

María Rita Plancarte Martínez. Arizona's Chicano novel: tradition and transgression in Saúl Cuevas' *Barrioaztlán*

Abstract:

Chicano literature, as a corpus of specific and differentiated artistic texts, has been forged from the social movements of the 1960s, which fought to vindicate the civil rights of Hispanic groups of Mexican origin in the United States.

The social struggle generated debates about being and belonging to a cultural community whose particular uses defined and differentiated it, which had as a corollary the construction of an artistic expression. The most relevant feature of this production -which has encompassed all fields of art and culture- is that it has sought to constitute a baggage of signs whose value lies in its capacity to unite and represent this community.

In the Chicano novel of Arizona, this commitment can be recognized as a common denominator, since novelists are concerned with posing the characters' conflict with their time-space. At the same time, it's possible to distinguish a permanent search to integrate the different social discourses that cross the Chicano society within said representation, as well as to represent the contact, which is also conflictual, with the Anglo-Saxon hegemonic society.

Therefore, I propose to analyze the way in which Saúl Cuevas builds in *Barrioaztlán* (1999) a particular language to aesthetically express the complex Chicano cultural experience and how he characterizes the end of the century's Chicano image, through a complementary process of transgression, follow-up or identification with the Chicano tradition.

Key words:

Chicano Literature, Barrioaztlán, Transculturation