

SPANISH LATIN AMERICANISTS ON CONTEMPORARY NARRATIVE

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Entre lo local y lo global: La narrativa latinoamericana en el cambio de siglo (1990–2006). Edited by Jesús Montoya Juárez and Ángel Esteban. Madrid: Iberoamericana; Frankfurt: Vervuert, 2008. Pp. 228. €18 paper. ISBN: 9788484893929.

Narrativas latinoamericanas para el siglo XXI: Nuevos enfoques y territorios. Edited by Ángel Esteban, Jesús Montoya, Francisca Noguerol, and María Ángeles Pérez López. Hildesheim, Germany: Georg Olms Verlag, 2010. Pp. xi + 280. €48. ISBN: 9783487144825.

Literatura más allá de la nación: De lo centrípeto y lo centrífugo en la narrativa hispanoamericana del siglo XXI. Edited by Francisca Noguerol, María A. Pérez, Ángel Esteban, and Jesús Montoya Juárez. Madrid: Iberoamericana; Frankfurt: Vervuert, 2011. Pp. 213. €24 paper. ISBN: 9788484896241.

Products of a collective research project among Spanish universities, these compilations are a very necessary and timely triptych on the contemporary Latin American narrative, particularly when little of comparable scope or value has come from the Americas. Complemented by each other's goals, they are authoritative and diverse overviews of how the practice and theory of Latin America's recent narrative are studied in Spain (though some contributors are not Spanish nationals). These books cover a substantial number of issues, authors, and works from various perspectives, many distancing themselves from conventional approaches, some hewing too closely to newly found interdisciplinary attentiveness. They are not much different from others published in English and share with them a (dis)comforting absence of purported authorities in the field. That uneasiness may be felt by such experts and their progeny only; many valuable interpretations are and can be written without citing specialists. Indeed, not ceding responsibility for judgment to experts is part of the history of the best Latin American criticism, so it is healthy, very instructive, and indispensable, up to a point, to consult readings that avoid conformities and faux reverence.

These volumes largely share some superseding principles: hybrid identities, postnationality, territoriality and its avatars, globalization and its discontents, new narrative techniques, notions of "minor/small" literatures, nomadism, and authorial self-perceptions, intertwined to different degrees to put in perspective and cautiously define the narrative in question. Those values tend to suitably demote, in no order of prominence, atavistic regionalisms based on exile, metafictional experiments, selective mourning, new sexualities, peripheries, neoliberal politics,

violence, and other post-magic realist and postmodern crises that characterized narrative at the end of the twentieth century, or until the conceptual upheavals that began with the Roberto Bolaño boom and recognition of his brood. Parsing those changes is not effortlessly accomplished, above all when, despite their joint purposes, the contributors seek new ways of expressing their views.

Entre lo local y lo global can be examined as a conceptual template for the subsequent volumes, primarily for dealing with immediately previous critical topics (borders, lasting wounds of dictatorships, “post-isms,” disconnects with the earlier literary Boom), and for setting up patterns by balancing impending discussions among critics and practitioners. Jesús Montoya Juárez and Ángel Esteban contribute a brief and devout introduction to their collection, summarizing the topics that their contributors delineate. Their proposal of a “neoliberal realism” and reliance on criticizing the hegemony of capitalism merit more than repeating assumptions about the narrative produced between 1990 and 2006, but their framework is valuable and correct in its predictions and wagers. Still, a devotion so passionate to the new and the mutable judgment of younger critics is not exclusively informed by the narrative they discuss but also by its history, the authors’ own role in marshaling its value, and later by the histories of reading and criticism themselves.

Like its companions, *Entre lo local y lo global* balances critical contributions and statements by authors who belong to the loosely defined generation, school, or movement with which the volumes deal. Francisca Noguerol’s “Narrar sin fronteras” opens the book’s first section, “Cartografías de la narrativa latinoamericana en tiempos de globalización.” A prolific author of similar prospects, she offers a vast sketch of the continent’s narrative, privileging blurred borders, globalization (27–29), universality, and quite accurately, narcissism (30–31). These characteristics and the topic of multiplicity of information lead to expectedly tentative views in the section “La narrativa joven” (31–32) and reluctance to differentiate among the authors she lists.

