BERGARA, HERNÁN
Título

The Article proposes the problem of the inadequacy of the work “El matadero”, by Esteban Echeverría, in its context of production, which made it remain inedited for over thirty years. On the one hand, the scripts that shape the cultural policies of the Generación del 37, and on the other hand the present hypothesis about the place of “El matadero” in that context, are regarded in that direction. Not only does such looking through contribute to propose new approaches to the beginnings of literature and literary criticism in Argentina, but attempts a reflection on the general problem of the cultural and literary boundaries. This text tries, finally, to put under suspicion the construction of an homogeneous cultural identity, in a germinal map of Argentine Literature which focuses on the Río de la Plata and whose boundaries haven’t been very questioned since the creation of that map to the present. The question about the thirty-year margined literary work intends to be the question about the strategies, exigences and reticences in the projection of a preferable and definite literature and culture.

Keywords: Argentine Literature - Esteban Echeverría - “El matadero” - Literary criticism - Canon.

CÁMARA, MARIO
Título

This paper propose an approach of the book Paranoia Roberto Piva, from a perspective of the molds historiographical questioning of Brazilian modernity. It is to show the existence of other traditions at work in the cultural field of the sixties Brazil, away from both the committed literature and the experimental literature. The Beat Generation and surrealism are two traditions that allow Piva produce a rereading of Brazilian modernism of the twenties.

Keywords: Modernism - Modernity - sixties - Body - Poetry.

CASINI, SILVIA
Título

The narrator of La tierra del fuego, by Sylvia Iparraguirre, writes with the clear intention of revising the canonical text, questioning it’s ethnocentric view. The tale of the protagonist—a cultural hybrid—shows a version not registered in the official history. This way, the novel
demystifies the historiographic versions existing in the “testimonial” canonical narrative, creating a recognition of the peripheries and dismantling the occidental positivist paradigm. In this work we analyze the strategies used to create an inversion of the canonical text, analyzing the cores that relate the narrative of the space with knowledge and power. The theories of Michel Foucault, Edward Soja, Elzbieta Sklodowska, Edward Said and Philippe Hamon have been of use for the study that we carry out on the following pages.

**Keywords:** Narrative - Iparraguirre - Patagonia - Space.

**ESPECHE, XIMENA**
**Título**

This article analyzes a topic and its different itineraries: “Uruguay giving its back to Latin America”. We think that it is relevant in order to understand the critics and the politic assessments of different Uruguayan intellectuals during the 60s. We explore some specific moments, such as the Cuban revolution, when that topic helps to study certain characteristic oppositions by which Uruguayan history has been explained.

**Keywords:** Latin-American integration - Uruguay - intellectuals - Cuban revolution - travelers.

**FANESE, GRISELDA**
**The journal Coirón (Neuquén, 1983): Writing between politics and poetics**

This work proposes a reading of those practical and discursive strategies which led the Center of Patagonian Writers (Centro de Escritores Patagónicos, CEP) to be in the center of the cultural Northpatagonian scene, in Argentina, during the transition from the last dictatorship to the return of democracy. By the journal Coirón, CEP, which had become a net spread throughout the Patagonian territory, occupied a place in the public sphere, impacted in public politics and contributed with the institution of certain conditions for a poetic and political expression.

The discursive operations, presented in the first editorial of Coirón, link the interests of the group that projected and published the journal with the problem of political and cultural hegemony construction. In the transition of the dictatorship to the democracy in 1983, associations like the CEP were disputing to the public institutions the designers’ role of cultural policies for the construction of community ties and the recovery of the word, after long years of paralyzed initiatives and forced silence. The discursive polyphony allows to explain the argumentative force of the speech of Coirón journal and to raise a critical analysis of the political statement in the Patagonian culture of ‘80.

**Keywords:** journals - Patagonia - dictatorship - discourse - politics.
Mano de obra (2002) by Diamela Eltit can be read as an exploration of Chilean citizenship during the postdictatorship and of the processes of transformation (and disintegration) that accompany the dismembering of the collective and popular subjectivities of the past. Eltit questions the model of re-democratization based on citizenship vigilance and consumerism supremacy. Even if the devastating force of the images of social disintegration cannot be denied in Mano de Obra, it is still possible to approach the text from the interstices of feminine resistance, a model of intermittent subversion that is anchored in corporeality and in writing. In Eltit’s narrative, gender serves to expose simultaneously the assembling of patriarchal discourse within the Chilean economic and cultural landscape and of the cracks through which expressions of rebellion and resistance can escape. My intention in this essay is to rethink the disorganized nomadism of the feminine and corporeal component as a strategy of subversion against the new forms of the globalized neoliberal vigilance and domination.

