

Sergio Gonzalez Rodriguez Huesos En El Desierto

Matthew Bush

Huesos en el desierto Sergio González Rodríguez, 2002-10-01 El lugar: Ciudad Juárez, en el estado de Chihuahua, en la frontera de México con Estados Unidos. La historia: una ola de crímenes brutales absolutamente real. Esta crónica periodística indaga en los bárbaros asesinatos en serie cometidos en esa zona y repetidos año tras años, incluyendo niñas violadas y torturadas, cuyos cadáveres son arrojados al desierto. Un rastro de sangre que conduce a una trama de complicidades y silencios entre homicidas, policías, autoridades locales, ciudadanos prominentes y el gobierno de la República al más alto nivel. Un libro-denuncia de una realidad escalofriante.

Posthuman Worlds Adolfo Cacheiro, 2022-03-03 *Posthuman Worlds: Roberto Bolaño's Narrative and Virtual Reality* presents interpretations of several novels and one short story by Roberto Bolaño. As befits the global setting of most of these narratives, they are analyzed from the perspective of global culture and politics. Particular attention is paid to transnational European politics, as this topic is central to an understanding of the intertwined themes of politics and the law in Bolaño's work. In *Distant Star* and "Labyrinth," these themes exist within the context of a preoccupation with personal identity and ideology. Adolfo Cacheiro utilizes psychoanalytic interpretation and philosophical exegesis to clarify the subjective component of this preoccupation in the aforementioned texts. The law is also a prominent theme of *The Savage Detectives*, which Cacheiro interprets in relation to mythology. One of the most innovative aspects of this book is the discussion of the role of virtual reality in *Amulet* and *2666*. These novels are read as representations of a posthuman world that manifest an intertextual relationship with science fiction. In *2666* virtual reality unifies the diverse components of a world system in time and space. A phenomenological investigation of this reality supports the conclusion that the principle subject matter of *2666* is a naturalistic theology based on technology.

forum for inter-american research Vol 3 Wilfried Raussert, 2023-07-20 Volume 3 of 6 of the complete premium print version of journal forum for inter-american research (fiar), which is the official electronic journal of the International Association of Inter-American Studies (IAS). fiar was established by the American Studies Program at Bielefeld University in 2008. We foster a dialogic and interdisciplinary approach to the study of the Americas. fiar is a peer-reviewed online journal. Articles in this journal undergo a double-blind review process and are published in English, French, Portuguese and Spanish.

Other Americans Matthew Bush, 2022-10-04 Grounded in perspectives of affect theory, *Other Americans* examines the

writings of Roberto Bolaño and Daniel Alarcón; films by Alfonso Cuarón, Claudia Llosa, Matt Piedmont, and Joel and Ethan Coen; as well as the Netflix serials *Narcos* and *El marginal*. These widely consumed works about Latin America—equally balanced between narratives produced in the United States and in the region itself—are laden with fear, anxiety, and shame, which has an impact that exceeds the experience of reception. The negative feelings encoded in visions of Latin America become common coinage for US audiences, shaping their ideological relationship with the region and performing an affective interpellation. By analyzing the underlying melodramatic structures of these works that would portray Latin America as an implicit other, Bush examines a process of affective comprehension that foment an us/them, or north/south binary in the reception of Latin America's globalized art.

Violence and Naming David E. Johnson, 2019-04-15 Reclaiming the notion of literature as an institution essential for reflecting on the violence of culture, history, and politics, *Violence and Naming* exposes the tension between the irreducible, constitutive violence of language and the reducible, empirical violation of others. Focusing on an array of literary artifacts, from works by journalists such as Elena Poniatowska and Sergio González Rodríguez to the Zapatista communiqués to Roberto Bolaño's *The Savage Detectives* and *2666*, this examination demonstrates that Mexican culture takes place as a struggle over naming—with severe implications for the rights and lives of women and indigenous persons. Through rereadings of the Conquest of Mexico, the northern Mexican feminicide, the Zapatista uprising in Chiapas, the disappearance of the forty-three students at Iguala in 2014, and the 1999 abortion-rights scandal centering on “Paulina,” which revealed the tenuousness of women's constitutionally protected reproductive rights in Mexico, *Violence and Naming* asks how societies can respond to violence without violating the other. This essential question is relevant not only to contemporary Mexico but to all struggles for democracy that promise equality but instead perpetuate incessant cycles of repression.

