Beal, Sophia. *Brazil under Construction: Fiction and Public Works*. New York: Palgrave MacMillan, 2013. 198 pp. ISBN: 978-1-137-3247-0.

Sophia Beal's Introduction situates her line of investigation in the context of "cultural studies, new historicism, and postcolonial studies" (2). She maintains that once the Brazilian Empire (1822-1888) gave way to the Republic, the élite sought a new identity for Brazil, and their building of "connective" public works (e.g. water works, electricity, roads, highways, bridges, dams, and power lines) was an essential part of this effort. Beal considers these endeavors public insofar as they are government sponsored or endorsed and because they were undertaken, purportedly, to benefit the populace. But they "often have had the opposite effect" (3), which much of the literary work she examines points out.

Concerning Brazilian literature, Beal accepts Antônio Cândido's libel that "Latin American writers [before 1925] had copied […] styles […] passé in Europe [… creating much] mediocre literature" (13), which achieved no purchase abroad. She maintains that soccer, bossa nova, concrete poetry, and Brasília have achieved international stardom for Brazil. However, as Beal herself admits, "concrete poetry and Brasília appropriated European traditions" (16). Likewise, soccer and bossa nova are hardly autochthonous. Indeed, bossa nova began as a middle-class melding of 1950s progressive jazz with samba, hence its exportability. Likewise, it was the Brazilian style of and expertise in soccer that achieved international renown.

In Chapter 2, "Conquering the Dark: Literature, Lighting, and Public Space in Rio de Janeiro in the Early 1900s," Beal notes that in the Republic's early days, its capital, Rio de Janeiro, seemed a pestilent backwater compared to either Montevideo or Buenos Aires. The government chose to improve the city and its own image through programs of urban renewal:

marsh draining, landfill, *bota-abaixo* "tearing down," and electrification. Concomitant with these "improvements" in infrastructure, print media modernized—both to praise and to censure these endeavors. The journalist/historian Francisco Ferreira da Rosa and the poet/journalist Olavo Bilac supported these undertakings, whereas the novelist Lima Barreto and the *cronista* João do Rio emphasized their deleterious aspects: displacement and marginalization of poorer (non-white) urban dwellers as well as the destruction of historic sites. As Beal indicates, these "reforms and [the] media privileged spectacle, flourish, and [often dubious] aesthetics over substance" (24).

Chapter 3, "The Spectacle of Light: A Public Works Company in Southeastern Brazil (1906-1971)," provides a history of the electrification (illumination, transportation, industrialization) of both Rio and São Paulo by the Canadian-owned Brazilian Traction, Light, and Power Company. "Known simply as *Light*" (55), it became Brazil's largest private employer and South America's biggest corporation. Owing to the great number of people dependent on *Light*, the company and electricity itself became both the object of satire and the antagonist in social criticism. Authors and song-writers associated wanton capitalism, embezzlement, foreign exploitation, arriviste pretention, and social control with *Light*'s role in Brazilian society.

The Kubitschek government's fifty years of progress in five (1955-1960) brought forth a new capital city in Brazil's hinterland: Brasília, which Beal discusses in Chapter 4, "The Real and Promised City in 1960s Brazilian Literature." The literature she chooses to interpret Brasília is Guimarães Rosa's short story "As margens da alegria," Clarice Lispector's *crônica* "Brasília: cinco dias" and José Geraldo Viera's novel *Paralelo 16: Brasília* . The novel is perhaps the best retort to the official story of Brasília's construction as a move toward greater democratization. Beal avers that even though myriad workers came from all parts of Brazil to take part in this

undertaking, in *Paralelo 16* (and in real life) these workers and other non-whites continued to be marginalized. On the other hand, her using Guimarães Rosa's and Lispector's writing to differentiate hoopla from reality is flawed. Beal elides the transcendent ending of "As margens da alegria," which makes the story's vision of Brasília under construction incidental at best. And she should have acknowledged that alienation is rampant throughout Lispector's self-indulgent prose, which is why her *crônica* "stirs contradictory emotions and narratives" (88) with no resolution, much less any real criticism of or praise for Brasília.

With respect to the projects fostered by the military government, Beal examines literary reactions to urban traffic, the construction of the Trans-Amazon Highway and the Rio-Niterói Bridge in Chapter 5, "Fiction and Massive Public Works during the Brazilian Military Regime (1964-1985)." She outlines a government-censored , never-staged, 1968 play by Dias Gomes (*O Túnel*), which uses a traffic jam in a tunnel (such as those in Rio) to lambast Brazilians' automobile fetish, the country's television news, and its Ministry of Transportation. Beal tells us that for the 1971 celebration of National Transportation Week government agents tried unsuccessfully to intimidate Caetano Veloso into writing a song celebrating the Trans-Amazon Highway. "Patriotic" citizens, however, submitted 803 poems for publication in the government-sponsored *Tempo de estrada: 20 poemas da Transamazônica*, whose "predictable poems have little literary value" (107). In the same vein Beal sees Carlos Diegues's film *Bye Bye Brasil* as a not-entirely negative critique of Brazil's integration of its backlands through highways and television. On the other hand, she shows that Domingos Pellegrini's story "A maior ponte do mundo" depicts the workers' plight in bringing the Rio-Niterói bridge-building endeavor to term within the regime's time frame.

In Chapter 6, "São Paulo's Failed Public Works in Ferréz's *Capão Pecado* and Luiz Ruffato's *Eles eram muitos cavalos*," Beal shows how these two non-traditional novels reflect contemporary São Paulo's underlying chaos: "*Capão Pecado* [in its 2000 edition] is a collective scrapbook of [many voices within] a marginalized community with Ferréz as its lead" (123). *Eles eram muitos cavalos* (2001), in addition to "its disjointedness [and] fragments that read as found textual objects" (136) contains "sentences [that] do not end, paragraphs [that] are not punctuated, [. . . and its] font, size, indentation, boldface, layout, italicization, and capitalization" (132) are random. These novels' structures reflect the haphazard infrastructure in a city incapable of accommodating its myriad marginal voices in search of a better life.

Brazil under Construction began as a PhD dissertation (Brown University, 2010), during the heady years of the Lula government. Beal wrote her epilogue afterwards, when Luiz da Silva's successor Dilma Rousseff had become president (140-41). Dilma inherited and embraced the projects her predecessor's government had secured: the 2014 World Cup and the 2016 Summer Olympics. As Beal and others have foreseen, and as history has shown us, these "triumphs" have entailed massive undertakings with features not unlike those Beal describes and her authors decry: graft, astronomical cost over-runs, hazardous (indeed deadly) working conditions, shoddy construction, wholesale displacement of poor neighborhoods, and spectacles ordinary Brazilians cannot afford. Similar to the past, the side effects of these endeavors have elicited vigorous satire and protest from Brazilian artists and journalists, as well as from ordinary citizens thanks to the internet. Unfortunately for Brazil, with the Olympic Games less than a year away, the world is paying closer attention to Rio de Janeiro and Brazil's privileging "spectacle, flourish, and aesthetics over" (24) substantial infrastructure since the raw sewage (a common

image in discussions of Brazil's *favelas*) polluting Guanabara Bay has caused boating athletes from other countries to fall sick while practicing there.

