

ATINER CONFERENCE PRESENTATION SERIES No: LIT2022-0258

ATINER's Conference Paper Proceedings Series

LIT2022-0258

Athens, 20 September 2022

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LIT2022-0258

Athens, 20 September 2022

ISSN: 2529-167X

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ABSTRACT

*Ida Vitale, who won Cervantes Prize in 2019, was born in 1923 and belongs to the Uruguayan 'Generation of 45'. This work is aimed at the literary analysis of her poetry **Fortune** that belongs to the text **Trema** published in 2005. I will analyze the outstanding aspects in the sense of assumption of women as a subject in this poetry. Feminine identity, the female subject and the meaning of being a woman, are complex concepts that had varied throughout history. Prestigious authors of the female gender will be taken for analysis. For example: I) Simone De Beauvoir in **The Second Sex**: "The category of the Other is as original as consciousness itself...". This different posture regarding the feminine being will be studied. II) Seyla Benhabib in **Situating the Self**, refers to the woman as a subject. III) Judith Butler, in **Undoing the genre**, refers to what type of impositions means in the chapter **The regulation of the genre**. I will divide the analysis into the level of artistic creation (Paratextual level. Literary gender and rhyme. Grammatical level. And intratextual semantic level: freedom, being and conquests) and the readers' reception level: **Fortuna**'s message, the joy of being a woman.*

Keywords: *fortune, poetry, rights, subject and woman*

Introduction

Ida Vitale was born in 1923 and belongs to the so-called Uruguayan 'generation of 45', according to Emir Rodríguez Monegal's terminology. Ángel Rama (who was her husband since 1950) called this group the 'critical generation' and characterized it: 'The poets shed their party clothes. They withdraw from the happy environment because they sense deadly signs in it...'. (Eastern Chap., 32, 497).

According to the **Dictionary of Uruguayan Literature**, the initial work of Ida Vitale: was characterized by its formal rigor: 'Her rigorous poetic work began in 1947 with the publication of four impeccable sonnets that the magazine *Ciclamen* collected. They revealed, despite the severity of the formal order that the author was forced to respect, that fine-tuned sense of language that is one of her most recognized qualities. But it was necessary to wait until 1949, the year in which *The light of this memory* appeared, to find the authentic voice of Ida Vitale...' (**Dictionary of Uruguayan Literature**, 318).

The long-standing poet has gone through various stages, and in this poem from 2005 an evolution in freedom of both form and content are perceived.

Ida Vitale lived her first decades of life in the Uruguay, that inaugurated the participation of women in some spheres of society¹, standing out on the political level for having a female vote approved since 1932.

Feminine identity, the female subject and the meaning of being a woman, are complex concepts that had varied throughout history. Those concepts have ancestral roots related above all to motherhood and the division of tasks between the genders. Within the concept of woman there is a very wide heterogeneity, which is related to existential variables: geopolitical, racial, ethnic, sociocultural, etc.

The concept of gender changed as a result of feminist movements, which exerted significant cultural pressure on the meaning of being a woman.

Methodology

Identification of the topic to investigate: I will prove that there is a transperception in the position of the woman as a subject in this poetry.

Transperception is a neologism created by the undersigned to express the displacement of perception both in the creation of the artistic work, and in the impact on the reception of a text that presents ruptures in traditional aesthetic paradigms.

The definition of perception according to the Collins dictionary: "the act or the effect of perceiving. The ability or capacity to perceive. The process by which an organism detects and interprets information from the external world by means

¹'Some laws approved in this period: 1907: First divorce law, in 1911: maternity leave for teachers; in 1912: the 'Female Section' of Secondary Education; in 1915: the law of 8 hours of work was approved; 1918: law of the chair; 1932: approval of the feminine vote'. (p. 17), Panisello, Claudia, **Female perspectives in the narrative of the writer Sylvia Lago**.

of the sensory receptors” and ‘trans’-: pref. which means across, beyond, crossing, on the other side”. Subsequently, the meaning of transperception is: perception that is on the other side of perception, constituting a sensation on the other side of the sensations that we can acquire by the direct impression of something material.

Transperception occurs on a double level: on the one hand in the rational process of creation of the artistic work by the author, and on the other hand, on the level of reception by the reader, through a capture that implies a singular perception and comprehension of the text.

