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Locations, orientations and multiple temporalities in the contemporary, 'global' Latin American novel

Jobst Welge

Orientations of the Latin American novel as world literature

The tension between the pressure to identify itself as local and to reach for universal significance has characterized modern Latin American literature from its inception. In Latin America, the genre of the novel has played a central role in this negotiation of cosmopolitan values. In his book *Cosmopolitan Desires*, Mariano Siskind has introduced the simple, yet suggestive distinction between two interrelated phenomena; what he calls 'the globalization of the novel', on the one hand, and the 'novelization of the global', on the other.¹ The first category prompts the question how the form of the novel is part and parcel of the process and the discourse of globalization. Concerning Latin America, Siskind writes the following:

Because of the kind of experiences that the novel afforded to the readers of the colonial and semi-colonial peripheries, Latin American intellectuals immediately realized the important role that the consumption, production, and translation of novels could play in the process of socio-cultural modernization. ... Through processes of formal and thematic imitation, importation, translation, and adaptation, the institution of the novel grew roots in Latin America during the nineteenth century, and towards the 1880s novelistic production and consumption had become well established.²

¹ Mariano Siskind, *Cosmopolitan Desires: Global Modernity and World Literature in Latin America* (Evanston: Northwestern University Press, 2014), 31.

² Siskind, *Cosmopolitan Desires*, 31.

The novel, as Siskind writes, is a 'universal aesthetic form of modernity', and its adaptation in nineteenth-century Latin America is not so much indicative of cultural imperialism, but rather of the active *desire* to participate in cultural modernity.

Turning to the epoch of globalization, in his study *An Ecology of World Literature* Alexander Beecroft has included a brief discussion of how the post-Boom Latin American novel has eschewed a previous focus on national identity and self-exoticization ('Magical Realism') in favour of a new sense of geographical interconnectedness that is in turn echoed by the narrative technique of *entrelacement* (a 'multi-strand narration, as a means of narrating the experience of globalization'), a tendency shared with other instances of the contemporary 'global' novel.³ In this regard, the paradigmatic Latin American novel briefly discussed by Beecroft is, naturally, Roberto Bolaño's *2666* (2004), which indeed has been canonized as a watershed event in the way in which Latin American literature positions itself in global networks, including the global market of the novel.⁴ As critics have variously recognized, Bolaño's work generally harbours a 'translocal aesthetic potential',⁵ and it is distinguished by a 'permanent transgression of national, continental contexts, with concentrated images of the global history of the world and of literature.'⁶ Beecroft's sense of 'ecological' interconnectedness suggests the relation between spatial movement (in global space), and hence the multiplication of locations as well as the sequential connection between different narrative strands. In other words, 'interconnectedness' operates on various levels, but basically in the sense of *horizontal* relays between the various threads of the narrative.

Yet, as I will argue in the following, the contemporary global Latin American novel connects not only different geographical spaces through different narrative lines; it also juxtaposes different temporalities as they emerge from specific places. For my own purposes, and with regard to the framing concepts of this volume, I suggest, moreover, that the relational

³ Alexander Beecroft, *An Ecology of World Literature: From Antiquity to the Present Day* (London: Verso, 2015), 283.

⁴ Roberto Bolaño, *2666* (Barcelona: Anagrama, 2004).

⁵ Siskind, *Cosmopolitan Desires*, 3.

⁶ Benjamin Loy, 'Deseos de mundo. Roberto Bolaño y la (non tan nueva) literatura mundial', in *América Latina y la literatura mundial: mercado editorial, redes globales y la invención de un continente*, ed. Gesine Müller and Dunia Gras Miravet (Frankfurt am Main: Vervuert, 2015), 281. Cf. Stefano Ercolino, *The Maximalist Novel: From Thomas Pynchon's Gravity's Rainbow to Roberto Bolaño's 2666* (New York: Bloomsbury, 2015), 40. Unless otherwise noted, all translations into English are my own.

dialectic between cosmopolitan and vernacular tendencies⁷ is precisely what distinguishes such novels, conceiving 'vernacular' here as a sort of local/regional residue or specificity that coexists with and modifies the globalizing aspects and effects of these works. As Hector Hoyos has argued, the recent tendencies and orientations of the Latin America novel do not end up in the rootless idea of the vaguely global, but their worlding function emerges from concretely situated lifeworlds, so that what he calls the 'global Latin American novel' simultaneously resonates within a global and a continental, or regional ('Latin American') circumference. Specifically, Hoyos has cautioned against the totalizing, abstract and systemic assumptions underlying some of the current theorizations of world literature and urged us to start instead from the worlding practices imbued in the literary texts themselves: 'We imagine the global as we imagine everything else: through metaphor, narrative, image, and related means. Therein lies the renewed interest in the practice of close reading,'⁸ namely to trace the consciousness and the 'emplotment of globalization'⁹ within the text itself (as opposed to theories of distant reading embodied by Franco Moretti and Pascale Casanova). In the following I want to adapt Hoyos's model to novels that explore the relation between local and transnational aspects, vernacular and cosmopolitan orientations; in the second part of the chapter I will focus especially on novels that engage in this sense the hemispheric interrelation and the border between the Americas. Moreover, I intend to identify those intrinsic features of these novels that invoke a global imaginary or interpellate a potentially global readership. I argue that this sense of a broader orientation is achieved not only by spatial relations, but also by the orientation towards different temporalities.

Thus, in her study *Ghost-Watching American Modernity* (2012) María del Pilar Blanco has argued that while the categories of the Fantastic, as well as Magical Realism and American Gothic are highly significant and symptomatic for the hemispheric literary field of the Americas, they are ultimately insufficient, or too narrow to do justice to the multiple dimensions of supernatural or trans-real occurrences in literature. A broader concept, she argues, is supplied by the

⁷ Stefan Helgesson, 'General Introduction: The Cosmopolitan and the Vernacular in Interaction', in *World Literatures: Exploring the Cosmopolitan-Vernacular Exchange*, ed. Stefan Helgesson, Annika Mörté Alling, Yvonne Lindqvist and Helena Wulff (Stockholm: Stockholm University Press, 2018), 1–11.

⁸ Hector Hoyos, *Beyond Bolaño. The Global Latin American Novel* (New York: Columbia University Press, 2015), 21–2.

