

The myth as an intertextual resource in the contemporary Latin American black police novel

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Abstract

This article seeks to account through three well-known black Latin American police novels of the use that has had the myth as an intertext and how it has served as a point of support to legitimize the literary narrative and connect it with the origins. It analyzes the function that exercises within the text, determined by the need not to give a sense or find a resolution to the Enigma, but to destabilize any scheme or structure of meaning to enhance the uncertainty and distress of the real. The myth also serves here, first, as a tool to resignify the characteristics and the formation of some characters and, second, as a way to enhance the enigma of the classic police and connect it with the space of the sacred. Finally, for Latin American authors, a means of reaffirming an act of resistance against violence, the speeches of power and oblivion

Myth, Intertext, Rewrite, Police, Apocalypse, Enigma

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Introduction

The etymology of the word myth tells us that it comes from the Greek *mythos* which means narrative, narration. In its original sense it was a symbolic account of the origins of a culture or a people. The myth narrates the emergence, the timeless origins, of events that occurred in an unknown and ancestral time, from which the cosmic events in which a culture is enrolled are born; It signals the entrance to the history, the timeless origin of the time. The origin is revealed through the myth.

The narrative character of the myth was preserved over the years, as was the question of the origins. This issue, as well as the questions of destiny, the transcendent powers, the hereafter and life itself, became constant issues addressed by the myth through history. They are questions that inevitably seek to find the pillars on which our reality stands. Luis Cencillo (1970, 9) sees the myth as a knowledge that tries to solve the deepest and most serious questions that a human group poses. We can also understand myth as Barthes understands (2014, 199) as an act of speech, a mode of signification, which is reproduced and transformed over time or, as it is understood by Professor Graciela Maturo (1982, 6) as a symbolic account that assumes the language Corresponding to the primary sphere of thought and human behavior that also organizes the primordial chaos and gives a meaning to reality.

We are especially interested in the symbolic character inherent in the myth, because it is through the relationship that establishes the subject with the symbolic of the mythical story that this tries to give a meaning to the real.

Therefore, the myth has a facility to take root in the mind and language, because there is a constant need for symbols and stories that in addition to explaining the origins, allow to break with daily life, create a mythical space in which all desires, fears and readings about the real have a meaning: a structure of symbols that becomes a place to turn to when the Empire of uncertainty and primordial chaos looms over us.

It coincides, at the same time, with cultural images transmitted by tradition, to the point that it is difficult to discriminate what belongs to the individual sphere of that which constitutes a good Common cultural. Is that the symbolic language--the word and the nuclei of significance that are beyond it--is not learned "passively" by man; This one is conforming its psyche in and by the language, as decisively establishes the studies of Piaget on the infantile psyche.

The symbol is directed simultaneously to the imagination, to the will, to the feeling and to the reason, stimulating its development. By mobilizing the entire psyche, it not only satisfies the first demands of knowledge; It also satisfies, and at all times, needs of affection and participation (Maturo 1982, 7)

This meaning of the myth implies that the truth that it contains can only be accessible to those who accept the symbol as mediation.

In addition to the acceptance of the force of an authority, a tradition, some intuitive verification or some mitologema¹ that has been repeated for more than two thousand years. All this led through a search for meaning and a dialogue with the symbol in search of the answers that our daily life and the absence of concepts cannot give us.

The absence of meaning, what Saer calls the uncertainty of the real is, as Premat points out, harrowing, is one of the causes of a melancholy character (Premat 2002, 132-135).

Fleeing from the "oceanic emptiness"² of nonsense is a constant concern of man since ancient times. The subject in his search, in his experience, in his confrontation with the language and the reality, enshrined in a certain culture, can be found, perhaps in the midst of a revelation, with the myth. The myth is a generator, a symbol factory, a producer of meaning, a whole system semiological as Barthes says (2014, 228). It enables not only an understanding, a different perspective of reality, but also the conformation of subjectivities sustained by the founding truth of the myth.

In some way today the literary discourse has some inheritance of the first stories and has tried to legitimize again and again through their rewriting or intertext as a way to empower the sacred and connect the literary text (be novel, Story, Chronicle, poetry, etc.) with the origins of one's own culture.