If it is considered that the prefix cis-: pref. Which means “on this or the near side of,” then cisperception is the perception that is identified with the perception that we already have of a thing, and that when reading the artistic text is confirmed and ratified. While transperception is what would be achieved through a reading of a text that provides new models of the world, alien to the cliché, or old paradigm of our senses.

Through transperception, the displacements in the constitution of meaning in the artistic pole would generate the modification in the aesthetic pole of the reader through the discovery of new perceptions through the reading of the text, since it would pose a new perception of the world. The idea of transperception would imply not only the reception of the artistic text, but also its intentional creation by the emitter of the same.

Transperception would cross the levels of artistic creation by the author and reception by the reader. I divide the work for its better analysis in different levels, following the parameters of Lotman in **Structure of the artistic text**: Paratextual Level, Structure and Rhyme, Lexical Level and Intratextual Semantic Level, that I subdivide in: Freedom, The Being, The Conquests.

Development

Fortune poetry² belongs to the collection of poems **Treme**, published in 2005, presents outstanding aspects in the sense of resistance and assumption of women as subjects.

English Version by Tanya Huntington

Fortune

by Ida Vitale

For years, to have enjoyed both the error
and its mending,
to have been able to speak and walk freely,
and existed without mutilation,
and entered churches, or not,
and read, heard music that is dear to me,

²“The day the Cervantes Prize was announced, Ida Vitale (Montevideo, 1923) was packing her bags to pick up the FIL Prize for Romance Languages in Guadalajara (Mexico). Once in the capital of Jalisco, he read 'Fortune' for EL PAÍS, one of the poems included in the book **Treme** (Pre-Textos, 2005)”. https://elpais.com/cultura/2019/04/22/current/1555950115_809851.html

to have been at night a being, as in the light of day.
Not to have been married in a transaction
measured by goats,
not to have endured being governed by relatives,
or legal lapidation.
Never to have to march again
or ever condone words
that sow filaments of iron
in the bloodstream.
To discover on your own
another being, unforeseen
over the bridge of your gaze.
To be human and a woman, no more, no less.

The Topic

The topic of resistance is implicit in this poem. If we take into account the etymological meaning of the word, according to Collins dictionary: it means: “1. the act or an instance of resisting. 2. The capacity to withstand something”.

It means that resistance consists of a conjunction of several factors: action, the ability of doing it, opposition to what is established, the implicit violence and surviving in that state exerting a sustained force over time that achieves the conviction of what the woman is versus what the other wants the woman to be.

Judith Butler in **Contingent Foundations: Feminism and the Question of “Postmodernism”** Butler points out the relationship between the subject and power and the permanent redefinition of one in relation to the other; and affirms that the subject ‘...is totally political, perhaps the most political, to the point where it is affirmed that it is prior to politics itself.’ (29)

The historical evolution of Literature has gone from macro-stories to less pretentious stories, and no less valuable for that. The macro-stories with the presence of great truths, beliefs of gods, myths, values of great importance transmitted by paradigmatic heroes, considered as a social model for future generations, correspond to the heterogeneous discourses that range from ancient Greco-Latin literature to Modernity. The gradual cracking of these models has generated multiple ruptures at different levels: in the format of the argument and its relationship with the plot, as well as at the semantic, syntactic and lexical level.

The artistic representation of Literature by mimesis accompanies the evolution of the historical society of the culture of its broadcast context. In a projection of the historical environment in which the author is circumscribed, the literary act of communication legitimizes or delegitimizes the paradigms of its medium.

This poetry delegitimizes the ancient position of the woman as an object and seen from the outside. The lyric voice expresses herself as a subject, opposed to the woman object.

Paratextual Level

The title: *Fortune* is a poem that from its title announces good luck, a positive situation. The favorable situation is pre-announced since, according to the Collins dictionary, the word fortune means: “a power or force, often personalized, regarded as being responsible for human affairs; chance, luck, esp when favourable, (*often plural*) a person’s lot or destiny”.

It seeks to semanticize from the beginning a favored state of being, which generates an expectation around the subsequent content.

Following Lotman in **The Structure of the Artistic Text**: ‘Art is a secondary modeling system of the world. Secondary should not be understood with respect to language only, but uses natural language as material’ (Lotman, 1982: 20). Because the consciousness of the human being is closely linked to language, then “all types of models superimposed on consciousness, including art, can be defined as secondary modeling systems” (Lotman, 1982: 20).

