

## ***Huesos En El Desierto***

Translating Contemporary Mexican Texts: Fidelity to Alterity addresses an area of research that has received little if any attention in translation theory: the translation of English of contact neologisms and code-switching in Mexican Spanish. The translator of Mexican texts is invited to review the historical background and the sociopolitical and linguistic factors that have led to the emergence of new varieties of English and Spanish, in particular the mixed varieties and code-switching common to parts of Mexico and the United States, often known collectively as Spanglish. Since translation should not consist of effacing the Other, *Translating Contemporary Mexican Texts* provides conceptual tools and practical advice for carrying out foreignizing translations that allow for a degree of preservation of linguistic and cultural differences through the employment of heterogeneous discourse.

In *Understanding Roberto Bolaño*, Ricardo Gutiérrez-Mouat offers a comprehensive analysis of this critically acclaimed Chilean poet and novelist whose work brought global attention to Latin American literature in the 1960s unseen since the rise of García Márquez and magic realism. Best known for *The Savage Detectives*, winner of the Rómulo Gallegos Prize; the novella *By Night in Chile*; and the posthumously published novel *2666*, winner of the National Book Critics Circle Award, Bolaño died in 2003 just as his reputation was becoming established. After a brief biographical sketch, Gutiérrez-Mouat chronologically contextualizes literary interpretations of Bolaño's work in terms of his life, cultural background, and political ideals. Gutiérrez-Mouat explains Bolaño's work to an English-speaking audience—including his relatively neglected poetry—and conveys a sense of where Bolaño fits in the Latin American tradition. Since his death, eleven of novels, four short story collections, and three poetry collections have been translated into English. The afterword addresses Bolaño's status as a Latin American writer, as the former literary editor of *El País* claimed, "neither magical realism nor baroque nor localist, but [creator of] an imaginary, extraterritorial mirror of Latin America, more as a kind of state of mind than a specific place."

THE POSTHUMOUS MASTERWORK FROM "ONE OF THE GREATEST AND MOST INFLUENTIAL MODERN WRITERS" (JAMES WOOD, THE NEW YORK TIMES BOOK REVIEW) Composed in the last years of Roberto Bolaño's life, *2666* was greeted across Europe and Latin America as his highest achievement, surpassing even his previous work in its strangeness, beauty, and scope. Its throng of unforgettable characters includes academics and convicts, an American sportswriter, an elusive German novelist, and a teenage student and her widowed, mentally unstable father. Their lives intersect in the urban sprawl of SantaTeresa—a fictional Juárez—on the U.S.-Mexico border, where hundreds of young factory workers, in the novel as in life, have disappeared.

*2666*

Ecofictions, Ecorealities and Slow Violence in Latin America and the Latinx World

21 relatos sobre la impunidad

Critical Foundations

Crime and Terror in the Latin American Cultural Text

Roberto Bolaño's Narrative and Virtual Reality

Mujeres y re-presentación en México

*Huesos en el desierto "Las muertas de Juarez" et "Huesos en el desierto" deux représentations de la barbarie contemporaine Roberto Bolaño, a Less Distant Star Critical Essays Springer "Through interviews with filmmakers, photographers, artists, and writers, this book analyzes how victims of gender violence have been represented in the mainstream media and how a number of writers, filmmakers, and artists work against this trope to humanize the victims of these crimes"--Provided by publisher.*