And the writer today is, in some way, heir to those first shamans and priests. He is the custodian of the truth of the myth, who rewrites it, questions it and plays with it through literary procedures and displacements of the meaning of the signs (metaphor, analogy, metonymy, allegory, etc). However, the myth lives itself, it expands, through the texts and orality, goes beyond the writer who rewrites it, its symbols remain and generate the same experience of revelation of a hidden truth of the world to which we never managed to access the whole.

Myth and subject

But what is the need to use the myth as an intertext? Why do Latin American authors decide to resignify the old classical structure of the police or the black novel through it? Graciela Maturo says that one of the functions of the myth is to serve as a legitimizing element of the origins of certain communities, as a nucleus of meaning that organizes its daily activities (Maturo 1982, 11).

But not only does it serve to find a collective sense, but also individual. This search would be marked by the experience of the sacred, the mediation of the symbol and the way to articulate an account of the vivid.

¹ I understand Mitologema as psychoanalysis understands. That is like an iconic or imaginative unity. It is a reason that has some consistency of its own and can be repeated in other mythologies. For example, the Virgin with the child or the abandonment of the child, or

in the case of the investigation, the Mitologema of the Rapture, present in the myth of Europe.

² Concept of the psychoanalyst Julia Kristeva to point out the emptiness of meaning that causes melancholy and depression

In the first moment or approach we could say that one of the objectives of the myth is to serve as a pretext for some central characters to destroy and rewrite their own origin as subjects and thus to forge the meaning of their existence

Let's see how this works in some of the novels we have chosen as examples for this article. The first is the eyes of the Basilisk (1992) of the Colombian writer German Espinosa.

The second is the Research (1994) of the Argentinean writer Juan José Saer and finally we have to the already widely addressed by the critic 2666 (2004), posthumous work of the Chilean writer Roberto Bolaño, which we will see later. It could be said that the only connectors we can find between these three novels as dissimilar in their poetics and style is the fact that they are police novels or black and use the myth as an intertext. However, we will try to find some points of encounter (and Disencounter) around the original story.

Espinosa builds a character, Dr. Baccellieri, who becomes the defender of humble people, artisans and has some naïve notions about justice. Wrapped in a network of political goings and passions incentivized by desire the lawyer becomes a fatal victim. He's being judged and wrongfully condemned for a crime he didn't commit. Espinosa thus questions the notion of the state as a righteous entity and guarantor of the welfare of the citizen, shows the machinations that are inside and the breaks of the discourse of power. Also, and even more interesting for this article, it uses the myth of the Basilisk as an intertext.

Remember that in Greek mythology was a snake loaded with lethal venom, which could kill with the simple look, considered as the king of Snakes. Here the monster is a depiction of the infuriated and tyrannical people who, manipulated by the speeches of power, are able to sacrifice the life of an innocent. The one where the people pose their gaze is hopelessly condemned.

This representation, very close curiously to that made by Jorge Luis Borges and Adolfo Bioy Casares in "The Feast of the Monster" (Borges and Casares 1985, 232-242), goes beyond the symbolic or allegorical content of the Basilisk. The character Baccellieri will be inevitably marked by the gaze of the tiller and his perception of reality is subjected at the end of his days to an abrupt change. The consciousness of its own tragic turn leads him to reformulate itself if the will of the people is really the one that must have the last word, that people that he defended before the General President José Valerio Gómez and that today he condemns him for a crime that he did not commit.

On the conscience of you will fall my death! I will die innocent, without remorse

He bowed his head and turned it upwards.

"You become, without realizing, an instrument of official vengeance!" If I die, my death will behave nothing other than an official assassination. Don't you understand?

It made a perfect silence, flattener. Baccellieri suddenly struck with a punch the judge's footstool. As immersed in a kind of agony, hooted:

But it is better not to ask for mercy on sheep without conscience! It is better to place them in the Court of God! Let the vampires suck my blood if they so desire!

Graciela issued a scream. There came again an explosion of laughter. (Espinosa 1992, 198)

Baccellieri looks into the tiller's eyes. He knows that the gaze of the other has been placed upon him and he has judged him. That look not only means his death sentence, it also means a destruction of a conviction, a rethinking of his life. The myth of the Basilisk thus serves, here, for the character of the lawyer to rethink the origin of all his beliefs. To destroy their origins and give a meaning to their defeat, to their death, before the end. The lawyer, who up to that time had been the defender of the people and the artisans, being confronted by the crowd that condemns him manages to read his true and chaotic nature. Now he is aware of the existence of the basilisk and all the love he felt for him becomes a repudiation of his unjust accusation.

