



The Marias

Las Marías

Beatriz García-Huidobro

ISBN: 9789563000177 · 2005 · 234pp
Spanish · All territories

A family saga at the dawn of the 20th century. Five sisters, five destinies, five ways to understand the world and make their way under the shadow of a powerful mother.

This is the story of a family that emerges thanks to the early vision of the mother determined to ensure the economic future of her children. The narrator knows each detail and without euphemisms, with a stark realism, we confide the story of these characters: men and women apparently “very ordinary”, but at the time of the story they become unique and important

“A few minutes later a young man rushed in and sat down nearby. Estela felt her agitation and the altered rhythm of her breathing. On the screen, the vampire stalked the girl in a sensual and dramatic way, his shadow hovering over the woman’s white skin as she closed her eyes feeling the pleasure of blood, death, and possession. Estela knew that the man was touching himself, giving himself the pleasure that to her was forbidden and that was now just a few feet away. The tremor reached her gently and smoothly and altered the rhythm of her breathing as much as that of the stranger, who kept his eyes fixed on the actress’s neck, breaking backwards, moaning and falling languidly into the vampire’s arms (...) This time their eyes met like two black cats on the edge of a fence. He got up without letting go and sat next to her. His hand guided hers and that afternoon Estela learned about the secret places on the bodies of men, she distinguished each of the parts and learned to play them in a way that would drive others crazy for many years.”

“Other men abound in these pages – uncles, suitors, sons-in-law to come – but the hard core of the story are the women, and the Chilean man becomes a large and hesitant child. Written with ease and intensity, *Las Marías* is another point of view on the evolution of Chilean society. Through a woman’s eye. - Artemio Echeгойen, literary critic.



Sor Juana Inés de la Cruz
FIL
Guadalajara,
Mexico 1997



Beatriz García-Huidobro holds a degree in Pedagogy, a post graduate in Psychopedagogy and a MA in Literature. She has worked as a professor, writer and editor. As a writer she has published from adults novels to children and young adults’ books. Over the years she has also worked as a literary critic, recommending books every week on the radio program “Vuelan las Plumas” and writing monthly literary posts for the newspaper Mensaje. She has also participated as a judge in different book competitions. There are many reviews, articles of literary criticism and interviews focused on Beatriz’s work.

BEATRIZ GARCÍA-HUIDOBRO

Nadar a oscuras



Swimming in the Dark

Nadar a oscuras

Beatriz García-Huidobro

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Chile previous to the coup and during the first years of the dictatorship. In a forgotten town, the abuse of a girl is the reflection of the ramifications of power and its devastating destruction.

“What do we know about what goes on behind doors that others close? I didn’t mind being seen. You didn’t have to spy through the cracks to find out about me.

My voice went through the walls. United with that of other men and women, it could climb the mountains, wade the rivers, encircle the borders and tighten them, be covered with the embrace of the warm and beating flesh of the others.

I thought we could come together and become a great resolve. The misery of big cities is hidden in the periphery, like the filth that accumulates behind an open door, like the young girls who compress their belly to hide a premature pregnancy. It’s a gigantic, circular garden that surrounds the city that looks inward, toward its televisions ranting their on-air quiz shows.

(...) Have you heard how the river sounds in spring? The thaws drag the stones and the tributaries explode between the frictions and contortions of an increasingly restless water. I was never dominated by silence. I did not let it tuck me in with its fake coat. Dominance begins and ends with silence”.

“Here one encounters the literature that makes language a battleground, in which the structure of the narrative and the combination of message and silence are used as the space in which narrator and reader find themselves in an exploration of possible meanings, forced to think about what lies behind, what hurts, what does not work, or what is done in a different way. - Javier Edwards Renard, literary critic.

Two parallel stories: the old woman remembering her life and losses, those who were “disappeared,” when the city was a mining town and was ravaged by the dictatorship, and the girl in the city now devastated by industries that mark her like a scar. And the perverse and abusive games of the strongest children in the caves and in the sea.