

# El Martin Fierro Ordenado Alfabeticamente

**Daniel Becker, Annalisa Fischer, Yola Schmitz**

**El Martín Fierro ordenado alfabéticamente** Pablo Katchadjian, 2007

*Polypoetry 30 years 1987 - 2017* Enzo Minarelli, Frederico Fernandes, 2018-10-23 This book aims to draw maps about Polypoetry manifestations around Europe and Americas. It gathers scholars and artists who dedicated their work for understanding the avant-garde expressions in print, sound, and visual languages, as well as to demonstrate how the experimentalism affects the world in a political and aesthetical perspective. In order to put different ideas in a framework, the first part of this book (European Maps of Polypoetry) brings a debate about the space of Polypoetry in relationship with other avant-garde manifestations. The second one (Intertwining voices) drives our attention to the Americas, focusing on how visual and digital poetry, music, and festivals embraced Polypoetry ideas, in a way to build a broaden art network between Europe and the Americas.

*The Epic World* Pamela Lothspeich, 2024-01-30 Reconceptualizing the epic genre and opening it up to a world of storytelling, The Epic World makes a timely and bold intervention toward understanding the human propensity to aestheticize and normalize mass deployments of power and violence. The collection broadly considers three kinds of epic literature: conventional celebratory tales of conquest that glorify heroism, especially male heroism; anti-epics or stories of conquest from the perspectives of the dispossessed, the oppressed, the despised, and the murdered; and heroic stories utilized for imperialist or nationalist purposes. The Epic World illustrates global patterns of epic storytelling, such as the durability of stories tied to religious traditions and/or to peoples who have largely stayed put; the tendency to reimagine and retell stories in new ways over centuries; and the imbrication of epic storytelling and forms of colonialism and imperialism, especially those perpetuated and glorified by Euro-Americans over the past 500 years, resulting in unspeakable and immeasurable harms to humans, other living beings, and the planet Earth. The Epic World is a go-to volume for anyone interested in epic literature in a global framework. Engaging with powerful stories and ways of knowing beyond those of the predominantly white Global North, this field-shifting volume exposes the false premises of Western civilization and Classics, and brings new questions and perspectives to epic studies.

**A History of Argentine Literature** Alejandra Laera, Mónica Szurmuk, 2024-05-16 Argentine Literature continues to figure prominently in academic programs in the English-speaking world, and it has an increasing presence in English

translation in international prizes and trade journals. A History of Argentine Literature proposes a major reimagining of Argentine literature attentive to production in indigenous and migration languages and to current debates in Literary Studies. Panoramic in scope and incisive in its in-depth studies of authors, works, and theoretical problems, this volume builds on available scholarship on canonical works but opens up the field to include a more diverse rendering as well as engaging with the full spectrum of textual interventions from travel writing to drama, from popular 'gauchesca' to celebrated avant guard works. Working at the crossroads of disciplines, languages and critical traditions, this book accounts for the wealth of Argentine cultural production and maps the rich, diverse and often overlooked history of Argentine literature.

**Faking, Forging, Counterfeiting** Daniel Becker, Annalisa Fischer, Yola Schmitz, 2018-03-15 Forgeries are an omnipresent part of our culture and closely related to traditional ideas of authenticity, legality, authorship, creativity, and innovation. Based on the concept of mimesis, this volume illustrates how forgeries must be understood as autonomous aesthetic practices - creative acts in themselves - rather than as mere rip-offs of an original work of art. The proceedings bring together research from different scholarly fields. They focus on various mimetic practices such as pseudo-translations, imposters, identity theft, and hoaxes in different artistic and historic contexts. By opening up the scope of the aesthetic implications of fakes, this anthology aims to consolidate forging as an autonomous method of creation.

*Technology, Literature, and Digital Culture in Latin America* Matthew Bush, Tania Gentil, 2015-07-16 Grappling with the contemporary Latin American literary climate and its relationship to the pervasive technologies that shape global society, this book visits Latin American literature, technology, and digital culture from the post-boom era to the present day. The volume examines literature in dialogue with the newest media, including videogames, blogs, electronic literature, and social networking sites, as well as older forms of technology, such as film, photography, television, and music. Together, the essays interrogate how the global networked subject has affected local political and cultural concerns in Latin America. They show that this subject reflects an affective mode of knowledge that can transform the way scholars understand the effects of reading and spectatorship on the production of political communities. The collection thus addresses a series of issues crucial to current and future discussions of literature and culture in Latin America: how literary, visual, and digital artists make technology a formal element of their work; how technology, from photographs to blogs, is represented in text, and the ramifications of that presence; how new media alters the material circulation of culture in Latin America; how readership changes in a globalized electronic landscape; and how critical approaches to the convergences, boundaries, and protocols of new media might transform our understanding of the literature and culture produced or received in Latin America today and in the future.

