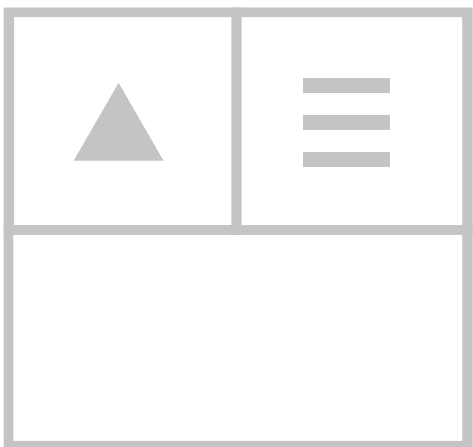




EDITORIAL  
CUARTO PROPIO

CHILEAN  
DELEGATION  
20-24 OCTOBER







## INTRODUCTION






To define Chile, even from its origins, there are many voices. Some of them say that its name comes from the Trile bird (*Xanthornus cayenensis*) that, when flying over the skies, sings “thrile”, which later evolved into Chile. Others claim that it comes from the Quechua word 'chiri', which means cold or snow, as the tall mountain range of Los Andes, which crosses it from north to south, or like the crystalline glaciers. However, the most accepted definition would come from the Aymara word “chilli”, which has two meanings: “the end of the world” and “the deepest place on Earth”.

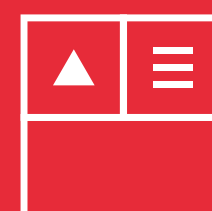
Chilean literature has a position as a Latin American referent, writing its own history, yesterday thanks to the poetry of its Nobel Prizes Gabriela Mistral and Pablo Neruda, today with a well-stocked ecosystem of books that enables one to integrate aesthetical, symbolic, cultural, and politic values to the debate.

In 2020, the pandemic crashed into the reality of the world, and also of the publishing industry. The difficulties went from the logistics in the chain of production to the intermittent closure of the markets. However, the Chilean publishing scene was able to do the unthinkable, and digital and physical copies in all genres followed an upward trend.

According to the 2020 statistical report by the ISBN agency, digital publications grew in an historical 166.9%, compared to 2019. Physical books did not stay out of the explosion of publications, and grew in a 15.96%.

In this ecosystem, as well, the coexistence of digital and physical books was complementary. While university and academic publishers are successful with the digital books, there are also those who mix physical and digital, installing specialized topics with a bold design, and those who deliver entertainment, understanding, and adventures to children in innovative formats and materials that favor the experience of reading physical books. Because the 10 publishing houses that have arrived to the Frankfurt Book Fair, thanks to the coordination of the Ministerio de las Culturas, las Artes y el Patrimonio, through the Consejo Nacional del Libro y la Lectura and the Ministerio de Relaciones Exteriores through ProChile, is only the tip of the iceberg of a very talented literary industry based on Chile, which is nowadays looking forward to internationalize their catalogues.





INTERVIEW





## INTERVIEW

## EDITORIAL CUARTO PROPIO

MARISOL VERA

[cuartopropio.com](http://cuartopropio.com) / [@editorialcuartopropio](https://twitter.com/editorialcuartopropio)

We talked to Marisol Vera, Economist from the Universidad de Chile, founder and director of Editorial Cuarto Propio. In addition to being a crucial part in this emblematic publishing house, she is founding partner of the Asociación de Editores Independientes de Chile, where she has been part in the creation of public policies towards books and reading.



***Editorial Cuarto Propio***



**INTERVIEW**  
EDITORIAL CUARTO PROPIO

**You are an emblematic publishing house during the return to democracy in Chile. What do you think it is the political role that publishing houses play in the debate?**

The essential task of publishers is to capture, promote, and make accessible to readers the diversity of cultural expressions generated by creators and researchers in society. In this way we play a key role in the development of citizens with a capacity for critical reflection, imaginative, with memory and information of the world around them, all essential conditions for the functioning of a real democracy.

**You have a very critical stance against the commodification of cultural heritage: What are your actions to improve and democratize culture?**

Our main proposal, both as a collective of editors and on a personal level, aims at the design and implementation of a national book and reading policy, in line with the rest of the world, which guarantees the development of the book ecosystem. That is, to make possible the sustainable edition of the bibliodiversity of cultural expressions and to allow access to libraries, bookstores, state purchases, etc.

**Which are the projects and upcoming challenges facing 2022?**

I would say that we are going to advance on two main lines: one is to open up increasingly towards the possibilities of the virtual world in terms of working, of reaching further, of breaking the geographical barriers, and to generate a better connection with our readers, and the other line is to get our books abroad.

We are still going to try to reinstate the in-person trade fair, from Punta Arenas up to where we can, to be able to reach directly the reader, so they may see the books -which is fundamental-, up to the international trade fairs, where we have always gone with our catalogue to interchange material. All this effort has been greatly strengthened by the necessary use of tools and virtual encounters during this pandemic.

And the projects for the next year are to strengthen this part and never to leave aside the contents or the personal relation with our readers, authors, discussion forums, etc. On the other side, to consolidate and enlarge the possibility to make our books known abroad, and also our authors, and to negotiate publishing rights.

## EDITORIAL CUARTO PROPIO

There are many words that define Cuarto Propio. Emblematic. Memory. Feminist Resistance. Critical thinking. There is no way of reducing to one line the importance of this publishing house for Chilean democracy, so we will say that Cuarto Propio is responsible of recognizing and protecting the fruit of creativity sutured by censorship, cultural heritage threatened by commodification, and reopening the cultural dialogue with Latin America and the world. All the virtuous aspects that this publishing house displays are due to the experience and consciousness they have accumulated in 35 years.