Sex Trafficking in Postcolonial Literature Laura Barberán Reinales, 2014-08-27 At present, the bulk of the existing research on sex trafficking originates in the social sciences. *Sex Trafficking in Postcolonial Literature* adds an original perspective on this issue by examining representations of sex trafficking in postcolonial literature. This book is a sustained interdisciplinary study bridging postcolonial literature, in English and Spanish, and sex trafficking, as analyzed through literary theory, anthropology, sociology, history, trauma theory, journalism, and globalization studies. It encompasses postcolonial theory and literature's aesthetic analysis of sex trafficking together with research from social sciences, psychology, anthropology, and economics with the intention of offering a comprehensive analysis of the topic beyond the type of Orientalist discourse so prevalent in the media. This is an important and innovative resource for scholars in literature, postcolonial studies, gender studies, human rights and global justice.

Hyperbolic Realism Samir Sellami, 2024-01-11 What comes after postmodernism in literature? *Hyperbolic Realism* engages the contradiction that while it remains impossible to present a full picture of the world, assessing reality from a

planetary perspective is now more than ever an ethical obligation for contemporary literature. The book thus examines the hyperbolic forms and features of Thomas Pynchon's *Against the Day* and Roberto Bolaño's *2666* – their discursive and material abundance, excessive fictionality, close intertwining of fantastic and historical genres, narrative doubt and spiraling uncertainty – which are deployed not as an escape from, but a plunge into reality. Faced with a reality in a permanent state of exception, Pynchon and Bolaño react to the excesses and distortions of the modern age with a new poetic and aesthetic paradigm that rejects both the naive illusion of a return to the real and the self-enclosed artificiality of classical postmodern writing: hyperbolic realism.

Gender Violence at the U.S.–Mexico Border Hřctor Dom'nguez-Ruvalcaba, Ignacio Corona, 2010-03-15 The U.S.–Mexico border is frequently presented by contemporary media as a violent and dangerous place. But that is not a new perception. For decades the border has been constructed as a topographic metaphor for all forms of illegality, in which an ineffable link between space and violence is somehow assumed. The sociological and cultural implications of violence have recently emerged at the forefront of academic discussions about the border. And yet few studies have been devoted to one of its most disturbing manifestations: gender violence. This book analyzes this pervasive phenomenon, including the femicides in Ciudad Juárez that have come to exemplify, at least for the media, its most extreme manifestation. Contributors to this volume propose that the study of gender-motivated violence requires interpretive and analytical strategies that draw on methods reaching across the divide between the social sciences and the humanities. Through such an interdisciplinary conversation, the book examines how such violence is (re)presented in oral narratives, newspaper reports, films and documentaries, novels, TV series, and legal discourse. It also examines the role that the media have played in this process, as well as the legal initiatives that might address this pressing social problem. Together these essays offer a new perspective on the implications of, and connections between, gendered forms of violence and topics such as mechanisms of social violence, the micro-social effects of economic models, the asymmetries of power in local, national, and transnational configurations, and the particular rhetoric, aesthetics, and ethics of discourses that represent violence.

More or Less Dead Alice Driver, 2015-03-26 In Ciudad Juárez, Mexico, people disappear, their bodies dumped in deserted city lots or jettisoned in the unforgiving desert. All too many of them are women. *More or Less Dead* analyzes how such violence against women has been represented in news media, books, films, photography, and art. Alice Driver argues that the various cultural reports often express anxiety or criticism about how women traverse and inhabit the geography of Ciudad Juárez and further the idea of the public female body as hypersexualized. Rather than searching for justice, the various media—art, photography, and even graffiti—often reuse victimized bodies in sensationalist, attention-grabbing ways. In order to counteract such views, local activists mark the city with graffiti and memorials that create a living memory of the violence and try to humanize the victims of these crimes. The phrase “more or less dead” was coined by Chilean author Roberto

Bolaño in his novel 2666, a penetrating fictional study of Juárez. Driver explains that victims are “more or less dead” because their bodies are never found or aren’t properly identified, leaving families with an uncertainty lasting for decades—or forever. The author’s clear, precise journalistic style tackles the ethics of representing feminicide victims in Ciudad Juárez. Making a distinction between the words “femicide” (the murder of girls or women) and “feminicide” (murder as a gender-driven event), one of her interviewees says, “Women are killed for being women, and they are victims of masculine violence because they are women. It is a crime of hate against the female gender. These are crimes of power.”

