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Considerado como una de las figuras más destacadas de la narrativa latinoamericana contemporánea, Augusto Roas Bastos supera, por la calidad de su obra y por la riqueza de sus registros, los moldes exclusivos de un género. Historia y ficción se funden en el quehacer roabastiano para ofrecer al lector un

verdadero complejo imaginativo, tan lúcido como sugerente, en el que el hombre y sus símbolos asumen el papel protagónico que en realidad les corresponde. La labor de Roa, en su totalidad y en cada uno de sus fragmentos, pone de manifiesto una absoluta conciencia liberadora impone la presencia de la palabra viva y cuida el artificio de sus fórmulas, todo ello en función de un arte de escritura en el que cuenta siempre la "predestinación apasionada de una vocación".

Capitalism and its Discontents presents a series of interpretative essays on a number of key modern and contemporary Latin American novels and films. The overarching theme in the essays is the relation between such textual materials and their regional contexts. One of the most significant novels in Latin American literature, written by Cuba's most important modern novelist—to win a bet with Gabriel Garcia Marquez. In the early 1970s, friends Gabriel García Márquez, Augusto Roa Bastos and Alejo Carpentier reached a joint decision: they would each write a novel about the dictatorships then wreaking misery in Latin America. García Márquez went on to write *The Autumn of the Patriarch* and Roa Bastos *I, the Supreme*. The third novel in this remarkable trinity is *Reasons of State*, hailed as the most significant novel ever to come out of

Cuba. As with Garcia Marquez, *Reasons of State* is a bold story, boldly told --- daring in its perceptions, rich in lush detail, inventive in prose, and deadly compelling in its suspenseful plot. Inexplicably out of print for years, it tells the tale of the dictator of an unnamed Latin American country who has been living the life of luxury in high-society Paris. When news reaches him of a coup at home, he rushes back and crushes it with brutal military force. But returning to Paris he is given a chilly welcome, and learns that photographs of the atrocities have been circulating among his well-to-do friends. Meanwhile World War One has broken out, and another rebellion forces the dictator back across the ocean. As he struggles with the Marxist forces beginning to find footing in his own country, and Europe is devastated, Carpentier constructs a masterful and biting satire of the new world order. *The Prosecutor* is the third novel of a trilogy written by the internationally famous Paraguayan author Augusto Roa Bastos. It was preceded by the novels *Son of Man* and *I The Supreme*. Together these three works contemplate what the author has termed "the monotheism of power." *The Prosecutor* explores the atrocities of the Alfredo Stroessner dictatorship in Paraguay, which lasted from 1954 to 1989. Through

connections with important Paraguayan historical figures, such as Francisco Solano López, the novel links the protagonist to Paraguay's past as he struggles to give meaning to his life by assassinating the dictator and freeing the Paraguayan people. Combining autobiography, detective fiction, historical novel and philosophy, the novel examines the question of whether one man has the right to judge another. A provocative introduction and comprehensive notes by Helene Carol Weldt-Basson illuminate this translation of one of Roa Bastos's most important works. L'une des constantes de l'œuvre roabastienne est la tension dialectique et créatrice entre oralité et écriture qu'analyse ici Carla Fernandes. La source première de cette tension fondatrice de l'œuvre réside dans la caractéristique de la culture paraguayenne : la co-présence de deux langues, le guarani et l'espagnol, qui suppose la co-présence de deux modes de pensée, au sens large du terme. L'auteur étudie la situation linguistique au Paraguay, la survivance et la transmission des textes mythiques oraux dans leurs rapports à l'œuvre de Roa Bastos. Augusto Roa Bastos' narrative before the publication of *Vigilia del Almirante* has received the attention of the literary critics, and numerous studies have been published on *Hijo de hombre* (1960),