GIL, MARÍA ESPERANZA
Título

This article presents a critical reading of the novel Amar, verbo intransitivo from Brazilian writer Mario de Andrade. This novel was published in 1926 and it was written during the Modernist Movement, when one of the main objectives of art was the renewal of literary language. Through this analysis, we will be addressing some of the techniques utilized by the author to arrive at this characteristic renewal, as well as studying what critics and the author himself called Brazilian language. This expression—Brazilian language—leads to a linguistic construction that, through the manipulation of lexical and syntactic elements, tries to approximate literary language to Brazilian Portuguese, while distinguishing itself from Portuguese from Portugal. By way of textual analysis and establishing relation with other Andrade’s works, mainly his mail correspondence, this article attempts to find links between the novel and its contexts, which is literary Avant Garde from the 20th decade. In this way, the relationship between Andrade’s techniques and another modernistic proposals is juxtaposed.

Keywords: Mário de Andrade - brazilian literature - modernism.

LUPPI, JUAN PABLO
Título

Supporting the illusion that is possible to start again, La grande (2005) redefines Juan José Saer’s project back to zero. Favored by occasion of death while writing, although prior to that contingency, this last novel eludes ending and gets back to beginnings to go on narrating: it advances going back. La grande recovers and crosses one another two characters that had been suspended in the beginning (En la zona) and towards the end of the project (Lugar), and effects subtle changes of function over recognized and established narrative
pattern, mainly through a false intrigue’s explosion, which covers space expanded to the universe and reaches represented subjectivities.

**Keywords:** Novel - Project - Intrigue - Beginnings - Death.

**MARTÍNEZ ZUCCARDI, SOLEDAD**

**Título**

This article’s starting point is the question about the circumstances that explain the dominant position that the group La Carpa (constituted in Tucumán in the beginnings of the 1940s and integrated by young writers—practically unknown by that time—from different provinces of the Northwest of Argentina) reaches in the field of literature in that region. It proposes that the answer to that question is related to the efficacy of what can be called as the “metapoetic discourse” of La Carpa, by which the group “invents” itself by elaborating and promoting a collective position that shows a clear consciousness about poetry and the poet’s responsibility, and goes beyond the provincial limits in order to embrace a whole region. Such position is pronounced in the prologue to the *Muestra colectiva de poemas*, a kind of group manifesto published in 1944. This article analyses that text in relation to all that was pointed out above and in relation to the literary context of emergence of La Carpa. It also examines a polemic—motivated in certain controversial affirmations present in the prologue and developed in *La Gaceta*, a newspaper from Tucumán—that illuminates the consideration about the position of the group in the Argentine Northwestern literature.

**Keywords:** Cultural formations - literary field - poetic manifestos - 1940s.

**ROGERS, GERALDINE**

**Título**

This article cross-examines an aspect that characterizes the Argentine literary avant-garde of 1920’s: the attempt of making a great divide between Art and other practices, an effort that had previously emerged in Modernism by the turn of the century. In this paper, I will inquire about the elements which contributed to strengthen that division and, in that way, confirmed the existence of a literary space imagined as autonomous. Thus, I will examine the nature of the contributions to a discourse about Art, which in this context is understood as a self-ruling realm wholly devoted to formal interests. Also, attention will be given to the delimitation of literary boundaries. Consideration of the production of the contemporary Spanish intellectual, José Ortega y Gasset, will be crucial as his writings and lectures were very well-known at that time in Argentina. It is well known Ortega y Gasset’s strong influence over young Argentine intellectuals in 1910’s as well as his close friendship with Victoria Ocampo in the 1930’s, but little is known about his role and influence on the Argentine intellectual scenario in the 1920’s.

**Keywords:** Argentine Literature - literary autonomy - avant-garde.
In the line opened by Villa (1995) by Luis Gusman, El secreto y las voces (2005) by Carlos Gamerro returns to the issue of liability in the abduction and enforced disappearance of persons during the last dictatorship in Argentina. Moving the axis of the story from individual responsibility to collective responsibility, the novel enrolls “investigation” as a literary device and uses some conventions of the detective genre not so much to lead to resolution of an enigma but to explore critically the operation of secrecy as a privileged instance in the production and circulation of meaning, both in the space of those years, as in the disturbing and urgent living memory of today. The voices at the behest of the narrator weaves the story set out to evoke that and other significant events, composing a complex figure whose interest relays not only in the investigation of the responsibility of each person but in the unique modes of articulation and production a conflicting knowledge that—in the form of secret—collectively helped to sustain the military actions in power.

Keywords: Detective genre - Secret - Politics - Responsibility - Memory.

This article focuses on Gender Studies as an analytical theory that allows revealing the representations, ideas, behaviors that have been built socially as “natural” and usually thought of being related to biological differences between sexes. In the text, the patriarchal figure and those who break conventional patterns, known as subordinates, are opposed. The Pink Panther icon acts as an openness symbol that at the same time constitutes the antithesis of a supposed heterosexual supremacy. The text deals with the need of tolerating human diversity tolerance and at the same time calls into question the traditional order. The idea of “subordinatedness” embraces the peripheral status of Latin American people relative to those from developed countries. Also this reflection deals with how democratization fosters human pluralism, although diversity leads to tensions between characters that the novel describes as stereotyped. The unconventional character who embodies the narrator of Efraim Medina is the opposite of the pater familia, a sort of enemy of the Catholic Church who does not have any kind moral preoccupation.

Keywords: Gender - subalternity - hegemony - heterosexual - pluralism.