Fernando Aínsa, perhaps the best-known of the established critics in these volumes, presents a keen study of recent Uruguayan narrative which, besides the three authors he examines, is still to find a critical mass of younger authors for external consumption. Thematics, generational belonging, and giving in to or rejecting collective thinking are other all-encompassing issues. In “Y después de lo post, ¿qué? Narrativa latinoamericana hoy,” Daniel Noemí peruses recent narrative from an obvious premise: “literature serves multiple purposes *in society*” (84, his emphasis), thus only complementing Noguerol. He discovers a couple of new writers, but barely adds to the tomes’ common purpose. Similarly, Yanitzia Canetti delivers uninspired generalizations about the despotic nature of US publishing and the effects (also not trailblazing) of globalization on independent publishers/writers like her. Any worthwhile conclusion attempted is undermined by her persistently personalized argument and unembarrassed whining about commercialism’s failure to celebrate writers in her condition.

Peru’s Santiago Roncagliolo and Mexico’s Jorge Volpi join the discussions of *Entre lo local y lo global*’s first section. Both novelists enjoy a generally positive reception in Spain and thrive despite much less appreciation in their countries or in

the United States. From the same generation but different professional contexts, they illustrate how shared desires for what could be almost always dull writers' taste for discovering what was. Thus, while taking to task the ideological "failings" of the *McOndo* group (78–79), Roncagliolo demands a return to immediate Latin American concerns, implying that his practice (his nonfiction novel *Abril rojo* had just been published) is one solution. Less self-serving, and naively believing that serious things can be said in jest, Volpi's recycled "Narrativa hispanoamericana, Inc." assesses his cohort pessimistically, assuming that post-Boom narrative "stopped being a concept and became, purely and simply, a brand" (104, his emphasis). That "brand" is postnational, and he lists the standard-bearers (111). But no conclusions can flow from rhetoric like "do Latin American narratives with common characteristics exist today? In my opinion, *yes and no*" (109, my emphasis).

"Desencuentros en el canon literario latinoamericano de los años noventa," the second and shortest section, has fine overviews of Chilean narrative by Carlos Franz and of Peruvian narrative by Jorge Eduardo Benavides, well-recognized novelists. Both are preceded by Álvaro Salvador's "annotations" on overlooked narrative by women during the eighties. Franz provides a bespoke perspective, justly posits José Donoso and Bolaño as watersheds (151–152), but shrewdly (and transparently) devalues the younger Bolaño by arguing that it is the readers who have changed, not the quality of the narrative. Benavides offers one of the best articles in these volumes by dealing with a still unresolved problem for the new narrative: the pertinence of authors who did not migrate, either voluntarily or forced by a variety of reasons (attachment to the native soil among them) yet publish praiseworthy narrative hindered by what I call elsewhere the condemnation of national editions. Salvador, an eminent Marxist critic, disappoints with a replica of plaintive US interpretations. His view that women's narrative has had to confront models like Gabriel García Márquez (146) and post-Boom procedures that engendered subversions against patriarchy (147) is dated and inapplicable to the tremendously rich new narrative by women, a corpus not engaged fully in these volumes.

Besides essays by Eduardo Becerra and Ángel Esteban, the final section, "Lecturas de/en la narrativa latinoamericana (1990–2006)," presents little that is novel or of further interest. Becerra is at pains to enhance Bolivian Edmundo Paz Soldán's fiction because, like Volpi's, it has an indiscernible following at best, and both exemplify Spanish commercialization gone awry. Becerra's "¿Qué hacemos con el abuelo?" nominally on Paz Soldán, is a sharp analysis of how the new narrative deals with the burden of the past, and intuits that the more important question is what to do with "the grandchildren," the recent young novelists (179). Correcting Paz Soldán's 2002 impression that there were no truly novel contemporary authors, Becerra reminds readers that Bolaño's *Los detectives salvajes* was already around. Esteban carries out a recovery similar to Benavides's by heralding the truly critical nature and value of Leonardo Padura, a Cuban author associated positively with popularizing historical events in his detective novels.

Ana Marco González's detailed study of the role of music in Gonzalo Celorio, a Mexican of Cuban background, brings up a question habitually elided in these

volumes: age. It is an axiom that the authors of the new narrative are mainly men born around 1968. Celorio is from 1948 and not at all identified with the authors of *McOndo* (1996), edited by Alberto Fuguet and Sergio Gómez; Becerra's *Líneas aéreas* (1999) anthology; the Mexican Crack (ca. 1996), or the blatantly subjective *Se habla español* (2000), edited by the problematically foundational Fuguet and Paz Soldán. But César Aira (b. 1949) and Bolaño (b. 1953) are also not identified with those groupings, although the Chilean was included only belatedly in *Palabra de América* (2004), a flawed generational statement. Dealing with slightly older writers begs the additional question of what to do with the children, not just the grandchildren, and the answer is ultimately left to the critics.