Cosse distinguishes two types of positions in relation to the aesthetic system of artistic creation: identity and opposition. Identity is associated with legitimizing pre-existing social models, while the opposition seeks a break with previous models.

The idea of transperception applied to this poetry is to prove that by means of it, there is a translation in multiple and diverse directions in the text so that another perception is produced by the reader of that artistic text.

The intratextual semantic content in relation to the legitimation, delegitimation and/or desecration of cultural, traditional and religious values.

The idea of the term transperception was created when wanting to define the singular perception produced by the reading of works that generate a new impact on the previous perception of the texts. When reading texts that coincide with the appraisals of reality that one already has, there is a cis-perception (previously defined). Transperception implies a surprise, an innovation, it is as if one arrived at a new and unknown place. This very different perception of the text generates an aesthetic pleasure in the reader. (Without forgetting that under the collective noun "reader" the heterogeneity of readers from different cultures and historical moments are grouped, but here we speak of an ideal reader who is capable of capturing the innovations of the new message). The reader of this poetry will perceive the fortune of women of being women.

Structure and Rhyme

Fortune belongs to the lyrical genre and consists of a total of nineteen verses (one run or two stanzas). The predominant use of heptasyllables is found, alternated with free measure verses and hendecasyllables (considering the original version in Spanish). There is a freedom in the creation of form, which transcends classical precision for its best expression at the semantic level. Considering the Spanish rhyme in the verses, predominate the absence of rhyme (blank verses) but some assonant rhymes can be founded.

Lexical Level

The lexical selection of the infinitive stands out, a non-personal form of verbs and in this sense several divisions can be found in the poem: Firstly, simply the actions ‘enjoy, speak, walk, read, listen’, then a series of verbs preceded by not: “Not to have been married”, etc and finally ends with an assertion: ‘Being human and woman, neither more nor less’. A singular hierarchy, enumeration and evocation of these verbs in infinitive stands out, which generates the semantic association in relation to the female subject.

There is a transperception on the use of the infinitive when trying to change the message. In this way there are different theories that have been developed up to now. The Russian formalists refer to ‘estrangement’, a notion of defamiliarization that is associated with alienation, with multiple implications: ‘Strangeness did not necessarily imply the substitution of the elaborate for the simple; It could also mean the opposite: the use of a profane or elemental term instead of the learned or noble one, provided that the latter represented in a given case the accepted usage. The important thing was not the direction of the semantic displacement, but the fact that such a displacement had occurred, that the deviation from the norm had been made’ (Russian Formalism 254-255) (Freire quote, p. 17)

The term transperception would partly imply defamiliarization, but at the same time, it transcends it, since it is also about encompassing the way the text is created. The historical evolution implies the consideration of the debates around the intentionality of the author, considering critical aspects in relation not only to aesthetics, but also to the ethics of literary creation. Following Eagleton, they can be considered in the historical evolution of literary criticism, among others: phenomenology, reception theory, structuralism, poststructuralism, psychoanalytic theories, without neglecting feminist and Marxist theories.

The mature scriptural voice of Ida Vitale refers to the cultural construction of the female subject and proposes a different way of its perception.

Intratextual Semantic Level

The general theme of the poem is the fortune of being a woman in the vital circumstances of the context of emission. In the first place, following the grammatical division just indicated, three great sub-themes can be recognized at the semantic level (freedom, being and the conquests of the feminine being) that are related to what is the main theme that indicates from the title and it closes at the end, which is the fortune of being a woman. In short, the position of being as a fortune in relation to their gender, that is, the joy of living and being a woman with the enjoyment of all their abilities, contains, through the poem’s approach, an implicit resistance of the situation of being as a subject.

Some aspects of the importance of being a woman are pointed out by Seyla Benhabib in **Situating the Self *Feminism, communitarianism and postmodernism*** according Gabriel Zadunisky ‘to be-for-oneself, as it appears in the work of the German philosopher Hegel, in the sense of being aware of oneself and its interests and with all its historical and concrete determinations. This term appears in

Hegelian philosophy as opposed to ‘being-in-oneself’, being with its determinations but without self-awareness’ (1992, I). Benhabib points out about the change that occurs in the effective users of language: “The identity of the epistemic subject has also changed: the bearer of the sign it will not be an isolated being, there is no private language, as Wittgenstein has observed; the epistemic subject is the community of beings whose identity extends to its horizon of interpretations or is a social community of effective users of language” (237) (1992, I).

