

# Introduction

## Latin America, the Caribbean, and the Persistence of the Gothic

*Inés Ordiz and Sandra Casanova-Vizcaíno*

In the prologue to her book *Galería fantástica* [Fantastic Gallery] (2009), the Argentine critic and writer María Negroni states that what has thus far been defined as fantastic literature in Latin America is, in fact, Gothic literature: a literary corpus that she describes as “nocturnal and feverish” (9). It is Gothic’s unruly and chaotic nature—contrary to the “Enlightenment’s geometry of knowledge” (9)—that allows her to read Latin American writers and poets such as Carlos Fuentes, Felisberto Hernández, Rosario Ferré, Alejandra Pizarnik, Adolfo Bioy Casares, Julio Cortázar, Octavio Paz, Horacio Quiroga, Silvina Ocampo, and Vicente Huidobro as Gothic authors whose *oeuvre* reshapes Latin American fantastic fiction and creates a new form that defies the “prisons of reason and of common sense” (9). This, however, has not been the dominant stance among critics.

Latin American Gothic fiction has remained a marginalized form compared to the fantastic and (even more so) to magical realist fiction; in fact, the latter was considered by critics to be a singularly Latin American and Caribbean literary phenomenon until recently. The reasons for this marginalization are both locally socio-historical and related to the rejection that the term “Gothic” received as it appeared in various contexts and cultures worldwide. The mode, respected not even by the English high-brow culture of the eighteenth century, has been historically discredited as naïve and repetitive. Ricardo Gutiérrez Mouat connects the decision of Jorge Luis Borges, Adolfo Bioy Casares, and Silvina Ocampo to omit Gothic narratives in their influential *Antología de la literatura fantástica* [The Book of Fantasy]<sup>1</sup> with this rejection. This text established the first definitions of the fantasy mode in Latin America, although it was not until the sixties that the genre truly flourished, coinciding with, and in part caused by, the editorial phenomenon known as the Latin American Boom. The predisposition to exclude Gothic texts from this canon is made clear when Bioy Casares brands *The Castle of Otranto* as “an ancestor of the deceitful kind [of writing] featuring abandoned German castles, decrepit spider webs, storms, chains, bad taste” (7). The authors of the *Antología*, however, do not omit works of fiction that contain literary motifs typically associated with the Gothic—vampires,



## 2 Inés Ordiz and Sandra Casanova-Vizcaíno

ghosts, and castles—or with science fiction—time travel and metamorphoses. They include them, nevertheless, in the category of fantastic literature, which they divide into three different sub-categories: those with the presence of a supernatural being or event, those in which the fantastic is understood as a syntactic alteration, and those with an oscillation between a natural and a supernatural explanation. It has been argued that, for Borges, privileging fantastic literature (over Gothic and other neighboring genres or modes) is ultimately a question of “literary politics.” That is, by focusing on the fantastic as an all-encompassing literary category mostly defined as an “artifice ... a creation of a world and not a replica of the world” (Brescia 5), Borges found a way to renew Latin American fiction (and, therefore, a way to insert himself and other Argentine writers of the fantastic into a universal canon) and “to dethrone the reigning tradition of realism” (Brescia 7).

Between the first publication of the *Antología de la literatura fantástica* and the emergence of the Latin American Boom, other writers and literary critics expressed similar views of the idea of fiction as pure artifice. For instance, in 1945, Cuban writer Virgilio Piñera stated in his essay “El secreto de Kafka” [Kafka’s Secret] that true artists (of which, according to Piñera, Kafka was the ultimate example) should be concerned with “literary invention” and “literary surprise”—that is, with the process of creating literature through “enormous architectures of images” (230). This creative aspect of the text is what makes it atemporal and accessible to future readers. Even though Piñera favored this understanding of literature as craft—which resembles, and is contemporary to, Borges’s definition of the fantastic—it is also important to note that his own fiction included several elements that we might consider Gothic, such as cannibalism, excessive violence, secrecy, claustrophobic spaces, the uncanny, and the presence of doubles.