That response is particularly weak when a good short story writer like Paz Soldán attempts criticism. It is healthy to take ideas on a test drive, but one expects more than a learner's-permit performance in the analysis of a complex writer like Bolaño when the driver is also an academic. In "Roberto Bolaño: Literatura y apocalipsis," Paz Soldán attributes an apocalyptic nature to Bolaño's fiction without much more than selective plot analysis. The facile comparison with Julio Cortázar is mired by referring to critics who, if one has not read the collection Paz Soldán edited on Bolaño, fall by the wayside. Offhand conclusions like "In his own way Bolaño was a writer committed to political causes in Latin America" (228), and "His most difficult work [sic] is found in *The Savage Detectives* and 2666, not because of the writing but due to their intimidating length" (228), reveal used thinking, and are a misrepresentation of Bolaño, not an enticement to read him.

Given the framework that *Entre lo local y lo global* establishes, *Narrativas latinoamericanas para el siglo XXI* accomplishes its aims and leaves ample room for additional enquiries, avoiding open-ended conclusions that ultimately confound wider interpretations. Different from its sister works, *Narrativas latinoamericanas* includes as its third section an anthology of fictional texts by novelists, most of whom also contribute analytical/critical texts to the second section, accurately entitled "Poéticas y reflexiones de autor" (my emphasis), because not all the authors are of analogous importance, reception, or proven promise. The analyses more in tune with the "approaches" of the subtitle are found in the fourteen essays included in the first section, "Aportaciones teóricas." These are contributions by reputable critics like Rita Gnutzmann, Aínsa, and Becerra, who is the most authoritative Latin Americanist of his generation in Spain and author of seminal essays and compilations on the new narrative. Special mention should be made of how Montoya convincingly illustrates, in a carefully succinct analysis, the role of utopia and technology in the work of Aira. However, Alfonso de Toro's unnecessarily verbose study of Arturo Fontaine's excellent *Cuando éramos inmortales* is disappointing for a critic of his experience, and his argument for the "glocal" nature of Fontaine's novel vis-à-vis other Chilean novels of the period is hardly sustained by his self-quoting approach.

In fortunate contrast there are newer interpreters from other countries, among them José Carlos González Boixo, José Ramón Ruisánchez Serra, and Rubí Carreño Bolívar. With few exceptions the first section's articles concentrate on what has conventionally become, for now, the prevalent academic canon of recent Latin American narrative. This is an advantage and disadvantage, for if the articles tend

to contextualize the authors they choose with others of the same generational cohort, readings are lacking on the older Bolaño, Juan Villoro, Horacio Castellanos Moya, Rodrigo Rey Rosa, and Héctor Abad Faciolince (all from the fifties); Santiago Gamboa, Jorge Franco, and Fuguet from the sixties; and other authors from the seventies who are their intellectual equals. In fairness, similar accommodations to orthodoxy and gaps can be found easily in any compilation of this type and aim. Taken on its own terms, *Narrativas latinoamericanas* is excellent, and some of its fissures are filled in by the companion volumes.

Aínsa's "Palabras nómadas: Los nuevos centros de la periferia" is rightly the most extensive article and provides a thorough framework for the centrality of the new narrative, widening the corpus to US Latino production and unheralded authors like the Ecuadorians Leonardo Valencia (b. 1969) and Javier Vásconez (b. 1946), thereby contextualizing the new "center" with some narrative displacements from today and the immediate past. Becerra's systematic analysis of chronology in Rodrigo Fresán's narrative subtly accounts for the importance of storytelling, revealing a poetics rather than a cartography of new fictions. Gnutzmann examines the role of new subjects in Peruvian narrative, concentrating on Kam Wen Siu (whose little-known work is published in North Carolina), a discovery that with Erika Martínez Cabrera's article on Anna Kazumi Stahl (a Japanese American who writes in Spanish) provides room for thought about considering multiculturalism in discussions of the canon.

