

Abstract

This research attempts to explore the characters of Julio Cortazar's first two novels, *The Winners* (1960) and *Hopscotch* (1963), within their dialogic relationship with each other. This study employs Mikhail Bakhtin's idea of a 'polyphonic novel' as described in his book *Problems of Dostoevsky's Poetics*. The purpose of this research is to explore the dialogic relationship between Cortazar's characters under certain circumstances as well as the dialogic relationship between the reader and author, in order to establish Cortazar's ideology about his surroundings. Cortazar's cryptic novels follow the pattern of a polyphonic novel, and by using a structure which represents human freedom, Cortazar wants to liberate the Argentinian from their conservative mind-sets. Cortazar addresses social dilemmas like Argentine masochistic culture and gender hierarchy as well as political impasses and repression. It is attempted to highlight the ways Cortazar implicitly endeavors to liberate his people for the betterment of the society, by helping them reconstituting their selves.