***Editorial Cuarto Propio***

ISBN 978-956-396-047-1



### VOLVER DEL SILENCIO (RETURNING FROM SILENCE)

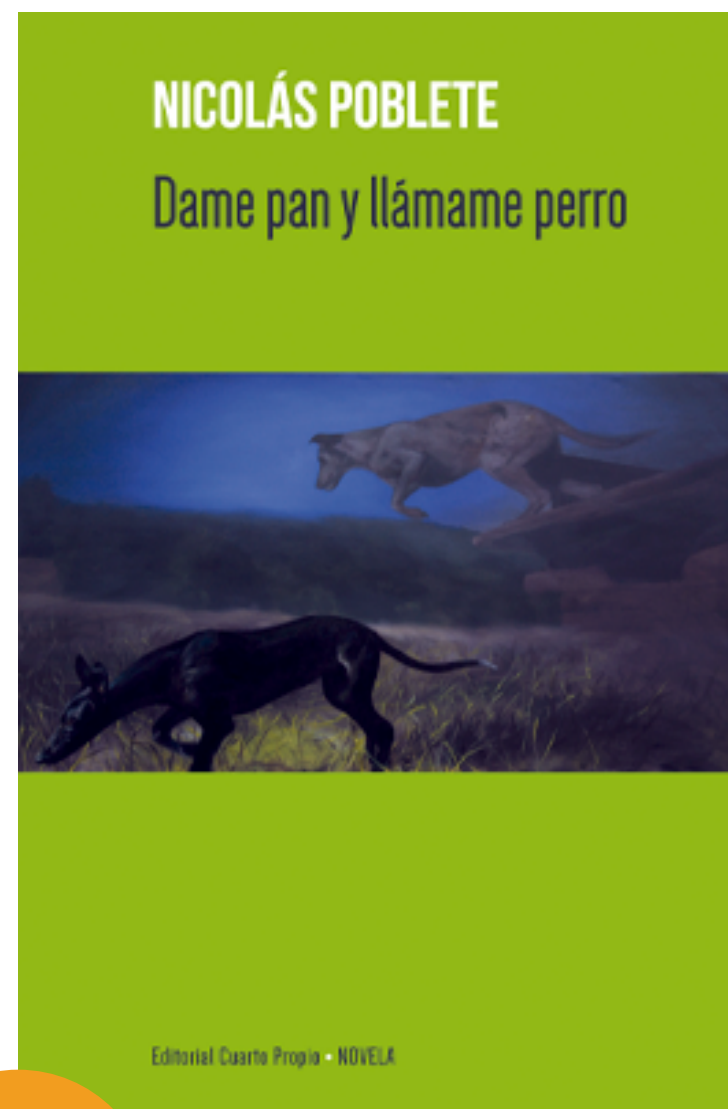
Author. Michèle Sarde

Genre. Fiction

416 pages / Year 2019

Through the account of her mother, Jenny, the author reconstructs the journey of her family. A path in which they found their exile in Thessaloniki and their subsequent relocation to Paris in the 20s. Her steps take her to the assimilation of France in the '30s, with plenty of intense stories, such as the persecutions during the Nazi occupation. Destiny forces Jenny and her family to hide their identity.

ISBN 978-956-396-079-2



### DAME PAN Y LLÁMAME PERRO (GIVE ME BREAD AND CALL ME A DOG)

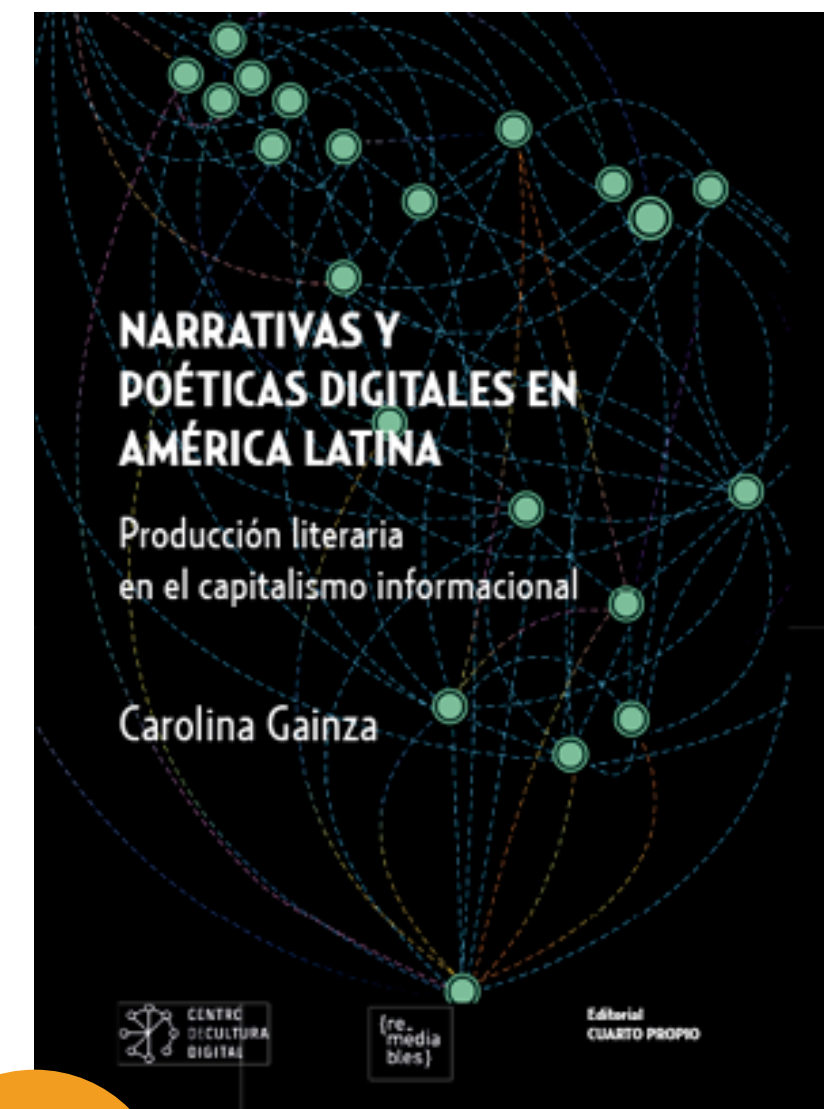
Author. Nicolás Poblete

Genre. Fiction

230 pages / Year 2018

The first pages of this novel bring with them a paradoxical beginning. It is about a young woman, a passionate animal defender, who is torn into pieces by a pack of dogs inside her cave in Peñaflor, a rural district in the central area of Chile. The young woman dies and, with this loss, a public debate begins, which has many faces: prejudices, poverty, moral convenience, among others. This is a story published in 2020, based on real events, told in the incomparable style that Poblete has.

ISBN 978-956-396-030-3



### NARRATIVAS Y POÉTICAS DIGITALES EN AMÉRICA LATINA (DIGITAL NARRATIVES AND POETICS IN LATIN AMERICA)

Author. Carolina Gainza

Genre. Essay

254 pages / Year 2018

Latin America is the focus of this research on cultural production in the digital era. With this pioneer study, we get to know, classify and analyze the new forms of digital literary creation, going through their means of circulation and the reception of the product. This interdisciplinary text, which covers more than 25 years of hypermedia productions, is a contribution to the understanding of the new technologies of information and communication.



ISBN 978-956-396-133-1



### EL ADN DEL PATRIARCADO (THE ADNO OF PATRIARCHY)

Author. Jaime Vieyra Poseck

Genre. Essay on Genre

300 pages / Year 2021

The relevance of the concept of gender has become one of the most powerful ones to articulate the school of thought and the social processes of the twentieth century. A concept with a great future, which is the protagonist in this piece of work, where the author claims to verify its relation, correlation and interconnection with the system of chauvinist gender violence. A concept that would carry the code for its own extinction in its genes.

ISBN 978-956-396-153-9



### HORRORES (HORRORS)

Author. Jesús Diamantino

Genre. Narrative - Short Stories

88 pages / Year 2021

Through screams and terrors, Jesús Diamantino invites us to know our fears to learn about our horrors. This piece of work is outlined in gore and horror, ingredients with which it attempts to position horror novels in the pedestal it deserves. With strange and unsettling tales, the author constantly circulates between the laughable and the macabre through a beautiful and neat execution. The piece of work that triggers emotions brings stories of short duration, sometimes fast, sometimes deep, but always filled with horror.