*Ecofictions, Ecorealities and Slow Violence in Latin America and the Latinx World brings together critical studies of Latin American and Latinx writing, film, visual, and performing arts to offer new perspectives on ecological violence. Building on Rob Nixon's concept of "slow violence," the contributions to the volume explore processes of environmental destruction that are not immediately visible yet expand in time and space and transcend the limits of our experience. Authors consider these forms of destruction in relation to new material contexts of artistic creation, practices of activism, and cultural production in Latin American and Latinx worlds. Their critical contributions investigate how writers, cultural activists, filmmakers, and visual and performance artists across the region conceptualize, visualize, and document this invisible but far-reaching realm of violence that so tenaciously resists representation. The volume highlights the dense web of material relations in which all is enmeshed, and calls attention to a notion of agency that transcends the anthropocentric, engaging a cognition envisioned as embodied, collective, and relational. Ecofictions, Ecorealities and Slow Violence measures the breadth of creative imaginings and critical strategies from Latin America and Latinx contexts to enrich contemporary ecocritical studies in an era of heightened environmental vulnerability.*

*An Expanding Universe*

*Entre las duras aristas de las armas*

*Posthuman Worlds*

*sainete en un acto y tres cuadros*

*Liberalism at Its Limits*

*Field of Battle*

Angesichts markanter Tendenzen der Mythifizierung der Welt des Drogenhandels in Medien, Kultur und der gesellschaftlich geteilten Vorstellungswelt legt die Arbeit ein besonderes Augenmerk auf die Verarbeitung der Narko-Imaginarien in der Literatur. Einer literaturanthropologischen Perspektive folgend, fragt die Untersuchung nach den erzählerischen Funktionen der Werke für Autor und Leser. Sie arbeitet hierbei zwei dominante Bewältigungs- bzw. Verarbeitungsformen der als fremdartig, angsteinflößend und bedrohlich wahrgenommenen Welt des Drogenhandels heraus, die unterschiedliche Entwicklungsphasen der Narkoprosa prägen. Die vorwiegend in den späten 1980er und 1990er Jahren veröffentlichten testimonial und chronistisch geprägten Werke der Narkoprosa begegnen den empirischen Erfahrungen eines feindlichen „Anderen“ mit größtmöglicher Neutralität und ethnographischem Interesse. Sie ermöglichen so eine nüchterne Annäherung an die mit Angst und Fremdheit verbundene Welt des Drogenhandels. Die im neuen Jahrtausend

veröffentlichten transgressiven Narkoromane übernehmen hingegen eine wichtige Spiegel- und Projektionsfunktion für die lateinamerikanischen Gesellschaften, da sie mit den Mitteln der literarischen Fiktion das Fremde in der globalen Moderne auf- und bearbeiten und neu erfinden. Das schließt auch das angesichts von Gewalt, Angst und Rausch fremd gewordene „Subjekt“ mit ein.

Roberto Bolaño has attained an almost mythical stature and is often considered the most influential Latin American writer of his generation. The first English-language volume of essays on the Chilean author, *Roberto Bolaño, a Less Distant Star: Critical Essays*, includes ten critical essays of his oeuvre. With a special emphasis on his masterpieces: *2666*, *The Savage Detectives*, *By Night in Chile*, and *Distant Star*, the essays address topics such as Borges's influence and the role of repetition, social memory, allegory, and neoliberalism.

El autor, uno de los críticos literarios más importantes de México, recoge y organiza sus escritos sobre nuestras letras. El volumen completa el medio siglo que se inicia con el momento decisivo de la publicación de Pedro Páramo, de Juan Rulfo. La obra incluye a autores nacidos después de 1955 y a aquellos, de cualquier edad, que murieron después de ese año y publicaron libros entre esa fecha y 2005. La obra reúne dos trabajos distintos: una antología personal y un diccionario de autor. En el primer caso, Domínguez Michael selecciona fragmentos, ensayos o artículos completos previamente publicados. Como diccionario de autor, el libro apuesta por la libertad de elección – una verdadera antología desde la mirada del crítico literario –, al juego interpretativo y al gusto resultante de construir un orden guiándose tanto por la rutina como por las sorpresas del alfabeto.