Apart from these formal issues, the absence of the Gothic from Latin American and Caribbean literary studies has been connected to issues of identity, nationhood, and the global market. In fact, Glennis Byron suggests that the rejection of the Gothic in certain traditions might be merely a matter of naming: “For many,” asserts Byron, “there is a concern that identifying and reading these texts as Gothic is ... a kind of colonial imposition” (“Global” 370). In the case of Latin America and the Caribbean, this impression follows the denunciation of different forms of non-mimetic literature that were accused of being elitist, escapist and, therefore, almost anti-national. In 1955, for instance, Mexican critic José Luis González described this type of literature as dangerously globalizing:

In Mexico nowadays it seems to be fashionable, among a meagre but loud minority that call themselves the elite of the new generation, a



sort of literary universalism. The universalism of these writers has a well-known precedent: to forget that Mexico exists.

(Qtd. in Duncan 17)

These attacks reflect a predilection among critics for the realist and/or historical novel, which becomes a nationalist representation of Latin American reality free of outside (colonizing) influences.

Latin American literary criticism, thus, has been largely centered on the analysis of historical texts and, when focused on non-mimetic types of discourse, has favored fantastic literature and, unquestionably, magical realism. Ever since Alejo Carpentier defined *lo real maravilloso* [the marvelous real] in his 1949 prologue to *El reino de este mundo* [The Kingdom of this World], this concept has been used to define Latin American realities as they are reflected in literature. According to Carpentier, the conception of reality in Latin America is inherently different than in Europe and the United States; while the latter is dominated by reason and logic, the former accepts the existence of the supernatural in the ordinary. Carpentier's theories, along with the writings of other critics (such as Uslar Pietri and Miguel Ángel Asturias), were of great influence in the process of defining Latin American literary identity that took place during the forties and the fifties (in the hands of authors such as Octavio Paz, Leopoldo Zea, or Lezama Lima). Latin American distinctiveness, therefore, was reflected in literature through magical realism, a peculiar "amalgamation of realism and fantasy" which becomes "an authentic expression, one that is uniquely civilized, exciting and, let us hope, perennial" (Flores 189, 192). In the eyes of certain critics, this mode became a vindication of Latin American literature's place in the global literary canon.

A binary division between the literary manifestations of *lo real maravilloso*<sup>2</sup> and the Gothic, which associates the former with Latin American "magical" reality and the latter with the shadows of European and North American rationalism, would be too simplistic in the globalized era. If, as Byron suggests, we understand the Gothic to be "a product and symptom of modernity," a global perspective on literary history would lead us to accept that "responses to modernity similar to what the West has named Gothic have emerged elsewhere, even if differently modulated by other historical and cultural conditions" (370). This idea follows an attempt to overcome Eurocentrism and, therefore, diverges from the consideration of the Gothic as a colonizing discourse. Moreover, some contemporary authors have denounced the artificiality of the connection between magical realism and Latin American identity: "The understanding of Latin American reality as being 'magical' is not only influenced by the European avant-garde ..., but also directed to an alien public: the urban middle class and the Western reader in general" (Volek 11). For Emil Volek, Latin American magical realism becomes



