

INVESTIGACIÓN/RESEARCH

Recibido: 03/11/2015 --- Aceptado: 17/02/2016 --- Publicado: 15/06/2016

FOR THE RENEWAL OF A (NON) CANON. CRITICS AND NARRATORS IN THE 21st CENTURY, MEXICO AND DIASPORA

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ABSTRACT

This study aims to analyze the narrative production of contemporary Mexican women writers in order to shine light on the work of those with college degrees in the humanities, with the goal of understanding how a formal background on literary criticism relates to literary production and how their writings act as a conduit for epistemological proposals aiming to denounce and recuse power structures, promote gender equality or offer new aesthetical representations. I base the study on the work of four writers representative of the generations of the 1970s and 1980s: Guadalupe Nettel (México, D.F. 1973), Marina Herrera (Saltillo 1977), Verónica Gerber (México, D.F. 1981) y Valeria Luiselli (México, D.F. 1983), sample which I selected because their works all share a marked creative innovation, put forward new aesthetic proposals, and subscribe to contemporary and renewed perspectives on critical theories, such as cultural studies, and post-colonial gender studies. This work is a first phase within a broader project that will eventually yield a chapter in a textbook meant for a high school or college instruction of textual analysis from gender, social and cultural perspectives that will better fit the contemporary circumstances of women and the way literature is taught in Mexico.

KEYWORDS

Narrative - Mexico - Women - Academy - Gender - Post-colonial feminism - Cultural studies - Contemporary criticism - Biopolitics

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RESUMEN

El propósito de esta investigación es hacer un análisis de la producción y temática en la narrativa contemporánea de mujeres en México, para recuperar algunas obras de escritoras con formación universitaria o estudios de postgrado. La intención es revisar de qué manera la formación crítica y la producción literaria dialogan y funcionan como conducto de sus propuestas epistemológicas para denunciar y recusar esquemas de poder, promover la equidad de género, o proponer nuevas representaciones estéticas. El estudio parte del trabajo de cuatro escritoras representando las generaciones de los 1970s a los 1980s: Guadalupe Nettel (México 1973), Marina Herrera (Saltillo 1977), Verónica Gerber (México 1981) y Valeria Luiselli (México 1983). La muestra anterior fue seleccionada debido a que sus obras responden a una renovada visión en la perspectiva de teorías críticas más contemporáneas como los estudios culturales y los estudios de género postcoloniales, y a una innovación creativa con nuevas propuestas estéticas. Este trabajo es la primera fase de un proyecto que eventualmente integrará parte de un texto didáctico para la enseñanza del análisis textual en el aula de educación universitaria o preparatoria, desde una perspectiva de género, social y cultural que se ajuste más a la circunstancia contemporánea de la mujer en México y a la enseñanza de la literatura.

PALABRAS CLAVE

Narrativa - México - Mujeres - Academia - Género - Feminismo postcolonial - Estudios culturales - Crítica contemporánea - Biopolíticas

1. INTRODUCTION

The visibility enjoyed by some writers in the contemporary context, is the result of a short literary tradition and a long process of struggle that is not yet resolved. It is, as stated Sylvie Didour Aupetit, the result of a long "social invisibility of the subject" (1999, p. 1), in a country where the spaces for publication are tied to a series of dynamic of discrimination. Many of the writers who have excelled in the history of contemporary literature in México han studied in public or private universities, as Rosario Castellanos (Mexico 1925-1974) and Inés Arredondo (Culiacan 1928-1989). This speaks of a community of women in their multiple roles as teachers, students, researchers or activists sociales ven in the writing exercise other means to assert their ideas and question their reality. Another feature that is its cosmopolitanism groups

have lived, some of them in different countries both for their personal situation and for the internationalization of higher education, creating both a focused local, writing as one in which "scenarios international hand takes a less regionalist language" (Nettelen Hind, 2013, p. 332). That look that sees Mexico at a distance brings to market an imaginary literary extending social issues, questions the hegemonic categories, and permeates theoretical frameworks and literary references. And not only Octavio Paz, Juan Rulfo or Gilberto Owen, but also Franz Kafka or Stéphane Mallarmé. As for the issues, the intention of his works is going over geographical, social, and political boundaries that have been rooted in the collective imagination, which highlights the shortcomings of the great organic metaphor significant México, Latin America and the world.