EXCERPTS

MICHÈLE SARDE  
**VOLVER DEL SILENCIO**  
**El relato de Jenny**



**VOLVER DEL SILENCIO**  
**(RETURNING FROM SILENCE)**

Author. Michèle Sarde

Genre. Fiction

416 pages

Year 2019

ISBN 978-956-396-047-1

**BIOGRAPHY**

French essayist, biographer, novelist. Among her many works, she wrote *Colette, libre et entravée* (Stock, 1978, Fondation Jouvenel Award, Académie française), *Regard sur les Françaises* (Stock, 1984, Académie des sciences morales et politiques award), *Marguerite Yourcenar: Passion and its masks* (Laffont, 1995 and *Perfil*, 1998), *Jacques le Français (le cherche midi*, 2002), *Eurídice: Account of a journey* (Seuil, 1991 and *Cuarto Propio*, 2013), *Marguerite Yourcenar's hand* (with Sonia Montecino, Catalonia, 2014). An Emeritus Professor at Georgetown University, she has participated in the extensive editing of Marguerite Yourcenar's correspondence (Gallimard, 1995, 2004, 2007, 2011, 2016). The study of women, the relationship between writing and life, and personal and historical memory run through her work.

**Awards and recognitions:**

- Chevalier dans l'Ordre National du Mérite, awarded by the French Government, 2006
- Chevalier dans l'Ordre des Arts et des Lettres, awarded by the French Government, 2002
- Selected as a Georgetown Woman of Distinction by the Georgetown University Women Center, January 2000
- Georgetown University Vicennial Medalist, November 13, 1993
- Selected member, Jury for the Prix Yourcenar (to be awarded each year in Boston to a work of fiction written in French by a United States resident), 1992-present
- Selected member, Pen Club, France, 1992
- Selected member, Maison des Écrivains, France, 1992
- Chevalier dans l'Ordre des Palmes Académiques, awarded by the French Government. August 1991



- Nominated for the Prix Goncourt 1991, for the book Histoire d'Eurydice pendant la remontée
- Recipient of a Certificate of Appreciation for Significant Contribution to the Success of Georgetown University's Bicentennial Celebration, from Charles L. Currie, S.J., Director

Nominated by Georgetown University for "The Professor of the Year Award" given by the Council for the Advancement and Support of Education, May 1989

- Invited Writer in Residence, Académie de France à Rome (Villa Medici), July 1985
- Recipient of the Académie des Sciences Morales et Politiques Prize, Bourse Marcelle Blum, June 1984, for the book Regard sur les Françaises
- Selected as Presidential lecturer, Georgetown University, May 1984 (Lecture on "Women in the Era of Cathedrals")
- Recipient of the Académie Française Prize, Fondation Biguet, May 1984, for the book Regard sur les Françaises
- National Research Council grant for preparing an intercultural program at Georgetown University, Department of Education, 1982
- Recipient of the Académie française Prize, Fondation Roland de Jouvenel, May 1979, for the book Colette, libre et entravée
- Finalist of the "Bourse Goncourt de la Biographie" (French literary award), 1978

Of her work published by Editorial Cuarto Propio it has been said:

"It involves recognizing in oneself, as a subject, the presence of other subjects with unspeakable stories. It is a matter of thinking of a person as a point at which many lines intersect, lines of blood, lines of lineage, lines of stories, lines of ideas, intertwining of incompatible positions, and yet

intimately linked by the reciprocal belonging of bodies."

Adriana Valdés, Director of the Chilean Academy of Language

About her work, the author has commented:

"...I could say that Volver del silencio (Returning from silence) is a message that Memory sends to History in progress. This work on the past could shed some light on the questions that are being asked today about refugees, migrants, discrimination, visible or invisible identities, the essence of integration or assimilation. And on ethical issues such as forgetting, forgiveness. It seems to me that here, in the southern cone of America, this returning from silence can resonate with experiences that you have lived through, the traumas provoked by great sociopolitical upheavals, the impact of the collective on the individual, of the history of a people on personal destinies. We all have our missing persons."

Michèle Sarde

You can watch the presentation of her book at the following link: <https://vimeo.com/338593447>

#### REVIEW:

Why did Jenny decide in August 1944 that she would be a blonde? The answer to this trivial question is found in a gripping saga, constructed as a novel, but anchored in the real life of a family and the historical context of various times and places.

Born in Brittany, shortly before the outbreak of the Second World War, Michèle Sarde kept silent for a long time about her origins. In this book, through the belated account of her mother Jenny, the writer reconstructs her family's journey from exile in Salonika and settlement in Paris in 1921, to the

successful assimilation in France in the 1930s.

The persecutions of the Nazi occupation will force Jenny and her family to hide and disguise their identity.

Jenny will fight with all her strength to survive and protect her daughter. This trauma will last into the postwar period and will end up enveloping both of them in silence.

An unusual saga of an unknown tribe, the Sephardim of the Ottoman Empire, who, after being expelled from Spain by the Catholic Monarchs, had settled over four centuries in Muslim lands, preserving their religion and language, *Volver del silencio* is the fruit of an ambitious and original literary work. Michèle Sarde combines careful research with authentic testimony and a fast-paced, moving, and not devoid of humor novel about the fate of a family caught in the storm of the dark twentieth century. At the same time, the story raises very topical questions about migration, integration, transmission, and resilience.

#### EXTRACT:

"We are at war,

On September 3, 1939, at 11:00 a.m., after the ultimatum demanding the withdrawal of German troops from Poland, France declares war on the Third Reich.

Saint-Lunaire on the same day: Jenny and I, in her womb, listened to the announcement of the declaration of war made by Édouard Daladier on an old radio that made the voice of the head of government almost inaudible: *Françaises et Français...* It is to us French women, before the Frenchmen, that the declaration of the last president of the Council of the Third Republic is addressed: "We have resolved not to submit to the impositions of violence. We have taken up arms

against aggression."

Jenny utters a little horrified scream that reverberates back to me, and it was that moment, without a doubt, when I decided not to come out of her womb unless I was really forced to. I am scheduled for October 15, but I will extend the wait until October 31.

In the meantime, the war also takes its time. The French made a feeble attack in Saarland, provoking a German exodus, and they recovered the bicycles the enemy had abandoned, before the situation was reversed. In the sad house of Saint-Lunaire, called *Isba*, whose windows overlook a cemetery, we experience the terrible wait for even more terrible times. Jenny has arrived in Brittany ahead of the rest of the family, before September 3. Then came her mother Marie, her aunt Allegra, with Ugo Modiano, and Oro, her grandmother. Shortly after the September mobilization, Saby hastily brings his mother Reyna and dumps her like a bundle, before leaving for Paris, without having slept. The panic of the city and the armed soldiers have disturbed the old woman causing a cerebral blockage. She arrives in *Isba* to lie down on a bed and slowly shuts down.

There, the capital is on alert. Hitler has threatened to destroy Paris. The inhabitants are evacuating the city in a hurry. Men in the family, such as Pepo, with a French passport, are drafted. However, Marcel, who has just turned fifteen, has started regular classes at the Lycée Buffon, and Saby has stayed in town for his son and for the store. Kiko finishes his training at the military school in Saumur and misses Laurette so much that he thinks of radical solutions. His mother, Allegra, is unaware of it, but she never ceases to sigh and curse the situation and the absence of her son.

It is the war. In the ruinous summer house, which the autumn deteriorates even more, Allegra and her sister forbid all treats and pleasures, no matter how tiny they may be. It is the war. Jenny has no right to eat anything sweet, listen to music, or even read. So, she knits. Everyone knits until the wool runs out.

However, Jacques has not been drafted to serve in the army.