**A Bibliography of Conceptual Writing** yigru zeltiL, 2017-01-27 The first final version of a never-ending project, a bibliography of conceptual literature - not just appropriation-based conceptualism, but also relatively rigorous forms of flarf,

concrete poetry and so on. Like the editors of the anthology I'll Drown My Book: Conceptual Writing by Women, I consider a more inclusive definition. At least in my version (and I invite other people to continue it if they can/want to), there are more than a thousand books and hundreds of authors included from different countries, nationalities, genders - as different as it is possible for now, of course. Authors are sorted alphabetically, books by the same author chronologically. More about the process and about my views on conceptualism can be found in the opening of the book. For free PDF check <http://khora-impex.com/>. P.S. The file of v1.0 did not make it through Lulu printers, sorry to those of you who ordered it. This (sadly, b&w) version contains corrections and additions.

**Late Book Culture in Argentina** Craig Epplin,2014-08-28 Modern literary culture depended on the medium of the print book. Today, with the advent of digital technologies, it is far from apparent that print is, or should be, the vehicle of choice for contemporary writers. Print has been placed in relief, as the book becomes a site of experimentation with new platforms for writing. Among Latin American countries, none has been as crucial player in the world of print as Argentina. Argentine presses were the channel for many of the great modern literary experiments in Latin America. As such, it comes as no surprise that today, when those same presses have been gobbled up by transnational media conglomerates and digital technologies abound, Argentine writers would be attentive to the shifting media of literature. Late Book Culture in Argentina chronicles that shift. Epplin offers readings of some of the most innovative Argentine writers and collective projects of recent years: Osvaldo Lamborghini, César Aira, the cardboard publishing house Eloísa Cartonera, the poetry project Estación Pringles, Sergio Chejfec, and Pablo Katchadjian. This corpus provides a lens through which to understand the numerous experiments with literary formats in Argentina today. These experiments take on a number of forms-digital, artisanal, and collective-and they provide the ferment for some of Argentina's most audacious contemporary literature. As such they deserve critical attention and theoretical examination.

**The Routledge Companion to Twentieth and Twenty-First Century Latin American Literary and Cultural Forms** Guillermina De Ferrari,Mariano Siskind,2022-08-19 The Routledge Companion to Twentieth and Twenty-First Century Latin American Literary and Cultural Forms brings together a team of expert contributors in this critical and innovative volume. Highlighting key trends within the discipline, as well as cutting-edge viewpoints that revise and redefine traditional debates and approaches, readers will come away with an understanding of the complexity of twenty-first-century Latin American cultural production and with a renovated and eminently contemporary understanding of twentieth-century literature and culture. This invaluable resource will be of interest to advanced students and academics in the fields of Latin American literature, cultural studies, and comparative literature.

*La ola que lee* César Aira,2021-04-19 Premio Formentor 2021 «Leer a César Aira es siempre una experiencia sorprendente.» Arturo García Ramos, ABC Resultado de un exhaustivo y vasto rastreo en hemerotecas y colecciones privadas