Los huesos del desierto

Infeciosa

More Or Less Dead

Fidelity to Alterity

Roberto Bolaño

Violencia sexista

Drug Cartels Do Not Exist

***Un grupo de escritores indaga en crímenes de la realidad inmediata, que a juzgar por el descontento general no han sido esclarecidos de manera satisfactoria. El resultado abarca tres sexenios: del fraude electoral de 1988 al momento actual. La aparición del EZLN, los asesinatos de destacados políticos del partido oficial, los errores de diciembre, el sospechoso auge del narcotráfico, la presencia de espías extranjeros, la llegada de un presidente de oposición e incluso las responsabilidades en la masacre de Tlatelolco se convierten en el material de 21 relatos que contradicen la versión oficial y proponen nuevas líneas de investigación***

**para crímenes políticos. Así, la realidad se enfrenta a los rumores, las dudas, los cabos sueltos e incluso a las pesadillas que ella misma generó. Since the publication of *The Savage Detectives* in 2007, the work of Roberto Bolaño (1953-2003) has achieved an acclaim rarely enjoyed by literature in translation. Chris Andrews, a leading translator of Bolaño's work into English, explores the singular achievements of the author's oeuvre, engaging with its distinct style and key thematic concerns, incorporating his novels and stories into the larger history of Latin American and global literary fiction. Andrews provides new readings and interpretations of Bolaño's novels, including *2666*, *The Savage Detectives*, and *By Night in Chile*, while at the same time examining the ideas and narrative strategies that unify his work. He begins with a consideration of the reception of Bolaño's fiction in English translation, examining the reasons behind its popularity. Subsequent chapters explore aspects of Bolaño's fictional universe and the political, ethical, and aesthetic values that shape it. Bolaño emerges as the inventor of a prodigiously effective "fiction-making system," a subtle handler of suspense, a chronicler of aimlessness, a celebrator of courage, an anatomist of evil, and a proponent of youthful openness. Written in a clear and engaging style, *Roberto Bolaño's Fiction* offers an invaluable understanding of one of the most important authors of the last thirty years.**

**An account and analysis of the systematic murder of women and girls in the Mexican border town of Ciudad Juárez. In Ciudad Juárez, a territorial power normalized barbarism. This anomalous ecology mutated into a femicide machine: an apparatus that didn't just create the conditions for the murders of dozens of women and little girls, but developed the institutions that guarantee impunity for those crimes and even legalize them. A lawless city sponsored by a State in crisis. The facts speak for themselves. —from *The Femicide Machine* Best known to American readers for his cameo appearances as *The Journalist* in Roberto Bolaño's *2666* and as a literary detective in Javier Marías's novel *Dark Back of Time*, Sergio González Rodríguez is one of Mexico's most important contemporary writers. He is the author of *Bones in the Desert*, the most definitive work on the murders of women and girls in Juárez, Mexico, as well as *The Headless Man*, a sharp meditation on the recurrent uses of symbolic violence; *Infectious*, a novel; and *Original Evil*, a long essay. *The Femicide Machine* is the first book by González Rodríguez to appear in English translation. Written especially for *Semiotext(e) Intervention* series, *The Femicide Machine* synthesizes González Rodríguez's documentation of the Juárez crimes, his analysis of the unique urban conditions in which they take place, and a discussion of the terror techniques of narco-warfare that have spread to both sides of the border. The result is a gripping polemic. *The Femicide Machine* probes the anarchic confluence of global capital with corrupt national politics and displaced, transient labor, and introduces the work of one of Mexico's most eminent writers to American readers.**

**Translating Contemporary Mexican Texts  
Darstellungsparadigmen und erzählerische Funktionen in der  
lateinamerikanischen Literatur zum Drogenhandel**