“an artifact of cultural exportation” prepared for a reliable customer: “Europe, avid consumer of American wonders” (11). This opinion is shared by Latin American writers and critics such as the authors belonging to the literary group McOndo<sup>3</sup> and to the Mexican *Generación del crack* [the Crack Generation],<sup>4</sup> among others. Recent criticism has defined magical realism and its connections to other literary modes from a more international perspective. For Lois Parkinson Zamora and Wendy B. Faris, magical realism can no longer be considered exclusively Latin American, but rather, a “contemporary international mode” (4) which—like the Gothic, one could argue—draws attention to socio-political and cultural “perversions” and focuses on local histories within a global context. According to the authors, magical realist texts transgress “ontological, political, geographical, or generic” (5) boundaries through the use of hallucinatory scenes, fantastic events, metamorphosis, phantasmagoric characters, and ghosts (6). It is important to clarify, however, that, as Lucie Armitt has explained, the relationship between reality and the supernatural is essentially different in magical realist and Gothic texts. Unlike in the traditional ghost story, the real and the supernatural acquire equal narrative presence in magical realism, which reveals that, in this mode, “the extraordinary exists most absolutely *within* the quotidian real”. The exceptional Other is not only normalized, but also welcomed: “[w]here magical realism embraces the foreign ... the Gothic fights to keep the stranger at bay but fails” (Armitt 224, 225). Herein lies the quintessential contrast between the two modes.

These theories can be read alongside recent analyses of “globalgothic” as presented by Byron and theorized by Justin D. Edwards and Fred Botting. According to the authors, in a globalized modern world, the Gothic becomes a language to express “world changes that impinge diversely and relentlessly on different locales and peoples” (Botting and Edwards 13). This new world order is marked by new terrors that often take the shape of old Gothic tropes: vampires, monsters, ghosts, witches, and zombies. In *Globalgothic*, Botting and Edwards point to both the globalization of the Gothic and the *gothification* of globalization. Along with contemporary analyses of magical realism, the globalgothic, exemplifies our understanding of these modes and their relationship to the contexts in which they appear: magical realism is no longer exclusively Latin American, in the same way that the Gothic is not a uniquely European mode.

Moreover, contemporary critics and authors agree in recognizing the need to elaborate a more comprehensive study of Latin American literature (Esteban and Montoya Juárez 7). For instance, in the introduction of their anthology of new literature,<sup>5</sup> the McOndo authors state that the writers of the globalized world “share a similar bastard culture, which has inevitably (and unintentionally) united [them]. We all grew up watching the same TV programs, admiring the same movies, and



reading everything worth reading, in a synchrony that can be labelled as magical” (Fuguet and Gómez 18). The literary group includes authors from many countries in Latin America, but also from Spain. This is because, according to the authors’ perspective, contemporary Latin American literature is inscribed within the fluctuating currents of world literature. It is precisely in this context that we can begin to understand Latin American literature from a Gothic (or globalgothic) perspective, as some of the authors in this book do.

This standpoint also allows us to endorse Duncan’s assertion that “[i]t is absurd to suppose that Spanish American writers have written in isolation and have not been part of literary trends simply because foreign critics have neglected to mention them” (6). The lack of criticism examining Latin American Gothic should not be considered evidence of the absence of this mode in the subcontinent, but rather a testimony of the evolution of literary history and global capitalism. Thus, we understand that the “traditional” Gothic genre that Bioy Casares rejects (of castles, spider webs, storms, and chains) evolves in various ways, adapting to different socio-historical contexts and becoming a dark and complex response to different processes of modernity as experienced in different parts of Latin America. In these regions, considerations concerning naming (of the mode), self-representation (of the nation), as well as the demands of the global market might have darkened the production of this mode. Nevertheless, the Gothic persisted. As David Punter argues,

...part of the force of Gothic is precisely that it continues: it continues, as it were, against the odds, with its apparatus in shreds, its diagnostics discredited, its authors—and indeed its critics—pilloried by the cultural police and made to look not a little foolish by their own controversies.

(7)

In fact, even though the critical study of this mode has been largely marginalized for the reasons above, the mode has undeniably infiltrated the Latin American literary tradition. Authors belonging to the Latin American canon such as Julio Cortázar, Carlos Fuentes, Gabriel García Márquez, Isabel Allende, and Adolfo Bioy Casares have been (largely, in some cases) analyzed in Gothic terms.<sup>6</sup> Some twenty-first-century monographs and collections of criticism have claimed a space for the Gothic and related forms of fantasy in Latin American criticism. *Negrótico* (2015) by Nadina Olmedo and Osvaldo di Paolo, for instance, looks at the intersections between the Gothic and crime fiction in literature and film, focusing on the use of horror, mystery, and crime as the fundamental aesthetic components of these narrative forms. According to the authors, both fictional forms make use of the same recurrent elements, such as monsters, and labyrinthine or ruined settings.



