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Picking Up the Tracks: The Impact of Carpentier's *Los pasos perdidos* on Postboom Perceptions of US Culture

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Alejo Carpentier, born 1904, is undoubtedly one of the more universally recognizable names in Latin American letters. The Cuban narrativist, along with the Argentine Jorge Luis Borges is usually credited with the literary paternity of the marquee movement of modern Latin American fiction, the Boom. The Boom put Latin America on the literary world stage in a big way, most famously due to an effort to incorporate more universal themes and a tendency toward technical experimentation. The central figures of Gabriel Gárcia Márquez, Carlos Fuentes, Mario Vargas Llosa and Julio Cortázar; as well as writers such as José Donoso, Jorge Edwards and Ernesto Sábato carved out a new literary space of honor for Latin American letters in the decade of the sixties and the early part of the 1970s.

Although critics and the writers of the Boom universally cite Carpentier as a pivotal figure, part of the proto-boom as Donoso puts it, much less is discussed of his influence on the Postboom. To provide a striking example, Donald L. Shaw, who has written both the Twayne World Author Series volume *Alejo Carpentier* as well as the well-known study, *The Postboom in Spanish American Fiction*, does not connect the dots between the Cuban intellectual's breakthrough novel, *Los pasos perdidos*, and the later literary tendency.[1] Shaw includes Carpentier in the discussion, but limits it only to his later fiction and essays. While this would seem to provide an authoritative dismissal of significant influence, this study will show to the contrary that there are quite concrete reasons to reevaluate the impact of *Los pasos perdidos* on the writers of the Postboom. More specifically, I argue here that Carpentier's 1953 novel is an important precursor of how United States culture would be portrayed by Latin American writers in the Postboom.

This study includes four novels by established Latin American writers that were published in the 1990s and are set in the then present day United States: *Linda 67: Historia de un crimen* (1995) by Mexico's Fernando del Paso, *El plan infinito* (1991) by Chile's Isabel Allende, *Novela negra con argentinos* (1990) by Luisa Valenzuela of Argentina and *Donde van a morir los elefantes* (1995) by José Donoso, also from Chile. The inclusion of Donoso marginally to both the Boom and the Postboom reveals that the Postboom is not strictly generational in makeup but that it is a collection of tendencies that in general come after the Boom and are most often expressed by a younger cohort of writers that to some degree write against the backdrop of the Boom. Using Shaw's criteria, these novels all participate in the Postboom in that they express a greater confidence in the ability to perceive and express reality through language; effect a return to a more reader-friendly narrative technique; they pay greater attention to popular culture; and pertinent to this study, they include a return to the theme of love, if only tentatively, as a solution to the crisis of modernity. Especially germane to this study, of course, is that each of these four novels takes place in the United States. The perceptions of US culture in these four novels, which I see as operating in a kind of new pan-Latin Americanism, was profoundly affected by the content and the form of Carpentier's proto-Boom novel. Not only the novels' discursive formations, a la Said and Foucault, or the limited vocabulary of images, via Rorty, in other words how the US is presented, but more importantly the deeper structures, namely the allegorical structures, and why the US is presented as it is, are anticipated by *Los pasos perdidos*.

The opening passages of *Los pasos perdidos* take place in an unnamed but thinly veiled New York City, and the presentation of US culture is decidedly dim. It is compressed, one-sided and borders on caricature. It should be noted that this compressed vision is offered in the novel despite Carpentier's much more evenhanded personal view of the United States. In an interview in 1977, well after his return to Castro's Cuba, Carpentier revealed his idea of the two cultures of the United States. One, the true culture of the US, an authentic populace was represented within the works of Emerson, Thoreau, Whitman and Faulkner. These literary figures, in turn, also represented a valuable contribution to US and world high-culture. The other, the false culture, that of imperialism and the consumer society whose only purpose is to sell its merchandise employing the vehicles of mass media, marketing and advertising. He welcomes the contributions of the former culture, but unfortunately he sees little of its influence—the far greater impact is of the commercial culture ("Alejo Carpentier"). Therefore, there is a representational reason that *Los pasos perdidos* portrays US culture as it does—imperialism, commerce and the imperium of commerce are the US institutions that presently and historically have engaged, in starkly unequal terms, with Latin America. To fit with this particular engagement, the scenes of New York are filled with images of superficiality and spiritless mechanism and subordination to the power of the dollar. The narrator's position at a marketing firm allows for a host of references to commercialism and instrumentality; and the contrast of his disappointment in a short film to the delight and approval of his colleagues allows him to deride them for their lack of esthetic taste. Many of these qualities carry over to his wife, Ruth, who appears as an all-too-neat product of her society. An actress by trade, Ruth is the personification of empty simulation. In addition, she lacks any modicum of sensuality and there is no indication of meaningful love between the pair. But if this view of US culture has a representational value, its compression is based in novelistic function as well.

