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DISSERTATION

Presented in Partial Fulfillment of the Requirement for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By
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2000

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ABSTRACT

My dissertation deals with the trope of the stranger in lyrical production in Brazil and Chile from 1960 to 2000. I wish to focus on how the various tropes used by poets and musicians of this time period, in the context of the exportation of national culture into an international market, deal with the issues of uncontrolled expansion, globalization, and neoconservative economic reform as promoted by totalitarian and/or oligarchic governments. This investigative project proposes the analysis of the lyrical production of poets and musicians in Chile during the dictatorship of Augusto Pinochet (1973-1989) and in Brazil during the Kubitschek (1964-1969), Médici (1969-1973), and Geisel (1974-1978) governments, which established the norms that led to the cultural transformation of their respective countries and the entrance of the countries into projects of globalization. I wish to examine the outsider as used in these works as a means of understanding the
cultural transformation of this period, a time of rapid internationalization and economic growth, and the costs of such a transformation. I deal with poets such as Nicanor Parra, Jorge Teillier, Andrés Ajens, Carlos Drummond de Andrade, Manuel Bandeiras, Ronaldo Costa Fernandes, and such musicians such as Inti-Illimani, Violeta Parra, Javiera Parra, La Ley, Caetano Veloso, Chico Buarque, Marisa Monte, Daniela Mercury, and Fernanda Abreu.

As each individual country in Latin America moves from the national to the transnational stage, it is necessary to adopt a position in the rapidly forming global culture. The same reconciliation between the regional and the national is subsumed by the appropriation of the national by the global. In Renato Ortiz' work Cultura e mundialização, he speaks of the appropriation of national culture into a sub-culture of the global. For example, Chile is read (by the global culture) as an exporter of poetry and political disappearances, and Brazil becomes an exotic originator of music and dance. These types of stereotypical attitudes are then appropriated by the artists of the Latin American nation. This type of production, made by local artists
working in consciousness of a global audience, is called by Mexican cultural anthropologist Nestor García Canclini as "glocalism".
DEDICATION

Botella al mar

Y tú quieres oír, tú quieres entender.
Y yo te digo: olvida lo que oyes, lees o escribes.
Lo que escribo no es para ti, ni para mí, ni para los iniciados.
Es para la niña que nadie saca a bailar,
es para los hermanos que afrontan la borrachera
y a quienes desdénan los que se creen santos, profetas o poderosos.

-Jorge Teillier

De toda essa embrulhada o pensamento dele sacou bem clarinha uma luz: Os homens é que eram máquinas e as máquinas é que eram homens. Macunaima deu uma grande gargalhada. Percebeu que estava livre outra vez e teve uma satisfa mãe.

-Mário de Andrade

(Macunaima 41)

This work is dedicated to those who, willingly or not, take on the persona of the stranger and to those who make these strangers feel at home.
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Although no mere listing of names provides sufficient remuneration to the people who aided me in this investigation, I feel I must make an attempt at tracing the various people who have influenced this document.

The Department of Spanish and Portuguese at the Ohio State University has been my adopted home for the last six years. All of the people connected (formally and otherwise) with the department who make a graduate's life much easier, such as Melinda Robinson, Judy Manley, Jan and Pepito Macián, Roberto Guibernau, Angela Kalb, Tammy Jones, and Susan Farquhar, have been nothing but supportive to me. The various faculty members who have spent time with me and encouraged every step I take have given me more than enough foundation for my professional career.

This work is the product of much encouragement from my advisor, Ileana Rodríguez, who has been a continual source of inspiration and enlightenment to me since the beginning of my studies here. It is said that a poor apprentice is impressed by a teacher's prowess, a mediocre apprentice appreciates a teacher's patience, and a good apprentice
grows under a teacher’s discipline. I hope that I have been a good apprentice to her. Lucia Costigan and Stephen Summerhill have always been eager to work with me, and their input into both my career at OSU and this project has only made my experience all the richer. I wish to especially thank my former advisees and mentors no longer connected with OSU, especially Judy Maloof, Helena Kaufman, and Jaime Giordano. Their assistance, support, and friendship are invaluable.

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As I realize that the concepts of strangerhood and community are inextricably connected, it gives me joy to lift up in thanks the support of my community, Eastmont United Methodist Church in Dayton, Ohio. My entire life has been enveloped in the confidence of someone whose roots grow strong and deep. They have been my spiritual and emotional center when all around me was in a state of flux. They have taught me something different, unique, and valuable along the way and served as a model for my life. The members of the church have always been proud of me and completely behind no matter how far away I would travel. I have always known that there was, is, and will be, a place I could call home.

Last and not at all least, I wish to thank my family, Thomas and Patricia Petrey, my sister and brother-in-law Erika and John Lee, and my relatives across the country who have always been interested in what I have been studying, even when I have explained it poorly. I simply am unable to...
express my thanks in these mere words, or any others. I wish to close by thanking fondly my paternal grandparents Thomas and Virginia Petrey, to whose house in Florida our family made numerous migrations in an old station wagon, filling my young heart with a lifelong love for travel, and my maternal grandparents Theodore and Mary Locker, who made all this possible in the first place.
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CHAPTER 1

APPROACHING THE STRANGER: AN EXAMINATION OF A TRIPARTITE HEURISTIC.

In this chapter of my dissertation I will examine in depth the rhetorical device of the stranger itself, formulating a set of theoretical parameters which will outline the importance of this device in not just the lyrical production studied in the scope of this work, but also in the greater context of the historical development of Latin American literature. This work focuses on the last four decades of the 20th century and the specific milieu of the two Southern Cone countries most profoundly affected by neoconservative dictatorships during this period, Chile and Brazil. Both countries experienced a cultural watershed as a result, direct or indirect, of the repressive acts of these dictatorships. This point of transition deepened the already profound traditions they had previously shared in lyrical cultural production, spurred by an increasing and ravenous process of globalization, which arose partially from massive infusions of foreign investment.
In the case of Chile this investment was due to the assassination of Salvador Allende, the inauguration of Augusto Pinochet, the subsequent lifting of the US embargo, and the economic reconstruction led by the "Chicago Boys", neoconservative disciples of US economist Milton Friedman. In the case of Brazil, there was a series of programs of development, a progressive modernist one, the "cinquenta anos em cinco" began in 1956, which included the creation of Brasilia, the construction of the national highway, and a renaissance in music, art, and cinema, and neoconservative developmentalist programs such as those implemented by the military-technocracy which led the country from 1968 to 1985, which led, as was the case of Chile, to a general increase in gross national production at the expense of a strong middle class, and with the result of creating a vast class of underemployed working poor in the cities.

The generals and their apologists spoke glowing of an "economic miracle," an assessment based almost entirely on the high growth rates of the 1969-1974 period. The more sober might question what was miraculous about the rich getting richer.¹

These periods of "development" served to remove obstacles to the international flow of capital in and out of the country, allowing a small sector of the society to profit at the expense of the national average.
Many Chileans still felt excluded from the benefits of economic recovery. Income distribution remained grossly inequitable, and opposition claims that 5 million Chileans (40 per cent of the population) lived in poverty were not convincingly refuted by the government.  

Both countries also saw a continuation of the mass internal migration from the countryside to the cities, a hyperurbanization that is a legacy of the end of the 19th century and the failure of agrarian reform. This internal migration is combined with a continuous exile of leftist intellectuals, political activists, and performers, who chose to abandon the country to pursue their trades elsewhere. Thus, the stranger in this period gains transmigratory properties, moving from country to country as either a matter of convenience or survival.

It is interesting that both of these periods of change begin with a general call of the populace for land reform, one which is partially but not adequately responded to. "Brazil ranked globally as the nation with the highest concentration of land in the fewest number of hands." Within 30 years of the great expansion of urban populations (an expansion which continues to the present day), a clamoring for agrarian reform appears; the nation, now viewing itself entirely from within the confines of the
Lettered City, looks out and cries at what it has lost. By the late 1990s, it can almost no longer remember this earlier existence, having fallen into what Nelly Richard describes as desmemoria. Instead of a return to a utopic countryside, (or a creation of a hybridization of country and city such as North American suburbanization), the Latin American city dweller loses any identity with rural existence, and instead falls into either a zero-degree of culture (the post-modern primitive in the peripheral capital, to refer to Quetzil Castañeda’s usage of the term, one denied by pre-Canclini anthropology of both traditional and progressive agency) or into the space of exile. Either way, the sense of the nation disappears.

The Spanish terms forastero or extranjero are used to refer to the stranger, although in some cases they are also translated into English as “outsider” or “foreigner”. While Brazilian Portuguese uses both forasteiro or estrangeiro, the latter is more commonly used. Forasteiro is derived from the Latin word fora, "outside". Forasteiro can then refer to either "that which is outside" or "he/she who remains outside". Estrangeiro or extranjero are derived from the Vulgar Latin word extraneo, "extraneous", which in turn comes from extra, "outside of". Strangers are entities who remain outside the society, community (in the sense of
forastero/outsider), or nation (in the sense of extranjero/foreigner) where they currently reside. However, in the works that I am analyzing here, there is often a metonymic slide from being a stranger to feeling estranged and vice versa.

The quintessential theoretical work which deals with the topic of strangerhood is Julia Kristeva's book Strangers to Ourselves. In this book she posits the image of the stranger as not just only a figure used as a scapegoat but also as an Othering mechanism, one which serves to at first define nationality but which can also be used to unmask it.

In that sense, the foreigner is a "symptom", (Danièle Lochak): psychologically he signifies the difficulty we have of living as an other and with others; politically, he underscores the limits of nation-states and of the national political conscience that characterizes them and that we have all deeply interiorized to the point of considering it normal that there are foreigners, that is, people who do not have the same right as we do.7

Instead of the outsider looking in, the insider looks around and finds himself (and his reader) on the outside. He might also feel a particular sense of estrangement in a supposedly familiar situation (Caetano Veloso's Estrangeiro, for example, who upon looking out on Rio de Janeiro's Guanabara Bay experiences a feeling of rien vu), makes the speaker lose all sense of orientation.
This metonymic slide is a product of the conflation of two heuristics; the function of the stranger as a pseudo-objective reading of the rural by the urban (in the sense of the regionalist works later described) merges with the function of the estranged speaker who attempts to nostalgically return to the simplicity of earlier life (as a rejection of the confusing present). The realist impulse to read the area outside the Lettered City as an Other, non-civilized space blends with the romantic impulse to read the rural as past. In the case of Brazil, for example, the mystic figure of Antônio Conselheiro in Euclides da Cunha's *Rebellion in the Backlands* moves from being a throwback of evolution to making a criticism of the coastal cities, where the new national reader reads with apprehension about the unfolding rebellion. Kristeva would posit that in this questioning of the state, the stranger plays a vital function: "Moreover, by explicitly, obviously, ostensibly occupying the place of the difference, [he] challenges both the identity of the group and his own — a challenge that few among us are apt to take up." 8

This confusion of terms comes as a part of an unevenly implemented modernism, early and late. Modernity is, in Homi Bhabha's words, fraught with indeterminacy:

The indeterminacy of modernity, where the struggle of translation takes place, is not simply around the ideas
of progress or truth. Modernity, I suggest, is about the historical construction of a specific position of historical enunciation and address."

In contrast, the post-colonial aesthetic seeks a non-historical articulation. The once privileged (in its supposedly objective) position of the stranger is lost. The stranger no longer has a home to which return is possible. The stranger is now equidistant from all physical spaces, welcome in no country. This spacelessness, this anomic state, this dis-ease of being, exactly fits Homi Bhabha's definition of the hybrid. He characterizes these interstitial moments as being "unhomely", moments that invert the prevailing logic to some cross purpose. "... for Freud, the unheimlich is 'the name for everything that ought to have remained... secret and hidden but has come to light'".10

1.1. Hybridization vs. heterogeneity.

I must begin this examination of the stranger trope with an invocation of Homi Bhabha's neodialecticism. In his foundational work The Location of Culture, Bhabha provides an interstitial model for the formation of post-colonial cultural identity. In his work, he posits that the articulation of cultural identity emanates not from colonial institutions or pre-colonial discourses, but the lived space
in between. His model centers around racial identity, following Frantz Fanon's crucial work *Black Skins, White Masks*. I will later discuss the specific enunciation of these authors as marginalized yet educated and upper-class academes, neither outcast nor "out-caste" yet still choosing to articulate a racially-centered difference. Bhabha also infers that there are other dialogical ruptures in the articulation of culture, especially those brought about by postmodernism:

Culture becomes as much an uncomfortable, disturbing practice of survival and supplementarity - between art and politics, past and present, the public and the private - as its resplendent being is a moment of pleasure, enlightenment or liberation. It is from such narrative positions that the postcolonial prerogative seeks to affirm and extend a new collaborative dimension, both within the margins of the nation-space and across boundaries between nations and peoples.

The space of the hybrid is one that many of these works share. What all of these tropes have in common is a rejection of division, a rejection of pure cultural spaces free from some sort of cultural "contamination". As Neruda approached the sublime of Easter Island and found an appropriate response in the use of Spanglish, so do these artists attempt to reconfigure the estrangement of daily life in a peripheral capital by inserting some estranging element into their artistic production. The invocation of the sublime (whether the Neo-Romantic invocation of nature
or spirituality, or the postmodern sublime of the shock in abrupt juxtapositions of cultural elements) is an admission. These artists are admitting their inability to fully comprehend the new world order, whether they feel themselves to be a part of it, such as Daniela Mercury’s Itapuã in the year 2000, at the point of being consumed by Rio, or as does Caetano Veloso, the pop icon who still tries to place his lyrical voice “Fora da Ordem”.

Of course, as a Latin Americanist I must here mention the work of Antonio Cornejo Polar and Nestor García Canclini, whose notions of "heterogeneity" and "hybridity" are interrelated. While Cornejo Polar provides us with the concept of various discursive spaces fighting for control of public attention, (popular vs. elite vs. indigenous) García Canclini focuses on the individual artists who move between these motherlodes of "discursive wealth" mining and retooling their own works. While one model is conflictive in nature and the other is functionalist, I believe that both provide some enlightenment as to the state of the Latin American nation in crisis.

Garcia Canclini's model is a worthwhile example of how the artist selects materials with which to work, taking as much from pre- to post-modern culture as seen fit. Cornejo Polar notes the importance of the historical traditions of
the value of popular national discourse. And Homi Bhabha shows how both the individual and the national are continually re-negotiating cultural production.

However, I believe that Homi Bhabha's racially-oriented cultural model is neither an exhaustive nor, in some cases, an especially determinative one, at least not in the context of Latin American culture. In addition, Homi Bhabha's concept of a "third space", a space created in the middle of two larger spaces, provides me with little insight as to the status of the nation in transition to globalization. Since neo-colonialism is not just a mere dialogue between the nation and a monolithic global community, but instead a cacophony of various dialogues between industrial, popular, elite, regional, national, and various international spaces, as well as with the past, I believe that the number of spaces multiplies beyond a simple enumeration. I find that the unequally implemented modernization of Latin America creates a heterogeneous subject which moves between modern, postmodern, and indigenous (either in the sense of "pertinent to Latin America" or "pre-Columbian indigene") codes of processing and cultural apperception. Mediation in Latin America must be conceived as a fluid process, originating from within and without national spaces. Therefore I would posit the image of the stranger, removed
from all of these dialogues (and yet part and parcel of all of them, a space itself within which these dialogues may be articulated) to the Nth degree, as the lyric figure best used to represent the traversing (and transgressing) of these spaces.

I use a physical metaphor of a lyric speaker moving through these discourses in a certain time, as does Bhabha himself when referring to the "questions of nation as narration". Bhabha wonders how the nation must negotiate the terrain between positivistic technological utopia and irrationality, between entropic dis-unity and a totalitarian mass. He posits a "language of ambivalence", which reveals "a politics 'without duration', as Althusser once provocatively wrote: 'Space without places, time without duration'.".  

This space is a hybrid space, constantly requiring renegotiation, traversed by a narrative focal point for the instruction of the nation.

For Bakhtin, it is Goethe's vision of the microscopic, elementary, perhaps random toiling of everyday life in Italy that reveals the profound history of its locality (Lokalität), the spatialization of historical time, 'a creative humanization of this locality, which transforms a part of terrestrial space into a place of historical life for people.'

In the words of Angel Rama, this would be the function of a transcultured narrative.
1.2. Transculturation: genealogy of the stranger trope.

In Latin American texts of the latter half of the 19th century, the figure of the stranger was used as an evaluation tool. The community, portrayed in the eyes of a visitor, could be praised or condemned on a more objective level, under the assumption that the outsider can perceive (and name) that which the insiders can or will not. This stranger became a substitute for the national reader, who was to receive a vicarious yet functional social education along with the protagonist. This Bildungsroman manner of narration, whether ironic or serious, was prominent in many Costumbrist and Social Realist works, such as the fiction of Baldomero Lillo (Sub Terra, Sub Sole), Alberto Blest Gana (Martin Rivas), and Machado de Assis (O Alienista), the non-fiction prose of Euclides da Cunha (Os Sertões) and extending into the 20th century with Carlos Drummond de Andrade (Crónicas). The goal of these texts was manifold, yet they all fall within a desire for representativity. They seek either to show the civil public how life was in the rural interior (usually a life of severe labor, limited technology, and abject poverty), or to provide insight to the everyday workings of the cosmopolitan city and the virtues and foibles of its inhabitants. Thus, they served
as either telescope or mirror. Of course, these works were regarded not as transculturating but acculturating texts. The goal of these texts was to train the citizen, to form (and extend) civilization. The civilization/barbarity dynamic was still part of the didacticism inherent of the formation of the nation-state and the Lettered City. But once the nation has created an independent discursive space, it must then make it particular to its constituents, which was the task of transculturative texts. The moment of transculturation is often cited as the final act of civilization: the nature of rural life is immortalized in prose and lyric as it is erased from actual existence.

In his critical masterpiece Transculturación narrativa en América Latina, Angel Rama highlights the importance of writers such as Roa Bastos, Guimarães Rosa, Rulfo, and Arguedas who create a new national discourse from the transformation of oral tradition into prose narrative. The language is a stylized version of traditional quotidian speech of rural subjects who inhabit a fictionalized terrain, accessible to the new city centers. In the portrayal of the social struggles and the narrative discourse of the various regions of the country, a new and independent national identity was to be forged. This movement was called regionalismo in Brazil, which is a
movement which includes elements of costumbrismo and Social Realism.

Authors such as Guimarães Rosa, Rulfo, García Márquez, Roa Bastos, and Arguedas, whom Rama calls "los transculturadores," again creating a neologism, take on the task of mediating between the different fields of tension created by the diverse cultures, languages, and worlds that coexist in different relations of power in their countries. These works were usually accompanied by theoretical treatises on the "newness" of the American national projects, such as Vasconcelos', Mariátegui's, Reyes', Ribiero's and Freyre's works, often called regionalismo.

The trope of the outsider continues in the post-WWII period. However, in these cases there is a greater internalization of the narrative discourse, and as the movement grows in elaboration, these depictions of the remote rural village as seen through the eyes of the stranger acquire a spiritual and mystical dimension.

In light of this, the transculturating impulse is one in which writers, echoing what was taking place at the level of general culture, take what they can use from Western literary forms in order to save what they can from the traditional, rural, and oral cultures of their countries. That is, they can produce an engaged literature, one that opts for the poor and that attempts to mediate between the "first" and "third" worlds — globally as well as within their own countries.

In works such as Graciliano Ramos' Vidas Secas, Guimarães Rosa's Sertão: Vereda Grande, and Juan Rulfo's Pedro
Páramo, highly stylized, fictionalized discourses go beyond a mere hybridization of regional and so-called "national" language. The stranger (a narrator who moves through his or her own regional space ignorant of the greater context of the nation) is a migrant between national and rural textual space. However, instead of an anthropological or essayistic examination of the regional subject, any logical approximation breaks down in the mystic imaginary of the exterior space. The outsider tries in vain to interpret what is happening around him but he surrenders to fate. This mysticism (a re-evocation of the romantic impulse) is a precursor to magic realism, in that there is an inexplicable element which is connected to some regional identity.

The previous functions of the stranger, either (as a citizen investigator) to explain the countryside or (as a rural subject) to discern the idiosyncracies of the capital, are frustrated. The terror of the stranger, which is a symbol for his inability to comprehend or reform the exterior, consumes him.

In the 1960's and 1970's, the mystical aspect of these stories is greatly reduced, as magic realism then comes into its own genre. There is no further textual migration from city to country. The interior, the rural space which forms the cities, the "outside", becomes absorbed into the space.
of the modern transnational city. The im- or e-migrant is a parody of the national subject "He is a foreigner: he is from nowhere, from everywhere, citizen of the world, cosmopolitan". We see the invasion of this space and a transition from the original usage of the stranger. The stranger is no longer merely an outsider of space, a city boy visiting the pacific countryside. He is now the adult returning to a city which he no longer remembers. Youth and countryside are combined in romantic and nostalgic metaphor, while adulthood and the world of industry are read into the modernist vision of the city. Temporal alienation merges with spatial.

To put it in the terms of Canclini's goals of modernization, expansion is achieved at the cost of emancipation and secularization. The subject is free, yet also pays the ultimate cost of loss of national and group identity in the search for economic survival.

Free of ties with his own people, the foreigner feels 'completely free'. Nevertheless, the consummate name of such a freedom is solitude. Useless or limitless, it amounts to boredom or supreme availability.... Available, freed of everything, the foreigner has nothing, is nothing.

Kristeva's main thesis is that classical conceptions of the stranger were re-defined in the new discourse of the medieval Christian community (as all who believed were in
name united by the institution of the Church). As the Church lost power to the nation-states, they supplanted their own definitions of marginalized populations. One could almost make a metaphoric link between the pilgrims of medieval times and modern tourists, between solitary hermits and lone merchants, and the apostate heretics easily slide into the image of the homeless transmigrant. The stability of the base population depends on the ability to define these Othered spaces.

The supposed audience of these transcultured narratives fragment into scarcely recognizable elements in the postcolonial period. With the commencement of the totalitarian regimes in Chile and Brazil, there is a new alienation, as waves of exiles and dissidents leave these countries or publish from underground. A new form of resistance is articulated to the strong social controls proposed by these oligarchies:

Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal... Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. ¹⁹

The resulting hybrid is a stranger who feels displaced, one who might say "que no pertenezco a ninguna parte, que ninguna parte me pertenece". ²⁰ Estranged-ness for this
Speaker is a natural state, as much a result of repeated migratory practices and de-nationalization as of the general disassociative effect that arises from the saturation of mass media culture of late modernism (which arises from the arrival of television, a controlled press, and massive foreign investment). The (regional, national, or global) reader's own recollections of estrangement and discomfort before the unknown present form an empathic link with the figure of the stranger, who looks back at them from outside the boundaries of their own space, yet reminds them that their own zone of comfort has disappeared.

In these senses, then, spatial, temporal, and psychological, does the trope of the stranger function. The stranger serves as a go-between. In Stephen Greenblatt's use of the word, the go-between is a figure who stands in the space between the known world of the Western colonial reader and the unknown non-Western outside as reproduced in the text. His constant movement between one space and another makes him a stranger and also a mediator:

It is not [the conqueror] who passes from one representational form to another, who mediates between systems who inhabits the in-between. It is rather a figure absent from Herodotus, the figure of the interpreter, the translator, the go-between.  

Kristeva calls this figure the proxenus, the "'one who seeks' and actually is the middleman between the polis and
those belonging to a foreign community, providing a remedy to their statutory incapacity."\textsuperscript{22}

I would take this go-between as a link between three major dilemmas of Latin American late modernity, which I will outline in the next section. The parameters of the stranger entail three dynamics, temporal, spatial, and psychological. In the words of Kristeva, "Not belonging to any place, any time, any love", the stranger is a uniquely free trope which enables authors and composers to address poetics of place, time, and emotion.\textsuperscript{23}

Chilean poet Raúl Zurita has made a similar categorization of themes common to poets working under the constraints of oligarchic authoritarianism.

El Paisaje Físico - es dejado de ser visto como una realidad externa... para pasar a construir escenarios puramente mentales o pantallas donde el sujeto proyecta sus emociones. 
La Denuncia Social - ...[se refiere] a otra realidad [pasada] con el fin de que el lector la remita a la propia....
La Precariedad - Desaparece la poesía metafísica... Aparecen, en cambio, temas que delatan la estrechez de lo cotidiano, el terror físico, la descomposición de una clase social...\textsuperscript{24}
1.3.1. Temporal dislocation: the stranger who traverses an irrecuperable past to arrive at an intolerable present.

Nostalgia is formed from two Greek words: nostos, which means "return" and algos, which means "pain". Instead of connecting the pain to the aching body part, as in "neuralgia" or "cephalgia", "nostalgia" links the pain with that which is hoped will relieve it. (Maybe we should call it anostalgia) "the pain of not returning"). It is not a pain caused by a return (although such a word might come in handy to refer to the dis-illusionment and dis-association felt by many a returning emigré) but a yearning for return, and an acknowledgement of the lack of any possibility of it.

There are two distinct senses to the idea of return that are worth delineating. One is the physical sense, the concept of physical return, of undoing a painful migration. In this sense is included the nostalgia of exiles for economic and political reasons, the longing of a wife for the house of her family, and the travails of a group of refugees. However, a different sense of return is found in the wider concept of temporal return, the desire to do things again in the manner in which they had been done before, or the desire to re-live an earlier time of life.
This desire for temporal regression is subtler and is often conflated with the physical portion of nostalgia.

What does a refugee miss more, a past life or a homeland? And, we must ask in the brave new world of globalization, what is the difference between the past and the parochial? Is the author of The Go-Between correct in saying, "The past is a different country; they do things differently there?" Of course, the country of the past differs in that it is the only place forever denied to the traveler.

In these works, there is an implicit contradiction in the nostalgic feelings invoked. Teillier, for example, uses physical references to illustrate a temporal rift. Travel by train not only takes a traveler to many different places, but also a different time, a time before the invasion of the car, the plane, the bus. To feel this duality, this non-present present, invokes a feeling called saudade in Portuguese.

The other major usage of the term "nostalgia" in criticism refers to the Jamesonian usage of the word which I find necessary to reiterate here. For Fredric Jameson, nostalgia is completely temporal. It refers not to a true reflection upon the past, but a feeble and emotionless re-performance of emotion. The modern political unconscious
refers to an earlier code of reference merely in order to assert its technological and aesthetic superiority to it. Since for Jameson, any attempt at a true self is lost, that same self cannot feel any substantial emotional depth:

Postmodernism presumably signals the end of this dilemma [of the self] and replaces it with a new one. The end of the bourgeois ego, or monad, no doubt brings with it the end of the psychopathologies of that ego - what I have been calling the waning of affect. But it means the end of much more - the end, for example, of style, in the sense of the unique and the personal... As for expression and feelings or emotions... [liberation] may also mean not merely a liberation from anxiety but a liberation from every other kind of feeling as well, since there is no longer a self present to do the feeling.  