a cargo de la investigadora María Belén Riveiro , La ola que lee compila reseñas, notas y columnas —dispersas, variadas y hasta ahora inhallables— que César Aira publicó en revistas y diarios de la Argentina, España y Latinoamérica durante tres décadas a partir de 1981, año de su debut con Ema, la cautiva . Ajena a cualquier automatismo docto, La ola que lee está animada por una erudición amistosa y una alegría vehemente que arrasa con los lugares comunes de la crítica. Disfrazada de ensayo, Aira trafica una literatura feliz que milita por las vanguardias, defiende el trabajo diario del escritor, comparte sus obsesiones y destaca con admiración el genio de ciertos autores: de Saer a Lamborghini, de Arlt a Puig, de Unica Zürn a Witold Gombrowicz. La crítica ha dicho: «Sus pasajes ensayísticos no muy extensos recuerdan que muy pocos escritores argentinos piensan tan bien la literatura como él.» Patricio Pron «Las historias de Aira parecen fragmentos de un infinito e interconectado universo en constante expansión.» Patti Smith «César Aira es uno de los novelistas más provocativos e idiosincrásicos de la literatura en lengua española. No hay que perdérselo.» Natasha Wimmer, The New York Times «César Aira no es solo uno de los más destacables escritores argentinos de la actualidad: es también uno de los autores más originales, más chocantes, más inteligentes y divertidos de la narrativa contemporánea en lengua española.» Ignacio Echevarría «No se sabe si realmente lo es o si, de verdad, se hace. César Aira, el escritor argentino más prolífico (y quizás uno de los dos o tres autores más interesantes de los últimos años), a veces puede parecer un genio y a veces, también.» Diego Gándara, Qué leer «Uno de los narradores fundamentales de los últimos treinta años.» Recaredo Veredas, Culturamas

Cronografías Graciela Speranza,2017-01-18 Un ensayo vehemente e iluminador sobre los ritmos de la modernidad y el modo en que el arte se rebela contra ellos. Si el culto moderno a la velocidad consagró la técnica como adelantada de un promisorio porvenir y alumbró la primera vanguardia, el futurismo, el nuevo siglo parece habernos sumido en un desalentador presentismo, un presente embriagado de presente incapaz de anticipar el mañana. La expansión del consumo, con sus ritmos cada vez más acelerados de producción y obsolescencia, y la revolución digital, con sus redes de conexión instantánea y su frenesí de demandas, han comprimido la experiencia en un tiempo devorador, un tiempo sin tiempo. No sorprende que la escasez de tiempo esté en el centro de la colonización maquínica de la vida cotidiana en la era digital, y en las crecientes alertas de científicos y pensadores sobre los cataclismos ambientales que el hombre mismo ha desatado y que amenazan su supervivencia en el planeta. Pero el arte y la literatura no se resignan. Quieren salir de la monocronía obligada, desvelarla, transformar el tiempo perdido del consumo disciplinado en experiencia estética del tiempo recuperado. Contra la ficción global del tiempo único y la historia del arte lineal, también los relatos críticos que hoy las convocan quieren recuperar el espesor caleidoscópico del presente y la soberanía de lo anacrónico. «Sólo a través del tiempo», escribió T. S Eliot, «el tiempo se conquista.» Las obras de artistas y escritores del siglo XXI que Graciela Speranza reúne en este ensayo vehemente e iluminador renuevan sus medios y sus formas en cronografías singulares hechas de imágenes, ficciones, objetos y presencias que rizan el tiempo, lo pliegan, lo expanden, lo desaceleran. Invierten o enloquecen la flecha del tiempo, se

liberan de la tiranía de los relojes, tensan la duración del presente o componen constelaciones con restos de otros lugares y otros tiempos. La constelación mayor que las alberga deja que las obras mismas guíen el relato y el pensamiento, y que en las figuras que componen se perciban las luces y la oscuridad de nuestra época. Aspira a que cada una brille con su propia intensidad en una nueva cartografía imaginaria que desconoce otras cotas y fronteras.

El cuerpo (re) escrito Susanna Regazzoni,2021-05-12 En El cuerpo (re) escrito. Autoras argentinas del siglo XXI, Susanna Regazzoni propone una lectura crítica de algunas autoras argentinas mediante el relato del cuerpo femenino como objeto privilegiado de escritura para afirmar una nueva visión de la persona. Un cuerpo que, víctima de los modelos y controles de una sociedad patriarcal, está a menudo marcado por una relación de violencia. A partir de Alfonsina Storni, que es una presencia, a pesar de la distancia temporal, muy actual y que encabeza simbólicamente el grupo de escritoras estudiadas, se profundiza en una serie de nombres -Luisa Valenzuela, Sylvia Molloy, María Moreno, Gabriela Massuh, Gabriela Cabezón Cámara, Pía Bouzas, Selva Almada, Jimena Néspolo y Samantha Schweblin- que, de alguna forma, integran lo que la crítica ha señalado como un nuevo boom de escritoras latinoamericanas. Los textos analizados comunican una crisis identitaria relacionada con una explotación de la marginalidad donde resalta el imperio del realismo cotidiano; este realismo se aproxima sin llegar a colmar la experiencia desnuda del sufrimiento y el dolor. Se trata de novelas y relatos que, a veces, logran una escritura que puede evocar estos sufrimientos y ofrecer un significado que remite a una difícil verdad. En fin, “una lectura de la violencia sobre los cuerpos -como señala Enrique Foffani en las palabras de presentación- como si estas narraciones conformaran el pentimento de la literatura argentina: porque ella es, en su sustancial indefinibilidad, un cuerpo re-escrito en el eterno retorno del escribir”.

