

TRIUNFO ARCINIEGAS

DOSSIER

2018 Hans Christian Andersen Award Candidate

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Triunfo Arciniegas BIOGRAPHY

Colombian writer, born in Malaga. Master in Literature (Pontificia Universidad Javeriana) and Translation Specialist (University of Pamplona), considered one of the classics of Colombian children's literature.

He won the VII Premio Enka de Literatura Infantil in 1989 with **Las batallas de Rosalino**, Comfamiliar del Atlántico Award in 1991 with **Caperucita Roja y otras historias perversas**, Premio Nacional de Literatura de Colcultura in 1993 with **La chica de Transilvania**, Dramaturgia para la Niñez award in 1998 with **Torcuato es un león viejo**, Premio de Literatura Infantil Parker in 2003 with **La negra y el diablo** and the Premio Nacional de Cuento Jorge Gaitán Durán in 2007 with **Mujeres muertas de amor**. Triunfo is an author highly recommended by the Bank of the Book of Venezuela.

A STATEMENT ON THE CANDIDATE'S CONTRIBUTION TO LITERATURE FOR YOUNG PEOPLE

I have set out to tell stories with elegance and beauty, attending to the fundamental truths of man. Their fears and their deepest dreams, celebrating life but not forgetting the constant presence of death, respecting the intelligence and the sensitivity of the reader. Poetry, humor and irreverence have been my working tools. The office of writing is sacred and should be exercised without traps and without risk. That's the only way it's worth it.

Books, painting and cinema have been a fundamental part of my education and my happiness in this no man's land. I have drunk of life its most precious fruits. Writing is nothing more than a way to give back so many privileges.

Orlando Mainigas

AWARDS AND DISTINCTIONS

1989 - VII Premio Enka de Literatura Infantil with **Las batallas de Rosalino**.

1991 - Premio Comfamiliar del Atlántico with **Caperucita Roja y otras historias perversas**.

1993- Premio Nacional de Literatura de Colcultura with **La muchacha de Transilvania y otras historias de amor**.

1998- Premio Nacional de Dramaturgia para la Niñez with **Torcuato es un león viejo**.

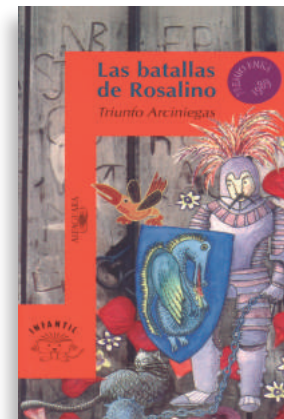
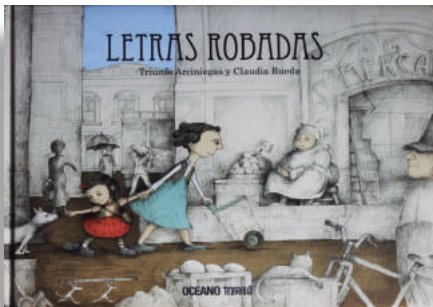
2002 – Premio Regional de Literatura with **El dragón viejo**.

2003 – Premio Regional de Novela with **Mujer de niebla**.