⁹ Hoyos, *Beyond Bolaño*, 1–2.

idea of *haunting*, which she understands as a 'disquieting experience of sensing a collision of temporalities or spaces' in either urban or desert regions of the Americas.¹⁰

In a related, yet somewhat different context, Kaisa Kaakinen has recently shown that the modernist and the contemporary novel make use of techniques such as historical analogy and narrative parataxis in order to interrelate the present with multiple dimensions of the historical imaginary. Kaakinen insists that such novelistic representations of untimeliness may not only involve a post-traumatic sense of haunting but may even involve the dimension of futurity and possibility, and hence have not only a world-reflecting but a world-creating function: 'Untimely temporal figures in literary texts may open up new possibilities for conceiving historical relations, without ignoring historical factuality or specific real-world events.'¹¹ For Kaakinen, this sense of multiplication, or of the 'heterogeneity' of the present is typical for 'our current historical moment characterised by the co-presence of heterogeneous global reading contexts'¹² – which precisely do not eschew historical or geographical specificity but open it up towards multiple constellations. This approach, while primarily developed from the European novel, complements Pilar Blanco's conception of a present-progressive concept of haunting in the hemispheric American scene of modernity, as distinguished by multiply layered and simultaneous landscapes.¹³

Therefore, I have selected a number of recent novels that deliberately *multiply* the senses of (concrete, given) locations and (potential, multiple) orientations. If we understand 'location' with regard to the novelistic representation of space *and* time (where and when a novel's plot is set), we recognize also the multiple orientations that tend to branch out from the specificity of place(s). Furthermore, if we take into account the fact that the emergence and development of Latin American literature has been accompanied by what Siskind has called its 'cosmopolitan desire', we may also ask whether and how the contemporary version of this desire to inscribe oneself within international, world (literary) space and multiple

¹⁰ María del Pilar Blanco, *Ghost-Watching American Modernity: Haunting, Landscape, and the Hemispheric Imagination* (New York: Fordham University Press, 2012), 182.

¹¹ Kaisa Kaakinen, *Comparative Literature and the Historical Imaginary: Reading Conrad, Weiss, Sebald* (New York: Palgrave Macmillan, 2017), 19.

¹² Kaakinen, *Comparative Literature*, 219.

¹³ Pilar Blanco, *Ghost-Watching*, 7. Cf. Caio Yurgel, *Landscape's Revenge: The Ecology of Failure in Robert Walser and Bernardo Carvalho* (Berlin, Boston: De Gruyter, 2019), 45–6.

readerships¹⁴ retains or remobilizes vernacular traditions and traces that belong to (Latin) American physical locations or (Latin) American literary landscapes. It goes without saying that contemporary novels emphasize and participate in these multiple orientations to different degrees and in different ways. My following reflections will therefore merely explore some possible constellations on the contemporary scene.

Local hauntings, historical orientations

The work by the Colombian author Juan Gabriel Vásquez is a good example of the cosmopolitan orientation of locally grounded narratives. Vásquez's cosmopolitan poetics is expressed by his programmatic essay 'The Art of Distortion',¹⁵ in which he models the figure of the writer on the position of the 'inquilino' (tenant), meaning a concept of authorship that conceives 'exile' as something other than a pragmatic or political distance from one's country of origin.¹⁶ His novels all delve into different aspects of the extremely violent history of his home country Colombia (to which he has returned in recent years). Among these novels, the most recent one, *La forma de las ruinas* (The Shape of the Ruins, 2015)¹⁷ is especially significant with regard to the multiple orientations (biographical, national, global) generated from a symbolic event of *national* history. The historical centre of this novel is the political murder of the liberal politician Jorge Eliécer Gaitán (9 April 1948), which had provoked an orgy of destruction in Bogotá, known as 'Bogotazo'. The evocation of this civil-war-like violence is framed by the documentary endeavours of a homodiegetic, auto-fictional narrator who is marked by several biographical references, including the seemingly off-hand, but in fact highly significant remark that it was in 1999 that he first discovered the 'very strange' work of W. G. Sebald. The reference to Sebald (discussed by Vásquez in some of his essays) is suggestive because the German author (who had lived in self-imposed exile in England) has produced a body of work (including the novel *Austerlitz*, 2001) in which historical scenarios branch off in multiple, global directions and allow for

¹⁴ Rebecca L. Walkowitz, *Born Translated: The Contemporary Novel in an Age of World Literature* (New York: Columbia University Press, 2015), 220.

¹⁵ Juan Gabriel Vásquez, *El arte de la distorsión* (Madrid: Alfaguara, 2009).

¹⁶ Vásquez, *El arte de la distorsión*, 22–3. Vásquez invokes the transnational paradigms of authors such as J. Conrad, V. Nabokov, or V. S. Naipaul.

¹⁷ Juan Gabriel Vásquez, *La forma de las ruinas* (Madrid: Alfaguara, 2015).

productive, if highly melancholic juxtapositions.¹⁸ And indeed Vásquez takes up this idea of the novel not as an instrument of historical reproduction, but as a vehicle for exploring historical possibility and hypothetical speculation.¹⁹ In fact, the novel elaborately juxtaposes the murder of Gaitán not only with the previous murder of the Colombian presidential candidate Rafael Uribe Uribe (1914) but also with the internationally much more widely known murder of John F. Kennedy (1963) – the last event alone is discussed for about forty pages. Therefore, Vásquez intends to place this traumatic event of Colombian history, as well as the literary text, within a larger hemispheric context, as evidence of an entire era of political murder. Moreover, the narrator moves through the streets of Bogotá in a multiply haunted, historical palimpsest of violence, as filtered through the Borgesian tale of ‘Death and the Compass’²⁰; that is, the assassination of Gaitán calls up previous and subsequent violent deeds of Colombian history, including the drug-related violence of recent memory.

Even as the novel features characters that promote conspiracy theories as a problematic way to link these different events,²¹ it is driven by the intent to show the recurrence of political violence in a specific urban location. At the same time, the juxtaposition with the notorious and highly mediatized Kennedy murder helps international readers to establish a comparative, more global frame of reference.²² Vásquez also implies a parallel between his own novel and the postmodern classic *Libra* (1988) by Don DeLillo, an author cited by Vásquez as one of the greatest influences he has received from North American literature. Even if Vásquez is concerned here with a symbolic *lieu de mémoire* of Colombian history, the novel uses various strategies to open up the historical and specific urban location to anthropological speculation and global orientations as well as extended historical comparisons and analogies.²³

Among the auto-/meta-fictional episodes we also find a central scene of authorial repentance. The narrator/author began his literary career from a

¹⁸ Kaakinen, *Comparative Literature*, 282–4.