Jameson himself realizes that his usage of the word nostalgia is a flattened and scarcely adequate one. However, his description of this emotionless yet persistent attempt to create an ensemble of previous stylistic codes in order to achieve a sensation (and not a feeling) of historical contextualization is derived from the French nostalgia films, which in his mind served a similar purpose.

Faced with these ultimate objects - our social, historical, and existential present, and the past as "referent" [and not as any meaningful lived experience, transmitted through heritage or oral tradition - my note] - the incompatibility of a postmodernist "nostalgia" art language with genuine historicity becomes dramatically apparent. The contradiction propels this mode, however, into complex and interesting new formal inventiveness; it being understood that the nostalgia film was never a matter of some old-fashioned "representation" of historical context, but instead approached the "past" through stylistic connotation, conveying "pastness" by the
glossy qualities of the image, and "1930s-ness" or "1950s-ness" by the attributes of fashion...\textsuperscript{27}

As the history of aesthetics replaces real history, the subject loses the possibility of reclaiming previous lived experience. This, in my opinion, leads to the atemporality present in many of the works I examine in this paper. However, at this point I part with Jameson: the artists of these later movements in Latin America are connecting the reader not to some already dead simulacrum of the past, but to their direct individual and national past.

I differ from Jameson in this evaluation of the state of the subject. It may be that there is no difference at all; it would be easy for me to claim, as does José Joaquín Brunner, that since there was only a partial and uneven modernization of Latin America, that the effects of modernism and any post-modernisms that would arise would be equally partial and uneven. Jameson himself limits his discussion to colonial and neo-colonial power centers in his treatise on late modernity.

I do believe that oral tradition, oral recitation of poetry, and the passing of tradition through music sung in groups and mass manifestations is qualitatively greater in Latin American culture during the last fifty years than in North American or European culture. The use of radio
frequencies to connect scattered populations in Latin America is evident in this period. "Blared forth from the ubiquitous transistor radios, protest music provided a most effective form of communication in a land where half the population was illiterate." I would also argue that although poetry is still considered to be an educated medium, it shares a great common ground with musical traditions of the time. As I shall discuss in Chapter 3, musicians during this period had an acute poetic sensibility, many being strongly influenced by the poetic movements of their contemporary societies and their poetic heritage. While the Lettered City (and eventually the Mega-City) eclipses non-modern existence in these countries, the suffering of the population is the catalyst for a critical response which is not always disseminated among the public. As exile communities form, many artists prefer to spend time abroad than to live under the controls of an authoritarian state. However, the desmemoria of exile, while being a noble dissident positioning, cedes much significatory ground to oligarchic industrial culture. In the turning away from the unsatisfactory present toward a redemptive and possibly significatory past, the possibility for present agency is left in question. As the revolutionary option in Latin America is abandoned for a "third way", one which
increasingly resembles the second way, one might wonder if these last desirings for a real nostalgia are not the death knells for a tradition of lived historicity.

1.3.2. Spatial ambiguity: the stranger as a nexus of premodern romantic dreams in a post-colonial hyperurban nightmare.

In order to examine the transition from a temporal dissonance into a spatial ambiguity, I will turn briefly to a relevant example of such conflation. Jorge Teillier in his Crónica del forastero already in 1963 traverses this polyvalent territory. In this work the lyric speaker returns (presumably from the capital city) to his rustic childhood home not as a native but as a stranger. In the act of calling himself a stranger, the lyric speaker effects a disassociation from reality, and appears to be attempting to recuperate the past by making this voyage to another place in the present.

What is interesting about the selection is his complete immersion in this past life, and his portrayal of it to the reader in the present tense. It is infinite and desolate, as all memories visited by nostalgia are. The stranger himself shows no manifest desire; his own body parts long for that irrecuperable light of summer past. The sterility
of this scene belies the loss of what the speaker believes to be the innocence of childhood. However, his retrogression is irrevocably marred by the intrusion of the present:

Frente al molino
descargan los sacos de una carreta triguera
con los gestos de hace cien años.
Los gestos son los mismos
aunque la tierra se llene de cohetes
que llevan hacia otros mundos.29

Action takes place without the benefit of actors. Mere gestures suffice to fulfill a centuries-old (and apparently senseless) ritual, which ignores the depopulation of the earth, either by missile or rocketship. This reference to the otherworldly is surprising, and shows the absolute isolation of the speaker; he feels as if the whole planet is empty. This type of writing characterizes meditative poetry of the 1960's. As the speaker moves through the countryside (or within the cityscape), he brings this lack of affect (the emotional result of such isolation) with him.

The tendency that bridges the 1970's to the current day is the multiple paths of (im)migration traversed by these speakers. Now the metaphor of the outsider also represents the citizens of the nation who are now, unbeknownst to them and without their having ever moved, citizens of a larger community which they do not understand. The migrant moves from the country to the city in search of a job with living
wages. Migrant identity is inscribed into the pragmatics of location. The ability to escape this pragmatics is erased by the nature of the migrant's labor. As Marcuse puts it in One-Dimensional Man,

The link between desublimation and technological society can perhaps best be illuminated by discussing the change in the social use of instinctual energy.... Mechanization has also "saved" libido, the energy of the Life Instincts - that is, has barred it from previous modes of realization. This is the kernel of truth in the romantic contrast between the modern traveler and the wandering poet or artisan, between assembly line and handicraft, town and city, factory-produced bread and the home-made loaf...

This stored energy is enervating instead of energizing, since there is no place to which it could be discharged. The sameness of the cityscape deprives the modern subject of the intensity of existence found in earlier life:

True, this romantic pre-technical world was permeated with misery, toil, and filth, and these in turn were the background of all pleasure and joy. Still, there was a "landscape", a medium of libidinal experience which no longer exists.

This explains Teillier's preference for creating lyrical travels in the places like rural Chile, "towns where the trains don't stop". The migrant's conflict between the (more) profitable present and the emotionally preferable past creates a desire to merge both realities. The immigrant, either a dissident or an economic refugee, spends time outside the country as a means of mere survival.
In postmodernism, the outsider travels to a place where he once believed himself to be at home. However, he has been "forgotten" by the people of his region or nation, along with the culture he once enjoyed. The outsider is an outsider to himself, a true immigrant, even when he has never left his native country. In this sense, the reader, also a stranger to her or himself, can identify not only with the outsider but also with his alienation and estrangement from the present. The denial of the recognition of the present accretes the weight of memory and forms a criticism of the present state of affairs. The reader becomes "indómito, irreductible, des-gregarizado: un lector enfrentado a signos comunicables pero nunca demasiado procesables" (Richard 1994 9).

What are the thematic spaces in which the post-modern stranger moves? All modes of transportation which communicate between inside and outside space are valid points, although socially isolated and simpler modes of transportation are preferred (walking, the train, the subway). The stranger inhabits normal space at times of isolation (for example, the cathedral between services, the diner café, at odd hours). The stranger inhabits spaces of social marginalization (prisons, bars, etc.) The sanitarium is a special setting that provides a microcosm of social
alienation and societal repression, which also allows the lyrical speaker to address the medicalization of non-conformity. The modern equivalent of the convent, the sanitarium provides a safety net for the dispossessed and unrecognized, at least in lyrical representation.

For these poets, the lyrical speaker in his dead city despairs of the machine-like and dehumanized nature of his environs. Thus the poet Ronaldo Fernandes Costa, after spending eight years in exile in Venezuela, returns to Brazil with a new eye for his own cities:

As cidades, oh, as cidades,
- Amsterdam, Piza, Cairo -
sonhos, anseios, e desejos
antes que ruas, edifícios, e cafés.
Meu coração salta do peito
um coração negro como uma máquina fotográfica
que pulsa a cada chapa
e
rebobina em estertores.\textsuperscript{34}

His inability to communicate makes him reflect on the past, "tenho nostalgia das pontes / e / gosto da idéia de estar suspenso / entre duas margens."\textsuperscript{35} He moves from space to space, doubting the ability of language to even communicate his desires. The transmigrant no longer has a home to which to return, and is not even able to find a refuge in the self. This is when the poetic device of insanity is posited.
1.3.3. Psychological multiplicity: the stranger as an articulation of a postnational elite through the mapping of a marginalized humanoid object within the nonmodern city.

In this section I wish to discuss the third ex-centric discursive tropism inherent in the image of the stranger in the works I have chosen to analyze. As I have previously mentioned, the stranger and/or outsider can be displaced temporally (as figured in the poem or song through the use of nostalgia and timelessness) or physically (through the portrayal of exile or foreignness). There is a third component that coexists with the previous two, the psychological. We have seen that the use of nostalgia implies a type of regression, a denial of the present in the invocation of the past. Alienation is an inseparable element of foreignness and conveys the sense of rien vu present in many of these works.

It is therefore essential to examine outsideness through the imagery of insanity as a locus from which social, legal, and physical marginalization may be articulated. The most common images evoked are hallucinatory voices, thoughts of suicide, and the effects of institutionalization and psychopharmaceutics upon the individual. Again, it is irrelevant to debate whether or
not the actual writers themselves have experienced these effects, and I wish to re-emphasize the artificial construction of these images. As the trope of an outsider is used by people from many levels in society, the mask of insanity is taken discursively with a quite sane intentionality.

Foucault's work *Madness and Civilization* posits how the positivistic Enlightenment ideologies that accompanied the creation of the city in the modern era (the age of European industrialization) discursively reconfigured the trope of insanity. Insanity was re-read as idleness and perfidy. The newly-created citizen's inability to cope with changing labor requirements was read as unwillingness and tantamount to rebellion, if not openly so, in the cases of the Luddites and the saboteurs. Insane asylums were changed from religious hospitals to houses of correction, and in many instances the insane, vagrants, the orphaned, and debtors were thrown into the same prison. The price of the freedom of the new city was the possibility of confinement.

Confinement was an institutional creation peculiar to the seventeenth century. It acquired from the first an importance that left it no rapport with imprisonment as practiced in the Middle Ages. As an economic measure and a social precaution, it had the value of inventiveness. But in the history of unreason, it marked a decisive event: the moment when madness was perceived on the social horizon of poverty, of incapacity for work, of inability to integrate with the
The hegemonic city only has one problem: the threat of ungovernability. When a citizen cannot fill the minimal social obligations demanded by the city, the government of the city must act to insure that the patterns of production are not disrupted. Instead of the medieval solution of exile, the modern city (as an agent of the state) opts to take an active role in the socialization (or re-socialization) of the individual, even at the cost of that individual's liberties.

What has changed in the last fifty years is that the city (which is only partially an extension of the nation-state, especially in the case of Nestor Garcia Canclini's Mega-city) is no longer willing to take responsibility for its dispossessed. Since nothing can truly disrupt the city, since the individual is so powerless to do anything to actively cause the destruction of the new order in which the city operates, it no longer matters whether these people are institutionalized. They can be ignored until they cause justifiable criminal damage, in which case they enter either into the medical system of pharmacological behavioral management or into the judicial system, which has a
completely separate discursive control over its subjects. The only damage they can inflict is upon themselves.

Therefore the tropic quality of madness in the post-modern era yields something less than a tragedy; it holds neither the hint of divine illumination alluded to in the pre-modern era nor the devil's perversity attributed to it in the neo-classical era, nor even any particular insights to the human subconscious that early psychoanalysts would have claimed to have found. The post-modern madperson falls into a pathetic shallowness similar to Jamesonian schizophrenia, not a diverse Quixotic interdiscursive state but a mere flattening of affect and a reduced ability to cope.

The sanitarium becomes a refuge for the upper class, a place "to avoid scandal", as Foucault would put it, a place where time stops, where it no longer has meaning. It is a place of condemnation for the idle, a gallery for all of the neoconservative's mortal sins: addiction, lack of self-control, inability to work at a trade, unwillingness to behave according to societal norms, and an inability to forget a better past. Again, all of these faults are passive and at worst, only self-injurious. In this scene there is again a convergence of temporal and spatial confusion; patients are disoriented, and de-intensified,
feeling no pain or happiness, living either in a regressive or fantastic or merely unconscious state. The trauma of "where" they are is often lost on them in the eternal now of the clinic. Here, then, is a marginal limbo from which many artists in this era have taken interesting thematic material.

In Jorge Teillier's poem "Paisaje de Clínica" (Clinic Landscape) this flattening of affect is seen. It is obvious that Teillier uses various techniques to demonstrate this flattened affect. The poem is a series of present-tense impressions of a modern-day sanitarium. It quite possibly reflects one of the times when Teillier himself was hospitalized for alcoholism, but I do not concern myself with examining the physical representationality of the work. There is no reference to past or future; the poem represents in every sense of the word a still life, or as the Spanish renders it, a naturaleza muerta, "dead nature". For the true nature of the inmates is portrayed as a living death, a type of meaningless limbo:

Ha llegado el tiempo
En que los poetas residentes
Escriban acrósticos
A las hermanas de los maniaco-depresivos
Y a las telefonistas. ³⁷

In this reference to poets, the lyric speaker hints at the changing nature of writing as a trade. Acrostics can refer
to two things: either a poem or a word puzzle. Which "work" is the over-medicated poet writing? Has he been re-formed into the flatness of mass media publication or is he still (subversively) writing poetry?

Los alcohólicos en receso
Miran el primer volantín
Elevado por el joven psicópata
....
Ha llegado el tiempo
En que de nuevo se obedece a las campanas
Y es bueno comprar coca-cola
A los Hermanos Hospitalarios.38

Note the usage of brand name as a call for submission.

As in the poems of Nicanor Parra, biblical references are parodied and trivialized, as even the divine loses its intensity as a part of the general desublimation of experience. There are no direct relations between the lyric speaker and the Deity, as all is mediated through the institution. The poem ends in a pseudo-religious litany of institutional psychological control devices.

La Virgen de Carmen
Con su sonrisa de yeso azul
Contempla a su ahijado
Que con los nudillos rotos
Dormita al sol atiborrado de Valium 10.
(En el Reino de los Cielos
Todos los médicos serán dados de baja).
....
Es la hora de dormir—oh abandonado—
Que junto al inevitable crucifijo de la cabecera
Velen por nosotros
Nuestra Señora la Apomorfina
Nuestro Señor el Antabús
El Mogadón, el Pentotal, el Electroshock.39

35
The new meanings of poverty, the importance given to the obligation of work, and all the ethical values that are linked to labor, ultimately determined the experience of madness and inflected its course.40

At the same time, the commingling of madness and marginalization served also to allow the portrayal of all who did not conform to societal norms as mentally unfit. In doing so, the stranger was robbed of his agency, and became a stranger even to himself. The outsider is not human, as (s)he has been removed from human experience. These subjects have been denied even the memory of a different type of life. They live in the context of no context. This is S. George Trow's term for the flatness of American pop culture existence, the eternal now of television. This consciousness, according to him, suppresses or elides the sense of self, and the sense of an independent non-industrial identity, something that in Latin America we could read as a pre-global class consciousness. This pre-global consciousness can reside in the sense of the national, the regional, or the individual. There is no recuperation of any pre- or non-global real world, as the go-between provides "only a sliver of it, an anecdote in the form of a dead or dying captive, [which] has crossed the immense distance."41
In my use of the term, the go-between moves between our senses of reality and irreality, in the sense used by Gaston Bachelard:

The demands of our reality function require that we adapt to reality, that we constitute ourselves as a reality and that we manufacture works as realities. But doesn't reverie, by its very essence, liberate us from the reality function? From the moment it is considered in all its simplicity, it is perfectly evident that reverie bears witness to a normal, useful irreality function which keeps the human psyche on the fringe of all the brutality of a hostile and foreign non-self. This liberation effect allows the reader a certain relief from the alienation of modern life. In the postmodern society, however, this reverie, this former capacity to recontextualize labor into daily life, is replaced with a frisson of lesser intensity, as affect in general is flattened. A false consciousness is fawned upon the subject; just enough relief is provided to permit the continuation of labor, as affect is fetishized. The loss of deeper meaning reduces human potential. As Thomas de Zengotita proclaims sarcastically in his article "World World: How I learned to stop worrying and love the Blob":

In World World it's money –as opposed to, say, Godor Nature– that makes reality possible. Whew! Back when politics was animated by visions that resonated to laws of God or Nature, people were authorized for great events, for conquests and revolutions. They dared everything for glory and the cause. You wouldn't talk about the "agenda" of the French Revolution, would you? But aren't we better off without all that, all the intoxicating fantasies that brought devastation to millions? Aren't we better off
if people are limited to the glory of the sports arena and the concert hall? Napoleon? Lenin? Really! I mean, how much self-esteem do we want to encourage here? Kant? Wittgenstein? The brass of these guys, pontificating about ultimate reality and the purpose of our lives. Who did they think they were?43

Of course, the feigned a-politicism of postmodernism belies the pervasive nature of the neocolonial order that supports it, and fails to reveal that

this whole global, yet American, postmodern culture is the internal and superstructural expression of a whole new wave of American military and economic domination throughout the world: in this sense, as throughout class history, the underside of culture is blood, torture, death, and terror.44

As Theodor Adorno states in his famous article "Lyrik und Gesellschaft", poetry (and in an earlier age, music), can be used as a means to transform and redeem a socially unaware public. However, in Adorno's view, it is at the very moment when poetry has acquired the refined means to communicate this sense of fraternity and commonality that Western alienated society no longer has the ability to fully capitalize upon it. Thence, poetry in the industrial age has served as a nostalgic reminder as to the lost potential for societal redemption, and music has provided a cathartic space for the fetishization of functional emotional responses (as posits Walter Benjamin). I would posit that Adorno's concept of lyric production gains new cogency in the post-modern era. The escapism inherent in modernist
poetry becomes muted; the revolutionary impulse is also erased, which makes the confrontational nature of these poems and songs somewhat troubling. Their mild discomfiture uses neither catharsis to relieve tension nor some essential sublimation to liberate the reader from the consciousness of the real world. Like strangers in the real world, they remain as odd, inexplicable presences, a "silbar en la oscuridad"^{45}, pointing vaguely toward an unseen threat, reminding the reader that all is not well without falling into outright revolutionary alarmism.

1.4. Power of the stranger: the marginalized elite.

I wish to close this chapter with a consideration of the artists themselves, and how their life experiences do and do not relate to the thematics of their work. I wish to focus less on any biographical aspects of their life, and would rather prefer to emphasize the general role of the artist in late modern Latin American society, a role which has substantially and almost continually decreased since the time of WWI to the present.
Julio Ramos' Desencuentros de la modernidad en América Latina is a treatise dealing with the role that Latin American intellectuals played in defining the import of literature in Latin American culture during the modern period, beginning with the turn of the 20th century. Ramos' starting point is José Martí's analysis of literature in modernity. For Martí, art was by nature a pursuit independent of market considerations. The absolute autonomy of art makes it an element alien to a world "orientado a la productividad, dominado por los discursos de la modernización y el progreso". For Martí, a poet and essayist formed in the nineteenth-century tradition of belles lettres, literature was the institution which validated humanity's existence and search for meaning.

La literatura - modelo, incluso, del ideal de la lengua nacional, racionalmente homogeneizada, había sido el lugar - ficticio, acaso, donde se proyectan los modelos de comportamiento, las normas necesarias para la invención de la ciudadanía, los límites y las fronteras simbólicas, el mapa imaginario, en fin, de los estados en vías de consolidación.

The secularization of modern life, which Weber characterized as "world disenchantment" was Martí's de-authorization of literature and the "agotamiento de fuentes y ... anulamiento de los dioses". The writer is in the modern world now marginalized by virtue of profession, and the artist, whose work is now commodified along with the author's, soon
follows. For Martí, poets were "exiles from the law" who fell outside of Angel Rama’s "lettered city".

The new world order of internationalist trade and politics (the one of the post-Brighton Woods era) created a massive flow of goods, symbolic signifiers and codes of reception. However, it allowed for less interior distance and demanded increased production. This flux makes artistic creation much more problematic, while it simultaneously increases the potential audience of its products. In Latin America, intellectuals travelled to peripheral regions inside one’s own country (Sarmiento) and also to external centers of culture and civilization (Marti). There was a necessary double perspective, the Latin American capital as colonized periphery and colonizing center.

Ramos focuses on the mediation of the colonized subject speaking from the center to a colonized audience, namely Martí’s correspondence from New York. "El corresponsal es mediador entre un espacio moderno y otro carente de modernidad." However, Martí begins to create an aesthetic of dialectic opposition to the city. His wonder turns to distaste. For Martí, the city is the locus of the aggregate, the displaced, the indomitable, and the irrational. The city is a sea of chaos, no longer the polis of ideal Hellenic philosophy but a mass of marginalized, estranged, and
mindless energy. In a sense, the artist must function as one who communicates the role of the state to this new mass, a go-between or "proxenus" in Kristeva's sense of the word.

Marti's belief is that the role of art in this world is to concretize meaning out of these discrete particles. The mass can be shaped only through the artist's will. Instead of a bricoleur, the artist is the will behind the mass who then forms a force for resistance to the negative effects of unequal modernization, a heterogeneous base to express a homogeneous act of volition. The writer is the cultural critic, the defender and generator of the superior world of high culture. Here we see such a great distance from the artist as posited by Canclini or even Lukács.

It is interesting to follow Ramos' outline of the history of the definition of culture. Culture arises from the cultivation of the earth. As a metaphor, it is in the eighteenth century taken to express the cultivation of the mind. By the nineteenth century, it also includes the results of such cultivation, namely engineering and technology. In the twentieth century, it acquires the anthropological signification of the state of progress of a nation or people. In effect, the artist, a cultured person (one correctly "grown", a criollo autóctono), becomes a soldier in the footwar against culture: "Las humanidades -
con la literatura al centro - serían la disciplina proveedora de la estabilidad ante la turbulencia del mundo de la calle." The humanities (which by now these writers had aligned with Latin America) were to save the mass of people from the ravages of scientific advancement (which had been ascribed to the United States).

The contradiction of creating such a linear and dialectic construct to overlay such a heterogeneous and fluid base is evident only when looking from the present. It was inevitable that such an oppositional resistance to a universalizing capitalism would adhere so strongly to a universalizing Marxist criticism of this order, given that both discourses had so firmly attached themselves to a teleological worldvision.

In the postmodern moment, in which this teleology has been either shattered or sublimated, we find a plurisignificance of codes. Linda Hutcheon makes clear how postmodern perspectives reject any sense of escaping hierarchical order in language itself:

Willfully contradictory, then, postmodern culture uses and abuses the conventions of discourse. It knows it cannot escape implication in the economic (late capitalist) and ideological (liberal humanist) dominants of its time. There is no outside. All it can do is question from within.
Nelly Richard aptly summarizes the Latin American response to postmodern discourse in her works *Masculino / femenino: prácticas de la diferencia y cultura democrática* and *La insubordinación de los signos: (cambio político, transformaciones culturales y poéticas de la crisis)*. For Nelly Richard, the crisis of language is an index that points toward the underlying problem of Latin America: the violation of human rights during Pinochet’s regime in Chile reiterates the struggle between memory and forgetfulness, between the recovery of identity or its oblivion. The past is the mass of aggregate points and discontinuities that can be shaped in a manner not unlike that of Martí’s Coney Island. That is, the timelessness of postmodernity replaces the spacelessness of modernity. In the atypicality of Benjamin, who resisted traditional Marxist linearity and clarity, Richard and other Chilean artists find a means to rearticulate a unique perspective of culture in Latin America and a means of resisting Pinochet’s *desmemoria*.

Unlike Martí’s works, which can now be assimilated into the linear interpretation of either anti- or pro-Castrist
readers, the plurisemico work of an artist like Enrique Lihn or Raúl Zurita or Marisa Monte resists easy appropriation, which means that only the heterogeneous or marginalized subject has complete access to the text. It is not enough to invert the rhetoric of the colonizer or dictator, one must de-construct it and oneself to avoid inscription. This is the postmodernist aesthetic.

The trope of the outsider, in texts formed under the rubric of modernism, once served to express one point of view, either the national who tries to explain the regional to the national public, or the national who tries to explain the external to the internal public. Either as migrant or immigrant, the outsider serves as a go-between, one who mediates a foreign discourse for the benefit of the national subject. The reader identifies with the outsider in an attempt to form dialogue with the object of study. In postmodernism, the outsider travels to a place where he once believed himself to be at home. However, he has been "forgotten" by the people of his region or nation, along with the culture he once enjoyed. The outsider is an outsider to himself. In this sense, the reader, also a stranger to her or himself, can identify not with the outsider but his alienation and estrangement from the present. The denial of the recognition of the present
accretes the weight of memory and forms a criticism of the present state of affairs. The reader becomes "indómito, irreductible, des-gregarizado: un lector enfrentado a signos comunicables pero nunca demasiado procesables".\textsuperscript{54}

In music, regional songs were used to reify the nostalgic regional subject. Usually these songs were popularized for the consumption of migrants moving from the peripheral regions into the center of the city, for example Mexico in the late 19th century and the early 20th. In the same manner, oral poetry from various regions of Brazil were collected during the 70’s by various state governments as a means to reify local culture, in the face of an invasion of extra-national music, television programming, and film.

However, the once-clear demarcations of past and present, there and somewhere else, City and Jungle, and real and irreal (or should I say surreal?) have been blurred in our postmodern age, and in the works of the artists I am studying, I find the stranger an inevitable ally in the understanding of the effects globalization has had on culture. That is, the estranged stranger is an index that leads us toward the mechanisms of globalization. It is best consider the use of the apparatus of nostalgia, the gaze whose focus has moved from countryside to nationhood, in reverse angle. Even though the focus of these songs and
poems is some forever lost paradise, these lyrical productions can best be read in their loci of actuation and not their subject matter. That is, Guantanamera, El condor pasa, and A Garota de Ipanema signify quite differently when performed in Miami and New York than when sung in Havana, the Andes, and Rio de Janeiro, respectively.