Following in this same line, of how the myth transforms and serves as a forming element of the characters, we can find Morvan, Parisian detective of the Investigation (Saer 1994), who is immersed in a search of a serial murderer, but without knowing it, in one of The possible end of the book, is in search of itself, in a sort of breakup with the detective-criminal duality.

This is not new of course, innovation in the research is that it raises two possible endings to the resolution of the police, first, and second that the search for Morvan goes beyond being a simple police investigation, is also the search for their own origins and the sense D and their own existence.

Morvan is a man of rational and Logical Thought (Saer 1994, 34-35) and a lover of myths, perhaps because these are stories that give a meaning to the real and to the detective chaos, the "oceanic emptiness" of nonsense are intolerable.

Your quest will lead you to get lost in that maze that are the streets of Paris in search of the terrible Minotaur, but without knowing it will be kidnapped by the bull, as Europe and will be taken to the grounds of delirium, pleasure and creation.

The myth of the Rapture of Europe, the nymph kidnapped by Zeus totally in a white bull, appears in the text with an attractive incipit.

There, however, in December, the night arrives fast. Morvan knew it. And because of his temperament and perhaps also of his trade, almost immediately after returning from lunch, from the third floor of the special office on Voltaire Boulevard, he scrutinized with concern the first signs of the night through the icy glass of The window and the branches of the bananas, shiny and peeled in contradiction to the promise of the gods, so the bananas would never lose the leaves, because it was under a banana that in Crete the Bull intolerably White, with the antlers in the form of Crescent.

After abducting her at a beach of Tyre or Sidon — for the case is the same — she raped, as is known, the Terrified Nymph (Saer 1994, 25)

The choice of this myth is not accidental. The Rapture implies in itself, a loss of consciousness, the rise of an uncertainty that can be described as galloping, like the bull in the myth; The uncertainty of not knowing where we are going, where they lead us and that we are no longer masters of our actions. In a sense, Morvan, the protagonist of the research, sees himself swept away by forces he does not understand. His delirium, his sleepwalking, are embedded in the logic of abduction. But it is a rapture that does not only tend to the loss of consciousness but also to the consummation of a Forbidden and erotic Act, to the fusion and violence of the bodies in action.

This same bull leads to Morvan — in one of the possible endings of the text — towards the body of the elderly, which will be violated and brought to its limits, only then can consummate the final act of the Rapture, the primordial ritual, the last excess, the closing of the curtain.

The bull is a figure that wanders as a statue, as thought and as silence during the delirium of Morvan (Saer 1994, 45). Since pre-historical times, the bull occupied an important place in the life of the human beings. Both the Nomad and the sedentary coexisted closely with this animal, which is grouped by its side and of which the man, many times, depended for his survival. Therefore learn to know it well and to represent it, identifying with virility and procreation in nature.

The bull we will see it painted in the caverns, in Greek and Roman mosaics and in statues of Mitra, a Persian divinity.

It is there in the villages that are eager to expand, to expand their territories, to expand their population and to increase their vitality. The bull, then, is not only the Rapture, but also the rise and strength of virility. Power that is present in the serial killer of old women, who needs to reassert themselves and legitimize themselves through these acts of destruction and violence on the bodies. They are sacrifices to enhance the desire and the erotic ego, that "I" that is immersed in the uncertainty of the real.

Both Morvan and Lautret would have reason to become the bull that violates the withered nymph: the first has a dull and frustrated sexuality. Try to sublimate your desire through an obsession with work, order, and logic. It is also present in him a notorious difficulty in trying to deal with a reality he does not understand and that at all times gives him a feeling of estrangement. (Saer 1994, 199).

But not only he, also in the version that Tomatis gives at the end of the facts, Lautret, possible murderer, represents the virility of the bull, of that menacing bull that always sees Morvan in his dreams and that will pursue him until the end. The motives of Lautret are perhaps darker than those of Morvan because there is not as much psychological description of the character as if it happens with the detective. It is someone who surrenders to the instinct and violence of desire for the pleasure and enjoyment they carry.

