The Foundation of Latin American Literature 
and its Emergence in World Literature

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The obsession to found new imaginary to Latin American reality and sense of rootlessness bestowed Latin American masters of narratives sense of freedom that traverse imaginary pampa, llano and precolombian ruins without any anxiety of influence of precursor. This essay delves into the relationship of foundation of Latin American literature with the emergence of Latin American literature in World Literature. The crossroads of diachronic literary currents of Latin America with synchronic World Republic of Letters will coordinate the topology of its literature in World Literature. There are few Western writers that encompass from the genetic origin of Civilizations to apocalyptic sense of an end. Borges and Paz along with García Márquez are questioning the origin of their being at the edge of the West. The literature of the West is one in which major questions must be assumed to have been solved. The characteristic feature of Latin American masters that differentiate with European writers is their obsession of total history. They share the anxiety of beginning along with anxiety of influence. The sense of up-rootness always goes with new foundation for something whether it is positive or negative in any Latin American fables. And they yearn for the revelation of total history whether it is Macondo as in case of García Márquez, poetic revelation searching for the eternal present as in case of Octavio Paz, or fantastic region like Uqbar with different metaphysical structure that differs from modern world as in case of Borges. This self-referent notion about their own history and geo-political consciousness as being at the edge in narrative and meta-poetics found new Latin American literary canon to mobilize the ground zero of Capital of World Republic of Letters. These local histories from the geo-political periphery change the global design of World Literature.

Key Words: World Literature/ Jorge Luis Borges/ Octavio Paz/ Pascale Casanova/ World Republic of Letters / Franco Moretti/ 세계문학의 기초
1. Delving into parchment of foundation of Latin American literature

To understand the proclamation of Octavio Paz in 1960s that Latin American Literature is now cosmopolitan and contemporary in World Literature, we need to understand rootlessness and colonial background of Latin American Literature. Latin America is a continent dismembered by a conjunction of native oligarchies, military dictatorship and foreign imperialism. Paz says if these forces disappear, the boundaries will be different and the existence of Latin American Literature is one of proofs of historical unity of the Continent (Paz 1969, 4). Its literature is the response of the historical reality of Latin Americans to the utopian reality of America. But historical reality of Latin America was derived from the imaginary invention of Europe. So there lies Möbius Strip of the real and the imaginary in Latin America as happened in “Circled Ruins” of Jorge Luis Borges. European intellectuals already dreamed these utopias in the age of Renaissance. These dreams invented America. These notions of rootlessness inflicted Latin American writers and they had to create with their own dreams. These dreams are rootless and cosmopolitan. These dreams search for a foundation of literature and poetic incarnation of their own reality. Even though Borges’ Buenos Aires is as unreal as his Babylons or Ithacas, now Buenos Aires depicted by meta-poetic imagination is not a mere cosmopolitan dream but also a mirror of universal and, at the same time, Argentine labyrinth (Paz 1969, 4). The obsession to found new imaginary to Latin American reality and sense of rootlessness bestowed Latin American masters of narratives sense of freedom that