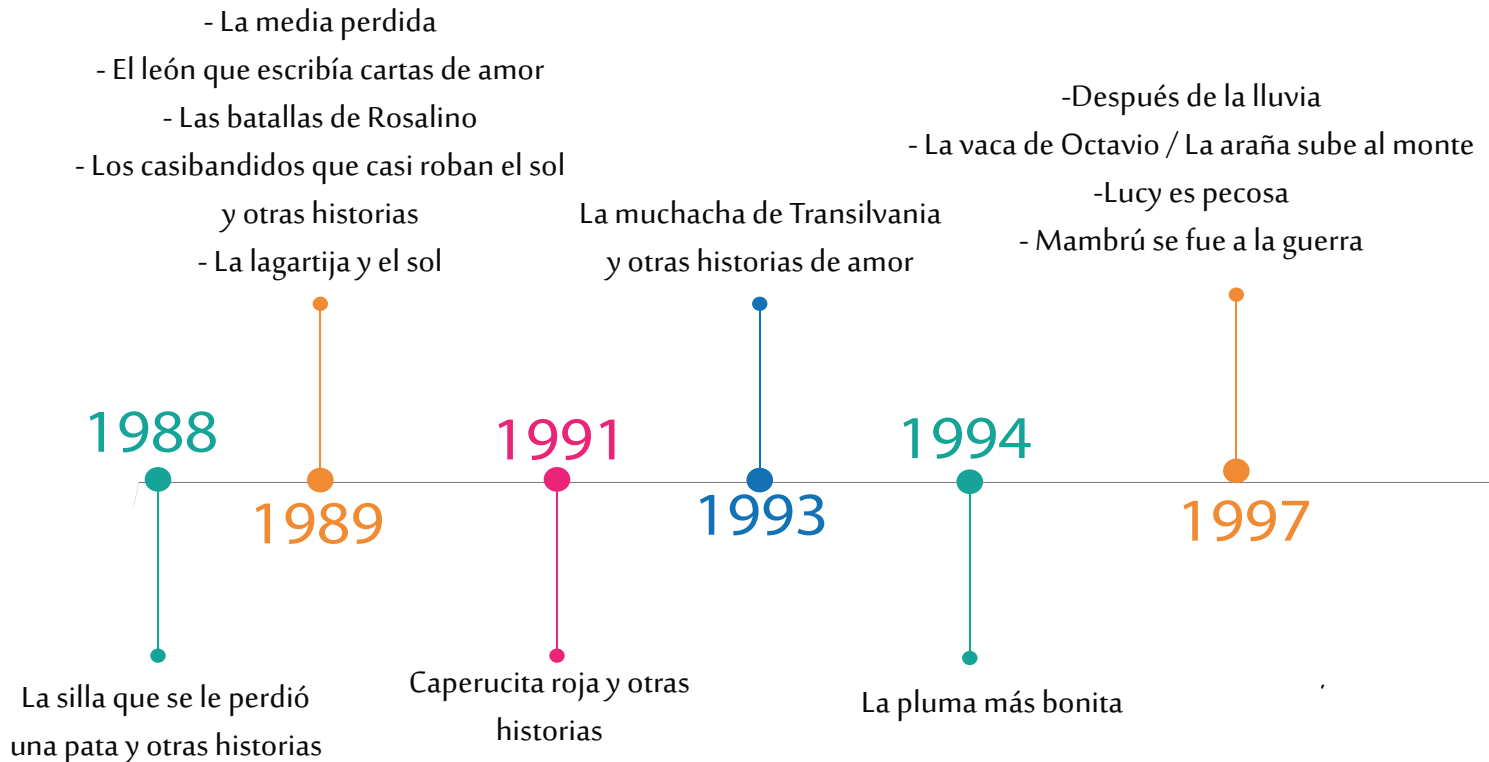
2003 – Premio de Literatura Infantil Parker with **La negra y el diablo**.