Notwithstanding its origin as a doctoral dissertation, its occasional lapses her committee members should have pointed out, and its obligatory appeals to certain postmodern "authorities," *Brazil under Construction* is a totally readable book which elucidates the tragic aspect of Brazil's *Ordem e Progresso*—almost every effort to modernize Brazil has ended up prejudicing its less fortunate citizens and preserving the status quo.

Arthur Brakel, Ann Arbor, Michigan

Sellers, Julie A. *Bachata and Dominican Identity / La bachata y la identidad dominicana.* Jefferson, North Carolina: McFarland & Company, 2014. 295 pp. ISBN: 978-0-7864-7673-2.

A visit to the Dominican Republic will always include important culture experiences. Few countries have as strong and unique cultural package as does the Dominican Republic. The Dominican Republic is the country of origin for merengue music and dance that is now found throughout the Caribbean and the Latin American world. It is also now recognized for a less influential but still important musical genre, bachata.

The bachata began in the Dominican Republic in the early twentieth century. It evolved from a mix of the bolero, a traditional Latin American musical form, and African and other traditional rhythms. Its lyrical themes were romantic and sorrowful, with tales of love, living with heartbreak, and dealing with sorrow. The traditional bachata group consisted of three

guitars, a bongo and the güira, the Dominican metal scraper percussion instrument. In its modern urban version, the instruments have changed from acoustic guitars to the electric steel guitar and additional percussion instruments. In the early years it was denigrated by the country's elite as too vulgar to be considered of cultural value.

In 2004, Julie A. Sellers, professor of Spanish at Benedictine College in Atchison, Kansas, published an examination of the history, social influences, and relevance of merengue in shaping Dominican culture, *Merengue and Dominican Identity: Music as National Unifier*. This present volume on bachata, similar in nature, is a valuable expansion of the author's investigation of the role of music in shaping Dominican cultural identity. This book also updates and enlarges on two earlier studies, Deborah Pacini Hernandez, *Bachata: A Social History of Dominican Popular Music* (1995) and Carlos Batista Mato, *Bachata: Historia y evolución* (2002). The primary purpose of Sellers's book is to present a history of bachata that provides information and analysis of the changing nature of this music and dance as a symbol of Dominican identity. Beyond traditional archival research, the author conducted numerous interviews with the major musicians and producers of bachata. The importance of the Sellers volume on the bachata is that it provides a more extensive understanding of the evolution of this music genre within the historical, political and social environment of the Caribbean. The book provides important insight into the mechanics of the changing and evolving Dominican culture by focusing first on a societal perception of bachata in negative and racial terms but rapidly transforming into an acceptable and positive symbol of Dominican identity. It provides insight into the role of international influences in the country's culture. An extensive use of interviews adds a personal dimension and value to the story.

The thesis of this book is that an appreciation of the bachata requires first an understanding of the historical roots of the genre based in both Dominican racial prejudice and conflicts between rural and urban culture. The rise of bachata from a rural cultural form into an important countrywide cultural symbol, had its origin in the unsettling and uncertain period following the 1961 assassination of the dictator Rafael Trujillo. Trujillo had established a framework of Dominican cultural identity with strong connections to Hispanic, white, and urban culture. His ideas rejected rural cultural influences of the poor and racially Creole with their music such as the Bachata. The significant migration of the rural poor to Santo Domingo after his assassination brought to the cities their culture including music and dance. The lyrics of these lower class musicians in the urban setting quickly adapted to their environment that included emotional descriptions of the suffering and marginalization of the people in the slums of the city.

The elite and middle class rejected this musical genre by suggesting it was uncultured and connected to a racially darker population. The music became more popular with increased recordings and play on the radio and with time acceptance by the urban population weakened the influence of these cultural critics. The innovations in the genre by influential artists such as Luis Días, Victor Victor, and Juan Luis Guerra increased the viability of this form. Also important in its increasing influence was the international acceptance of the music particularly in New York City. The collaboration of local and international artists introduced innovative rhythms borrowed from pop, rock, and reggaetón to make it one of the important international sounds. These activities had the effect of strengthening attitudes in the Dominican Republic who had endorsed the sound as part of their cultural identity as Dominicans.

This book has important historical and reference value because of the chronological presentation of the text. It also has an extensive bibliography and list of recordings. Having the

text in both English and Spanish is valuable for Latin American readers. There are numerous photographs of musicians that add to the value of the book. This volume is an important addition to the study of Dominican culture, music, and society, and to our general understanding of Caribbean culture.

Mark L. Grover, Brigham Young University, Retired

Gordon, Richard A. *Cinema, Slavery, and Brazilian Nationalism*. Austin: U of Texas P, 2015. 272 pp. ISBN: 978-0-292-76097-4.

The discussion about and analysis of slavery throughout the world is greatly influenced by ideology and the passing of time. This is particularly true for Brazil where the historical evaluation and explanation of slavery has varied greatly from justification of the practice for economic and racial reasons to absolute abhorrence. The method of analysis has traditionally been academic scholarship and the most important ideas made their way into the national curriculum of the Brazilian educational system. One often overlooked but intriguing method has been that of commercial films. Almost all Brazilian historical films include scenes of slavery and interpretations of the practice by the way the system is presented.

This study by Richard A. Gordon, examining the way slavery has been portrayed in selective modern Brazilian movies, is an important and unique addition to an understanding of the role of film in influencing the social perception in general and of Brazilian's perception of slavery in specific. Gordon, professor of Brazilian Studies and Spanish Literature and Culture at the University of Georgia at Athens, has for several years been examining the historical film and

its role in influencing and defining society. His first book, *Cannibalizing the Colony: Cinematic Adaptations of Colonial Literature in Mexico and Brazil* (2009), looked at the methods filmmakers in Mexico and Brazil used to demonstrate how the colonial narrative of Indigenous and European contact enhances and explains national identity in both countries. In his new study specifically on Brazil, Gordon's focus is a more prevalent theme but an equally creative method to demonstrate the role of film in influencing society. Gordon suggests that specific films have had important roles in potentially influencing and altering a country's perception of social events and history. Five films released between 1976 and 2005 were examined and evaluated as to their potential to revise the general Brazilian perception of slavery. Though Gordon does not suggest the filmmakers necessarily did so intentionally, he believes that methods found in these movies suggest ideological backgrounds and tactics filmmakers use to persuasively effect change and a reevaluation of societal perceptions.