This interpretation or reading is supported by the fact of the other symbolism of the bull. The relationship of the bull with the vegetation and, therefore, with another important God of cosmology. The God-goat, the god-tree, the god-Bull, the god who becomes: Dionysus. The bull was one of the ways in which the god was represented, that beyond being the god of the festivals or of the drunkenness, as is often represented in the popular culture, it is also the god of the vegetation, of the birth and of the resurrection. A deity that has many connections with other deities such as the mitre of the Persians and the Osiris of the Egyptians³.

We are interested in the importance of this link and the connection of the bull with a force that is creative and reaffirming of life: vegetation. Dionysus like Osiris is quartered, but resurrects to reaffirm life above death. It is no coincidence that, since Nietzsche, he has had the Dionysian strength in art as a forging and empowering creation. The encounter of the bull-Minotaur with the nymph (or old woman) raped, is also in some way a search for the reaffirmation of life through death. The murderer, either Lautret or Morvan, needs to kill in order to reaffirm his own existence and the sense of it.

They must be old bodies, not only because of the relationship with the mother, but also because they are withered bodies that are symbols of the twilight and the end of life. Bodies must be quartered to accommodate life in other forms.

Life that is in turn creation and that makes the bodies quartered in the Parisian departments on a canvas, a renewal of art and life.

The myth of the end of the world

There is, without a doubt, a need on the part of contemporary Latin American literature and, specifically, the police genre, to build something new from the deconstruction of the primitive myth. It rewrites the myth to annul it, to show its flaws and breaks, so that it can give a new meaning, a new connotation. It is sought to create from the ruins a new building, more striking and adapted to its own time and space. But not only that, the myths present in the discourse of power and common sense are also attacked.

³ A trait of the mythical character of Dionysus that at first glance seems incongruous with its nature as a deity of vegetation is that it was often conceived and represented in animal figure, in particular in the form, or at least with the horns, of a bull. Thus, it was spoken like "born of the Cow", "Bull", "figure of Bull", "face of Bull", "Teztus of Bull", "Bull cuckold". (...) Everything that happens induces us to suppose that this taurine form must have been only another expression in its character of deity of

the vegetation, especially by being the bull an embodiment of the spirit of the common grain in the northern Europe and in the last association of Dionysus and Demeter and Perséfone in the mysteries of Eleusis it is shown, at least, that it had strong agricultural affinities "Frazer, Sir James George. *La Rama Dorada*. (México D.F.: Fondo de Cultura Económica, 1991) pp. 447-448, 529

Espinosa, Bolaño and Saer are writers who are aware that literature has a constant search for renewal, which is necessary for it to continue and reinvent itself, to create new forms of perception of the world and of the real. It says Mircea Eliade that.

It would be exciting to study closely the process of revaluing the myth of the end of the world in contemporary art. It would be noted that artists, far from being the neurotics who are spoken to at times, are, on the contrary, much healthier psychically than many modern men.

They have realized that a real restarting cannot take place more than after a true end. And it is the first of the modern artists who have dedicated themselves to truly destroying their world to recreate an artistic universe in which man can at the same time exist, contemplate and dream. (Elian 1991, 79-80)

Both in the research and in 2666, rather than building a new perception of the real, the destruction and rewriting of the myth would not be at the service of a restart, after all no new sense is generated, but to reinforce the idea of uncertainty of the real and the Ausenci To of every sense as possibility. 2666 (Bolaño 2004) is located spatially, during much of the work, in the desert in the north of Mexico, in an imaginary population called Santa Teresa, which seems to be a fictitious name to call Ciudad Juarez. The apocalyptic climate, the tedium, the enigma of the murders of the women and above all a deep and unknown evil are narrated by Bolaño in a undaunted and unbaited way.

We will not concentrate here on other aspects of a work so gigantic in content that can well be read and studied in many ways. What is most interesting to the present study is the presence of the myth.

2666 is a title that keeps an enigma that Bolaño did not want to reveal in all his work. But something is clear and it is that the figure forwards, in some way, to an apocalyptic end. The myth that remains here implicitly is the Judeo-Christian Apocalypse.

It is from Christianity that one thinks in the Occident in a linear time (as opposed to the cyclical time of the Greeks) and that it has, necessarily, an end. It is a kind of teleology, the characters of 2666 seem to feel the intrusion of a break, of an end, of a apocalypse, some yearn for it, but this never arrives.