-And what does your husband do then? -asks Kiko's mother angrily to her niece.

-But... Aunt Allegra...

-Stop calling me Allegra. You know very well that my name is now Andrée.

-Aunt Andrée, as you and mom know, Jacques signed up. So far, he has not been drafted.

-Ah! What a pity! It is a great pity. A man of his age who is not enlisted... Kiko, on the other hand...

-He hasn't left either.

-Because he has not finished his studies in Saumur. He is too young, but your husband is of age.

Jenny does not respond and contains her irritation.

-I'm going for a walk.

-Ah, no. You are not going out again. In this weather! Rather, come and help me prepare lunch. On one condition, you do not touch anything. No snacking, you're so fat! I've never seen a pregnant woman so fat - it's almost disgusting!".

Press articles:

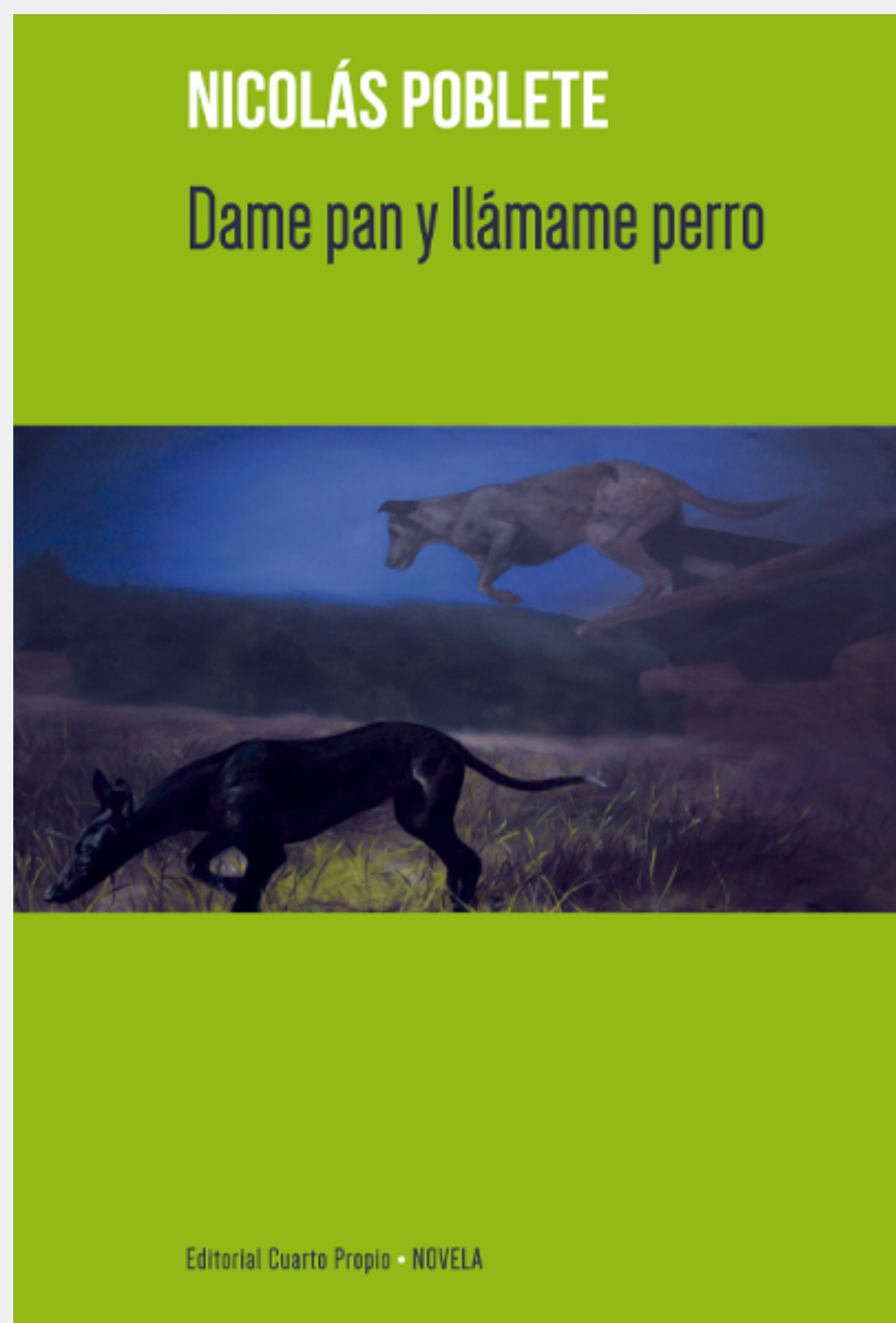
<https://www.cineyliteratura.cl/volver-del-silencio-de-michele-sarde-la-forma-de-una-angustia/>

<https://esefarad.com/?p=89848>

<http://www.economiaynegocios.cl/noticias/noticias.asp?id=431889>

<https://www.emol.com/noticias/Tendencias/2007/06/11/731439/las-chilenas-han-pasado-de-la-influencia-al-poder.html>

<https://www.onlalu.com/livres/document-recit/revenir-du-silence-michele-sarde-23504/>



**DAME PAN Y LLÁMAME PERRO  
(GIVE ME BREAD AND CALL ME A DOG)**

Author. Nicolás Poblete

Genre. Fiction

230 pages

Year 2018

ISBN 978-956-396-079-2

Nicolás Poblete Pardo is a journalist, professor, translator and Doctor in Hispanic American Literature (Washington University in St. Louis). He has published the novels *Dos cuerpos*, *Réplicas*, *Nuestros desechos*, *No me ignores*, *Cardumen*, *Si ellos vieran*, *Concepciones*, *Sinestesia*; the short story collections *Frivolidades* and *Espectro familiar*, and the bilingual novel *En la isla/On the Island*. Translations of his texts have appeared in *The stinging fly* (Ireland), *ANMLY* (USA), *Alba* (Germany), and *Édicije Bozicevic* (Croatia).

*Dame pan y llámame perro* is the most recent novel by Nicolás Poblete (*Cardumen*, *No me ignores*, among other publications) and it brings together a collection of witness voices within a community affected by a crime. The story is inspired by the real case of two women, mother and daughter, devoured by dogs during 2010 in the municipality of Peñaflor. The novel fictionalizes this event to create two main characters: the mother, a history teacher who suffers psychiatric crises, and the daughter (Clara), who is preparing to study veterinary medicine, while she enters the world of animal activists. Clara travels around the city of Santiago with a piggy bank asking for money in the subway for the foundation she collaborates with, at the same time, she falls in love with a handsome but toxic young man, who has a history of violence... and a pack of dogs. The novel juxtaposes two registers: that of diverse voices within the community, with their particular speeches that reflect orality, along with the slightly cultured poetic dialect used by both the mother and daughter, who adopt the stigma of witches. In *Dame pan y llámame perro* (Give me bread and call me a dog) we can see the effects of a massacre within a community. The result is a portrait of a society driven by prejudice and pettiness, but which also persists thanks to solidarity and tenderness.