La Santa Muerte in Mexico Wil G. Pansters, 2019-09-01 For over a decade the cult of La Santa Muerte has grown rapidly in Mexico and the United States. Thousands of people—ranging from drug runners and mothers to cabdrivers, soldiers, police, and prison inmates—invoke the protection of La Santa Muerte. Devotees seek her protection through practicing popular vows, attending public rosaries and masses at street altars, and constructing and maintaining home altars. This book examines La Santa Muerte’s role in people’s daily lives and explores how popular religious practices of worship and devotion developed around a figure often associated with illicit activities. She represents life with the possibility of respite but without ultimate redemption, and she speaks to the complexities of lives lived at the fringes of violence, insecurity, impunity, and economic hardship. The essays collected here move beyond the visually arresting sight of La Santa Muerte as a tattoo or figurine, suggesting that she represents a major movement in Mexico.

The Sorrows of Mexico Lydia Cacho, Anabel Hernández, Juan Villoro, Diego Enrique Osorno, Sergio González Rodríguez, Marcela Turati, Emiliano Ruiz Parra, Elena Poniatowska, 2016-08-18 With contributions from seven of Mexico's finest journalists, this is reportage at its bravest and most necessary - it has the power to change the world's view of their country, and by the force of its truth, to start to heal the country's many sorrows. Supported by the Arts Council Grant's for the Arts Programme and by PEN Promotes, veering between carnival and apocalypse, Mexico has in the last ten years become the epicentre of the international drug trade. The so-called war on drugs has been a brutal and chaotic failure (more than 160,000 lives have been lost). The drug cartels and the forces of law and order are often in collusion, corruption is everywhere. Life is cheap and inconvenient for people - the poor, the unlucky, the honest or the inquisitive - can be disappeared leaving not a trace behind (in September 2015, more than 26,798 were officially registered as not located). Yet people in all walks of life have refused to give up. Diego Enrique Osorno and Juan Villoro tell stories of teenage prostitution and Mexico's street children. Anabel Hernández and Emiliano Ruiz Parra give chilling accounts of the disappearance of forty-three students and the murder of a self-educated land lawyer. Sergio González Rodríguez and Marcela Turati dissect the impact of the violence on the victims and those left behind, while Lydia Cacho contributes a journal of what it is like to live every day of your life under threat of death. Reading these accounts we begin to understand the true nature of the meltdown of democracy, obscured by lurid headlines, and the sheer physical and intellectual courage needed to oppose it.

Narcoepics Hermann Herlinghaus, 2013-02-14 *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 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.

Modern Mexican Culture Stuart A. Day, 2017-10-31 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.

The Humanities in a World Upside-Down Ignacio López-Calvo, 2018-06-11 Following the metaphor of "the world upside-down," this essay collection highlights the importance of the humanities in addressing, along with the sciences, pressing challenges in today's rapidly changing world. Crossing across a variety of disciplines, historical periods, and regions in the world, this volume represents a useful tool for humanities scholars and students exploring the key role of our disciplines in public debates about pressing issues, such as the refugee crisis, climate change denialism, environmental justice, racism, and the current worldwide crisis of democracy. It provides practical examples of how societies throughout the world have historically coped with unexpected and distressing changes in government, core values, axiomatic systems, assumptions, beliefs, ideology, or cultural constructions. The feeling of topsy-turvy consternation as a result of sudden, harrowing change, as is shown here, is not new; rather, it has simply evolved throughout time and space.

Roberto Bolaño, a Less Distant Star I. López-Calvo, 2015-03-04 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.

