

## Jinetes Rebeldes By Hugo Chumbita

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Spanish America has produced numerous "folk saints" -- venerated figures regarded as miraculous but not officially recognized by the Catholic Church. Some of these have huge national cults with hundreds -- perhaps millions -- of devotees. In this book Frank Graziano provides the first overview in any language of these saints, offering in-depth studies of the beliefs, rituals, and devotions surrounding seven representative figures. These case studies are illuminated by comparisons to some hundred additional saints from contemporary Spanish America. Among the six primary cases are Difunta Correa, at whose shrines devotees offer bottles of water and used auto parts in commemoration of her tragic death in the Argentinean desert. Gaucho Gil is only one of many gaucho saints, whose characteristic narrative involves political injustice and Robin-Hood crimes on behalf of the exploited people. The widespread cult of the Mexican saint Nino Fidencio is based on faith healing performed by devotees who channel his powers. Nino Compadrito is an elegantly dressed skeleton of a child, whose miraculous powers are derived in part from an Andean belief in the power of the skull of one who has suffered a tragic death. Graziano draws upon site visits and extensive interviews with devotees, archival material, media reports, and documentaries to produce vivid portraits of these fascinating popular movements. In the process he sheds new light on the often fraught relationship between orthodox Catholicism and folk beliefs and on an important and little-studied facet of the dynamic culture of contemporary Spanish America.

This volume delivers a comprehensive study of banditry in Latin America and of its cultural representation. In its scope across the continent, looking closely at nations where bandit culture has manifested itself forcefully -- Mexico (the subject of the case study), the Hispanic south-west of the United States, Argentina, Brazil, Venezuela and Cuba -- it imagines a 'Golden Age' of banditry in Latin America from the mid-nineteenth century to the 1940s when so-called 'social bandits', an idea first proposed by Eric Hobsbawm and further developed here, flourished. In its content, this work offers the most detailed and wide-ranging study of its kind currently available. Contents Introduction: The Idea of a Golden Age of Latin American Banditry 1850-1950 1. The Figure of the Bandit in History, Culture and Social Theory 2. Mexico: The Myth of the Bandit Nation 3. Mexico's Classic Bandit Narrative: Los de abajo 4. Beyond Mexico I: Bandit Cultures in Latin America 5. Beyond Mexico II: Chicano Bandit Cultures Conclusion

An original study of the popular theme of banditry in works of literature, essays, poetry, and drama, from the early nineteenth century to the 1920s, and banditry's pivotal role during the conceptualization and formation of the Latin American nation-state. While focusing on four crucial countries (Argentina, Mexico, Brazil, and Venezuela), it is the first book to address the depiction of banditry in Latin America as a whole.

Bandits seem ubiquitous in Latin American culture. Even contemporary actors of violence are framed by narratives that harken back to old images of the

rural bandit, either to legitimize or delegitimize violence, or to intervene in larger conflicts within or between nation-states. However, the bandit escapes a straightforward definition, since the same label can apply to the leader of thousands of soldiers (as in the case of Villa) or to the humble highwayman eking out a meager living by waylaying travelers at machete point. Dabove presents the reader not with a definition of the bandit, but with a series of case studies showing how the bandit trope was used in fictional and non-fictional narratives by writers and political leaders, from the Mexican Revolution to the present. By examining cases from Argentina, Brazil, Mexico, Peru, and Venezuela, from Pancho Villa's autobiography to Hugo Chávez's appropriation of his "outlaw" grandfather, Dabove reveals how bandits function as a symbol to expose the dilemmas or aspirations of cultural and political practices, including literature as a social practice and as an ethical experience.

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