

Así, una de las valiosas contribuciones de Locane para el estudio de la novela latinoamericana contemporánea es su enfoque en la espacialidad en general y el uso de la teoría lefebvriana de la producción del espacio para indagar sobre las representaciones urbanas contemporáneas. El espacio ha sido un relevante foco de estudio en las últimas décadas, desde el advenimiento del giro espacial en las humanidades, y en un mundo que opone lo global a lo nacional, el pensamiento espacial es una importante herramienta para formular preguntas y generar conocimiento. En el caso de América Latina, el pensamiento espacial ha sido muy productivo para teorizar el continente, desde las discusiones de “civilización vs. barbarie”, “la ciudad letrada”, “lo urbano vs. lo telúrico” hasta el análisis del crecimiento galopante de los espacios urbanos en la segunda parte del pasado siglo. Con la creciente segregación de los espacios urbanos en años recientes, el espacio, su representación en la literatura y su constante análisis continúa siendo una preocupación urgente en esta discusión, a la cual el texto de Locane es una valiosa adición.

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Prieto, Julio. *La escritura errante: Ilegibilidad y políticas del estilo en Latinoamérica*. Iberoamericana, 2016. 372 pp.

In the final lines of *Trilce* XXXVI, César Vallejo writes: “¡Ceded al nuevo impar / potente de orfandad!” This quote could be the slogan of Julio Prieto’s thought-provoking *La escritura errante*. In a series of perceptive readings, Prieto traces a gesture in twentieth-century Latin American literature of bad writing, of writing premised on its incompleteness and abandonment of aesthetic conventions, and Prieto demonstrates the importance of this gesture for a reconsideration of Latin American literary criticism more generally. Bad writing, in Prieto’s account, entails “una voluntad de llevar la escritura a sus límites, de recorrer los puntos de tensión por los que ésta se des-sutura y es puesta *fuera de sí*” (14). This gesture does not merely identify the limits of literature, emphasizing the strict separation of art and its outside; rather, it involves the attempt to “hacer productiva una falta” (14), yielding knowledge of literature’s relation to its outside precisely on the basis of their mutual lack of closure. Prieto thereby articulates a historical and aesthetic framework around a socio-formal dynamic that resembles the avant-garde’s self-critical attitude toward art. Although *las vanguardias* are not the explicit focus of his current book, Prieto’s previous work on the avant-garde—and Macedonio Fernández, in particular—shines through in *La escritura errante* to the extent that he takes seriously, unlike most critics of Latin American literature, the questions raised by the avant-gardes. In so doing, Prieto also yields significant insights into the politics of literature.

La escritura errante constructs a literary tradition of what Prieto calls *devenir-iletrado*, highlighting its difference from Ángel Rama’s concept of *la ciudad letrada*. If writing serves in the latter to give order to society, in the former writing stages its own lack and illegibility.

In the introduction, Prieto discusses Edgar Allan Poe's "The Man of the Crowd" as an early paradigm of this tradition of "illegibility," especially the story's final words "Er lässt sich nicht lesen" (it does not permit itself to be read). For Prieto, the "illegibility" of the masses highlights the "constitutive dissociation" in modernity between the Enlightenment project of "hacer legible el mundo en términos seculares" and the illegible, chaotic social effects of instrumental reason, imperialism, capitalism, etc. (26–27). Because of the effects of colonialism, this "dissociation" intensifies in the periphery, raising the stakes for the gesture of bad writing. Prieto, for instance, traces this illegibility back to one of the primal scenes of Latin American history, the confrontation at Cajamarca, and he insists on its relevance to the various projects to construct a national identity, from the disagreements between Bello and Sarmiento on popular language to da Cunha's *Os Sertões*. Prieto thus suggests that *el devenir-iletrado* surfaces repeatedly throughout the *longue durée* of Latin American history, but the main focus of the book, in which Prieto is at his best, remains twentieth-century literature.

