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ABSTRACTS

Fernanda Nussbaum, *The Political Thought in the* Poema de Alfonso XI

This article presents, among others, a political and ideological reading of the *Poema de Alfonso XI*, a narrative poem written in praise of the Castilian King – a martial king, advocate of Christianity – and in a period of transition, between the medieval technocratic model of power and the embryonic Modern State.

Despite the reception and the diffusion of Aristotelian theories – theories that will lead to the establishment of the Modern State – the *Poema de Alfonso XI* persists in presenting the image of a sacral sovereignty, an image that corroborates the technocratic model of the monarchical power and participates in shaping the figure of the *Rey Cristianísimo*, offering a political reading of the poem more hierocratical which is than monarchical.

Tracing the bond and the equilibrium between the temporal and the spiritual powers, the author of the poem acknowledges the Church as the principal source legitimizing the temporal power.

Agnès Zavala, *The 'Crack' Generation, ¿a New Mexican Narrative?*

This paper focuses on the *Generación del crack*, a literary group that originated in Mexico in the late nineties with the intention of renewing the traditional mexican literary production – a production basically turned to the construction of the national identity – through a new literary dispositive where the Self, with his/her existential and ontological fragility, replaces History.

In front of the heterogeneity of both the *Manifiesto del Crack* and the *Crack's novels*, Zavala wonders if the five *Crack writers* really constitute a new literary generation and if their novels really start a new mexican narrative that cracks the established literary traditions.

The analysis of two novels, a dialogical textual unity, – *Sanar tu piel amarga* (Jorge Volpi) and *Herir tu fiera carne* (Eloy Urroz), allows her to answer in the affirmative to the two questions that subtend the entire work.

Natalia Ruiz, *Histor(ies) of Cinema*

This article discusses the scope of Godard's *Histoire(s) du Cinéma* (1988-98), which Natalia Ruiz considers as an elegy meant to recover cinema's lost time, to witness what a certain type of cinema was, at a time when cinema is being perceived, by the filmmaker himself, as nearing its term – "The existence of cinema", Ruiz quotes Godard, "cannot exceed, more or less, the duration of a human life: between eighty and a hundred and twenty years. It is something that will have been transient, ephemeral…". Godard's filmic history develops this principle of cinema's transience, resulting in what Ruiz considers to be the most successful expression of his poetics. To show the ramifications of Godard's project, Ruiz spells out his conception of editing, of history, of memory, of art and of criticism, mapping out the relations the filmmaker entertains with influent thinkers, theorists, writers, and critics such as Benjamin, Braudel, Malraux, Wittgenstein, and countless others.

Angel López García, *The Third Border of Spanish*

'Fascinated', as he himself claims, by the ideological dimension of Spanish, López García suggests in this paper that his native language has functioned throughout its history of expansion as 'more than a language', and certainly as much more than a principle of national identification and cohesion. Historically, López García argues, Spanish is a language of exchange, and not the result of an imposition. It spreads through the peninsula in the Middles Ages as a *koiné*, a 'common language', which functions as the language of the 'others', and comes to stand for the ideology of the new man who inhabited the newly conquered territories, a 'border man'.

Then Spanish moves to America, where, again, it spreads, not by imposition, but by virtue of its capacity to act as the language of exchange between local languages. In the ideology of the new independent nations, Spanish, which is inscribed in the Constitutions, signifies the crossing of races of the American countries, their hybridity. Finally, in our contemporary times, the spread of Spanish in the United States, and its resistance to pure assimilation to the culture English represents, makes it into the

'specular other' of the dominant language. According to García López, Spanish complements English, both idiomatically and symbolically.

Santiago Juan Navarro, *Foucault in the Americas: The Reader as Genealogist in the Postmodern Narratives of Ricardo Piglia and Don DeLillo.*

In this paper Juan Navarro shows how Ricardo Piglia's *Respiración artificial* and DeLillo's *Libra* allegorize fundamental aspects of the postmodern historical revision that has developed in the Americas in the wake of Foucault's critique of traditional philosophy of history. Most notably, both novels, and this in spite of their very different historical and political contexts, situate the reader in the position of the effective historian, both detective and genealogist, forcing him / her to make sense out of fragmentary narratives. Thus Navarro argues that these two novels not only dramatize some of the basic concepts of Foucault's philosophy of history, but they also offer an alternative model of history.

Víctor Silva Echeto, *Critical Gaze on Cultural Studies from Communication Studies and the Humanities.*

Silva Echeto traces in this paper the history of *Estudios culturales*, Latin American cultural studies. Arguing that they bear much in common with Anglo-Saxon cultural studies - both *Estudios culturales* and Cultural studies focus on popular culture and the notion of the popular – Silva Echet also insists that they developed, if not independently from each other, at least with a great degree of autonomy. There is indeed in South America a long tradition of thought on hybridity, crossing of races, transculturation, and cultural contacts and exchanges, to the extent that some have argued that in Latin America cultural studies existed before they were invented. But precisely because of their affinities, cultural studies throughout the Americas face similar critiques, namely that of becoming acritical and apolitical. The author believes, however, that cultural studies is still a valuable field of study, which should maintain a dialogue with the Humanities and with Communication studies, in order to recuperate the notion of *performance* as a transformative form of political action.

Adriana López Labourdette, *Caliban's Territories. Space and Identity in* El portero, El jardín de al lado, *and* Reo de nocturnidad.

Adriana López Labourdette begins her essay with a brief reminder of the 'transfigurations' that the highly symbolic figure of Caliban is undergoing in current discussions of Latin America's postcoloniality. From being a character in a Shakespeare play, Caliban becomes alternately the symbol of Latin American resistance to colonialism and then neo-colonialism, to then embody, in postcolonial times, the anxiety over the loss, or the sell-out, of Latin American identity as it integrates a global cultural market. For Labourdette, the figure of Caliban cannot stand for any fixed identity, as it is in its very make-up a figure of the displacement of the "I". It is on the basis of displacement that identity, better thought of as identification, is reformulated in Labourdette's essay, as she maps out the various "topologies of the I" in Reinaldo Arenas, Alfredo Bryce Echenique and José Donoso's accounts of displacement (exile) and strategies of self-positioning in spaces that unfold into multiple layers. Thus the three novels bear in mind, Labourdette argues, the multiple displacements of the postcolonial and subaltern subject, and face with different narrative strategies the construction of an 'I' on the basis of a practice of space.

Silvana Carozzi, *Revolution of Independence: a Reception of Philosohical Ideas in America*.

In this essay Silvana Carozzi attempts to explain why, while the North-American revolution was legitimated with the philosophical doctrine of John Locke, revolutionaries of the Spanish colonies relied rather on that of Jean-Jacques Rousseau's to legitimate their actions. Concentrating on the case of the revolution in the Río de la Plata, Silvana Carozzi reminds us, first, that these philosophical doctrines did indeed serve the purpose of legitimating the revolutionaries arguments, and not of inspiring the revolutionary ardor. Then she argues that the preference for Rousseau cannot be explained simply by his "fame" within the Spanish liberal revolution, and suggests that revolutionaries were attracted by his particular formulation of the Rights of Man, in which the intellectual

and modernizing elite recognized its own sense of the necessity to assume a pedagogical role towards the people. For, as Carozzi demonstrates through a comparative reading of Locke's and Rousseau's understanding of universal human rights, while for the former there is no need for a mediating –and guiding– instance between citizens and their knowledge of what's 'right', in the latter's model there is ample space for an enlightened elite to undertake the people's political education.