¹⁹ Hanna Meretoja, *Ethics of Storytelling: Narrative Hermeneutics, History and the Possible* (Oxford: Oxford University Press, 2017), 34.

²⁰ Vásquez, *La forma de las ruinas*, 115.

²¹ The novel is thus illustrative of what Beecroft identifies as ‘the paranoiac interconnectedness of life in a globalized era’, *An Ecology of World Literature*, 115; cf. Ercolino, *The Maximalist Novel*, 105–107.

²² This might be compared to the concept of ‘multidirectional memory’, as introduced by Michael Rothberg, *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* (Stanford: Stanford University Press, 2009).

²³ Kaakinen, *Comparative Literature*, 18–19. The global, multidirectional orientation of Vásquez’s novel includes, for instance, references to J. F. Kennedy, Shakespearean tragedy, enigmatic photographs in the manner of Sebald.

position of hyper-cosmopolitanism. While being a resident of Belgium, Vásquez wrote elegant love stories set in the Belgian Ardennes,²⁴ which completely abstracted from any sense of Latin American identity. In an essay on the relation between history and literature, Vásquez similarly reflects on his (re-)turn to the subject of episodes of Colombian history in his subsequent literary works, raising the question of how the violent events are relevant for those who have ‘inherited’ them.²⁵ He thus conceives his work as speaking both to local/national and global audiences.²⁶

Locations of the vernacular/cosmopolitan writer figure

Another, if stylistically very different, example for such a co-presence of different temporalities and a self-conscious inscription of the figure of the cosmopolitan Latin American writer is Valeria Luiselli’s debut novel *Los ingravidos* (2011; translated as *Faces in the Crowd*).²⁷ Luiselli is the daughter of a Mexican ambassador, has grown up in eight different countries, resides in New York and has established herself as a bilingual writer. Her first novel, written in Spanish, is a partly auto-fictional narrative of a young woman residing in Mexico City recalling her days as a literary scout in New York, searching in vain for a sort of ‘next Bolaño’, while discovering unpublished work by the scarcely known Mexican avant-garde poet Gilberto Owen (1904–1952), who had lived in New York during the 1920s Harlem Renaissance, and who was in contact with, for instance, Federico García Lorca. The auto-fictional narrator presents a faked ‘translation’ and simulacra of Owen’s poetry to the American publisher she is working for, which will finally be discovered. As the novel progresses, the narrator becomes more and more obsessed with Owen, who haunts her with his ghostly presence in subways and the streets of Harlem. The novel thus reads the city of New York as being haunted by the spectres of Latin American literature, of an international avant-garde that prefigures the scene of contemporary cosmopolitanism. The novel may thus be read as a self-inscription of the

²⁴ Juan Gabriel Vásquez, *Los Amantes de Todos los Santos* (Madrid: Alfaguara, 2001).

²⁵ Vásquez, *Viajes con un mapa en blanco* (Madrid: Alfaguara, 2018), 132–3.

²⁶ For an extended analysis of this novel, see Jobst Welge, ‘Historical Reference and Self-Reflection in Recent Latin American (Auto)Fiction’, in *Fictionality, Factionality, and Reflexivity Across Discourses and Media*, ed. Erika Fülöp, with Graham Priest and Richard Saint-Gelais (Berlin: De Gruyter, 2021), in print.

²⁷ Valeria Luiselli, *Los ingravidos* (Mexico: Sexto Piso, 2011).

contemporary Latin American writer, as a figure that typically faces situations of displacement, (voluntary) exile, loss and migration.²⁸ The narrator's phantasmatic experience of Owen's ghostly presence in the urban spaces of New York and her sensation of feeling 'inhabited by another possible life',²⁹ suggests not only a sense of analogy between the historical avant-garde and the 'global' writer of the present, a fictionally engendered solidarity between the two expatriate writers in their respective solitudes; it also erases the boundaries between past and present, since the 'undead' poet Owen is said to have plans for a novel that strangely resembles the circumstances of the very novel we are reading:

I know that I want to write a novel that takes place in a big house in Mexico City and in the New York of my youth. All the characters are dead, or in shock, but they don't know it. Salvador Novo told me that there is a young writer in Mexico who is doing something similar.³⁰

Moreover, the historical figure of Owen worked as a diplomat and thus embodies a cultural mediation between anglophone and hispanophone cultures that resonates with Luiselli's own bilingual, cross-cultural, translational practice and poetics.³¹ Through various references to both Spanish and North American poetry, the novel suggests a programme of hemispheric cultural exchange and translation. By way of the narrator's role as literary scout and translator it also explicitly addresses the issue of *gringo* (and potentially also global) expectations regarding a consumable, exportable Latin American literature. Notably, we read about the publisher: 'White was sure that after Bolaño's success in the gringo market more than five years ago, there would be a next Latin American boom.'³² The phantasmatic poetics of the novel is explored through various intersections of the world of the dead and the living, through the co-presence of different temporalities. Indeed, this aspect is self-consciously addressed, as when the narrator befriends a student of philosophy, who studies precisely this

²⁸ Cecily Raynor, 'Place-Making in the Solitude of the City: Valeria Luiselli's *Los ingravidos*', in *Urban Spaces in Contemporary Latin American Literature*, ed. José Eduardo González and Timothy Robbins (London: Palgrave Macmillan, 2018), 147.

²⁹ The original reads: 'habitada por otra posible vida'. Luiselli, *Los ingravidos*, 33.

³⁰ The original reads: 'Sé que quiero escribir una novela que sucede en una casona en la ciudad de México y en el Nueva York de mi juventud. Todos los personajes están muertos, o afantasmados, pero no lo saben. Me contó Salvador Novo que hay un joven escritor en México que está haciendo algo parecido'. Luiselli, *Los ingravidos*, 136.

³¹ Ilse Logie, '¿Escritos en la traducción y para la traducción? Dos ejemplos: Valeria Luiselli y Mario Bellatin', in *Literatura latinoamericana mundial. Dispositivos y disidencias*, ed. Gustavo Guerrero, Jorge L. Locane, Benjamin Loy and Gesine Müller (Berlin: De Gruyter, 2020), 210.