Marcelo Leonart highlights in his introductory text the collage of voices created by Poblete and



the invasive daily violence permeating the text. He says it deals with "that daily violence, sometimes supernatural and sometimes so earthly, that the ear and the privileged prose of Nicolás Poblete plot to immerse us in a world as real as a nightmare, which sometimes smells 'like that last aroma of terror, that of slaughterhouses'". Leonart adds: " His imaginary is as personal as it is bizarre -where the everyday is intermingled with a personal Lynchian reading, with paragraphs full of unforgettable sentences taking us vertiginously from horror to humor and vice versa- Nicolás Poblete gives us in Dame pan y llámame perro one of his most seductive and disturbing novels".

About Dame pan y llámame perro (Give me bread and call me a dog) in the written media:

"In short, Dame pan y llámame perro is a stark, visceral, well-documented, intelligent, and delicate novel in terms of character construction, without falling into caricatures or too many explanations; whose fiction seeks to resemble reality, with its telegraphic rawness. This book solidifies Nicolás Poblete's already vast and prolific literary project... At the risk of erring by excessive enthusiasm or vehemence, in my opinion, we are in front of one of the best Chilean writers of the present day". (Francisco Marín Naritelli, El Mostrador)

"The opening of this novel, that first page that describes the scene of the girl asking for the animals, immediately places us in the subway, in a clear urban space of Santiago, in that nonplace, as Augé might say, that which repeats itself without variation or emotion, in the present time but imprecise in its indefinable daily equality. It is a precise entry, leaving a structure, a pedestal on which to place ourselves and start from there to look at all angles to which the following voices will lead us". (Beatriz García-Huidobro, Mensaje).

"The discursive layer of Dame pan y llámame perro, configured by the street speech, is the enunciation of systemic violence that surpasses the power of the blood images that are configured as a serial characteristic of the novel's esthetic... Dame pan y llámame perro is the installment of an authorial voice verbalizing and making evident the idiosyncrasies, perhaps archaic, perhaps contaminated by contempt, but that remain in force in every community, heightened by the fear of the other and its language. And there lies the root of the violence that Nicolás Poblete takes charge of". (Darwin Caris, El desconcierto).

"Poblete displays a vast array of resources ranging from interior monologue to spontaneous stream of consciousness, from free indirect style to conventional forms of writing, and it must be recognized that he possesses an impressive background... [the novel] manages to fascinate and even hypnotize." (Camilo Marks, El Mercurio)

"This is a novel with some delirious passages, and where the reality of the events can be clearly seen, and even smelled thanks to the elegant and polished pen of its author, a national artist who has written his best book and perhaps one of the greatest publishing phenomena that have been published in Chile during this unprecedented year 2020." (Cristián Brito Villalobos, Cine y literatura).

"[An] intimate, melancholic, dark, poetic novel, where the writing is projected as a chorus of voices around two centers. The author manages to subtly experiment, resulting in a tremendously striking and suggestive story... a great maturity to build a disconcerting story about socially despised beings, where madness becomes ambiguous, as well as the so-called maternal instinct and falling in love. Perhaps the most relevant aspect of this volume is the perfect dose of obscenity hidden in each life.

No one is safe from pain or violence in this novel. Dame pan y llamame perro is clearly one of the narrative hits of the year". (Patricia Espinosa, Las últimas noticias).

Interview link: Enrique Morales Lastra interviews Nicolás Poblete for the journal Cine y literatura, on the occasion of his novel:

<https://www.cineyliteratura.cl/escritor-nicolas-poblete-y-su-novela-dame-pan-y-llamame-perro-lo-que-quise-hacer-fue-un-retrato-de-la-figura-de-la-bruja-en-su-actualidad/>

Dame pan y llámame perro's Fragment.

"I am the bewitched one", Juana Molina.

Because the garbage is mixed, all flavors spread among greasy papers that our tongues lick, just like dogs. And we become numb in our coexistence. And we sit, satisfied, around the bowl, as if we were toasting. Yes, we are warm, it's a sour embrace, like a sheath this stench, the aroma is complex and reminds me that I should cook. That I have to go to the bathroom. And a sharp pang of anguish crosses my belly when my mom complains, but actually she is criticizing me: "The only thing I smell is dog poop". I look for the broom to sweep the garbage. Even though she helps me take care of my rescues, she complains and I'm afraid she'll have a seizure, that she'll have a relapse. "There's no way to get rid of that smell," she says. "Why do you leave the can there, can't you see that they just tip it over and overturn it?". She is referring to the two little dogs that I have brought to take care of in the house (temporarily). Poor things, they are still so nervous, really in shock. They shivered painfully

when I bathed them with warm water. Perhaps my mom is indirectly approaching me in a subtle way. With a cupped hand, I check my breath. I don't know at what point, I don't know what I was thinking when I tried the new pellets: beef liver flavor. Maybe it had to do with what you said, Ignacio. "I'm bored of eating... of having to cook food. It would be nice to just eat pellets and forget about everything else". That's when I had another projection, that afternoon, my cheek on the ground, dust clouding my eyes. Still, I saw a yellowish, scruffy weed lingering among the pebbles. My cheekbones and the weeds bathed in the light of that sun. They also received the rabid drool from all those snouts. And how disappointing: your silhouette, with that beautiful hint of a beard, didn't even graze the ground. I had to face the earth alone, my face, mine alone, there, between those canine snouts, fattened bellies. Such a betrayal from you: you didn't even lend me those hairs of your jaw that perhaps would have served to cushion the painful scraping of my chin against the hundred pebbles. "Sorry, mom. Let me clean the bathroom well". If Mother had seen... When Mother had to see... what a shame the abyss, rather terror, one after the other, the jaws; indifferent to the vegetable persistence of those resentful weeds. And in spite of everything I felt ashamed, I curled up with myself. Several times I pretended not to see, I pretended not to have seen. And on more than one occasion I have torn a page from the newspaper, in the library, in the café, and clipped a news item. With a pair of scissors I rescued a headline and in my room I tore off more words, to be satisfied with just one, to the minimum: an eye, another eye for my collage. "Eyes" is the name of my work, which contains hundreds of eyes stretched on a cardboard and glued to a cork board; later I will frame it or it will remain as a poster for the Foundation. So many eyes, so many, have gestated a big, a huge balloon on paper. It is an orbit that possesses the power of all eyes. They could watch this plot from above, and see what's going on under the nails of all those paws on me.



**NARRATIVAS Y POÉTICAS  
DIGITALES EN AMÉRICA LATINA  
(DIGITAL NARRATIVES AND POETICS  
IN LATIN AMERICA)**

Author. Carolina Gainza

Genre. Essay

254 pages

Year 2018

ISBN 978-956-396-030-3

**BIOGRAPHY**

Sociologist and Master in Latin American Studies, Universidad de Chile; Phd in Hispanic Languages and Literatures, University of Pittsburgh, she is an associate professor at the School of Creative Literature, Universidad Diego Portales (Santiago, Chile). Her main research areas are digital humanities and digital culture in Latin America, particularly digital literature. She has been a director and co-director of research projects on digital culture issues, including the Fondecyt project "digital culture in Chile: literature, music, and film" (2014-2017) and co-director of the multimedia project "Raúl Zurita: Public documents of private life" (2017-2018), which was exhibited this year at the Gabriela Mistral Cultural Center in Santiago, Chile. She was the director of Laboratorio Magazine between 2013 and 2017 and participated as curator of the 13th Biennial of Media Arts in 2017, with an exhibition of Chilean digital works. She currently directs the Fondecyt project "Critical Cartography of Latin American Digital Literature" (2018-2021) and participates as co-investigator in the project "From Modernism to digital: Technology in Latin American literature in the twentieth and twentieth centuries" (Youngstown State University, 2017-2019), and in the international networking project "Digital culture: crossovers between narratives, art, and technology" (<https://www.redculturadigital.net/>, CONICYT, 2018-2019). She has written several academic publications on her research topics, including articles and book chapters. In 2018, she published her book Digital Narratives and Poetics in Latin America. Literary production under informational capitalism, available in E-Pub format by Centro de Cultura Digital (Mexico) and in print by Editorial Cuarto Propio (Chile).



