The Political Commentary of David Viñas:
The “Resemanticization” of a “Borgean” Reality

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The hermeneutical code underlying David Viñas’s essayistic and critical writing production takes into account the dialectical relationship existing between discourse and historical or lived reality: the first transforms the stuff of the second in a combination of operations including conscious distortion or play, semi-conscious ideological penetration, and mythical adaptation; the second consists of men and institutions whose behavior and situation are structured—and here enters Viñas’s Marxist persuasion—according to largely coherent and recognizable patterns. Throughout the diverse moments in the evolution of his criticism, Viñas’s critical goal has been fairly constant: to delineate and identify the different operations or constituent ideologies which have acted upon and influenced the production of discourse, and to clarify as much as possible the nature of the relationship which that particular discourse enjoys with the historical or lived reality. However, what has changed during the last thirty years is the objective Viñas has held for his writing with regard to the dialectical process linking discourse and history.

Identifiable are three more or less distinct stages with regard to the different roles Viñas has depicted for his writing. The first stage, which lasted from his initiation as a writer at the beginning of the 1950s, and ended more or less with the folding of Contorno at the end of that decade, was characterized by the strong emphasis given to the role of writing, and in general, culture, in influencing society’s socio-economic and political structures. The second stage, which began in the late 1950s and extended more or less up through the 1970s, saw the predominance of a “genetic structuralism.” This new critical practice placed an emphasis on analyzing the fundamental relations of consciousness which give the literary work its unity and its specific literary quality; at the same time it sought analysis, through its “political reading” of the text, to complement other readings in demonstrating the maximum possible consciousness
of the social class which created that work in and through the figure of the individual author. The third stage, beginning more or less at the end of the 1970s, and extending up to the present, can be characterized as Viñas's acceptance of a “Borgean” quality to cultural and political discourse in that it sometimes develops in entirely independent ways which cannot be related to changes in society's socio-economic and productive structures.

Viñas's auspicious eruption upon the national cultural scene in Argentina was in conjunction with a talented group of young middle-class writers of university extraction who edited the journal, Contorno, between 1953 and 1959. He and his brother, Ismael, were the founders, guiding influences, and principal writers. The ideas and orientations of Contorno, therefore, can be accepted as those largely characterizing the early critical writing experience of David Viñas. This stage in his critical trajectory was marked by the group's “parri-cidal” revolt against the older writers of their class on account of the mystified and deceptive labels which the latter's cultural discourse had perpetrated with regard to the society of the time. The underlying principles of almost all of the Contorno writing, first in relation to the nation's fictional literature, then in relation to its political system, was the attempt to untangle the confusion of significations that clouded understanding on all fronts. Implicit in the Contorno writers' critical task was a belief in the relative power of their own writing, in the first instance, to clarify the body of concepts and theoretical formulations then prevailing in the cultural and political life of their society. Then, in the second instance, the transformed cultural and theoretical fold would in some manner bring about a more coherent and progressive environment with regard to the exercise of political power. That is to say, they believed that the critical act of explaining the link which they held to exist between the liberal writers' brand of irrationalism or lack of realism and a reactionary political position (examples: Martínez Estrada, Borges, and Mallea), was equivalent to effecting a change within the social and political system itself. However, their critics rightly pointed out that this conception of the engaged writer, with a supposed voluntaristic power over society's culture, and therefore over social and political structures, revealed the Contorno writers' "Promethean hybris"—that is, their pretense of being superior to the processes of history and of occupying a privileged role as cultural priests of the social revolution. Critics also pointed out that the Contorno critical task largely centered around the cultural production of society's elite groups, and hardly took into account other social groups; almost entirely lacking, in the Contorno essays analyzing the society of their time, was a consideration of the power and performance of Argentina's agro-bourgeois oligarchy and the military, perhaps the two most important forces in public life, both then and today. In essence, the Contorno writers' mystified belief in the power of their writing practice for effecting social change, accompanied a near lack of attention to factors relevant to society's infrastructure.

The second stage of Viñas's critical trajectory began toward the end of the 1950s when he and his associates with the journal Contorno, upon observing first hand the disappointing political results of their previously "illuminist" ad-

macy of socio-economic and productive interests in influencing society's culture and politics. This meant that although Viñas continued to focus upon aspects of the literary text or writing activity, he now took into account to a far greater degree how these were related to social and economic factors. Although the fictional narrative he wrote during this period conforms by and large to the norms associated with "critical" or "social" realism, it would be a mistake to make this same association with his essayistic and critical production, since that characterization wrongly suggests a fidelity to the tenants of Lukácsian realism, that is, the perspective of society and the individual as seen through the lens of a mechanistically rendered philosophical (or Stalinist) materialism. On the contrary, Viñas's critical discourse has always been characterized by a dialectical quality which has elevated it above the writing of other committed writers embracing a more traditional or "vulgar" Marxism.

