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Book Review

El Gaucho Indómito. De Martín Fierro a Perón, el Emblema Imposible de Una Nación Desgarrada.

*EZEQUIEL ADAMOVSKY. Buenos Aires: Siglo XXI,
2019. 264 pp.*

Carlos Gustavo Halaburda 

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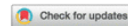
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124 BOOK REVIEWS

extends his arguments through a remarkable methodology that combines tools from cultural studies, World Literature theories, and literary criticism, while unveiling the trends and imperatives of the neoliberal literary market. His arguments in favor of a decentralized World Literature model are very compelling, and his book invites scholars of non-English-language literatures to engage with other scholars beyond our areas of academic comfort and thereby cultivate a critique across regional and academic boundaries.

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Ezequiel Adamovsky. *El gaucho indómito. De Martín Fierro a Perón, el emblema imposible de una nación desgarrada*. Buenos Aires: Siglo XXI, 2019. 264 pp.

The gaucho has been a ubiquitous figure in the political and cultural history of Argentina. Of the numerous social groups that inhabited the Pampas since colonial times, it was the gaucho who became an imperative reference and point of departure for much of Argentine critical scholarship on iconicity and nation-building. As a symbol of patriotic identification, the gaucho is found in oral and written traditions, music and visual culture, poetry and prose, performing arts, and dramaturgy. Within this broad esthetic trajectory, José Hernández's seminal poems *El gaucho Martín Fierro* (1872) and *La vuelta* (1879) achieved a privileged place in the literary pantheon and helped to solidify in the twentieth century an archetypal image of "argentinidad." Martín Fierro has attained an extraordinary range of meanings: rural and outcast, murderer and fugitive, romantic and rebel, he poses a challenge in comprehending why such a disruptive character became an emblem of collective belonging. Ezequiel Adamovsky's *El gaucho indómito* delves into this historical conundrum through a meticulous study of the many faces of Hernández's creation. Adamovsky takes on this critical enterprise by tracing the disputed interpretations of the gaucho in popular *criollo*—*llismo*, a late-nineteenth-century cultural movement that turned away from State-sponsored nativist ideologies reinforced during the Argentine Centennial (1910) in response to the newly formed cosmopolitan labor movement. Promoted by authors of the emerging mass culture in the Río de la Plata and very influential until the mid-1950s, popular *criollo* is the channel through which Adamovsky disentangles the conflicts that left an indelible mark on the nation's history.

El gaucho indómito covers an extensive period, from the post-Independence era to the emergence and consolidation of Peronism in the 1940s and 1950s. The book engages with an ample spectrum of sources, from poems, songs, serialized literature and films, to plays and political speeches. The book is structured with nine chapters plus a conclusion that

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Additional information

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Carlos Gustavo Halaburda is a PhD candidate in the Department of Spanish & Portuguese at Northwestern University. He has published his work in *Taller de Letras* and has forthcoming articles that will appear in *Latin American Theater Review* and *Revista Canadiense de Estudios Hispánicos*. He is currently working on a monograph provisionally titled *An Intimate Fragility: Melodrama and the Queer Futures of Whiteness in Belle Époque Latin America*.

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