Julia Kristeva, maintains “the feminine is annihilated in the course of discourse, in this way the culture defines women as an irreducible negativity” (325). The paradox is that in order to become a subject, and reach objectivity, the masculine subject becomes asexual, and abstract, to legitimize his position, while annulling the feminine subject. Violi affirms: “The symbolic process that annihilates sexual difference,...also annihilates the possibility of the existence of a female Subject” (325). But, on this path, there is an inevitable reduction of the other, characteristic of Western thought, as established by the thinkers Todorov and Foucault.

Freedom

Verbs in the infinitive to indicate a situation of freedom linked to the power of what can be done, that is, a power to do, including a power of error: ‘enjoy the error, and its correction’. Thus, it indicates the capacity linked to a nascent woman subject, who recognizes herself as plausible of rights, including error. These verbs in the infinitive indicate different capacities, of which that lyrical self is situated in a situation of power and capacity, that is, of freedom to act, because even of error, it feels capable of ‘enjoying’, that is, of locating herself in a situation of freedom both to carry out the different activities, as well as ‘both the error and its mending’.

In this sense, women have historically been in a situation of inferiority with respect to men. Following Simone De Beauvoir in **The Second Sex**: ‘The category of the Other is as original as consciousness itself...’ (Vol I, 13). She points out that since the most primitive societies and ancient mythology, there has been a duality between the concept of the same and the other; subsequently, this quality is transferred to women, considering that women ‘are not born, but rather are made’ (Vol I, 13) through the cultural guidelines that imprint adherence to a gender.

She points out the importance of alterity in the different collectivities: ‘No collectivity is ever defined as One if it does not immediately place the Other in front of oneself.’ (Vol I, 13). Reflects on the submission of women, and establishes: ‘The woman is determined and differentiated in relation to the man and not the man in relation to her; this is the inessential versus the essential. He is the Subject, he is the Absolute: she is the Other.’ (Vol I, 12). The fact of becoming ‘the other’ for women has a double disadvantage, since it is not only what is singled out by the negative opposition, that is, the subject and what is not him, but also, she constitutes an object; against what would be the male subject. That is to say, the woman, according to this perspective, does not define her being by herself but in a relation of inferiority with respect to the main one that would be the man. She

refers to the term subject according to Hegel's idealist conception, in which, synthetically: 'For idealism there is only the subject, its activity and the knowledge it acquires of itself. There is nothing behind the subject or beyond its reach: neither the subject nor the world itself. By his speculative activity (production of ideas and reflexive knowledge of them) the subject determines both the form and the content of knowledge, that is, everything that is real, rational and at the same time knowable. It is absolute idealism, that is, the affirmation according to which the subject is the source of himself and of the world; constitutes everything and at the same time knows, without rest, the totality of reality.' (Hottois, 164). That means that 'the subject does not arise if it is not in the form of opposition, since it tries to affirm itself as the essential and constitute the other as inessential, as an object.' (Vol I, 14).

The recognition of herself as human, with such basic and sacred functions in an enumeration not linked, but juxtaposed, such as: "to have been able to speak and walk freely, with verbs that go beyond the merely denotative sense and become in metaphors of the qualities of freedom. The first 'talk' associated with the connotations of expression in its broadest sense, having a voice and being heard, and the second 'walk' with the connotations of freedom of choice, free will and choice in life, closely linked to the possibility of mistake, raised in the first two verses. The path as a metaphor of free life and without ties, which completes with the metaphors of the following verse 'existed without mutilation'.

It is vitally important to mention the ability to speak, which implies the expression of being and intellectual consciousness, a self-affirmation and awareness of the individual woman in the world.

The verb exist is associated with positive elements, but accompanied by the metaphor 'mutilation' it suggests the connotations of limitations or impediments, however, the preposition "without" transforms it into something positive, since it is a quality that is not possessed, but everything otherwise. Through the conjunction 'or' raises the alternatives and possibilities of freedom in relation with religion "and entered churches, or not", implying free will, since the choice of what can be chosen. The mention of freedom of worship or belief that already includes women in a general context of the time, related to their peers and compatriots.