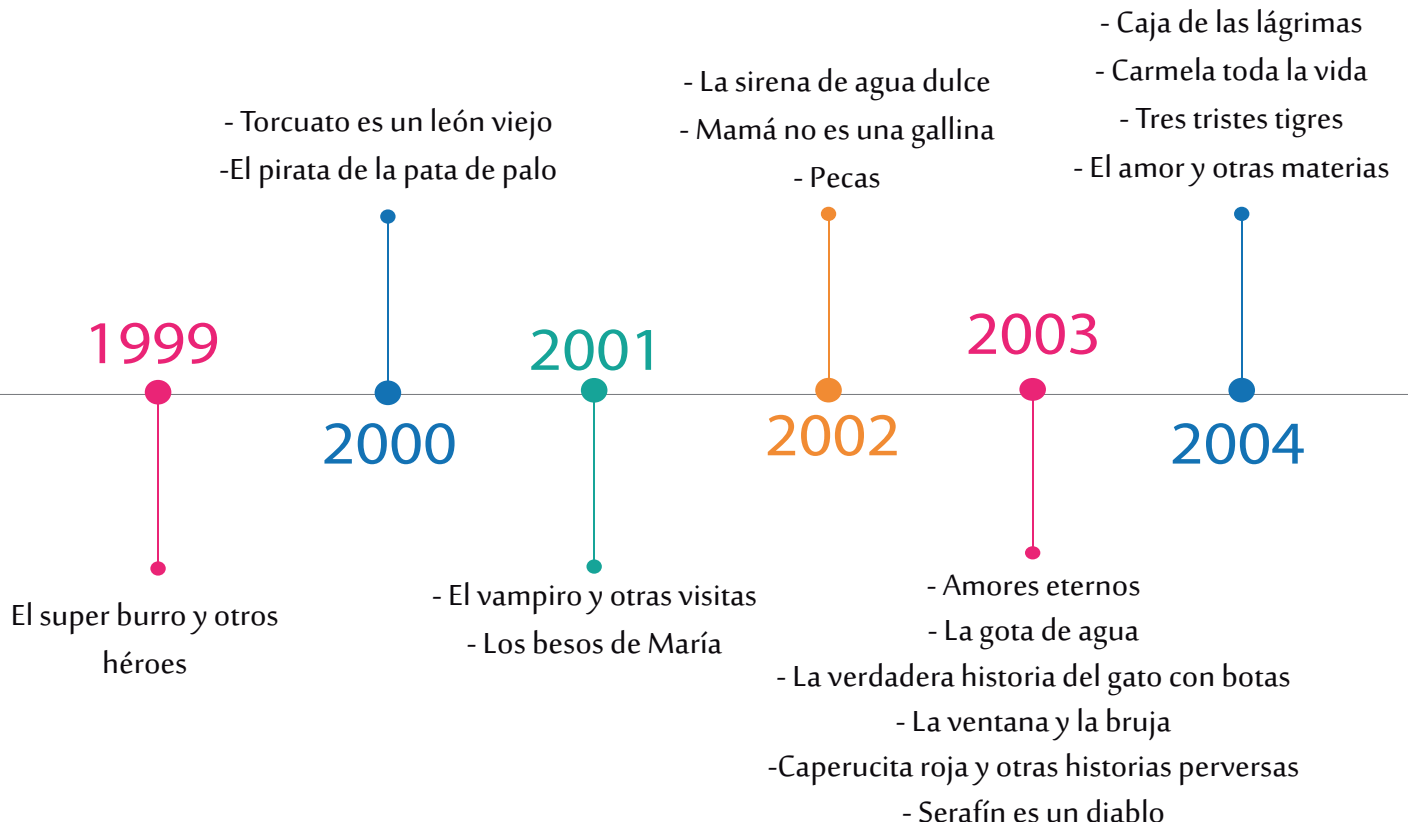
2007- Premio Nacional de Cuento Jorge Gaitán Durán with **Mujeres muertas de amor**.

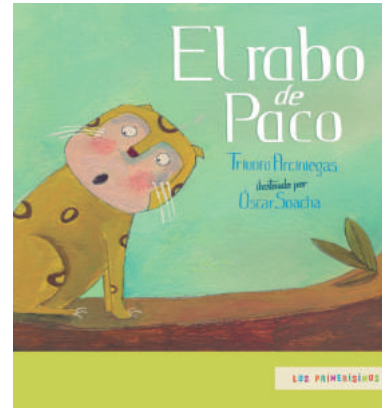
2016 –IBBY Honour List 2016 with **Letras robadas**.



COMPLETE BIBLIOGRAPHY OF THE BOOKS FOR CHILDREN BY THE CANDIDATE







LIST OF TRANSLATED EDITIONS AND THEIR LANGUAGES

English

Tres tristes tigres

Three Sad Tigers

Bogotá, Panamericana, 2004

German

Yo, Claudia

Ich, Prinzessin Sophia

Frankfurt, Fisher Verlag, 2009



Portuguese

Roberto está loco

Roberto está louco

São Paulo, DeLeitura, 2013

FIVE OF THE MOST IMPORTANT TITLES BY THE CANDIDATE

1. Caperucita Roja y otras historias perversas

Bogotá, Ediciones SM, 2015.