In subsequent chapters, Prieto clarifies the contours of *el devenir-iletrado* through readings of central figures in twentieth-century Latin American literature and cinema, but Prieto's interpretations could also stand on their own, not simply as illustrations of a theory. The first chapter provides an insightful reading of the "messianic realism" of Roberto Arlt's engagement with urban modernity and media. Arlt, who was often accused of "writing poorly," might seem like an obvious example. But Prieto provides a genuinely original reading, and, in the process, he demonstrates that *el devenir-iletrado* does not constitute a momentary detour into the "low" in order to ultimately return to "high" art—that is, a way of renewing cultural energies—; rather, it involves "the strategy of conquering the high by means of a specific *sublimation of the low*" (65). In the second chapter, Prieto examines the poetic negativity of César Vallejo's *Trilce*, its agrammaticality, and what Prieto calls "la cadencia de caída." Moreover, the dissonance of *Trilce* enables Prieto to distinguish this tradition of "illegibility" from the sublime or the romantic problematic of the "presentation of the unrepresentable" since Vallejo consistently links this dissonance to the body and poverty. That is, in addition to balancing thoughtful readings with the attempt to construct a theory, Prieto sets himself the task of outlining a formal dynamic whose social implications make it more than a literary or critical trope.

El devenir-iletrado also entails what Prieto calls "un movimiento hacia un otro semiótico," that is, towards intermediality and "la visualidad de masas" (305). This aspect of the argument in *La escritura errante* comes to the fore in the fourth chapter, which links Glauber Rocha's "aesthetics of hunger" to the intermedial character of "new cinema." In the fifth chapter, Prieto analyzes the use of the "low" in Néstor Perlongher's *neobarroso* poetry. But to get a better sense of the sort of claims made possible by Prieto's framework, we could dwell on his thought-provoking reading of José María Arguedas in the third chapter. Prieto examines how translation undergoes a shift in Arguedas's works, from the plenitude implied by the trans-cultural project in *Los ríos profundos* to its breakdown in *El zorro de arriba y el zorro de abajo*, a novel about indigenous migration and catastrophic modernization in the

port city Chimbote. The trajectory of Arguedas's engagement with translation thereby illustrates a broader point about *el devenir-iletrado*. Rather than the "representation" of the other, which also underlies Rama's narrative transculturation, *el devenir-iletrado* involves what Prieto calls, following Walter Benjamin, the "presentization" of the antagonisms and historical demands that traverse" the social field (311). *Los zorros*, moreover, is an incomplete novel, interrupted by Arguedas's suicide in 1969. Prieto argues, however, that "la novela póstuma de Arguedas no sólo no es una novela inconclusa, sino que acaso sea una de las novelas mejor concluidas de la literatura del siglo XX" (172). That is, the novel's lack of conclusion is not a contingent fact, but rather "la forma final a que aspira esta novela" (172).

This reading of Arguedas gets to the heart of what is perhaps Prieto's most crucial point, the "politics of style" alluded to in the book's subtitle. For Prieto, the politics of literature flow from its built-in absence of closure. As Prieto explains at the end of the introduction, "Las escrituras errantes son 'malas escrituras' porque querrían ser algo más (o algo menos) que *escritura*: en ese algo más (o algo menos) se inicia el paso a una *poiesis* política" (44–45). The incompleteness of literature, in virtue of its presentization of antagonisms, gestures toward the incompleteness of social reality, the fact that it is equally driven by antagonisms, and thus poses the need for political action. Against the view that literature is immediately political—because it constitutes a form of resistance or because it represents marginalized voices—or the view that literature is invariably an instrument of ideological hegemony, Prieto suggests that literature mediates social relations by means of the way it formally stages its inherent inconsistency and lack of closure. Literature has, in other words, a more indirect political vocation, residing in its ability to reframe negativity, Vallejo's "nuevo impar," and, through its "potencia de orfandad," the capacity to express the urgency of more-than-literary praxis.

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Ramírez-Pimienta, Juan Carlos, y María Socorro Tabuena Córdoba, coordinadores. *Camelia la Texana y otras mujeres de la narcocultura*. Universidad Autónoma de Sinaloa, 2016. 290 pp.

La lucidez teórica e informativa de esta antología es de gran relevancia en el debate sobre las problemáticas de género, narcotráfico y neoliberalismo que permean la realidad contemporánea de México, Latinoamérica y España. La lectura del libro resulta imprescindible tanto para quienes rechazan la proliferación de la temática del narcotráfico y la narcocultura como para aquellos que reconocen la irrefutable presencia del poder del narco en todas las esferas sociales de México. Pero también, su lectura es importante porque representa la lucha contra la invisibilidad histórica de las mujeres. El título, *Camelia la Texana y otras mujeres de la narcocultura*, comunica directamente el objetivo inicial de los diez ensayos que la componen, ofreciendo diversas vertientes para el análisis de la figura mítica de Camelia y sus múltiples variaciones en la realidad y la ficción. Sin embargo, el alcance crítico