Indicates a place associated with the lack of coercion, that is, the lack of someone to force it in that direction. Judith Butler, in **Undoing gender**, refers to what this type of imposition means in the chapter. The regulation of gender, classifying the provisions into legal and non-legal; referring to the number of rules that are not written, but are imposed as a form of control over women. The subjection and regulation of a subject, not only acts on their behavior, but the subject is transformed through regulation.

The Being

In the second moment, the possibility of access to education and the arts enables women to fully educate themselves and to prioritize their feminine essence: "and read, heard music that is dear to me".

The metaphysical quality of being both at night and during the day implies not only the assumption of herself as an intellectual individual, but also her possibility of being a woman in relation to her gender, her assumption of femininity: “to have been at night a being, as in the light of day”. A control is observed in the lexical choice, which indicates enjoyment but not excess, that is, excessive or disproportionate joy is not evidenced in the words.

As for desire, Butler says that desire has been placed on the margins, to achieve social containment, or discipline, but there is a fundamental relationship between desire and agency, that is, human action. Casale says in **Desire and Agency Production in Judith Butler**: ‘desire...refers to a lack, like a lack or emptiness that is filled only by what is in a position to do so’ (69).

In this poem, desire is assumed as part of the human being and woman, because it proclaims both: “to have been at night a being, as in the light of day”, this implies the acceptance of desire within the corporeal condition, assuming and empowering that fact as an integrated quality of life.

The poem names the qualities that transform her into a being that is first human and then a woman, prioritizing through language her own recognition within the female gender. A transperception of what it is to be a woman is found not in opposition to the other, but in a search for her feminine identity, accepting her physical and metaphysical essence. The consciousness that this poem proposes is that of autonomy with respect to the other, and discovering within without the intermediary of the other.

The Conquests

In the third moment, she implicitly refers to the conquests that previous generations have achieved, of which she, by fortune of being born at that historical moment, has been favored.

The adverb of negation is not associated with limitation, but with the possibility of obtaining more freedoms, in this case in relation to society and the subjection of women in various spheres: both in the intrafamily sphere: “Not to have been married in a transaction”. Namely that his possibility as a subject is implicitly linked to the fortune circumstance of his historical moment and place of birth. When the poem refers to “measured by goats” it refers to the practice in some countries of the sale of girls in exchange for animals. That is a consideration of women as an object, obviously violating their human rights.

Considering the opinion of Nelly Richard, who raises in **Masculine/Feminine, Practices of difference and democratic culture**, the complexity of the assimilation of the terms postmodernism and feminism, since there are ‘variety of definitions and situations’ referring to both. Postmodern discourse is characterized by prioritizing the aspects and voices of submerged minorities, peripherals, borders, and the “other”: women; homosexual; black; oppressed; etc. That is why the female voice acquires importance precisely as soon as it begins to be considered and listened to. A process takes place where the center of the modern conception begins to be questioned, losing hierarchy, and through this

translation the importance of women arises, among other historically displaced sectors.

In Richard's terms, the "spraying of categories such as those of system, center and hierarchy" of modernity occurs along with its universal rationalism that 'absolutized the consciousness of the Western-dominant subject as the sole owner of knowledge', while in contrast, "The postmodern cut in fact dismantles the archetypes of representation that centered their authority on a primacy of the white-male-literate-metropolitan subject." (81).

Richard concludes that feminine writing has the characteristic of being a writing of being on the edges, and whenever it transgresses the established institutional masculine order. More than a feminine writing, she considers that beyond the "sexual gender of the biographical subject who signs the text" a 'feminization of writing' is generated; 'feminization that occurs every time a poetic or an erotic of the sign overflows the framework of retention/containment of masculine meaning with its rebellious surpluses) body, libido, jouissance, heterogeneity, multiplicity, etc.) or to deregulate the thesis of the majority discourse.' (35).

It coincides with the opinion of Diamela Eltit, who maintains that the feminine, both on a real level and on a symbolic level, is what is oppressed by the central power, therefore it also includes opposition groups that present some sign of crisis, that implies being on the edges of the central power, and somehow generates a tension and transformation of the paradigm established by the monolithic literary symbolic universe.