***The Femicide Machine***

***Estrella cercana. Ensayos sobre su obra***

***El desierto de la sed***

***La era de la criminalidad***

***Roberto Bolaño, a Less Distant Star***

Through political and cultural analysis of representations of the so-called war on drugs, Oswaldo Zavala makes the case that the very terms we use to describe drug traffickers are a constructed subterfuge for the real narcos: politicians, corporations, and the military. Though Donald Trump's incendiary comments and monstrous policies on the border revealed the character of a deeply depraved leader, state violence on both sides of the border is nothing new. Immigration has endured as a prevailing news topic, but it is a fixture of modern society in the neoliberal era; the future will be one of exile brought on by state violence and the plundering of our natural resources to sate capitalist greed. Yet the realities of violence in Mexico and along the border are obscured by the books, films, and TV series we consume. In truth, works like *Sicario*, *The Queen of the South*, and *Narcos* hide Mexico's political realities. Alongside these examples, Zavala discusses Charles Bowden, *2666* by Roberto Bolaño, and other important Latin American writers as examples of those who do capture the realities of the drug war. Translated into English by William Savinar, *Drug Cartels Do Not Exist* will be useful for journalists, political scientists, philosophers, and writers of any kind who wish to break down the constructed barriers—physical and mental—created by those in power around the reality of the Mexican drug trade.

Looks to the criminality and violence of Latin America to assess the discord between liberalism in theory and practice, and thus how liberalism might be exhausted in relation to local conditions not reconcilable to its core tenants.

Los ensayos aquí reunidos examinan y cuestionan algunas de las representaciones culturales más importantes de la mujer en México. Releer a la Malinche y Sor Juana a través de la lente del género permite a las autoras desmontar los mecanismos que inscriben a las mujeres en panteón de santas, locas o prostitutas. Reconstituir el cuerpo femenino maltratado o asesinado, desde su materialidad, experiencia, sexualidad y fragilidad, devela hondas conexiones entre la violencia social y la de la representación.

Critical Essays

Death and the Idea of Mexico

Las figuras del mal en "2666" de Roberto Bolaño

Nuevas líneas de investigación

Chicana/Latina Studies

Feminicidio, Género Sexual, Representación Y Diferentes Tipos de Violencia en "La Parte de Los Crímenes" de 2666

International Studies

Una modernidad cruel, de Jean Franco, aborda las condiciones que subsisten en América Latina y que obedecen a una naturaleza violenta. Hechos como las represiones por parte de los gobiernos, los grupos criminales y narcotraficantes, las revueltas y movimientos rebeldes, los atropellos a los derechos de los migrantes, han convertido a América Latina en una región donde impera la crueldad. Ese libro es una

reflexión sobre tales condiciones de vida, misma que se han permeado en la vida cotidiana de estos países, y que sin duda representan un problema grave para las sociedades latinoamericanas.

Este libro colectivo ofrece un amplio panorama de la literatura académica actual en México sobre las coacciones que viven las y los periodistas, así como sobre las transformaciones económicas y simbólicas de la profesión.

With the release of Roberto Bolaño ' s *The Savage Detectives* in 1998, journalist Monica Maristain discovered a writer " capable of befriending his readers. " After exchanging several letters with Bolaño, Maristain formed a friendship of her own, culminating in an extensive interview with the novelist about truth and consequences, an interview that turned out to be Bolaño ' s last. Appearing for the first time in English, Bolaño ' s final interview is accompanied by a collection of conversations with reporters stationed throughout Latin America, providing a rich context for the work of the writer who, according to essayist Marcela Valdes, is " a T.S. Eliot or Virginia Woolf of Latin American letters. " As in all of Bolaño ' s work, there is also wide-ranging discussion of the author ' s many literary influences. (Explanatory notes on authors and titles that may be unfamiliar to English-language readers are included here.) The interviews, all of which were completed during the writing of the gigantic *2666*, also address Bolaño ' s deepest personal concerns, from his domestic life and two young children to the realities of a fatal disease.