Carpentier was immersed in a powerful irruption of the Latin American literary tendencies which had dominated the scene up to the middle of the 20th century. As presented by Raymond Leslie Williams in *The Twentieth-Century Spanish American Novel*, there was a generalized tension among the Latin American literati between an intense "desire to be modern" on the one hand and a profound yearning for cultural autonomy on the other. For the dominant group of writers who would become known as the *criollistas*, this cultural autonomy mandated a strong national identity tied to local and regional traditions. Dorris Sommer has shown the *novelas de la tierra* of *criollismo* to be an important instrument in the successful edification of the Latin American nation-states. They are romantic allegories that imagine the perfect reconciliation of national sectors that might otherwise be at odds (e.g. geographic, racial and class-based divisions) through the harmonious marriage of the protagonists. The happy marriage imagines the formation of the ideal nation. But as Williams reminds us, "the *criollista* classics served not only to build nations but also to reinforce the role of the old oligarchies as well as of those close to these

oligarchies" (51). And the desire to be modern in selected aspects of national life, while maintaining the status quo in others, led to an uneasy alliance between Latin American elites and France, England, and later, the United States.

These *novelas de la tierra* were the very works against which Carpentier was carrying out his literary revolution and it marks an important turning point in what Ángel Rama, in *La ciudad letrada*, has referred to as the revolt of the lettered class—the break of the Latin American literati with the oligarchic nation-state. Carpentier, as early as 1933 with *Ecué-Yamba-O*, was an author who, according to Williams, "bridged the gap for many readers and critics who shared some of the interests of the modernists [such as characterization and the process of narration itself] but were also deeply concerned with the debates on identity and cultural autonomy in the New World" (51). This deep concern with identity and cultural autonomy are Carpentier's points of contact with the *criollistas*; the rest is divergence. He would undermine the traditional institutions of *criollismo*—the oligarchic state, the racial and cultural *europeísmo*, and the literary realism that supported it. Though this has been well documented insofar as it relates to the application of his *lo real maravilloso americano*, his abrogation and adaptation of the romantic allegory has gone unnoticed.

Ruth along with Mouche, the narrator's French lover, are not merely pseudo-romantic interests in *Los pasos perdidos*, they also stand for their respective countries or continents in an allegorical love triangle against the representative of the authentic Latin American woman, Rosario. The inclusion of Mouche reveals the Latin American crisis of identity to be transatlantic as well as hemispheric. Rosario, whom the narrator meets near the end of his quest into the heart of the South American jungle, is everything that Ruth and Mouche are not. She is sensual, faithful, spiritual, loving and, of course, closer to reality and nature: authentic. The fact that each of the narrator's possible love interests is a *kind* of woman instead of a fleshed out individual readily avails *Los pasos perdidos* to an allegorical reading, specifically something like an allegorical national romance. This confirmation of a general allegorical reading can be found more or less directly in Donald Shaw's *Alejo Carpentier* and Roberto González Echevarría's *Alejo Carpentier: El peregrino en su patria*. Shaw subscribes to an allegorical reading outright, while González Echevarría speaks of "una forma . . . abstracta" and points out that, "mientras en su obra anterior había una historia y geografía particulares, aquí nos encontramos con la Capital Latinoamericana, la Selva, el Río, y un protagonista innominado que representa al Hombre Moderno" (208). In other words, like the women, a great variety of the aspects of the novel are not singular entities. They are much more like ideal forms; they stand for types of things. And when this metaphoric system moves through a story-arc it produces allegory. González Echevarría's description of the complexity of the narrative, "una narración en la que los personajes aparecen como agentes activos en el interior de la historia a la vez que son reflejos de ella" confirms this (206). The verso-recto interaction of characters as historical actors as well as reflections of it closely parallels Frederic Jameson's analysis of third world allegory where "the story of the private individual destiny is always an allegory of the embattled situation of the public third-world culture and society" (320).

