

favelas in varying ways, relocating it into the imaginary of the city and defying dominant understandings of space and place, while problematizing the idea of a singular childhood identity.

In Chapter Three, da Costa Bezerra studies two key moments in the history of the development of Rio favelas through an analysis of the short story “Maria Déia,” by Lia Vieira, an eviction tale from 1950s favela residents, and the video ImpACTos, which examines the Growth Acceleration Program (PAC) in Rio. Focusing on personal narratives as vehicles for interrogating citizenship and identity, da Costa Bezerra analyzes urban spaces as sites of consumption and studies how personal narratives might aid in comprehending ongoing struggles. In the work’s final two chapters, the author returns to the material realm of favelas through two examinations that focus on physical spaces; in Chapter Four, she examines the cable car stations and their photographic representation in a Rio-based favela, and in Chapter Five, she looks at museums, historical areas and iconographic architecture in Rio as arenas for promoting urban identity and branding. Both chapters share an emphasis on the use of space as a symbolic tool for extending identity and reinventing the imaginary of the city.

This study will appeal to a range of scholars, from undergraduates to graduate students and faculty in Latin American Literary and Cultural Studies – particularly those interested in Brazil – as well as the Visual Arts and New Media Studies. The spatial analysis that the work undertakes has inevitable economic, social and anthropological dimensions that will be of interest to those working broadly on cityscapes. Given the study’s focus on Rio, scholars of the diverse metropolis will find new approaches in this book that take into consideration the rich cultural production arising from artists on the periphery. As a scholar of contemporary Brazil in its digital and analogue manifestations, I can recommend this work to colleagues and students across these disciplines, as it will certainly be a worthwhile addition to an academic library or course on related themes.

CECILY RAYNOR
McGill University

JUAN PABLO DABOVE. *Bandit Narratives in Latin America: From Villa to Chávez*. Pittsburgh: Pittsburgh University Press, 2017. xxv + 397 pp.

Bandit Narratives extends Juan Pablo Dabove’s first book – *Nightmares of the Lettered City: Banditry and Literature in Latin America, 1816-1929* (2007). Taken together, the two works encompass modern Latin American

narrative with the bandit as an “emblem of the impossibility of the coming into being of the struggling nation” (104). As Dabove notes, banditry is “dazzlingly ubiquitous” in Latin America (263) for many reasons, including processes of national consolidation which involved elite-popular conflicts more than inter-state warfare, contested property rights, and weak systems of taxation. Banditry as a cultural discourse thus provides a platform for wide-ranging reflections.

In the first part of *Banditry and Literature*, Dabove develops the bandit as *speculum latronis* or alternative guidebook for rulers. In Manuel Bauche Alcandé’s *Pancho Villa: retrato autobiográfico (1894-1914)*, Villa becomes a hero by sharing the status of victim and appealing to an authority other than the State. Similarly, Hugo Chávez combined forms of popular speech with the literary tradition on Venezuelan banditry, specifically José León Tapia’s 1974 novel, *Maisanto: el último hombre a caballo*, to legitimate his constitutional reordering.

In the second part, Dabove examines the bandit’s ambiguity. Works by Arturo Uslar Prieti, Rafael F. Muñoz, Enrique López Albújar, and Jorge Luis Borges offer a “tense coexistence” between storylines that contain bandits within the civilizing mission of government and “glimpses of alternative readings” (72). At times, the bandit complicates a “predetermined movement of [national] history” (120) with the Liberal state as an end. Borges’s limited sense of epic storytelling concludes this section with an analysis of criminality as a “conscious inhabiting of an impossible space” (135) in which violence seems inevitable.

In the third section, politically-left writers place Latin American novelists in a global context of radicals – not least the Eric Hobsbawm of *Primitive Rebels* (1959) – who worked at “broadening the scope of Marxist thought when it came to revolutionary activities” (145). Jorge Amado’s novels move from a celebration of banditry to bandits as agents of primitive accumulation and finally to a consideration of banditry as an element of popular culture to be combined with Communist Party activism. This productive engagement takes a darker turn in Mexico’s *bête noir* of the left, José Revueltas, whose work reflects on the collapsing relationship between artists and popular culture. In the end, Revueltas only suggests allowing “humankind to see the horror” of our common “being for death” (188).