Richard expresses the need for a rupture of the identity of the subject based on the biological determinism of anatomical functions (being a woman/being a man) and corresponding symbolic roles (the feminine), (the masculine). (35). Establishing the disidentity of these categories, in relation to the critical exercise of questioning general cultural parameters. She affirms that being a woman does not necessarily imply questioning hegemonic masculinity, nor does being a man mean being a supporter of the official culture, nor being a player in its mechanisms.

The point of view of Hélele Cixous, in "**Coming to Writing**" and **Other Essays** is: "Write? I didn't think of it. I dreamed of it constantly, but with the chagrin and the humility, the resignation and the innocence, of the poor. Writing is God. But it is not your God" (11). The metaphor connotes the ideas of something difficult to reach, something that you believe in, something elevated and distant, but also the fact that is so difficult to conquer. However, in the poetry *Fortune*, it is not that point of view, because the lyric position seems to translate the negative facts to positive ones.

The innovation of the poem by the use of verbs in the infinitive 'to enjoy, to speak, to walk, to read, to listen, to be' which generates an assessment of them as qualities of that lyrical self, and in turn in the recognition of women as subjects in themselves. In this case, the mention of the other is not linked to a particular individual, but to a vital circumstance, for which she feels grateful and fortune not to live out of obligation, but to carry out by choice, such as marriage. In other words, her recognition as a female subject implies social advances of the historical moment, as stated above.

The non-admission of words implies the denial of the imposition of third parties in life and its acts. “Never to have to march again or ever condone words”. Freedom is here in relation to society, and the metaphors are associated with coercion, repression and subjection by different means.

The poem ends with the exhortation to other women to discover themselves, indicated by means of the personal pronoun of the second person: To discover on your own another being, unforeseen over the bridge of your gaze”. The enjambment, that is the lack of concordance between the syntactic unit and the metric unit, so the semantic content encompasses the three lines, constituting a message.

In this case, the use of the infinitive implies the proposal of knowing oneself without the intermediation of the other, which is metaphorically alluded to by the bridge. It is the incentive to self-knowledge without negotiation through the other. And finally, the assertion of the constitution of being first as human, is the recognition of the biological, imperfect and temporary, and then as a woman.

‘Being human and woman, neither more nor less’. It emphasizes being a woman, in a metaphysical sense and reinforces gender equality with the final expression “To be human and a woman, no more, no less” that implies the semantic load that the previous historical inequality had.

Conclusion

In conclusion, there is a transperception in this poetry. Both at the level of creation and the level of the reception by the reader. I proved that at the different levels: Paratextual Level, Structure and Rhyme, Lexical Level and Intratextual Semantic Level, that I subdivide in: Freedom, The Being, The Conquests, there is a different treatment of women, considered in this text as a subject, and not an object.

The reader recognizes by transperception all the aforementioned characteristics that the woman is a subject. The different posture of the lyrical self with respect to herself is significant in relation to a new perception of the female subject.

This poem alters the fact of the symbolic process of women as objects, placing them in a position of subjects as being able to do in relation to their rights.

In *Fortune* we find a significant joy, since it raises the independence of the female subject, without being impregnated by the gaze of the other. It would be a construction of the feminine being without being traversed by the masculine other, but rather a personal and totally free configuration.

In this sense, the poem names the qualities that transform her into a being that is first human and then a woman, prioritizing through language her own recognition within the female gender. A new point of view of what it is to be a woman is found, not in opposition to the other, but in a search for her own identity, accepting her physical and metaphysical essence. The consciousness that this poem proposes is that of autonomy with respect to the other, and discovering within without the intermediary of the other.

In *Fortune* there is a resistance of the female subject in terms of self-assessment and self-acceptance. The substitution of the obedient and docile object

woman in opposition to the emerging subject woman, mistress of her life, her decisions and the ideal possessor of her free will.

In *Fortune* there is a transperception both in the creation and in the reception of the text. This poem manages to overcome taboos and forms of visualization of women, creating a point of understanding of the same, for the fortune of being. The awareness of being a woman runs through the poem, inaugurating new ways of capturing the female subject and encouraging the readers to assume and discover themselves.

The location of this discourse is on the edges of the central posture, offering a new perception, truly a transperception of the female subject.

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