The author did not conduct an empirical study that would show the actual effect of film on national identity, but suggests how the films could persuade Brazilians to reexamine what he called "a collection of attributes they assign to the national category of their social identities" (4). His evaluation of the film *Xica da Silva* (1976) is the most important because it was the first commercially successful film that presented slavery significantly different from past films. He suggests this film provided the framework that would be used in a variety of approaches by the four remaining films. The method in *Xica da Silva* emphasized first, a cultural syncretism between Europe and Africa, second, a national identity that has strong Afrocentric elements, and third that slavery was the reason for later social and economic inequality.

Gordon comes to a unique conclusion: that the vision of what is Brazilianness portrayed in these films is essentially a mixture of the ideas of two important influential Brazilian minds,

the renowned white northeastern sociologist, Gilberto Freyre (1900-1987, author of *Masters and the Slaves* [1933]) and the Black activist, politician, and philosopher Abdias do Nascimento (1914-2007, author of *O quilombismo* [1980]). Even though the two have very distinct approaches and conclusions, Gordon suggests they were similar in their description of the essence of Brazilianness. The two authors intimated that all Brazilians recognize certain similar cultural attributes and values derived from Africa as part of their definition of who they are as Brazilians. The films he studies, though they come from different political frameworks, all support similar cultural attributes.

Gordon's bringing together of two different approaches for the definition of Brazilianess is unusual but important because it goes beyond the obvious political message or purpose of the films. The suggestion that Brazilians recognize the uniqueness of their society is not new but something that has occurred throughout most of the history of the country. The conclusion is that Brazilians have a uniformity of belief about who they are despite significantly different racial, cultural, and political backgrounds.

This book is an important addition to the literature for a variety of reasons. The analysis of the films is in-depth and informative. The connecting of this media to the evolution of a national self-image is instructive. Finally, the analysis of the national consciousness using two significantly different approaches is creative and original. This is a valuable study that will be of interest to scholars of slavery, the social role of the film, and Brazilian Studies.

Mark L. Grover, Brigham Young University, Retired

Levine, Caroline. *Forms. Whole, Rhythm, Hierarchy, Network*. Princeton & Oxford: Princeton UP, 2015. xvi + 173 pp. ISBN: 978-0-691-16062-7.

Desde las vanguardias un lugar común de la crítica literaria es indicar la influencia del cine en la literatura. Lo que es menos obvio es la influencia de la crítica cinematográfica en la literaria. Este breve monográfico de Caroline Levine recuerda mucho a lo que hace David Borwell con el cine, estudiar el todo y sus partes, las relaciones, las jerarquías, los paradigmas y sus posibilidades, que pueden ser tanto liberadores como restrictivos. En ambos casos la crítica ideológica no se excluye, lo que ocurre es que no surge desde el apriorismo sino desde la dinámica del texto. El crítico literario que en el mundo hispano esté familiarizado con la obra neohistoricista de José Antonio Maravall se sentirá a gusto leyendo el libro de Levine.

Nos dice Levine que cuando hacíamos crítica formalista clásica prestábamos atención a la trama, al narrador, a las descripciones, al estilo, al suspense, al juego metafórico y a la sintaxis. El segundo paso del crítico en el formalismo era la minuciosa contextualización histórica del texto literario. Lo que Levine pretende es unir estos dos procesos, que repensemos el estudio formal del texto, sus ritmos, sus repeticiones, los motivos, los patrones que se repiten, las jerarquías que produce y las redes que teje. Si completamos todos estos análisis, el sociopolítico nos vendrá dado. Según Levine la ventaja del neoformalismo sobre el deconstruccionismo y el marxismo es que la ideología se muestra en su modus operandi. Hay que acabar con el pueril zasca de la crítica marxista de poner al descubierto las contradicciones burguesas. Tampoco existe el determinismo social, sino el estudio de estructuras dinámicas con sus oportunidades y sus restricciones.

Levine define la forma como el conjunto de configuraciones, de principios ordenadores, de patrones de repetición y diferencia. Las formas por un lado constriñen, por otro difieren, se sobreponen e intersectan. Las formas se trasladan a otros paradigmas, y condicionan la historia y la política. Levine toma prestado de la teoría del diseño el término "affordance", que en español se ha traducido como 'disponibilidad', pero que yo traduciría usando el término formalista, 'valencia'. Es decir, se priorizan las posibilidades que cada forma ofrece y su interacción con otras posibilidades. Hay un término que Levine no menciona pero que permea todo su trabajo, que es el racionalismo. Este se manifiesta en el conjunto de cuestiones que Levine plantea a cada una de las formas maestras: totalidad, ritmo, jerarquía y red. Entre los ejemplos que Levine usa, ella reflexiona sobre el concepto de "cierre" en el marxismo, que percibe como un análisis incompleto. Este término explica de una manera correcta las contradicciones ideológicas que el texto aspira a conciliar pero no explica las expectativas que el dicho cierre genera, y las valencias que abre. En realidad, el cierre de una novela presenta siempre una expectativa de futuro, de pautas de comportamiento, de cambios sociales que se presentan como necesarios. Otro ejemplo sería el del *new criticism,* o la *estilística* en nuestro ámbito, que no le prestaron la necesaria atención a las formas poéticas. Un ejemplo que podríamos añadir a la tesis de Levine es la ideología del soneto o de la octava real, qué significaban estas formas, qué posibilidades abrían para el poeta, para la poesía cortesana o la incipiente nacionalidad, y qué servidumbres poseían. Levine también hace hincapié en el paradójico pero lógico formalismo de los antiformalistas, en las fórmulas organizadoras que tuvieron que crear para poder desarrollarse epistemológicamente. Otro punto importante de Levine es romper el principio de causalidad entre formas estéticas y políticas. Pueden existir pero no son ni necesarias ni obligatorias. La parte más retadora de Levine es que el neoformalismo nos enseña que en muchas ocasiones no hay formas

hegemónicas sino paradigmas en conflicto que abren posibilidades de acciones políticas, sociales y estéticas. Por ejemplo, en nuestro contexto cultural hemos teorizado las tretas del débil, de cómo la correcta lectura por parte del escritor (escritora en la mayoría de los casos) de la cultura, la política y la economía de su época, y cómo con este conocimiento la escritora aprovecha las ocasiones que la sociedad le proporciona para escribir un texto útil a la hora de medrar o avanzar una causa social.

En la sección sobre el ritmo Levine destaca la necesidad que los críticos tenemos de periodizar y simultáneamente de retar esa periodización e indicar cómo los textos artísticos sobrepasan en muchas ocasiones los límites de la periodización. Es más, Levine encuentra en la crítica literaria la falla de que no se analizan bien las instituciones, incluso la crítica ideológica las naturaliza, y no las considera en su dinamismo. No se explica lo suficientemente bien que las instituciones son estructuras de significado y que más importante que los edificios son los roles. Para mejor entender las instituciones Levine nos recuerda los conceptos de formas dominantes, residuos y formas emergentes de Raymond Williams. Ella completa esta explicación con un buen ejemplo sobre la institucionalización de la vanguardia y cómo en su proceso de legitimización tuvo que recurrir a premios, exhibiciones, autoridades, guías, prestigio internacional y publicaciones académicas. Paradójicamente la estética de la ruptura tiene una firme base en la conservación de estructuras artísticas tradicionales.

