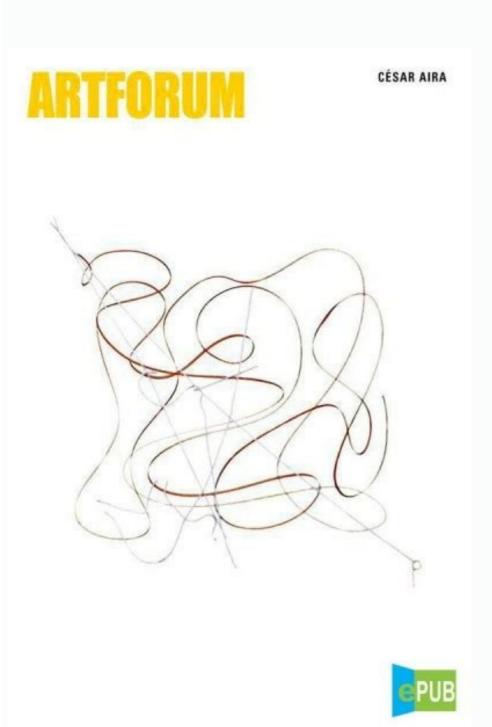
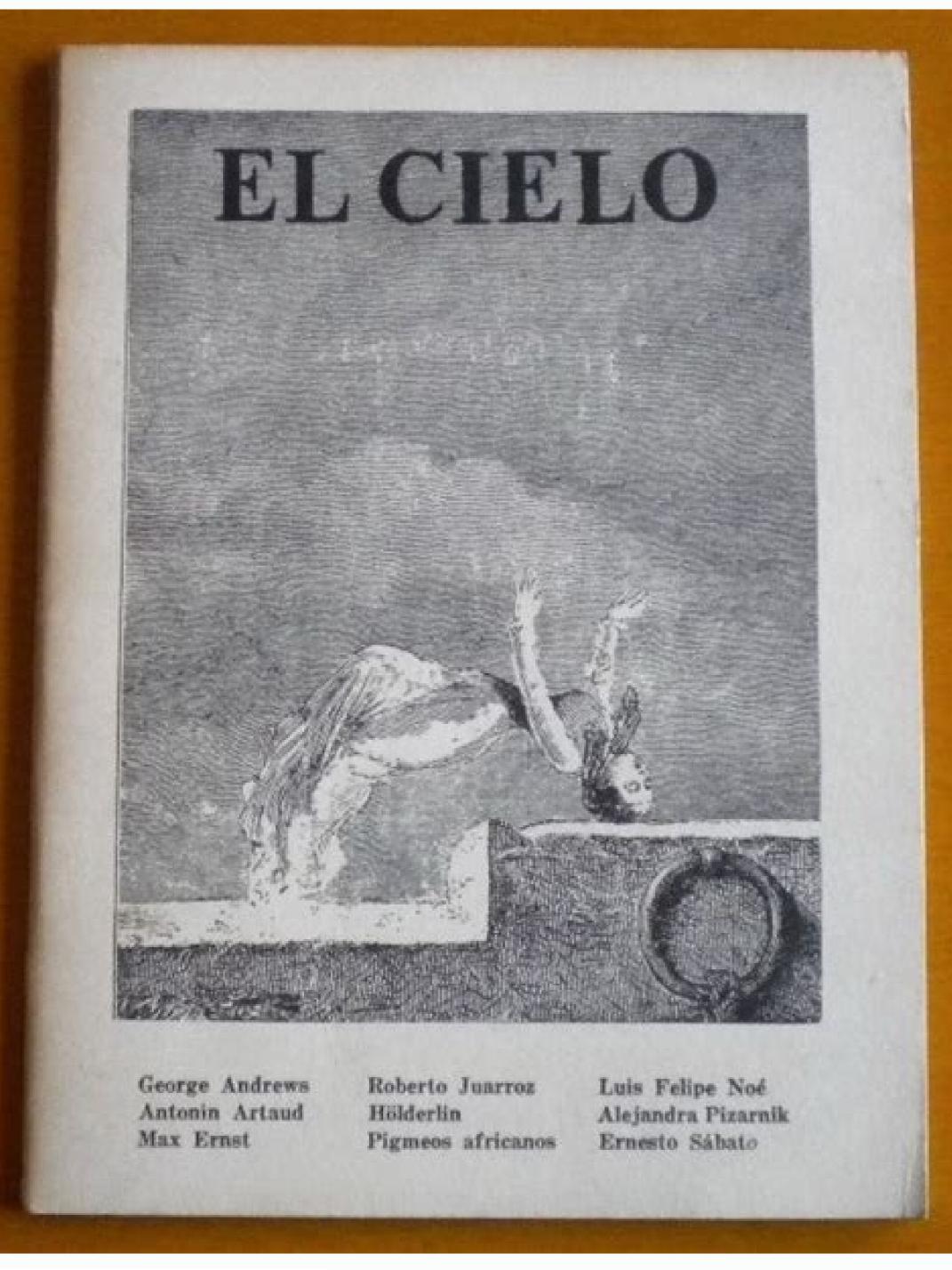
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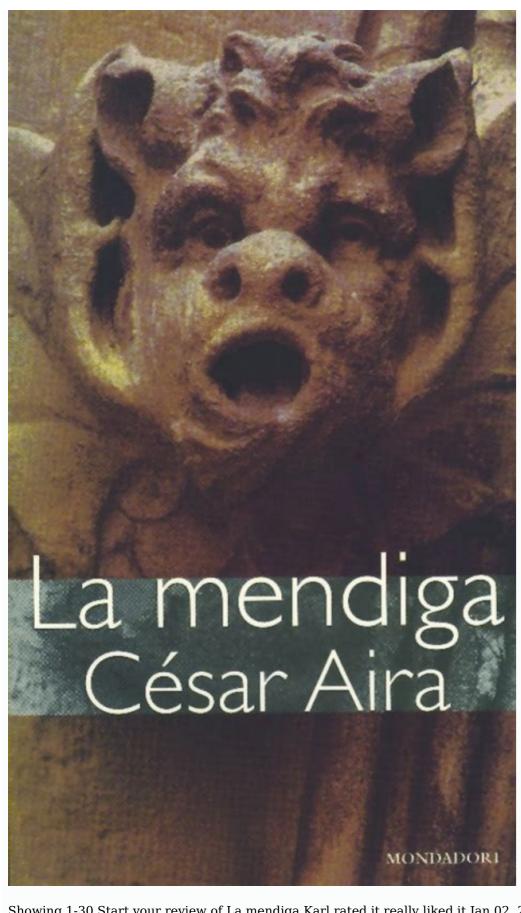
## La fiesta ajena Liliana Heker

Nomás llegó, fue a la cocina a ver si estaba el mono. Estaba y eso la tranquilizó: no le hubiera gustado nada tener que darle la razón a su madre. ¿Monos en un cumpleaños?, le había dicho; ¡porfavor! Vos si que te crees todas las pavadas que te dicen. Estaba enojada pero no era por el mono, pensó la chica: era por el cumpleaños.

—No me gusta que vayas—le había dicho—. Es una fiesta de ricos.

—Los ricos también se van al cielo—dijo la chica, que aprendía religión en el colegio.

No me gusta que vayas —le había dicho—. Es una fiesta de ricos.
Los ricos también se van al delo—dijo la chica, que aprendia religión en el colegio.
Qué delo ni delo —dijo la madre—. Lo que pasa es que a usted, m'hijita, le gusta cagar más arriba del culo.
Ala chica no le parecía nada bien la manera de hablar de su madre: ella tenía nueve años y era una de las mejores alumnas de su grado.
—Yo voy a ir porque estoy invitada —dijo—. Y estoy invitada porque Luciana es mi amiga. Y se acabó.
—Ah, sí, tu amiga —dijo la madre. Hizo una pausa—. Oíme, Rosaura —dijo por fin—, ésa no es tu amiga. ¿Sabes lo que sos vos para todos ellos? Sos la hija de la sirvienta, nada más.
Rosaura parpadeó con energía: no iba a llorar.
—Calláte —gritó—. Qué vas a saber vos lo que es ser amiga.
Ella iba casi todas las tardes a la casa de Luciana y preparaban juntas los deberes mientras su madre hacía la limpieza. Tomaban la leche en la cocina y se contaban secretos. A Rosaura le gustaba enormemente todo lo que había en esa casa. Y la gente también le gustaba.