2. El Superburro y otros héroes

Bogotá, Panamericana, 1999

3. La sirena de agua dulce

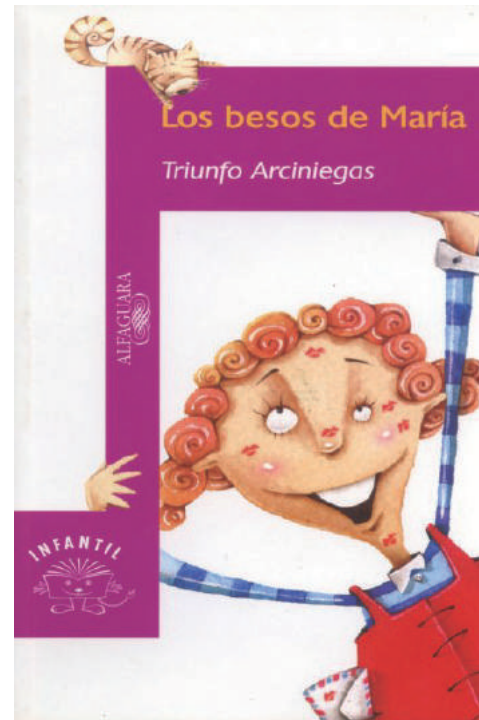
Bogotá, Ediciones SM, 2016

4. Los besos de María

Bogotá, Alfaguara, 2001

5. La hija del vampiro

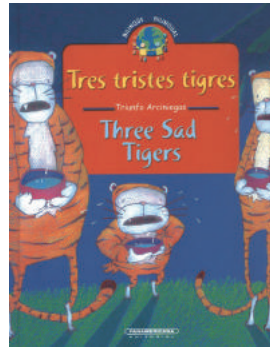
Madrid, Ediciones SM, 2005



LIST OF THE BOOKS SENT TO THE JURORS

Tres tristes tigres / Three Sad Tigers

Bogotá, Panamericana, 2004



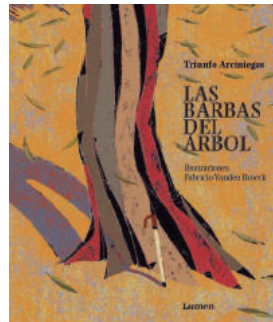
El árbol triste

Bogotá, SM Colombia, 2009



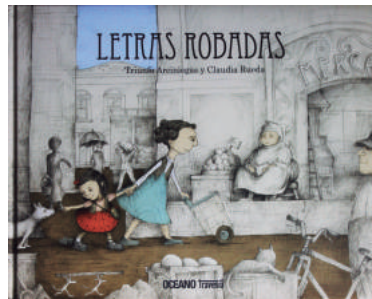
Las barbas del árbol

Bogotá, Lumen, 2011



Letras robadas

Bogotá, Océano Travesía, 2013



El último viaje de Lupita López

Bogotá, SM Colombia, 2015



Lorem ipsum

APRECIATIVE ESSAY

The long road from paradox to irony:

The humor in Triunfo Arciniegas

By Carlos Sánchez Lozano

A relevant thematic axis that crosses the literary work for children of the Colombian writer Triunfo Arciniegas is humor. In twenty years of creative work (1988-2008) and more than forty children's books published in Colombia, Mexico and Spain, he has made notorious experiments and findings in this regard.. Arciniegas not only enters into the solid Latin American tradition of humor in children's literature (Rafael Pombo, Javier Villafañe, Aquiles Nazoa, Ema Wolf), the author also levels himself in a rich intertextual dialogue with masters of the humor of universal literature as Augusto Monterroso, Roald Dahl, Gianni Rodari and Tomi Ungerer.

In this essay the evolution of the humor representation in the stories, novels and albums more representative of Arciniegas will be noticed. As in all work of a professional writer will be noticed innovations, abrupt changes of orientation, experimentation, moments of ups and downs. His permanent concern will be made to produce quality literature for children, to turn them into authentic intellectual pairs of their work, and in turn their intention to contribute to provide them with reflective tools that allow them to understand the meaning and value of humor as a form to make a questions, but also to alter conventional realities, and to find ways of escape in cultural spheres with rigid codes of behavior.

How is humor founded on children?