Nicolás Rosa and David William Foster persuasively argue that during this second period Viñas's critical practice largely embodied the tenants of "genetic structuralism," as outlined by French Marxist Lucien Goldmann. Similar to the advocacy of Goldmann, Viñas's critical discourse called attention to how the ideological crystallizations either articulated by the text or suggested by its context (special metaphors, idiosyncratic repetitions, distinctive syntactic formations, or thematic homologies) functioned on different levels (literary, social, economic, or biographical). In works such as Del apogeo de la oligarquía a la crisis de la ciudad liberal: Laferrière (1967) and Literatura argentina y realidad política: de Sarmiento a Cortázar (1971), Viñas continued to focus on texts which were primarily literary in nature. In Indios, ejército y oligarquía (1979), his attention turned to "historical" or political materials. Viñas's task was not to establish a causal structure linking economic to literary or political structures, but rather to suggest totally new readings which went beyond simple thematic signification. In doing so, the "literariness" of the text was respected for its own value—unlike the practice of social realists who tended to reduce the literary text to a sociopolitical script. At the same time, he succeeded in offering a new reading of how the sociopolitical context acts as a catalyst around which the semantic transformations of the text take place. In this critical operation, Viñas has gone beyond the shortcoming of his principal influence, Goldmann, in that his resulting discourse only remotely resembles the sociology urged by the latter. Instead, he imaginatively relates the different spheres of consciousness, activity, or presence of the writer(s), as revealed or suggested by his reading of the text(s). Unfortunately, Viñas's analysis sometimes confuses the reader due to its overly opaque style or in its facile jumps from one level of analysis to another. But if some passages challenge the reader's comprehension, others offer enormously insightful interpretations.

Viñas's critical discourse parallels the concerns of Goldmann not only with regard to strategies for studying the structures or displacements of a given text, but also with regard to an implicit Marxist hermeneutics which guides the critic in linking super- and infrastructural phenomena. An integral part of this shared Marxist hermeneutics is the understanding that the formal or ideological structures observed in or through the text have "intelligible" or "rational"
This being so, the high level of PCB development, a critical phase in the design of electronic products, is governed by a combination of factors. These include the ability to conduct a thorough evaluation of the PCB design, the adoption of efficient design practices, and the implementation of advanced design tools. This process is highly dependent on the application of modern design methodologies and the continuous improvement of design processes. The challenge lies in balancing the need for innovation with the requirements of production feasibility. Thus, the design process must be structured to ensure that the final product meets the desired performance and reliability standards. This approach will facilitate the development of high-quality electronic products that are capable of meeting the specific needs of the market.
Protein expression during development (the phenomenon discovered in the 1960s)...

The discovery of protein expression during development opened a new field of research, leading to significant advancements in our understanding of biological processes. Researchers have since investigated the role of protein expression in various stages of development, from embryonic to adult stages.

This phenomenon has important implications for the study of disease, as alterations in protein expression can contribute to the development of various conditions. Understanding these mechanisms is crucial for developing targeted treatments and therapies.

In this context, the role of specific regulatory mechanisms in controlling protein expression has been extensively studied. These mechanisms, including transcription factors and post-transcriptional regulation, play critical roles in the spatial and temporal control of gene expression during development.

Furthermore, the use of modern genomic technologies has enabled researchers to investigate protein expression patterns across different tissues and developmental stages. This approach has provided valuable insights into the molecular basis of development and has contributed to the development of more effective therapeutic strategies.

In conclusion, the discovery of protein expression during development has not only expanded our knowledge of biological processes but has also opened up new avenues for research and therapeutics. As our understanding deepens, the potential applications of this phenomenon continue to grow, offering hope for the development of new treatments and cures for a wide range of disorders.
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Due to the partial obstruction of the text, the natural representation is not possible. However, the visible text is a page from a book discussing the cultural and political representation of Mexico in art, literature, and society. The visible text mentions the depiction of the Zapatista movement and its effects on society, including the influence of art and literature. The page also references works by authors such as Carlos Fuentes and Antonio Kennedy, who have written extensively on the topic. The page includes references to specific works, such as "La historia explícita de las Guerrillas de Zapatagua" (1999), "El poder de la historia" (1999), and "La historia explícita de los movimientos populares" (1999). The text also discusses the role of literature and art in the representation of these social movements, emphasizing the importance of these forms in conveying messages of resistance and empowerment. The page includes references to other works and authors, such as "La historia explícita de los movimientos populares" (1999), "El poder de la historia" (1999), and "La historia explícita de las Guerrillas de Zapatagua" (1999).