As noted above, there is a noticeable absence of articles on women authors in these volumes, and the "new subjects" many of the critics discuss in passing do not address the concerns of hybrid or non-heterosexual sexualities. Even though De Toro (above) glosses narrative by Chileans Carla Guelfenbein and Andrea Maturana, the gender gap is partially mitigated by María José Bruña Bragado's "Entre Papeles salvajes y papeles insumisos: Algunas claves de la última narrativa rioplatense." Concentrating mainly on Uruguayan Marosa Di Giorgio (1932–2004) and Argentine Néstor Perlongher (1949–1992), both of whom would be excluded by temporal parameters for the new narrative, Bruña Bragado makes a case for the role of neo-baroque language in liberating homosexual libido. Cristina Pérez Múgica attempts something analogous in recovering Pedro Juan Gutiérrez, an older Cuban born in 1950 whose career is similar to Padura's but centered on semi-autobiographical renderings of the "dirty realism" of popular culture.

González Boixo's article should be read in tandem with those by Ruisánchez Serra and Silvia Ruiz Otero, since they all provide very different readings of roughly the same period of Mexican narrative. While González Boixo concentrates on author manifestos and overviews, Ruisánchez Serra and Ruiz Otero examine up-and-coming authors, with the result of correctly leaving more questions than answers. In that regard, Carreño Bolívar's fine article on Diamela Eltit—whose impact is limited to committed US and Chilean academics—unwittingly reveals an author with little new or original to say to digital natives. Aira, who is the same age as Eltit, is vastly superior in the practice of writing what is not approved. In a boomerang effect, more established writers like Bolaño, Aira, and recently Castellanos Moya are setting up a following for the new narrative (and younger writers born in the seventies like Juan Gabriel Vásquez, Alejandro Zambra, Guadalupe

Nettel, Patricio Pron, and Pola Oloixarac) that has more to do with prestigious English-language general culture journals or newspapers, and hardly anything to do with academics who have known their work longer. This section also includes a good analysis by Paz Soldán of Mexican detective fiction by Élmer Mendoza and Yuri Herrera, both underrepresented in new narrative studies. More felicitous than his contribution to *Entre lo local y lo global*, Paz Soldán's analysis concentrates on how both writers take colloquial speech to extremes (132), thereby bringing language closer to national historical tensions.

The second section's pieces are brief, expectedly self-referential, and more a poetics in progress: most authors are in the middle of their careers. They are witty and full of contemporaneity (Rafael Courtoisie, Franz, and the lesser-known Joaquín Guerrero-Casasola), heartfelt (Ronaldo Menéndez), self-serving (Fernando Iwasaki), and recycled (Andrés Neuman). Some are well-thought-out constructions, like the Venezuelan Juan Carlos Méndez Guédez's maudlin self-analysis, the Colombian Consuelo Triviño Anzola's masterly take on the controversial José María Vargas Vila, and the Mexican Ruisánchez Serra's essay, all of which openly and generously discuss colleagues who have worked on their subjects. The third section of *Narrativas latinoamericanas*, made up of novel fragments, previously published short stories, and some new tales, will seem out of place to readers who keep up with the new narrative. But these short pieces will be helpful to readers unacquainted with the authors and critics introduced in this generally adequate selection, since in cases like Méndez Guédez's and Neuman's, there is a clear correlation between their short fiction and their contributions to the "Reflections" section of *Narrativas latinoamericanas*.

Literatura más allá de la nación subsumes the approaches and territories of its companion volumes, partaking of the abundant and, as a result, increasingly knotty turn of English-language Latin Americanists toward the postnational. Fashioning that apprehension is problematic when the nation, vis-à-vis global literatures, has been quickly abandoned or placed in interpretive limbo. After all, the Boom was postnational in many respects. Nevertheless, different from numerous English-language essays on hyperspecialized topics, most of this volume's articles seem to have cross-fertilized each other while the collection came together. Briefer than its companions, *Literatura más allá de la nación* also presents three sections, "Aproximaciones críticas a la novela," "Aproximaciones críticas al cuento y a las formas breves," and "Trans-latinoamericanos: La ficción desde la ficción." These are prefaced by Esteban and Montoya's summary of why these volumes center on how the varieties of territoriality determine transnational contexts, thereby forcing related questions about communal experiences in global contexts, a retooling they believe will be the trend for the present century (11).

In the first section, María Caballero Wangüemert submits a solid synopsis of recent Puerto Rican narrative, rightly isolating the work of Mayra Santos-Febres, the one author from the island (and her generation) to have entered the exalted realm of being published and recognized in Spain. The third and fifth articles, by Montoya and Martínez Cabrera, respectively, can be read in tandem as arguments for heretofore unknown River Plate authors. Montoya dovetails from his article (above) on Aira, emphasizing migration's role in the "technofiction" of Uruguayan

Gabriel Peveroni (b. 1969), although the effect of a related Uruguayan migration (by critics Emir Rodríguez Monegal, Ángel Rama, and Jorge Ruffinelli) on US Latin Americanism is ignored. Martínez Cabrera's competent textual analysis of Rafael Pinedo's (Argentina, 1954–2006) *postcorralito* (her term) apocalyptic novel, is undermined by affirmations like “the symbolic capital of peripheral and central countries does not flow equally in both directions” (80).