This emphasis on monstrosity is the main focus of Persephone Braham's book *From Amazons to Zombies: Monsters in Latin America* (2015). As she points out, monsters have always existed and they appear across times and cultures, "but only in Latin America did Amazons, cannibals, zombies, and other monsters become enduring symbols of national and regional character" (1). In her work Braham considers the Gothic as a genre existing within a wider consideration of narrative forms that can harbor monsters. This is also the case in *Estrategias y figuraciones de lo insólito en la narrativa mexicana XIX–XXI* (2014) [Strategies and Forms of Fantasy in Mexican Literature 19th–21st century] edited by Javier Ordiz and of *La (ir)realidad imaginada: Aproximaciones a lo insólito en la ficción hispanoamericana* (2015) [The Imagined (Un)real: Approaches to Fantasy in Spanish American Fiction] edited by Inés Ordiz and Rosa María Díez Cobo. In both cases, fantasy ("lo insólito") takes center stage. Within these parameters, the Gothic is explored alongside other modes and narrative forms, such as science fiction, the fantastic, the marvelous, and magical realism. Horror, frequently considered one of the fundamental characteristics of the Gothic, has also been studied in recent works within film studies. One example is *Gender and Sexuality in Latin American Horror Cinema* (2016) by Gustavo Subero and in the edited volume *Horrofilmico: Aproximaciones al cine de terror en Latinoamérica y el Caribe* (2012) [Horrofilmico: Approaches to Horror Film in Latin America and the Caribbean] by Rosana Díaz-Zambrana and Patricia Tomé.

These works of criticism that explore the Gothic (or related topics) in the literature, film, and culture of Latin America have initiated a necessary dialogue that opens up the possibility of reading Latin America as a Gothic space. This is one of the aims of *Tropical Gothic in Literature and Culture: The Americas* (2016), edited by Justin Edwards and Sandra Guardini Vasconcelos. Here, Gothic in the Americas—though the volume mainly focuses on the southern United States, Mexico, Haiti, and Brazil—is understood as part of a process of *transculturation* and *tropicalization*. According to the editors, "Gothic adapts to a new geography through a process of appropriation to engender autochthonous texts that do not simply abandon North Atlantic Gothic but problematize and alter it to fit a unique location" (2). *Tropical Gothic*, thus, offers a reading of the fictions of horror and terror in the Americas in relation to their history of colonialism and its consequences on issues of gender, race, and class. The result is what Edwards calls a "mongrel text," that is, a text that cannibalizes Gothic tropes and conventions, and becomes both local and global (16, 24).

In this context, the globalgothic not only becomes an essential concept in the process of rethinking the importance of the Gothic in the contemporary global world, but also opens the door to considerations of its presence in the literary traditions of many countries. Furthermore, the



globalgothic is not an invitation to forget about local histories but rather a mechanism that allows us to examine local literatures across history through the lens of the Gothic from a perspective born in the era of globalization. According to Byron, contemporary Gothic circulates in a global context that goes beyond notions of “Enlightenment modernity” (4). As the chapters in this volume propose, however, the Gothic in Latin America is very much rooted in local realities and histories, and often linked to different processes of modernization. These include the colonization and occupation of the region by Europe or the United States; the formation of the new nation-states following the wars of independence; and the collapse, failure, exhaustion, and absence of national projects that lead to violence, inequality, and exclusion. The texts analyzed in this volume engage with the Gothic in several forms—through transposition, tropicalization, appropriation, and/or parody—while examining historical and contemporary local issues. By means of thorough analyses of nineteenth-, twentieth-, and twenty-first-century fiction, the chapters in this volume propose new ways of understanding both Latin American literature, and the Gothic.

