This article presents three cultural scenarios in the history of the Argentine theatre, which jeopardize the constitution of the Nation and the figure of the immigrant; namely, the metaphor of migration will allow an analysis of paradigmatic theatrical plays that refer to: a) the process through which sainete becomes grotesco in the first decades of the XX Century, b) the paradigmatic political and cultural movement called teatro abierto during 1981, and c) the one named nuevo teatro in the ‘90s. In Mustafá (Discépolo and de Rosa), the immigrant will embody the traces of grotesco due to the kind of job he is confined to do; his greediness leads him to failure in his personal project. Thus, he turns into an emblematic representation of the Argentine’s early liberal program. The second case analysed announces the post-national effects in the political imaginary: Gris de Ausencia (Cossa) shows individual pieces of a national identity broken into migration. While the immigrants’ condition facilitates the acceptance of their success, the migrant situation awakes feelings of deep frustration and failure. Finally, in Postales Argentinas (Bartís), experiencing neither exile nor (im)migration, Girardi, the main character of the play, is an inxiliado, suspended between a lost past and an alienated present, living in a society which he can not either understand or recognize as his own.

BERTÓN, SONIA ALEJANDRA
Exiled from himself. The body, writing and subjectivity in Severo Sarduy’s Pájaros de la Playa

Self-construction and the relationship between writing and the body are two essential problems in the works of Severo Sarduy. This article discusses then the discursive strategies by which the Cuban writer puts the body into play as a basis from which to build his own representation as an artist and as a rebel intellectual and from which he argues against the modern categories on the ground of the canon-forming process put into practice in Cuba since 1959. It also endeavours to show the way in which the use of these discursive devices tries to carry out a transgression of the disciplinary traits of writing and of the disciplined features of the body in order to make illness literary, as if it were only through language that it can be represented.

CAMPOS, GABRIELA
Two Views On Mexico: Fuentes and Monsiváis

The essay “El rostro de la creación” by Carlos Fuentes, and the chronicles “La hora de la identidad acumulativa. ¿Qué fotos tomaría usted en la ciudad interminable” and “De los orgullos que dan (o deberían dar) escalofríos” by Carlos Monsiváis are analysed in this paper.
with the purpose of dealing with proximities and distances as regards the way in which they both consider the Mexican scene. They think of Mexico as an object of reflection, starting from a productive observation that constitutes the main procedure, and spite of the fact that there are important differences insofar as the authors make use of dissimilar aesthetics. To that end, a theoretical-critical framework is established as a basis to consider the essay and the chronicles, and to analyse the point of view the writers “see Mexico” from: a high position, in the case of Fuentes; a low standpoint, in the case of Monsiváis. Thus, the different discursive constructions are, at the same time, configurations of the object and, therefore, of a definite profile for the Mexican identity. Besides, they are related to the use of different composition procedures, to the perspective, to the author’s voice and to the genre chosen by each writer.

CASTILLO GARCÍA, MARÍA ESTHER
The world of Salvador Elizondo’s El hipogeo secreto

Salvador Elizondo’s El hipogeo secreto is a novel that shows the vestibule character of certain narrative universes. Based on a series of safe-conducts, riddles and clues laid out throughout the plot, the reader experiments the prerogatives of the writing act that founds itself the nature of its own essence. Faced with this meta-linguistic enterprise, the readers attribute the success to the words; language becomes the adventure, the image and the inquiry. This is the interpretative perspective from which I expose the various aesthetic frameworks that make possible the ineffability of the novel.

COHEN IMACH, VICTORIA
With him in private. Santa Teresa de Jesús’ letters to Jerónimo Gracián

This paper analyzes the dimensions of the self present in the letters addressed by Santa Teresa de Jesús to her confessor and superior, the discalced Carmelite Jerónimo Gracián (September 1575-September 1582). It proposes that in this group of letters the author describes herself not only as a mystic and as the founder of the Discalced Carmel but as an entity vulnerable to the link with her interlocutor. If her autobiography Libro de la Vida privileges the analysis of her relationship with the divinity, of her own search for perfection and of her detachment from the world, these letters shows her involved in growing a relationship based on spiritual understanding but also on affection and affinity, as well as worried by that relationship’s inflections. The paper analyses some of the different subjectivity positions and tonalities present in the texts, such as, in particular, the various and complex meditations on the link with Gracián and on the sense of writing letters to him or the reception of his letters. It points out that the effect produced by these Santa Teresa’s letters is the construction of an intimacy understood in terms of proximity which even though is also present in other of her letters, reaches here its major intensity.
DÍAZ-FERNÁNDEZ, ANTONIO
Glossonyms applied to the Mapuche language

This paper attempts to clarify the different glossonyms applied to the Mapuche language (Mapuzungun) in the academic and popular literature, since laymen and scientific authors sometimes make mistakes with the names they use to refer to this language.

This article first presents the glossonyms used by the Mapuche people themselves in the different Mapuche-speaking areas, including all the allonyms with their allograms. Then, pseudo-glossonyms are considered and the steps leading to these errors are analyzed. In a third section, exoglossonyms, i.e. names applied from outside the ethnic group, are considered and grouped into two sub-sections. First, those of European and non-Indian origin, among them Araucano, the best known and most widespread name. Paleonyms with their allograms are also listed. Second, exoglossonyms given by other indigenous people, specifically the Tehuelche people. The different allonyms reflect geographic varieties of this language, especially on the western side of the Andes. The glossonyms employed by the Mapuche people on eastern side of the Andes are used as synonyms in the different communities. Finally, three glossonyms that should be avoided are listed because two of them are pseudo-glossonyms and the third one is rejected by ethnic revitalization movements.