The myth of the Apocalypse, it serves here, not for a new beginning as Elian thought, but to destabilize any kind of beginning or end. The tedium and the daily life persist, the lives of the characters are going slowly and the promised change never arrives.

European scholars never find Archimboldi, Amalfitano fails to find a sense of his monotonous existence (which leads him gradually to madness), women's perpetrators are never found and characters are left to drag Slowly through life itself, against to uncertainty and, even, to the evil that dwells in the place.

We can find this idea of the apocalypse present in many cases of the novel. But there is one especially that draws attention. In "The crime part" appears a character that stands out for his striking personality. The priestess and witch Florita Almada appears in several television shows denouncing the crimes of Santa Teresa and announcing that things will get worse.

He repeated what he had already said: a very large desert, a very large city, in the north of the state, murdered girls, murdered women. What city is that, he wondered.

Let's see, what city is that? I want to know what that Demon City is called. Meditated for a few seconds. I got it on the tip of my tongue. I don't censor, ladies, except for a case like this. It's Santa Teresa! It's Santa Teresa! I'm watching clearly. They kill women there. They kill my daughters.

My daughters! My daughters!, he shouted at the time that an imaginary shawl was thrown over his head and Reinaldo felt that a chill would come down like an elevator through his spine, or he would climb up, or both things at once. The police do nothing, said after a few seconds, with another tone of voice, much more serious and manly, the fucking cops do nothing, just look, but what do they look?, what do they look? At that time Reinaldo tried to take her to order and stop talking, but could not. Get out, so all, said Florita.

We have to warn the governor of the state, he said with his voice. This is no joke. The lawyer José Andrés Briceño has to know this, he has to find out what they do to women and girls in that beautiful city of Santa Teresa. (...) So much apathy and so much darkness. Then she put on a girl's voice and said: Some are going in a black car, but they kill them anywhere. Then he said, with his voice well ringed: at least they could respect the virgins. He then took a leap, perfectly captured by the Chambers of Studio 1 of television of Sonora, and fell to the ground as propelled by a bullet. Reinaldo and the ventriloquist came ready to help but when they tried to lift, each by an arm, Florita roared (Reinaldo never in his life had seen her like this, properly a Erinia): Do not touch me, you fucking callous!

Don't worry about me! Don't you understand what I'm talking about? Then he got up, looked into the audience, approached Reinaldo and asked him what had happened, and then apologized looking straight at his camera. (Bolaño 2004, 547)

This is just one of the interventions of the character. Almada has a prolepsis function in the text. It makes us feel that, indeed, the situation will be complicated and that there is a darkness that is rounded by Saint Teresa, an unspeakable and terrible evil; That evil that is announced with Trumpets, which speaks of the reign of the Antichrist (which not in vain identifies with the figures 666) and that some millenarian theories have been announcing centuries ago.

Every new murder, every violent break-in in the female body, appears to be a mark, a sign, a symbol that is engraved on the skin of each of the women who have been raped. The sign announcing the apocalyptic explosion, the real name of the enemy (as some kabbalists thought), the end that comes.

Almada is the medium and the shaman, the one who reads the truth of the myth and interprets it, she is the custodian of the knowledge of the symbol, the one who accepts her mediation and therefore agrees to her revelation. But their denunciations and their prophecies have no effect, they stay there, echoes lost in the desert. The end never comes, neither for good, nor for evil. The only thing that remains is the evil that remains unspeakable or mysterious.

Bolaño rewrites the myth and makes Almada at first an element that helps generate a climate of mystery, which strengthens the enigma and causes us a kind of distress and impotence. But in a second moment, 2666 makes us hesitate and we think that, perhaps, Almada is nothing more than a speaker more than it comes out on TV⁴.

There is an inversion of the apocalyptic myth to show us the fragility of our symbolic representations and of that apocalyptic teleology. There is no end that can redeem us, the tedium and the evil will continue there despite our own subjective death and the wear of our lives.

In the eyes of the basilisk is also present the idea of the end and a teleology that is not so much apocalyptic but political and collective. The novel, besides being a policeman, is a historical novel and has connections with events from which there are records of various historians and chroniclers of the time. Like Bolaño, Espinosa changes the name of some characters who have a close equivalent in historical events. But it is easy to detect, for those who have a knowledge of the history of Colombia century, the identity hidden under the veil of fiction. Espinosa takes a high moment during the political juncture that leads to liberalism for the first time to power.