—Yo voy a ir porque va a ser la fiesta más hermosa del mundo, Luciana me lo dijo. Va a venir un mago y va a traer un mono y todo.
La madre giró el cuerpo para mirarla bien y ampulosamente apoyó las manos en las caderas.
—Whonos en un cumpleaños? —dijo—. iPor favor! Vos sí que te crees todas las pavadas que te dicen.
Rosaura se ofendó mucho. Además le parecía mal que su madre acusara a las personas de mentirosas simplemente porque eran ricas. Ella también quería ser rica, ¿qué?, si un día llegaba a vivir en un hermoso palacio, ¿su madre no la iba a querer tampoco a ella? Se sintió muy triste. Deseaba ir a esa fiesta más que nada en el mundo.
—Si no voy me muero —murmuró, casi sin mover los labios.
Y no estaba muy segura de que se hubiera oído, pero lo cierto es que la mañana de la fiesta descubrió que su madre le había almidonado el vestido de Navidad.



Showing 1-30 Start your review of La mendiga Karl rated it really liked it Jan 02, 2008 Julio rated it it was ok Feb 14, 2017 José ÃÂscar rated it it was amazing Sep 13, 2015 Gonzalo rated it it was amazing Oct 09, 2020 Grant Kuneman rated it really liked it Dec 09, 2017 Nathan rated it liked it Jun 15, 2017 Barbara rated it liked it Aug 13, 2016 Jean Ra rated it it was ok Sep 02, 2014 Joanna rated it really liked it Aug 23, 2018 Nacho rated it really liked it Jun 05, 2021 Juan rated it really liked it Nov 17, 2020 El mapa del escritor. O mejor: no se parece a la de ningún otro escritor. Ni, mucho menos, a las ideas dominantes que definen la autonomÃÂa creadora del escritor contemporáneo. ÿAlgo de todo esto tiene que ver con la "originalidad"? Según deja entrever el propio Aira, tal vez sólo se trate de una manera de volver a las raÃÂces.ààààààA Ã Lo curioso (e inquietante) es que, en esta época, desmontar las consecuencias estéticas de la hiperprofesionalización del escritor suena a quijotada "original" y "radical". Sin embargo, esa posición del escritor suena a quijotada "original" y "radical". evolución más industrial que artÃÂstica. "Los grandes artistas del siglo XX no son los que hicieron obras, o no se hicieran", señaló en su conferencia La nueva escritura; "cuando una civilización envejece, la alternativa es seguir haciendo obras, o volver a inventar el arte. La medida del envejecimiento de una civilización la da la of inventions already made and exploited. In fact, why do the work, once we know how to do it? The work would only serve to feed the consumption or fill a narcissistic satisfaction. Who wants another novel, another symphony? As if there weren't enough of you already!" Aira's apparent boutade does not ignore that every work of art is irreplaceable and unique; just from the creation of works" and demands the validity of the avant-garde "understood as creators of procedures that have populated the century of maps of the treasure to the waiting". ! The treasure discovered by the author of CA3mo made me a nun (1993) says that books are not always literature ("which distinguishes the authentic art of the mere use of a language is its radicality"), and enlarges a model of freedom halfway between invention and experimental spirit. "I mixed things to see what happens," he said in a recent interview, "I write a novelty: if it went out well, I published it." In the same way, this frivolizing utopia marks the inheritance and re-elaboration of the Macedonius, his Museum of the Novel of the Eternal was the anti-book, the text of extreme and secret will, the masterpiece that would last as long as the life of his author. In Aira, the productivist frenzy aspires to unfold a continuous "shoulding the way of memory" -- which invents and shapes the one that would be its most important creation: the permanent crossing of the work with the figure of its author, the definitive elimination of the boundaries between art and life. Its incessant narrative flow, which already consists of about fifty volumes between novels and essays, corresponds to an imagination landed as the germ of freedomand outside the texts. Macedonian dream with a single book ready to frame its existence; Aira wakes him up with the crazy version of an intimate diary in episodes, where everything is true because it has been invented. "Ideas fall where you have to go back to the places where you thought, which almost always involves exhausting trips back", he explains in La mendiga; "and since you always prefer to move forward, you'd only get your ideas juiced if you carried them around. But a truly portable format for ideas and also the idea. Asà à — Asà A, since La hare (1991), Aira has been an author, a character and, above all, a narrative voice committed to demonstrating that there are no limits to true literature. In CÃÂ3mo I became a nun, perhaps her most accomplished text, that tone builds the prodigious autobiography of a girl named César Aira who dies at the age of six. "It was too complicated