The artists who produce the works I study in this investigation share a high degree of education; many were born from the upper class or have become upper class in their rise to popularity. Many are men, and all of them realize the important role they have played in the cultural life of their country. Still, they also understand how much ground has been lost by popular culture in the face of globalization and insert themselves into the global dynamic in full consciousness of the ambiguity and relative marginality of their situation. Although many of these artists have suffered direct repression for their works, many having at one time been exiled or imprisoned for their positions, and although some of these people do enjoy some political influence in the reform periods of their native countries, I do not consider these artists to be revolutionaries or subalterns in anything more than a metaphorical sense. This is not to say that their work is unimportant by any means. It is in their acts of self-
imposed and involuntary marginalization that popular culture is enabled in these societies. These artists ally themselves with these images of marginalization in order to draw critical and popular support for their projects, not only within their own countries, but among an audience scattered around the world.

In this work I seek then to analyze the discursive functions of the trope of the stranger, as dissident, traveler, merchant, and subaltern, both inside and outside of nationalist discourse. It is important to realize that the definition of what constitutes a stranger changes as the community that defines the stranger itself undergoes transformation. As Partha Chatterjee states,

Within the domain of theory, the community is a conceptualization of the first instituted form of collective social authority. It is thus logically prior to a conceptualization of the state as a machinery of repression.55

It is to say, that the community acts as an agent of identification long before the nation-state acts upon the individual. How the stranger is imagined, thence, becomes a reflection of the state of the community and the state.
LA PLUMA DEJADA: THE MIGRATION OF THE LYRICAL SPEAKER IN POST-NERUDIAN CHILE AND POST-DRUMMOND DE ANDRADE BRAZIL.

Introduction.

In this chapter I examine the poetic device of the stranger/outsider as undertaken by several Chilean and Brazilian poets working in the latter half of the twentieth century, in order to show the interrelation between the socio-political context and these poets' utilization of this device. I make an examination of the collapse of metanarrative and the failure of the national project through the vision of the poet in the poetics of postmodern Chile and Brazil. I examine the works of various poets in a search for how the present discontent is poetically manifest in the stranger/estrangement lyrical apparatus. I will study the Chilean case, which uses the imagery of the stranger in various ways, ranging from Enrique Lihn's refuge in the disinterested perspectivism of art, Nicanor Parra's parodization and re-examination of religious and quotidian
discourse, to Andrés Ajens' multilingual neoindigenous postnationalism. The parallels in the Brazilian poetic tradition revolve around the debates between transculturative and anthropophagie models of culturation, and popular versus high poetic art as Brazilian modernism simultaneously attempts to connect regionalism and internationalism.

2.1.1. A tenuous grasp on modernity: traveller, migrant, tourist.

As I have mentioned in the previous chapter, the cultural producers whose works I study here suffer at least a double marginalization, of trade and of political orientation; although they have an elite formation, they are working outside established political authority in peripheral countries. Intellectuals in Latin America have before and since independence been part of the dominant political apparatus, serving the newly formed public with a basis for national language and behavior. National anthems and elegiac poems extolling the paradise of the New World and the noble (yet doomed) savagery of the indigenous resistance were created by the same class of musicians and poets who now work in opposition to the state. How did this marginalization occur?
Julio Ramos' *Desencuentros de la modernidad en América Latina* is a treatise on the role of Latin American intellectuals in defining the role of literature in Latin American culture from independence and the projects of national formation up to the turn of the 20th century. Ramos' starting point is orality and written discourse in the works of Sarmiento. Even as Latin Americans start to see themselves as being more than extensions of civilized Europe in a savage land, the means of appropriating national discourse is still as positivistic as any outside colonial force. The civilization/barbarism dynamic creates two spaces: the capital and the backwards/outlying regions. As in mercantilism, the Center defines the Periphery. Educated Central authors make lyrical voyages to the Periphery for many purposes, the principal one being the expansion and the edification of the Center. I call these lyrical voyages "travels" and not "explorations" since their goal is to remain within the confines of the national space, yet their result to inscribe a circuit. I say "inscribe" and "circuit" intentionally, as the purpose of these travels and textual travellers is to produce text whose purpose in Sarmiento's eyes is to civilize:

Lo significativo, en Sarmiento, es que esa función racionalizadora de la escritura no es simplemente comparable en términos temáticos, sino en la propia disposición de la palabra del otro, de la tradición, del
saber particular, bajo la autoridad generalizadora que modela a la ley. Por eso decíamos que escribir, en Sarmiento, es modernizar.\textsuperscript{56}

In the circuitous movement of writing new spaces are circumscribed, and more territory is made developable.

Ramos then moves to the next stage of internal colonization, which he finds best exemplified in the works of Andrés Bello. The massive machine of colonization, civilization, and/or modernization needs to be guided in the Center itself. The proper role of the intellectual is, in the national project, to guide this machinery, to give it human purpose and order.

El trabajo intelectual no es independiente de la vida pública, pero tampoco es idéntico a ella: cumple una función superior en la administración de la vida pública cristalizándose en esa especie de metainstitución, la nueva universidad, cuya tarea era reflexionar sobre los roles y operaciones de las otras instituciones.\textsuperscript{57}

The university (and intellectual) apparatus therefore was to serve as the superego of the state, reminding it of its purpose, urging it on to greater deeds and projects.

It is interesting to note that Julia Kristeva also sees a deeper conflict in the identity of marginalized spaces in the formation of national consciousness. She posits that the European medieval paradigm of community was the religious one. No one was a stranger who believed in the Church. The terminology of marginalization then moved from

\textsuperscript{52}
a societal to a personal level. The hermit or the pilgrim were subject to travel through foreign spaces because of religious obligations, and were thence considered part of the community. However, heretics and apostates were condemned and their voices expunged from recorded history. Unlike the classical concept of the *metis*, foreign tradespersons (for example the Jewish populations of many European cities) were denied social status and merely considered necessary (at times) evil. Thus strangerhood takes on political in addition to formerly only ethnic qualities.

The point at which Ramos marks the initial rift between the humanities and Latin American national projects lies in José Martí's analysis of literature in modernity. For Martí, art was by nature a pursuit independent of market considerations. The absolute autonomy of art makes it an element alien to a world "orientado a la productividad, dominado por los discursos de la modernización y el progreso". For Martí, a poet and essayist formed in the nineteenth-century tradition of *belles lettres*, literature was the institution that validated humanity's existence and search for meaning.

La literatura - modelo, incluso, del ideal de la lengua nacional, racionalmente homogeneizada, había sido el lugar - ficticio, acaso, donde se proyectan los modelos de comportamiento, las normas necesarias para la
As modernity began its task of secularization (one of the four goals of modernity as stated by Nestor Garcia Canclini in *Culturas híbridas*), literary authority had substituted for religious authority. Civil society, now separated (at least in name) from the organization and authority of the Catholic Church, needed to find secular guidance in the moral instruction of the citizen. A society rooted in faith was now being led to a different type of belief, one which placed the poet, essayist, journalist, and novelist (not to mention the composer) at the heart of the Angel Rama's Lettered City from which the task of civilization of the nation-state could begin. However, Modernist art, instead of trying to support the state, turned a critical eye to the state's projects, and in creating an aesthetic imperative apart from the nationalistic one, divorced itself from the agency of the state. As a result, the independent work of art becomes subjugated to the free market, and cultural producers are reduced to being merely producers. The writer is now marginalized by virtue of profession, and the artist, whose work is now commodified along with the author's, soon follows. For Marti, poets were "exiles from the law" who fell outside of the Lettered City. The new world order of
internationalist trade and politics of the 20th century generated an accompanying flow of goods, symbolic signifiers and codes of reception. However, with the advent of mass media production, there was a reduction in interior distance and critical engagement. Writers become not "travellers" but "migrants"; expelled in part from the national project, they move from country to country not on missions of salvation as much as for personal survival and gain. As intellectuals began to work as part of international organizations (ranging from the Communist Party to NGO's like Amnesty International in the present day), their production attained international notoriety. The internationalization of Latin American high culture arises hand-in-hand with the professionalization of protest. Renato Ortiz makes the cogent point that intellectuals best connect the regional and the global:

Se os intelectuais podem ser definidos como mediadores simbólicos é porque eles confeccionam uma ligaçào entre o particular e o universal, o singular e o global. Suas ações são distintas daqueles que encarnam a memória coletiva.60

Ramos believes that in the early texts of modernism, the difference between the humanities and the sciences is founded as a dialectical construct, created and maintained by the modernists who were forced to create a space for themselves. In the writing of crónicas, journalistic essays
that many writers of the time used as a means of supporting themselves and their "greater work", Ramos traces the humanistic impulse of these writers to define (and defend) themselves and their Latin America.

The first device used by these writers is the travel journal. Aside from being a means to curry financial support (by sending regular dispatches back to one's home country), travel literature has always been a device for reflecting upon the nature of one's native country. That is, one travels to discover oneself and then to reflect, or mediate, upon one's point of origin. As Edouard Said points out in Orientalism, the series of images produced over the Other serve to consolidate and legitimize one's own civilization and culture. In Latin America, intellectuals used lyric voices to travel to peripheral regions inside one's own country (Sarmiento) and also to migrate to external centers of culture and civilization (Marti). There was a necessary double perspective, the Latin American nation as colonized and colonizer. In order to overcome the label of "peripheral", the periphery creates an internal center.

Ramos focuses on the mediation of the colonized subject speaking from the center to a colonized audience, namely Martí's correspondence from New York. "El corresponsal es mediador entre un espacio moderno y otro carente de
modernidad". However, Martí begins to create an aesthetic of dialectic opposition to the city. His wonder turns to distaste. For Martí, the city is the locus of the aggregate, the displaced, the indomitable, and the irrational. The city is a sea of chaos, no longer the polis of ideal Hellenic philosophy but a mass of marginalized, estranged, and mindless energy. Martí becomes a true migrant shipwrecked in the largest sea of migration known to humanity at that point.

Given Martí's belief in the artist as driving will, the public as a mass, and art as bricolage, the role of the artist in modernism is defined at the same time the mass is defined. A definition of the artist thus always implies the creation of a non-artistic sector of the public, and in postmodernism this dynamic is conflated into the producer-consumer dyad. In the postmodern period, poetic and lyric voices become "transmigrants", whose multiple movements are so confusing that mapping them make little sense. Here I see the advent of lyrical "tourism". The voyage is committed not to reform the state or learn at the foot of the Center nations, but to celebrate an aesthetic appreciation of difference.

In poetry, the task of voyage is performed by the subjection of the poetic I to solitude. The romantic
lyrical speaker immersed himself in nature, creating a temporary isolation from the civilized world in order to return to it and bring judgment upon it. Nature was the hermetical refuge from the 19th-century city. For the modernist, the self was the refuge of choice. Instead of depicting a physical transgression, the lyrical speaker was subjected to a temporal or a psychological transgression, either using nostalgia, regression, or inner contemplation in order to return to the world (namely the 20th-century city) and hold it to the idealistic standards of the newly enlightened self. In the postmodern era, the self is merely a multiplicity of assumed tourist identities. The Lacanian mirror is shattered. These portrayals of individual fragmentary realities point to a deeper level of fragmentation: the cultural fragmentation that arises from the failure of the national project and the erasure of national culture.

2.1.2. The translocation of culture.

Ramos' tracing of the definition of culture is interesting in that we see a movement from agriculture to intellectualism to industry and then end with commodification. Therefore, culture has moved from a designation of organic intellectuality to the power to
reproduce commodifiable objects. It also reflects the movement of Latin American society along the same stages; land-holding terratenientes are displaced by the enlightened liberators and civilizers which cede to a mass-media imposed pequeñoburguesía and then yield to the concept of mass, audience, and consumer. Yet at the same time, culture entails all of these dimensions. I use the concept of movement instead of progress because all of these elements are still present in contemporary Latin America and Latin American concepts of culture. However, only the last stage completely divorces the members of the society from any notion of cultural agency. This erasure of cultural agency is undertaken directly in the works and theorists I analyze here.

2.2.1. The Chilean poetic imperative: Nelly Richard and the post-hermetical stranger.

During the projects of national independence, the artist, a cultured person, acted as a proselyte for culture. "Las humanidades - con la literatura al centro - serían la disciplina proveedora de la estabilidad ante la turbulencia del mundo de la calle". In modernism, the humanities (which by now these writers had aligned with Latin America) fought to save the "mass" of people from the ravages of
scientific advancement (which had been ascribed to the United States). In the postmodern moment, in which this teleology has been either shattered or sublimated to the goals of globalization, we find cultural producers thriving among a plurisignificance of codes, as Nelly Richard uses in her example of desmemoria.

Thus, the poetic voice, which can no longer flee to an easily definable place of refuge (since all of the previous refuges, nature, self-identity, and nationhood, have fallen or can fall into the grasp of the totalitarian state), falls into absolute negation, and thus tries to escape the commodification of the market and the circulation of the state. To put it succinctly, it is better to aspire to uninterpretability than to be interpreted wrongly. It is not enough to invert the rhetoric of the colonizer or dictator, one must de-construct it and oneself to avoid inscription. This is the postmodernist aesthetic.

The outsider, in texts formed under the rubric of modernism, served to express one point of view, either the national who moves through nature in an attempt to explain the regional to the public of the peripheral center (as in Brazilian regionalism or Chilean costumbrism), or the traditional who moves through history in an attempt to order
the past to the present public (as in Neruda's Canto general).

At the same time, I agree that the unequal modernization of Latin America creates a heterogeneous subject which moves between elite, national, global, and marginal codes of processing and cultural apperception. Mediation in Latin America must be conceived as a fluid process, originating from within and without national spaces. I will now discuss the shifts in mediation of the image of the stranger in Chilean poetry, starting with the iconic figure central to 20th-century Chilean verse, Pablo Neruda.

2.2.2. The pilgrimages of Neruda.

The poetic career of Pablo Neruda was prolific (including over 70 collections of poems published during his lifetime and posthumously) and long-running (enduring over fifty years). In each distinct poetic movement of his career, he dominated the social and cultural dialogues entailed by these movements, always within Chile, usually within the realm of Latin American poetry, and frequently in world poetry. James Wright and Robert Bly have said the following of Neruda's Residencia en la tierra: "they are the greatest surrealist poems yet written in a Western
language". In this section I will trace the significance of Neruda's poetry and public life for the Chilean poets who inherited this legacy.

Although much has been written detailing the multitudinous shifts or phases in Neruda's poetic development, I think it is best to group his work into four large stages, following the criticisms of authors such as Pring-Mill and Christopher Perriam. Neruda's first period is his Neo-Romantic and surrealist period, which moves from his Veinte poemas de amor y una canción desesperada and culminates in Residencia en la tierra, running from about 1920 to 1935. This is considered his "spring" period, and is characterized by an obsession with erotic love and existential concerns. In this stage he begins his quest for solitude, a neo-romantic freedom from constraints:

Desde Crepusculario hasta Residencia en la tierra, la poética de Neruda será un progresivo intento de liberar su imaginación de los controles racionales, de todo complejo cultural, de la historia, de la literatura, de la sociedad."64

However, his estrangement from society was self-inflicted, always with the higher goal of seeking some esoteric meaning to life and returning this to his society or his love. This hermetic estrangement is always conceived as a fleeting element.
This should not be read as a type of anomie; Neruda in this period constantly defines himself as Chilean and Latin American. Neruda resents the "afrancesamiento" of his colleagues and the Eurocentrism imposed upon Latin American poets; "Nuestro gran poeta Vicente Huidobro no sólo escribía en francés sino que alteró su nombre y en vez de Vicente se transformó en Vincent."^65

Upon Neruda's recognition by the international community in Paris, he moves into another phase of poetic development. His second or "summer" period, the politically engaged and internationalist period, moving from España en el corazón and ending with Canto general, stretched from 1935 to 1953, consolidating his role in the Communist Party. After having continued the dialogue between Spain and Latin America initiated by Rubén Darío, Neruda played an active part in the defense of liberal causes and poetic production during the Spanish Civil War. In 1937 Neruda founded the Grupo Hispanoamericano de Ayuda a España with César Vallejo. With the publication of España en el corazón, Neruda eulogizes the Republican fighters and decries the Franco régime. He leaves Spain and travels extensively during this period, all while fulfilling a term as a senator in Chile.
While Neruda finds great sympathy for Spain, he dedicates himself to the American problem, which he sees as ideological in nature. As he put it in his memoirs:

Entre americanos y españoles el idioma nos separa algunas veces. Pero sobre todo es la ideología del idioma la que parte en dos. La belleza congelada de Góngora no conviene a nuestras latitudes, y no hay poesía española, ni la más reciente, sin el resabio, sin la opulencia gongorina. Nuestra capa americana es de piedra polvorienta, de lava triturada, de arcilla con sangre. No sabemos tallar el cristal.  

Neruda's focus upon searching out a means of finding a poetic substructure in tune with the Americas, a regionalist means of dealing with regional issues, and yet still seeking to connect with readers at an essential, universal, human level, finds resonance with the goals of the Communist Party during this period. While continuing a polemic with Vicente Huidobro, Neruda strives for a conceptual whole that will serve to explain America, not to the "civilized world", but to itself. At the same time, Latin American essayists are striving to define Latin American intellectual production, either as an extension of European models (as in the works of Mexican Alfonso Reyes) or as a completely divergent synthesis of all previous cultures (e.g. La raza cósmica by José Vasconcelos). Neruda's attempt to encompass the latter opinion into poetry results in a massive work compiled over fourteen years, Canto general. Neruda attempts to relate
the entire story of the Americas (now united by Neruda into one whole continent) an epic poetic historical testament. Here lies Neruda's strongest faith in his fellow human, brightest optimism for the future, and sharpest criticism of inequity in the current world order. While he moves from the national to the international forum, he remains dedicated to Latin American values.

His materialist period, which encompasses his various collections of *Odas elementales*, lasts from 1954 to 1958. The division between his "autumn" and "winter" periods lies in dispute, although many critics would agree that in both periods he grew increasingly reflective and meditative. Christopher Perriam gives Neruda's autumnal period as lasting from the 1958 *Estravagario* up to (but not including) the 1970-1971 *Geografía infructuosa*. In this period he attempted to create a synthesis of his earlier poetic creations. At the same time Neruda truly becomes a citizen of the world, and his isolation at Isla Negra drives him to a new appreciation of solitude. In this phase and afterwards he begins to appreciate the importance of memory:

These are the first signs of a major feature of the poetry from this point on - the interaction of memory and imagination in such a way that (as K.M. Wheeler has observed in relation to the poetry of Coleridge) "memory seems to play an important role in keeping the mind alive to its more inspired, imaginative moments." 67
The "winter" period is the one in which Neruda is at his most distant: estranged from society, humanity, even his own poetry. He attempts to recapture the same elements that satisfied him before, but remains unconvinced of their success. "The geography of Neruda's poetry has become fruitless... some of the old patterns have changed." Neruda enters a time of dissatisfaction with the self:

teñido por amargas circunstancias
y tan lleno y tan harto de mi mismo
que entré en los otros transitoriamente
como en una estación de tantos trenes
que uno toma el de ayer, y no existe.  

The hermetic estrangement so often employed by Neruda is no longer possible, and there is no "center" where the poetic voice can reside. Neruda's lyrical speaker stops being a traveller and starts to become a migrant.

I would like to focus upon one work which I believe most clearly illustrates this sense of strangerhood so new to Neruda at this final stage of his life. **La rosa separada** is a reflection upon Easter Island. Instead of creating a medium for communicating with the lost voices of the indigenous creators of the site, as he did in **Las alturas de Macchu Picchu**, Neruda is frustrated at modern man's fundamental disconnection with this alternate reality. "In them Man is modern man, prevented by 'nuestra estéril aspereza' from making connexion with the secret of the
island which would [conceivably] fertilize his imagination." 

Neruda here is not a traveller but a mere tourist; he is a stranger and estranged in the La Isla poems. He even exclaims in an untypical Spanglish: "too much for me! Nos vamos!" Neruda is resigned to his inability to communicate, a theme that would be retaken by many of his successors.

Neruda's legacy had and has a stifling effect (albeit an effect almost negligible in comparison to that of the dictatorship which began as Neruda lay dying in Isla Negra) on the following generations of Chilean poets. Neruda was (and is) considered not only the greatest Chilean poet ever, but also one of the greatest Latin American poets (and definitely the most well-known), and has achieved rapid canonization from the wave of world poetry inspired by globalization. Neruda represents all this the world community (read this here as the Center) wants to see in Latin America: the exotic luxury of desire, the eloquent juxtaposition of simple and concrete images, and the yearning for brotherhood, equality, and community which was once espoused by Neruda's communism (a revolutionary imperative now re-read as a pardonable historical foible) and now taken up by the World Trade Organization apologists.
Above all, Neruda represents an eloquent petitioner for human needs, a stranger who reminds the Center that people still starve.

In the national context (for many of these poets did not leave the national readership, with the possible exception of Parra) the poetry of any post-Nerudian poet would immediately be compared (and in all likelihood unfavorably) with Neruda's register, volume, and stature. The only escape in the eyes of one of these poets was to declare war on the genre itself, that is, to write outside of poetry. As Jaime Giordano states well in his essay "La antipoesia o antineruda",

Por ejemplo, supongamos: (a) Decidimos escribir poesía y la escribimos, (b) El modelo imperante, sofocante, es la poesía de Neruda, la más admirada de todos pero de que pronto se transforma en el discurso del poder, (c) Haremos lo contrario de lo que se espera ... desplegaremos nuestro propio discurso lírico como subversión de aquél.72

The only way to continue to be poetic, in the vision elaborated by Nicanor Parra, was to write anti-poetry.

2.2.3. The heresy of Parra.

Nicanor Parra, a university student whose initial vocational interest lay in physics and mathematics, took up poetry first as an avocation. However, he was soon encouraged to spend more time with it, taking an opportunity
to travel to the United States and meeting counter-culture beat poets such as Ginsberg. He returned to Chile, ready to make a place for himself in Chilean poetry. In his impulse to break free from Nerudian tradition, he conceived the notion of the anti-poem, an incorporation of Chilean orality into written poetic language. His 1950s work, *Poemas y anti-poemas*, is filled with verse raging against the conventions of its antecessors, like this fragment from "Advertencia al lector":

Según los doctores de la ley este libro no debiera [publicarse:](publicarse:)
La palabra arco iris no aparece en él en ninguna parte,
Menos aún la palabra dolor,
La palabra torcuato.
Sillas y mesas si figuran a granel...

In the condemnation of "arco iris", Huidobro's symbol of creationist perfection, and "dolor", a referent to Neruda's poems of romantic and existential suffering, Parra seeks to break with the two major foundations of twentieth-century Chilean poetry.

In a 1963 manifesto published in promotion of *Poemas Prácticos*, Parra announces the end of the epoch of separation between poets and the common people:

Señores y señoras
Esta es nuestra última palabra.
Nuestra primera y última palabra,
Los poetas bajaron del Olimpo.
....
Nosotros repudiamos
La poesía de gafas obscuras
La poesía de capa y espada
La poesía de sombrero alón.\textsuperscript{74}

Now it is Neruda who becomes labeled and categorized. The epithet of "sombrero alón", a feathered cap prized by Neruda and worn by him continually while in Chile, serves to mark Neruda's pretensions of vanity and affect. Parra succeeds in creating a space for himself in Chilean poetry, writing several volumes of poems. In them, he strives for an innovative style which relies upon quotidian language. In his "Soliloquio del individuo", Parra takes the image of the hermetic stranger to the extreme:

\begin{quote}
Yo soy el Individuo.
Primero viví en una roca
(Allí grabé unas figuras).
Luego busqué un lugar más apropiado.
Yo soy el Individuo.\textsuperscript{75}
\end{quote}

With Edenic agency the poetic speaker creates and names the elements that surround him:

\begin{quote}
Allí también grabé figuras,
Grabé un río, búfalos,
Grabé el serpiente
Yo soy el Individuo.
\end{quote}

After creating the whole world, people, and civilization, he begins to tire of his creations. Some creations arise on their own, independent of the creator—"alguien segregaba planetas... Se construyeron también ciudades...."\textsuperscript{76} The
will of the creator sapped, he desires to bring about a revolt, yet can make no sense of the life around him:

Mejor es tal vez que vuelva a esa valle,
A esa roca que me sirvió de hogar,
Y empiece a grabar de nuevo,
De atrás para adelante grabar
El mundo al revés.
Pero no: la vida no tiene sentido. 77

A meta-poetic reading of this poem may shed light upon the passing stages in Parra's career. The "grabaciones" may be read as poems themselves, and the creational poems of earlier generations give way to the impersonal and meaningless constructs of high aesthetics. The anti-poetic rebellion is frustrated as anti-poetry folds into being just another poetic genre. As Giordano comments,

La antipoesia se establece como una burla o mofa de una disciplina poética establecida; esta disciplina poética, en Chile, está marcada por el modelo nerudino; sólo podemos, en consecuencia, gozar de la indisciplina si conocemos la disciplina, es decir, a Neruda. 78

In other words, a mere inversion of the colonizing discourse is insufficient. It is a credit to Parra's skill that he began to create a discourse of his own apart from the shadow of el sombrero alón.

Nicanor Parra would again take on the lyrical position of the outsider, conflating it with irony and a criticism of the bourgeois mentality, in his series of works focusing upon the Cristo del Valle de Elqui. This reference is made
to an evangelical preacher who roamed the Chilean countryside from 1927 to the 1950s. Parra thought it would be amusing to cast his poems in the voice of this outsider, who, like John the Baptist, was a marginal migrant who entered towns to preach his gospel. Of course, in Parra's version, the Gospel is a gospel of bourgeois mores and petty concerns: a shallower sermon for (what Parra regarded as) a shallower public. In his *Sermones y predicas del Cristo de Elqui*, published in 1977, he takes on the voice of this migrant preacher who believed himself to be divine:

```
No se diga que soy un pordiosero
quién no sabe cómo me he ganado la vida
en estos 20 años que duró mi promesa
giras al sur y norte del país
como también los países limítrofes
....
aunque los cuerdos me tildaran de loco
cientos de conferencias en cárcel y hospitales
en Asilos de Ancianos
en Sociedades de Socorros Mutuos
```

The Christ-figure under Pinochet is reduced to dispensing practical advice:

```
levantarse temprano
desayuno lo más liviano posible
basta con una taza de agua caliente
que el zapato no sea muy estrecho
```

This "practical" discourse also has its comical side: Men should take a correspondence course on female sexuality. The preacher excuses himself for using such crude language,
but uses his poverty and poor upbringing as an excuse. He also bemoans all these poor people who (due to Pinochet's regime) had to leave the country by plane or go to a "oficina salitrera", referring to the internment camps for Communists and other dissidents Pinochet ran before and during the coup in the Northern desert. With a wink to the reader, the preacher finishes his meditation on exile: "no me explico por qué viaja tan poco la gente / debe ser por razones personales / o por fuerza mayor / y en ese caso prefiero quedarme callado." As in any dissidence-inspired statement, his silence speaks volumes. Now Parra has moved into a double heresy: while abandoning Nerudian language, he also becomes a critic of the state.