³² The original reads: 'White estaba seguro de que, tras el éxito de Bolaño en el mercado gringo hacía más de un lustro, habría un siguiente boom latinoamericano.' Luiselli, *Los ingravidos*, 24; cf. 36.

aspect of analytical philosophy: ‘Vagueness and fuzzy time limits.’³³ Luiselli’s meta-fictional novel inscribes the authorial persona into a self-consciously marginal, yet at the same time cosmopolitan paradigm of the historical movement of the avant-garde and carves out a literary space that seeks to mediate between the local and the global. While the novel’s cultural and (meta-)literary references certainly privilege the hemispheric axis between the two Americas, there is also a sense that the auto-fictional author, through her identification with Owen and *his* contact with the Spanish poet García Lorca (*Poeta en Nueva York*, 1940) associates herself with a yet broader geo-cultural frame. I can’t develop this here in any detail, but the urban poetics of the novel appears also to be influenced by the Spanish novelist Enrique Vila-Matas or the Russian-American poet Joseph Brodsky, about whom Luiselli has written admiringly in her essayistic work.³⁴ While exploring ‘local’ Mexican-American relations and displacement, Luiselli also self-consciously inscribes herself in the tradition of the radical cosmopolitanism embodied by the Mexican writer Sergio Pitlor (1933–2018).³⁵

Novels on the border I: Analogies, multiple orientations

The problems associated with the Mexican–American border have become a central issue of hemispheric relations and a recurring topic in recent fiction, not least in Bolaño’s *2666* (2004). Insofar as the literary representation of the border region emphasizes a sense of layered temporalities, such a practice has been anticipated by the hugely influential Mexican classic *Pedro Páramo* (1955), by Juan Rulfo, which features the uncanny emergence of the voices of the dead in the barren landscape of the Mexican desert. This novel, significantly, operates within the broader field of a modernist Latin American regionalism, and is therefore emphatically bound up with local specificity and vernacular traditions, even as they are subsumed by an archaic universalism.³⁶ As Pilar Blanco has shown, Rulfo’s novel may be said to prefigure a prominent tendency of the contemporary Latin American or hemispheric novel, namely

³³ The original reads: ‘Vaguedad y límites temporales difusos.’ Luiselli, *Los ingrátidos*, 21.

³⁴ Valerisa Luiselli, *Papeles Falsos* (Madrid/Mexico: Sexto Piso, 2010), ch. 1.

³⁵ Valeria Luiselli, ‘Sergio Pitlor/Best Untranslated Writers’, *Granta* (2013), <https://granta.com/best-untranslated-writers-sergio-pitlor/>

³⁶ Paulo Moreira, *Modernismo Localista das Américas. Os contos de Faulkner, Guimarães Rosa e Rulfo* (Belo Horizonte: UFMG), 40.

its 'increasing awareness of simultaneous landscapes and simultaneous others living within unseen, diverse spaces in the progressively complicated political and cultural networks of hemispheric modernization'.³⁷ In fact, contemporary Mexican-American literature has explored the border region between Mexico and the United States not only as a geographical limit or contact zone, but also as a space of layered, deep temporalities.

For instance, Yuri Herrera's short novel *Señales que precederán al fin del mundo* (Signs Preceding the End of the World, 2009) subtly suggests that the itinerary of a woman named Makina, in search of her brother across the border to the North, corresponds with mythological conceptions of the pre-Hispanic, Aztec underworld of Mictlán. In addition, the name of Makina serves as an allusion to the historical figure of Malinche, Hernán Cortés's lover and interpreter, a cultural go-between who has become a foundational figure for hybrid Mexican identity. In fact, Makina works as a local switchboard operator and a messenger of sorts, and she is translating between a local vernacular, English and Spanish. Her perception of urban spaces suggests a mythical deep time beyond and below surfaces: 'lost cities within lost cities, ... the vague memories of a less cynical time, the villages emptied of men'.³⁸

On the one hand, and similar to *Pedro Páramo* – although Herrera himself downplayed the significance of this particular influence³⁹ – the novel entirely eschews concrete place names and thus evokes a mythical, universal aura. On the other hand, the frequent use of the neologism 'jarchar' (translated by Lisa Dillman in her English translation as 'to verse'),⁴⁰ meaning something like 'to cross' or 'to move', is related to the term 'jarcha', which refers to a genre of Spanish medieval poetry written in Arabic; it specifically refers to the last lines of these poems, written in Mozarabic, which is a 'disappeared Romance language employed by Christians living in Muslim territories of the Iberian peninsula', usually requiring oral performance.⁴¹ Through this linguistic connotation, the key word 'jarcha' refers to an extremely transitional, vernacular form of language, and thus 'widens the reader's perspective on the idea of human beings in movement well beyond the Mexico–

³⁷ Pilar Blanco, *Ghost-Watching*, 7.

³⁸ The original reads: 'ciudades perdidas dentro de otras ciudades perdidas ... los recuerdos vagos de un tiempo menos cínico, los pueblos vaciados de hombres'. Yuri Herrera, *Señales que precederán al fin del mundo* (Cáceres: Periférica, 2015), 35.

³⁹ Aaron Bady, 'The Mexican novelist Yuri Herrera talks about the first English translation of one of his novels, the Mexican afterlife, and Dante', *The Nation*, 2 December 2015.

⁴⁰ Bady, 'The Mexican novelist'.

⁴¹ Nathan Richardson, 'Reading Makina/Makina Reading in Yuri Herrera's *Señales que precederán al fin del mundo*', *Ciberletras* 41 (2019): 19.

United States context.⁴² The term therefore highlights the vernacular dimension of language, yet not as an obvious Mexicanism but as a broader, or displaced signifier of the vernacular that has to be filled in by the reader – and for which translators of the novel have to find their own solutions.⁴³ While these mythological and linguistic references are culturally specific and refer to local cultures, they are simultaneously literary means of alienation and transfiguration that suggest the text's multiple, palimpsest-like orientations and universalizing strategies.