Yo, el Supremo (1974), and his short stories. However, his last novels have not received the same critical interest. Vigilia del Almirante (1992), El fiscal (1993), Contravida (1994) y Madama Sui (1995) have elicited few critical studies. These four novels together comprise the less-studied narrative of Roa Bastos. They are the object of this study. I examine three aspects of the aforementioned novels: a) the structure based on the concepts defined by Vladimir Propp on the morphology of the folk tale and of development of the protagonists as archetypes based on the concepts of Mircea Eliade, Joseph Campbell and Juan Villegas; b) the intertextuality / intratextuality as defined by Julia Kristeva; and c) the language as subject to the linguistic analysis of literary code switching. The mythic structure of the Roa Bastos' novels has been studied only in the case of Yo, el Supremo by Pedro Paredes (1981). This is not the case for Roa Bastos' other novels. The journey of the literary heroes of Roa Bastos, as we will see, is developed as a mythic structure, the character of which is postulated as universal (C.G. Jung, Joseph Campbell, Juan Villegas). The intertextuality and the intratextuality are widely utilized in the first phase of Roa Bastos' narrative (until 1992). The author makes intertextual references to texts of

diverse origin --mostly literary and historical--in order to confer more depth to his stories. With the intratextuality, the author alludes to his own narrative in order to modify the plot or the protagonists that populate his work. By employing lexical terms, grammatical structures, and popular expressions from Guaraní, Roa Bastos gives voice to Guaraní culture in its own, original language. The presence of literary code switching, that is, of the inclusion of Guaraní with literary ends, in these novels is analyzed. The density of literary code switching adds levels of linguistic, political and social depth as a reflection of the world view of the Guaraní myths and legends. This study on Augusto Roa Bastos' narrative is composed of six chapters, which include an Introduction and a Conclusion. The Introduction is related to general aspects of the work of the author and to some of the most prominent characteristics of the organization of the aforementioned novels. In the next four chapters I analyze each novel based on how it parallels the mythic scheme and the presence of intertextuality, intratextuality and literary code switching as the three chosen aspects to elaborate a description of the last phase of Roa Bastos' narrative. The last chapter includes the conclusions of this

study. I the Supreme imagines a dialogue between the nineteenth-century Paraguayan dictator known as Dr. Francia and Policarpo Patiño, his secretary and only companion. The opening pages present a sign that they had found nailed to the wall of a cathedral, purportedly written by Dr. Francia himself and ordering the execution of all of his servants upon his death. This sign is quickly revealed to be a forgery, which takes leader and secretary into a larger discussion about the nature of truth: "In the light of what Your Eminence says, even the truth appears to be a lie." Their conversation broadens into an epic journey of the mind, stretching across the colonial history of their nation, filled with surrealist imagery, labyrinthine turns, and footnotes supplied by a mysterious "compiler." A towering achievement from a foundational author of modern Latin American literature, I the Supreme is a darkly comic, deeply moving meditation on power and its abuse—and on the role of language in making and unmaking whole worlds. Studienarbeit aus dem Jahr 2010 im Fachbereich Romanistik - Lateinamerikanische Sprachen, Literatur, Landeskunde, Universität Leipzig, Sprache: Deutsch, Abstract: Er wollte den westlichen Seeweg nach Indien und China entdecken, mit Gewürzen und Gold die spanischen Staatskassen und seine eigene

Geldbörse füllen. Doch das hat Kolumbus nie geschafft, stattdessen war er für den Tod vieler Indios verantwortlich. Dennoch gilt er als Entdecker schlechthin, der Mythos und Kult rund um seine Person sind ungebrochen. Wiedezufinden ist dieser Kult um den angeblichen Entdecker der Neuen Welt auch in der Kunst und in der Literatur. Roa Bastos hat 1992, 500 Jahre nach der ersten Reise des Kolumbus, seinen eigenen Weg gewählt, um die seine Geschichte zu erzählen. Er schuf mit *Vigilia del Almirante* einen transversalhistorischen Roman, der die historischen Gegebenheiten zwar als Vorlage nimmt, sie jedoch neu zusammensetzt, mehrere Quellen benutzt, Lücken füllt und so eine mögliche Geschichte der damaligen Ereignisse erzählt. Der Begriff "transversalhistorisch" erweitert als operationale Kategorie die bisher in der Hispanistik verwandte Bezeichnung "nueva novela histórica", um das Verhältnis zwischen den historischen und literarischen Diskursen zu verdeutlichen. Romane wie *Vigilia del Almirante* lediglich als neuhistorisch zu charakterisieren, hieße, das Maß ihrer diskursiven Neuerungen nicht in angemessener Form zu betrachten. Der Begriff transversalhistorisch erfüllt diese Aufgabe weitestgehend, denn er signalisiert in einem Wort besonders bildhaft die Art der