Given the complexity of the different national narratives of the Latin American and Caribbean countries, however, *Latin American Gothic in Literature and Culture* should be read as a first approach to different representations of the Gothic mode in this region of the world. The volume covers fiction from all regions of Latin America (North, Central, South, and the Caribbean), from the diverse countries of Mexico, Guatemala, Honduras, Costa Rica, Puerto Rico, Haiti, Colombia, Peru, Bolivia, Brazil, Argentina, Uruguay, and Chile. Additionally, the chapters included in this book offer critical readings grounded on historical, sociological, postcolonial, and postmodernist studies. Literary works from other perspectives and regions, such as Latin American literature written in the diasporas and/or in languages other than Spanish, Portuguese or French,<sup>7</sup> go beyond the scope of this volume.

The chapters in the first section of this book, “(Re)Visions of History,” offer an innovative analytical approach to the cultural and socio-historical events of Argentina, Chile, and Mexico through their representations in Gothic works. Inés Ordiz explores Gothic novels and short stories published in Argentina in the last thirty years. By focusing on the trope of the zombie and on the use of the grotesque, she examines how contemporary Argentine authors actively undo the dichotomy “civilization vs. barbarism” that has defined Argentina’s society and history since the mid-nineteenth century. In twenty-first-century Argentina, global fears mix with national episodes of terror to present how the country’s barbaric past still haunts its supposedly civilized present. In the next chapter, Olga Ries studies the evolution of the Gothic mode in parallel to the socio-political developments in Chile. She traces the dark ways in which the Gothic has mirrored the different stages of Chilean



history: from a bandit-ridden backwater after the independence from Spain, to the urbanized society of present-day Chile. According to the author, rural iconography permeates the country's national narrative, becoming a central motif in the Gothic imagination of authors such as Benjamín Vicuña Mackenna, Marta Brunet, and Manuel Rojas. In the last chapter of this section, Antonio Alcalá González considers haunting in Juan Rulfo's novel *Pedro Páramo* a reminder of the social fragmentation of Mexico in the twentieth century. The author interprets the overwhelming presence of ghosts in the text as a Gothic device aimed at highlighting the persistence of the past in Mexico's present.

The second section of this volume, "Displacement, Transposition, Tropicalization," comprises chapters that examine the transformations that the Gothic undergoes in different contexts and how these adaptations engage with local social concerns related to violence, coloniality, progress, and social inequality. Sandra Guardini Vasconcelos recognizes the appropriation of some of the traditional Gothic conventions and their transplantation in the work of Machado de Assis. According to the author, Machado de Assis's reworking of the Gothic in "Um Esqueleto" [A Skeleton] and "Sem Olhos" [Eyeless] expose the reality behind Brazil's self-constructed image of a natural and tropical paradise, laying bare the violence underlying social and personal relationship in the public and domestic spheres. Central America is the context of the next two chapters of this section. The first one, by Carmen Serrano, delves into the understudied novella *El vampiro* by Honduran *modernista*<sup>8</sup> writer Froylan Turcios. The author explores the elements in the text that originate in the Gothic mode—more specifically, the vampire—as well as in pre-Columbian myths and folktales, to provide an innovative reading that sheds light onto the *modernistas* preoccupation with science and progress. The next one, by David Dalton, considers how a Gothic reading of Carlos Solórzano's play *Las manos de Dios*, set in Guatemala, reveals another level of interpretation that goes beyond a mere existentialist reading. Dalton focuses on the character of El Diablo [The Devil] as a Gothic (anti)hero, in order to reveal his inner contradictions: he is both a Latin American revolutionary who wants to free people from the abuses of the church, and an "endangerer of women." The multiple layers of meaning of this character point to Solórzano's understanding of coloniality in Latin America. The last chapter of this section, by Gabriel Eljaiek-Rodríguez, focuses on the cinema of Colombian filmmakers Luis Ospina and Carlos Mayolo, as well as on the literature of Andrés Bello. Together, these "three *amigos*," as the author describes them, adopt and transform Gothic stories, characters, and themes to the tropical context of Cali, on the Pacific coast of Colombia, to offer a critical vision of the country's past and present history of violence and social inequality.