Fragmented Lives, Assembled Parts Alejandro Lugo, 2009-09-15 Southwest Book Award, Border Regional Library Association, 2008 Association of Latina and Latino Anthropologists Book Award, 2009 Established in 1659 as Misión de Nuestra Señora de Guadalupe de los Mansos del Paso del Norte, Ciudad Juárez is the oldest colonial settlement on the U.S.-Mexico border-and one of the largest industrialized border cities in the world. Since the days of its founding, Juárez has been marked by different forms of conquest and the quest for wealth as an elaborate matrix of gender, class, and ethnic

hierarchies struggled for dominance. Juxtaposing the early Spanish invasions of the region with the arrival of late-twentieth-century industrial conquistadors, *Fragmented Lives, Assembled Parts* documents the consequences of imperial history through in-depth ethnographic studies of working-class factory life. By comparing the social and human consequences of recent globalism with the region's pioneer era, Alejandro Lugo demonstrates the ways in which class mobilization is itself constantly being unmade at both the international and personal levels for border workers. Both an inside account of maquiladora practices and a rich social history, this is an interdisciplinary survey of the legacies, tropes, economic systems, and gender-based inequalities reflected in a unique cultural landscape. Through a framework of theoretical conceptualizations applied to a range of facets—from multiracial mestizo populations to the notions of border crossings and inspections, as well as the recent brutal killings of working-class women in Ciudad Juárez—*Fragmented Lives, Assembled Parts* provides a critical understanding of the effect of transnational corporations on contemporary Mexico, calling for official recognition of the desperate need for improved working and living conditions within this community.

Latin American Culture and the Limits of the Human Lucy Bollington, Paul Merchant, 2020-03-18 This volume explores works from Latin American literary and visual culture that question what it means to be human and examine the ways humans and nonhumans shape one another. In doing so, it provides new perspectives on how the region challenges and adds to global conversations about humanism and the posthuman. Contributors identify posthumanist themes across a range of different materials, including an anecdote about a plague of rabbits in *Historia de las Indias* by Spanish historian Bartolomé de las Casas, photography depicting desert landscapes at the site of Brazil's War of Canudos, and digital and installation art portraying victims of state-sponsored and drug violence in Colombia and Mexico. The essays illuminate how these cultural texts broach the limits between life and death, human and animal, technology and the body, and people and the environment. They also show that these works use the category of the human to address issues related to race, gender, inequality, necropolitics, human rights, and the role of the environment. *Latin American Culture and the Limits of the Human* demonstrates that by focusing on the boundary between the human and nonhuman, writers, artists, and scholars can open up new dimensions to debates about identity and difference, the local and the global, and colonialism and power. Contributors: Natalia Aguilar Vásquez | Emily Baker | Lucy Bollington | Liliana Chávez Díaz | Carlos Fonseca | Niall H.D. Geraghty | Edward King | Rebecca Kosick | Nicole Delia Legnani | Paul Merchant | Joanna Page | Joey Whitfield

Female Corpses in Crime Fiction Glen S. Close, 2018-10-10 This book examines the central significance of sexualized female corpses in modern and contemporary Hispanic and Anglophone crime fiction. Beginning with the foundational detective fictions of the nineteenth century, it draws from diverse subgenres to describe a transatlantic tradition of necropornography characterized by lascivious interest in female cadavers, dissection, morgues, femicide, and snuff movies. Hard-boiled and police procedural classics from the U.S. and the U.K. are juxtaposed with texts by established Spanish and

Spanish American genre masters and with obscure works that prefigure the contemporary transmedial boom in corpse-centered fictions. The rhetoric and aesthetics of necropornographic crime fiction are related to those of popular crime journalism and forensic-science television dramas. This study argues that crime fiction has long fixated disproportionately on the corpses of beautiful young white women and continues to treat their deaths and autopsies as occasions for male visual pleasure, male subjective self-affirmation and male homosocial bonding.

The Killing Fields: Harvest of Women Diana Washington Valdez, 2021-06-02 Explosive findings by a journalist's daring investigation into the systematic murders of girls and women in Juarez, Mexico.

Modernity and the Nation in Mexican Representations of Masculinity H. Domínguez-Ruvalcaba, 2007-10-29 This book looks at representations of the male body, sexuality and power in the arts in Mexico. It analyses literature, visual art and cinema produced from the 1870s to the present, focusing on the Porfirian regime, the Post-revolutionary era, the decadence of the revolutionary state and the emergence of the neo-liberal order in the 1980s.

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