

se pierde el sentido de lo colectivo, como se anunciaba en la introducción para privilegiar una lectura de la transformación del ser ajena a las particularidades de la España democrática. El libro de Pritchett es una interesante aportación que se añade al debate y apreciación de la obra de Pedraza, hasta ahora limitada por los prejuicios de un canon que consideraba el horror gótico como un subgénero de simple entretenimiento.

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TIMOTHY R. ROBBINS AND JOSÉ EDUARDO GONZÁLEZ, EDS. *New Trends in Contemporary Latin American Narrative: Post-National Literatures and the Canon*. New York: Palgrave Macmillan, 2014. 241 pp.

The essays compiled in *New Trends in Contemporary Latin American Narrative: Post-National Literatures and the Canon* provide important insights into the region's contemporary literature and explore the theme of post-nationalism in original ways. The collection begins with an introduction by its editors, Timothy R. Robbins and José Eduardo González, presenting a useful historical trajectory of literary trends and critical theory from the latter half of the 20th century onward. As its editors describe in their introductory piece, what makes the volume unique are the ways in which its contributors attempt to delineate Latin America's most current writing, particularly in dialogue with the McCondo and "Crack" movements. Rather than separating these from the present day or diminishing their contribution, the compilation reaffirms their value and influence on social, political and aesthetic issues of today's writing. With that stated, its contributors affirm the emergence of a new generation of authors, particularly substantiated by their new engagement with the Boom.

Of importance are the ways in which the volume demarcates *posnacionalista* authors. The editors propose that the region's contemporary writers distance themselves from political and social issues at the national level, and are uniquely embedded in digital spaces that provide transnational tools for communication and distribution. The authors stress the notion that the nation-state no longer serves as an effective model for defining authorial origin in an era of globalization. This *posnacionalista* framework serves as a bridge into the volume's first essay by Timothy Robbins. In his chapter, Robbins examines the shifting ideology of mass culture from the Mexican Onda movement of the 1960s to

the McCondo movement of the 1990s. Vis-à-vis a comparison between Alberto Fuguet and his Mexican Onda predecessors, the author illustrates how the representation of mass media differs within the current context of postmodernity and globalization. In the following chapter, Ricardo Gutiérrez-Mouat discusses Roberto Bolaño's relationship to the Latin American canon as well as the intersections between his work and that of his Chilean Boom antecedent, José Donoso. The author underscores some of the similarities between the two seminal writers, parallels that are frequently overlooked in contemporary criticism due to Bolaño's unenthusiastic comments on Donoso in his memoirs.

From there, Tomás Regalado López studies the Mexican "Crack" movement and its relationship to present day literature. The author poses some important questions, including how to define "Crack" - as a group, a generation or a style - while historically positioning it in Mexico, Latin America and beyond. This nuanced reengagement of "Crack" writers is an important undertaking given its regional significance. In the chapter that follows, Gerardo Cruz-Grunerth analyzes current points of rupture and continuity in the "Crack" and MoHo, "dirty realist," movements. Highlighting the pessimism with which both approach the future of Latin American literature, Cruz-Grunerth looks at two representative texts and their relationship with the Boom and the canon broadly. Continuing on an aesthetic vein, Emilse B. Hidalgo then analyzes the historical and geographical imagination in recent Argentine fiction through the lens of author Rodrigo Fresán. Hidalgo differentiates the Argentine literary canon from its regional neighbors in its ruptured relationship with fixed national spaces. This contextualization allows Hidalgo to convincingly demonstrate Fresán's continuity within the Argentine canon, while displaying trends towards globalization, disrupted geographies and the significant influence of popular and mass-mediated culture.

Transitioning to Colombia, Lotte Buiting then examines the points of conjuncture between Evelio Rosero's *Los ejércitos* (2007) and Gabriel García Márquez's canonical short novel *El coronel no tiene que le escribe* (1961), highlighting discontinuities due to divergent sociopolitical platforms. Alberto Fonseca goes on to analyze the figure of the narco-letrado (a reframing of the lettered citizen within the context of narco-violence) in Colombian author Darío Jaramillo Agudelo's *Cartas cruzadas* (1995). Fonseca's attention to the changing discourse of nation in Colombia due to long-term violence is particularly persuasive. From there, Jane Hendrickson delves into the problematic nature of the post-McCondo literary scene for regional writers and the difficulty of creating a totalizing national or regional novel. In her textual analysis of a short story from the anthology *El futuro no es nuestro* (2009), the author demonstrates how

readership may form a type of bridge between the literary and linguistic, capable of forging a transnational literary space for contemporary Latin American writing.

Turning finally to the digital space, the volume extends beyond the traditional blogosphere and into the era of Web 2.0 through an essay by Eduard Arriaga-Arango. The author analyzes three Latin American writers who elucidate the current relationship between writing and technology in the region, discussing how we might reengage the online space as one of experimentation, collaboration and new literary practices. His analysis brings nuance to the “death of the blog” in the 21st century and allows us to approach this space in a fresh manner. In the concluding chapter to the anthology, José Eduardo González studies Ena Lucías Portela’s short story “Huracán” (2001) as a new Cuban narrative, one that is post-political, non-ideological and defies traditional readings. In line with the anthology at large, González highlights how recent texts set themselves apart from late 20th century literature and explore new territories and themes.

This volume is timely indeed and is differentiated from other studies on post-nationalism in literature in that it sets up a theoretical framework that is elucidated through numerous textual examples from a variety of contributors. The volume’s examination of contemporary aesthetics superseding and challenging the McCondo and the “Crack” movements is exciting for our discipline. Students and scholars of contemporary Latin American literature, culture and film, both in the analogue space and the digital world, will find this to be a significant addition to their collection, as will also university libraries looking to update their set of works on contemporary criticism.

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MÓNICA SZURMUK Y MARICRUZ CASTRO RICALDE, EDS. *Sitios de la memoria: México post 68*. Santiago: Editorial Cuarto Propio, 2014. 388 pp.

La historia reciente del siglo veinte en Latinoamérica propicia un uso especial del “pasado vivo” que enuncia William Faulkner. Nuestro pasado vivo formula sus relatos a partir de varias experiencias traumáticas que marcaron nuestra historia. Los golpes de Estado, las dictaduras, las masacres, los desaparecidos, los genocidios, las revoluciones, y, más recientemente, la migración y el narcotráfico, son algunos de los eventos que conforman el universo simbólico que estructura nuestra memoria colectiva. Sobre todo, Latinoamérica negocia todavía estos relatos que