Parra's later works condemn the degradation of civic virtue and environmental quality of life during the Pinochet regime. In works ranging from Canciones Rusas to Ecopoemas, he makes a more cogent social criticism of city life and modern society. In "Regreso", he laments the alienating nature of the capital: "Aunque parezca absurdo / Toda mi gente desapareció: / Se la tragó la ciudad antropófaga." The returning traveler finds his only actions to be that of counting all of his remaining friends who have died while he has been away, as in "Ritos". However, he still believes in
the possibility of some type of return, albeit tinged with nostalgia:

Sólo después  no antes de cumplir
Este pequeño rito funerario
Me considero con derecho a la vida:
Cierro los ojos para ver mejor
Y canto con renacer
Una canción de comienzos de siglo. 82

Parra uses directly the image of the “forastero”, one that had been taken up by Jorge Teillier, in his “Canto del forastero”. However, Parra’s outsider is not a native of the country: to mark this, Parra’s outsider mispronounces words (in a style evocative of a French-speaking Arab) and fails to conjugate verbs:

Una biajero
entrar el habitación
venir del sala de baño
se sentar en una silla breccioso
frente a la esbejo
se desabrochar el marrueco de la pantalona. 83

However, this outsider is not emotionally numbed, as [s]he is able to display grief, albeit in an oblique manner:

Moi ir a la cementerio
moi llorar el muerte de mi señorito legítimo
moi poner el urno en la nicho
no bermiteir que gente toque el urne
yo lo besar - yo lo abrazar - yo todo. 84

This outsider is not an internal migrant, but an emigrant. Even though [s]he has undergone the most traumatic loss ever, [s]he still possesses enough of an emotional

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background to sense this loss. And despite the difficulty of speaking in a foreign tongue, the stranger is still able to manage to communicate grief:

Yo le combrar el urna más lindo de todo
con crucifija brecioso
yo mismo le boner en la ataúd
yo llorar- yo reír de la inmensa dolor
jasiero bende barato beineta.

Parra’s use of quotidian language was an important step in moving from the high-art conception of poetry. However, his cynicism is fueled by a desire to improve the world and a revolutionary discourse. Other Chilean poets chose other paths to mark their exile from the poetic territory established by Neruda and later assaulted by Pinochet.

2.2.4. Apostasy: the intellectualism of Lihn.

Also a universitarian like Nicanor Parra, Enrique Lihn’s poetic formation was more traditional. A member of the poetic generation of 1950, his groundbreaking work was La pieza oscura. Instead of entering into a debate over the appropriateness of his language, Lihn doubts the ability of language to communicate anything:

[he] develops a poetry which moves between the speaker's distrust of language's capacity to define reality and the conviction that, nevertheless, the act of writing is the only means the poet possesses of saving himself from conformity or absolute isolation.
Lihn expresses his frustration with the difficulties of language in the poem *Los amigos de la casa*:

No hemos nacido para el canto sino para el acopio de las palabras en el rechinar de los dientes. La música fue toda bondad. No hemos nacido sino para la sediente murmuración, silenciosos del ruido en que envolvemos nuestras voces...

Lihn's poems fall into two categories: dialogic and reflective. In his dialogic poems, the lyrical speaker is engaged with another and the reader hears either both sides of the conversation (as in *Raquel*, a long conversational poem interrupted by prose reflections) or only one side (as in poems such as his *Monólogo del padre con su hijo de meses* or *Monólogo del viejo con la Muerte*, which actually appears to become dialogic at the end.) In his reflective poems, he contemplates art, his fallen comrades, or literary and religious figures. In his work *Jonás*, he looks at the image of the Biblical character Jonah and his journey from the belly of the whale to the tree under which he rested, awaiting the downfall of the damned.

Yo también terminaré mis días bajo un árbol pero como esos viejos vagabundos ebrios que abominan[ de todo por igual, no me pregüten nada, yo sólo sé que seremos destruidos.  

Again we have a return to the idea of the hermetic stranger; however, in the case the benefits that the stranger might
provide from his exile are doubtful. Aimlessly the hermit cries for help: "Asisteme Señor en tu abandono." The poem ends, no relief in sight.

Lihn has been credited with a renovation in Chilean poetry, one that softened the influence of Parra's anti-poetic ultimata while still maintaining a distance from Nerudian discourse:

La Pieza Oscura situado en el contorno literario de los años sesenta, sanciona bajo la forma de un proyecto poético cumplido, una suerte se síntesis entre la tradición y su negación, entre el acento y la indagación líricos y la cura de frescor coloquialista prescrita por la anti-poesia. Por aquellos años buscaba en lo que era nuestra tradición romper el círculo epigónico sofocante del abundantismo verbal del Neruda posterior a la Residencia...88

If nothing else, Enrique Lihn's treatment of solitude in language and the need to overcome isolation finds consensus in many Chilean poets of the 1970's and 1980's, who often saw the Pinochet dictatorship as an alienating presence filled with non-communicative speech acts and overly meaningful yet silent acts of repression.

However, it is important to remember that the public perception of poetry was also changing at the time. At least two forms of poetry existed, defined by the current political situation: the "high-art" option taken by Lihn and his followers and the "popular" anti-poetry of Parra, which was contestatory yet not as critically acclaimed. A third
path also existed, in the works of another poet of the Generation of 1950, Jorge Teillier.

2.2.5. A point of transition: the hope of Jorge Teillier.

Jorge Teillier was a poet born in the southern Chilean town of Temuco in 1935, the same city where Pablo Neruda had been born 31 years earlier. Being a mere child when Neruda had been well established as an internationally famous poet, he was impressed by the great reverence displayed in Temuco for Neruda, this strange man with the feathered hat. The influence of these experiences upon his adolescence can be seen in this semi-autobiographical poem "Cuando yo no era poeta":

Cuando yo no era poeta
por broma dije que lo era.
Yo no había escrito ningún verso
pero admiraba el sombrero alón
del poeta del pueblo. 89

After being unable to produce any actual poetry, a teen-age girl challenges the poetic speaker, and he believes that he has defrauded her. He suffers her rejection, which allows him the emotional capacity to create poetry; "Cuando salí la hablé y no me saludó / Volví a mi casa y escribí mi primer poema."

Teillier has developed a poetic voice based upon this very act of nostalgic recuperation of childhood memory. His
recollections of the isolated, peaceful, and regional life he once lived have formed the basis for what he calls "poesía lárca. It can be said that instead of Neruda's search for permanence in the material world, Teillier searches for permanence elsewhere:

The poet searched beyond what's ephemeral and illusory in modern society and tries to find an ancestral order that survives with its secret symbols in forgotten rural villages not yet destroyed by urbanization and technology. This metaphysical return to the magic world of childhood and to the harmonious order of a rural space .... is a search for those natural bases of life that are often forgotten in the contingencies of historical developments that man must confront.

Jaime Giordano points out how this young success, barely a member of the 1950 Generation, being the youngest of his immediate contemporaries, was considered a shining example of the future of Chilean poetry and an inheritor of tradition:

Su rápido éxito -publica Para ángeles y gorriones a los 21 años — es comparable al de Raúl Zurita en la generación siguiente. A lo largo de las provincias sureñas, Teillier llegó a ser una especie de príncipe de la poesía, y tuvo innumerables discípulos, algunos de los cuales todavía son figuras destacadas de nuestra poesía.

Jorge Teillier soon became recognized as the founder of his own poetic movement, which he called poesía lárca or simply poesía de los lares.

In addition to being its finest representative, Teillier is also the artistic leader and principal theoretician for this type of poetry. In his well-
This genre, which is characterized by a rejection of technology and an estimation of the virtues of nature and the hearth, has been critically labelled as being both an apolitical re-mythicalization of the south and a contestatory rebellion of silence against the industrialized center of the country, which would become the most important element of the dictatorship. In the words of Lucia Guerra-Cunningham, the lárico poet "considered himself "un hermano de las cosas"..., a human being who is able to discover hidden meanings, secret symbols in Nature and in things."93 This hermetical (and hermeneutical) sense of estrangement (read here as self-imposed exile) is frozen in Teillier's works. Mary Crow in her introduction to a translated anthology of Teillier's work, portrays it in this manner: "In Teillier's poetry a mythical South exists... made unreal, changed into a pretext for a verbal creation.... Even now, Teillier lives in a timeless place of literature..."94 (ix). Is this unreal timelessness a result of poetic romanticism or the alienation of a subject under modern existence? The fact that Teillier has tried in his poetry to recapture a missing piece of lived existence can
either be attested to a nostalgia for the past while simultaneously making a criticism of the present. As Argentine Jorge Boccanera has stated:

De eso está hecha su poesía, de los imágenes que transitan esos espejos fragmentados, de los constantes desdoblamientos cuando un bosque de sombras recibe a los forasteros que llegan a intercambiar sus rostros en el agua del lago."\(^{95}\)

However, he is also able to see that there exists in Teillier's poetry not a true timelessness but a degradation; Teillier is not freezing the past but merely documenting a fall with his snapshots: "Se desintegra un mundo y en su caída se lleva las palabras. Se caen las cosas en el pozo del tiempo y arrancan, en su naufragio, la lengua de aquel que las nombraba."\(^{96}\) Giordano is astute enough to realize that this downfall is just as much a societal as it is an individual psychosis: "El resto de su historia y de su poesía (nuestra poesía) es un largo, moroso suicidio, donde no hay ni puede haber inocencia ni redención."\(^{97}\) Of course, one is led to ask exactly of what the sui- consists.

2.2.6. Teillier's silence.

It is interesting to see how critics elide the truth of politics when analyzing poetic texts. In his analysis of Brazilian poetry after modernism, Charles Perrone decries
how the political nature of poetry is downplayed in criticism of 20th century verse:

Modern sociopolitical approaches to literary study have largely depended on Marxist thought and refer almost exclusively to narrative. Marx and Engels themselves did not treat poetry, nor did important neo-Marxist theorists of fiction such as Georg Lukács.... Where history and poetry are concerned, studies of political lyric in any epoch "have often done little more than catalog judgments about the ideological stance of a given work according to a critic's fixed conception of which attitudes merit approval and which deserve censure."98

Phenomenological studies have also gone a long way in dissuading readers from placing poetic texts into a social, historical, or political context, as does Teresa Stojkov in her careful and scholarly (albeit apolitical) analysis of Teillier: "First, political and social considerations do not play any role in Teillier's poetry. Equally removed are intellectual or religious speculation of the sort that one finds in the surrealist group of poets."99

However, phenomenology itself is not hostile to the inclusion of the elements of real experience into the literary analysis, as Teillier himself has stated:

I pointed out that poetry must practice a 'secret realism' because it is well-known that we learn nothing from reality unless we search for its hidden and secret symbols. It is also necessary to probe deeply into the meaning of our customs and rites..."100
Jorge Vélez, along with other critics, "has studied the importance of reminiscence in Teillier's poetry as a lyrical phenomenon which recaptures the essence of reality."\textsuperscript{101}

The life of Teillier was profoundly affected in the 1970-1973 period, as he moved to Santiago and endured the coup d'état that brought Pinochet into power. Although he experienced no documented direct repression under the junta, he was bound by the 8th Article which prohibited making directly seditious remarks.

As the Pinochet regime destroys the last vestiges of this rural world, Teillier's poetry becomes intensely dark and brooding. Nostalgia for the past becomes a means of protesting and escaping from a hostile present. Some critics would even give this as the true starting point for Teillier's silent rebellion: "[t]he real inspiration for poesia lárica, however, springs not from an idealization of the past but rather an anguished rejection of the present."\textsuperscript{102} While some critics read Teillier as having substantially changed his poetic tone, others see no change at all.

Traditionally, Jorge Teillier's poetry has offered a message of hope and fraternity; but this is not the case in \textit{Para un pueblo fantasma} (1978) (To a Ghost Town) where one observes a significant philosophical change. The political events in Chile since 1973 - year of the military coup d'état which led to the suppression of democracy in the country - and personal
circumstances in Teillier's life have produced an important modification in his world view.  

Meanwhile, Giordano comments that many readers dislike that Teillier is unchanged in these two last volumes:

Los lectores que han seguido a Teillier hasta sus últimas consecuencias: Para un pueblo fantasma (1978), Cartas para reinas de otras primaveras (1985), tienen dos alternativas: lamentarse de que el poeta siga en "lo mismo", que no haya cambiado, como si los poetas tuvieran que estar siempre sorprendiendo a un lector viciado por la insaciabilidad consumista actual, o felicitarse por lo mismo, por el hecho de que el poeta no se haya corrompido ni haya renegado de su mundo.

Giordano's use of quotation marks hints at another possibility: in doing the same thing in an ambience which has radically changed, Teillier is simultaneously guarding the past and combatting the present. The stranger in Teillier's lyric moves between past and present in a continuous invocation of the pre-dictatorial past.

In Teillier's long prose poem "Notas sobre el último viaje del autor a su pueblo natal", written as a part of the 1978 work Para un pueblo fantasma, the isolated lyric speaker moves through a desolate no-man's-land populated only with signs of commercial intrusion. All of his old friends have petit-bourgeois political aspirations, and the invasion of television and the Wurlitzer have removed any sign of cultural agency the town may have originally possessed. Teillier decries the lack of such significance,
albeit in a flat, barely expressive tone, one of a quiet desperation:

A los mapuches les gustan las canciones mexicanas del Wurlitzer de la única Fuente de Soda. Las escuchan sentados en la cuneta de la Calle Principal. Van a la vendimia en Argentina y vuelven con terno azul y transistores. Ha llegado la TV. Los niños ya no juegan en las calles. Sin hacer ruido se sientan en el living para ver a Batman o películas del Far West. Mis amigos están horas y horas frente a la pantalla.

Tengo ganas de que lleguen los Ovnis. Teillier's lyric speaker no longer has a space for respite from the commercialization of private life. He is "solitario donde nunca he estado solitario", he declares that his future is "una cuenta por pagar".

Denied of his future, his past, and his present, he relies on poetry to convey this information to the reader. However, for Teillier, "traditional" poetic devices are merely a desperate attempt at a making an impossible connection to readers. Rhyme, for example, is used in "Luna de papel" to highlight a simulacrum of life, the loveless life of television and desmemoria: "Si no me quieres / todo es un desfile de Miss Chile/ Todo es una melodía aplaudida en Sábado Gigante."

Teillier's sense of tragedy is profound and leaves his poetic descendants two options: to follow his dissidence and
colonize the past (if they can still even remember life before the coup) or to return to the present in a heterogeneous discourse, one that challenges the present on different terms.

2.2.7. El último grito nacional: La generación del 80.

Raúl Zurita, Teresa Calderón, and Javier Campos are three of the most important poets of the so-called "Generación del 80". The rising attitude of protest culminating in the end of the Pinochet dictatorship and the increase in foreign investment during this period strongly affected these writers.

Their works are often read (much as those of Teillier and others) as being apolitical and fall into the realm of social interaction. Zurita, for example, uses a second-person narrative in an attempt to form a dialogue with the reader. Also present is the desire to re-forge a community, be it national or tribal: "Bien, tú estás allí y es como decir que el pueblo / que vive en ti ha estado, que la tribu que habla / en ti ha estado y que mi amor es una tribu y un pueblo."108

He addresses the other as a stranger, whom he attempts to welcome into his community: "Te cuentan de las falsas Itacas, del / naufragio en costas remotas / de tu cansancio
doblándote hacia las olas / Te dicen que más allá está el final / de la tierra." It is in this Other where he posits the desire for self-actualization: "Que suenen entonces como algo que se / despierta estos poemas / como algo que está en ti, como algo que / cruza el mar y se despierta." The stranger must gain consciousness of his community in order to become a part of it. Otherwise, he remains a stranger, a part of the undifferentiated mass preferred by the state.

Teresa Calderón follows a similar project, although her tone is marked with cynicism. Her heterogeneous discourse is an attempt at "una manera de rescatarme de a pedazos de la muerte... Escribo para vencer el miedo que tengo a la muerte, al vacío, a la nada." In her short poem "Los Ciegos" written in 1984 in the volume Causas perdidas, she comments on the virtues of blindness: "Los ciegos tienen ojos para adentro./ Tienen suerte." Her feminist outlook is pointed toward family life in Género Feminino, in which the lyrical speaker seems to be an outsider to the father-son dyad:

y saludarlos con mis mejores deseos:
que sean tremendamente infelices que se pudran.
Quiero que reciban periódicamente
a la cigüeña cargada de imbunches
que no faltan al himeneo las reinas de la muerte...
She addresses them with a desire to disrupt this exclusive happiness. She is an outsider to the homosocial unit, a reminder of something forgotten. For her, memory is an instrument for appropriation, for her own specific type of revenge: "...¡Oh, Mnémesis, fantástica diosa de la venganza!"

Javier Campos' most interesting project is his 1991 work *Las cartas olvidadas del astronauta*. The image of the astronaut lost in space has captured popular cultural imagination in songs ranging from *Major Tom* to Roberto Carlos' *O Astronauta*. Here taken both as a condemnation of ecological decay and as a nostalgic exploration of the past, the astronaut is a voyager in space, time, and self.

Soy el astronauta de una nave en ruinas
Destruyeron todas mis posesiones
Dejaron caer flotas de misiles en el jardín de mi casa
Toneladas de ácido
Materias bactereológicas
Millones descendieron de las heladas de la galaxias
Masacraron y escondieron en una computadora invisible
Todas las imágenes de mi infancia.††

The astronaut regresses to hallucinatory images from his childhood:

Soy el viajero inválido de un tren oxidado
Viajando perpetuamente por una ciudad irreal
Escribiendo estas imágenes del exterminio
Contemplando el paisaje amarillo
Los árboles quemados
Detrás de las ventanas de una casa equivocada
En una ciudad cubiertas por las ruinas negras de la nostalgia.†‡
From this apocalyptic ruin of the national scope, one must move into another form of space. The writers that suffered under the nationalist dictatorship wrote an apparently depoliticized poetry for a highly-charged political context, using interpersonal metaphors to display new feelings of outsideness and dissidence. Rejection of typical family models was a slap to the face of the “family values” fascist ideal posited by Pinochet supporters. I would posit that the next generation of writers shall be as strongly influenced by the possibilities of post-nationalism as these writers were by Pinochet’s reign. I propose two examples in this burgeoning movement, one that re-elaborates the marginalized traditions of indigenous poetry in Chile, and one in the work of Andrés Ajens.

2.2.8. "I still wish to dream in this valley": the sublime songs of Ül.

Ül: Four Mapuche Poets is a recent Chilean publication showcasing the works of four prominent Mapuche authors (indigenes writing in Mapudungun) translated into Spanish and English. These authors have been largely ignored outside of the anthropological context: "Humberto Diaz Casanueva observed that no anthology of Chilean poetry
included Mapuche oral poetry, which remained 'sequestered' (to use Paternosto's term) in ethnological documents and archival records. The archetypal example of this ethnocentrism can be found in such a work as *Pascual Cona recuerda*, a 1929 work which gives details as to the life of one elderly Mapuche who had converted to Christianity and was living next to a Capuchin mission. The missionary-editor had organized the discourse of the elder into clearly divisible areas, biography, beliefs, mythology, diet, and daily tribal practices. It took the poetic voice of Jorge Teillier to re-examine this text and re-organize it in an attempt to recover the poetic agency of the original testimonial:

Una cosa diré:  
   Estoy viejo, ya creo que tengo más de ochenta años.  
Conozco las estrellas:  
   la estrella-carreta, el corral del ganado,  
   el tirador, el rastro del avestruz, el boleado,  
   el montón de papas o la gallina con polvos,  
   el pellejo oscuro, el camino de hadas.  

Teillier's noble vindication of the indigenous position (one which parallels his own opposition to the encroachment of technological and dictatorial intrusion to the lived life of the Chilean South) has been recognized by the Mapuche community:

Chilean poets, whose attitude toward the Mapuche had always been ambivalent (with honorable exceptions; at the end of his life Neruda dreamed of a Mapuche
University, and Gonzalo Rojas in 1937, according to the testimony of Teillier, had declared himself "an Araucanian and a miner") began at last, in the 1960s, to transform their nostalgia for 'vanished' American cultures into the basis for a new vision. As Teillier has said in 1968, "my weapon against the world is another vision of the world".\(^{117}\)

This latest compilation shows the progress of the "Mapuche renaissance" in the last 30 years, and especially in the ten years since the fall of Pinochet. The book of course avoids certain questions of nationality, first in its publication in English (although the poems are in trilingual format, the introduction is in English alone). The themes center on the wandering nature of Mapuche identity, marginalized first by Inca hegemony, later by Spanish invasion, and lastly by Chilean national mandate. One of these poems, "Kallfv Pewma Mew" (Blue Dream), is a homage to the internationality of modern Mapuche discourse, a discourse that according to the compiler "includes both Chileans and Mapuches and is equally at home in Santiago, Temuco, or New York."\(^ {118}\):

\begin{verbatim}
Fachantv fey pifiñ tañi pu lamgen Rayen egu ta Amerika:
Feyti vlkantun zugu re kvmv neyv am genozzug
trokiwvn mvten, ŋi feypieyñinmu tañi Jorge Teillier
Kawelu Wenuñamku reke wall ke mapumu
rulpan ŋi weñagkvn rakizwam
Gabi kay Kawi, Malen ka Beti, fey pinerpufiñ egvn
Fewla mvlen pelon kvyen feyti lelfvn mew Italia
mu Gabriele Milli iñchiw mvleyu
Fewla mvlen Franciamu, ŋi peñi Arawko iñchiw
Fewla mvlen Sueciamu...
Fewla mvlen Alemania...
Fewla mvlen Olanda...
\end{verbatim}

(Today I tell my sisters Rayén and América:
I believe that to be a poet is merely to breathe in
as our Jorge Teillier reminds us—
while like the Sky Rhea I send my sad thoughts
wandering over all the countries
telling Gabi, Caui, Malen, and Beti:
Today I am in the Valley of the Moon, in Italy
with the poet Gabriele Milli
Today I am in France, with my brother Arauco
Today I am in Sweden ...
Today I am in Germany ...
Today I am in Holland ...

The lyric speaker has achieved what Donna Haraway would call
the new space of identity, one that "marks out a self-
consciously constructed space that cannot affirm the
capacity to act on the basis of natural identification, but
only on the basis of conscious coalition, of affinity, of
political kinship." This new uneasy value of
identification is further explored by Andrés Ajens.

2.2.9. A case in post-nationalism: Andrés Ajens.

Andrés Ajens is a new poetic voice of the Chilean
North. His works include Conmemoración de inciertas fechas
y otro poema (1992) and Más íntimas mistura (1998), which
will be treated here. Following both a scrupulous homage to
the indigenous tradition of Northern Chilean poetry and a
penchant for polyglot linguistic experimentation, his works
are written in a highly educated Spanish laced with French,
German, Portuguese, and Aymará.
Like his precursors the anti-mage Vicente Huidobro and anti-poet Nicanor Parra, Ajens' vanguardist statements on the state of literary production are ironic and self-deprecating, yet have an innate intellectual component. Take, for example, his "cuatro tesis indivisas sobre la poesía chilena y unabajo (hipótesis)". In these five statements, he satirizes the manifestos made by earlier poetic generations and uses an Adornian multiple negation to arrive at his *ars poetica*:

i. la poesía chilena no existe (no se da) y por lo demás no es buena.
ii. la poesía chilena es buena y se da (levanta esta piedra) más a perdido norte.
iii. los puntos cardinales de la dicha son, sabiente, tres...
iv. la suspensión de la poesía chilena es el puente (levadizo) de la pensión castellana.

Written in bold face and upside down is the final statement: *la poesía chilena* (archivo) pica, ¡putamadre!, a la acunza y (es) ajena.\(^{122}\)

In the face of post-dictatorship pragmatism, and a growing tendency to label poetry as high art, mostly arisen from a nostalgia for the poetry of the past, the lyrical speaker as poet places himself in a space of multiple marginalization. I take the first sentence as a characterization of how the public sees contemporary Chilean poetry, as either not truly existing, or being bad. Thus the lyrical speaker is speaking from a point of either substandard production or non-existence. The second point,
a historical evaluation of "the good" Chilean poetry, that enshrined in the past, abandons any possibility of Northern Chile as a locus of poetic production. The third point reflects upon the previous one, removing the north even from the compass. The fourth point highlights the reliance of Chilean poetry upon the Spanish language, a connection which Ajens disrupts by making this bridge a drawbridge, implying that poets have the right to draw from this heritage as they please or do not please, as did Huidobro when he rewrote the story of El Cid using modern Chilean language. The final point is the artist's vanguardist call for poetry to again shock and call attention to difference, a form of postmodern sublime. Of course, he is also aware of how poetry itself has been alienated from the rest of literature and popular culture. Thus, in Ajens' vision, poetry is a pursuit of a quotidian linguistic sublime through the recognition, acceptance, and utilization of difference.

Ajens moves between moments of rebellion and anomie in Más intimas mistura, as he gives sketches from lyrical voyages all throughout Chile, Brazil, Europe, and the world. Ajens' focus is always upon the fusion of multiple codes of signification and the role of the traveller as bricoleur, always fighting against (and within) losing meaning in a plurisignificant ambience:
solidario aactor [sic], crisol errante, antes
de la concepción (y de limache), con
soledad y confusión ultra-
selenes, tal
cardo mariano, tal
tunante aguacero,
. . . .
a través de los huachis del tiempo,
palabra y palabra, por fresia cruzamos,
frontera y fronteira y la caza vacía.\textsuperscript{123}

The singular agent is a discrete point, a crucible forever
crossing borders, within which impressions are continually
fused. Of this life is composed: "... en tres aactos [sic]
a la solareiga viudez, mistura, y a la dicción estrellada a
la «vida»\textsuperscript{124}

Ajens' agents are strangers who use every language at
their disposal in an attempt to communicate their desires in
the new global context. Like Enrique Lihn, there is a
fundamental failure to communicate and the poetic word is
paradoxically the last recourse for "clear" speech. A
typical example of his wordplay can be found in the French
and Portuguese-language poem "Finura da estrangeira", which
uses binarism and parallelism to highlight the ambiguities
recent migrants face when arriving in a new cultural
setting.