“Occupation and Incarceration,” the third section of this book, includes three chapters that study texts in which the source of Gothic terror arises from enclosed, claustrophobic, or occupied spaces in the context of the home—domestic or national. In the first chapter, Sandra Casanova-Vizcaíno considers two contemporary Puerto Rican narratives that belong to the category of Gothic science fiction: the short story “El ‘Terminator’ boricua” [The Puerto Rican ‘Terminator’] by José E. Santos and the film *Los condenados* [The Condemned] by Roberto Busó-García. In an analysis that explores the Gothic workings of time and time travel Casanova-Vizcaíno highlights the subversion proposed by the narratives’ questioning of colonial concepts of “modernity” and “progress.” Kerstin Oloff’s chapter, which also focuses on Caribbean fiction, examines the Gothic themes of enclosure and the monstrous-feminine in relation to the ecological exploitation and appropriation that shaped the capitalist world-system. By comparing the systemic violence against women with the violence against nature in Marie Vieux Chauvet’s novel *Amour*, Oloff offers a study of Haiti during the Duvalier era and of the Gothic mode as an example of world literature. Finally, Ilse Bussing presents a novel approach to the Gothic by examining Costa Rican playwright Daniel Gallego’s play *En el séptimo círculo* [In the Seventh Circle] using journalism as critical backdrop. Bussing reads into contemporary Costa Rican society’s fears and anxieties, and how these engender dwellings that, beyond protecting the population, entrap them in their own homes. In this way, these familiar spaces become Gothic enclosures that, by suggesting the possibility of domestic incarceration, reveal the sinister foundations of domesticity, family life, and social hysteria.

The chapters in “Science, Technology, and the Uncanny” focus on the eerie effect of scientific discoveries and their relationships with projections of time and space. In her chapter, Soledad Quereilhac analyzes four short stories by *fin-de-siècle* writers from the Southern Cone: Eduardo Wilde, Eduardo L. Holmberg, Leopoldo Lugones, and Horacio Quiroga. Quereilhac reads the texts’ material, rational, and/or scientific understanding of apparently supernatural phenomena as a literary representation of the era’s exploration of science, empiricism, and their possibilities/limitations. The last two chapters of this section consider these topics in the context of twentieth- and twenty-first-century Mexico. Adriana Gordillo examines the narratives *Aura*, “Constancia,” and “Sleeping Beauty” written by Carlos Fuentes, arguably “the most Gothic of all major Latin American writers” (Gutiérrez Mouat 297). Gordillo offers an analysis of these texts by addressing the importance of photography as a “catalyst of mysteries,” but also as a representation of the fragmentation of the self, and the understanding of the present and the past as ruins. Lastly, in an attempt to understand the Gothic as more than a mere adaptation of a European mode, Enrique Ajuria



Ibarra puts forward a reading of Óscar Urrutia's film *Rito terminal* that focuses on the film's representation of local fears. Through an analysis of haunted media and ghostly representation and their relationship to the uncanny, the author sheds some light on local tensions between modernity and tradition, urbanism and rurality, white and *mestizo*.