**The Translator's Visibility** Heather Cleary,2020-12-10 At the intersection of translation studies and Latin American literary studies, The Translator's Visibility examines contemporary novels by a cohort of writers – including prominent figures such as Cristina Rivera Garza, César Aira, Mario Bellatin, Valeria Luiselli, and Luis Fernando Verissimo – who foreground translation in their narratives. Drawing on Latin America's long tradition of critical and creative engagement of translation, these novels explicitly, visibly, use major tropes of translation theory – such as gendered and spatialized metaphors for the practice, and the concept of untranslatability – to challenge the strictures of intellectual property and propriety while shifting asymmetries of discursive authority, above all between the original as a privileged repository of meaning and translation as its hollow emulation. In this way, The Translator's Visibility show that translation not only serves to renew national literatures through an exchange of ideas and forms; when rendered visible, it can help us reimagine the terms according to which those exchanges take place. Ultimately, it is a book about language and power: not only the ways in which power wields language, but also the ways in which language can be used to unseat power.

El libro tachado Patricio Pron,2016-04-01 Nada le gusta más a un escritor que relatar las tragedias de otros escritores.

Qué peripecias sufrieron hasta la publicación o después, qué jugarretas les hicieron el editor o la familia, qué enfermedades, qué pérdidas sufrieron (se entiende que el escritor feliz, triunfador y amado es un personaje de ficción). Pero pocas veces este interés algo morboso se transforma en el libro extraordinario que está usted a punto de abrir. Porque para ello hace falta un escritor que lea (y esta obra es, por encima de todo, la demostración de fuerza de un escritor que lee). Y hace falta reflexionar a fondo sobre el futuro de la literatura, y sobre lo que nos enseñan los libros que no tenemos en la estantería: los censurados, tachados, quemados, prohibidos. Los que no escribieron los autores silenciados, bloqueados, dementes o suicidas. Y, con perdón, los que se plagiaron, se piratearon o se robaron. Este libro tachado no pretende ser una historia de la literatura, pero es la historia que un lector no puede dejar de leer.

**Los contratiempos del dandy** Emilio Rodríguez Montiel, 2025-07-31 Leer a Pauls, leer todo Pauls: figura de autor, novelas experimentales, trilogías políticas, lecturas críticas, intervenciones mediáticas, prácticas artísticas diversas: ese es el objetivo de este estudio ambicioso e inaugural. Todo gran libro de crítica literaria (y Los contratiempos del dandi lo es) tiene la capacidad de volver natural la elección de un objeto de estudio y la formulación de hipótesis analíticas. Recorriéndolo, se vuelve evidente que las diferentes facetas de Alan Pauls forman un conjunto coherente y sofisticado que pareciera haber esperado la emergencia de un crítico sagaz para volverse inmediatamente perceptible. Aquí, así, vemos surgir a un escritor diferente. A partir de una perspectiva temporal (el anacronismo) y cierto modo de ser intelectual (el dandismo), Emilio Rodríguez Montiel sitúa a Pauls dentro de una tradición transformada, poniendo de relieve modos escépticos, disruptivos, de ser escritor y de pensar lo contemporáneo. Porque su mirada no es restringida, ya que también busca leer todo, todo lo demás, a partir de Pauls. No solo tenemos, por fin, una lectura crítica que esté a la altura del pensamiento y de la producción de Pauls, sino que, a través de ese autor, se nos propone una interpretación sobre las condiciones de posibilidad de la literatura actual. Julio Premat