Al estudiar las jerarquías Levine demuestra una obviedad, que los pares lógicos son asimétricos, y que hay un término dominante y que lo que define al término subordinado es la ausencia de la característica principal del término dominante, así en hombre/mujer, lo que define a la mujer es no ser hombre, o en blanco/negro, lo que define al negro es no ser blanco. Con su análisis de *Antígona* Levine quiere demostrar que las jerarquías, aun en las burocracias, están en

continua colisión, lo que permite aperturas en las estructuras. Levine es muy crítica con la causalidad establecida por el marxismo entre centro y periferia, burguesía y proletariado, y primer y tercer mundo. Sin usar el término mercantilista, Levine acusa al marxismo de serlo ya que indica que siempre hay una suma cero en las interacciones sociales, y por ende, económicas.

Para analizar el concepto de red Levine estudia la serie televisiva *The Wire*, aunque la novela realista decimonónica hubiera sido igualmente válida, de hecho ella hace referencias también a *Bleak House*. Levine redunda en lo mismo, cada red tiene sus propias reglas y la superposición de redes abre siempre posibilidades. Levine, un tanto de pasada, nos recuerda que el éxito de la crítica va íntimamente ligado al valor sinecdóquico o ejemplar de lo que el crítico estudie.

El libro de Levine es uno de esos libros de crítica literaria que van a marcar una época. Es breve, lo que tiene sus pros y sus contras. Sin decirlo, Levine vuelve a traer la crítica literaria a un estricto racionalismo del que nunca debería de haber salido.

Salvador Oropesa, Clemson University

Hedrick, Tace. *Chica Lit: Popular Latina Fiction and Americanization in the Twenty-First Century*. Pittsburg: U of Pittsburg P, 2015. 139 pp. ISBN: 978-0-8229-63653, 0-8229-6365-5.

Young adult Latina literature is essential for Latinxs in the U.S. in order to observe their varied ethnicities, generations, and socioeconomic backgrounds reflected within popular fiction. In the twenty-first century, the term “Latina/o” has been used by many women in the U.S. as a

means of identification. However, this term has also overlooked other experiences within the Latinx community and, thus, has created divisions within these communities. Likewise, the identifiers of "Latina/o" and "Chicana/o" within literature have helped to establish and represent certain characteristics of Latina/o culture, such as that of Spanish speaker, which is indicative of many Latinxs' experiences. Nonetheless, this representation has also left out many other Latinxs who represent a growing number of women with experiences that diverge from traditional representations of Latinxs, especially over generations, and overlooks the influence of neoliberalism on identity. In this book, the author expands the representation of Latinx identities within popular fiction in the U.S. to account for the impact of neoliberalism on these identities, as well as the changes experienced within these communities over time.

Chica Lit: Popular Latina Fiction and Americanization in the Twenty-First Century by Tace Hedrick shares with the reader why it is important to identify and disrupt traditional stereotypes of Latinxs within popular fiction. Each chapter introduces the reader to various works of fiction that depart from those traditional representations of Latinxs that focus solely on their trials and tribulations, and reinforces stereotypes, by favoring fiction that showcases "young women who are successful, educated professionals or businesswomen, with access to material wealth" as they continue their journey in the Americanization process as proud Latinxs. In the prologue, "What's a Girl to Do When...?," the author introduces the genre of Chica lit fiction, describing it as a response to the lack of Latinx representation within popular fiction, and serving an audience of Latinx readers who are in the process of learning about themselves and their identities. In the Chica lit novel, *Becoming Latina in Ten Easy Steps*, the protagonist Angela "decides that her newly discovered 'white blood' is at fault for her not being Latinx enough, and constructs a list of ten things she must do to remedy the problem, among them learning Spanish,

learning how to cook Mexican food, and most importantly finding a suitable Mexican American boyfriend" (xi).

In the introduction, "A Regular American Life," the author affirms that Chica lit fiction is its own genre within the literary canon, and it gives insight into the experiences and histories of Latinxs who have historically been left out of literary works. Chica lit also reflects on "the intersection of genre constraints, the marketing of ethnicity at the neoliberal turn of the century, the mainstreaming of Latina/o difference, and the concomitant demonization of Latino poverty" (2). Chapter 1, "Genre and the Romance Industry," offers that Chica lit is emerging during a time when it is necessary to disrupt stereotypical representations of Latinxs, and provides the opportunity to feature new elements of Latinx communities. Within the genre of contemporary romance novels, the author expands on the idea that Chica lit reflects a departure from traditional stereotypes of women, and instead showcases Latinxs overcoming obstacles associated with poverty and inferiority, highlighting their roles as businesswomen, incorporating them into fashion and marketing and other facets of "Americanization."

Hedrick asserts that Chica lit addresses issues of consciousness, but also disillusionment through the representation of varied Latinx identities. In the 21st century, chica lit presents works that Latinxs can identify with and cultivate pride in their heritage with an understanding that they can succeed within a neoliberal system in the U.S., as opposed to traditional tropes in literature that focus solely on impoverished narratives of Latinxs as struggling immigrants. The second chapter, "Class and Taste: Is it the Poverty?" exemplifies her larger argument through an analysis of Lara Ríos, Alisa Valdés, Mary Castillo, and other Latinxs in chica lit. In her third and final chapter, titled "Latinization and Authenticity" presents a spectrum of Latinx identities that counters dominant representations of Latinxs as inferior and subjugated people. The author

states, “I examine—Valdes, Rios, and even Castillo—instead tend to reconstitute Americanization as the inclusiveness of a pluralistic nation where ‘a positive work ethic’ is a main requirement for (ethnic) success (despite, as we will see, Valdes’s brief but ultimately muffled critique of the ‘fantasy’ of hard work as the way to the American dream” [91]). Hedrick suggests that it is important to present Americanized identities of Latinxs in literature who have overcome obstacles, and which represent succeeding generations of Latinxs, such as first and second generation Latinxs.