However, while some have gained recognition, they suffer from a great invisibility that prevents them integrated as part of a new generation with valuable proposals criticism, aesthetic and theoretical. As it is well known, throughout history criticizes the continental level there is limited recognition of women who write literature. Works like Pedro Henriquez Ureña, *Literary Currents in Hispanic America* (Mexico, 1945); Anderson Imbert and his *History of American Literature* (Mexico 1954), and Jose Luis Martinez and *National Expression* (Mexico 1984), are proof of this. Contemporary critical editions as *New Narrative Hispanic America* (Madrid 1999) Donal L. Shaw or *Walk for Latin American fiction* (Xalapa 2002) by Seymour Menton continue to focus on writers such as Rosario Castellanos or Inés Arredondo (Culiacan 1928-1989) and the post-boom Elena Garro (Puebla 1937-1998), Elena Poniatowska (Paris 1932), Guadalupe Loaeza (Mexico 1946) or Mastreta Angeles (Puebla 1949). Undoubtedly, all these writers are part of a fundamental literary corpus in the study of Mexican literature, but today, in the XXI century, remains the only benchmark for contemporary writing written by women in Mexico. Proof of this are the curricula of schools, universities, reading and writing workshops, the shelves of bookstores, Internet search results, imaginary people where other names never appear the same. The review and incorporation of extending this (no) urgent canons to incorporate new voices, works, themes, aesthetic, from the critical sense of literary theory.

2. METHODOLOGY

The methodology is carried out from two angles: a qualitative study of the current situation regarding women's writing based on a representative sample of works of writers. It is located in the those with higher education and a reflection on their tendency genre, themes and contexts ago. Secondly, a textual and comparative analysis of the dialectic dimension of texts is from critical theories of gender, culture and Postcoloniality in relation to the circumstances of Mexico and Latin America.

The overall sample with which the study was conducted comprising 24 writers born between 1940 and 1980. The comparative analysis of literary works focuses EN4 of them with higher education and correspond to:

- **Generation of 1970:** Nettel Guadalupe (Mexico 1973) and Marina Herrera (Saltillo 1977)
- **Generation of 1980:** Veronica Gerber (Mexico 1981) and Valeria Luiselli (Mexico 1983)

3. ANALYSIS AND DISCUSSION

3.1 Background

The decade of the 1970s as watershed is located in the increased incorporation of women to higher education. This is the result of the feminist movements that occur at the national and international level as well as the opening in the early 1990s of institutions promoting gender studies as PUEG (University Program for Gender Studies), the IMEC (Interdisciplinary Program in Women's Studies) and the founding of the magazine Fem (1976) and Feminist Debate (1990) .This impulse to review the legal, social and reproductive rights of women, given the conditions to a paradigm shift and allows incorporated many women not only basic education but also to higher education. According to INEGI have that in 1970, a female population of 13, 230.305, 1.2% of women had higher education. In 2000 the numbers change to 32, 798.814 to 9.4%, and for 2010, 40, 767.055, the percentage of women who come to this is 15.9%. The table below shows more graphically above.