Another case in point is Luiselli's recent novel *Lost Children Archive* (2019). In contrast to her previous work in Spanish, this is her first novel written in English, thus furthering her stance of cultural mediation between the Americas and her inscription into a contemporary world literature ('in English').⁴⁴ The novel involves partly what is apparently an auto-fictional scenario, since Luiselli draws here on her experiences as a volunteer interpreter in New York City's federal immigration court, where she worked with undocumented refugee children who had fled from Central American countries across Mexico over the North American border. Luiselli had already published a short documentary-interventionist essay on this politically urgent subject matter, *Tell Me How It Ends: An Essay in Forty Questions* (2017), in which she muses on her interviews with Latin American children facing deportation, and thus critically interrogates the (nowadays rather shaken) American self-image as a safe haven for immigrants. Particularly, she insists that the causes driving these children across various countries and borders are frequently ignored, even though they are 'deeply embedded in our shared hemispheric history'.⁴⁵ The essay also refers to a family road trip during which the parents tell their children about the (Mexican) history of the old American Southwest, including the so-called Indian Removal Act. The Chiricahua 'finally surrendered in 1886 and were "removed" to the San Carlos Reservation – in southern Arizona, toward which we are now driving. It's curious or perhaps just sinister, that the word "removal" is still used to refer to the deportation of "illegal" immigrants'.⁴⁶ The essay suggests that this sort of 'deep' history is essentially connected to the border landscape.

⁴² Cecilia Alvstad, 'Anthropology over Aesthetics: On the Poetics of Movement and Multilingualism in Three Translations of Yuri Herrera's *Señales que precederán al fin del mundo*', in *Literatura latinoamericana mundial. Dispositivos y disidencias*, ed. Gustavo Guerrero, Jorge L. Locane, Benjamin Loy and Gesine Müller (Berlin, Boston: De Gruyter, 2020), 229.

⁴³ Alvstad, 'Anthropology over Aesthetics', 228–9.

⁴⁴ Cf. Walkowitz, *Born Translated*.

⁴⁵ Valeria Luiselli, *Tell Me How It Ends: An Essay in Forty Questions* (Minneapolis: Coffee House Press, 2017), 85.

⁴⁶ Luiselli, *Tell Me How It Ends*, 17.

Lost Children Archive, then, is a highly self-reflective ‘novelization’ of this documentary, essayistic material. The theme of child refugees is here approached from the perspective of an auto-fictionally inflected American road novel (in the tradition of Vladimir Nabokov’s *Lolita* and Jack Kerouac’s *On the Road*), which involves a family vacation trip from New York City to Arizona in the year 2014. The four-person family includes ‘mom’ and ‘dad’, a ten-year-old ‘boy’ (the father’s son from another marriage) and a five-year-old ‘girl’ (the female narrator-mother’s daughter, also from another marriage).

The road trip takes the family from New York City to Cochise County, Arizona, at the Mexican border. While they are driving through Oklahoma, they hear on the radio the news of unaccompanied refugee children crossing the border. The autobiographical constellation (Luiselli making the trip with her former husband, Álvaro Enrigue, and their respective children) is fictionalized insofar as the anonymous parents are not presented as writers but as sound documentarians of sorts: she is working on a sound documentary on the children’s refugee crisis, while he is making an ‘inventory of echoes’ about ‘the ghosts of Geronimo and the last Apaches’.⁴⁷ These fictional documentary projects evidently resonate with the respective literary projects of Luiselli and Enrigue, apparently resulting from this common road trip. The emphasis on ‘sounds’ suggests a literary dedication to the documenting of the voices of others, while also alluding to invisible presences in a haunted landscape. The auditory dimension extends to the echo of literary voices, especially since the narrator comments on the various audiobooks played during the drive: Cormac McCarthy’s *The Road*, William Golding’s *Lord of the Flies* and Juan Rulfo’s *Pedro Páramo*. As James Wood has observed in a perceptive and balanced review for *The New Yorker*, these novels work as ‘a troika of patron texts’, alluding to lost children and, in the case of Rulfo, to the ghosts of the dead.⁴⁸ Moreover, it’s a British-American-Mexican ‘troika’, and Rulfo’s novel provides an important precedent for the idea of a desert landscape marked by different temporalities and the history of violence, as we have seen.

The family’s use of a polaroid camera leads to reflections about Man Ray’s ‘rayographs’ as traces of absent objects, which is in turn understood as informing the (novelist’s) practising of archive work and documentation.⁴⁹

⁴⁷ Luiselli, *Lost Children Archive*, 21.

⁴⁸ James Wood, ‘Writing about Writing about the Border Crisis’, www.newyorker.com/magazine/2019/02/04/writing-about-writing-about-the-border-crisis.

⁴⁹ On photographs as ‘modern paradigms of the archive’, see Patricia López-Gay, *Ficciones de verdad. Archivo y narrativas de vida* (Frankfurt am Main: Vervuert, 2020), 50–53.

These photographs/rayographs are said to be 'like the ghostly traces of objects no longer there, like visual echoes, or like footprints left in the mud by someone who'd passed by long ago'.⁵⁰ Furthermore, the narrator's voice also reflects on the 'visual echoes' of American cultural history, as they impinge on, and predetermine her own perception:

I know, as we drive through the long, lonely roads of this country – a landscape that I am seeing for the first time – that what I see is not quite what I see. What I see is what others have already documented: Ilf and Petrov, Robert Frank, Robert Adams, Walker Evans, Stephen Shore – the first road photographers and their pictures of road signs, stretches of vacant land, cars, motels, diners, industrial repetition, all the ruins of early capitalism now engulfed by future ruins of later capitalism.⁵¹

This sense of a landscape as a palimpsest of ruins and the co-presence of different materials from the cultural archive is reflected by the novel's collage-like assembly of different textual forms, media, so-called boxes (belonging to different family members) with lists of literary and historical parallels and influences, as well as by the (sometimes overly explicit) philosophizing by the narrator, who senses an 'absence of future, because the present has become too overwhelming, so the future has become unimaginable. And without future, time feels like only an accumulation'.⁵² The idea of an unlimited contemporaneity, the limitless availability of the past in a 'broad present' has indeed been identified as typical for our time's experience of temporality.⁵³ Arguably, within this undifferentiated realm of the present, novels may take on the function to make visible its heterogeneity, as sedimented in seemingly 'empty' landscapes. Luiselli's novel repeatedly uses especially childrens' imagination, their naivety and their fascination with adventure stories to question the foreclosed sense of history, and to imagine alternative histories and different positions of historical agents:

We realize then that they in fact have been listening, more attentively than we thought, to the stories of Chief Nana, Chief Loco, Chihuahua, Geronimo – the last of the Chiricahuas – as well as to the stories we are all following on the news,

⁵⁰ Luiselli, *Lost Children Archive*, 56. In this sense, the photographs, also reproduced in the novel, are reminiscent of W. G. Sebald's use of photography in his novels. I'm grateful to Bo G. Ekelund for reminding me of this.