The initial stanza begins with a sing-song line
declaring one character's love for another, and degenerates
into a nonsensical juxtaposition of images. The characters are named "Nonno" and "Sissi", no-no and yes-yes:

nonno aimait si amoureusement sissi
d'un amour amour si faramineux
d'un amour bête mi-lis lit dada
d'un amour vite vite cinéfleuri dodo\(^\text{125}\)

Dada, the surrealist art movement, is contrasted with dodo, which signifies not only the extinct bird, but is also French slang for "to sleep", which when counterpoised with lit "bed", implies the sexual convenience of the relationship, lending irony to the unabashed "lovingly" love declared in the first line. While this poem appears to be a mere hodge-podge of "tourist" French, there is a deeper underlying structure which indicates the poem's theme: a failure of cross-cultural communication. As Sissi reciprocates Nonno's love, there is a detachment highlighted by change of idiom:

sissi aimait aussi si amoureusement nonno
mais d'un amour plus d'un amour
plus ou moins fin / idioïdiomatique
d'un amour par exemple mon prince

d'un amour sem você // eu sou ninguém \(^\text{126}\)

Sissi's love is a "love-plus", a final love, a dependent and peripheral love that cannot be constrained to one linguistic register, as opposed to Nonno's "animal" "hurry-hurry" love. Where No-no has the possibility of withdrawal, Yes-yes cannot, and Yes-yes' fundamental dependence on the other
arises in the negation of the self: "eu sou ninguém". Yes—yes, whose discourse Ajens marks with an occasional use of Portuguese, is trying (and failing) to adapt to a foreign norm, which will be seen in sharper detail in the next stanza:

mais ce-mais là semé d'un amour en plus
vint se mêler entre (et finement contre)
se mêler d'un met l'ange noir dada
d'un met l'ange mistura papa.²²

The positive plurisemic aspect (to which Ajens has ascribed a female and Portuguese attributes), through loving (read this as needing) more, creates a surcharge of emotion, a "more", which is read as the Portuguese mais (italicized in the poetic text) and contrasted with the French mais, which means "but". We see here the insertion of national confusion, the black angel as an imposing figure which is transformed into a hybrid angel, a mistura. This could be taken as a metaphor for the state, for language, or for the masculine subject. The subtle mixture of these two contradictory values (now combined in a family unit) leaves a co-dependency that is insufficient for the needs of Sissi, who persists in trying to fill this void with unrequited love:

papa oui oui il aimait si syntactiquement sissi
d'un amour pas pas encore coeur-chu
maman par contre elle aimait sans stratégies nonno
d'un amour amour amour de plus. et fin.²²
The father's love is given "syntactically", and not from the heart, whereas the mother, bereft of any further strategies, gives up any trace of "foreign-ness" except her overcompensation for lack. Thus the immigrant is not hybridized but merely assimilated. Here is the final state of the stranger: disassociated from nationality, free only to form a cautionary alliance of association.


I finish the arc of Chilean poetry with a re-evocation of Neruda's ghost. I wish to show how the past can be appropriated into a commodifiable agent, which stripped of its political context, serves a nostalgic (world) audience. This is the same commodification that Neruda burlesqued in his small volume of poems titled 2000. In this work, Neruda's lyric speaker hawks a product rumored to change the world "Señores, adquirid mi producto terciario / sin mezcla de algodón ni de substancias lácteas: / os concedo un botón para cambiar el mundo."\(^{129}\) Neruda's utopic vision even extends from beyond the grave:

\[
\begin{align*}
\text{...Mi osamenta} \\
\text{consistió, a veces, en palabras duras} \\
\text{como huesos al aire y la lluvia,} \\
\text{y pude celebrar lo que sucede} \\
\text{dejando en vez de canto o testimonio} \\
\text{un porfiado esqueleto de palabras.}^{130}
\end{align*}
\]
Of course, in the contemporary era, words are transformed into screenplays, records, and anthologies, all translated, pre-packaged, and sanitized for the convenience of a global audience. I will briefly examine the Hollywood cinematic adaptation of *Ardiente Paciencia*, and the effect it has had upon the re-publication of Neruda's work.

In the episode of the Fox television show *The Simpsons* first aired on 8 Oct 1995, a passing reference is made to the poet Pablo Neruda. Maybe it is ironically appropriate that the materialist poet's work be mentioned in an episode titled "Bart Sells His Soul." Bart is trying to convince his sister that he has indeed sold his soul, as he has lost all capacity to revel in the misfortune of others. Lisa, the conscientious older sister and the voice of moral authority, is puzzled:

Lisa: Hmm. Pablo Neruda said, "Laughter is the language of the soul."

Bart: I am familiar with the works of Pablo Neruda. In Bart's answer lies a re-territorialization: Neruda is no longer the domain of the cultural elite, Neruda has entered the realm of US pop iconicity, if for only a brief moment. How are we to interpret Bart's claim? Is Bart an avatar of the popular hero in the style of John Beverley's imagining, the Sandinista waving an automatic rifle and wearing a
Madonna shirt, re-capturing positions claimed by the elite under a populist banner? Or is he instead a soulless Jamesonian monster, a product of a late capitalist consumer cultural apparatus that mindlessly consumes nostalgic icons with parodic disregard? I believe that this parodic index points to an underlying cultural dynamic, a final stage in a chain of complex commodification, a Via Crucis of media iconicity.

To try and retrace this path, I will return to Isla Negra, as does the novelist Antonio Skármeta in his novel *Ardiente Paciencia*. The implicit author posited in Skármeta's text is attempting a misreading of Neruda on a variety of levels. Skármeta states that he tried to avoid the public figure of Neruda in an attempt to show the person behind the persona:

> I always wanted to write something about Neruda, not the enormous Neruda of fame, but the intimate one, full of tenderness and warm irony that extends along the sea. Today, far from our common homeland, I intend to express the conjunction of people, poetry, and love that informed his work and life.\(^{132}\)

The implicit author in *Ardiente Paciencia* tells of his own struggle toward self-actualization, which mirrors the one undergone by his protagonist Mario Jiménez. In this look at the private life of an author, he attempts to show the vulnerabilities in all people, including the famous:
En las oficinas húmedas de esa redacción agonizaban cada noche mis ilusiones de ser escritor. Permanecía hasta la madrugada empezando nuevas novelas que dejaba a mitad de camino desilusionado de mi talento y mi pereza.¹³³

For the implicit author of Ardiente Paciencia, it takes the interpersonal, the contact of a woman, Beatriz González, Mario's loved one, who urges him to finish the work, "no importa cuanto se tardara ni cuanto inventara."¹³⁴

Skármeta's work completes Neruda's text in a sense similar to that of biographies. In the joining of the public figure to images of private vulnerability (for it is a vulnerable Neruda we see here, isolated, eager to receive the Nobel Prize, hesitatingly communicating with the mailman, and finally on his deathbed) the reader arrives at a fully human Neruda, in his glories and tragedies. Although I would posit that this artistic misreading has merit, it paves the way for further acts of secular hagiography. Miramax Films produced the movie Il Postino and subtitled it for an American audience. Although a movie version of Ardiente Paciencia had already been filmed, it seemed perfectly logical to the producing company to re-film the story (with modifications) as having taken place in Italy. It was as if Neruda's black island had been knocked off of the Chilean coast, and floated mysteriously north to the Mediterranean. I wonder if when
Beatriz used the words "tardara" and "inventara", she had this much delay or invention in mind.

While the novel's end places the reader's focalization within the context of the horror of repression, the movie completely changes this perspective. In the novel, Mario attends Neruda's deathbed. Mario breaks through the security of the guards surrounding Neruda's house on Isla Negra and pierces the bubble of privacy afforded to celebrity. In touching the celebrity and then fulfilling his mission of informing Neruda that the whole world shares his outrage at the coup, he has achieved his own identity, he has broken through the political into the personal, and actualized both. He is then "disappeared" by two military men on the street. The effect of seeing Mario's disappearance in the novel is neither cathartic nor soporific: there is no easy closure, and Mario exists only in the limbo of desmemoria. The implicit author in Skármeta, one might presume, is also then restored in the act of bringing the reader the story of this casualty of war.

In the film adaptation, Mario is reduced to a photo on the wall. His death has now been stripped of direct political meaning; since he dies not for being a subversive author but for being in the wrong place at the wrong time. His death does not involve the spectator, who looks on sadly
but knowingly, as does the filmic Neruda. The famous poet stoically consoles Beatriz, Mario's widow, and then returns to his life of celebrity. Instead of Neruda touching the life of others, Neruda is presented as being just One of Us, that is, one of The Public Us. For Mario to not survive Neruda's death, even for a moment, for Mario to be reduced to not the carrier of Neruda's message but just another worshipper, means that there is no continuation of tradition; Neruda sees all and contains all. For, unlike Biblical saints, who must die before they are recognized by their followers, media saints enjoy a perpetual youth (or in Neruda's case, at least a feisty Cocoon-like old age.)

For Anglo-American celebrities, obeisance at the shrine of Neruda permits a variety of expiations: the lip service to Being Well-Read, that Poetry is a good idea, since you can be Literary (which can stand for Educated and Proper) and Erotic (you could also substitute Subversive and Naughty here) at the same time. In addition, the posthumous connection of Neruda with these celebrities elevates him to the status of cinematic sainthood. The necessity of this connection is not lost on the media industry:

It was sometimes lonely in the grid of one. alone. People reached out toward their home, which was in television. They looked for help. Celebrities have an intimate life and a life in the grid of the two hundred million. For them, there is no distance between the
two grids of American life. Of all Americans, only they are complete. Of course, in translation (and globalization) the specific political context gets hazy. Iconicity is defined by C.S. Peirce as the collective act of signification that invests a signifier with direct meaning. Unlike symbols, icons are in some manner supposed to embody in some means that which they represent. Of course, the web of signification surrounding a Hollywood star or a historical figure is so diverse that objects often run the risk of losing their iconicity. I posit that the most successful media and advertising "icons", the Nike swoosh, the Mercedes-Benz logo, the golden arches, succeed to the extent that they symbolize nothing in particular and everything in general. In exchange for losing Neruda's complex political ideation and legacy of protest, we receive commodified artifacts that give us tolerable doses of emotional response. To be an icon in this era means, fundamentally, to be mis-read by an international consumer audience. I posit that this mis-reading is ongoing and dynamic for these larger-than-life figures. This series of transformations, a veritable litany of identity formations, provides the consumer with the necessary emotional release. As George W.S. Trow puts it, "all you could see was other Americans engaged in a process resembling the processes of
intimacy. This was a comfort." Neruda, thence, moves from being the senator, the ambassador, and the author of Los Dictadores to being a cupid, a matchmaker, or a Celestina, remaining fixed in his erotic odes and poems of love. The problem is that although Neruda the author is both (and more), Neruda the icon cannot be.

Neruda, a figure once associated with revolutionary discourse and resistance to totalitarianism, is now the focus point for commodification. Once considered a threat to the state, he becomes part and parcel of canonical Chilean literature. As we have seen in the works of Parra, Lihn, and others, Nerudic discourse became a burden to artistic creation, although not as much of a burden as the oppressive oligarchic state. With Neruda’s post-mortem celebrity status, we see a shift: the formerly estranged writer, who was then accepted and institutionalized, becomes a stranger again in the larger sphere of global commodification; the national becomes a sub-culture of the global.

Thus, along with the mandatory republication of the translation of Ardiente Paciencia (Not titled "Burning Patience" but "The Postman", substituting image for theme, icon for emotion) comes a companion book of Neruda poems, a slim volume of ten poems. The companion book Love: Ten Poems by Pablo Neruda shows a similar depoliticization and a
preoccupation with erotic intimacy. Only "Walking Around" and "Ode to the Sea" show any sign of political content, which is manifest as more as a teenage desperation: "Yo paseo con calma, con ojos, con zapatos / con furia, con olvido." And it is into this forgetfulness, not the desmemoria of Nelly Richard, not a reluctance to speak, but a made-for-TV muteness, that Neruda's voiced-over voice falls. Neruda's content is conflated into a simulacra which half-heartedly invokes erotic desire. The flame of iconic devotion burns away the impurity of Neruda's poesia impura. In addition to movie, book, and anthology, a companion CD is also sold, a soundtrack and poetry reading, in which the supposedly complicated stuff of poetry (probably bewildering to the American public because it doesn't rhyme) goes down more easily with the sweet voices of Hollywood and London superstars. It is almost certainly Miramax-engineered press release including Madonna and Andy Garcia in which they fawned over the superiority of Neruda's verse that sparked the Simpsons parody.

The CD itself remains on the level of the erotic. One of the producers comments in the liner notes that if only he had known about Neruda in high school, he would have been luckier with the women. Again, true personal actualization is replaced by adolescent egoism. Especially cogent is Julia
Roberts' reading of "Poor fellows" in which she almost seems to be speaking autobiographically. It seems to me little coincidence that her reading of this poem was shortly followed by her participation in movies such as Notting Hill and Runaway Bride, movies in which a beautiful and popular woman struggles to find a loving relationship in the face of oppressive media intrusion. This media intrusion is a problem, of course, with which only other celebrities can truly identify, but a problem that non-celebrity Americans secretly long to share:

Poor fellows, what it takes on this planet
to make love to each other in peace.
Everyone pries under your sheets,
everyone interferes with your loving.
They say terrible things about a man and a woman who,
after much milling about all sorts of compunctions,
do something unique.

Hotels spy on their guests, windows name names, cannons and squadrons debark on missions to liquidate love, all those ears and those jaws working incessantly.  

Neruda's hyperbolic metaphorization of the small town where everyone knows and is known is seamlessly grafted onto the consciousness of post-Rock Hudson Hollywood. The regional community is decontextualized so that it may be commodified in the new global context. Julia Roberts’ Hollywood American voice, Argentine tango suite music, Italian nostalgia film, and Chilean poetry are melded together into an all-too-familiar object, the global cultural product. The final
gloss of irony, Bart Simpson's act of blasphemy, recognizes the Poet's pop divinity and is the final step in the secular beatification of Pablo Neruda.

2.3.1. The lyre of Orpheus.

In an attempt to analyze the Brazilian aspect of poetic estrangement, I find it necessary to focus upon three points of tension: a) the dynamic optimism of Brazilian modernism, b) the debate between two competing models of culturation, and c) a tension between two opposing schools of Brazilian poetry: the visual aestheticism of concretism and the political agency of committed poetry. I will treat each of these before moving into the series of poets whose use of lyric marginalization I find important in tracing the arc of Brazilian lyric response to the national project.

2.3.2. Brazilian modernism.

As in the case of the rest of Latin America, the Brazilian colonial project entails a long period of partial external colonization and modernization followed by a process of internal colonization of the periphery. However, it may be argued that in Brazil several projects of colonization operated simultaneously, working from several coastal points into the backlands. To write of only one Brazilian colonial
center excludes the several others. To this day there is a
dynamic cultural tension between Manaus, Salvador, Rio de
Janeiro, São Paulo, all the coastal metropoli and the
geographically-centered construct of Brasilia. For purposes
of this study, suffice it to say that the multiple projects
of integration are divergent, although not fundamentally
dissimilar.

I would posit the first example of a textual attempt at
circumscription in the Modernist period in the prefigurative
Os Sertões (Rebellion in the Backlands), Euclídes da Cunha's
journalistic account on the geography and biology of the
Brazilian region of the sertão, which focused on the life,
psychology, and struggle of the people who lead the
Northeastern resistance. This also became a gathering point
of criticism of the barbarity of the current civilized state,
and the need for education and economic betterment of all
regions of Brazil. A generation later, in a continuation of
this struggle, a group of thinkers and artists coalesced
around the sociologist and cultural theorist Gilberto Freyre.
His essays on the nature of the Brazilian national problem
resonated with the literary depictions of regional life as
created by these artists. His foundational sociological
work, Casas Grandes e Senzalas (The Masters and the Slaves)
was published in 1933, at about the same time as many of these regionalist novels.

In **Brazil: An Interpretation**, he points out two contrasting movements that define Brazilian identity: regionalism (to which he attributes positive introspective qualities) and internationalism (which is the extroverted side of Brazilian life, which springs from the coastal port cities). Using a psychological metaphor and a developmental model for the formation of Brazilian identity and culture, he claims that the long-repressed savagery of the backwoods is (through regionalism) coming into the Brazilian consciousness. This *concientização* comes in several stages, as the various elements of culture are integrated. Freyre gives many tentative interpretations for the diversity of Brazilian culture. First for him is the racial integration of African, Amerindian, and European. Next is the diversity of terrain, from mountain to desert to coast to jungle to high plains. Third is the influence of various languages and cultures, from Portuguese, Amerindian, and West African to the influence of the ports from all over the world. No single one of these, however, serves to completely explain Brazilian diversity. Without going into a definition of Luso-Tropicalism here, suffice it to say that Freyre believed in a tradition of integration established by the morally
enlightened Portuguese, and the necessity to embrace this diversity in the creation of a greater whole. Although the travellers in Freyre's imagination were traversing greater territory, he still believed that some greater benefit would arise of their journeys.

According to Gilberto Freyre, the reproduction of oral patterns of speech and regionalisms was necessary in order to avoid the "excess of colonial tradition". The goal was to escape the dependency upon "strictly academic Portuguese language ... according to academic prescriptions and rigid European techniques." (Freyre 166). I would here insert the opinion of Angel Rama, who in his Transculturación narrativa en América Latina saw the very same necessity, although the purpose for Rama was to create a national discourse.

For Rama, it was the task of the national elite, parting from the lettered metropolis, to negotiate a national identity from the various regional cultural modes of production peculiar to each nation, in an attempt to "conquistar al comando su propio destino." As a means of combatting the unequal development between metropolis and exterior (as well as between developed and developing country), it was necessary to create a national language that was representative of the totality of the nation.
In the field of literary production between 1910 and 1940 (which Rama calls the time of the crisis of representativitv), an emerging literate middle class formed the readership base to support the transculturators:

Authors such as Guimarães Rosa, Rulfo, García Márquez, Roa Bastos, and Arguedas, whom Rama calls "los transculturadores," again creating a neologism, take on the task of mediating between the different fields of tension created by the diverse cultures, languages, and worlds that coexist in different relations of power in their countries.¹⁴⁰

This process of mediation, which I call "travelling", is a means of communicating between the regional and the central, in an attempt to form the national. As does Mexican author Rulfo, Guimarães Rosa moves into a mystification of this discourse which connotes, in my opinion, a realization of the insubstantiality of these attempts. Given the inability to form a true transculturative discourse (one that both completely integrates vivid oral discourse into a national standard), the authors reduce the undefinable aspects of the "interior" into some essentialized mystical element. They fail to make a convincing aestheticization of these spaces while remaining at a base hybridity. Brazilian critics (such as Darcy Ribeiro or Oswald de Andrade) would point out that a competing version of this model of cultural formation, a uniquely Brazilian one, may be better suited to the task.
2.3.3. Como é gostoso e meu estrangeiro: the anthropophagic paradigm.\textsuperscript{141}

In the analysis of Brazilian cultural formation in Brazil, there are two competing paradigms: that of Darcy Ribeiro and that of Oswald de Andrade. Darcy Ribeiro's model, which is parallel to that of Angel Rama's, Nestor Garcia Canclini's and José Vasconcelos, is ethnosociological in nature, and deals with the concept of the "povo novo". The various ethnic groups that form the diverse panorama of Brazilian nationals are to somehow merge and form a new people, in contrast to the "testimonial" subjugation of indigenous populations, or the "assimilated" Argentines who are to merely reproduce European culture in another context. While it is important to note the ethnic composition of national identity, I agree with Homi Bhabha that culture is formulated in a "third space" outside of the ethnic identity of either the colonizer, the colonized, or the slave.

I also question the how any mention of conflict is elided from these theories of cultural formation. I do not assume that these authors are unaware of the role of conflict in Latin American colonialism and internal colonization; to the contrary, I believe that they recognized that it was such a commonly understood object that it did not bear mentioning. On the other hand, I believe that on at least the
psychological level a model of contestatory cultural ideation must include the element of conflict and a reaction to such conflict.

In all of the novels that form the Brazilian regionalist movement, there is an emphasis on conflict, whether it be class, race, gender, or physical conflict. Under Freyre's dialectic viewpoint, internal conflict had to be resolved in order to integrate the nation. Under the Luso-Tropical paradigm, great strength was found in the incorporation of diversity into the national model.

But according to Aranha's Milkau, whatever shock of conflict there was between the white and the heterogeneous leadership as a result of the Republican Revolution was "absolutely necessary to bring about what other means had not been able to accomplish for centuries: the formation of a nationality."

The birth of a national culture, like the revolutionary birth of a nation, was to be bloody. Of course, this also can be attributed in part to da Cunha, who situated the struggle for economic betterment against the apparatus of the Republic. It can be also attributed to the dialectic nature of both Modernist and Marxist ideology, which influenced many regionalist writers, especially Jorge Amado.

Given Freyre's analysis of regionalism, it could be said that these authors work to psychoanalyze the nation, bringing the regional subject to national consciousness. In
In this sense, the regionalist moment acts as a catharsis that unblocks previous patterns of repression, either colonial or national.

Although the artistic mythification of the regionalist subject in Guimarães Rosa's *Grande Sertão: Veredas* problematizes this analysis, I think that these works intended to start a dialogue among the various parts of Brazil, in an attempt to strengthen national culture.

In full recognition of this awareness of conflict in Latin American cultural formation, I turn to the other model of cultural formation (a quite bloody and violent one indeed), one that is vital to the Brazilian consideration of modernism, that of anthropophagy.

In a search for new types of models to follow, indigenist movements take up the examples once discredited by colonizers and now affirmed by anthropologists. The first instances of this appear with the Brazilian Oswald de Andrade's 1920's *Manifesto antropófago*. There is a playful nature to this statement, while maintaining a reservation to factually deny the lies Latin Americans claim to be propagated by Europe. Andrade insists, "we were never catechized." The manifesto is a calculated appropriation of the discourse used by Europeans to justify their genocide in the New World: the labeling of savages as cannibals. The
cannibal, once seen as the manifestation of ignorance or an unaesthetic nature waiting to be eliminated, now became the unifying point of divergence from Western civilization.

For de Andrade, the cannibal mediates all incoming discourse and integrates it into an organic whole by "killing" (in the sense of asserting Brazilian sovereignty in the examination of the concept), "devouring" (by studying the discourse in depth), and then either "digesting" or "vomiting" it. The Brazilian subject forms a new center, and in a form prefigurative of Jameson's "pastiche" or Foucault's "bricolage", composes it into a new object of national cultural identity. This model of cultural formation connotes both the contingent and the conflictive nature of cultural debates in Brazilian society. This also provides a certain agency to appropriation of ideas from abroad which Roberto Schwarz has characterized as being "misplaced". "Representatives of the 1964 dictatorship often used to say that Brazil was not ready for democracy, that it would be out of place here."\(^{144}\) Schwarz uses this consciousness of displacement as the starting point for his search for Brazilian culture: "I have tried to see in the movement of our ideas something that made us singular, starting from the common observation, almost a feeling, that
in Brazil ideas were off-centre in relation to European usage". 145

Cultural and literary studies are then seen as ways not to divide the "foreign" from the "national" but to see the multiple connections and interrelatedness of these concepts from the very beginning of their usage. For Schwarz, the Brazilian subject traverses the quotidian and the global: "let us conclude by saying that even when dealing with the most modest matters of everyday life, the subject matter of our novelists has always been world-historical" (31). The Latin American intellectual had to do what no European was capable of doing; to live within the cannibal moment, instead of making it an Other.

The imperative of this burden imposed by differentiation leads to two corollaries: to generate a poetics with sufficient aesthetic value to be equal to the productions of Center countries, or to openly confront the implementation of Center-inspired policies. These dual imperatives motivated Brazilian modernism and post-modernism.

2.3.4. Committed vs. aesthetic poetry.

For a deeper discussion of the difference between the creative and societal imperatives, I would refer the reader
to Charles Perrone's groundbreaking work *Seven Faces: Brazilian Poetry After Modernism*, which also contains one of the best arguments for the joint consideration of poetic and musical poetic genres as lyric, in addition to an exhaustive enumeration of the historical foundations of Modernism in Brazil. I will briefly draw upon the elements of this debate which apply directly to my examination of the outsider.

There are two bodies of poetry in post-WWII Brazil that exist simultaneously and enter in direct conflict with each other: the Concretist movement, founded in great part by Décio Pignatari, and *poesia marginal*, which centers upon the works of Manuel Bandeiras. Both movements find their roots in the Brazilian desire to confront issues of peripherality, and create a proactive national modernist discourse.

Brazilian modernism is traced to the 1922 São Paulo *Semana de Arte Moderna*, which marked 100 years of independence from Portugal. Poetically it revolves around the center of Carlos Drummond de Andrade:

*For many, the axial figure of modern poetry in Brazil is Carlos Drummond de Andrade. Iconoclastic at the outset, existentially acute and socially perspicacious for a lifetime, Drummond's widely studied and translated poetry is constantly intellectual, hinges on awareness of language as an instrument, and keeps a metaliterary level in sight.*

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I also wish to posit that a parallel movement to the literary cosmopolitan projects of Carlos Drummond is Mário and Oswaldo de Andrade. Mário’s first project, the literary magazine Klaxon, also followed an internationalist trend inspired by the events of 1922. "Klaxon sabe que la humanidad existe. Por eso es internacionalista." He later moved into primitivism, joining forces with Oswaldo de Andrade. His masterpiece is Macunaima, a comic epic story of an hapless and cowardly anti-hero who travels through Brazil, moving through indigenous and urban spaces. I would posit this text as a proto-transculturative one in the sense that it seeks to integrate indigenous discourse into national identity. All of the popular Brazilian myths are represented in this classic novel. The text also recuperates various indigenous songs found by the author while investigating the areas covered by Macunaima’s wandering travels. I will analyze briefly certain elements of their poetic work.

2.3.5. Carlos Drummond de Andrade and Mário de Andrade.

Although the career of Manuel Bandeira had held a longer extension, both preceding and following modernism, Carlos Drummond de Andrade (1902 - 1987), a poet from Minas Gerais, can be called the most representative Brazilian modernist. He also wrote essays, crónicas, and prose as part
of a long-ranging career. His social poems often criticize the insanity and the technological horror of modern warfare. His most frequently criticized works are his first book of poetry, *No Meio do Caminho* and his 1962 *Lição de Coisas*.