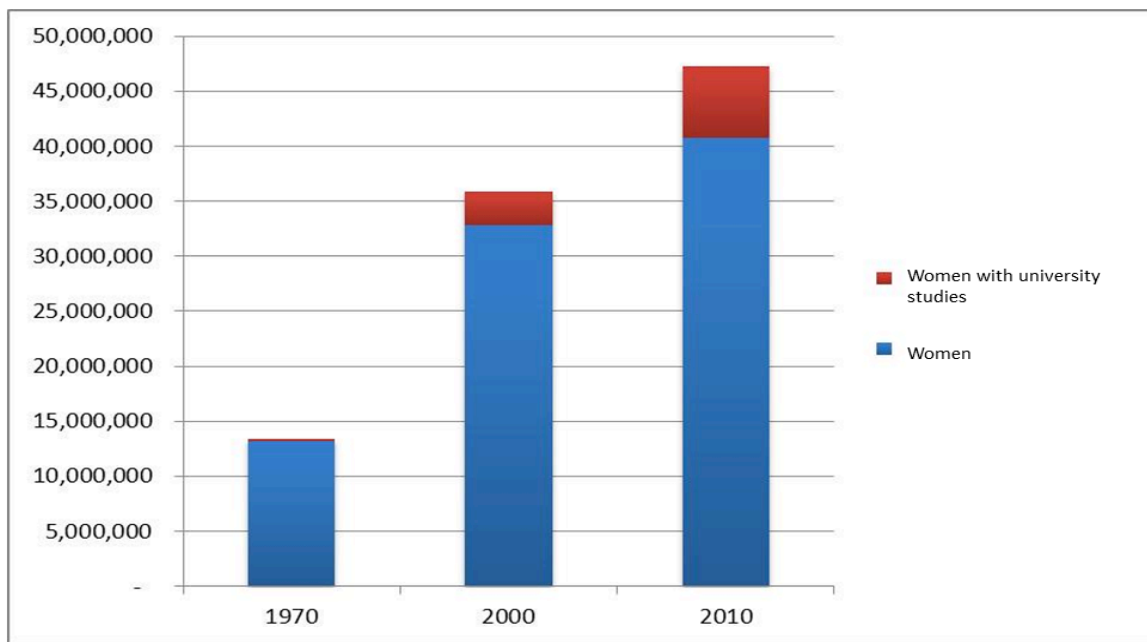


Figure 1: Women with university studies. INEGI "educational characteristics of the population. 2015.

However, it is difficult to quantify the percentage of students in the humanities and sciences. In the first area, how many studied Literature, Letras? What percentage completed his studies and obtained a certificate? Of those, how many exercise their profession? And finally how many they were inclined to creative writing? What is clear is that seeing the growth curve in the 40 years that presents the table, we can conclude that in proportion, increasing women studied is remarkable, which should have an impact in proportion to the number of writers. Somehow the production of the publishing industry can serve as a reference, to have a rough idea about the status of works written by women in the market. However this can also be ambiguous, because many women fail to publish their works and reach a market that consumes their works. Today Open Access options open another space for publishing some writers are exploiting.

This is precisely one of the problems to which most women face and, although connections, tenacity, literary awards, supported by a university or a good agent can be the formula to get an editorial, the road It is arduous. Yanitzia Canetti says of this that "publishers have already prepared letters of model answers as follows:" We have received his work but unfortunately does not fit the profile of our publishing house. " (117) In recent years, for living in the United States the situation has improved due to the rise of what is known as the "New Latino Writing" -The New Writing America- and that has increased these in the market (Rivera Garza The New). España also

contributes to its spread in houses like Anagram (Barcelona) and Editorial Sexto Piso (Mexico / Madrid) and Tusquets Editores (Mexico / Barcelona). In Mexico publishers of these works can be divided between private publishers, located mainly in Mexico City and Ocean, Santillana, with its collection point reading, Alfaguara, and Planet. Some of the smaller or inside the country publishers are Nitropress (Sonora), Ediciones Era (Mexico), Aldus Editorial (Mexico), Difocur (Sinaloa) Dummy (Mexico), La Forge (Coahuila), Ediciones Era (Mexico), and Editorial Almadía (Mexico) .A third group consists of university and state and federal agencies such as the UNAM, National Council for Culture and Arts in the Tierra Adentro, or Publisher Program Sonora (Mexico) program.