⁵¹ Luiselli, *Lost Children Archive*, 102.

⁵² Luiselli, *Lost Children Archive*, 103.

⁵³ Hans Ulrich Gumbrecht, *Our Broad Present: Time and Contemporary Culture* (New York: Columbia University Press), 207; Aleida Assmann, *Ist die Zeit aus den Fugen? Aufstieg und Fall des Zeitregimes der Moderne* (Munich: Hanser, 2013), 250–52.

about the child refugees at the border. But they combine the stories, confuse them. They come up with possible endings and counterfactual histories.

What if Geronimo had never surrendered to the white-eyes?

What if he'd won that war?

The lost children would be the rulers of Apacheria!⁵⁴

The dangerous fate of the refugee children is juxtaposed with the personal crisis of a family, whose two children – even as they don't fully understand what their parents have been trying to document – tentatively and 'playfully' (fictionally) try to put themselves into the place of their less fortunate peers. The latter part of the novel even imagines a sort of stream of consciousness by the family's boy, as he and the girl get lost in the desert and re-enact scenes the older boy had been reading and hearing about, namely the refugee childrens' journey on the train ('the Beast') towards the border. The text from which they heard about the childrens' fate is said to be by an Italian writer named Ella Camposanto, an entirely fictional writer from whose book excerpts are reproduced in the latter part of the novel. As the boy navigates between the place names of Echo (!) Canyon and Bowie (Fort Bowie in Southeastern Arizona, an outpost of the US Army during the nineteenth century), he addresses his younger sister in the following way:

So then I said, remember ...Bowie is the author of our favorite song ... So then I told you the only thing I actually knew, which was that Bowie was the place where Geronimo and his band were forced to get on a train that deported them someplace far away, and Pa had told us about it.⁵⁵

Whether this and similar passages are a convincing mimesis of a child's train of thought, and whether the locution that 'our children disappeared'⁵⁶ might be forced or not, is open to discussion. The inherent ethical problematics of this form of identification and empathy, as well as the general question of literature's capability to intervene politically and ethically, is in fact thematized by the novel itself.⁵⁷ The novel also embodies world-reflecting and world-creating functions in the direction of what Hanna Meretoja has called a 'sense of the possible', which is to say the analysis of a given historical context as a space of possibilities that

⁵⁴ Luiselli, *Lost Children Archive*, 75.

⁵⁵ Luiselli, *Lost Children Archive*, 291.

⁵⁶ Luiselli, *Lost Children Archive*, 299.

⁵⁷ On the question of ethics and affective identification, see Ilse Logie, 'Los niños perdidos', de Valeria Luiselli: el intérprete ante las vidas 'dignas de duelo', *Iberoamericana* 75 (2020): 103–116.

‘encourages certain modes of experience, thought, and action, and discourages and disallows others.’⁵⁸ Still, I think the novel is at times somewhat over-explicit and uni-directional, if we compare it with the practice of (historical) juxtapositions and parallels discussed by Kaakinen in the works of Peter Weiss and W. G. Sebald.⁵⁹ Yet *Lost Children Archive* is certainly suggestive in its use of the border landscape as a space that evokes a mobile sense of history and opens up the possibility for identification with others. In this sense we might say that the novel, just like *Los ingravidos*, is not so much ‘set’ in a location, but rather emphasizes the connection between space and imaginary projection and identification. In contrast to the earlier novel, *Lost Children Archive* seeks to appeal to the reader’s *ethical* response to an intra-American human tragedy. All of the members of the family have their own ways to re-embody and re-narrate the haunted history and present of a landscape. The ‘archive’ of the title clearly refers not to a sense of stable depository, but to the activity of producing and selecting a fragmentary and mobile archive, steered by subjective and partial desires and perspectives.⁶⁰ Therefore, the novel also raises more general questions about the relation between art, imagination and ethics in a globalized world; it embodies the global novel’s tension between geopolitical referentiality and a more open sense of orientation, namely how humans can inhabit the space of others through their imagination.

Novels on the border II: A common history, multiple orientations

Álvaro Enrígue’s most recent novel, *Ahora me rindo y esto es todo* (Now I give up and that’s all, 2018) is similarly concerned with the Mexican–American border landscape. *Ahora me rindo* is a more directly meta-historiographical work, concerned with the disappearance of the historical Apache territory, as it has been subsumed and eradicated by both the United States and Mexico. Previous novels by Enrígue, most importantly perhaps *Muerte súbita* (Sudden Death, 2013), have already demonstrated the novelist’s interest in an

⁵⁸ Meretoja, *Ethics of Storytelling*, 18.

⁵⁹ Kaakinen, *Comparative Literature*, 20: ‘Weak analogies are largely paratactic, because they leave the suggested relationship undetermined.’

⁶⁰ See the excellent discussion of the semantic re-evaluation of the archive in recent times by López-Gay, *Ficciones de verdad*, 71–2.

encyclopedic, open approach to the historical archive as an echo chamber for concerns of the present.⁶¹

As has already become apparent, the novels by Luiselli and Enrigue explicitly intersect with each other, and the auto-fictional narrators include references to the other's real name and respective literary projects,⁶² so that both novels may be seen as outcomes of the same, common journey. In terms of literary form, Enrigue seeks here to blend the atmosphere of the American Western with metanarrative and epic traditions known from modern Latin American literature (Borges, Fuentes, García Márquez). His novel is an example of a 'postgenocidal, transnational historical narration' in the context of hemispheric relations.⁶³ The historical fulcrum of the novel, emblemized by its title, concerns 4 September 1886, when the Indian chief Goyahkla, better known as Geronimo, surrendered, together with his last thirty-six warriors, to general Nelson A. Miles. This capitulation marked the end of the so-called Indian Wars in the border region between Arizona and New Mexico, where the Chiricahua Apaches had vigorously defended their land against the settlers in Northern Mexico and Southern Arizona, in a region where a treaty of 1882 had allowed both countries to hunt down the Apaches even into the territory of the neighbouring state. Previously, the warlike Apaches had been working strategically with permanent crossings of the border line, thus extending their radius to New Mexico and Arizona in the United States as well as Sonora and Chihuahua on the Mexican side.⁶⁴

The novel interweaves the story of the mestiza woman Camila, who has been kidnapped by men belonging to the Apache chief Mangas Coloradas and is now tracked by the lieutenant Zuloaga of the Mexican army. To his astonishment, Zuloaga discovers that Camila has voluntarily decided to remain the wife of the Apache chief. In his rewriting of the documented history⁶⁵ Enrigue stresses this tendency to cross cultural boundaries. Camila's way into cultural transformation is reminiscent of the story of Malinche, frequently invoked in Enrigue's previous novel *Muerte súbita*.⁶⁶ As in the previous novel,

⁶¹ Enrigue's historically encyclopedic, Borgesian, rather than psychological approach to the form of the novel, has been pointed out in a review by Carlos Fonseca (2018): <https://elroommate.com/2018/11/09/carlos-fonseca-resena-la-ultima-novela-de-alvaro-enrigue-mexico/>.