The seventh and eighth articles, by Ana Marco González and Karin Benmiloud on Northern Mexican narrative and Paz Soldán, respectively, share this volume's perspective that neoliberalism is the source of all Latin American evils. Marco González offers a thorough and descriptive view of Baja California fiction yet remains uncertain about US Chicano writing's role in the new border narrative that is written in Spanish, a valid hesitation. Benmiloud's article is hindered by plot overload on Paz Soldán's US high school campus novel, which has been described as poorly written and for “gringos.” A sense of proportion or of the actual value of the works they describe is missing from both articles. In the tangled logic that critics with less experience exhibit in these volumes, there are three unaddressed questions: whether there are any masterpieces other than Bolaño's, whether these are cookie-cutter narratives, and why there is no acknowledgment of opposing views that curb the generalized enthusiasm. If those questions cannot be answered, it becomes easier to forecast that the critical modes deployed in this volume will lose force.

“Utopías intersticiales: La batalla contra el desencanto en la última narrativa latinoamericana,” this section's fourth article, is another valiant and informative synthesis by Noguero. Far-reaching conceptually and in chronological terms (she begins around 1996, the consensus for the new narrative's *annus mirabilis*), space constraints force her to list samples of how the authors find a solution to the disenchantment of upside-down worlds (64–66) in utopian narratives, a case actually made earlier in theory and practice by Ecuadorian novelist Raúl Pérez Torres in his hybrid *Teoría del desencanto: Novela* (1985). Looking within peripheral narrative solves and puts in perspective critical overreach, as Reinaldo Ladagga's promising “La tentación de no escribir: El escritor como informante” exemplifies.

Disregarding the greater critical consensus that many writers/characters write too much (see Aira, Fernando Vallejo, Mario Bellatin, Abad Faciolince's *Basura*), acting like a defense attorney rather than a judge, Ladagga posits that the new narrative is overpopulated by characters who refuse to write. Proposing that discursive novels by Aira, Vallejo, and Bolaño turn on its head the question of what “doing literature” is (101), he slights the fact that the best Latin American narrative still has no reason or outward logic, so there is no correlation with his premise. His argument is hindered by unquoted throwaway references intended to legitimize a proposition that does not pan out, as belied by narrative from José Donoso's *El jardín de al lado* (1981, definitive ed. 1996) to Diego Cornejo's *Las segundas criaturas* (2010, definitive ed. 2012). That Vallejo has published at least five books after stating in 2003 that he would write no more novels, an outburst Ladagga takes at face value—after affirming he wrote his article in the last days of 2010 (89)—demonstrates the dangers of letting a meandering personal I/Eye turn into meandering criticism.

The second and shortest section of *Literatura más allá de la nación* is devoted to approaches to the short story and related forms, and Salvador amply redeems himself by making a case for the short stories of the youngest author studied in these volumes, Neuman (b. 1977). Adélaide de Chatellus is not as technical as Salvador, but both highlight Neuman's work, a turn that flouts the short narrative that brought many of the authors in these volumes to prominence. Neuman is an Argentine who, like the Peruvian Iwasaki and Mexico's Volpi, also studied and lives in Spain, which is celebrated nationalistically in both articles.

Given *Literatura más allá de la nación's* specific mission, the last section should have been the largest, and Neuman's contribution should have been in the second section. But here Méndez Guédez delivers a frank statement on the cultural and literary gaps encountered by a South American who pursues a PhD in Spain, as he, Volpi, and Valencia did. Two magnificent essays in this section are Luis Manuel García Méndez's "Dos mulatos posnacionales" and Consuelo Triviño's "Literatura y exilio, 'un buen salvaje' escribiendo en París." The former is a lucid reading of Junot Díaz, who like few other Latin Americans who write in English captures "latinicity" without depending endlessly on exoticism. Triviño's is a much too brief, brilliant recovery of Colombian Eduardo Caballero Calderón (1923–1998), whose *El buen salvaje* is foundational in terms of Boom novels, the metafiction of the new narrative, and the purported "writer's block" trend that Ladagga marshals above. Without one-dimensional interpretations, García Méndez and Triviño do not let their analyses morph easily into narratives of sentimental solidarity that have little to do with real political agency, nor do they fluctuate from the critical to the cautiously admiring.