Sexism that women face in the publishing industry is not unique to Mexico. #Readwomen 2014 movement created by Joanna Walsh is an example of joint action against the "disparity in the presence of men and women in areas of cultural dissemination in English" (Damian, 2014). Its aim is to raise awareness about the great empty spaces publication and promotion for women, as well as systematic criticism with the "female" label literature-if there is such thing as "frivolous and unserious". But as to the writers who do publish, this work proposes a representative sample is presented below.

3.2 Organic Vision and generational cohesion. Writers between 1930 and 1980

In Mexico the phenomenon of Boom-a literary movement masculine scent that further aggravates the exclusion of the writer and that occurs in the 1970s and 1980s-sets eyes on Latin America and the world market is plagued editorial writers works that form. Jorge Volpilo described as the lifeline for booksellers (2008, p. 104) .Rosario Castellanos and Ines Arredondo enter as predecessors of this group, the first in the 1950s and the second in the 1970s. Is the post-boom and testimonial literature where space is a small but important generation of writers born between the 1930s to the 1950s as Elena Poniatowska (Paris 1932), Guadalupe Loaeza (Mexico 1946), Mastreta Angeles (Puebla 1949), Laura Esquivel (Mexico 1950), Esther Hernandez (Mexico 1952), Carmen Boulton (Mexico 1954) and Ethel Krauze (Mexico 1954). This generation uses the testimonial genre to discuss social problems and lack of legality of the actions of the institutions. For other recourse of fragmentary literature, where consciousness dissolves as is happening with the legality in the country, it is the means to challenge the reality and critique from the aesthetic function of literature, without making use of the same tools what they understand as the oppressor. Donald L. Shaw refers to this in his analysis of the work of Chilean writer Damiela Eltity says "The question arises: how to criticize the power, from the point of view of women, without falling into the art and testimonial I complaint so loved by the militant left? (Shaw, 1999, p. 347)².

2

Neoliberalism, globalization, feminist and gay-lesbian movement mark to the next three generations. Some of the works of writers from the 1960s to 1980s permeate a critique of power that is no longer reserved only patriarchy, but a power branched into many others that have more to do with the market, globalized systems, and borders, among others. The social and political life is a constant describing "brand of neoliberalism and the speed of movement of capital" (Naomi, 2008, p. 88). In his works much a resizing of eroticism, desire, body, recovering pioneering voices as Bombal (*Vina del Mar* 1910) among others is observed. Similarly a significant presence of a narrator homodiegetic that from within the story tells of issues such as loneliness or madness is observed. Some examples of Mexican writers born in the 1960s are: Rosa Beltrán (Mexico 1960), Adriana González Mateos (Mexico 1961), Ana Clavel (Mexico 1961), Christian Rivera Garza (Matamoros 1964), and Susana Pagano (México 1968).

Of those born in the 70s, Emily index in his book, *The XXX Generation: Interviews with twenty Mexican writers born in the 70*. Abenshushan to Xonocostleque a common feature that you have is a "certain cynicism towards authority and institutions" (2013, p. 20). This is a generation that is marked by the 1985 earthquake, the massive violence against women, Lagarde called for "femicide" as occurring in Ciudad Juárez and in the first decade of the century, the war against drug trafficking. Some important names are: Viviana Abenshushan (Mexico 1972), Liliana Blum (Mexico 1974), Nettel Guadalupe (Mexico 1973), Marcela Turatti (Mexico 1974), Cristina Castro Rascon (Cd Obregon 1976.), Marina Herrera (Saltillo 1977). Of course these voices of protest from writers of previous generations as the work of Esther Hernández Palacios *Diary of a crippled mother* (Fictitious 2012) are added.