And Other Conversations

Una modernidad cruel

"Las muertas de Juarez" et "Huesos en el desierto"

Travels in Mexico

Análisis transculturales de la desaparición forzada

A Novel

**deux représentations de la barbarie contemporaine**

The emergence of a geopolitical war scenario, establishing a form of global governance that utilizes methods of surveillance and control. In times of war the law is silent. —from *Field of Battle* *Field of Battle* presents the world today as nothing less than a war in progress, with Mexico an illustrative microcosm of the developing geopolitical scenario: a battlefield in which violence, drug trafficking, and organized crime—as well as the alegal state that works alongside all of this in the guise of fighting against it—hold sway. The rule of law has been replaced by the dominance of a legality and the rise of the "a-state." This war scenario is establishing a form of global governance that utilizes methods of surveillance and control developed by the United States government and enforced through its global network of military bases and the multinational corporations that work in synergy with its espionage agencies. Geopolitics take advantage of social instability, drug cartels, state repression, and paramilitarism to establish the foundations of a world order. Sergio González Rodríguez argues that this surveillance and control model has been imposed on the international community through extreme neoliberal ideology, free markets, the globalized economy, and the rise of the information society. The threats are clear. Nation-states are increasingly unable to respond to societal needs, and the individual has been displaced by money and technique—the axis of the transhumanist future foretold by today's electronic devices. The human being as the prosthesis of an artificial world and as an object of networks and systems: citizens are the victims of a

perverse vision of reality, caught between the defense of their rights and their will to insurrection.

This collection of essays presents a key idea or event in the making of modern Mexico through the lenses of art and history--Provided by publisher.

Posthuman Worlds: Roberto Bolaño's Narrative and Virtual Reality is a literary, psychoanalytic, and philosophical investigation of the representation of subjectivity and reality in the context of the relationship of Europe to the Americas as represented in Roberto Bolaño's narrative.

Narcoepics

Modern Mexican Culture

Roberto Bolano: The Last Interview

El Chamán Del Desierto

Diccionario crítico de la literatura mexicana (1955-2011)

Narkoprosa

El desierto y su semilla

***La era de la criminalidad reúne los ensayos aparecidos en La invención del poder y Máscara negra, más los inéditos que dejó el escritor y periodista mexicano Federico Campbell. Cada uno de los ensayos gira en torno a las temáticas del poder, la injusticia, el crimen, la desigualdad económica, la descomposición social y la desvirtuación de las nuevas generaciones. Ensayos críticos que nos llevan a reflexionar sobre los orígenes de nuestra actual sociedad mexicana.***

***Travelers from Europe, North, and South America often perceive Mexico as a mythical place onto which they project their own cultures' desires, fears, and anxieties. Gómez argues that Mexico's role in these narratives was not passive and that the environment, peoples, ruins, political revolutions, and economy of Mexico were fundamental to the configuration of modern Western art and science. This project studies the images of Mexico and the ways they were contested by travelers of different national origins and trained in varied disciplines from the nineteenth to the twenty-first century. It starts with Alexander von Humboldt, the German naturalist whose fame sprang from his trip to Mexico and Latin America, and ends with Roberto Bolaño, the Chilean novelist whose work defines Mexico as an "oasis of horror." In between, there are archaeologists, photographers, war correspondents, educators, writers, and artists for whom the trip to Mexico represented a rite of passage, a turning point in their intellectual biographies, their scientific disciplines, and their artistic practices.***

***Una hermosa mujer se propone ser el azote de todos los hombres acosadores, por lo que decide convertirse en asesina serial... Esta es una novela de gran factura, narrada por uno de los escritores mexicanos más destacados de los últimos años.***