⁶² Cf. Enrigue, *Ahora me rindo*, 297.

⁶³ Kaakinen, *Comparative Literature*, 21.

⁶⁴ Aram Mattioli, *Verlorene Welten. Eine Geschichte der Indianer Nordamerikas 1700–1910* (Stuttgart: Klett-Cotta, 2017), 289; Jeanette Erazo Herzfelder, *Welcome to Borderland: Die US-mexikanische Grenze* (Berlin: Berenberg, 2018), 138–9.

⁶⁵ The narrative is partly based on the account that the old Geronimo gave to a journalist in 1905. Cf. Herzfelder, *Welcome to Borderland*, 138; Enrigue, *Ahora me rindo*, 59.

⁶⁶ Álvaro Enrigue, *Muerte súbita* (Barcelona: Anagrama, 2013).

Enrique inserts the anecdotal fragments into a longer history, suggesting both continuities (with the history of the conquest) and parallels, such as the suggested comparison between Geronimo and Pancho Villa, famed general and outlaw of the Mexican Revolution.⁶⁷

Enrique's saga of the Apache ruler Geronimo's last stand and the various battles and border-crossings between Mexico and the United States is interspersed with metanarrative and meta-historiographical reflections on the author's own sense of a liminal, beleaguered sense of national belonging, as he is awaiting Green Card formalities. The text, again, suggests 'anachronistic' parallels between the present, autobiographical situation and the historical subject matter:

But I'm not quite there where I live and my bureaucratic status weighs on me. I never wanted to be anything more than what I am: Mexican. The things of the world, the fear of living like an Apache, have put me, however, in a benumbed mood.⁶⁸

The novel, then, suggests the multidirectional implications and resonances of the American Indians' dispersal and defeat, including references to the battle of Tenochtitlán in the year 1521, as another, earlier case of American Indians' resistance against colonial conquest,⁶⁹ or the anthropological studies of the descendants of the Apaches during the 1930s.⁷⁰ Moreover, when the auto-fictional narrator finds himself in Berlin, his wife being invited there to give lectures as an artist in residence, he comments tongue-in-cheek that 'Berlin will soon have more Latin American writers and artists than Latin America'⁷¹ – thus acknowledging the typical topos of displacement and cosmopolitanism of the Latin American writer. The novel is indeed insistently concerned with questions of displacement, travel, transnational contact and bilingualism (including the case of the narrator's own children),⁷² thus creating a circuit of multiple orientations between past, present and the personal. The novel explores Mexican–American relations with regard to the specific location and the specific identities it produces, namely the trans-American borderland, which is in turn

⁶⁷ Enrique, *Ahora me rindo*, 328.

⁶⁸ The original reads: 'Pero no estoy del todo donde vivo y mi estatus burocrático me pesa. Nunca quise ser nada más que lo que soy: mexicano. Las cosas del mundo, el miedo a vivir como un apache, me han puesto, sin embargo, en un ánimo claudicatorio.' Enrique, *Ahora me rindo*, 38.

⁶⁹ Enrique, *Ahora me rindo*, 44, 60.

⁷⁰ Enrique, *Ahora me rindo*, 53.

⁷¹ The original reads: 'pronto Berlín va a tener más escritores y artistas latinoamericanos que Latinoamérica.' Enrique, *Ahora me rindo*, 50.

⁷² Enrique, *Ahora me rindo*, 103.

temporally and culturally layered, with ruins and traces pointing to the Indian past, the Spanish empire, the first Mexican Republic, and so forth.⁷³

Yet another thread of the topic concerns the question of cultural appropriation, in the form of voyeuristic exhibitions of the Native American legacy, a topic that has been imaginatively explored in a recent novel on Buffalo Bill's Wild West shows by the French writer Éric Vuillard (*Tristesse de la Terre*, 2012).⁷⁴ A few years after his surrender and his incarceration, beginning in 1889, at Fort Sill, the Apache leader Geronimo has been conscripted in the theatrical, yet supposedly authentic re-enactment of history in exhibitions and parades, always with the idea that he would play himself.⁷⁵ Let us recall that the very notion of the 'Wild West', ever since Buffalo Bill's performances in the 1880s, refers to a location that as such conjoins past and present, a 'transportable conflation of myth and true history', in short, a 'simultaneous landscape'.⁷⁶

At certain points, Enrigue engages in explicit historical comparisons. Thus, the numbers Native Americans had been forced to wear in the Reservation of San Carlos, Florida, are compared to the Jews wearing the yellow star in Nazi Germany.⁷⁷ These references, although mostly very brief, underscore the intended sense of a multidirectional memory and interpellate the reader repeatedly to establish or interrogate connections and resonances between the past and the present. For instance, the narrator insists that, in spite of the Apache Indians having become a part of North American national mythology, they have in fact New Mexican roots: 'All spoke Spanish as a second language and none ever learned English; all had the skin colour that half of Americans think will degrade their country if people continue to migrate'.⁷⁸

The narrator repeatedly comments on the ideological 'whitening' of the American racial consciousness and the obliteration of history in the 'ghost towns of Arizona'.⁷⁹ Even the official, national landmarks such as Fort Bowie appear to be abandoned⁸⁰ and thus require the narrator to 'resurrect' the interrelated

⁷³ Enrigue, *Ahora me rindo*, 235; cf. José David Saldivar, *Trans-Americanity: Subaltern Modernities, Global Coloniality, and the Cultures of Greater Mexico* (Durham, NC: Duke University Press, 2011).

⁷⁴ Éric Vuillard, *Tristesse de la Terre* (Arles: Actes Sud, 2012).

⁷⁵ Vuillard, *Tristesse de la Terre*, 64.

⁷⁶ Pilar Blanco, *Ghost-Watching*, 69.