While Hedrick’s argument is useful in her inclusion of other Latinx identities, it is of great importance that new representations in Chica lit do not devalue the cultural richness of Latinx American countries, communities and heritages, especially in favor of neoliberalism and Americanization. Chica lit, mostly based within the U.S. and through an Americanized perspective, has a tendency to showcase third world and Latin American countries as impoverished and violent, ignoring the fact that these inequities exist within the U.S. as well. There should be more caution when integrating the Latina identity with Americanization because then we can submerge into the problem of erasing or devaluing *Latinidad*. Finally, the author proposes that there is a shift in biculturalism that represents contemporary neoliberalism and Americanization in Chica lit. She offers “to be invited into the house of sameness, of privilege, can seem to be infinitely desirable. The payment required is the Other's willingness to be fundamentally changed” (118). In this quote, Hedrick shows how literature needs to have as a priority the tools for Latinxs to succeed in the U.S., and this mutual integration of Americanzation and Latinidad contributes to the embodying a multicultural vision of Latinxs.

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Gentic, Tania. *The Everyday Atlantic: Time, Knowledge, and Subjectivity in the Twentieth-Century Iberian and Latin American Newspaper Chronicle.* Albany: SUNY P, 2013. 313 pp. ISBN: 978-1-4384-4859-6.

Tania Gentic's intriguing text, *The Everyday Atlantic: Time, Knowledge, and Subjectivity in the Twentieth-Century Iberian and Latin American Newspaper Chronicle*, is a highly intellectual study that addresses not only the writers of the everyday Atlantic newspaper chronicles and the blog but also the readers of such works. This new approach to understanding the chronicle begins by explaining that the term "everyday Atlantic" is "a more useful category" for discussing the Ibero-American Atlantic "because it confirms that the Atlantic space is always reopening and reshaping itself" (25). Consequently, the category moves away from theories that argue that the nation-state determines subjectivity.

As a comparative study, the author articulates these ideas by analyzing in detail the works of Catalan intellectual Eugeni d'Ors, Colombian Germán Arciniegas, Brazilian Clarice Lispector, Mexican Carlos Monsiváis, and concludes with contemporary Brazilian journalist Ricardo Noblat's blog. This diversity allows for a well-rounded study that illustrates that what "is important about the 'meanwhile,' palimpsestic subjectivity these writers develop is, then, that it concerns the construction of subjectivity as an epistemological process" (13). Considering that newspapers are produced within the "homogenizing framework of the nation state […] the *cronistas'* texts show how power in the newspaper produces national and globalized subjects on a daily basis, but they also show how, at the same time, the chronicle addresses subjects and

communities as palimpsestic in order to negotiate and upend that power from within the local institutional apparatuses such as the newspaper that help construct it" (13). The various forms of knowledge and identity Gentic considers to be a part of the palimpsestic subject are ideology, corporeality, affect, ethics, and aesthetics (11).

The first chapter, "Reading Time, Knowledge, and Power in the Ibero-American Atlantic," defines, in depth, the terms and approach to the study that are then built upon in the subsequent chapters. As shown in the second chapter, "From Mediterranean to Atlantic: *Imperialisme* and Ideology in Eugeni d'Ors's *Glosari*," Gentic focuses on the Catalan writer's chronicles published, from 1906 to about 1916, in *La Veu de Catalunya*, considered to be ideologically liberal. Therefore, Gentic takes into account philosophical discussions about ideology in order to illustrate the manner through which meanwhile reading of d'Ors by the palimpsestic subject is in contrast with "a hegemonic epistemology that can be ideologically reproduced and imposed on a subject in a homogenous, totalizing manner" (96). D'Ors sought to create a civilized society through his chronicles.

Continuing into the third chapter, "Reimaging America, Reproducing Europe: Ambivalence and Intersubjectivity in Germán Arciniegas's 'Indigenous' Ethics," Gentic adds another element of philosophical debate, ethics. Arciniegas's works in this study focus on *crónicas* written for *El Tiempo* between 1918 and 1940 and concentrate on his application of the "student as a unique social figure to numerous historical periods, political projects, and even descriptions of himself" (99). Gentic illustrates that Arciniegas's use of the prison-university metaphor, the Chibcha spirit, and the *ocio fecundo* (productive leisure), then, "creatively substitute imagined ethics for practiced dialogues with others, which in fact allows the privileged

reader to abstain from acting on his social responsibility, even as he, through reading about the other, must also inherently recognize the need to do so" (136).

The fourth chapter, "Knowledge beyond Borders: Clarice Lispector Chronicles Affect in Dictatorship Brazil," delves into this well-known writer whose chronicles were written from within the censored newspaper, *O Jornal do Brasil,* between 1967 and 1973. Gentic argues that these chronicles "theorize the knowing subject as at once within and beyond the linguistic structures of power that uphold the Brazilian government" (140). In order to accomplish this, Lispector "often presents a way of thinking the subject beyond the ideological borders of the nation-state by turning her focus inward" (140). Lispector achieves this is through *a realidade em que vivemos* that is "a daily recreation of the self, other, and community in the intersubjectivity that is thought and felt" (174). Her *crônicas*, therefore, "are about all subjects' way of knowing community through a relational, palimpsestic subjectivity that challenges ideological models of power that are controlled and sought discursively by admitting the coexistence of a felt subjectivity alongside them" (174).

The fifth chapter, "The Virtual Subject: Carlos Monsiváis, Media, Time, and Mexico's 'Citizens-On-Their-Way-To-Becoming-Citizens,'" focuses on collections of chronicles found primarily in *Entrada libre: crónicas de una sociedad que se organiza* (1987) and *Los rituales del caos* (1995) in which "debates about who had the right to speak in the media were still taking place. The chronicle, as always, provided a space in which subtle critique and brash social commentary thrived despite state media controls" (179). By using many popular culture topics in his works, Monsiváis "painted the Mexican subject as a virtual construct, but one in whom ethics, ideology, and affect intertwined as images that challenged nation-state paradigms" (179).

In the Conclusion, Gentic exams Noblat's blog, published online in *O Globo*, who by making himself the center of the page, "models a sort of palimpsestic identity that would pick and choose from the meanwhile moments of reading to create one's subjectivity" (231). The blog like the chronicle, therefore, reiterates the author's argument throughout the text that "when understood through the lens of the meanwhile, can help us rethink the epistemology of the everyday subject in the Atlantic space […] not just as a subject of globalization, the Atlantic, nation, gender, class, or other categories, but as a palimpsestic subject whose thought, felt, and practiced relationships to all of these ideas fluctuate moment to moment" (228).

In sum, Gentic's book is an elevated and intellectual study that argues for a new understanding of the everyday Atlantic chronicle and blog. By analyzing this diverse spectrum of writers, Gentic reaffirms that this text offers a new approach to studying the chronicle and as the author hopes "this book has suggested ways future scholars can seek out evidence of meanwhile thinking in palimpsestically conceived subjects of the Ibero-American and other overlapping Atlantic spaces who, on an everyday basis, are not always already inscribed in hegemonic, Western epistemologies of rational thought" (241).

Kimberly Louie, Southeast Missouri State University

Fishburn, Evelyn. *Hidden Pleasures in Borges's Fiction*. Pittsburgh, PA: Borges Center, 2015. 254 pp. ISBN: 9-780990-729-204.