The generation of the 1980s, known as the Generation "Y", the millennium, globalized reveals other problems. The themes of these speak of loneliness and urban isolation as a new alternative to Baudelaire's flaneur glamorous before, and *lcosmopolitismo*. The social space of those born in this decade defines the subject by inseparable practices of information and communications technology. Jorge López Cuenca asks the question what kind of subject speaks, writes or communicates in the "information age" (12). A major trend of the writers of the short story genre, experimenting with fragmented narratives that are more than stories, small capsules of philosophy and reflection is observed. Here I mentioned some names like Veronica Gerber (Mexico

Daniel Eltit has several works in which the female body through denounced the dictatorship in Chile. Shaw's appointment shows readings of male criticism which the writer presents fragile, vulnerable or biased and governed by a male vision, which does not respond profile Eltit, who has shown his work in handling of the themes of repression from different genres.

1981), Brenda Lozano (Mexico 1981), Fernanda Melchor (Veracruz 1982) and Valeria Luiselli (Mexico 1983).

The review made in this section uses a generational cataloging of the writers, which invariably ends up being exclusive and reductionist, so that somehow replicates the hegemonic discourses that patriarchy has always imposed. However, as Jose Luis Martinez says in his book *The National Expression* (Mexico 1984) analysis from the theory of generations gives us a "more organic vision" and an idea about "the strong bond that has existed between the writer and the society "(1984, p. 445). Viewing the above names, they can be located a large number of highly educated writers who are also involved in academia or teaching. The vast majority will come from institutions such as the UNAM or foreign universities, particularly the United States. Fields are observed more in the humanities, journalism and some plastic artists, as in the case of Veronica Gerber. The distribution is as follows:

Name	Year of birth	Studies
Inés Arredondo	1921	UNAM
Rosario Castellanos	1925	UNAM
Elena Poniatowska	1932	-
Guadalupe Loaeza	1946	-
Ángeles Mastreta	1946	UNAM
Laura Esquivel	1950	Normal School Teachers
Esther Hernández	1952	Veracruz University
Carmen Boulosa	1954	-
Ethel Krauze	1954	UNAM
Rosa Beltrán	1960	University of California, Los Angeles
Adriana González Mateos	1961	New York University
Ana Clavel	1961	UNAM
Cristina Rivera Garza	1964	UNAM
Susana Pagano	1968	SOGEM
Viviana Abenshushan	1972	UNAM
Liliana Blum	1974	Tec de Monterrey
Guadalupe Nettel	1973	École des Hautes Études en Sciences Sociales in Paris
Marcela Turatti	1974	University Iberoamericana in Mexico
Cristina Rascón Castro	1976	Osaka University
Marina Herrera	1977	University of Saltillo
Verónica Gerber	1981	La Esmeralda, UNAM
Brenda Lozano	1981	Universidad Iberoamericana in Mexico
Fernanda Melchor	1982	Veracruz University
Valeria Luiselli	1983	Columbia University

If you look at the table above, a third, 33%, they studied at UNAM; 20% at universities abroad. Two writers come from the Universidad Veracruzana and the rest a mixture of private and public houses of study. For the textual analysis of this relationship they are taken four Guadalupe Nettel, Marina Herrera, Veronica and Valeria Luiselli Gerber, whose work all together heterogeneous, show both elements of a long literary tradition, an effort that seeks to disassociate themselves from imaginary it later served as a common denominator, considered leitmotif of a "feminine" writing. The formation permeates all their stories concerning characters in literature, art history and the use of strategies that refer the reader to Kafka, Mallarme, Kundera, among others. The four have a production in which the identity of the subject is presented as a result of a single reality that leaves visible marks in the physical and emotional bodies. The writers of these generations permeate part of his biography in his works.

4. DISCUSSION

4.1 Generation and Marine Nettel 1970. Guadalupe Herrera

Marina Herrera (Saltillo 1977) has a background in letters with a degree in Spanish Language and Literature. In an interview published in "The role of the writer" Global Issues 4 February 2008 he said that one of his favorite authors is Juan Rulfo, influence is seen in his book *The incorrupt body* (Lafragua 2008), where the subject of death is the story line of the 13 stories in the book.