⁷⁷ Enrigue, *Ahora me rindo*, 81.

⁷⁸ The original reads: 'Todos hablaban español como segunda lengua y ninguno aprendió nunca inglés; todos tenían el color de piel que la mitad de los estadounidenses piensa que va a degradar su país si se sigue permitiendo la migración de gente de México y Centroamérica.' Enrigue, *Ahora me rindo*, 66.

⁷⁹ Enrigue, *Ahora me rindo*, 235.

⁸⁰ Enrigue, *Ahora me rindo*, 246.

histories that foreground the often neglected Mexican implications in this 'American' history of violence and genocide. At the same time, the sense of transcultural, transnational passing, explored on the level of the novel's episodes and form, brackets the idea of nationhood in favour of the understanding of a nationally intertwined history and present. Yet this history is presented as an imaginary one that extrapolates from the sources and then reverts back to their mediatic character. For instance, for the description of the Native Americans the narrator immerses the reader in the immediacy of the historical present and their world view, even as he underlines that he 'imagines'⁸¹ that things have happened in a particular way and puts emphasis on the perspective of hindsight, the historical record, or the remaining material traces the author/narrator has actually witnessed during the road trip: 'Yusn was a generous god, he must have listened to Nana's plea, he must have told her something and offered her, also, some guarantee, because the son of a bitch lived thirty years more. He went all the way to Oklahoma to die – we saw his grave a few days ago.'⁸²

The reconstruction of historical scenes in the second and middle part of the novel, entitled 'Album', amounts to a polyphonic representation of the multiple viewpoints and positions, giving voice to various military officers from both sides of the border, involved in the campaigns to capture Geronimo in the Mexican Sierra Madre. However, the focus on the various historically documented figures is always accompanied by the meta-historical perspective of the narrator, who repeatedly foregrounds the resonances across the 'deep time' of Mexican–American relations:⁸³ 'Lawton and his men should have noticed the brilliant irony that everyone present was armed with American guns: politics, then as now, runs everywhere, but money has always flowed in one direction.'⁸⁴

Enrique's and Luiselli's novels, both engaging with a common experience of an American, transcultural border landscape and hemispheric literary traditions, may indeed be seen as complementary. Where Luiselli relates the contemporary migration scenario to private repercussions and the 'deep time'

⁸¹ Enrique, *Ahora me rindo*, 209.

⁸² The original reads: 'Yusn era un dios generoso, debe haber atendido a la súplica de Nana, le debe haber dicho algo y le habrá ofrecido, también, alguna garantía, porque el hijo de la chingada vivió treinta años más. Se fue hasta Oklahoma a morir – vimos su tumba hace unos días.' Enrique, *Ahora me rindo*, 210.

⁸³ Cf. Wai Chee Dimock, *Through Other Continents. American Literature Across Deep Time* (Princeton: Princeton University Press, 2006).

⁸⁴ The original reads: 'Lawton y sus hombres tendrían que haber notado la genial ironía de que todos los presentes estaban armados con fusiles estadounidenses: la política, entonces como ahora, corre para todos lados, pero el dinero ha fluido siempre en una sola dirección.' Enrique, *Ahora me rindo*, 332.

of Native American displacement, Enrigue presents a painstakingly researched, if sometimes prolix meta-historical novel that opens up towards the experience and politics of the (Inter-)American present. Both novels are highly self-reflective contributions to a hemispheric concern with desert landscapes, which are far from being untroubled, yet allow for possibilities of renewal. They may be cast as the ‘unseen space of an ongoing modernity’.⁸⁵ The foregrounding of the border landscape corresponds not only to the inherently transnational concerns of these novels: the anthropological and topographical specificity of the landscape, combined with the documentary gesture, speaks also to the desire of contemporary writers to anchor their narratives not only in global, multiple reading contexts, but also in a local credibility and concreteness that complements the cosmopolitan orientations.

Conclusion

The novels briefly discussed here exhibit cases of transnational relations and historical analogies which require a world literary approach that is hesitant in applying abstract models of world literary circulation. As Benjamin Loy, drawing partly on Hoyos, has recently proposed: ‘Instead of succumbing to the illusory description of world literature as an always necessarily vast compound of texts and practices, a solution to this problem might consist in abandoning this Hegelian line and to turn our attention to the various forms to “read the world” by way of different metaphors and in specific historical and geo-cultural contexts.’⁸⁶ Instances of the ‘global’ Latin American novel, by engaging in temporally and spatially heterogeneous constellations of the present, may be understood as modelling an alternative to the prevailing ‘temporal regime of modernity’ (Assmann) and may be read as supporting the notion of a ‘broad present’ (Gumbrecht) from which different temporalities come into view.

Furthermore, the novels considered here exhibit a propensity for what has sometimes been called ‘hypermodernity’, that is, ‘a re-emergence of the subjective function and the re-negotiation between *fiction* and *non-fiction*’.⁸⁷

⁸⁵ Pilar Blanco, *Ghost-Watching*, 68.

⁸⁶ Benjamin Loy, ‘Historia literaria en la edad global: una lectura crítica desde América Latina’, in *Aspectos actuales del hispanismo mundial*, edited by Christoph Strosetzki (Berlin, Boston: De Gruyter, 2018), 196.

⁸⁷ Raffaele Donnarumma, *Ipermodernità. Dove va la narrativa contemporanea* (Bologna: Il Mulino, 2014), 18.

The incorporation of historical facts and characters, of photographs, relics and autobiographical details into a literary work may be understood as a 'resistance against referential dissolution' in the age of post-postmodernism.⁸⁸ These novels intertwine historical reference with a subjective search, partly adopting such techniques and genres as auto-fiction, bio-fiction and historiography.⁸⁹ As Beecroft has remarked, the cosmopolitanism of Latin American literature, the reaching towards a potentially global readership does not mean that authors will forgo 'modernist linguistic experimentation' and 'local cultural references' altogether.⁹⁰ The novels discussed in this chapter suggest indeed that these tendencies and multiple orientations – the present and the past, the vernacular and the cosmopolitan, local/hemispheric reference and an inscription into global world literature – may be experienced simultaneously.

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⁸⁸ Donnarumma, *Ipermodernità*, 32.

⁸⁹ Alberca, '¿Existe la autoficción hispanoamericana?'

⁹⁰ Beecroft, *An Ecology of World Literature*, 280. Cf. Walkowitz, *Born Translated*.

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