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Special Issue on
Fin de Siècle in Latin America

Guest Editor
Jean Franco

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Abstract. César Vallejo's short story, "Los caynas" (1923), relates a tale of species mutation, of men who become apes. The story, however, is something more than the reflection of the positivist interpretation of Darwinian theory. It can be read as a critique of Positivism's pseudo-scientific ideals or as a version of the Oedipal drama in which the son encounters and rejects his ape father. The ambivalence raises the question of whether Vallejo's Darwinism is to be read literally or ironically as well, as marking an antinomy present throughout his writing between the human subject's immersion in the species and the possibility of a collective human-transformation. (CvB)

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Abstract. In Rulfo's novel, popular Catholic culture functions as an ideology and as such, it encompasses the totality of the represented universe. Because reality is only captured through ideology, there is no criterion in the novel that is outside ideology and which would therefore offer a critical standpoint, though this criterion does exist by implication in the world of the reader. (JO)

Modernity and Marginality in *Love in the Time of Cholera*
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Abstract. The two male protagonists of García Márquez's novel, Dr. Urbino and Florentino Ariza (whose lives are linked by their relationship to Fermina Daza), enact to the limit nineteenth century ideologies of scientific progress and romanticism. The anachronistic plot of romantic love taken to the point of parody is deployed by the author as a critique of fin de siècle modernity. (MM)

Postmodernity and fin de siècle in Uruguay
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Abstract. Since the end of the military regime, Uruguay has been culturally and politically divided. During the period of repression, the opposition was united against the dictatorship. Yet economic decline and the military dictatorship have profoundly divided Uruguayan culture. On the positive side, new cultural actors have emerged—women, younger poets and writers and the marginalized—on the negative side, there is a sense of malaise that has neither been adequately discussed nor theorized. (HA)

Patriarchy and Apocalypse in *Cerca del fuego* by José Agustín.
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Abstract. José Agustín's novel is one of several Mexican texts that depict the nation in ruins, but although the novel is parricidal in its parody of its literary antecedents, it is underpinned by a Jungian quest for wholeness. The protagonist's spiritual adventures take him through the subterranean experience of limits (and through the lower depths of Mexico City), only to end with the reconstitution of the "fatherland" and the family. (CS)

From Vision to Apocalypse: the Poetic Subject in Recent Mexican Poetry.
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Abstract: Over the last two decades there have been significant changes in the poetic subject. After the colloquial realism of the fifties and sixties, in which the poetic subject acted as witness to his or her time or spoke as a collective subject, there has emerged, particularly in the poetry of José Emilio Pacheco, a poetry in which the subject assumes an impersonal voice. This poetry questions originality, privileging appropriation, parody and pastiche while becoming increasingly skeptical and apocalyptic. (NK)

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Abstract. Pastiche, defined as non-satiric imitation, is a characteristic feature of contemporary Latin American narrative. Although unlike parody it does not stand in antagonist relationship with a prior text, nevertheless pastiche marks a distance and a displacement of other texts. The article illustrates this with reference to Mario Vargas Llosa's pastiche of Machiguenga indigenous legends in his novel *El hablador* and Silviano Santiago's pastiche of Graciliano Ramos's prison memories in his novel, *Em Liberdade*. (JF)

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