Link to access articles published by the author:

<https://comunicacionyletras.udp.cl/?persona=carolina-gainza-cortes>

In the press:

<https://www.cineyliteratura.cl/narrativas-y-poeticas-digitales-en-america-latina-el-intento-definir-una-estetica-virtual/>

<https://www.elespectador.com/el-magazin-cultural/el-festival-cultura-bit-una-inmersion-en-humanidades-digitales/>

<https://www.latercera.com/tendencias/noticia/el-dilema-de-las-redes-sociales-en-la-conversacion-constitucional/X3VE2FN6MFB550HOELFDFHCP2I/>

<https://www.elmostrador.cl/cultura/2020/04/08/la-investigacion-en-artes-humanidades-y-ciencias-sociales-en-el-contexto-de-la-pandemia-covid-19/>

<https://www.scidev.net/america-latina/news/ministerio-de-ciencia-de-chile-presenta-su-primera-politica-nacional/>

<https://www.latercera.com/tendencias/noticia/ciencias-sociales-y-humanidades-el-eslabon-perdido-de-la-pandemia/TYBF3KZS6RCYTHMWGGH227NF6M/>

<https://www.elmostrador.cl/autor/carolinagaizaenriqueroibo/>

<https://www.latercera.com/tendencias/noticia/los-robots-nunca-superaran-a-los-humanos/MRIENM6K6VCEZE500UNTBD4G7I/>

<https://www.elmostrador.cl/cultura/2021/07/18/investigacion-en-artes-humanidades-y-ciencias-sociales-para-el-nuevo-chile-ideas-para-ordenar-la-discusion/>

## REVIEW

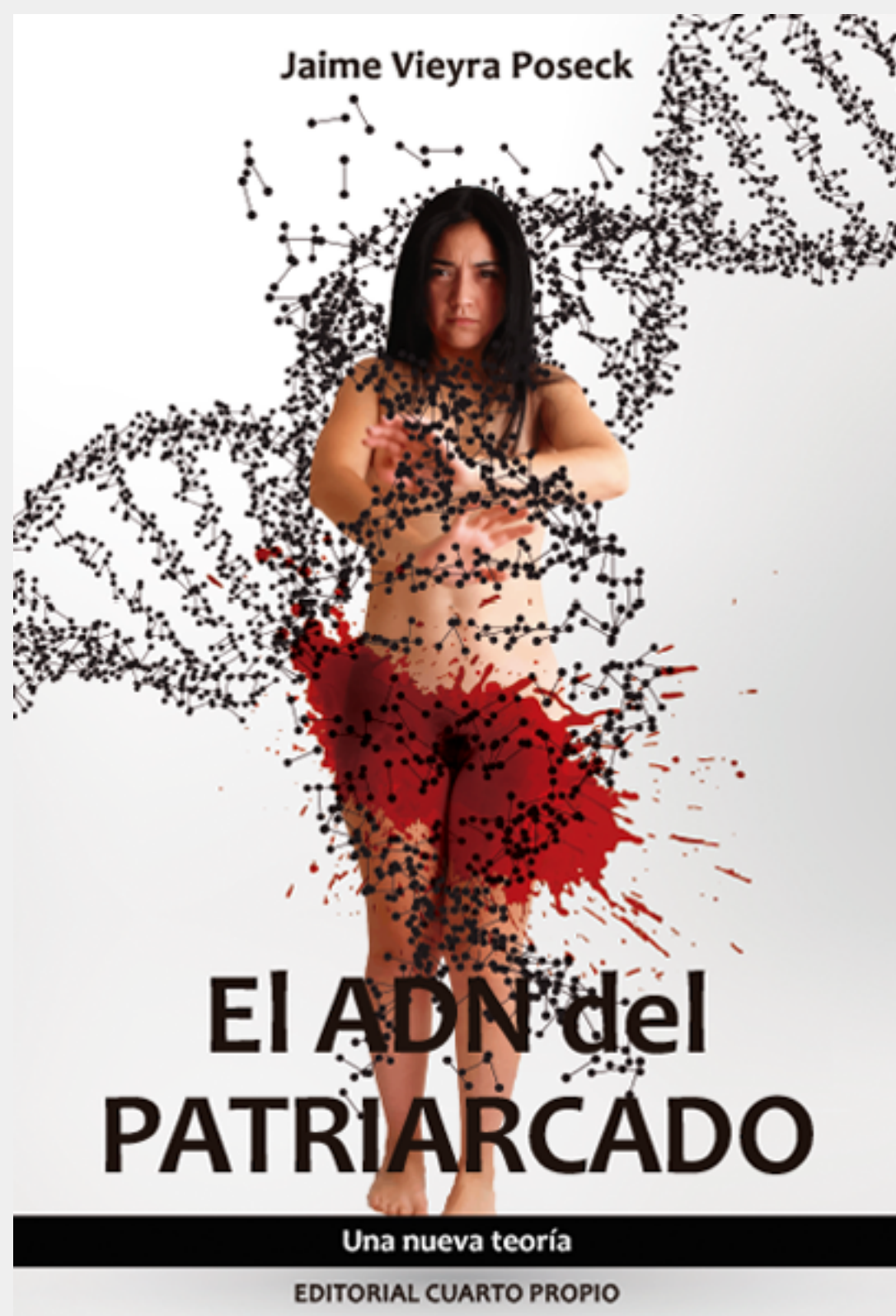
In this comprehensive essay, Carolina Gainza covers more than 25 years of hypermedia productions written in Spanish. By analyzing the technological as well as the economic and political context of experimental writing practices, she aims to understand not only digital literature but also the new social, cultural and economic practices of the last three decades. We explore how access to computers has modified cultural practices and how the network culture allows us to explore new forms of literary production. Based on hypermedia pieces by Doménico Chiappe, Belén Gache, Marcelo Guerreiri, Juan Bernardo Gutiérrez, Carlos Labbé, Santiago Ortiz, Jaime Alejandro Rodríguez, and Leonardo Valencia, and a vast theoretical bibliography, “Narrativas y poéticas digitales en América Latina. Literary production under informational capitalism” is an essential book to understand the state of digital literature and network culture with a focus on Latin American experimentation.

## EXTRACT

"Information networks surround us to the point that we cannot understand ourselves without being connected to them. Change moves faster than our interpretations of the world, and just when we think we have managed to decipher it, it slips through our fingers like a handful of sand. The swift advance of new information and communication technologies (ICTs)<sup>1</sup> do not facilitate comprehension.

Digital technologies have reached all spheres of human life, from the transmission of knowledge to our daily lives. Today, it is almost unthinkable to leave home without a cell phone or not to check emails and text messages from time to time.