President José Valerio Gómez (José Hilario López) promises to the artisans a change, a series of measures to impose taxes and customs on the goods that come from outside to promote the nascent and incipient national industry.

The Basilisk, a serpent that although mortal is slow, is manipulated here with promises and speeches. The artisans, members of the democratic societies, expect the president, Liberal draconian, to fulfil his promises: that the Jesuits be expelled, that the liberation of the slaves is promulgated, but more important than all that ends the trade and Protect your business. From the beginning of the book The hope of a change is announced. But this never comes. It is not the people who win in the end, are the old elites, the commercial bourgeoisie and landowner, who derive benefits from the importation and maintenance of the trade.

⁴ Later in a program, Almada faints again, this time product of a lipotimia. Reinaldo, the program presenter,

is questioning whether the blackout will not be faked. The legitimacy of revelation is put in doubt. Bolaño, Robert, 2666. (Barcelona: Anagrama, 2004), p. 551

The crime of lawyer Baccellieri is embedded in this context, the people kill without knowing their only defender. It kills the medium, the only one who is able to read the reality of his time and denounce the inconsistencies of the discourse of power. In medieval mythology, only the Crow's song could kill the Basilisk. The rooster is the symbol of the state and it is his song that kills or numbs the Basilisk (the People). Not in vain the rooster is, for example, the symbol of the French Republican state or of the Argentine Federal police. The Rooster numbs the Basilisk and the expected change never arrives.

The President betrays the promises he made to satisfy the elite that allows him to have some governability. José Valerio Gómez becomes Gallo, the power allows him to have a plumage and a song of control.

Baccellieri tries to intervene by the craftsmen, begging the president to keep his promises to them, but he expels him from his presence (Espinosa 1992, 86). In the end, the Christian myth appears in the form of Judge Pontius Pilate to represent the indecisiveness and unwillingness of the president to save the lawyer, an innocent person, for fear of the interests of the Elite and the Basilisk. But his hands stumbled on the bottle and the red wine fell on them, as if *Ensangrentará*. They were, for an instant, a pair of bloody hands. With alacrity a servant approached a washing service.

Gomez washed his hands slowly and dried them. Nineteen centuries ago, Pontius Pilate had done the same in Jerusalem. Also on that occasion a sentence was uttered, as Menjura did at eleven o'clock the next morning in the courtroom (Espinosa 1992, 200)

The myth is then rewritten, Espinosa makes an investment of the myth and converts a terrible tiller, which reflected some of our most original fears, in a fearful and manipulative political animal, who ignores the other and who is complicit in a crime of State (of that rogue state of which Derrida spoke). As in 2666 there is no redemption, nor are any of the changes promised through numerous prolepsis of a political and economic nature. The same elite continues to govern and misery expands by all the craftsmen of the city. Only death, which breaks at the end of the book through the assassination of Dominguito and the firing of the gang of the thieves of the mill, seems to be the only end, the only release. One of the characters, Arturo Troches, seems to be the most aware of it, rejects the confession of the priest and mocks the ritual of death wink the eye to a child (Espinosa 1992, 212)

We see then that there is a constant in the three writers (Bolaño, Saer and Espinosa): the desire to rewrite the myth, to use it as an intertext not only as an act of legitimation that connects them with the origins, but allows them to build their own mythology. They are writers who use the myth not as a guarantor of meaning or truth, but rather the opposite, to dismiss any truth, any sense and delve into the uncertainty of the real and our own existence. To show the fragility of our representations and beliefs.

Barthes postulates that the poetic language manages a double ambiguity because it resists against the myth, but it is prey in turn of processes of myth (Barthes, 2014, pp. 228-229).

The French philosopher says that poetry and writing have an essentialist ambition which makes, in turn, that poets believe that the meaning of words is but a form and therefore try to play with it, hence their quest to find a quality transcend Entity or a meaning of things. Poetry occupies the inverse position of myth: The myth is a semiological system that aims to overflow in the factual system; Poetry is a semiological system that seeks to recant in essential system (Barthes, 2014, p. 228) This essentialist ambition leads the poets to try to resist the myth but that resistance, says Barthes, makes them to some extent ideal prey For the myth.