GARCÍA, GUILLERMO
Horacio Quiroga, an avant-garde writer

This paper intends to show the presence of cinematographic procedures in some outstanding texts written by Horacio Quiroga, particularly the ones gathered in Los desterrados (1926). Such means have been amalgamated to non-unitary conceptions of the subject. By adopting these modes of representation, Quiroga makes his work approach to avant-garde tendencies, positioning himself in a significant literary field: the 1930s, in the Rio de la Plata.

LOUSTAU, LAURA R.
Memory and Language in Silvia Molloy’s El común olvido and Varia imaginación

In El común olvido (2002) and Varia imaginación (2003) as well, Silvia Molloy inquires into familiar and personal circumstances experienced in different spaces and times. In El común olvido, on the one hand, the main character lives in the United States and comes back to Buenos Aires; this journey gives him the opportunity of evoking memories and rediscovering a verbal and emotive identity. In Varia imaginación, on the other hand, the narrator retells the principal character’s childhood memories. In both texts there is a close connection between the act of remembrance and the language used to articulate the memory framework. This essay studies the instances in which the relationship between the varied representation systems (language) and the evocation of memories becomes intensified. Such instances are: the oscillation among two or more languages, which permits the characters...
to remember and forget simultaneously; the employment of strategies that allude both to the act of remembering and the memory concept; and, finally, the representation of images that show the movible, transitory and displaced character of bodies and identities.

**MORÁN, FRANCISCO**

“In the fitting room full of mirrors”: Enrique Gómez Carrillo in the Department Store of the Modernist Writing

Literary critics have overemphasized modernist writing’s ornamental features. However, it was through the imposture of style that Spanish American modernists dismantled those cultural oppositions put forward by positivism. Commodities imported from the department store were hardly different from those boasting of a “higher” origin, or status, like the works of art in the museums. The style goes shopping, and is captivated by its own image in the fitting room of writing, not in a manner very different from that of a woman. Writing becomes a wardrobe, a bal masqué. Enrique Gómez Carrillo’s walks to the department store bear witness to the imposibility of releasing desire and, at the same time, of bridling it. There was no guarantee that, once the male subject went beyond the store’s threshold, he would not resist the call of the same desire that preys on women. If it was first thought, or believed, that the department store was but the emporium and the apotheosis of the feminine, Gómez Carrillo just by stepping in finds himself trapped by the fitting room’s disturbing mirror—entangled in a feminine shopper’s desires—. The department store’s showcases and the «reino interior» of modernistas trade conspiratorial gazes, exchange their identities.

**OLIVETO, MARIANO**

Confessional Devices: Sexuality, Knowledge and Truth in Two Novels by Manuel Puig

In *Historia de la sexualidad*, Michel Foucault points out that since the 17th century, there has been a fixation with sexuality creating a considerable discourse around this topic. He also states that Christian confession has constituted its elementary vehicle. Manuel Puig’s first novels, *La traición de Rita Hayworth* and *Boquitas pintadas* compose our corpus of analysis, and our main purpose is to discover the way in which the discursive elements related to sexuality (confession, gossiping, secrets and psychoanalysis) orientate towards inquiry and a calling for truth as regards this subject matter.

**REDONDO, NILDA SUSANA**

“Ha pasado el tiempo de la espera”: Poetics and Politics in Francisco Urondo’s *Adolecer*

Francisco Urondo’s poem *Adolecer*, written between 1965 and 1967, marks a transition in the poet’s intellectual and political biography. On the one hand, it expresses the conversion of a reformist subject into a revolutionary being. On the other hand, it conveys an inten-
sification of the intertextuality modes and the indirect discourse as the writing full form. This work analyses the polyphony of the poem expressed in the mixture of popular culture, mass culture, the Argentine, Latin-American and Spanish high culture, the Bible, and the foundation chronicles of the colonial period, among others. All these ideological-discursive trends gather together to shape a revolutionary quest derived from the confluence of pure anti-liberalism, a Marxist conception of work, a Guevarist philosophy that links the armed fight with a strong humanistic viewpoint, an apocalyptic tone coming from the Liberation theology and a nationalist sentiment which does not reconcile social classes.

URTASUN, MARTA
Locas that matter: Pedro Lemebel chronicles of Loco Afán

One of the most reliable theoretical constructs to approach the topic of Latin-American identity is Ana Pizarro’s concept of late modernity and its correlation with the heteronym metaphor. To exercise that idea, the Chilean researcher adopts the viewpoint of the Portuguese writer Fernando Pessoa when choosing multiple names to substitute his, in order to identify the authors-others of his fictional production. Besides her creative homologation, Pizarro asserts that the diverse alternatives to call America condense the plural meaning of being an inhabitant of hers, and manifest the fragmentation of the self in the multiplicity that shapes America as a continent.

From this theoretical perspective, the Chilean writer Pedro Lemebel’s chronicles of Loco Afán may be read as the characters’ desperate search for a proper name, referent of their homosexual identity; neither as a space without contradictions nor as solid place in its diversity, but as a construction lacerated by transvestite fragments.