Evelyn Fishburn is best known to most Borges scholars for her *Dictionary of Borges* (1990), a work co-authored with Psiche Hughes that has become a standard point of reference in

the field. Her *Dictionary*—a masterful compendium of Borges's sources, figures, and allusions (veiled and direct)—exhibited an almost detective-esque spirit (I will not say Lönnrottian) in the patience with which it hunted down one by one and explicated some of the richest allusions that make up the dense intertextual fabric of Borges's literary world. *Hidden Pleasures* exemplifies something of that same spirit, setting Professor Fishburn's considerable sleuthing skills to work again, albeit now with a shift of emphasis from the patient documentation of those references to their elaboration into sensitive, intellectually satisfying interpretive essays.

Hidden Pleasures is comprised of thirteen chapters, most of them updated and reworked versions of articles and addresses that had previously appeared in print. The earliest—a prescient piece on the personal and affective dimensions of some of Borges's characters—dates to 1988 while the final essay, on Borges's complex relation to Judaism, was prepared for this volume. The essays range in length from a very brief excursus on "El Aleph" to the substantive (36-page) essay on Jewish motifs and sensibilities in his work. Fishburn covers a great deal of ground in *Hidden Pleasures*: in addition to her reflections on intertextual allusion and the work done in her *Dictionary,* attention is given to an array of diverse themes, from footnotes and epigraphs in Borges, to his use of humor and irony, to the poetics of epiphany in his tales.

It would be difficult, if not impossible, to sum up the intellectual labors of *Hidden Pleasures* or to identify any particular thread or thematic constant that would link all the chapters into a single, persuasive argument. *Hidden Pleasures* is a miscellany, a book whose coherence derives more from the consistency of Fishburn's own methodological sensibilities and instincts—she is ever on the prowl for allusions, echoes, and resonances across Borges's texts—rather than any programmatic development of a thesis across the body of his work. This is not intended to be a criticism per se: we have not lacked for clumsily eager thematic approaches to

Borges whose arc seems to bend too easily toward the familiar, well-established categories provided by philosophy and critical theory. Fishburn is mostly after smaller prey and her self-contained essays are models of both interpretive insight and restraint.

By any measure, one of the highlights of Fishburn's book is the benedictory chapter, to which I have already alluded. "Through a Jewish Lens: 'Enriched by Conflict and Complexity'" is a tour de force of patient reading of particular texts that somehow or other exhibit distinctive features that bring them within the orbit of Judaism, whether it is conceived as an ethnicity, a set of collective practices, an object of cultural stereotype, a religious framework, or the possibility of a certain kind of mystical experience. The usual suspects appear, including tales such as "El milagro secreto," "La muerte y la brújula," "Emma Zunz," and "Deutsches Requiem," (a favorite of Fishburn's, which appears in multiple essays in *Hidden Pleasures*) as well as less frequently studied stories such as "Guayaquil" and "El indigno." Each illuminates, in its own way, Borges's complex relationship to Judaism (and which did not exclude, Fishburn notes, the deft exploitation of cultural stereotypes precisely in order to bring them up short). One cannot turn a page of this essay without coming across fresh examples of precisely the kind of novel insight that one would expect from a scholar of Fishburn's stature. If I had a complaint to register, it would be that after providing her readers with an abundance of evidence for the "conflict[ing] and complex" character of Borges's thought with regard to Judaism, the chapter just stops cold, making but a token gesture towards gathering the threads that she has so patiently woven. Reading Fishburn is rather at times like listening to a talented pianist effortlessly tossing off arpeggios up and down the keyboard, evincing an impressive familiarity with the entire range of Borges's oeuvre, making reference where appropriate to significant critical work done by others.

But, to play out my metaphor a bit farther, the dazzling scales are sometimes abruptly cut off, the virtuosity of her performance not quite mirrored in the structure of the composition.

This would seem to be the price of the form that Fishburn has chosen to give her book. While it is careful to eschew grand interpretive gestures and pronouncements in favor of the careful study of particular texts and passages in Borges's corpus, one occasionally misses a slightly more synoptic and integrative spirit that might bind her insights somewhat more tightly together. This feeling is perhaps a natural consequence of the strategy of reprinting work previously published on various topics as they apparently struck her fancy or as occasion demanded. So, as with any such collection of essays, the quality of the work is bound to be at least slightly uneven (for example, the chapter on Borges and postmodernism strikes me as a mechanical rehearsal of familiar talking points and feels somewhat dated) even if many scholars of Borges would be pleased should their best work rise to *Hidden Pleasures*' lowest ebbs.

It would be an exaggeration to say that the pleasures of criticism are on a par with the pleasures of reading Borges himself. But criticism, at its best, manages somehow to enhance our pleasure as it helps us to continually renegotiate our encounter with our primary source. Evelyn Fishburn manages to do just this, and much more frequently than we might have any right to expect. The modest rewards of reading well-written, insightful criticism are worthy of celebration in their own right and we owe Dr. Fishburn a debt of gratitude for bringing so many hidden pleasures to light.

David Laraway, Brigham Young University

Infante, Ignacio. *After Translation: The Transfer and Circulation of Modern Poetics across the Atlantic.* New York: Fordham UP, 2013. 217 pp. ISBN: 978-0823251780.

In recent discourse in the academic field, translation has emerged as an integral component of study that allows for deeper understanding of transnational and cross-cultural movement. As such, scholars, such as Emily Apter or Edwin Gentzler, have been increasingly emphasizing the value of the translator and the role of translation within literary production and exchange. *After Translation: The Transfer and Circulation of Modern Poetics across the Atlantic* (2013), Ignacio Infante's recent critical exploration of transatlantic poetry in the twentieth century, is exemplary of this evolving approach to Comparative Literature. Focusing on five case studies, the author examines the ways that translation and the exchange of language functions within the production and interpretation of transatlantic poetry. Examining Fernando Pessoa's engagement with the Colonial Empire and the English language, Vicente Huidobro's bilingualism and international movement, the influence of Stefan George and Federico García Lorca on the Berkeley Renaissance poets, the Brazilian Concretist poets and their critical interpretation of Sousândrade and Ezra Pound, and the digital vernacular of Caribbean poet Kamau Brathwaite, Infante traces the multiple roles that translation can play within literature. The compelling and diverse set of texts analyzed highlights the international circulation of literature and the translation that facilitates such movement.

Considering translation and the transformation of the public figure of Fernando Pessoa (seen most clearly in his use of heteronyms under which he published his poetry) as indicative of deeper translational mechanisms at work within his poetry, Infante begins his literary analysis in the first chapter with an examination of Pessoa's use of English in his poetry. Discussing the

Portuguese poet's rendition of Spenser's *Epithalamium* and his dialogue with English modernist poets, such as T.S. Eliot, Infante argues that Pessoa's production of poetry in English was an endeavor to create a place for himself within the tradition of English literature. The author convincingly concludes that such a literary project destabilizes the English language as well as traditional delineations of literary genres and canon formation.