For years writers and poets have tried to resist and deny literature as a possible mythical system. This has led to a constant questioning, rebellion and reinvention, which Barthes calls "murder of the literature as meaning". All these rebellions have sought to reduce literary discourse to a simple, non-transcendent semiological system. But the myth continues to have the ability to adapt and signify the resistance that opposes it.

How can we prevent the myth from resignifying resistance? Barthes postulates that the best weapon to resist against the myth is Mitificarlo at the same time, ie to produce a second myth:

It seems therefore extremely difficult to reduce the myth from within, for that same movement that we do to liberate ourselves from it, suddenly becomes a prey to the myth: The myth can ultimately mean the resistance that is opposed.

Actually the best weapon against the myth is, perhaps, Mitificarlo in turn, to produce an artificial myth: and this reconstituted myth will be a true mythology. Since the myth steals language, why not steal the myth? It will suffice to make it the starting point of a third semioenological chain, with putting its significance as the first term of a second myth (Barthes 2014, 230)

In this sense 2666, the investigation, the eyes of the basilisk and much of the contemporary Latin American literature will seek through the use of different myths to create a second myth that according to their own mythology, a gigantic network that moves by all The texts.

The most pertinent thing to consider, perhaps, is the fact that to some extent this process of resignification of the myth is due to a need to resist the myth itself. Saer and Bolaño put the myth in destabilizing any structure of a mythical nature or any sense, there is no certainty about the real, only uncertainty. The myth is Remitificado, it is put as a starting point of a third chain of semiotics much broader and, in turn, as a primordial story, it becomes an act of foundation, of legitimation of a space in the great literature. But it is also not only an act of legitimation, but also of resistance, in the eyes of basilisk against the ignorance of the people, in the investigation a defense of fiction and in 2666 against impunity and oblivion.

In the text of Bolaño, for example, his characters converge over and over again in northern Mexico, near the Sonoran Desert, is a space that fascinated him and that he described using an attractive heading of Baudelaire in 1866 of "an oasis of horror in the midst of a Desert of boredom." (Bolaño 2004, 6).

The characters of Bolaño are often immersed in difficult searches and trips that remind us of some of the myths original (the search for Caesarea Tinajero, the search for Archimboldi, the search for the assassins of women, the search for sense of Amalfitano, etc). But unlike the Mitologema or archetype of the voyage their searches almost never end and do not always imply a learning. All the characters at the end converge in the same space, they arrive irremediably to the same place: Santa Teresa and the desert.

There they come to be immersed in the networks of corruption, delirium and tedium. It is the space of his mythology and that is where he makes the reversal of the apocalyptic myth to reassert life and fight oblivion.

Conclusions

The myth as an intertext has been a resource widely used by Latin American writers. Some recall tales like "The House of Asterion" of Borges and "Circe" of Julio Cortázar where the myth exerts an allegorical and symbolic function and serves, also, to make games with the narrator and pose some enigmas. But their use and function in the text has changed over the years, obeying historical and cultural circumstances.

The myth as an intertextual resource, today, is more in terms of destabilizing any narrative or representation that seeks to give a meaning to reality. The myth has been rewritten in order to annul the myth, but not the classic myth, but the myths that exist in the speeches of power and common sense. The origins are reinvented to show the fragility of our representations.

Both Bolaño, as Saer, and Espinosa are aware of the role of literature as a complaint, as a resistance to power, as a mnemonic resource against oblivion. The myth here is based on serving the memory as legitimizing the complaint and the act of Resistance against violence and the unspeakable evil that sits in the world. But also, in turn, it shows the breakdowns and the fragility of memory as a guarantor of veracity.

And in the end what is left is the desert, this huge desert that is Sonora and part of the Argentinean Pampas, which represents the tedium and uncertainty of the real. The myth is there as unsolved enigma in the work of these three authors. It no longer brings tranquility, no answers. Its function is to destabilize all possible completely truthful narrative, to destabilize the certainties we have about the world and about evil. There are some pages left to write about it and, in a socio-political context as complex as Latin American, now more than ever the myth is necessary as an intertextual resource; It connects with the origins and the sacred to create a new mythology that shakes us, questions us and leads us to reflect on violence, memory, fiction, art and oblivion.

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