Nettel Guadalupe (Mexico, 1973) has a degree in UNAM and a doctorate from the Ecole des Hautes Etudes en Sciences Sociales in Paris. Winner of several awards including the Short Story Ribera del Duero and Herralde. Nettel partly addresses its critical work the theme of magic as in "daily presence," or freedom as in his doctoral research on Octavio Paz. His novel *The body I was born* (Anagram, 2011) is an autobiographical story.

4.2 Generation of 1980. Valeria and Veronica Gerber Luiselli

Valeria Luiselli (Mexico 1983) is a doctoral student at Columbia University where his project, according to its website this university, are the practical translation in the

post-revolutionary period in the city of Mexico, period It encompasses a large number of intellectuals, writers and artists such as Gilberto Owen. Owen is just one of the characters of his novel *The weightless* (2011 *Sixth Floor*). His first book is *false papers* (*Sixth Floor*, 2010), later published the story of *my teeth* (*Sixth Floor* 2013), among others. It is ranked one of the best writers of the time.

Veronica Gerber (Mexico 1981) shows his training in visual arts at the ENPEG, La Esmeralda and has an MA in Art History at the UNAM. Collaborates with essays in various magazines. As a typical artist of the century, his writings and part of his art work can be downloaded over the Internet, they reflect the dialogue that occurs between the two arts. Moving his book has two autobiographical texts: studying this work "*Amblyopia*" and "*Ambigrama*" (Gerber, 2011)

4.3 Some topics and genres in the works

What are the themes "women"? Gabriela Damian question Miravete (2014), which answers with a question to the tax writing these stereotype. Traditionally it is considered that women write topics that deal with their emotional problems and their role in marriage and motherhood, a "female writing" (Cixous, Laugh 347). This paradigm is being sought to build to clear a label that often alienates writers publishers and readers, or that works within an immovable category. Nettel works, Herrera, Luiselli and Gerber are evidence that the issues may be others that arise from different ways or are not required leitmotif of his writing. Therefore, also the critical framework that are read should move away from an evening ginocritica all women (Golubov, 2011, p. 4). Here I present a comparative analysis of works of four writers of study to show their different approaches to three themes: the physicality, the fragmentation of the body and the practice of literary creation.

4.2.1 Corporalidad. "The corrupt body" and "Eucharist" Marina Herrera

Studies on policies body-biopolitics-initiated from the criticism of Michel Foucault and Judith Butler, placed in the center of the speech the importance of corporeality for the creation of identity and subjectivity modeling. Teresa de Laurentis speaks of a settled body constructed from the male gaze, which therefore needs to be rethought from outside the "monopoly of power and knowledge of heterosexual men" (De Laurentis, 1984, p. 163). So in "*The corrupt body*" and "*Eucharist*" Mariana Herrera

published in his book *The corrupt body* (*The Forge: Coahuila*, 2007). Both stories focus on the female body to challenge the stereotype of the angelic woman. In the play a strong influence of magical realism or magical realism Boom is observed, but presented from the grotesque. His female characters break with the specific code of the cultural production of heterosexual society with domestic and subordinate women to male control.

"The body incorrupt", he presents the death of Mati, the madam of a brothel, whose body undergoes a miraculous transformation to remain intact body in a kind of sanctification "The fifteenth day of his death, on his forehead and nose still born pearls sweat that emanated a scent of jasmine and roses "(2007, p. 48) .At realize this, they place it in a glass case so people can see it, from where the" girls "go home to receive blessing "Faced with his cabinet persignamos before we start our work night and watched his pious face that seems to say yet: Come on, girls, pleasing customers, smile and let yourself touch" (2007, p. 49). In the collective imagination, the prostitute is always an ambivalent figure and full of meaning. On the one hand, it is a necessary element for society and the other represents the "decadence of society." In history, the Christian Herrera uses trope, so present in the rhetoric of John of the Cross and St. Teresa of Avila, and the paradigm of the separation of body and soul as a means to achieve a state of perfection and salvation. This helps to show another side of prostitution and build the stereotype of the prostitute.

