Jill Albada-Jelgersma

El mangó: función poética
de un signo en ‘El regalo’, de Rosario Ferré

The short stories of the Puerto Rican writer Rosario Ferré represent a social contamination which crosses the boundaries of different groups and classes to form a complex cultural system, full of prejudice and privilege. My paper examines this complexity through a semiotic analysis of the story “El regalo,” published for the first time in the 1986 edition of Maldito amor.

A network of equivocal and disturbing social relationships emerges from the semiotic resources centred on the gift, a mango which passes through the hands of different persons. Throughout the story, the mango is the repeated sign which slips between metonymy and metaphor in the poetic function of parallelism. In the thinking of Roman Jakobson, parallelism is the repetition of equivalent, but never identical signs, which makes the referential function of narrative ambiguous or equivocal.

Enrique Basabe

Una migración aparente: el sujeto y el género en
“Atravesando fronteras/Crossing Borders”
de Gloria Anzaldúa

Borderlands/La Frontera (1987) is the major work of the feminist Chicana writer Gloria Anzaldúa. The first part of this work, “Atravesando Fronteras/Crossing Borders”, has been incessantly quoted since its publication because it seems to posit a migrant border subject who openly challenges any possibility of a coherent identity through a plural fragmentary text. Nevertheless, the issue can be addressed differently. It can be posited that the text, labelled as belonging to one specific genre, is produced by a self-centred mestizo subject who represents all border subjects. Moreover, the text can be said to be an essay, following the tradition of the Latin American nineteenth century politicians, instead of a testimonio, the genre which is generally related to radical women of colour.

Albino Chacón, y Gastón Lillo,

El cine latinoamericano:
del código realista al código postmoderno

The history of Latin America cinema has undergone four clearly distinguished stages. Melodramas and cabaret films are the hallmarks of the first, a stage which comprises the decades between the 1930s and the 1960s. From the 1960s up to the military coups d’état and the subsequent
dictatorships of the 1970s, film-makers conceive of their work as a cultural weapon for social change. Thus, Latin American cinema becomes socially and politically involved and, consequently, not only highly critical but also strongly resistant. During the 1970s, humour and family controversies flood the screens as a new and more intimate approaches to Latin American issues are developed. Nowadays, well into the 1990s, film-makers' views on these issues have become not only sharply pessimistic but also bitterly humourous, which results in films marked by the presence of playfulness and the absence of impression of reality. Postmodern aesthetics has also had a strong influence on this last stage of Latin American cinema imposing upon it great formal and ideological new features.

Amalia Iniesta Cámara
El Nuevo Mundo en la crónica y en la fábula

This research presents a comparative study between a historical novel Maluco. La novela de los descubridores, of Napoleón Baccino Ponce de León and the historical texts Epístolas y Décadas del Orbe Novo, of Pedro Mártil de Angería y Primer viaje en torno del globo, of Antonio Pigafetta.

It is the aim of this paper establish intertextual relations between a fictional and historiographical discourse focusing the problem from classical retorical concepts and the studies of Gérard Genette.

Graciela Salto
El debate científico y literario en torno de Irresponsable de Manuel T. Podestá

In 1889, when Manuel Podestá, a medical doctor, published his first novel Irresponsable, he gave rise to an intense controversy in La Nación and La Prensa newspapers, not about the aesthetic values of the novel, but about the scientific theory which sustained the main character's configuration, the so-called “magnet man”. In such debate, the prevailing point at issue was the epistolary counterpoint between a well-know expert in law and member of the local elite, Norberto Piñero, and the novel's author, an important member of the local Italian elite in Buenos Aires city.

Taking account of the differences regarding the theory of congenital degeneration, sustained among the French and Italian groups while the Second Congress of Criminal Anthropology was being held in Paris, just a few months before this controversy began, Piñero and Podestá argue over the clinical and legal probability of existence of “magnet man”. This debate, at the same time, let us notice about the ethnic, social and ideological differences existing among those writers regarded to as the Argentine gentlemen.