to negotiate with anyone in this area, he's himself. But one unhappy day, Walker emerges, the lack of seriousness of this student, who assumes his physical fragility to approve, and the help of Lomax, his almighty protector, squeezes him into a corner. Stoner refuses to give Walker an unearned message, rigorously examines him, identifies his shortcomings, lack of preparation and suspends him. His honesty is credited to him and Lomax, humiliated, becomes the new director of the program, cruelly crushed him and tried to destroy him. Until Katherine Dristoll seduces him. The happiest time of his life began. He joins the intellectual attraction, two people who share tastes and satisfaction, i and it is unknown to him: U 43. (p. 170). A vigilante, Lomax forces Katherine to leave: But William Stoner knew the world in a way that few of his younger colleagues could understand. Inside, beneath his memory, he lays an experience of hardness, hunger, endurance and pain. In addition to the fleeting memory of the Booneville farm, he always had close to his consciousness the blood knowledge of his heritage, which was carried by ancestors whose lives were dark, hard and stoic and whose common ethics were to show an oppressive world of unexpressive, hard and cold faces. (p. 192). He wisely hinged with Lomax, manages to restore courses and schedules and re-surrenders to teaching assignments. Stoner's myth and legend grow among students. Dedicated to college and delivered His romance has left his family. Grace's troubles, her pregnancy, her failed marriage, her drink and Stoner, dhouished, sick from cancer and forced to retire. Before he died, he changed his mind about his life, asserting only criticism, a position that honors him and dignity: If he was stronger, he would think if he knew more, if he could understand. And in the end, without mercy, he thought: if you loved her more. (p. 235). She's a sick woman, which is never said directly. The adjectetor is used for its manifestations, hysterical laughter, for example; But she will never qualify, her actions show her vulnerability, pathological stability with the appearance of cruelty. She treated her parents as she liked, preventing her husband from getting close to her, denying her body with some repellent, then opting for the child and for a short period - even getting pregnant - she is an insatiable beast. Don't worry about the girl, ignore it like motherhood weighs it. Without consulting Stoner, she is asking for a loan to buy a house and requiring her to pay it, and the preparations for opening it are excessive and leave her exhausted. When the father dies and goes to St. Louis, he leaves his family and returns changed: he begins a period of frenzy with drama studios, new friends, outpourings, until he too leaves this experiment, overnight without any explanation. He then becomes obsessed with his daughter, manipulates her, weakens her and Stoner, docile and quiet, squeezes him into a corner and drags him away: displaced from his studio and bedroom, Edith also takes him away from his daughter. More like a monster, she looks like a lost woman, full of energy that she can't control, a poisonous, sick person. John Williams suggests Edith's pathological profile: so much silence that he doesn't explain: why did he want to get married so quickly and outside St. Louis, where was his home, why his frigidness, lack of generosity, andtino? Let's remember that his rude candor is unnecessarily painful: when he decides to move to another university because of molestation, she refuses, she hears no reason; She's not jealous of Katherine, but she seems relieved, and when her husband gets sick, she's tasked with forcibly revealing the deadly nature of her illness, without a hint of pity. We may think it's his fear of talking, but what aggression, how tough. Edith is madness, a woman who destroys what she loves. Stoner lacks the emotional intelligence - perhaps justified by his upbringing - so he abandons this fight and isolates hes. He's the opposite character to Stoner: narcissistic, conflicted, charismatic, traumatized by physical deformity. The easiest thing to think about is that this professor has professional jealousy of William. Evidence of this the subject of Walker, his protégé, from whom Stoner has a very clear vision: he is a bad student and must be separated. Lomax accuses him of despised Walker for a physical error, not because he's corrupt, trying to use his lip to supplement a lack of information. Lomax, he will cause all the problems he will have to face, and suffer Stoner: punish him as a teacher, and force Katherine to leave. I think there's a sign of another, perhaps more important, jealousy that manifests itself at the beginning, before Walker appeared, when Lomax goes to Stoner's opening house party and meets with Edith; It's amazing to kiss him in the mouth. Jealousy or the insuadness of a man because she doesn't have a woman like her? Let us remember information that we should not stop working on: ... On Monday, he saw Lomax and spoke to him with an encouraging warmth on the night of the party; Lomax responded with an irony that she had a few cold sings and didn't talk about the party that day or after. It's like he's discovered the insolence that separated him from Stoner and couldn't fix it.' (p. 91). That same jealousy increases when Katherine enters the scene. Lomax got away. Is this just the subject of academic rivalry, or is it anything on a personal level? I'm more involved in the second hypothesis. Obviously, the second sum will be an official claim. Academic life in Stoner there are two exclusive spaces: university and what is outside academia. For a farmer, coming to college was to arrive at paradise, where he could know and enjoy what he didn't even know existed: I think of the knowledge and development of his sensibility. Literature, books, lessons and their students are an uncovered treasure, a source of happiness. Stoner's best moments are when he interrogates Walker: sharp, brave, succinct, great. He absolutely owns himself. In a university setting, he's not afraid of anything or anyone, he permeates the storm that Lomax organizes and, although he suffers, stays bloated and then sheds. Bravura has no home in college: Edith squeezes him into a corner, his daughter drinks, his parents