The second story, "Eucharist" published in the same book again shows the connection between the female body and sacredness, transmuting the body of Jesus Christ to women. The man, in his office of priest, is running the ritual, displaying the patriarchal power, but mainly the very special look that observes the female corporeality. The story features Otilia, a woman of enormous proportions remaining at home until the narrator, a man who courts her, get her out of this and decides to marry her "A priest married us in his room. Then we open a hole in the wall and a moving truck I brought everything and mechanical bed to our home "(2000, p. 75). It is not random that Herrera use the word "home" in this passage with respect to the organic unity imposed as "natural" in the heterosexual society. The story continues with the description of the extreme care that the husband has Otilia, and descriptions of their sexual encounters that occur almost mystical "The temple in the arms of Otilia me closer to God, was a conduit to my salvation." One day the protagonist decides that his body be means to holiness, so that ties her to the bed imitating the image of the crucifixion, then descuartizarla. By the time his "beef heart" (2000, p. 78) is stopped, the narrator has determined that Otilia party "heights, blessed, and holy canonized in one act" (2000, p. 78) . Then stored and refrigerated meat to eat in a "religious rite in communion with your body, make her mine in every bite" (2000, p. 78). Herrera's representation in the history of sexuality at an intersection with religion adds the element of the grotesque to build two hegemonic institutions: the Church and Family. The connection between the bodies in a communion will lead the reader to references that are familiar in Christian rhetoric that has "cleansed" the female body and raised the institution of marriage to the point of sacrament.

4.2.2 The fragmentation of the body. "Amblyopia" Veronica Gerber and "ptosis" of Guadalupe Nettel

Two other works that deal with the representation of the body are the stories "ptosis" published in *Petals* (Anagram, 2008) of Guadalupe Nettel and "Amblyopia" published in *Moving* (Auieo2010) Veronica Gerber. In these individuals they exist across a part of their bodies that dominates everything. They are fragmented bodies and therefore so abject and grotesque, in the Kafkaesque sense, so that exist in society liminal way. The characters in "ptosis" have no name.

He is the son of a photographer whose job photographing people who will undergo operations malformed eyes, she is a patient who has a deformity on the eyelid that "showed an abnormal sensuality" (18). The protagonist photography in the absence of the father, is seduced by his absence and says, "I asked you not to close his eyes to continue to enjoy these three additional millimeters of eyelid, those three millimeters maddening pleasure" (23). The day she finally operates is "shattered" (23) and escapes to not see her again. Later it is known to have left the profession of photographer and his camera never returns to the Seine, where the woman had walked, because they "already promises no mystery" (24).

It eroticized the blemish and isolates the body of the woman, not to be considered as a socialized body. The woman is not lover, wife or mother, functions in a patriarchal society validate their identity. Nor is the body, it is only the object of desire of men. The deformed eye helps women to be a partner, but "normal" that recovers after the operation makes missed. This is what Bataille says "what is always in question is to replace the isolation of being, its discontinuity, by a feeling of profound continuity" (quoted in Lagarde 233).

The case of "amblyopia" is another. This story also moved *Removals* published in solitude and isolation of a cross-eyed girl an eye on the strength of who achieved independence from the others. The protagonist is diagnosed with amblyopia-lazy-eye syndrome and from there I should take patched the other. This causes a conflict between her and this relationship, whom he describes as an eye that wanders "suddenly" not take her with him. "A man apart, a stranger, a wandering eye" (10). Thus it personified as a separate entity from his body and realizes that this acquired strength and that "envy strollers because all your body adjusts to the event because they think things come from a site that is far or they make themselves suspiciously. [...] I envy them because they look at the world from his glass and ordered the spots [...] I envy because resign, because they are forgotten because they are expelled, because refuge in a becoming parallel to the world or simply give him and never used glasses (16)". The narrative with a rate cut as flowing consciousness speaks of homogeneity and normality as suspicious and ends up creating forgotten beings. Gerber also established from the metaphor of the eye is a connection between the strange and the exercise of writing. This is seen similarly in the texts discussed in the next section.

