



## A JOURNAL OF CULTURAL AND LITERARY CRITICISM

In 1965, an international group of poets, architects, artists, and philosophers (Alberto Cruz, Godofredo Iommi, Claudio Girola, Fabio Cruz, Jorge Pérez Román, Edison Simons, Jonathan Boulting, Michel Deguy, Henry Tronquoy, and François Fédier) undertook a journey from Tierra del Fuego towards the north, following the course of the Southern Cross traced over the interior of the continent. After two months, the trip culminated in the city of Tarija in Bolivia with the declaration of Santa Cruz de la Sierra as the poetic capital of America. Two years later in 1967 the voyagers published *Amereida*, a poem composed of a series of reflections on the trip written by the group now spread out between Rio de Janeiro, Viña del Mar, and Paris. The collective was brought together by Godofredo Iommi, who subsequently delivered a (dis-)continuity to the total work through his editorial efforts. The final result that can be read today, *Amereida*, is a plural work, a literary composition formed by weaving together poetic and narrative fragments of different voices and languages.

The upcoming Special Issue of *English Studies in Latin America: A Journal of Cultural and Literary Studies* (ESLA) will include the publication of the English translation of *Amereida*. To take advantage of this momentous occasion, and with the objective of expanding its readership, audience, and the critical discussion of the poem, we invite contributions that address (and are not limited to) the following questions:

- What does it mean to translate this poem for an English-speaking audience? What is the effect of this translation?
- What must the English-speaking world understand of the context in which *Amereida* is written in order to grasp its meaning?
- If *Amereida* deals with *finding* [hallar] the destiny of the American continent, what is a specifically *American* translation? What does it mean to translate in an *American* way?
- On a continent with multiple names and on a continent in which multiple languages are spoken, how can we translate in a manner that reflects such multiplicity?
- In a work that already contains translations (at times intentionally erroneous) to Spanish of words from Portuguese, Chocó, French, Maya, Italian, etc.—the work cites various moments in which Spaniards “corrupt...almost all the vocables that they take from the language of the Indians” (137)—how can we translate such translations? What does it mean to translate “corrupted” translations?
- Given that the work is more precisely a *fragmented* work, how can we translate such fragmentation? How can we translate the fact that the work was written by people from Argentina, Chile, Brazil, France, England, and Panama?
- *Amereida* contains various urbanist, architectural, and ecological terms that are specific to the South American context. How can these ideas be translated? For example, how can we translate the charged concepts of *la pampa* and *el gaucho*?

ESLA is a digital journal hosted by the Faculty of Letters, Pontificia Universidad Católica de Chile, which offers a space for academic discussion and creative work that reflects on the wide range of culture in English, within a primarily Spanish-speaking world. ESLA is indexed in Latindex and MLA.

- Please find the Style Guide of requirements for how to submit at <https://letras.uc.cl/wp-content/uploads/2023/01/ESLASTYLEGUIDE-1.pdf>
- We accept papers in English and Spanish.
- Last date for submission of work: August 15, 2023
- Submissions should be sent to [esla@uc.cl](mailto:esla@uc.cl)
- Queries should be sent to Maxwell Samuel Woods [maxwell.woods@uai.cl](mailto:maxwell.woods@uai.cl), Manuel F. Sanfuentes [msanfuentes@ead.cl](mailto:msanfuentes@ead.cl) and [esla@uc.cl](mailto:esla@uc.cl)