Revueltas’s skepticism transitions to a closing section on metafiction. Dabove compares Borges’s story, “La noche,” with works by the nineteenth-century writer Eduardo Gutiérrez. This comparison reveals how Borges criticized the heroic image of bandits and pitched them as agents of violence within “a complex network of alliances” that could not serve as a foundation to the “totalizing subject positions” (209) of

Peronism. The Brazilian context is addressed in João Guimarães Rosa's *Grande sertão: veredas* (1956). For Dabove, Guimarães Rosa's metafiction questions the legitimacy of contractual language, and by extension the legitimacy of the state's social contract. This critique comes through a diabolic pact that the narrator may or may not have undertaken. The novel's innovative use of language reflects the uncertainty of this contract then relativizes concepts of good and evil around violence and the law. Brazil remains a referent as *Bandit Narratives* turns to the religious rebellion in Canudos with Mario Vargas Llosa's novel *La guerra del fin del mundo* (1981). Dabove follows criticism of this work as a reflection on the social function of intellectuals, but *Bandit Narratives* details how the novel's literate characters only understand rural rebellion as "something absolutely incomprehensible that destroys any aesthetic or epistemological distance" (242). Finally, Dabove returns to Argentina with *Plata quemada* (1997), Ricardo Piglia's novel about bank robbers who immolate their ill-gotten cash. For Dabove, Piglia's book closes the cycle of Argentine literature focused on banditry by presenting criminality as an art form that surpasses literature for public expression. Writers are no longer able to interpret the meaning of popular violence when bandits themselves stage the most devastating critique imaginable in a capitalist society.

Combined with *Nightmares of the Lettered City*, the scope of *Bandit Narratives* position Dabove as a major voice on the Latin American novel. His work covers the entire modern period and includes both Spanish American and Portuguese literary production. Dabove is also a wonderful writer. His approach is literary analysis. Dabove reads novels. But historical contextualization sustains his readings and Dabove handles theoretical issues masterfully. Theory is present without burdening the positions Dabove stakes out on Latin American social problems. That fact makes this book a model. Unfortunately, the timeline of *Bandit Narratives* prevents Dabove from exploring recent drug trafficking narratives, but his work is suggestive about historical change. The readings in the second half of *Bandit Narratives* flow out of Borges's irony or Revueltas's skepticism. There is room here to think more about Borges and Revueltas within a periodizing framework. What accounts for this change marked by their work?

Dabove treats well-known authors and books, yet negative allegories abound in his assessment of the last half of the twentieth century. His readings of Borges, Revueltas, Guimarães Rosa, Vargas Llosa, and Piglia center on intellectuals failing to understand bandits or failing to mediate between them and other subjects. In part, these negative readings signal a close for the project once called subaltern studies. That project aspired to

explain the specificities of rural violence and often worked from a critique of literature. Dabove continues along these lines. He follows his objects of study in not seeing literature as a tool for discernment of the popular subject, but Dabove shows that literature still has great deal to offer students of Latin American society. Moreover, his focus on failed political mediation has renewed relevance as world leaders again declare themselves to be conduits of the popular will. By engaging eloquently with these major topics, Dabove positions himself among the most significant commentators of Hispanic narrative.

BRIAN GOLLNICK
University of Iowa

STUART DAY. *Outside Theater: Alliances That Shape Mexico*. Tucson: University of Arizona Press, 2017. 223 pp.

In his simultaneously wide-ranging and focused survey of theatre in Mexico and its borderlands, Stuart Day offers an array of ruminations on activism, political and social change, and the work of “allies.” For Day, allies are people who may come from vastly different places and disagree on methods and outcomes, but whose shared goals can ultimately allow transformative projects to flourish. Day chooses drastically distinct theatrical and filmic case studies to illustrate his arguments, including Flavio González Mello’s *1822: El año que fuimos imperio* (first staged in 2002); Federico Gamboa’s *La venganza de la gleba* (premiered 1905); Luís Valdéz’s *Zoot Suit* (premiered 1978, and given a special staging in Mexico by Alma Martínez in 2010); Luis Mario Moncada’s *9 días de guerra en Facebook* (staged in 2010); Sabina Berman’s 2005 film *Backyard/Traspatio*; Víctor Hugo Rascón Banda’s *La mujer que cayó del cielo* (performed at the University of Kansas in 2003); and Alejandro Ricaño’s *Más pequeños que el Guggenheim* (published in 2012). These productions, spanning over a century, illuminate the ways that theatre artists have formed alliances with politicians, activists, students, teachers, and audiences. As Day notes, explaining the book’s title, these alliances exist both onstage and “outside theater” because “they always connect explicitly to a reality beyond the stage, often through a person or group of people who serve in one way or another as political allies” (13). Moreover, these performances enable audiences to observe themselves and their peers critically, “as referents in a moment of change,” through techniques like Brechtian denaturalization, documentary theatre, and intertextuality (13).