**Amado Señor** Pablo Katchadjian, 2020-07-01 Al escribiente de cartas de Amado Señor la cosa se le desvió. Allí donde planeaba, le confiesa a su destinatario, armar un universo de ficción a partir de la primera epístola, abandonar esta conversación e iniciar otra más indirecta, descubre que no puede dejar de escribir cartas: está cansado de narrar, prefiere el coloquio directo. El escribiente no cree en su interlocutor y se lo advierte, pero su falta de fe lo empuja a un panteísmo del significante: cosa que nombra, cosa a la que le escribe (Amado Escarabajo, Amado Cuchillo, Amado Punto, Amado Cuervo, Amada Nube de Bacterias). Una enciclopedia maravillosa va apareciendo a los ojos del tercero, el lector. Y también una serie de historias y personajes, porque la parábola, más vieja que la literatura, termina por encontrar su lugar. Puede que Dios no exista, pero eso no es motivo para dejar de escribirle. En La ciudad de Dios San Agustín descubre que el alma, o el inconsciente, es indiferente al error: ¿Y si te engañas? Si me engaño, existo; pues quien no existe no puede tampoco engañarse. No me engaño en las cosas que amo; aunque ellas fueran falsas, sería verdad que amo las cosas falsas. ¿Por qué

iba a ser reprendido e impedido de amar las cosas falsas?. Guadalupe Salomón

**El caballo y el gaucho** Pablo Katchadjian,2020-10-23 El caballo y el gaucho es un libro de relatos que pueden ser cuentos, ensayos, fábulas, poemas en prosa, leyendas. Cada relato desarrolla plenamente una idea y postula un mundo complejo que se resuelve en pocas páginas. El método, desde el título, es dialéctico. La vida y la muerte, los sueños y las guerras, los ancestros y el amor, la lógica y el sentido, el arte y la creación, el poder y la escritura. Estos temas, que nos vienen del orden de la lengua y la cultura, no siempre están planteados en cada relato como dualidad, muchas veces un relato resuena en otro y aparece el espejismo de una explicación, de una síntesis. Pero la tradición dialéctica es en realidad para este libro el filón inagotable y la oportunidad de la literatura. Memorias falsas, escenas, leyendas, anécdotas se descuelgan con toda la fuerza del relato sobre ese tesoro civilizado de las contradicciones y lo vuelve a su estado salvaje. Como cada vez que se aburre de sí misma, la literatura sale en El caballo y el gaucho a renovarse buscando cuentos perdidos en las grandes explicaciones del mundo.

**En cualquier lado** Pablo Katchadjian,2018-03-01 Diodora, uno de los personajes de En cualquier lado, busca la pócima justa, hecha de una combinación de venenos, que le dé el antídoto contra todos los venenos; y esa búsqueda alucinógena desencadena la novela. Tal vez no, tal vez tenga otros desencadenantes. ¿Qué te pasa?, ¿Así vestido?, ¿No te animás?, ¿Qué era eso?, ¿Por dónde voy?, ¿Cómo cambiar de vida? son algunas de las muchas preguntas que se hacen los personajes. Las respuestas que puede dar la literatura están vinculadas al oficio de novelar. Estar, hacer una cosa, tener un objetivo, saber, tener otras vidas, sugiere esta novela, es igual a imaginar cada cosa del mundo, a inventarlas con gracia y detalle. En todas las páginas de En cualquier lado hay una invención, pero la trama es rigurosa y se atiene al dictado de una voz en la que todas las cosas -los venenos, las batallas, los ejércitos, las marchas, los partidos de fútbol, los amores- van en busca del sentido. Pero el sentido se escapa una y otra vez, sólo queda narrar, y en ese proceso nos deja el veneno contra todos los venenos: una perfecta novela.

**De Borges al rock** Martín Pérez Calarco,2025-03-20 Borges, Walsh, el Che, Montoneros, Favio, Lamborghini, Urondo, Torre Nilsson, Marechal, Solanas, Porchetto, Aira, Perlongher, Caetano, Maradona, Calamaro, Páez, Saccomanno, Kartun, Spiner son, entre otros, quienes en verdad van tramando el itinerario de este libro. A través de ellos, De Borges al rock rastrea la marca de agua con la que Facundo y Martín Fierro reclaman vigencia en la Argentina contemporánea, entre el Golpe de 1955 y el Bicentenario. Del enfrentamiento peronismo / antiperonismo a la emergencia protagónica de la juventud, la militancia por la despenalización de las drogas y las reivindicaciones de género, la literatura, el cine y el rock son abordados aquí como relatos culturales que se inscriben de manera significativa en las disputas por nuestras marcas identitarias e incorporan nuevos sentidos a nuestros mitos de origen. "Facundo y Martín Fierro son los dos clásicos de nuestra literatura que más han sido citados, resignificados, apropiados, reescritos. Han fundado tradiciones, categorías y

claves para pensar nuestra historia y nuestro presente. Pero la riqueza de estos textos contiene, en sí, una amenaza velada: el lugar común, la repetición de memoria, la apropiación dócil. El libro de Martín Pérez Calarco recorre un camino inédito, porque encuentra significaciones y ecos de esos clásicos donde nadie los ha buscado y nunca es autocelebratorio: no se conforma con el hallazgo, sino que bucea, con lucidez y rigor, sus sentidos renovados". José Luis de Diego