not to be true, and that's the golden rule of fiction", says the insane narrator, transformed into a hole through which a plot flows "on the edge of the representation." In this case, as in many of his best books (The Literature Congress, The Miraculous Cures of Doctor Aira, The seamstress and the Wind, The Crying, The Flyer), the key is the style, the place from which he prepares to narrate: the protagonist is spoken as if it were a child, but he/she responds with the ways of a girl and draws a pact of reading in which there will be nothing impossible anymore. A member of a tradition that includes Felisberto Hernández, Raymond Roussell, Copi, Osvaldo Lamborghini, Witold Gombrowicz, Sergio Pitol and Roberto Arlt, the author starts from "autobiographical fiction" to create a world whose pulse depends on expertise. formal. In The Literature Congress Inspired by his participation in a colloquium in the Venezuelan Andes), the adventure of the author-character-narrator is to neutralize the supposed irritation of an annony that requires cloning Carlos Fuentes and forming an ends © roito of committed intellectuals; A year before, the miraculous cures of Dr. Aira exposed the most power of a literature for which "there are no miracles already done does not mean that they can afford, in nature. Instead, produce them, manufacture them, such as artifacts, or better, such as works of art, SAfAâ it's possible". Now, the television staging of those miracles of literary origin is installed in Mendiga, one of the summits of AIRA's art and supreme example of fallen perfection. A, AA AA; A, the premise is always the same: how much absurd resembles history, greater should be the technical effort to make it believe it Âble; The challenge of this writing exploits during that trip that goes from an unbroken fantasy to hallucinate realism where it becomes Verosimil. Adeña by Aira as a fan of a fan of verosimilization, the literature of him evokes the Belvedere de M.C. Escher and "those figures at the same time realistic and impossible that are viable in the drawing but could not be built because they are just an illusion of perspective." In its best moments, the texts are materializations of an imagination converted into style; In the worst (the war of the gyms, the mysteries of Rosario, a Chinese novel), they are lost in an excess of asphyxiated ramifications in "a kind of surreal rock". Souvenir from the precipice and scar of the "Big Bang Unipersonal", the Mendiga gets up from another fabric of stories in which there are also no lies for the Fantasie: Television. A Mendiga falls on a street from the neighborhood of Flores, in fact a few blocks from the neighborhood of Flores, in fact a few blocks from the neighbor to the service that arrives is that of the actress Cecilia Roth, physician of the telenovela Seven Moons. Like Aira, the writers of the series work on "the most bizarre, the most unthinkable. At the end of the day, it was never going to be as rare as reality [A¢ÂÂ|] You just had to have the courage to pose the story: acceptance went by itself." In Siete Lunas, the unsuspected appearance of the beggar is only justified by the acting audacity of Cecilia Roth; on the other hand, La mendiga combines the television logic with the tour that the protagonist rehearses towards a past in which she must fight with karate dwarfs, sentimental bears. and miniatures of communication alien to words. Between these two extremes, the reader attends the emergence of a reality that goal, which by dint of transparency has become my best-kept secret, is the typical of the Mad Sage of cartoons: to extend my dominion to the whole world", he writes, shortly before embarking cloning of Fuentes. In La mendiga, the seizure of power is less noisy and is abandoned to the vitalist impact of literary techniques. For example, his confidence in the value of an uncorrected handwriting recovers a sense that is both aesthetic and aesthetic aesthetic and aesthetic and aesthetic and aesthetic and aesthetic aesthet delusional prose, but increasingly convinced that there is no efficiency without elegance. In the same direction, The beggar also stresses that literature opens the doors of a Better. "I have discovered that even the impossible (to seriously believe what you don't believe) is possible", concludes the protagonist; "you believe in your stories, for example, your own story; the brain conforms to the belief a priori, not a posteriori, and you start thinking once the belief is complete. So the whole question is about cultivating our stories, our garden of stories, which give poetry and hope to life." For this type of certainty, Aira's work seems more proper to a Mad Sage than to a writer. But its echo brings the beats of the best literary foolishness, the one that warns that "reality is constant invention." ÂÂÂ

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