



"Canta un guaso" frente a la crítica: huellas de un archivo en dos escenas [

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text (article)

Analítica

The first gaucho poem was written around 1777 by Juan B. Maziél, a senior official of the Spanish crown in the Rio de la Plata. The manuscript in which the text is saved is in the Seguro Collection of the National Library of Argentina along with other twenty poems written all the Viceroy Cevallos to cheer for their victory over the Portuguese. "Canta un guaso" recently published at the beginning of the twentieth century. This temporary delay has suggested to criticism that the poem had no movement since neither received readings during that time. However, Juan Maria Gutierrez refers to the set of poems and even to the volume and page Seguro Collection where they are, but makes no mention of "Canta un guaso", despite published a poem by Maziél the same corpus file. Can be traced the story of a delayed reading? That gesture of exclusion from the colonial gaucho genre not just in Gutiérrez, but is repeated by the two canonical readings of the last quarter of the twentieth century to the genre: Josefina Ludmer (1988) and Angel Rama (1976). This paper explores the obliteration in the three critical, and attempts a reflection on the file that drives a review of the criticisms convictions remained silent to that colonial literary production

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Baratz Innovación Documental

- Gran Vía, 59 28013 Madrid
- (+34) 91 456 03 60
- informa@baratz.es