In the following chapter, Infante turns to Chilean poet Vicente Huidobro and his revolutionary movement, *creacionismo,* arguing that the tension and conflicting forms of literature, tradition, and history that arise from the poet's transatlantic geopolitical and personal experience contribute to his unique poetry. Analyzing the visual poems characteristic of his *creacionismo,* as well as his commonly overlooked *Temblor de cielo/Tremblement de ciel* and his "overall quest towards a planetary form of poiesis" (71), Infante reveals Huidobro's ability to use poetry to connect readers "beyond the spatio-temporal and linguistic limitations that have traditionally constrained literature" (80). In line with his overarching focus on translation, the author argues that Huidobro's *creacionismo* "unveils the very dynamics of translation, displacement, and replacement" (58) that are so integral to the avant-garde poets.

While in the first two chapters Infante focuses on a single poet and the ways that they use mechanisms of translation to push the boundaries of poetic language, in Chapter Three he turns to a group of San Francisco-based poets and their appropriation of Stefan George and Federico García Lorca as they create poetry that reflects their own homosexual experience in the middle of the twentieth century. Infante's analysis of Jack Spicer's work, along with that of Robert Duncan and Robin Blaser, in which he argues that Stefan and Lorca's poetry—in translation—influenced US poetry in the forties and fifties and the further incorporation of a transatlantic discussion of homosexuality is compelling. This chapter supports Infante's argument that

translation played a significant role in poetic production as these poets were experiencing European influences via translation as well as translating themselves. Furthermore, this particular case is indicative of larger transatlantic patters of poetic exchange.

Chapter Four elaborates on the idea, originally posited by Ezra Pound, of the translator as a critic in a discussion of Brazilian Concrete poetry. Infante argues that in search of a Brazilian precursor to their movement, the Concretist poets, the de Campos brothers, redefine Sousândrade—generally considered to be a Romantic poet—as a modernist poet and "the lost origin of the Latin American avant-garde" (124) because of an anachronistic connection that they find between the Brazilian and Ezra Pound. They re-read Sousândrade's poetry in terms of literary techniques that Pound developed after the Brazilian's death and in an anthropophagic process they re-appropriate literary history for their own poetic purposes. Translation, yet again, emerges as playing "a fundamental role in the form of cultural circulation that the Brazilian writers are articulating" (135). While this chapter considers the redefinition of Brazilian literary history, the fifth and final chapter examines the poet Kamau Brathwaite, and the use and evolution of his digital vernacular to express a uniquely Caribbean experience. For Brathwaite, translation does not serve as a form of criticism but as a means through which to articulate a particular linguistic experience.

Infante has chosen a diverse and thoughtful set of both canonical and lesser-studied poets to analyze in this book, each of which offer a new piece to his complex argument. Chapters are logically organized and work well together and his strong narrative takes advantage of academic.

All too often literary critics tend to focus on the literature of just one language due to linguistic limitations. What is particularly exciting about Ignacio Infante's work, however, is that he not only looks at many corpuses of literature, but also at the multiple directions of literary

exchange. It becomes clear through Infante's work that literature is embedded in, and engages with, a complex cultural system that moves across languages, national borders and oceans. Ultimately, Infante makes his most significant contribution in his focus on translation, marking it as something that must be recognized in contemporary literary studies. This insightful and compelling study of the role of translation in the transatlantic circulation of poetry will certainly appeal to scholars with an interest in transatlantic or translation studies.

Sarah Booker, University of North Carolina at Chapel Hill

Estrada, Oswaldo, ed. *Senderos de violencia. Latinoamérica y sus narrativas armadas.* Valencia: Albatros (Serie Palabras de América), 2015. 368 pp. ISBN: 9788472743229.

En una época en la que estados como Texas o Georgia aprueban leyes que permiten el uso de armas en sus campus universitarios, los estudios académicos cuyo tema principal es la representación de la violencia no sólo son bienvenidos, sino necesarios. Y si bien este conjunto de ensayos se enfoca en cómo se narran "las heridas abiertas del último tercio de siglo XX" en América Latina (15), los temas investigados en esta colección apuntan a asuntos desde luego universales. Centrándose en el narcotráfico en México y Colombia, el genocidio en Centroamérica, las desastrosas dictaduras del Cono Sur, o en la violencia peruana de los ochenta y noventa, los ensayos aquí presentes proveen lecturas útiles sobre un período sangriento del continente americano. El libro proviene, al decir del editor, de la necesidad de analizar estas violencias desde el ámbito de la ficción, tal vez porque la literatura "va en busca de los puntos

suspensivos, los gestos que no encajan en ningún archivo histórico…o las miradas vagabundas de la angustia, la incertidumbre, la desesperación" (16).

Como prueba de esta íntima conexión que se establece entre la violencia y la literatura, el primer apartado, titulado "Fronteras de violencia y narcotráfico," reúne cuatro ensayos que analizan diferentes aspectos de la narco-cultura y sus representaciones novelísticas y artísticas. Introduce esta sección Juan Villoro, conocido escritor y comentarista de la cultura mexicana, quien resalta cómo el crimen organizado, los medios de comunicación y la impunidad gubernamental interactúan para lograr lo que él denomina el "*ménage à trois* del dinero rápido" (34). La radiografía de la narco-literatura mexicana iniciada por Villoro es profundizada en el primer capítulo, donde Oswaldo Zavala arguye que escritores como Élmer Mendoza, Alejandro Almazán o Juan José Rodríguez privilegian en sus obras el cuerpo de la víctima, por encima de las causas políticas que han engendrado la violencia. Basándose en la teoría de Carl Schmitt el crítico resalta la "despolitización de la novela negra," y aboga por "dejar de lado la reiteración sin límites de las fantasiosas historias de ascenso y caída de los capos" (56). Sólo así, opina Zavala, se podrá verdaderamente articular una crítica al poder oficial.

Aunque Zavala ofrece una interpretación sobresaliente de varias novelas, es curioso que ni él ni Juan Villoro hablen de obras firmadas por mujeres. Esta falta encuentra su remedio en el ensayo de Alejandra Márquez, cuyo enfoque es la violencia perpetuada por y hacia las mujeres en *Perra Brava* (2010) de Orfa Alarcón, *Trabajos del reino* (2004) de Yuri Herrera y la película *Miss Bala* (2011), dirigida por Gerardo Naranjo. Siguiendo los postulados de Hermann Herlinghaus y la teoría sobre lo abyecto de Kristeva, Márquez resalta cómo la mujer, para sobrevivir en un mundo machista, también recurre a la violencia extrema como tabla de salvación. Este primer apartado concluye con ensayos que demuestran de sobra que el tráfico de

drogas tiene implicaciones más allá de las fronteras mexicanas. Un ejemplo de esta influencia son las similitudes que observa Rafael Acosta entre los Grupos Armados Ilegales de México y Colombia. Por su parte, José Ramón Ortigas, valiéndose de los postulados teóricos de John Galtung y Michel Foucault, analiza las novelas *Amarás a Dios sobre todas las cosas* (2013) de Alejandro Hernández, *La fila india* (2013) de Antonio Oruño y la película *Sin nombre* (2009), dirigida por Cary Fukunaga. Así estudia cómo varios espacios heterotópicos (el tren *La Bestia*, los albergues para heridos, las celdas etc.) posibilitan y reproducen violencias propias de los migrantes centroamericanos que viajan a los Estados Unidos.