The chapters in the final section of this book, "Contemporary Gothic paradigms," discuss current directions of the Gothic, examining Latin American and Caribbean texts in relation to Postmodern conceptualizations of parody, the grotesque, and/or recent critical notions of global-gothic and post-Gothic. Rosa María Díez Cobo proposes the idea of a "homegrown version of the Gothic" to analyze Peruvian literature. Through her critical reading of twentieth- and twenty-first-century literature, mostly focused on the trope of the vampire, Díez Cobo sees Peruvian Gothic as a reformulation of the Gothic mode that follows the logic of the globalgothic and *Gothic Postmodernism* and, in turn, legitimizes its presence in Latin America. Daniel Serravalle de Sá analyzes the movies of Brazilian filmmaker Ivan Cardoso from a perspective that links the Gothic to cultural cannibalization. The author explores how, through the appropriation of traditional concepts of parody, Cardoso uses Gothic both to expose the mode's artificiality and to elaborate a social commentary. Persephone Braham studies several novels by Puerto Rican/Dominican writer Pedro Cabiya. As Braham argues, his brutally gruesome and violent plots, plagued with monsters and zombies, expose the corporeal ramifications of the Gothic in a colonial and postcolonial Caribbean setting. In this market-driven context, both body and landscape are consumed in "a cannibalistic orgy" that further emphasizes colonialism's brutal psychology. Finally, Sergio Fernández Martínez uses Jean-François Lyotard's concept of simulacrum to address the "post-Gothic" in Bolivian writer Edmundo Paz Soldán's novel *Los vivos y los muertos*. As a continuous rewriting of the Gothic, the post-Gothic, Fernández Martínez argues, not only blurs boundaries and makes the margins the new center, but, in the case of Latin America, creates a new canon that distances itself from magical realism as a popular literary mode.

## Notes

- 1 This anthology, containing an array of fantastic short stories, fragments and poems written by authors from all around the world, was first published in Argentina in 1940 and revised in 1965 and 1976. The volume was first translated into English under the title *Extraordinary Tales* in 1971 and as *The Book of Fantasy* in 1988. According to Gutiérrez Mouat, the only Gothic story that the editors chose to include was Edgar Allan Poe's "The Facts in the Case of M. Valdemar" (297).
- 2 Some critics, such as Alicia Llarena, distinguish between magical realism and *lo real maravilloso*. In this introduction we have chosen to use both terms indistinguishably.



- 3 The name of this group is a wordplay in which Macondo, the imaginary town in Gabriel García Márquez's *Cien años de soledad* [A Hundred Years of Solitude] is connected to one of the utmost symbols of globalized capitalism: McDonald's.
- 4 The Crack was a literary movement in Mexico that was initiated in the mid-nineties by young authors who reacted against the conventions established by the Latin American Boom. Some of its authors include Ignacio Padilla, Jorge Volpi, and Eloy Urroz.
- 5 The authors included in the anthology are Juan Forn, Rodrigo Fresán, and Martín Rejtman (from Argentina); Edmundo Paz Soldán (Bolivia); Santiago Gamboa (Colombia); Rodrigo Soto (Costa Rica); Alberto Fuguet and Sergio Gómez (Chile); Leonardo Valencia (Ecuador); Jordi Soler, David Toscana, and Naief Yehya (Mexico); Jaime Baily (Peru); Gustavo Escanlar (Uruguay).
- 6 See Victor Sage (for the Gothic in Cortázar), Antonio Alcalá González, Gutiérrez Mouat, Javier Ordiz Vázquez and Inés Ordiz Alonso-Collada (for Fuentes), Claudette Kemper Columbus (for García Márquez), Armitt's "The Magical Realism" (for Allende), Ordiz Alonso-Collada (for Bioy Casares), and Olmedo (for Quiroga, María Luisa Bombal, José Donoso, and Alejandra Pizarnik).
- 7 The quotes in languages other than English in all the chapters have been translated by the authors themselves, unless otherwise noted. In the case of the primary texts, the original version of the quotes is also included—for secondary sources, only the English translation appears in the texts.
- 8 We are maintaining the Spanish word *modernista* to differentiate Latin American *modernismo* from North American Modernism.

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