First let us clarify that humor is any message that is transmitted through the gesture, the word - spoken or written - the image or music that aims to provoke the smile or laughter. The dictionary of the RAE defines it as "joviality, sharpness". The French Robert as "form of ingenuity that consists of showing or deforming the reality enhancing its fun and unusual aspects". The English Oxford as "something funny, less intellectual, but more sympathetic than wit."

The textual forms in which humor is expressed vary: jokes, apothegms, heavy jokes, puns, farces, buffoonery, satire, ironies, comedies, graffiti. These discursive structures have evolved over time and many of them were openly censored at particular moments in history. The great historian Jacques Le Goff points out that humor, both in Antiquity and in the Middle Ages, was not seen as a respectable verbal or literary form and was left for the lower classes¹.

Humor is a code that tells us about the societies where it emerges and without doubt through it can be studied the relations between social classes, against power and any form of social organization. It involves at least the participation of two or three real or imaginary people: the one that provokes laughter,

the one who laughs and the one who is laughed at. As Le Goff insists, "laughter is a social practice with its own codes, its rituals, its agents and its theatricality."



In the analysis of how humor is constructed in children, cognitive psychologists emphasize that children first take a literal, serious look at the facts (mimetic fixation), but the discovery of laughter is progressive. Laughter arises in the face of distortion, contradiction, exaggeration, and it is very important to progressively socialize in the family and through the media in formats such as "gag" in cartoons, charrasquillos, jokes in the Literature through the picture books. Humor also implies a grammar of the intellectually demanding paradox. An average literate seven-year-old already understands a seemingly complex verbal joke like this:

—¿Cómo se escribe nariz en inglés?

—No sé.

—¡Correcto!

*A joke in Spanish

This preamble applies to warn that in the literary work for children of Triunfo Arciniegas there are three visible forms of humor: the paradox, the parody and, finally, the irony. The thesis that will be sustained is that in his books an education is concretized for the humor, the distance and the rupture of the formality. These literary texts constitute a preparation for the children on how to face a solemn world, apparently serious-cohesionado and without fissures-, that is to say, a world adverse.

The failure as a triumph

As Beatriz Robledo pointed out, citing the volume of stories Little Red Riding Hood and other perverse stories, Arciniegas early included humor in his books and used it as an expressive tool to gain a place in Colombian children's literature.

The explosion of humor is evident from the first book of Arciniegas, *The Chair that lost a leg and other stories*, although the jokes, paradoxes and hyperboles, characteristics after his work in the nineties, are presented in a contained way. In one of his best stories - which would later become an independent album - "The Lion who wrote love letters", there is a comic strip poetically nuanced in the fact that the king of the jungle will inevitably fall in love with a bird of paradise Whom he has seen only once, while neglecting his reign in the jungle, and then moving to the city where the bird is being held in a zoo and committing the fatal crime of love:

He jumped with all his courage and knocked down the weak wire door and
Surprised the bird of paradise in the most beautiful of dreams, beaches
Of New Guinea. Of the succulent banquet only the beautiful
Feathers, which the sun transformed into a fantastic fire.

Several stories of the time such as "Blue-eyed cat", "The beautiful and the worm" and even his first novel, *Las batallas de Rosalino*, are caricatures of success and, indeed, apologies of failure as a normal possibility in life . But the greatest achievement of this period is the book *The Casibandids* that almost steal the sun⁵, a mixture of satire, buffoonery and surrealistic piece. Based on Tomi Ungerer's three bandits, Arciniegas takes pleasure in taking an argument to the extreme and taking advantage of all the expressive resources of humorous language to make children laugh with a crazy and certainly sad end story.

The cycle of paradoxes

In the works of the first five-year period of the nineties, Arciniegas's style is based on another humorous resource: paradoxes. The paradox is a rhetorical figure consisting of uniting seemingly contradictory and irreconcilable ideas.

The paradoxes are materialized in four structural forms of the stories of Arciniegas:

A) First paragraphs

Arciniegas follows Quiroga's rule of capturing the reader in the first lines and he does so by focusing his interest in a humorous situation marked by eccentric, clearly out of character characters, at the same time suggesting a purely comic conflict.