There is a perception that cooperative efforts like these are endogenic or "colleague friendly." The politics and patent commercialism of Spanish literary culture regarding the recent Spanish American narrative can be fallible and overblown, and by now even predictable, as forthright readings by the excellent Mexican cultural historian Christopher Domínguez Michael and the nonacademic Spanish cultural critic Ignacio Echevarría, author of the landmark *Desvíos: Un recorrido crítico por la reciente narrativa latinoamericana* (2007), gamely reveal. However, kowtowing to perceived hierarchical critical power based on ideological sympathies and even national origins is easily found in English-language collections with comparable goals. These Spanish compilations generally avoid such blinders and discriminatory clubbiness; their discussions are properly passionate, hardly aligned sociopolitically, and their intent to be objective is vibrant. The authors write fluently, most balancing academic and demotic language, keeping up a credible pace about the state of Latin Americanism, not sacrificing detailed evidence, and guiding specialized readers toward further exploration without standard pitfalls. Explanations both simpler and more persuasive can be missing but their absence does not detract, and that is refreshing in the present state of Latin Americanism in the Americas.

The openness of tripartite analyses enhances these tomes' heterogeneous research lines, in turn reflecting on the excellent collaborative work of the editors and contributors, many of whom appear in more than one volume. By default the chronological parameters for *Entre lo local y lo global, Narrativas latinoamericanas*

para el siglo XXI, and *Literatura más allá de la nación* make tentative forecasts for the development of this narrative, a probability tempered by the overall flexibility within uniformity and seriousness of purpose, as well as by the general ability of most contributors to overcome the lack of mandate, stomach, and skills that Latin Americanism has witnessed outside of Spain during the last thirty years or so. Against a critical backdrop dominated by prequels, reboots, and sequels, these volumes attempt an expansion unhindered, for the most part, by the need to belong to a critical circle.¹ Whether one agrees or not with their corpus, framework, or approaches, a great majority of these articles make up a solid and novel contribution to the ever-more-complex recent Latin American narrative and its very dispersed criticism.

They also serve to confirm an evident correlation in academic writing about literature: the more “theoretical” English-language Latin Americanism is, the more selective the native references and scarcer the willingness to express considered and rational preferences that question established “first world” critical ideas. This correspondence also functions in Spanish- or Latin American-based criticism when an opinion can earn credit to be redeemed later, or there is fear of ostracism. In the old and the new worlds, few Latin Americanists endeavor to be pluralistic in documentation or show willingness to express views that question reigning orthodoxies. Regrettably, the artistic and social values these compilations recover are being abandoned, paradoxically when the unifying wail that consolidates Latin Americanist alliances and *bona fides* is “We are the world.” Finally, it is worth noting the great role that Vervuert plays in the serious dissemination of Hispanic literatures and culture and their criticism. There is really no precursor to Vervuert’s endeavors, and this publisher has gradually acquired a justly deserved prestige.

1. In this regard most of the criticism thus far has been published in Spain: *Cuadernos Hispanoamericanos* 604 (October 2000), dossier compiled by Teodosio Fernández; *Desafíos de la ficción*, ed. Eduardo Becerra (2002); Iago de Balanzó et al., *Cuadernos de la Cátedra de las Américas* 1 (2004); José Luis de la Fuente, *La nueva narrativa hispanoamericana* (2005); *Cuadernos Hispanoamericanos* 673–674 (July–August 2006), dossier compiled by the Barcelona-based Valencia; *Guaraguao* 13, no. 30 (summer 2009); and *Éste que ves, engaño colorido . . . Literaturas, culturas y sujetos alternos en América Latina*, ed. Chiara Bolognese, Fernanda Bustamante, and Mauricio Zabalgoitia (2012). Compare the production from the Americas: Jorge Fornet, *Los nuevos paradigmas: Prólogo narrativo al siglo XXI* (2006); “La narrativa del milenio en América Latina,” special issue, *Nuevo texto crítico* 21, nos. 41–42 (2009), survey and interviews by Ruffinelli; and a study of over sixty new authors, *The Contemporary Spanish American Novel: Bolaño and After*, edited by Will H. Corral, Juan De Castro, and Nicholas Birns (Bloomsbury, 2013). *Babelia*, the cultural supplement of *El País*, continuously publishes decidedly arbitrary and commodified dossiers on national literatures.