On the other hand, the information and knowledge overflowing on the networks has affected the very production of knowledge, as well as its circulation and reception. The Internet has contributed increasing access to knowledge and information, to which the mechanisms of power have reacted energetically through surveillance and strengthening of intellectual property rights as a way of controlling access to the vast tide of knowledge shared on the network. Governments, economic powers, cultural industries, and institutions of power fear practices stemming from resilient and innovative uses of new technologies generated from diverse social and cultural actors."



**EL ADN DEL PATRIARCADO**  
**Una nueva teoría**  
**(THE ADN OF PATRIARCHY**  
**A new theory)**

Autoría. Jaime Vieyra Poseck  
Genre. Essay on Genre  
300 pages  
Year 2021  
**ISBN** 978-956-396-133-1

Front and back cover design:  
First photo of the project (under development)  
The DNA of patriarchy: 25 photo performances.  
Photography: Marcela Ortiz Alvarado  
Photographed: Ximena Alvarado Galleguillos  
Digital art executor: Víctor Valdebenito Urbina

**Birth of a historical concept**

Gender's extraordinary sociohistorical influence is due both to its formidable transformative power and to its remarkable structural coherence.

Transformative, because of its imposing subversive sociocultural impact, but paradoxically and, fortunately, peaceful; cohesive, for in spite of its young age to massify a concept that creates a theory, a little more than half a century, as we will ascertain in this book, its robust theoretical affinity has contextualized the transformations that begin, for the first time in history, to equalize the relations of power and social prestige between sexes.

Gender as a concept has raised the questioning from head to toe on the relations between women and men that once were deemed unquestionable; it has initiated the dismantling of sexist powers that were thought to be immovable; all this driven by the feminist movement to which it has given a theoretical corpus which is as irrefutable as it is contested and accredited in equal parts.

Strictly speaking, gender manages to explain and contextualize the greatest social revolution of the twentieth century, still in full swing: the feminist revolution, which already initiates the beginning of the end of the millenary discrimination of women, and the inception of their total emancipation; that is to say, the beginning of the end of the androcentric-patriarchal system. The importance of the concept of gender has become one of the most powerful in articulating the thought of the twentieth century.

This concept, full of future, is the most prominent protagonist in this book.

However, in this book we will prove that it is intrinsically correlated and interconnected with the system of macho gender violence, and, in addition, it carries in its genes its own extinction.

Equality in social prestige and in the distribution of power between the sexes, unerringly,



eliminates the dichotomy of binary genders that consecrates the degradation and subjugation of one gender -the feminine by the masculine-; meaning, the end of binary genders is the beginning of a new postandrocentric patriarchal society.

### **Purpose of the book**

The main goal is the presentation of a new analysis of patriarchy, which allows us to create the Androcentric-Patriarchal System Theory (A-PST). With a multidisciplinary construction - a theoretical and methodological platform rooted in anthropology of gender accompanied by sociological tools, mainly statistics - this book aims to be a didactic tool for scientific dissemination. More than one hundred defined concepts, from the most basic to the most complex- help us to understand the sex/gender system and its correlation and interrelation with gender-based violence. Furthermore, this book aims to explain these two systems as fundamental parts of one of, if not the most, dominant and determining social structures in our society: the androcentric-patriarchal system, whose teaching, paradoxically, is excluded from public education programs around the world.

### **Book genesis**

Most of the studies in this book were originally academic papers in social anthropology and anthropology of gender. We corrected, synthesized and suppressed many technicalities to make the reading as fluid and didactic as possible. We do maintain a certain structure that an academic thesis has, thinking that it can be useful to students.

### **Book content**

We start with a General Introduction where we expose the academic and sociohistorical process in the early seventies of the twentieth century that a group of feminist anthropologists began with the questioning of the androcentrism suffered by social anthropology, and which culminated in the

creation of an autonomous academic anthropological discipline: the anthropology of gender, changing forever all the parameters of social anthropological research.

With the analysis of the Sex/gender system and "its" system of machista gender violence, we lay the conceptual foundation for all the gender studies that conform this book. We dissect these two interrelated and interdependent systems - central cogs in the machinery of the androcentric-patriarchal system - to show their intrinsic correlation. Furthermore, we attempt to verify with empirical data that both systems function as structural coercive apparatuses against women. It is this work that lays the theoretical foundation for the General Conclusion that we develop at the end of the book.

The essay, El poder de "aquella espantosa cosa monstruosa": análisis literario de Mascarada de Juan Carlos Onetti desde una perspectiva de género, (The power of "that dreadful monstrous thing": literary analysis of Juan Carlos Onetti's Mascarada from a gender perspective,) is a literary critique in which the effectiveness of literature and gender analysis are brought together to expose the sociocultural impact of the sex/gender system in the androcentric-patriarchal society on the life of the central character, María Esperanza. In addition, this work invites us to see the multiple interdisciplinary possibilities of the method of analysis used by gender studies or with a gender perspective, in this case, literary.

In the following gender article, La mujer chilena en el aparato ideológico formal y simbólico: ¿santas o prostitutas? (Chilean women in the formal and symbolic ideological apparatus: saints or prostitutes?), we explore the Chilean Penal Code in relation to free abortion in order to verify formal sexist ideological biases in the laws that criminalize it. In the ideological-symbolic apparatus, we analyze Marianism as one of the most effective religious ideologies to articulate the social control of women.

The third essay is a gender critique of the book, Perfiles revelados. Historia de mujeres en Chile.

Siglos XVIII-XX (Profiles revealed. History of women in Chile. Centuries XVIII-XX), whose purpose is to make women visible in the historiography of the country. The method of analysis of the authors of this book is problematized here because it focuses only on the public sphere, discriminating against the domestic sphere which, we postulate, is just as important as the public sphere. In this critical analysis of gender, we explain why the social sciences until the first decades of the twentieth century were burdened with a deficit of scientific rigor and, therefore, of credibility.

The fourth monograph, *Mujeres chilenas en Suecia: ¿emancipación o sumisión?* (Chilean women in Sweden: emancipation or submission?), shows the process of adaptation of 261 women exiled in Sweden from Augusto Pinochet's dictatorial Chile; that is, coming from a society brutally closed to democracy, in the process of development and without any gender agenda, to another, the Swedish society, with a consolidated welfare society and an institutionalized gender agenda.

The last work, *El sistema de violencia machista y de género* (The system of male and gender violence), analyzes not only machista gender violence, but also other forms of machista violence that require a different type of definition and classification. This perspective allows us to contextualize and better dimension the machista system of exclusive violence against women and, at the same time, helps us to make visible and group together other machista violence which, like the monopolistic and hegemonic violence against women, is also as machista as it is structural.

Together with all the others, this last study consolidates the argument for the configuration of the General Conclusion: the Androcentric-Patriarchal System Theory (A-PST).

We have added an Annex in order to help understand and identify the psychological characteristics of the male abuser to women, as well as the genealogy of femicide, and the psychological state of the woman who suffers gender-based violence. This Annex contains: *El Síndrome de la Mujer Maltratada* (The Battered Woman Syndrome); *Características principales del modus operandi de la violencia machista doméstica* (Main traits of the modus operandi of domestic macho violence);

*Algunas particularidades psicológicas del hombre que ejerce la violencia machista de género* (Some psychological particularities of the male who exerts gender-based macho violence); and *Genealogía del femicidio* (Genealogy of femicide).