*No Meio de Caminho* is a non-sensical poem which debuted in Oswald de Andrade's 1928 *Revista Antropofágica*:

No meio de caminho tinha uma pedra  
tinha uma pedra no meio do caminho  
tinha uma pedra  
no meio do caminho tinha uma pedra  

Nunca me esquecerei desse acontecimento  
na vida de minhas retinas tão fatigadas.  
Nunca me esquecerei que no meio do caminho  
tinha uma pedra  
tinha uma pedra no meio do caminho  
no meio do caminho tinha uma pedra.\(^\text{148}\)

Drummond shows the power of senselessness that poetry can hold, and this is echoed (at the level of metaliterary connotation) in his *Poema de sete faces*:

.... Mundo mundo vasto mundo  
se eu me chamasse Raimundo  
seria uma rima, não seria uma solução  
Mundo mundo vasto mundo,  
Mais vasto é meu coração....\(^\text{149}\)

This playful aspect of language prefigures Brazilian concretism and the lyrical jocularity found in popular Brazilian music. However, this jocularity is tinged with a nostalgic reflection which I believe is similar to Neruda's penchant for solitude as a means of divining a higher
significance to life. Drummond's lyrical speaker is immersed in the city and can make little sense of the crowds:

O bonde passa cheio de pernas:
pernas brancas pernas pretas pernas amarelas
Para que tanta perna, meu Deus, pergunta meu coração.
Porém meus olhos
não perguntam nada. ¹⁵⁰

The lyric speaker's eyes no longer question, broken down by an overdose of information. However, his heart is still capable of reacting.

On the other hand, language is not a problem to the primitivism of Mário de Andrade. Instead, language is a celebration, an opening up of indigenous spaces, a Bakhtinian carnivalesque. The travels of Macunaima find him falling into "traps" set by people seeking to steal things from the hapless adventurer or enslave him. As the protagonist moves from countryside to city and back, the reader hears the various musicalities of daily life, like this sung dialogue between Macunaima and a ferry boat driver:

Macunaima chegava. Sentou no fundo da igarité virada, esperando. Quando viu que eles tinham acabado de brincar, falou pro chofer:

Faz três dias que não como,
Semana que não escarro,
Adão foi feito de barro,
Sobrinho, me dá um cigarro.

O chofer secundou:

Me desculpe, meu parente,
Si cigarro não lhe dou;
A palha o fosfre e o goiano
Caiu n’água, se molhou.  

There is also an attempt to recuperate indigenous elements, as various gods such as Pai de Sono and Rudá (a rain goddess) are prayed to and enter in dialogue with Macunaima.

Thus two approaches are given to forming a transculturated subject; the cosmopolitan and the regionalist. I would posit that the visual poetics of the Concretists is a third way. Concretism combines the sense of wordplay important to Drummond and the assimilation of quotidian culture found in the de Andrades’ projects. Their preoccupation in re-appropriating and making sense out of advertisement for products from Center countries and advanced typographical and design techniques, arise from this impulse to form a transculturated national subject capable of navigating the vicissitudes of an international economy, albeit in a space dominated by kitsch.

2.3.6. Escrever fora da margem: Décio Pignatari and the Concretists.

In Perrone's second chapter, "The Imperative of Innovation", he examines concretism in all its phases, beginning with the Noigandres group of the 1950s and its continuation into the 1960s. Concretism is marked by an emphasis on semiotic innovation and an increasing use of
modern graphical techniques. Using the eye of a trained semiotician, Perrone is careful to extract as much meaning as possible from these "poem-objects". He is also careful to include the sociohistorical context in which these poems were produced, as Brazil undergoes Kubitschek's "fifty years in five", a period of dizzying technological and economic advancement.

However, these poems are often visually complicated to the point of illegibility: I give the example of Haroldo de Campos' poem "o âmago do ômega ou fenomenologia da composição", which consists of white words printed on black:

```
no

â mago do ô mega
um olho
um osso
um duro

sob

essa pe(vide de vácuo )nsil
pétala parpa de ando cillos
pálpebra
amêndoa do vazio peciolo: a coisa
da coisa
da coisa
```
In this poem one can make a vertical reading as well as a horizontal one. For example, the image of the falling petal frozen in the cold text is a snapshot of a vanishing past that the Edenic impulse wishes to re-conceive "ex nihilo", that is, out of the "nothingness" of the page.

I believe that in time this style provided an outlet for dissidence to the military regime, given that its captivating visual technique and desgregarizado discourse
found many a receptor in the heterogeneous reading public of the time. However, many authors chose to confront the dictatorship and the economic situations it imposed more directly.

2.3.7. *Fazer dos margens o centro: Violão de rua.*

In the years previous to 1964, student activism was at an all-time high. Inspired by the promise of modernization and internationalization, yet skeptical of the possibility of making an industrial center out of a country that in many regions still lacked basic infrastructure, the next generation of poets sought to find a Brazilian solution to the puzzle of marginal existence. A manifesto published in the literary supplement of the newspaper *Estado de São Paulo* states the need to find a new space, one that returned to committed poetic sensibility above mere aestheticism:

10. *O grande perigo: frases que contenham mais beleza do que verdade, mais audácia do que honestidade....*

11. *Em poesia o "jogo" é necessário, mas não é tudo.*

This movement was the one that led to various workshops, the most important one being the Centro Popular Cultural (CPC) whose members collaborated to produce *Violão de Rua*. As member Fernando Gullar stated in an interview,
his view of poetry was a fugitive one, based in a multiple negation of elements from daily life:


His poetry is practical, engaged, and mimics the language of the Northeast, as do many of the works in Violão de Rua.

Revolucionário, meus chapas, é a verdade de não omitir o que é a vida por dentro ou por fora, no alto ou no baixo, de carro ou a pé.

2.3.8. Poesia marginal: Manuel Bandeiras, poeta sórdido.

As did Nicanor Parra, Manuel Bandeiras took umbrage at the pretentiousness of poetic language of some of the modernist productions, especially the over-elaborate and textually-dependent poetry of the Concretists. Seeking community with the marginalized populations traditionally ignored by high art, he proposed the model of the sordid, quotidian poet, as in the work "Poética"
I am sick of limited lyricism
Of well-behaved lyricism
Of public-servant lyricism
With its time-clock card
And its clerkly protocol
And its ass-kissing flattery of the boss
....
I want all the words
Chiefly the universal barbarisms
I want all the constructions
Chiefly the syntactical ones of exception
I want all the rhythms
Chiefly the unnumbered.\textsuperscript{156}

Here Bandeiras' auto-marginalization is a self-imposed exile in search of community. Unlike the Nerudian or Drummondian neo-romantic impulse, Bandeiras is using street language to convey his new involved poetic discourse, as does Parra. He wants to challenge convention, as in his manifesto-poem of the "poeta sórdido": "O poema deve ser como a nódoa de brim / Fazer o leitor satisfeito de si dar o desespero.\textsuperscript{157}

Bandeiras' numerous followers used mimeographs and other informal means of publication to promote their ideas, thus avoiding the traditional means of publication, as does the literatura de cordel. As Perrone states, the three main goals of this loose confederation were "anti-technicism, anti-intellectualism, and the politicization of the quotidien.\textsuperscript{158} One of the most famous collections of such socially committed poetry was Violão da rua, a collection printed by the Centro Popular Estudiantil. While this collection was quite popular, it received little critical
attention. I would posit that the shortcomings of this movement were (as in the case of the Chilean poets) a partial apperception of the reading public and a depreciation of the contributions made by dissident Concretist poets. This failure to connect to other marginalized subjects led to a multiple marginalization on the part of all of these cultural producers.

2.3.9. O Estrangeiro: a movement towards post-nationalism.

As the military dictatorship was defeated by the democratic opposition in 1985, a new round of confusion opened as the hospitalization of Tancredo Neves brought short the República Nova. Economic instability due to the power vacuum led to hasty devaluations and hyperinflation. Although the inauguration of Fernando Collor de Mello in 1990 was expected to restore confidence in the government, his inept mismanagement and outright corruption did little to assuage the common citizen.

Congresswoman Benedita da Silva summed up public opinion when she concluded, "Fernando Collor is the profile of power in Brazil: a white, educated, privileged man. And he turned out to be the biggest bandit in Brazilian history." 159

Many Brazilian intellectuals and performing artists returned to the country to find economic and ecological devastation
coupled with unprecedented (and unrestrained) foreign investment, and a vastly altered cultural landscape.

Thus writers such as poet Ronaldo Fernandes Costa, after spending eight years in exile in Venezuela, returns to Brazil with a new eye for his own cities:

As cidades, oh, as cidades,
- Amsterdam, Piza, Cairo -
sonhos, anseios, e desejos
antes que ruas, edifícios, e cafés.
Meu coração salta do peito
um coração negro como uma máquina fotográfica
que pulsa a cada chapa
e
rebobina em estertores.¹⁶⁰

His inability to communicate makes him reflect on the past, "tenho nostalgia das pontes / e / gosto da idéia de estar suspenso / entre duas margens."¹⁶¹ He moves through space, a phoenix does not know how to be reborn.
Like the transmigrant, he focuses on not aesthetics but the politics of hunger, of a survival-based existence:

Como pão velho,
lavo prato, toco sax no metro,
roubo batatas fritas no supermercado,
sirvo de babá, dirijo bonde, limpo sapatos,
sou garçom, palhaço e limpador de vidros,
ando tanto que meus pés se ausentem de mim,
sou um rosto apenas atrás de guichês de informação.

The lyric speaker moves in and out of modernity in order to make a living, to merely continue an existence out of which he no longer can make sense. His identity does not transcend profession. The eternal stranger realizes that his homeland is lost to him. To put it more correctly, a homeland was never his: "Sei todas as manhãs do mundo, / só não sei renascer em outra pátria." It is left to the reader's imagination as to where this "outra pátria" exists, although I would suggest that reference is being made to Brazil itself.

The human subjects of Fernandes' poems are strangers, poor devils, prostitutes, insane men, a Mafia boss living in a witness protection program, nameless men and women. His
final subject, the stranger, is a man separated from God, things, science, politics, and even the dispossessed.

Cansei das curas
que adoecem
e
da liberdade
de estar preso das mesmas idéias.
. . . .
Não confio nas ordens
da revolta
nem nos escaninhos
da paisagem aberta.

At the end, even language denies him the pleasure of recognition: "Nâo quero mais viver estrangeiro na mesma língua."163

In this line we see the ironic conflation of estrangement and strangerhood. The condition of the stranger is a product of his environment. It is not he who is strange but rather the space he inhabits. However, this forces the lyrical speaker to reflect inward and contemplate his own sanity, or lack thereof.


Perrone's final chapter is occupied with the direction of Brazilian poetry and culture-at-large in the 1980s and present. He takes great lengths to respond to Schwarz's criticism of a Haroldo De Campos poem, "Pós-tudo", which he
also analyzes here. For the sake of analysis, I will reproduce the work here, albeit the font is not exactly the same as in the original:

QUIS
MUDAR TUDO
MUDEI TUDO
AGORAPÓSTUDO
EXTUDO
MUDO

He criticizes a certain ideological pessimism that he sees in Schwarz's essay on the poem, which appears in Misplaced Ideas. He faults Schwarz for an overly discursive reading of the poem, which both believe mark a changing point in Brazil, a marker of this country's opening toward post-utopianism and post-modernity.

Perrone seems to be criticizing the textual reading made by Schwarz. Instead of making a merely horizontal reading of the poem, Perrone suggests a vertical reading of
the poem which includes two aspects left out by Schwarz. Perrone includes an understanding of a sense of play which Schwarz has not brought to the reading. The nostalgia seen by Schwarz in the poem is not a post-modern reflection, according to Perrone:

an implication of a postmodern position in Noigandres poets in the 1980s should give pause. Neither the self-ironic poet of 'Pós-tudo' nor the author of the 'post-utopian poem' defends the postmodernism [English critic David] Treece has in mind. To the contrary, they too have skeptical views, or prefer to adopt distinct, though related, perspectives. Their positions and the foregoing, at the very least, complicate an explanation of the continuing appeal of concretism in Brazil via the postmodern as refuge. 

Perrone's conclusion stresses the diverse nature of these lyrical movements, and the challenge concretism has posed to textuality and other traditional underpinnings of literary analysis. However, I would posit that the underlying optimism of the author's project can be openly post-modern, given that we understand post-modernism in the Latin American and not the Anglo or French-American sense. This active use of nostalgia as protest is equally a longing for reform or a reflection upon the past as much as it is a comment on the state of literature in the present day.
CHAPTER 3

EM VOZ DUPLA: THE EMIGRATION OF THE CANTAUTOR REGIONALISTA INTO THE TRANSNATIONAL INDUSTRY OF WORLD MUSIC.

Introduction.

Making an analysis of musical production during the time period I am analyzing is ambitious due to the very scope of the project. I am working with music produced at a time when commercial musical production has been unparalleled. A simple historical comparison is in order. From the invention of the printing press in the 15th century to the development of the period of international mass publication (which I would tie to the rise in newspaper production beginning in the late 1800's), there is a period of development of about four hundred years, within which time various literary and poetic movements were created. The later period of mass archival, mass distribution, and mass publication of literary texts (to the present day in which even a marginally successful national author can hope to print and sell 10,000 copies of a book) entailed another 120 years. For the case of musical production, the first mechanical reproduction of music took place in the late
1890's with the invention of the phonograph, and the 1920's brought the first stage of mass international production on a parallel with that of the print media. By the year 2000, the quality of the means of publication, distribution, and archival of musical media is now equal to that of print media. The cost to burn a compact disk is much less than to print one copy of a novel or a book of poetry. We have achieved a level of musical production never before seen in human history, and we must recognize that both the power of music to access some previously unattained parts of the human psyche, and the realization of this ability by mass media projects, have motivated the colossal transformations seen in the last fifty years of this industry.

In merely the past twenty years, the music industry in Latin America has more than tripled. George Yúdice states as much clearly at the beginning of his analysis of the major recording agencies operative in Latin America:

En tan breve período -15 años- la industria mundial de la música viene casi creciendo ininterrumpidamente –con excepción de un leve decline en 1982– de 12,000 millones de dólares en 1981 a 24,000 millones de dólares en 1992 y 40,000 millones de dólares en 1996.  

However, critics are now only beginning to realize how complex and entrenched this process of commodification is. In his Atlantic Monthly article, "The Soundtracking of
America", J. Bottum talks about how modern music tends toward an infinite degree of inclusive diversity at the same time as it conveys an ubiquitous shallowness that lacks the same emotional intensity of previous compositions. He re-evaluates Adorno some sixty years after his proclamations about industrial musical culture were disseminated:

Theodor Adorno has proved spectacularly wrong in his 1938 prediction that broadcast music would make the listener "forcibly retarded." He did correctly observe that "regressive listening" — the passive submission of listeners to a bombardment of new pop songs everywhere they go — is "tied to the production by the machinery of distribution, and particularly by advertising." That's the joke when a rising San Francisco rock band plays an advertising jingle with a wink and a nod for a growing crowd of teenagers. But even Adorno, the most culturally traditionalist of the mid-century Marxists, was too much of a traditionalist to guess that the stupidity of popular music would make us not stupid but ironic.167

This polemical statement has one main supposition: that cultural producers (in this case the San Francisco band) are unwitting pawns in an endless game of value substitution, manipulated by the industry which has made their success possible.

It has long been the opinion of various leftist critics of the media in Latin America that oligarchies have sought to silence critics of the state, either by outright censorship or by cutting them out of the circuits of mass media communication. As modernism granted the critic
autonomy from the state, the state isolated critical
discourse from public discourse, which was then converted
into outlets for mass dissemination of consumer media:

A televisão, o rádio, o jornal, a revista, a editora, a
escola, o teatro, o cinema, a música, todas as esferas
da criação e debate culturais acham-se sob controle ou
influência do poder estatal; por estimulo, tolerância,
ou censura. 168

Critics are only beginning to look at mass musical
productions with the same critical eye with which they have
regarded literary, poetic, and theatric productions. Music
has been considered an ancillary cultural genre, or even
worse, as a product of mass culture and not the popular.
Even worse, an ideal of "popular" music is held up which has
as its precondition a supposed purity, a freedom from some
contamination caused by contact with industrial society.

Therefore, in the postmodern world, when all spheres of
society have been "invaded" by such means of production, it
is no longer possible to cede agency to anything outside of
the production complex, which post-Marxists read as the
whole world. Therefore, in Bottum's view, Adorno posits
that the cultural producer and the audience are stripped of
their agency to derive meaning from contemporary music in
specific, and mass culture in general. Of course, Bottum
himself is not much more optimistic and reveals his own
specific idealism. He sees music as a completely
unredeemptive and irredeemable product, useless emotional wallpapering. "But our elevation of a secondary art costs us something. Music cannot build a culture, and in America today music is in the way — keeping us from the higher arts that could aim at a unified idea and a public metaphysics, a purpose and meaning for our all-encircling noise."\textsuperscript{169}

Such notions of purity, authenticity, and autochthonicity are irrelevant in the contemporary context. As I have stated before, in a society oversaturated with cultural signifiers connected in chains of industrially-parsed paradigms, the only way to create a discourse of one's own is to re-enunciate prior elements to create a new meaning. This new meaning, a heterogeneous concept, is articulated in a manner which is difficult to reabsorb into these cultural modes. The public is free to evaluate these elements on their own merits based on their own access to heterogeneous discourse. In the words of Benjamin, these artists seek to find ways to articulate reality in means "useless for the purposes of Fascism".\textsuperscript{170} I would reiterate that they seek to reconfigure themselves (and their publics) in new connections that supersede the notions of the state (totalitarian or otherwise).

I would posit that the "uselessness" of industrial music in giving "purpose" to public discourse is merely a
limitation of perspective. Adorno never believed that popular music should ever be obliged to fill the role of critical discourse. The role of popular music was to provide an emotional foreground against which greater and authentically significant works could be articulated.

Kitsch is not, as those believers in erudite culture would like to imagine, the mere refuse of art, originating in disloyal accommodations to the enemy; rather, it lurks in art, awaiting ever recurring opportunities to spring forth.¹⁷¹

Obviously, in the age of mechanical reproduction of music, industry has appropriated both "popular" and "artistic" genres to some extent. But Adorno never intended that the listening public be divided into classes; this was the goal of capitalism. "The doctrine of catharsis imputes to art the principle that ultimately the culture industry appropriates and administers."¹⁷²

In the case of Latin America, it is obvious that the interchange between "popular" and what has been called "elite" musical productions is at least fluid, if not completely co-dependent. As Mikhail Bakhtin stated was the case with discourse, institutional forms become dialogized (in an act of popular centrifugal signification) while traditional forms become institutionalized (in an attempt by the state to create meaning). For example, in Argentina a popular musical genre among Buenos Aries immigrants and
other lumpenproletariats was converted into tango, a national product which some 100 years later has become an cultural export commodity. On the other hand, Chileans combined indigenous music with revolutionary discourse to create canto nuevo, renovating both discourses.

The point of my introduction here is two-fold. First, I wish to state that commercial and popular music has just as much to say about cultural sensibilities, values and determinants (if not more) than other genres. Secondly, music provides a meta-textual layer which facilitates the interpretation of lyrics, and although music has some limited capacity to communicate mood and meaning apart from lyrical production, it is as lyrical production that it can be best understood and is most cogently articulated.

Charles Perrone's very eloquent defense of combining printed and sung poetry into the genre of lyric production is stated in his book Seven faces. He remains close to the cantautores and revolutionary singers, and makes little attempt toward a re-evaluation of commercial music:

"[C]hapter 4 ... opens with general deliberations about the treatment of song texts, as poetic as they might be, as "literary items,"... The star of poetry-in-music was especially bright from the late sixties to the late
seventies in Brazil, but it has continued in individual instances past the eighties." ¹⁷³

He cites three major reasons for this engagement:
1) The concrete poetry of the fifties, with its visual experimentation, openness to semiotic analysis, and uneasy relationship (one of ambivalently ironic dependency) with industrial print and advertising media, paved the way for a concretist presentation of song lyrics.
2) The political activism of student poetry and popular music of the time, one of severe government repression, a search for answers to national crises, and general public unrest.
3) The highly poetic quality of these songs, given the cultural formation of the major cantautores of the time.

In the case of Chile, one may argue that the best poetry of the time was inextricably linked to popular musical production. Los Jaivas’ famous musical rendition of Pablo Neruda’s Las alturas de Machu Pichu sold a record amount of copies for a popular national band. Violeta Parra’s traditional poems were also set to musical accompaniment.
I would go even further than Perrone in my analysis of these texts, finding meaning even in songs produced by artists who have been defined solely as agents of mass culture. I believe that these songs often posit images of the limits of society which helps orient the careful reader toward a greater significance.

It is important to realize that the Frankfurt School's (most cogently summarized in the works of Adorno and Benjamin) analysis of musical production is not as one-sided, traditional, and elitist as contemporary critics would have one believe. I wish to retrace the Adornian dialectic of musical production in this theoretical section, and include some contemporary voices that coincide with my perspective, namely John Beverley, Nestor Garcia Canclini, and Renato Ortiz.

3.1.1. The complementary nature of popular and high art.

While Adorno characterized the poem in the modern world as having lost its ability to communicate with its readership at the very moment it acquires the means to successfully communicate social reality, Adorno is even more pessimistic regarding popular music. His condemnation of post WWII American pop standards is absolute.

Reified consciousness provides an ersatz for the sensual immediacy of which it deprives people in a
sphere that is not its abode. While the artwork's sensual appeal seemingly brings it close to the consumer, it is alienated from him by being a commodity that he possesses and the loss of which he must constantly fear. The false relationship to art is akin to anxiety over possession. 174

But what would he say about national discourses whose organic selection of regional, national, and international texts (a selection which connotes a different sense of possession) create an entirely new arena of critical public dissemination? This dissemination, which I believe lies in the ability not to homogenize but to mobilize a heterogeneous group, was such an effective one that popular musicians in Chile and Brazil were some of the first targets of conservative repression. Both of these groups relied upon the court of world opinion first out of survival, then resistance, and then a basis for post-national critical evaluation.

Theodor Adorno is the only member of the Frankfurt School who wrote extensively on both poetry and music. However, Adorno's writings are marked by the limitations of his ideological opinions of high modernity and a tendency to oppose "high" and "low" art. For Adorno, the corporate jingle was linked all too closely with fascism and world totalitarianism. As Robert Witkin puts it:

It is impossible to read Adorno without hearing, in the authorial voice, all those signs of high bourgeois cultural sensibility, of a bourgeois
sense of truth, individuality, freedom, humanity, suffering. But in Adorno's writings, the world which might make sense of that authorial sensibility, the world of the 'heroic' phase of an entrepreneurial capitalism, is fast disappearing and is being supplanted by a monolithic rational-technical commodity capitalism.\textsuperscript{175}

The main problem, then, in using Adorno's lofty standards toward musical production in this half of the century, is that we truly live in another world, a world far distant from his. For him, we have been a world long consumed by the petty concerns of commodified radio tripe, what he describes to his college students in 1960 Frankfurt with no more pleasure than a combat soldier would a stray bullet or mine field:

The concept of popular music is both murky and self-evident. We all know what happens when we absentmindedly turn on the radio, and this knowledge seems to relieve us of reflecting upon what it is. The phenomenon becomes a datum that must be accepted as unalterable, so to speak, a datum whose sheer obstinate existence proves its right.\textsuperscript{176}

For Adorno, plugging into the radio means to allow the corporate world to do your thinking for you, or to put it more exactly, to pre-package your feeling into manageable fetishized units. To him, a generation reared in absence of his holy masters Mahler, Berg, Schoenberg, and even his
hated Stravinsky, whom Adorno regards as a mere popularist of classical music, must be seen as an abomination.

It is a given, then, that compared to the pre-industrial world, our society may be described as the "monolithic rational-technical commodity capitalism" of Adorno's imagination. However, the audience and corporate complex are interconnected to a degree deeper than that which critics and the corporations themselves would confess to; and to follow Adorno's words, what is presented as new becomes old, and the quest for continual newness leaves some listeners outside of the continuum of cultural consumption. Art also has within it the very ability to reverse itself at any time:

An artwork is always itself and simultaneously the other of itself. Such otherness can lead astray, because the constitutive meta-aesthetic element volatilizes the instant one pulls it away from the aesthetic and imagines that one holds it isolated in one's hands.\[177\]

The fragility of art and its complete dependency upon its context (which are non- or anti-commodities) are the sensations which are re-captured in the popular poetry and music of some of the musicians and poets of this time.

For Adorno, poetry is pure and unadulterateable, even though it is powerless to affect modern man. What would Adorno have said about anti-poetry? Just as Nicanor Parra
used language from the street to create an anti-poetic aesthetic that was later conflated into the mainstream of poetry, is it not possible that the anti-"musical" qualities of Jovem Guarda and Tropicalia can now in retrospect prove the value of the genres?

Of course, Adorno's supposed elitism disappears when one realizes that he saw popular and elite culture as two parts of a larger and more integrated whole. Simon Jarvis makes this point in his re-analysis of Adorno's work:

Adorno's complaint against the culture industry is as much that it wrecks and distorts popular culture as that it wrecks and distorts high art. The purity of high art in the face of the culture industry is already an ideological illusion.\(^{178}\)

For Adorno, "high" and "popular" were not terms to be applied to the class of the listener but to the purpose of the composition. And this is an important point. To move the adjective "popular" or even "mass" from describing the purpose of the composition to a supposed class of audience is in itself an act of ideological erasure. For me to say that instead of a work being directed to a purpose, that it is directed to an audience, strips the audience of agency. The audience's task, in Adorno's categorical view, was to evaluate these works, the composer's task to perform them. Remember that Martí also made such a categorization regarding the role of the artist and the subsequent
definition of the masses. It is the value of exchange that
is criticized here (who has the right to place value upon a
work apart from the artist-spectator dyad), not the value of
discrimination (who is qualified to judge the merits of the
work).

The culture industry thus generates a world of false
specificity in which the advertised uniqueness of the
individual product — the distinctive individual voice
of a new poet, the inimitable style of a star
conductor, or the sheer personality of a chat-show host
— needs to be foregrounded by the relentless sameness
of a whole range of pseudo-specificity is one reason
why Adorno is unconvinced that mass-cultural products
are irreducibly specific.179

Therefore, the terms "high" and "popular" are dialectic
terms, whose antagonism is undermined by the culture
industry. The task of cultural production is to re-
appropriate this agency and return a critical capacity to
the listener, who is freed from becoming a cultural
consumer. Of course, in the modern Latin American state (as
anywhere else), no freedom is possible from cultural
consumption. So I would re-state the goals of cultural
production as to dialogize cultural consumption, to provide
a body of response and limited agency.