El escritor Rodrigo Rey Rosa abre la segunda parte del libro, "Archivos de violencia latente," con un texto, "La segunda sepultura," sobre los guatemaltecos que buscan a sus muertos en las recién descubiertas fosas comunes. El desentierro de osamentas nos prepara para la búsqueda de archivos en *El material humano* (2009), novela del mismo escritor analizada por Alexandra Ortiz Wallner en el quinto capítulo. Tomando en cuenta esta violencia en Centroamérica, y los postulados de Liano y Žižek, María del Carmen Caña Jiménez propone el estudio de una violencia "latente." Se trata de un tipo de violencia que ella define como "un proceso en constante fluidez" (138), innombrable, como ejemplifica con *El asco: Thomas Bernhard en San Salvador* (1997) de Horacio Castellanos Moya y *Las murallas* (1998) de Adolfo Méndez Videz. En el último ensayo de esta sección, John Waldrop, recordando a Althusser y sus ideas sobre la hegemonía, nos lleva a Puerto Rico. En su análisis sobre novelas, cuentos y *performance art* de la llamada "Isla del encanto," el crítico conecta la violencia al imaginario hegemónico del país, y anota la posibilidad de "romper con el orden establecido y transgredir los límites hegemónicos de la colonialidad" (159).

La tercera parte, adecuadamente titulada "Géneros de violencia," es prologada por Diego Trelles Paz y se compone de tres ensayos firmados por Liliana Wendorff, Rocío Ferreira y el mismo editor, Oswaldo Estrada. Pasamos aquí a tierras peruanas y a otra guerra civil: el conflicto entre Sendero Luminoso y las Fuerzas Armadas del Estado. En su ensayo introductorio, Trelles Paz escribe sobre el proceso de gestación de su novela *Bioy* (2012), afirmando sobre la violencia de aquellos años que "quería mostrarla y documentarla en toda su demencia y ferocidad, había que violentarlo todo: la forma, el lenguaje, la estructura, el espacio, el tiempo narrativo" (181). Curiosamente, en sus observaciones críticas con respeto a la narrativa peruana resultante de este conflicto, Trelles Paz no menciona la participación de las *escritoras* en esta hazaña. En cambio Rocío Ferreira, en uno de los ensayos de este apartado, fija la mirada exclusivamente en *ellas*, las escritoras, cineastas y poetas peruanas, que de una y muchas maneras "disparan imágenes y poéticas de la violencia política" (205). Así llena un vacío crítico en la reconstrucción de las voces que "no forman aún parte del repertorio" (206).

También Liliana Wendorff, en otro capítulo, fija la mirada en el aporte de Rosa García Montero, específicamente en su película *Las malas intenciones* (2011), aunque no deja de lado el estudio certero sobre Daniel Alarcón y José de Piérola. Cierra esta tercera parte de forma circular Oswaldo Estrada, quien acude a los postulados de Žižek para explorar cómo se narra la violencia simbólica en las novelas *Bioy* del ya mencionado Trelles Paz y *El cerco de Lima* (2013), de Oscar Colchado Lucio. Tras un cuidadoso análisis que se enfoca en la representación de la tortura, la memoria y los traumas generados a ambos lados de las trincheras, el editor concluye que en las novelas peruanas del siglo XXI "palpamos la imposibilidad de la distorsión, el resquebrajamiento de la utopía" (250). Por otro lado, en esta nueva narrativa, Estrada observa que los procesos de sanación siguen inacabados, y que en el Perú "hace falta entender, *todavía,*

el origen de la violencia y sobre todo cómo ésta afecta al que la ejecuta y al que la sufre, al que la vive y al que la recuerda" (251).

"Fracturas de la memoria,' la última parte de esta colección, nos ubica en el Cono Sur con una reflexión biográfica de Lina Meruane. La escritora chilena recuerda en "Señales de nosotros" su niñez y adolescencia en medio de la violencia. La escritura, confiesa Meruane, se ha convertido (para ella y para muchos escritores de su generación) en un acto de "intervención mediante la letra," porque "había que romper a punto de palabras los escudos protectores de la dictadura" (268). Eso justamente es lo que logra la narrativa de Diamela Eltit, cuyas novelas *Impuesto a la carne* (2010) y *Fuerzas especiales* (2014) analiza Dianna C. Niebylski, valiéndose de varias teorías sobre lo abyecto junto con el concepto de biopolítica de Foucault. A continuación, Ksenija Bilbija realiza una lectura cultural de la memoria y la figura de la traidora en Chile. Bilbija investiga aquí las estrategias retóricas empleadas por Luz Arce, una ex atleta a quien "se le percibe como traidora desde ambos extremos del espectro político" (290). Esta figura ambivalente de la historia chilena, su autobiografía, las entrevistas y la novela que toma como inspiración su trayectoria muestran, según la crítica, que la memoria dentro de un ámbito neo-liberal se convierte en mercancía, es decir, forma parte integrante de la economía de cambio.

Los dos últimos capítulos de Corinne Pubill y Fernando Reati abordan cuestiones relacionadas a la dictadura argentina; ellos estudian la estetización de la violencia en *Madrugada negra* (2007) de Cristián Rodríguez, y la dinámica entre la responsabilidad individual y la culpa colectiva, respectivamente. Cierra esta colección la escritora Sandra Lorenzano, quien analiza una serie de presencias y ausencias, una memoria plural, palpable en varios proyectos fotográficos sobre la dictadura que hablan de "la necesidad de rearmar la genealogía, los lazos quebrados entre padres e hijos" (356). En su reflexión sobre el pasado y los recuerdos de aquella

época Lorenzano comenta también que ella escribe “con la convicción de que las palabras curan” (359). Precisamente esto sentimos al concluir la lectura de esta destacada colección. Si el propósito del editor, al embarcarse en esta emprenda, era revelar cómo se narra la violencia, el gran logro de *Senderos de violencia* va mucho más allá. Sin lugar a dudas, de forma individual y colectiva, los participantes en este magistral proyecto han contestado no solamente el cómo, cuándo y dónde, sino también el escurridizo e ineludible: ¿por qué investigar con ojo crítico la violencia?

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