never understand him. But in the walls of Colombia, he manages to function wisely and be full of a character who does not despair. Despite the losses, there's someone here. It's an interesting conversation between three friends - Masters, Finch and Stoner - before the war. The masters, the most ate-in-command, conclude: ... And so providence, company or luck, whatever you want to call it, created this cabin for us so that we could take refuge from the storm. This is for people like us, because of what the university exists to forgive the world; not for students or for altruistic knowledge pursuit, nor for any reason They're fighting. We are spreading the reasons and giving access to it for some ordinary people, for those who will fit the world better. But it's just protective varnish. Like the Church of the Middle Ages, to which layness and even God devoured the pale, we survived because of our deception. (pp. 33-4). And later, when they offer him his first job as a teacher: ... I could understand his relief: at Columbia University, he knew the kind of safety and warmth that he would have felt at home as a child and couldn't, or he wouldn't have had enough chance to find him elsewhere. He accepted Sloane's offer with gratitude. (p. 41). WAR As a shelter and a chronological marker, two world wars take place in Stoner, among them the accident of '29. These facts belong to a world that is outside the university, a dangerous and convulsive world that some call reality. Obviously, however, the consequences are also felt inside the classroom: many teachers die, a situation that underscores the absurdity of any war, which is nothing but destruction. No matter which side you're on, you're always lost. In Sloane's life, the teacher who helped call himself a student of Stoner, the war is decisive: diminishing, depressed, killing without fighting on the front lines. With his intuition, the articulator will be the most powerful phrase: War not only kills a few thousand or a few hundred thousand young people. It kills something in people who can never remember each other. And if anyone survives enough wars, soon only the raw, creature that we - you and me and others like us - have pulled out of the mud. He long eded and then said he fainted smiling: We shouldn't ask a student to destroy what his life was about to build. Page 37-8). Let's not forget that Sloane influences Stoner so he doesn't propose: ... There are wars, defeats and victories of the non-military human race. Remember that when you decide what to do. (p. 38). The style we said was a very sharp prose. Language is direct, almost flat, without ornaments or artwork, an option that is sometimes appreciated. However, I would like to emphasise one element: despite dry language, John Williams introduces a series of images that help explain what Stoner feels in himself. I am thinking of the habit of looking at the landscape behind the windows – the windows that protect and hiding it – and describe it in detail. He says he sees the image of his soul. The landscape is subjective, as if it were the mirror where Stoner is looking. I managed to capture 10 scenes of this kind. For Lomax, attack on Stoner after the Walker test. Stoner is looking for him in his office to try a friendly settlement and drive away the atmosphere of confrontation, but Lomax rejects it and reveals the irreparable distance between them. Stoner feels humiliated: ... In the motion, he turned on the light on the table and sat in the hot darkness of the office, the cold air filled his lungs and he guessed toward the open window. He listened to the silence of the winter night and found that he somehow understood the sounds absorbed by the delicate and complex that cell snow cell. Nothing moved on to whiteness, it was a dead scene that, it seems, pulled into absorbing his consciousness just as he pulled a sound out of the air and buried it under a cold white softness. Outwardly, he was drawn to the whiteness that stretched up to him, which was part of the darkness from which he was ankle-deep under clear skies and without clouds, with no height or depth. For a moment, he felt he was leaving his body, he was sitting still in front of the window, and when he felt it all slide - smooth white, trees, tall column, night, distant stars - it seemed incredibly small and distant, which reduced to nothing. (p. 159). When Katherine leaves college to protect him, Stoner collapses: Nod is absent. Outside, on the old elm, which was part of the courtyard fence, a large white bird - the Magpie - began to move. He listened to the sound of his calls and watched his open-air scone, as if toneing his lonely lamente. (p. 190). Edith transferred to him the gravity of his illness, he, then, face his death: He lay in the back room, staring out the open window: it was the last hour of the afternoon, and the sun, hiding above the horizon, emitting a red grill under a rolling cloud that swam west over the trees and the house. The fly was buzzing against the window jar, the sounch smell of burnt trash from the neighboring courtyards was calmly roaming through the air. (p. 232). Agonisingly, for his departure he must capture the luminous image, looking for her outside, but claims that it is his inside head: It was the light I saw, the brightness of the afternoon sun. He blinked flawlessly and swept through the blue sky and the brightness of a piece of sun he could see through the window. He decided it was real. (p. 238). As the agony progresses, he no longer jumps out the window, but hears the sounds of the street. Reminding him of his youth and listening to laughter and excitement, these external facts lead him to ask himself a key question, finally examining his life: He watched them pass by until he lost sight of them as far as he could not follow them and, long after they disappeared, he came to the sound of his laughter, distant and unknown in the silence of the summer afternoon. What did you expect? he thought again. (p. 239). The source is original and very poetic, adds texture to a novel in which lyricism hardly occurs. It's the success of Williams, the brushes of beauty that help us capture the soul of the protagonist, always sleath and elegant. The lyrics were taken from the edition of The Dance of the Sun. Sync by honeybunny www.addic7ed.com Fernández.