***Roberto Bolaño's Fiction***

***algunas claves para la comprensión del feminicidio en Ciudad Juárez***


***A Global Aesthetics of Sobriety***

***Impossible Domesticity***

***Narcotrafficking in US and Mexican Culture***

***Estudios sobre periodismo en México: fronteras, definiciones y prácticas de una profesión en plena transformación***

***Decir desaparecido(s) II***

**Decir desaparecido(s) II**  **Análisis transculturales de la desaparición forzada** indaga en los diversos géneros literarios que representan la desaparición forzada de personas. El libro analiza, a partir de un estudio introductorio y de 18 capítulos, la traslación del concepto desaparecidos desde Argentina a otros territorios afectados por la violencia. Lo hace profundizando en cinco nudos de conflicto que tienen como arterias principales las formas de la desaparición (muerte, apropiación de niños, exilio) y de la aparición (recuperación de restos, fantasmas, propuesta artísticas); los agentes (perpetradores, delatores) y los territorios. A diferencia del volumen anterior, que abordaba la comparación entre España y Argentina, en este se extiende la investigación a la respuesta literaria de países como Chile, Uruguay, Colombia, El Salvador o México.

**Narcoepics Unbound** foregrounds the controversial yet mostly untheorized phenomenon of contemporary Latin American 'narcoepics.' Dealing with literary works and films whose characteristics are linked to illicit global exchange, informal labor, violence, 'bare life,' drug consumption, and ritualistic patterns of identity, it argues for a new theoretical approach to better understand these 'narratives of intoxication.' Foregrounding the art that has arisen from or seeks to describe drug culture, Herlinghaus' comparative study looks at writers such as Gutiérrez, J. J. Rodríguez, Reverte, films such as *City of God*, and the narratives surrounding cultural villains/heroes such as Pablo Escobar. **Narcoepics** shows that that in order to grasp the aesthetic and ethical core of these narratives it is pivotal, first, to develop an 'aesthetics of sobriety.' The aim is to establish a criteria for a new kind of literary studies, in which cultural hermeneutics plays as much a part as political philosophy, analysis of religion, and neurophysiological inquiry.

En el coche que la lleva de urgencia al hospital, el rostro de Eligia se va desintegrando por el efecto del ácido. A su lado va Mario, su hijo y narrador de los hechos, que desde entonces la acompañará a lo largo del lento proceso de reconstrucción de ese rostro, sin el cual ninguna identidad sería posible, ni la de la madre ni la del hijo. Una novela que expone el dolor y el horror sin paliativos al punto que parece anular el sentido humano de lo que ocurre; no hay lugar para el drama, solo queda mantener la perspectiva y dejar que operen la reconstrucción y el lenguaje, y que la pura facticidad, esa "pintura feroz realizada por un artista embriagado de sus poderes", se transforme en pura literatura.

**Understanding Roberto Bolaño**

**Huesos en el desierto**

**entre muchas plumas andan**

**violencia y victimización en Ciudad Juárez**

**Femicide, Haunting, and the Ethics of Representation in Mexico**

La recepción de la obra de Bolaño ha alcanzado magnitudes asombrosas. Saltó a la fama con *Los detectives salvajes* y adquirió estatuto de escritor de culto con *2666*, obra en la que trabajó con excepcional dedicación los últimos años de su vida, quizá sin lograr coronarla como hubiese deseado. Ha



sido comparado con Pynchon y DeLillo, mas ya antes habían sido varios los críticos que consideraron que la relevancia y el alcance de Los detectives salvajes eran equiparables a los que en su día tuvieron Rayuela y Paradiso. Si en Los detectives salvajes el autor perfila en filigrana un viaje errático y laberíntico, en 2666 pergeña un conjunto narrativo cuajado y vasto, integrado por cinco partes, concebidas y parcialmente esbozadas en sus años mozos. Su novela póstuma es un espacioso fresco, un mural que narra cinco historias enlazadas por dos asuntos capitales: los feminicidios en serie de Santa Teresa, heterónimo y trasunto, encarnación y simulacro de Ciudad Juárez, y los múltiples espacios y veneros en los que se genera y de los que mana la escritura. Ambas novelas tematizan la esperanza de la búsqueda y la eventualidad de la desorientación y de la errancia por mundos varios, en los que México es epicentro de una dilatada geografía.

The history of Mexico's fearless intimacy with death--the elevation of death to the center of national identity.