B) Arbitrary frames

This paradoxical humor clearly appears in situations that invite immediate laughter, with contrasts based on disconnected situations. Humans or animals always do the opposite of what a certain logic would suggest.

C) Comic comparisons and hyperboles

Fun contrasts, based on contrasting things or unconnected facts or that invite verbal or visual mockery, and extreme exaggerations, are part of the narrative approach of Arciniegas.

In some moments the influence and the intertextual relation with Roald Dahl becomes evident.

D) Disorted characters

Arciniegas must have created over fifty characters, some memorable, causing a strong impact on the child and tragicomic so crazy they are. Several are characterized by uprooting, poverty or physical deformity.

Lower the Comedy Curtain

The humor has served Triunfo Arciniegas, during twenty years of literary work dedicated to children, to question hypocritical social, political and cultural conventions of the Hispanic scope, but also to announce the utopia of laughter when everything is disarmed from its place and breathe air of freedom in the interpretation of the world. His work has been educational.

His literary pursuits and achievements have been a model of reflection for the budding writers of children's literature in Colombia in the first decade of the twenty-first century.

We can consider it a classic, a master of humor.

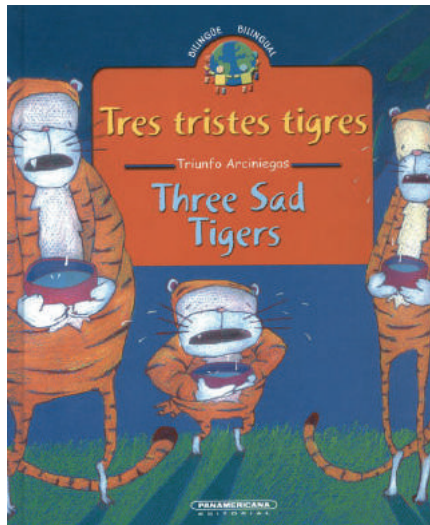


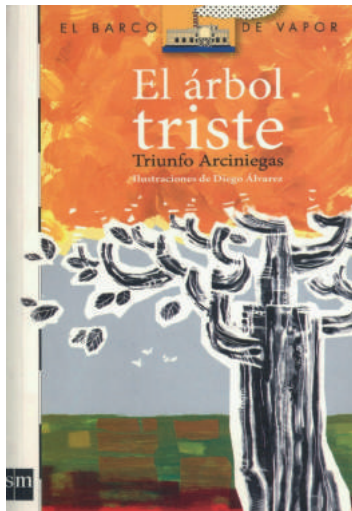
REVIEW OF THE BOOKS SUBMITTED TO THE JURY

TRES TRISTES TIGRES/THREE SAD TIGERS

Three tigers are sad for each has lost something: whiskers, a tail, and a fang. But they run into a tiger without stripes and learn to accept themselves the way they are.

The story found in these book are entertaining and permits young ones to explore the imagination. They will also find the desire to be happy, the joy of sharing with friends, accepting themselves and others, and moreover it helps them to search for their own goals.





EL ÁRBOL TRISTE

In vivid and innocent language, a girl tells a story full of emotion: three migratory birds arrive in the garden of her house during two seasons. The birds, which come from a country at war, rest in the tree of the yard. After the last season, they never come back. Then the tree is sad. What will be the fate of the birds?

LAS BARBAS DEL ÁRBOL

A beautiful and nostalgic illustrated album where the old grandfather is compared to an aging tree: while he dies, the tree remains and life continues with new affections. A poem that talks about life and death, about those who stay and those who leave. A book that allows for deep dialogues with children and adults.

LETRAS ROBADAS

The name of the protagonist of this album is Clara, and everyone says that she is weird, because she likes the bats, the teeth ... and to learn to read. In fact that's what she likes best; so much, that makes of its walk by the market a lesson of reading.



EL ÚLTIMO VIAJE DE LUPITA LÓPEZ

Lupita López is an old widow who lives alone in a town, her children are far away. Her great friend is a lovely fish that goes with her everywhere. The dream of Lupita is to travel to Villahermosa to give thanks to the Virgin. But that may be her last trip.