### Feminizing Spanish

As we already know, the generic in the Spanish language is masculine, such as *el hombre*, to also identify the woman; *el niño*, to also indicate the girl; or *los padres*, to allude also to the mother, and so on.

When a language's generic is masculine, and language constructs reality, then masculinized thinking is created.

Indeed, language comes first and then thought. And without naming things, they do not exist. When they are named in just one direction (the masculine, in our case), everything else disappears in the construction of reality and, with it, of our cognitive development. Language shapes thought and the symbolic representative elaboration of the world, of people and groups of people and, therefore, dictates the vision of the world that we construct and the interrelationship with others.

The new gender-neutral oral formula *es* - such as, *todes les niñes* - has initiated the debate on "inclusive language", i.e., non-sexist. Languages are not static, mummified organs; they are always - to purists' dismay - adapting to new ways of thinking with unprecedented idiomatic licenses, undoubtedly enriching them. Good language is always inclusive.

In this book we will not use the *o* and *a*, or the new neuter *es* -all resources to avoid idiomatic sexism-, not only because they may represent reading bumps, but rather to allow us an unpublished linguistic license: To feminize the generic in Spanish, which will always be marked in italics to underline the sexist asymmetry in a language when only one grammatical generic is used, as the masculine has been and enjoyed in the Spanish language; namely, when writing *niña*, for example, it

will also include niño and/or niña.

There is no real change that does not change the language, as is happening in this historical stage of the beginning of the end of the androcentric-patriarchal society.

### **Birth of a discipline that changed the social sciences**

How was the anthropology of gender developed? What was its socio-cultural environment? Who were its creators? What was the process that culminated in the anthropology of gender?

In the General Introduction of the book THE DNA OF PATRIARCHY, we pause to review the sociohistorical process that led to the creation of this new academic discipline. We do so in an attempt to expose the new cultural model that has helped to change human relations between the sexes from head to toe since the seventies of the twentieth century. We also add a central part of the social-anthropological debate of those beginnings to illustrate the most important contents of this process.

Only fifty years have passed since the beginning of this transformation, and it has taken only a few years to consolidate this authentic revolution, both in terms of behavior, as well as in methods and theory in the social sciences, especially in sociocultural anthropology. This fairly short time has not prevented it not only from establishing itself as an autonomous anthropological discipline but, what is more important, it has become a powerful force in the anthropological debate on gender relations, both inside and outside of academia in equal parts, introducing a new way of seeing and relating to each other.

The anthropology of gender is an autonomous scientific discipline within sociocultural anthropology. This new subject studies women and men symmetrically in a specific sociocultural context, exploring the cultural constructions of gender roles, norms, rules, or behaviors of gender identities related to the

biological sex with which one is born. This approach seeks to systematize the sociocultural impact of sex/gender systems on the distribution of power and social prestige between sexes in a given culture and at a given time.

**Jaime Vieyra Poseck**, is a Social Anthropologist, with a Master's degree in Anthropology of Gender and a Master's program in Scientific Journalism from the University of Stockholm. He has published a work of scientific literature (anthropology of gender), *Mujeres chilenas en Suecia, ¿Emancipación o sumisión?* (ALAM, 1995, Sweden), as well as three books of poetry: *Clamor de Chile*, (Editorial Latina, 1980, Sweden); *Exilio en la prehistoria* (Nordan, 1988, Sweden) and *Geografía herida* (Ril Editores, 2003, Chile). His work has focused on gender research both for organizations dedicated to women's issues and for the European Union, for which the study, *Benchmarking as Tool for Realising Equal Pay*, developed the research method, *Gender Equality in Management System*; he has also been Editor-in-Chief of the Swedish magazine of sexual diversity, *AG*. His journalistic articles, especially on politics and gender, have been published in the Chilean digital alternative press for more than two decades. He is a resident of Sweden.





## HORRORES (HORRORS)

Author. Jesús Diamantino  
Genre. Narrative - Short Stories  
88 pages  
Year 2021  
ISBN 978-956-396-153-9

## BIOGRAPHY

He is Doctor in Literature, mention in Chilean and Hispano-American Literature, Universidad de Chile, 2019.

Master's Degree in Literature, Pontificia Universidad Católica de Chile, 2011.

He is currently Director and Professor of the Department of Expression of the College of Liberal Arts. His research areas are the didactics of writing, fantastic and horror as aesthetic manifestations in literature, film, and television. He is also a critic for the biobiochile.cl press network. Since 2015, he has been a member of the Group of Studies on the Fantastic (GSF) at the Universidad Autónoma de Barcelona, where he has participated as a speaker and collaborator in different versions of the Visions of the Fantastic Congress, and as coordinator of the monograph "The Fantastic Universe of H. P. Lovecraft" by the prestigious magazine Brumal, among other activities.

He has been editor of the books Cuentos chilenos de terror, misterio y fantasía (Chilean tales of terror, mystery, and fantasy), 2015, and Rutas inciertas. Nuevos cuentos chilenos de terror, misterio y fantasía (Uncertain routes. New Chilean tales of terror, mystery, and fantasy), 2017 by Editorial Cuarto Propio, and author and anthologist of the book El Legado del monstruo. Relatos de terror (The Monster's Legacy. Terror tales), 2018 of Editorial Zig-Zag.

## IN THE PRESS:

<https://radio.uchile.cl/2018/12/22/el-legado-del-monstruo-un-homenaje-a-frankenstein-y-al-terror-actual/>

<https://www.librosybibliotecas.cl/una-pandemia-de-terror-segun-jesus-diamantino/>

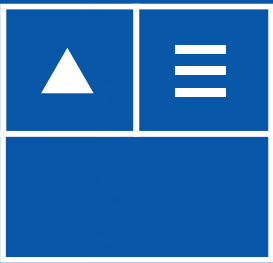
<https://www.sanignacio.cl/home/noticias-destacadas/1678-charla-jesusdiamantino>

<https://www.biobiochile.cl/noticias/blogs/el-blog-de-jesus-impresionantes-de-los-ultimos-anos.shtml>



## EXCERPT FROM ROSALBA'S TALE

"Cristina, you have been very bad. You know I have to punish you, don't you? Don't make that face, I'm not going to change my mind," said Rosalba firmly. The young girl looked at her captor with inexpressible horror; that angelic face that had moved her classmates since her arrival now contracted facing the certainty of a dreadful suffering. Rosalba was relentless, since she decided to create the shelter for princesses she promised herself not to bow to disobedience. Punishment was to be inflicted without any consideration whatsoever. Cristina let herself be carried away by Rosalba's soft but firm hands, and her scared stiff body barely felt the restraints and the compressed muzzle in her small mouth. Punishment began first with caresses, a procedure that Rosalba had perfected in her latest experimentations; the tender sliding of her skin against the still undisciplined flesh were the ideal prelude for the pain to come. Cristina, like the other girls, was naked and paralyzed, but Rosalba always tried to put a pillow under their light little heads".



PUBLISHERS CHILE  
FRANKFURTER  
BUCHMESSE 2021



CHILEAN  
DELEGATION  
20-24 OCTOBER