There is a conflation between the intellectual elite
and marginalized lower classes in these states in that both
have been excluded from the processes of mass cultural
commodification and the projects of the totalitarian Latin
American state. Both would have a voice in a more
democratic state (I make no claims that they would have an
equal weight). Both of these subjects are forced to the
margins of the state project because in the terms of James
C. Scott's *Seeing Like a State*, (using that metaphor) one
looks beyond it and the another is not allowed to see into
it. Scott argues for the re-introduction of the ideas of
metis on an institutional level. The metis was "the one who
lives with, who has changed residence." The inclusion of
those transmigrants who specialize in various unforeseen
tasks necessary to the construction of the state. "Many
modern cities, and not just those in the Third World,
function and survive by virtue of slums and squatter
settlements whose residents provide essential services." I
would add to this temporary population the quantity of
foreign and transient intellectuals and cultural performers
who move from region to region. They are excluded from the
limited vision of the oligarchic state.

3.1.2. Walter Benjamin

In his article in *Illuminations* titled "The Work of Art
in the Age of Mechanical Reproduction", Walter Benjamin
criticizes mechanical reproduction as being intrinsically
inimical to artistic production. "Even the most perfect
reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be." Some essential quality is forever lost in the facsimile: "One might subsume the eliminated element in the term 'aura' and go on to say: that which withers in the age of mechanical reproduction is the aura of the work of art." Which begs the question: what is the essential aura of music? There is no "object" per se; a song is a combination of sound waves arranged in space and time. This much can be reproduced perfectly in a stereo studio recording; a sightless person could not tell the difference, eliminating other environmental factors. So then, what is the difference between a live performance and (to quote the oxymoron) a live recording? One can only answer that its commodification, its later entry into the cultural industry, is what makes it different. We have reached the level of technical mastery as to make a perfect copy of almost any medium, indistinguishable from its original.

What has been ignored by Benjamin is that this technical knowledge is also a body of discourse which Husserl would state needs to be stripped of its pseudo-scientific veneer. Performative and technical competencies are both technes, both means of arriving at an end, which is
the cultural product. The best example of this can be found in hip-hop music, which takes previous musical intervals as recorded and superimposes other sound tracks, using the original either as the base rhythm or as an incidental piece. This type of direct musical intertextuality would be impossible were it not for the current level of mechanical reproduction. Hip-hop musicians form a dialogue with previous musical genres in a way similar to jazz musicians recreating a melody within a new jazz composition.

In the case of Latin America, Brazilian music has held a long tradition of improvisation and cannibalization of previous generations and genres, either national or international. I take cannibalization in the cultural sense of Andrade's continual re-invention and re-appropriation. Take the case of the transnational, singer-composers like Fernanda Abreu who talks about creating place that is both "Miami [pronounced as an English speaker and not a Brazilian would] e Copacabana", and a musical style that is both "banana and bubblegum". These humorous references belie an intent to transvalorize Brazilian values in the new global context.

Chilean composers have had similar goals, albeit with much less notoriety. However, they have drawn on their poetic heritage, using poetry from various traditions in
their musical creations. Even traditionally mass culture groups such as La Ley have resorted to linguistic experimentation on their albums, which is a tacit recognition of their status as the children of returned exiles, as exiles themselves.

3.1.3. Culture (leaning and/or struggling) against literature: Beverley, Canclini, Ortiz

I wish to briefly mention three cultural critics here because of certain debates they bring to the table, and also because they are writing within the greater context of Latin Americanists who seek to glean meaning out of incongruous cultural juxtapositions.

John Beverley characterizes the appeal of Boom literature (and indirectly, that of Latin American cultural identity) in that it celebrates ostranenie. Ostranenie (a Russian term which literally means "otherness") can be taken to mean estrangement, the literary device of parodizing or burlesqueing a commonplace cultural event by acting as if it had never been seen before. This is usually done by having a stranger enter and purvey the event for the first time, and then describe it in the narrative in unfamiliar terms. This can be used as a tool of social commentary, as Tolstoy did in War and Peace to criticize the facetious nature of
upper-class Russians attending an French opera for pretense's sake only.

In Latin America, we see the exoticization of musical forms, either as exotic (which implies an otherness of space) or indigenous/traditional (which also connotes an otherness of time). Beverley feared that a reading public inured to this device would tire of it and thus rob it of any agency. For him, it was the role of the left to analyze art at a deeper level, and confront mass culture on its own terms:

From a postmodern perspective, not only does the left need to aestheticize politics, it needs to make aesthetic experience itself — cultural creation and consumption — one of the forms of agency of postcapitalist social life.... Such a shift involves accepting the challenge of mass culture and the mass media — rather than dismissing these, as has been the case in the dominant models of Latin American media criticism — as sites for the production of false consciousness. It also involves critiquing the ways in which the left in its previous incarnations was, in its own cultural ideologies, implicated...

For Beverley, intellectuals can only truly unite in solidarity with marginal subjects once they confirm their own complicity in programs of the state and then directly engage the results of such complicity. In other words, they must re-awaken Adorno's antagonistic dialectic relationship.
Canclini's perspective is important due to his insistence on the role of artists as individuals free to enter the circuits of industrial signification on their own terms. He also invokes the idea of "géneros constitucionalmente híbridos... [que] son prácticas que desde su nacimiento se desentendieron del concepto de colección patriarcal". I would posit that anti-poetry is one of these forms, as is canto nuevo. I would also posit a third: rap. Rap music (which many critics did not even recognize as a genre for some years after its creation) and hip-hop (which includes sampling of previous compositions) are just as intrinsically hybrid and/or heterogeneous as graffiti or the comic strip. Of course, I believe that the ideological content of the work and the intentionality of the producer are just as important as any considerations of genre. A rap song is not automatically a heterogeneous composition.

Renato Ortiz' perspective is important due to his insistence on the need to understand cultural production in the context of national identity. Nestor Canclini also makes mention of this point in his use of the term "glocalismo":

No es casual que hayan sido empresarios japoneses quienes inventaron el neologismo glocalize para aludir el nuevo esquema del "empresario-mundo" que articula en su cultura información, creencias y rituales
procedentes de lo local, lo nacional y lo internacional.¹⁸⁷

For Canclini, this is not merely a "macroproyecto gubernamental"; I believe as does he that the most significant acts originate from daily situations of everyday life.

Renato Ortiz' view in Cultura Brasileira e Identidade Nacional is that massive cultural changes ensue in the late capitalist period that render previous forms of criticism obsolete.

Roland Corbisier costumava dizer que antes do movimento modernista o que tínhamos no Brasil era simplesmente pre-história.... Vimos como o conceito de raça cede lugar ao de cultura, é necessário agora compreendermos como nos anos 50 o conceito de cultura é remodelado... Categorias como "aculturação" são pouco a pouco substituídas por outras como "transplantação cultural", "cultura alienada", etc.¹⁸⁸

This alienated culture attempted to piece together (albeit not in a celebratory sense as much as one of archival) the various elements that were to form the foundations for a new "national" culture under Kubitschek. However, we are to see that in the search for a truly national identity, the "lie" of the nation is revealed, and the lyric device of the stranger moves from region to world in an attempt to uncover this distraction.
3.2.1. Brazil trends in composition

On the global scale, Brazilian music has been marketed as an exotic entity, and there is an increasing consciousness on the part of the performers and composers of their role in this cultural production.

De onde provém a palavra "Tropicalismo"? Segundo Nelson Motta (O Globo 10-9-76): "O nome, não o movimento, nasceu de um papo engraçado no Alpino... e o locutor que vos fala cascateavam sobre uma grande festa a ser dada contendo todas as coisas que melhor representassem a loucura brasileira. E comer tudo, antropofagicamente como queria o nosso guru da época, Oswald de Andrade."\textsuperscript{189}

This example of consciousness-in-production is common to Brazilian composers, performers, and promoters in this period.

The image of the outsider is relevant here because of the disassociation felt in these works. In a major anthropological effort to categorize the various folkloric movements in Brazilian music before this period, Oneyda Alvarenga attests to a great absence of information originating from even colonial times:

Só no último quartel do séc. XIX é que, fixando elementos até então incertos ou indecisos, as nossas músicas folclórica e popular principiam a definir-se como criação peculiar e representava do povo brasileiro. Pouco se sabe das bases estruturais que caraterizam nacionalmente a nossa música.\textsuperscript{190}

Instead of the outsider in the nationalist period whose role is to explain the region or sub-culture to the national
audience, the outsider in the transnationalist period is forced to re-examine his or her country of origin and deduce that it is no longer the country to which they used to belong, and if they ever belonged to it at all.

In 1964 the right-wing nationalists branded Marxism as an alien influence, perhaps imagining that fascism was a Brazilian invention. But over and above their differences, the two nationalist tendencies were alike in hoping to find their goal by eliminating anything that was not indigenous. The residue would be the essence of Brazil. In doing so, however, the Brazilian subject was undone. Artists responded by embracing foreign ideals even more strongly and avoiding explicitly political debates, using their silence as a voice of protest. The apparent depoliticization of these texts can be construed as a call for readers to form their own political imaginary.

3.2.2. Thirty years of Jovem Guarda.
"Não, nós somos maus. Não escutamos ao Caetano, ao Nascimento, ao que devemos, escutamos a Roberto Carlos, porque gostamos dele."


Although critics to date have taken Jovem Guarda to task for being an industrial mass movement, it is important to recognize the prefigurative role they played in the formation of a response to traditional and international
musical genres. The Jovem Guarda, a cadre of musicians centering around the production facilities in São Paulo in the 1960's, had two goals. First, it provided Brazilians with Portuguese-language versions of American, British, and Italian pop hits. Secondly, it provided a series of Brazilian alternative songs which followed the same patterns established internationally by companies like Motown and Atlantic City.

This critical reevaluation has just begun. It is important to remember the historical context of these bands in a time when traditional forms of musical production were being revolutionized. The creation of a mass market for music once considered to be popular affected the performative value of these works.

I place the early work of Roberto Carlos in the Brazilian national period, although his significant and prolific musical career will eventually bring him into the MPB era. This pop artist has been a virtuoso phenomenon in Brazil for more than two generations; this year is the 40th anniversary of his first release. He is one of the founding fathers of the Jovem Guarda movement, having released over 44 records nationally and touring in more than 22 countries in the Americas, Europe, and Africa. In his 1963 song titled "O Calhambeque" (a slang term loosely translatable as "The
Road Hog", "The Junk Car", and "The Old Heap"), the lyrical speaker begins by directly addressing the audience, informing them that this is just one of the many interesting stories that has happened to him. He projects a persona of extreme confidence, and energetically begins his tale. He is serving the traditional role of the outsider; he is a monadic element whose wanderings illustrate various anecdotes of the new Brazilian youth culture. This song is already produced within a complex matrix of commodification. The simple instrumental arrangement of rockabilly guitar and drum set repeats a simple sixteen-bar melody, over which Carlos sings, framed by a spoken introduction and closing.

The story is simple: having sent his shiny new Cadillac to the mechanic for some body detailing, the mechanic lends him an old heap, a car so dilapidated that it no longer is referred to by a brand name. He is reluctant to drive it, but soon realizes that this old beaten-up car is an oddity, and therefore "a beleza", providing him with an endless number of attractive "brotos" who want to "passear". When the mechanic finally returns the Cadillac, the narrator refuses to give up the calhambeque:

Mas o Cadillac finalmente ficou pronto
Lavado, consertado, bem pintado, um encanto
Mas o meu coração na hora exata de trocar... [laughter]
O calhambeque, bip-bip, meu coração ficou
cô'o calhambeque..."
This light-hearted object lesson in import substitution, given at a time of economic upheaval, was a privileging of the old and reliable over the new and commodified, a preference for the obsolete that subtly resists the cycle of consumption intended by the system of "planned obsolescence."

Amazingly enough, Roberto Carlos has made a career of riding the incoming wave of globalizing mass culture, transforming (and in many cases cannibalizing) Anglo-American imports and re-marketing these American rock and be-bop hits as uniquely Brazilian products. This counter-hegemony will re-appear in various Brazilian composers, including Fernanda Abreu.

In his 1970 song "O Astronauta", Roberto Carlos' tone is radically different. Having moved from rockabilly to a style more imitative of David Bowie, he incorporates synthesizers and electric guitars into his Portuguese-language ballad. Here his narrator seeks to flee from a world he no longer finds acceptable, a world shattered by the military takeover of 1964 and the threat of the Cold War:

```
O mundo que queria não é esse
O meu mundo é só de sonho
Bombas que caem, jato que passa
Gente que olha o céu de fumaça
...
Um astronauta quero ser
Pra ficar sempre no espaço.193
```
This is the disassociation, the loss of love and meaning in an increasingly foreign world, which drives the trope of the outsider in the transnational era.

As a footnote: the 5 CD collection "Trinta anos de jovem guarda" released in 1998 sold 500,000 copies in Brazil alone. Each of the CDs is thematically arranged around one of Roberto Carlos' classic songs, many of which are performed by guest artists. Caetano Veloso himself does a heartfelt rendition of "O Calhambeque", attesting to a connection between Jovem Guarda and Tropicalia. Both youth culture movements sought to break free of strictly Brazilian and exclusionist notions of musical production. While Roberto Carlos opted for a creative mimicry, singer-songwriters such as Chico Buarque and Caetano Veloso chose invention.

3.2.3. Chico Buarque's construções

Chico Buarque de Holanda underwent in his development a change similar to that undergone by Jorge Teillier. Both from well-to-do immigrant families and surrounded by a environment of education and prestige, both were successful at a young age. The dramatic change in both of their careers came about during the coups d'état that struck both of their countries.
Se estivesse interessado em proceder a uma análise horizontalizante e cronológica da obra de Chico Buarque de Hollanda, começaria por assinalar que suas composições podem ser divididas em duas fases. A primeira seria exemplificada por seus três primeiros long playings e a segunda pelo disco mais recente: Construção.... sinal de ruptura com a imagem de bom moço que o sistema publicitário queria impor ao poeta. 194

A more recent analysis takes the view that Buarque's first three albums were merely warm-ups for what has been over two decades of works that "voice popular sentiment in crafted musical molds, [although] his sentimental songs have been equally successful...". His success truly "cuts across class lines because his songs are both 'popular' in their musical foundations and themes and 'erudite' in their refinement and lyrical tones." 195

His 1971 record Construção is an indictment of the powers-that-be and a passionate stand for the underclasses of Brazil. The title songs deals with a construction worker who falls to his death one Saturday, presumably due to lack of safety precautions by the owners. The song is notable for its cautious lyrical construction, one that resembles a construction itself. The song moves from a simple acoustic guitar accompanied by voice to a baroquely instrumented bossa nova. As the song merges into the next song, "Deus Lhe Pague", the listener is swept into a musical reprise, much like that of a Broadway show. I believe that Chico
Buarque consciously uses Concretist elements in his work, as does Caetano Veloso in his study of tropicalism.

3.2.4. *pos musica pos popular pos nacional?*

Unlike Roberto Carlos, whose work is only now receiving critical intellectual acclaim, Caetano Veloso's musical production has been assiduously studied by various researchers. Charles Perrone's book on modernist and post-modernist poetry in Brazil dedicates an entire chapter to modern Brazilian musicians. A great portion of this chapter deals with the Tropicalismo movement which Veloso helped to found, a movement which takes its name from the works of Brazilian sociologist Gilberto Freyre and is strongly influenced by Oswaldo de Andrade's thesis on cannibalism as a means of the formation of Brazilian cultural identity.

Building a 'neo-anthropophagic' strategy of contrast and appropriation, indebted to the modernist projects of Oswaldo de Andrade, as well as to concretism, the young poet-musicians availed themselves of diverse sources - national and international, musical and non-musical - to revitalize Brazilian popular music and its discourse... Among the contributions of Veloso's group was the infusion of substantial literary material into song, whether for parodic or otherwise provocative purposes.  

I have already mentioned the influence of Oswaldo Andrade in the creation of the name "tropicalismo". In his
title track to his 1989 CD _O Estrangeiro_, Veloso uses a variety of discourses to compose a pastiche-portrait of Guanabara Bay. He contrasts the pleasant images that Paul Gauguin and Cole Porter held of the bay with Claude Levi-Strauss' depiction of it as a "toothless mouth". The narrator, who had believed himself to be a native of the bay, is now no longer able to make any aesthetic discernment whatsoever. He is overloaded with too much information and too much change, which moves from multitracked chaos to a polyrhythmic meditation on aesthetics: "Sou cego de tanto vela /... / Amor é cego / Ray Charles é cego / Stevie Wonder é cego / e o albino Hermeto não enxerga mesmo muito bem."\(^{197}\) By repeating the word "blind", he demystifies the trope "love is blind", thus negating the easy closure love and beauty normally provide. The song's instrumental arrangement reinforces the search for meaning in a world of information overload and social unrest, as electric guitars, harsh synthesizer riffs, and sound effects reproducing factory machinery intrude upon the soft piano, percussion and spoken words with which the song begins.

The narrator is confronted by a dictatorial voice "em voz dupla" with which he cannot form a dialogue. The double voice is his own voice combined with another singer's monotonous soprano voice, which I see as a trope for the
self-imposition of outer voices of authority. His cry for a
mask, a singular yell, is the only response he can make.
When he finishes the song with the English words, "some may
like a soft Brazilian singer, but I've given up all attempts
at perfection", he is not just mimicking the Bob Dylan lyric
but also criticizing the stereotypes surrounding the
"ungovernable" Brazilian subject who was believed to lack
proper guidance from the West to develop its own country.
The misplaced speaker (evocative of Schwarz) is forced to
acknowledge his identity while refusing to blindly conform to
market values. At the same time, he is living in a purely
quotidian state of desmemoria as described by Nelly Richard
in the post-Neruda poetic era.

For Schwarz, the Brazilian subject traverses the
quotidian and the global: "let us conclude by saying that
even when dealing with the most modest matters of everyday
life, the subject matter... has always been
world-historical." It is exactly the misplacement,
suppression, and / or erasure of the nation which makes this
leap from the regional to the global possible, and
facilitates the production of works that connect audiences of
diverse periods, regions, and classes.

One of Caetano Veloso's recent works talks about this
displacement in such a universal manner. His lyric speaker
hops from site to site in Brazil, yet describes scenes that condemn the new wave of globalization:

tudo é menino e menina no olho da rua
o asfalto a ponte
o viaduto ganhando pra rua
nada continua

e o cano da pistola que as crianças mordem
reflete todas as cores da paisagem que é
muito mais bonita e muito mais intensa do que num cartão
alguma coisa está fora da ordem fora da nova ordem

It is this new out-of-order world order under which the next generation of Brazilian singers must live.

3.2.5. Marisa Monte

Marisa Monte's career has extended to the United States in the 1990's. Her 1991 release Mais is influenced by several well-established musicians in Brazil, including Nana Vasconcelos and Arto Lindsay, who both perform on this album. There are evident instrumental and lyrical intertexts with the Tropicália generation: for example, in the song "Diariamente", Monte repeats the format of Caetano Veloso's song "Rai das Cores", in which both repeat a list of suggestions, beginning with the word para. In both songs, it appears that the lyrical speakers are performing some sort of free association. While Veloso merely assigns colors to various earthly objects (which in itself is a subtle method
of dealing with the contexts of racial identity, among other topics), Monte marks her dissidence through the use of the quotidian, dispensing social commentary with the same voice as she suggests household remedies for everyday problems.

Para que serve a calota: Volkswagen
....
Para a letra torta: Pauta
Para parecer mais nova: Avon
....
Para levar na escola: Condução
....
Para a mulher que aborta: Repouso
....
Para a menina que engorda: Hipofagi
Para a comida das orcas: Krill
[What's the hubcap for?: Volkswagen
....
For crooked writing: lines on the page
....
To look new again: Avon
....
To take us to school: transportation
....
For a woman after an abortion: rest
....
For a woman who's fat: diet pills
To feed the killer whales: plankton]

As in other products of contemporary youth culture, the quotidian is linked to reproductive rights, environmentalism, feminist consciousness of body image, basic human rights.

Just as in the earlier songs, product placement indicates a selective reaction to commodification. The smooth accompaniment (violin and harp played over soft percussion) belies the conflicts inherent in the lyrics and the intensity with which they are sung. In her song "Eu não sou da sua
Rua", the narrative speaker again takes the role of the outsider, this time not to promote social reform, but to mourn the disassociation of daily life: "eu não sou da sua rua ... eu não falo sua lingua... estou aqui de passagem". The lyrical speaker has no connection to this Other, nor does she have connections to anything else. At the end she affirms that this world is neither "mine nor yours" (my translation). This polysemic work serves again to illuminate and criticize the present condition of city life, not just in Brazil, but anywhere.

Upon studying the history of popular Brazilian music and its modes of production, one derives a feeling similar to Pierre Bourdieu's reaction to the contentious nature of literary schools, that we are dealing with a universe which is subject... to the law of action and reaction - or if one wants to include intentions and dispositions, of pretension and distinction.... The opposition between the incumbents and the pretenders installs at the very core of the field a tension between those who try to overtake their rivals and those who wish to be overtaken, as if it were a race.

The fact is that while oppositions are being continually made, there is also a direct line of continuity in this production as well. On the homage CD made upon the 30th anniversary of the Jovem Guarda movement, it is the supposed iconoclast Caetano Veloso himself who is invited to sing "O Calhambeque", and does so with great relish. Marisa
Monte's liner notes provide a dual image of the singer as both free-spirited sex symbol and studious musical apprentice, attentive to and grateful for the education her mentors can provide.

3.2.6. Recapturing marginal spaces - Daniela Mercury and Virginia Rodrigues.

Caetano Veloso is also given credit for "discovering" the talented Bahian singer Virginia Rodrigues. Often criticized for not being "Brazilian" or "Bahian" enough (the sharpest criticisms levelled after his co-production with Paul Simon on the CD Rhythm of the Saints), Veloso facilitated Rodrigues' entry into the world music circuit. Rodrigues has released two widely-selling international CDs, Nós and Sol Negro.

Rodrigues, being a batuqueira, sings traditional Bahian songs dealing with Afro-Brazilian themes. Songs like "Raça Negra", "Deusa de Ébano", and "Malé - Debalé" are representative of the orixás and mães-de-santo of the Candomblé religion most popular in Bahia. Her songs can also show a romantic longing, as in "Mimar Você". The lyrical speaker wants not just to love the intended recipient, but smother them in love:
Eu te quero só
pra mim
Você mora em meu coração
Não me deixe só aqui

This nostalgic love which seeks not just to remember but to "relembrar" (re-remember) a "bem bom viver" (good good living). The lyrical speaker is awaiting the return of the traveller, who appears to be gone for long periods of time, maybe out to sea, as in a cântiga d'amigo of old.

Daniela Mercury is another Bahian influenced strongly both by Afro-Brazilian trends and the legacy of modern Brazilian composition. Aware of criticisms leveled at Veloso for being too "white", Mercury fills her liner notes with images of hybridity. On her CD Feijão com Arroz, the cover has her embracing an African of indeterminate gender, her look of desire directly confronting the spectator. On the back side, she is lying in repose on the African's (now revealed as a woman) torso. Daniela appears to be covered in a towel (unlike her unclothed pose on the cover), the African appears to be wearing no clothes. Of course, bodies are artfully arranged as to not be licentious. Other images of Daniela—emerging in rapturous praise from the forest, playing in a batucada surrounded by African women, holding a small child of mixed race—visually highlight this mediation of samba culture. Semiotically, she is presented (or should
this read "presents herself") as a sensual Dionysian adventuress. Unlike Virginia Rodrigues, Mercury knows that she is not being read as an authentic figure, yet uses this affect to create new musical spaces. Her lyric speaker moves from the city to the countryside, alone, as in "À primeira vista":

Quando não tinha nada, eu quis
Quando tudo era ausência, esperei
Quando tive frio, tremi
Quando tive coragem, liguei

This loneliness is erased (albeit partially) by the encounter with the other:

Quando me chamou, eu vim
Quando dei por mim, 'tava aqui
Quando me achei, me perdi
Quando vi você, me apaixonei²⁰⁴

Caetano Veloso's image is one that persists. Mercury performs a song about Caetano liking a performer and getting them on TV. "Dona Canô" ends with a reflection of a TV image:

Hoje Caetano e [Gilberto] Gil
Estão juntos na TV
Outro dia Dona Canô disse
Caetano venha ver...
Aquele preto que você gosta
 Está cantando na TV.²⁰⁵
It is this act of preservation that I find interesting, that search for identity that brings formerly unrecognized entities into national (and now global) space. In Daniela Mercury's latest album, Sol da Liberdade, spaces have become confused. Now the CD liner photos tell a different story: Daniela is alone in a forest in winter, a space almost completely devoid of life. The sexually provocative images also belie a feigned lack of certainty seen in the recording of ten years previous; instead of being a confident explorer moving through national space, she is a girl lost in the woods. In addition to her buoyant batucadas, some of her songs bring in elements of pop culture, such as her song "Groove da Baiana":

Quem quer levada tem
Quem quer cocada tem
A massa que rebola
Abará, Coca-cola
Quem quer miolo tem
Quem quer criolo tem
O plug, a lata d'água
Prêt-a-porter, anágua

She also experiments with rock, rap, and themes of present-day Brazil, as in her song "Itapuã ãno 2000". The sharp contrast (similar to the juxtaposition of black female on white female body of 1990) is now that of the disparity of wealth and poverty, of futurism and "backwardness".
Em meio ao cenário futurista pobre das areias
Pavimentadas de lagoa do Abaeté
Em meio pôr-do-sol technicolor,

Influência de mercado, identidade nacional

As the title itself suggests (by replacing the "a" in ano with the ubiquitous "at" sign of cyberspace) a multitude of images of global culture are processed into the logic of the batucada:

Putas de Wim Wenders, Junk's Tarantino,
Santas de Greenway, Kikas de Almodóvar,
desfilam, se beijam, se banham de tanga,
se benzem no mar de Odoyá.

As the creature in the sea consumed the hapless citified Macunaima, as are the elements of global culture cannibalized in the new Brazilian aesthetic. Her renditions of songs by Caetano Veloso and Roberto Carlos grace the album, as a reminder as to the practice of Brazilianization.

3.2.7. You are who you sample: anthropophagic and hybrid discourse in Fernanda Abreu, Carlinhos Brown, and Chico Science.

I wish to mention three present-day Brazilian artists whose work I find engaging. These artists share three tendencies; they move beyond narrow definitions of genre,
they have a rich history and legacy of collaboration among themselves and with previous MPB artists, and they also represent in various forms the themes of hybridity and estranged identity that I find recurrent in musical production of this period.