4.2.3 The fragmentation of literary exercise. "Origami", "Telegram" Veronica Valeria Gerber The weightless Luiselli

Veronica Gerber's book, *Moving Auielo Editions: Mexico 2010*, can be read online. It is a book of short stories reveals two aspects of the writer: his graphic and literary training preparation. As it addresses the conflict Luiselli writing. "Origami" is the story of Vito Acconci, writer who decides to stop writing at the end of "a master's degree at the University of Iowa." (13). The story inspired by the symbolism intertwined with marks of cosmopolitanism as English sentences and paragraphs to start cityscapes poetry. The problem is the conflict of the protagonist to reach the reader, the loss of autonomy experienced by the writer and his anguish at not being able to reach the romantic idea of art for art, beyond any realism "he wanted his story to be an event moved imagination to the real world "(20). This idea of writing as a fluid retakes Gerber in "Telegram" published in the same book begins with the phrase "The word is a soluble state." The story tells of Ulysses who finished his doctorate at the University of Leeds and is a native of San Andres Tuxtla, born in 1941. The story interspersed conversations format telegraph refer us to the symbolist poetry. It names as Pitol, Step, Elizondo, Garcia Ponce, and even Octavio Paz, who writes a letter appear. The conflict is the inability to grasp the word to give materiality to unfold rather than in the sense of the sign saussuriano images full of meanings "An image can resonate in words, like the words constructed images" (38).

The following example of this theme is *The weightless* (2011 *Sixth Floor*) of Luiselli, an example of a timeless text about fragmented and spectral relations between the narrator, a writer married with two children, and Gilberto Owen, a poet of the first half of the twentieth century. Returning briefly to the biography of the writer say that their success has earned his work is studied from various aspects. I concentrate on the creative approach that makes exercise with the way the twenty-first century women negotiate their roles as mothers, wives, professionals, their own sexuality and their spaces. Writing denounces the lack of an "own room" understood the idea of Virginia Woolfcomo isolated, intimate and productive space lacking women and says "used to write all the time, at any time, because my body was mine. [...]A silent novel to wake the kids "(13). Refers to states of consciousness where dreams mixed with reality, the renunciation of self, where memories parade in characters of literature as EzraPound, or referring to Roberto Bolaño, who believed that trigger a new boom in Latin American literature. Only those who have read Rulfo understood that the woman who finds rooftop caller Dolores Preciado (34) refers the reader to the character of Pedro Paramo. The very biography of the writer looks at the spatial context of history, with references to places like Columbia University. Owen meetings with the crisis showing that the writer lives regardless of the generation gap and how interleaves the fragmented dialogue seeks to break with the whole timeline and represent more the state of consciousness.

Paz says "The language of the poet is that of the community, whatever it is. In between an interplay of influences, a system of communicating vessels "(1998, p. 66)" The Bow and the Lyre "La casa de la presencia". Poetry and history. FCE Mexico 1998. That's what happens with these four writers, same as in the particularity of each of his works establish a dialogue with literature and a dynamic where they try to break the linear narrative clichés, the taboo not portray his own autobiography. They venture into a series of universal issues while questioning the identity and present state of things. His academic preparation helps them bring new epistemes and therefore a particular way to fulfill their creative function. This work provides a name (no) fee to be recovered and brought to light. The work that remains within this macro project is a cross-reading between these writers with higher education and others that do not have to compare themes, influences, genres, styles and proposals.

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