|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Laura | [Middle name] | Lisi |
| [Enter your biography] | | | |
| [Enter the institution with which you are affiliated] | | | |

|  |
| --- |
| **Your article** |
| González Tuñón, Enrique (1901–1943) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Enrique González Tuñón was an Argentine journalist, poet and novelist. Together with his younger brother, Raúl, he was one of the main exponents of the country’s literary bohemia and avant-garde of the 1920s. Usually included in the ‘group of Florida’ (writers oriented towards a renewal of literature), he was ideologically close also to the ‘group of Boedo’, which favored the social and political commitment of writers.  Tuñón collaborated with the foremost newspapers and literary journals of the time (*Inicial*, *Caras y Caretas*, *Martín Fierro*, *Proa*), and from 1925 to 1931 with the newspaper *Crítica*, where he was put in charge of a weekly column on tango, later known as ‘glosa’, which included the reproduction of the lyrics of a tango, accompanied by his exegesis and commentary. He also collaborated with *Noticias Gráficas* and, starting from 1935, with *El Mundo*, both newspapers in which he continued publishing ‘glosas’ of news, a peculiar journalistic style, shared by Roberto Arlt, another outstanding figure in Argentine literature. These *glosas* were created from an expansion and re-elaboration of the press cablegram, generating a genre between journalism and literature, narrative and essay, poetic language and colloquial language, and incorporating the use of *lunfardo*, the lingo of the popular classes. |
| Enrique González Tuñón was an Argentine journalist, poet and novelist. Together with his younger brother, Raúl, he was one of the main exponents of the country’s literary bohemia and avant-garde of the 1920s. Usually included in the ‘group of Florida’ (writers oriented towards a renewal of literature), he was ideologically close also to the ‘group of Boedo’, which favored the social and political commitment of writers.  Tuñón collaborated with the foremost newspapers and literary journals of the time (*Inicial*, *Caras y Caretas*, *Martín Fierro*, *Proa*), and from 1925 to 1931 with the newspaper *Crítica*, where he was put in charge of a weekly column on tango, later known as ‘glosa’, which included the reproduction of the lyrics of a tango, accompanied by his exegesis and commentary. He also collaborated with *Noticias Gráficas* and, starting from 1935, with *El Mundo*, both newspapers in which he continued publishing ‘glosas’ of news, a peculiar journalistic style, shared by Roberto Arlt, another outstanding figure in Argentine literature. These *glosas* were created from an expansion and re-elaboration of the press cablegram, generating a genre between journalism and literature, narrative and essay, poetic language and colloquial language, and incorporating the use of *lunfardo*, the lingo of the popular classes.  File: GonzalesTunon.jpg  Figure 1 Enrique González Tuñón  [[source: <https://upload.wikimedia.org/wikipedia/commons/1/18/Enrique_Gonzalez_Tu%C3%B1on.jpg>]]  The topics of his *glosas* and his literary work – always presented from a clear position of social and political commitment with the left – define him as a reporter of big international events (WWII, the Spanish civil war, the workers’ strikes and battles) and of daily life in the popular streets and districts of Buenos Aires in the ‘20s and ‘30s, as well as of events and people of a society that was deeply affected by the economic crisis and rapid process of modernization. His writings on popular culture in the lower segments of society, in particular on the music, lyrics and language of tango, contributed to this genre’s diffusion to a wider public and to its recognition as a genuine musical expression of Argentine culture.  Tuñón’s first publication was entitled *Tangos* (1926) and collected a good part of his work on tango lyrics for *Crítica*. His other writings, *El alma de las cosas inanimadas* (1927), *La rueda del molino mal pintado* (1928), and his main work *Camas desde un peso* (1932) focus on life in the lower strata of society and on the negative effects of the economic crisis and process of modernization. Tuñón also wrote political satire (*El Tirano*, 1932) and poetry, and was the author of film scripts (*Mañana me suicido*, 1942; *Pasión imposible*, 1943) and plays. Finally, he composed several tangos, among which were *Pa’l cambalache*, written with Rafael Rossi and recorded in 1929 by Carlos Gardel, and *Tengo apuro* (1927). List of WorksJournalism *Tangos*, 1926.  *La calle de los sueños perdidos*, 1941.  *Las sombras y la lombriz solitaria*, 1933.  *El cielo está lejos*, 1933. Novels and Short Stories *El Tirano. Novela sudamericana de honestas costumbres y justas liberalidades*, 1932.  *La Cruz del Círculo*, 1932.  *Camas desde un peso*, 1932.  *El alma de las cosas inanimadas*, 1927.  *La rueda del molino mal pintado*, 1928. Dramatic Works *El reloj*, 1938.  *La borrasca*, 1942.  *La mujer y el leopardo*, 1942. Poetry *Apología del hombre santo*, 1930. Online Resources Full text of *Camas desde un peso* <http://espacioparadocentesyestudiantes.blogspot.com/2012/01/enrique-gonzalez-tunon-camas-desde-un.html>  Lyrics and music to the tango *Pa’l cambalache* composed by Enrique González Tuñón and Rafael Rossi <http://www.releaselyrics.com/551e/carlos-gardel-pa%5C%27l-cambalache/>  Short story ‘Viaje al fondo de una calle’ from *La calle de los sueños perdidos*  <http://www.bn.gov.ar/abanico/A81109/gon\_tu-viaje.html>  Critical study by Ana Ojeda Bär and Rocco Carbone of *El alma de las cosas inanimadas*, *La rueda del molino mal pintado*, and *El Tirano. Novela sudamericana de honestas costumbres y justas liberalidades* with full text of all three works  < <https://www.google.ca/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&cad=rja&uact=8&ved=0ahUKEwigl-Dg2e_NAhUJ02MKHRejCsoQFggeMAA&url=http%3A%2F%2Fla-periferica.com.ar%2Fdescargar.php%3Flibro%3D987-22685-0-9.pdf&usg=AFQjCNGXqVSjeIOKkel9riN781N2KuDgwA&sig2=g8TTQ6ssJQeDImoEIrEsUA&bvm=bv.126993452,d.cGc>> |
| Further reading:  (Rotquer)  (Saítta)  (Gorelik)  (Juárez)  (Mahieu) |