

BRIBAGE CARTOONIANO

INTRODUCTION

This work takes a single poem (from a book to be published in Argentina called Tierra de Malandras that deals quite ironically with, among other things, corruption in Argentine society and politics) and explores it in a kind of linguistic and visual hyperspace, as if the poem were turned inside out and fragments of it grew into strange new shapes. It is a kind of "criticism" perhaps, but one that stays within the ontological confines of the poem and does not approach it from any kind of outside perspective. The closest this material gets to a traditional literary presentation is the original poem, "las catervas..." (itself an amalgam of Spanish, neologisms, and lunfardo, a Buenos Aires slang) and its "translation" (in fact, a not-quite-parallel side-glancing re-creation) into a heavily footnoted "English". This slippery material serves as the foundation for an ever expanding set of variations of two main types: visual (through computer manipulations) and textual. The latter involve the creation of a new language, a kind of "Spanglish", which invokes the creative spirit if not the identical lexicon of that language as spoken by Neuyoricans, Chicanos, and others. No, this is something else, and is, in my view, the most exciting thing about this book: it is a look into the probable future language of poetry of the North American continent, what we'll be reading and writing in the year 3000 if not sooner. Doctorovich has opened a door here and the view through it is completely different from what most people might have expected. Take a good long look and listen.

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