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María del Carmen Caña Jiménez's recently published *Desafíos, diferencias y deformaciones de la ciudadanía: mutantes y monstruos en la producción cultural latinoamericana reciente* provides an innovative take on Latin American literary and cultural studies. Its unit of analysis is the interface of monstrous Others and concepts of citizenship throughout the region. Comprised of eight chapters and an introduction, the volume concisely interrogates these questions through individual case studies that analyze specific works from different countries. The introduction does a superb job in justifying this methodology when Caña Jiménez explains that “el objetivo de esta edición es . . . explorar la manera en que el concepto de ciudadanía está siendo resemantizado en el contexto político-económico neoliberal y examinar la manera en que la figura del monstruo se alza como un tropo fructífero para representar en el plano cultural dicha re-semantización” (7). As she makes clear, notions of citizenship have evolved in the neoliberal era due to the social changes that this new economic order has brought about.

The book is divided into four sections, each with two chapters. The first section, “Deshechos del neoliberalismo,” discusses monsters and monstrosities that result from neoliberalism in Latin American fiction. Chapter 1, by Wesley Costa de Moraes, discusses the monstrosity of organized criminality that has abounded in Brazil since the rise of neoliberalism through a poignant reading of Marçal Aquino's *O invasor*. As Moraes argues, throughout the novel, “el cuerpo es utilizado en la diégesis como metáfora de una política de exclusión que manifiesta el sustrato grotesco de la cartografía urbana” (25). Aquino's representation of murdered bodies that lie decomposing on the outskirts of town underscores this point. Chapter 2, by Caña Jiménez, discusses Sebastián Schindel's *El patrón* through a zombie hermeneutic. While no actual zombies appear in the film, she reads the main character through that lens to explain how discourses of civilization and barbarism have relegated rural Argentines to the periphery of society. Indeed, the zombie becomes a powerful metaphor for the ways in which capital and capitalism break people and transform them into monsters.

Section II is titled “Escrituras monstruosas.” Chapter 3, by Lucía Herrera Montero, discusses “La parte de los crímenes,” one of the sections of Roberto Bolaño’s *2666*. Here, Herrera Montero discusses the role of neoliberalism in dehumanizing poor, female workers and thus fomenting femicide. Building on Giorgio Agamben’s theory of homo sacer, she asserts that poor, migrant workers in border cities like the fictional Santa Teresa become “mutant citizens” whom the state refuses to protect. Rather, the state carefully justifies a neoliberal order that marginalizes these actors and justifies their legal and economic expendability. Chapter 4, by Sergio Villalobos-Ruminott, discusses the monstrous representation of LGBTQ characters in Osvaldo Lamborghini’s narrative. As he argues, such monstrous representations capture the “mutación histórica de la soberanía y del contrato social según una inflexión neoliberal” (100). All of the readings prove interesting and thought-provoking; nevertheless, his discussion of the novel *Tadeys* (2005) proves especially poignant, given the reading of Otherness surrounding the Tadeys: humanoid creatures that are dehumanized in part because of their love for anal sex with homo sapiens. As the reading shows, the text challenges those discourses that continue to marginalize nonheteronormative people well into the twenty-first century.

Section III, “Resistencias y reparaciones,” deals with monstrous resistance in different works. Chapter 5, by Antonio Córdoba, discusses Edmundo Paz Soldán’s novel *Iris* (2014), a near-future narrative where humanity has evolved into different creatures based on their role in the mining economy. His impressive reading views of mutants as “una nueva versión del concepto de transculturación producida en el siglo XXI, en la que lo necropolítico se hace presente en formas urgentemente materiales y conceptuales” (136). This excellent reading will be a necessary point of reference for future studies on Paz Soldán’s novel. Chapter 6, by Sandra Garabano, discusses Patricio Guzmán’s *El botón de nácar* (2015) to theorize the role of memory in contesting the biopolitical and necropolitical orders that code certain lives as expendable. Indeed, the director approaches the question of forced disappearances during Pinochet’s dictatorship through the lens of the genocide of indigenous populations a century earlier. The chapter proves fascinating because it ties events from the nineteenth century to those of the neoliberal period, and, in so doing, it shows how notions of citizenship and fully human life have evolved (or not) over more than a century.

Section IV, “Tropos y géneros” includes the final two chapters of the volume. The first one, Chapter 7, discusses biopolitics and citizenship in the Puerto Rican context. Persephone Braham includes several examples of biopolitical and eugenic projects that have been carried out on the island in order to highlight the race-based discrimination that has long existed there. The ambitious history

provides valuable context for the discussion of Pedro Cabiya's *Ánima Sola: Hambre* (2003). The chapter would benefit from more literary analysis (and perhaps less—or more carefully selected—history), but it provides a compelling argument for the monster as the embodiment of a marginalized nation. The final chapter, by Vinodh Venkatesh, addresses questions surrounding the Latin American superhero. Unlike their U.S. counterparts—the vast majority of which are somehow mutated humans who use their powers to maintain the status quo—Latin American superheroes tend to be relatively normal individuals who stand up to everyday injustices. As such, Latin American superheroes tend to stand against the neoliberal status quo rather than uphold it. Venkatesh drives this point home when he observes that most of the villains in these films are corrupt bankers, loan sharks, and, at most, crime bosses. In the end, then, these superheroes try to imagine a way for Latin American viewers to weather the injustices of neoliberal policy within their home countries.

In conclusion, *Desafíos, diferencias y deformaciones de la ciudadanía: mutantes y monstruos en la producción cultural latinoamericana reciente* is an important book that ties the representation of monsters, mutants, and other almost-human entities to the political and social realities of Latin America. The book provides a valuable overview of literary and cultural production from throughout the region that highlights the ramifications of monstrous creatures with the region's biopolitical realities. The contributors make a powerful case for exploring the ideological ramifications of the monster throughout Latin America. These creatures mold understandings of citizenship and interface with biopolitical imperatives. I hope to see this timely addition to our field cited with frequency; it gives useful perspectives for understanding contemporary Latin American studies.