**Crisis y reemergencia** Verónica Garibotto, 2015-08-30 En las últimas décadas-especialmente a partir de los noventa-ha habido una visible reemergencia del siglo XIX en la cultura del Cono Sur. Figuras decimonónicas típicas (indios, gauchos, letrados y cautivas) han reaparecido en la escena literaria de Argentina, Chile y Uruguay. Héroes como San Martín y Artigas se han convertido en protagonistas principales de la literatura, el cine y el teatro. Géneros fundantes de la identidad nacional (el relato de viaje, la poesía gauchesca, el romance nacional) se han reciclado y transformado. Textos canónicos como La cautiva, el Martín Fierro y el Facundo han sido reescritos una vez más en diferentes campos artísticos. Y controvertidos eventos históricos (las guerras civiles, las masacres de las comunidades indígenas) han sido revisados y vuelto a narrar. Combinando el análisis textual con una perspectiva más abarcadora anclada en la teoría cultural, este libro responde a dos preguntas interrelacionadas: ¿por qué el siglo XIX ha resurgido de manera tan fuerte en las últimas décadas? ¿Cuáles son las implicaciones ideológicas de esta reemergencia? A través de una comparación transnacional de Argentina, Chile y Uruguay, y de una lectura de la ficción producida por figuras prominentes en los tres países (activistas políticos, intelectuales públicos y autores canónicos), Crisis y reemergencia contribuye a dilucidar cómo el campo cultural del Cono Sur ha cambiado desde los noventa: cómo la ética intelectual, las identidades nacionales y las estrategias discursivas que fueron funcionales a la consolidación del liberalismo en el siglo XIX han sido reformuladas, transformadas y repensadas en las últimas décadas. Apoyándose en el marxismo cultural, el análisis del discurso y la teoría poscolonial, el libro apunta a una triple contribución: definir los componentes ideológicos y discursivos que están en el corazón del siglo XIX, mostrar su continuidad hasta los noventa (y aclarar así las conexiones entre liberalismo y neo-liberalismo) y exponer su reciente transformaciónuna transformación que abrió el camino a lo que se ha llamado el retorno de lo político en la región. In the last decades-and especially since the 1990s-there has been a noticeable reemergence of the nineteenth century in Southern Cone culture. Popular nineteenth-century figures (indios, gauchos, letrados, and cautivas) have reentered the national literary scene in Argentina, Chile, and Uruguay. Nineteenth-century heroes such as San Martín and Artigas are again the main protagonists of Southern Cone theater, film, and literature. Canonical nineteenth-century texts (La cautiva, Martín Fierro, Facundo) are being rewritten one more time in different artistic fields. Foundational nineteenth-century genres (travel narratives, gauchesque poems, and national romances) are being transformed and recycled. Controversial nineteenth-century events (the civil wars, the massacre of indigenous communities) are being revisited and explored. Through a combination of close textual analysis and a broader perspective rooted in cultural theory, this book answers two interrelated questions: Why did

the nineteenth century resurface so strongly in the last decades? What are the ideological implications of this reemergence? Based on a transnational comparison of Argentina, Chile, and Uruguay, and a survey of narratives that were mostly produced by well-known figures (political activists, public intellectuals, and canonical authors), Crisis y reemergencia helps to elucidate how the Southern Cone cultural field has changed since the 1990s: how intellectuals' ethics, national identities, and discursive strategies that were functional to the consolidation of liberalism in the nineteenth century have been challenged, transformed, and rethought in the last decades. Borrowing from cultural Marxism, discourse analysis, and postcolonial theory, the book pursues a triple contribution: to define the discursive and ideological components that were at the core of the nineteenth century, to show their continuity up to the 1990s (and thus clarify the connections between liberalism and neoliberalism), and to expose their recent transformation-a transformation that paved the way for the return of the political to the region.

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