Fernanda Abreu is the most famous member of the 1980's group Blitz, a Brazilian New Wave group which released three albums before splitting up. She has released four solo albums in the last ten years, her latest one being Raio X. She has worked with Caetano Veloso and various other Brazilian MPB musicians, and one of the songs on her latest CD (a collaboration with Carlinhos Brown) is dedicated to Jorge Benjor. Her music is hard to define, ranging from club to rap to ballads; she herself defines her music [in English in the middle of a Portuguese song] as "rap house charm rock funk disco club", which she then follows with a classic Silas de Oliveira song, "Aquarela Brasileira", using completely traditional instruments. Her collaboration with Chico Science is dedicated to Rio de Janeiro, which they immediately criticize as being a "purgatório da beleza e do caos" in the style of a Concretist poem while using synthesizers and samples from American Seventies' rock:

O Rio é uma cidade de cidades misturadas
O Rio é uma cidade de cidades camufladas
Governos misturados, camuflados, paralelos
Sorrateiros ocultando comandos
Comando de comando submundo oficial
Comando de comando submundo bandidaço
Comando de comando submundo classe média
Comando de comando submundo came16
Comando de comando submafia manicure

The incongruous combination of terms such as "mafia" and "manicure" makes the listener re-analyze both discourses: the "normal" world of government and the middle class and the descriptors used to describe illegal corruption.

Fernanda also takes on international relations in her song “Jack Soul Brasiliiero”. This song’s title marks a wordplay between English and Portuguese: “Já que sou brasileiro” becomes “Jack soul brasileiro”. An identificatory statement becomes a reference to soul-stealing. Abreu uses a litany of Brazilian referents and then states her hybrid manifesto:

Só ponho be-bop no meu samba
Quando Tio Sam pegar no tamborim
Quando ele pegar no pandeiro e no zabumba
Quando ele entender que o samba não é rumba
Ai eu vou misturar
Miami com Copacabana
Chicletes eu misturo com banana...

The carnivalesque mixture of Uncle Sam (the paradigmatic symbol of the U.S.) playing Brazilian drums and learning the difference between rumba and samba, of Miami and Copacabana, is a counter-hegemonic strategy. Abreu’s
re-mix is an act of cannibalization that digests American elements and incorporates them into the new Brazilian body.

Carlinhos Brown, most commonly known as a member of Caetano Veloso's band, has recently released his first solo CD entitled Omelete Man, which provides an insight into the hybrid nature of his musical production. The various liner illustrations portray him as a Persian prince, a chimera of various animal parts, and a naked African. This CD, produced by Marisa Monte, has songs in English and Portuguese, with the themes of unity and voyages. The song "Faraó" parodies the absurdity of power while imagining a voyage from Egypt to Bahia.

Sou faraó prazer minha mãe
Sou faraó passeio pelo sol
Sou faraó o rei da folia
Sou faraó e o Egito é a Bahia.²¹²

As festive as these songs are, they also touch upon the solitude of freedom. The song "Busy Man" deals with the need for travel and the lack of connection that accompanies it:

Maybe your heart / maybe I hold on
I get to travel / yellow summer
My super rain / I get to travel my road
Summer about everyday
I like you you like me
I love you you love me
I touch you you touch me
The lyric speaker seems almost to be saying these things in order only to convince himself. His last line belies this lack: "I'm missing you my lover / Busy man / like a busy man..."213

Chico Science, another young musician critical of authority, is from Recife. His group, Nação Zumbi (Zombie Nation) focuses primarily on rap and gained much popularity in the 1990's with songs that portrayed the violence and depravity of city life in Brazil. Chico Science's death in a tragic car accident in 1998 was a traumatic event to contemporary Brazilian artists. Gilberto Gil dedicated his 1999 album, Quanta, to his memory. These artists have succeeded in forming new critical discourses which supersede earlier means of communication and connection. It is the image of the individual who seeks a deeper connection in spite of an onrushing global transformation which threatens to subsume all previous affiliations that applies here. These works constitute a resistance to unseen forces through an invocation of direct human experience.
3.3.1. Trends in Chilean music

Pre-1960 compositions in Chilean music tend to be classified under folkloric (read as indigenous) or classical (read as European) compositions. Musical anthropologists classified various styles of indigenous music, dealing more with instrumentation and rhythms than with themes or social function. This work was often seen as preservative and archival in nature, as we shall see in the case of Violeta Parra's travels. While a 1979 music anthology spends 24 pages on Brazil, 4 pages are devoted to Chile, most of which deals with classical composers.

Indianism and nationalism have had in general few followers in Chile, most likely because cultivated Chilean musicians have felt little affinity with local folk and popular musical traditions, as these reflect only a small portion of Chilean modern national culture. This author belies the centrist prejudice of nation-building while claiming that nationalism has little presence in Chilean music. It is well known that the only reason why indigenous traditions in Chile reflected only a little portion of Chilean modern culture is because these same traditions were excluded from state discourses, even well before Pinochet came to power.

As modernity advances on the capital city, many projects attempting to record these previously marginalized
traditions begin. These works are preservatory in nature, and will by the 1970's influence the various center artists such as Inti-Illimani and Quilapayún who create what some early critics called a "pseudo-folkloric" sound, one which I would call a transculturated musical production. These works, which often fall under the rubric of Canto Nuevo, combine indigenous instrumentation and arrangement with revolutionary lyrics in Spanish.

3.3.2. The country needs your songs: Violeta Parra and the recuperation of the traditional.

Violeta Parra was born in San Carlos and raised in Chillán. She is well-known as a poet and musical investigator. She was famous throughout Latin America as a folklorist. She travelled throughout the country, especially the South, trying to recover and preserve Chilean folk compositions. This story, with which she begins her 1979 Cantos Folklóricos Chilenos, is figurative:

Don Juan de Dios Leiva, 85 años, chacarero, cantor y tocador de la comuna de Las Barrancas de Santiago, es un anciano delgadísimo, erguido y huraño (no quiere hablar con nadie). Cuando le pedí que me enseñara sus cantos, me respondió:
- Yo juré no volver a cantar más en mi vida, porque Dios me llevó a mi nietecita regalona y la noche que tuve que cantar p'a ella, la tengo anud'a en el pecho y la garganta.
Don Guillermo rompió su juramento cuando le dije que la patria necesita sus cantos.
Note that here Parra tries to reproduce the orality of Don Juan, giving his speech a regional yet understandable character in the text. Parra here acts as both a petitioner and a leader, kindly asking for his knowledge yet unafraid to invoke the state when family tradition impedes him from sharing. This is also a well-known ethnological textual process; the researcher (and reader) must feel as if access has been magically granted to a lost world. Thus we are given the hand-scrawled musical notations and copied verses (no doubt transcribed from tape recordings) of folkloric traditions.

Juxtaposed with images of 106-year old guitarists are these fragile verses, which talk of the ravages of time. Read in the context of repression, there is a subtext of nostalgic longing for a time when people were freer:

En un tiempo fui fusil
de los que tiran a blanca
de fusil pasé a baqueta
y allí me quedé en las trancas (45)

After some time the singer reveals another verse:

Ya no es lo mismo que antes
que era fragrante azucena
hoy se convierten en penas
los delirios más constantes.
These traditional songs are incorporated into the text in an attempt to defend Chilean culture against the onslaught of foreign investment and cultural production. The Pinochet regime, while proposing an extremely nationalistic patriotic discourse, simultaneously opened the country to a previously unknown level of internationalization.

3.3.3. Exile and the decline of canto nuevo.

It is interesting to note how popular canto nuevo was, and the popular enjoyment of it despite the great restrictions on its dissemination.

The Chilean New Song movement... rapidly became a powerful channel for the dissemination of the social aspirations of a large part of the Chilean people. Literary criticism has not recognized the fact that the so-called social or political poetry can be found, with greater legitimacy, in this artistic expression designed for mass audiences.\(^{215}\)

Valerio Fuenzálida's study of the phonographic industry in Chile notes that during the Pinochet dictatorship over 90% of all broadcast music was international. However, only 60% of all sales were for foreign artists. In comparison, canto nuevo received only .5% of playtime, and composed over 5% of sales.\(^{216}\) In other words, the demand was 10 times greater than the supply. This reveals the resistance of the Chilean people to strong external influences. Even more, Chilean and Latinamerican popular music, while accounting for only
2.5% of playtime, composed 23% of sales. Including all Latin American venues, which composed 5% of playtime, the amount of sales rose to 32%. There has obviously been a disconnect between expected and projected demand during this epoch.

However, the performers of canto nuevo, such as Inti-Illimani, are now occupied with completely different purposes, maintaining a vital international touring schedule and performing studio pieces which are quite different from the work that made them famous. Their recent album Fragments of a Dream is completely instrumental. Gone are the condemnatory lyrics of Basta and other songs. Their 1993 CD, Andadas, is a work which combines instrumental pieces with songs that invoke images of the past. Instead of taking a revolutionary tone, they opt for the nostalgic, as did Teillier. Their song, "Cueca de la ausencia", is telling of their expatriate status, even five years after Pinochet's downfall.

Un país llevo perdido
Cuando duermo se me aparece
En mis sueños como enemigo
Como si en mi pecho golpeara un mar que boté al olvido
Y a los ojos se me asomara
La vida que ya vivi.
They also sing a song in Mapuche, yet this varied work does not recuperate the force (or popularity) of their earlier compositions. Their insistence on using independent labels for distribution may be a contribution to this effect. George Yúdice notes that by 1996, five major recording companies accounted for 97% of all record sales in Latin America. These companies, BMG, EMI, PolyGram, Sony, and Warner, have saturated the Chilean market, rendering the lowest indie label sales for any Southern Cone country.\textsuperscript{219}

This rejection of independent labels shows the state of commodification of the musical audience of late 1980’s Chile. This reflected the new consumerism that followed the fall of Augusto Pinochet and the restoration of democracy. The autobiographer of Quilapayún recognizes this moment of indecision in 1988:

¿Hacia adónde vamos ahora? ¿Cómo se terminará nuestro exilio? ¿Seremos por fin admitidos en Chile? ¿Qué ocurrirá con nosotros una vez que podamos volver? ¿El alejamiento habrá roto nuestros lazos con nuestro pueblo hasta el punto de no poder participar más en las construcción de lo venidero? ¿O es esto venidero nuestra revolución metafísica? ¿Somos ya un momento del pasado?\textsuperscript{220}

Contemporary bands have learned to use the major recording companies to disseminate their works. Their challenge is to appropriate these market spaces for their own purposes.
3.3.4. The New Chileans - La Ley.

La Ley is a band that follows a typical history of a successful once-independent band in Latin America. After releasing a first album on an independent label which sold only 500 copies, they were acquired by PolyGram, who released their second and widely popular album *Doble Opuesto* in 1991. They then received a number of national awards and began touring nationally and internationally, appearing at sites from Spanish night clubs to the Hard Rock Café in Mexico City. The lead singer, Luis Alberto Cuevas Olmedo (who goes by Beto Cuevas), has given the following singers as his favorite artists: Buddy Holly, Elvis Presley, Simon LeBon, and Frank Sinatra.

*Doble Opuesto* contains a variety of light rock songs that share a search for connection in more than a merely romantic sense. It also shares the new pragmatism of Chile in the 90's with a nostalgia for past ideals:

Hay seres en estos lares con ideales de grandeza
De firmeza
Pero ideales intentan cambiar el rumbo de este mundo

Siendo que no hay caso
Piensan en lograrlo
Solamente con mirarlo
Solamente con tocarlo

....
Siento que no hay milagros (bis)...

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222
This album also speaks with a sense of transmigrancy. A song, "Angie" is completely in English. The lyric voice in "En lugares" moves from California, Madrid, and Barcelona, among other sites.

Esto no es California ni noche en Madrid
Son cuerpos y hombres próximo al fin
Cómo escapar a esos gritos
Donde encontrar el sentido

This sense of multiple negation and migration is repeated in the song "Desiertos":

Más ya no sientes delirio de ser
Si te escondes das bostezos de abulia también (bis)
Desiertos de lados transparentes (bis)

By the year 2000, La Ley has moved completely into this space. Their CD Uno combines a new sensibility of musical production, moving between acoustic (in the retro sense of MTV Latino Unplugged) and highly-produced tracks detailing universal themes of eternity, identity, and desire. Any reference to Chile (or any other country, in fact) is removed. Their song "Tierra" refers to the earth as one, as their CD's title would suggest:

tierra que en el tiempo has quedado postergada en
vientos * lejanos * pasados * amados * tierra que no
entiendo y me olvidas cuando salgo al mundo * portando
* tu nombre * soñando * ... tierra que se olvida las
canciones que por ti darian las "gracias a la vida" un
día más

While Brazilian music revels in the poetry of places, Chilean modern musical production seems to avoid references
to place. Beto Cuevas' invocation of Mercedes Sosa's famous song is in this case one that seems affectless, as if in mired in desmemoria desterrada. Both approaches are globalist in their aim: to create, either by elimination or inclusion of diverse elements from various regions, a space that heterogeneous audiences can approach. Beto Cuevas, a devoted fan of Chilean poetry, participated in a homage to Pablo Neruda produced by Warner Music Chile. This disc is a combination of performance art and sound recording of various Neruda poems. The only aesthetic limitation placed on the contributors was that they stayed faithful to the lyrics. Some musicians opted to add nothing more than the reading of the text itself, or a simple acoustic guitar accompaniment, as did Fher, the lead singer of Mexican rock group Maná. Others, such as Javiera Parra, recorded sounds from Isla Negra and created a rich soundscape that portrayed the atmosphere of isolation by layering echoes and seacrests crashing into the rock. Parra's voice is a scratchy whisper, embodying the nothingness the text connotes:

Antes de amarte, amor, nada era mío: 
vacilé por las calles y las cosas: 
nada contaba ni tenía nombre: 
el mundo era del aire que esperaba. 
...
Todo estaba vacío, muerto y mudo, 
caído, abandonado y decaído, 
todo era inalienablemente ajeno... 226
According to the liner notes provided, Beto Cuevas is "poseedor de una imagen carismática, su bagage cultural transciende la de un músico de rock, para convertirlo en completo personaje del arte contemporaneo." I would posit that this baggage is exactly that which gives him the potential to become a complete artist, in any sense of completeness that can be derived in the present day.
CONCLUSION

In this thesis I have defined the space of the stranger as being a discourse situated between several dichotomies: modern / post-modern, past / present, urban / rural, regional / national, and national / global. The trope of the stranger was examined in its temporal, spatial, and cultural qualities. I would like to briefly address a few of these paradigms and re-iterate the importance of the concept of strangerhood in navigating these spaces.

First of all it is important to note the contextual nature of these definitions. As Bhabha and Canclini infer in the space of the hybrid, paradigm shifts in the substructure affect these interstitial spaces. As the transition from nationalism to globalism causes a shift in the definition of what constitutes a stranger, a change in literary movement also effects sea changes in the mentality of the stranger. It has been my position that traditional usages of the stranger (such as the stranger who moves from a familiar place into one marked unfamiliar place and then returns to the familiar) has given way to new uses of the
stranger during the period of oligarchic rule and subsequent globalization. This superstructural shift reflects the erosion of national and communal cohesion in the face of massive substructural changes.

In the first chapter of this dissertation, I demonstrated my theoretical conceptualization of the shift in the usage of the stranger trope. For clarity's sake, I made three classifications of theoretical shifts: temporal, spatial, and psychological.

In the temporal sense, the stranger trope was used in modernism to evoke past discourses in the Jamesonian sense of nostalgia, that is to re-interpret past elements under modern paradigms. An example of this would be Pablo Neruda's treatment of Machu Pichu, in which he invokes the "lost" indigenous space in order to promote a counter-hegemonic pan-Americanism. This device was abandoned in favor of using nostalgia in a dissident quality. Jorge Teillier and Javier Campos make lyrical travels to the past in order to criticize an intolerable present. There is no hope of recuperation of the past, yet there is neither a re-interpretation of it.

In the spatial sense, the traditional usage of the stranger was to bridge rural and urban spaces. Angel Rama's thesis on the role of transculturative discourse shows the
need of these authors to bring regional discourse into the cathexis of the metropolis. The stranger was either a city-dweller who moved to the country (as in the case of Euclides da Cunha's investigations in Os Sertões) or a rural youth who moved to the city (as in Blest Gana's Martin Rivas or José Lins do Rego's Ciclo do Engenho). In either case, the Lettered City was to benefit. The role of the artist was to either explain the countryside in terms that the city could understand or to show through the eyes of the "simple" country folk the wonders and the terrors of the city, in a hope to improve the metropolis. The latter use of this trope is that of a transmigrant. Instead of a dialogue between two spaces within one country, the transmigrant embarks on multiple movements among various countries. The transmigrant moves from space to space with no physical home of his own, feeling himself to be a stranger in all places. This is the case of Parra's "Canto del extranjero", and of Caetano Veloso's "O Estrangeiro". In the search for solidarity, some authors invert this paradigm, and create a home for themselves in all places, as is the case of Elicura Chihuialaf.

In the psychological sense, I have studied the dehumanization brought on by the modern state. The traditional trope of the stranger was that of the deranged
subject whose particular version of insanity was used as a criticism of the state, in an attempt to reform it. This usage is as well-known as Cervantes' *Don Quijote*, but continued into modernism with works such as Machado de Assis' *O Alienista* and the poetry of Jorge Teillier's "Pasaje de Clínica". In the post-modern state, lyrical speakers do not just plead insanity, they revel in it. Non sequiturs reminiscent of schizophrenic speech, polyrhythmic and polyvocal tracks, and a multilingual gloss are the characteristics of this new psychology of the stranger. In this manner would I characterize the most recent works of Andrés Ajens, La Ley, Javiera Parra, and Fernanda Abreu.

In the second chapter I portrayed the progression of these movements from Pablo Neruda to Andrés Ajens and from Carlos Drummond de Andrade to Ronaldo Costa Fernandes. Pablo Neruda, who was considered a revolutionary counter-hegemonic lyrical presence, has become a target of attack as is the state. Carlos Drummond de Andrade, a poet and essayist who rivals Neruda's prolific career, was also a dissident figure who later became canonized. As various poets of the Sixties and Seventies sought to re-vitalize itself through its affiliation with quotidian language and popular musical production, there was an implicit criticism of the nation-state. In their rejection of traditional
means of poetic communication, poets like Andrés Ajens, Teresa Calderón, and Ronaldo Fernandes Costa moved into an experimental space.

In the third chapter, I examined the similar progression in musical production. From Roberto Carlos, the counter-hegemonic voice of the "Jovem Guarda" who later became retaguardia, I move to the present-day productions of Fernanda Abreu and Chico Science, who continue the tradition of musical fusion and promoting heterogeneous Brazilianism while cannibalistically consuming (through the rap sample) previous musical and poetic trends and movements. The case of La Ley in Chile is similar, using 1990's techno beats to re-read Neruda and form their own poetic discourse.

There have been two major obstacles I have encountered in this work. The rapidly eroding division between the poetic and musical genres (further enabled by musicians such as Caetano Veloso, Fernanda Abreu, and Beto Cuevas) in the post-modern era leads to a re-thinking of "high" versus "low" culture. I concerned myself with recovering elements of modernist criticism favorable to this new vision (such as the Adornian concept of complementarity of the two artistic spheres) into the postmodern ethic. I have found little use in trying to maintain this division in my own analysis of these genres, keeping in mind Fredric Jameson's imprecation:
The point is that we are within the culture of postmodernism to the point where its facile repudiation is as impossible as any equally facile celebration of it is complacent and corrupt. . . . It seems more appropriate to assess the new cultural production within the working hypothesis of a general modification of culture itself with the social restructuring of late capitalism as a system.\textsuperscript{228}

I find it more helpful to bracket out the mass/popular division in my search for discourse that truly challenges former notions of identity and nationality.

The problem of nationality was my second concern. I feel that the question of the nation is vital, given that the use of the stranger arose as a colonizing and civilizing principle, in Greenblatt's sense of the go-between, as either the colonizer that enters the new strange land in order to learn about it, or the native guide who enters into the world of the colonizer in order to explain the new wonders to his superiors. The stranger, thus, is tied to the concept of the nation. As the concept of the nation changes, so does the stranger. In the modernist state, the stranger is a compiler of information and a translator. In the post-oligarchic state, the stranger recovers that which was lost to the imposed desmemoria. It also allows the national subject to re-imagine the concept of the nation, as states Nelly Richard:
El recuerdo es mucho más que anterioridad: es un nudo elaborativo que conjuga residuos de significación histórica con narrativas en curso. . . . ¿Qué lugar existe hoy para la densidad reflexiva y analítica del recuerdo; para estos conflictivos nudos de memorias entrecortadas cuyos significados, voluntades, estilos, pasiones, y cálculos, permanecen sin debatir porque nuestro presente le teme a la perturbadora tensionalidad de sus materiales escindidos?  

For Richard this interpretive space is vital to the recontextualization of the nation in the global paradigm. The decontextualization of mass media must always be resisted, using works that connect us to both our past and our imagination.

I conclude that the vulnerability of the nation-state lies in its resistance to accepting the hybrid nature of its subjects and the denial of spontaneity, as points out political scientist James C. Scott:

The power and precision of high-modernist schemes depended not only on bracketing contingency but also on standardizing the subjects of development. Some standardization was implicit even in the noblest goals of the planners. . . . Let us pause, however, to consider the kind of human subject for whom all these benefits were being provided. This subject was singularly abstract.  

The state as a part of the global community, must not only recognize the stranger, but also mold its institutions around this new appreciation of not merely diversity but heterogeneity. I will close with Raúl Antelo’s cogent
assertion about the new conceptualization of art in the post-modern period:

Com efeito, se já não podemos ter, em relação ao radicalmente outro, atitudes eufôricas, antropofágicas, também não é possível alimentar, em relação a esse fenômeno, a intransigência antropoemética, transformada em norma oficial nas metrópoles do Primeiro Mundo. Portanto, se alguma coisa deve mudar, a noção de "estrangeiro", e da arte como uma possibilidade de se tornar "estrangeiro" um objeto, uma condição de percepção, um efeito de leitura, torna-se central nesse debate.\textsuperscript{231}

The allure of multiculturalism, to suppress difference under the sign of a new inclusivity, is to be resisted. Silvia Spitta best highlights the fundamental oversight of multiculturalism:

The politics and poetics of multiculturalism tend to erase differences between minorities, so that "everything becomes everything else." As Gloria Anzaldúa writes, multiculturalism is a "euphemism for the imperializing and now defunct 'melting pot.'"\textsuperscript{232}

The space of the stranger is malleable, dynamic, and non-monolithic. As critics, it is important for us to understand the space not only as a sphere of objectification and reflection, but also as an organizing principle from which a growing number of writers feel comfortable in using.
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ENDNOTES


3 Burns 478.

4 For a detailed account of the interactive complicity between colonial Latin American intellectuals and projects of state, consult Angel Rama, *La Ciudad Letrada* (Hanover, NH: Ediciones del Norte, 1984).


6 Quetzil Castañeda, *In the Museum of Maya Culture: Touring Chichén Itzá* (Minneapolis: Univ. of Minnesota P., 1996).


8 Kristeva 42.


10 Bhabha 10.

11 Bhabha 175.

12 Bhabha 142.

13 Bhabha 143.

Spitta defines regionalism as the portrayal of "traditional, rural, and oral cultures of their countries." (9). The Brazilian movement of Regionalism is a literary movement originating in the late 1920s and early 1930s. Some of its traits are a hybridized narrative modality which uses some elements of regional oral discourse, a simplified narrative structure usually revolving around one limited narrator (who is supposed to be a native of the region under scrutiny), a dehumanization of the protagonists and other marginalized characters, and an exteriorism which deals more with physical situations than deep emotional states. In general, character motivation is given only briefly, and ideological interpolation is close to non-existent. Thematically, the works attempt to portray regional life, or the impossibility thereof.

Kristeva 30.

Kristeva 12.

Bhabha 112.


Kristeva 49.

Kristeva 7.


Jameson 19.

Burns 454.

Teillier 41.


Marcuse 73.

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Teillier 114.

Teillier 114-15.

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Foucault 65.

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44 Jameson 5.
45 Teillier 61.
47 Ramos 8.
48 Ramos 9.
49 Ramos 154.
50 Ramos 202.
51 Ramos 203.
53 Richard 16.
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64 Saúl Yurkievich, Fundadores de la nueva poesía latinoamericana: Vallejo, Huidobro, Borges, Neruda, Paz (Barcelona: Barral Editores, 1970) 141.

65 Pablo Neruda, Confieso que he vivido: memorias (Buenos Aires: Losada, 1974) 92.

66 Neruda Confieso 361-2.


68 Perriam 15.

69 Quoted in Perriam 27.

70 Perriam 32.

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74 Nicanor Parra, Manifesto (Santiago de Chile: Editorial Nacimiento, 1963).

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100 Quoted in Guerra-Cunningham 46.

101 Guerra-Cunningham 46.

102 Guerra-Cunningham 47.

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104 Giordano 290.

105 Teillier 126.

106 Teillier 126.

107 Teillier 147.


109 Calderón et al. 452.

110 Calderón et al. 160.

111 Calderón et al. 161.

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114 Calderón et al. 178.

116 Teillier 136.
117 Vicuña et al. 21.
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122 Andrés Ajens, Más íntimas mistura (Santiago: Intemperie, 1998) 42.
123 Ajens 40.
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125 Ajens 90.
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128 Ajens 90.
129 Quoted in Giordano 161-2.
130 Giordano 171.
132 Antonio Skármeta, La ardiente oscuridad (Hanover, USA: Ediciones de Norte, 1985) back cover.
133 Skármeta i.
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Trow 46.


140 Spitta 9.

141 The reference being made here is to Nelson Pereira dos Santos’ 1971 film, *Como é gostoso o meu francês* (New Yorker Films), a film that deals with a French colonial subject who escapes an enemy warship during a battle in the New World and escapes sure execution only to find himself captured by Tupi-Guarani tribesmen, who consider him to be so worthless that he does not even merit killing as an enemy and eating his remains. The tribe takes him in, and when they are sure that he has proven his worth, they kill him. It has been observed that the myth of cannibal is a direct negation of Cartesian rationalism: "I fail and subsequently you cease to exist."


143 Nestor García Canclini 242.


145 Schwarz 30.

146 Perrone 13.

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182 Benjamin 220.

183 Benjamin 221.


185 John Beverley, Against Literature (Minneapolis: Univ. of Minnesota P., 1993) 118.

186 Garcia Canclini 314.


188 Renato Ortiz, Cultura Brasileira & Identidade Nacional (São Paulo: Brasiliense, 1998) 45.

189 Romano de Sant'anna 238.


191 Schwarz 4.


194 Romano de Sant'Anna 99.

195 Perrone MPB 1.

196 Perrone Seven faces 102-3.


198 Schwarz 31.


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