Verknüpfung zwischen der Geschichte und der Fiktion: transversal. So wird die Aufmerksamkeit nicht nur auf die Vertextungsverfahren innerhalb der literarischen Tradition gerichtet, sondern auch auf die epistemologischen Veränderungen, die sich im Schreiben, Lesen, Sprechen und Wahrnehmen äußern. In dieser Arbeit wird der Roman "Vigila del Almirante" von Augusto Roa Bastos dahingehend beleuchtet, was ihn als transversalhistor Yo el Supremo è uno dei romanzi che meglio hanno definito i decenni durante i quali l'America Latina ha visto susseguirsi al potere dittatori e regimi militari. Argomento principale del romanzo è la ricerca del potere assoluto da parte di Gaspar Rodríguez de Francia, uno tra i dittatori più longevi della storia dell'America Latina, capo assoluto e indiscusso del Paraguay dal 1814 al 1840. L'analisi proposta vuole mettere in risalto le caratteristiche del romanzo nei suoi rapporti con la ricostruzione della storia e della memoria tanto paraguaiana come collettiva di tutta l'America Latina. Il testo si compone di tre capitoli: il primo è interamente dedicato a presentare la figura dell'autore e ad approfondirne certi elementi che ne caratterizzano la narrativa. Where there are dictators, there are novels about dictators.

But "dictator novels" do not simply respond to the reality of dictatorship. As this genre has developed and cohered, it has acquired a self-generating force distinct from its historical referents. The dictator novel has become a space in which writers consider the difficulties of national consolidation, explore the role of external and global forces in sustaining dictatorship, and even interrogate the political functions of writing itself. Literary representations of the dictator, therefore, provide ground for a self-conscious and self-critical theorization of the relationship between writing and politics itself. The Dictator Novel positions novels about dictators as a vital genre in the literatures of the Global South. Primarily identified with Latin America, the dictator novel also has underacknowledged importance in the postcolonial literatures of francophone and anglophone Africa. Although scholars have noted similarities, this book is the first extensive comparative analysis of these traditions; it includes discussions of authors including Gabriel García Márquez, Ngugi wa Thiong'o, Alejo Carpentier, Augusto Roa Bastos, Domingo Faustino Sarmiento, José Mármol, Esteban Echeverría, Ousmane Sembène, Chinua Achebe, Aminata Sow Fall, Henri Lopès, Sony Labou Tansi, and Ahmadou Kourouma. This

juxtaposition illuminates the internal dynamics of the dictator novel as a literary genre. In so doing, Armillas-Tiseyra puts forward a comparative model relevant to scholars working across the Global South. Augusto Roa Bastos (1917–2005), winner of the prestigious Cervantes prize, is one of the most important Latin American writers of the twentieth century. This commemorative collection consists of articles by nine scholars reflecting upon the postmodern nature of the Paraguayan author's literary production and his place in world literature. The volume includes articles on the author's screenplays, his masterpiece, the dictator novel *I The Supreme*, his short stories, feminist approaches to Roa Bastos's novels, reflections on the writer's Guaraní poetry, and a study of the complex, intertextual relationships between his novel *El fiscal* and his other texts. Bienvenue dans la collection Les Fiches de lecture d'Universalis Né à Asunción au Paraguay, Augusto Roa Bastos (1917–2005) connaît une enfance campagnarde, marquée par le bilinguisme espagnol-guarani propre à la culture populaire du pays. Une fiche de lecture spécialement conçue pour le numérique, pour tout savoir sur *Moi, le Suprême* d'Augusto Roa Bastos Chaque fiche de lecture présente une œuvre clé de la littérature ou de la

pensée. Cette présentation est couplée avec un article de synthèse sur l'auteur de l'œuvre. A propos de l'Encyclopaedia Universalis : Reconnue mondialement pour la qualité et la fiabilité incomparable de ses publications, Encyclopaedia Universalis met la connaissance à la portée de tous. Écrite par plus de 7 200 auteurs spécialistes et riche de près de 30 000 médias (vidéos, photos, cartes, dessins...), l'Encyclopaedia Universalis est la plus fiable collection de référence disponible en français. Elle aborde tous les domaines du savoir. Roa Bastos's novel *I the Supreme* (1974), based on the 20 year reign of Paraguayan dictator Jose Gaspar Rodriguez de Francia (1766-1840), is one of the most famous and yet least understood works of contemporary Latin American fiction. Weldt-Basson analyzes Roa Bastos's seminal work by unraveling the rich web of both historical and nonhistorical intertextuality that is critical to an understanding of this novel. Annotation copyright by Book News, Inc., Portland, OR

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