The choice given the narrator of *Los pasos perdidos*, himself standing at the crossroads of protestant/northern European and catholic/Latin rooted traditions, as Shaw points out, is a double-valenced choice between a, if primitive, Latin American authenticity—Rosario—or a decadent US/European modernity—Ruth/Mouche (Alejo Carpentier 46). This is the heart of the dilemma of Latin American intellectuals since the wave of independence and it is a choice, staged in these terms, that proves impossible for the narrator to make with any immediate success.[2] But if the narrator's romantic return to primitivism (perhaps a wink to *indigenismo*) seems a failure, that is because, as Roberto González Echevarría argues—this is a false choice that Carpentier is attempting to move beyond: "Si los pasos que llevan a sus orígenes se han perdido realmente, la novela se presenta entonces no como conservadora de la tradición, sino como demolición y nuevo comienzo" (211). The loss of the past is not entirely tragic because the realization is made that even if some of the origin need be incorporated a new path must be cut moving forward, not back in the trap of nostalgia.

As Dorris Sommer has shown in *Foundational Fictions*, the romantic allegory was a well-traveled literary device that united literary and political movements in the project of nation building in 19th and early 20th century *criollismo*. Sommer contributes significant insights into both the inner workings of allegory as well as a particular form of the national allegory: the national romance. This national romance

shares a great deal with the allegorical structures found in *Los pasos perdidos* and the neo-*americanista* novels of the 1990s.[3] Though Sommer provides a useful critique of overly rigid allegorical readings, the most important contribution that she makes to the theoretical framework of the present study is her insight into how the allegory of romance and marriage can be read to stand for the reconciliation between and consolidation of the different components of the nation:

> Perhaps as much in Spanish America as in the Spain that Larra spoke for, the function of costumbrismo was . . . to promote communal imaginings primarily through the middle stratum of writers and readers who constituted the most authentic expression of national feeling. Identifying with the heroes and heroines, *readers could be moved to imagine a dialogue among national sectors, to make convenient marriages*, or at least moved by that phantasmagorical ideal. (14. Emphasis added)

Carpentier adapts this criollista romantic allegory in several ways. First, he opens the allegory to include new levels alongside the political and romantic, incorporating the arts, artistic movements and the role of the artist. Cultural autonomy is a major issue and the role of cultural intellectuals, now seen in opposition with the political and commercial elites, comes to the fore. Second, he moves the allegory out of the national level to the continental level. The reverse of this obverse move is that he brings the figure of the United States into a more central position. The novel begins in New York and returns there, and his only legally recognized marriage is to Ruth, the North American actress. This is a significant change and is fitting with the geopolitical situation of the mid-20th century. The US took a huge step toward a hemispheric power with the defeat of Spain at the twilight of the 19th century. After World War I, with the devastation of Europe, the rival imperial interests were all but eliminated. The desire to be modern, without the complications of embracing all aspects of Liberalism or constructing a truly modern base, would now leave the traditional oligarchs no other alternatives to the United States. By the end of World War II and the period in which Carpentier was writing *Los pasos perdidos*, the US was poised to parlay this hemispheric influence to global hegemony.[4] Especially considering the intimate ties between the United States and the Cuban dictator, Fulgencio Batista, it is not surprising that Carpentier

should focus more urgently on the US as a threat to Latin American cultural autonomy. And in his adapted version, it is fitting that the allegory takes on a cautionary rather than exemplary role.[5]

Carpentier is writing against *criollismo*, romanticism and realism, but he adopts and adapts the basic structure of the allegorical romance, and he does so within a regional-hemispheric context. Instead of projecting the ideal nation-state through the marriage of figures which represent the provincial mining sector and the urban political and cultural elite as is done for Chile in *Martín Rivas* (1862), just to take one concrete example, Carpentier demonstrates the failures of the marriage of Latin America to a North American or European model of modernity. Rosario, the emblem of autochthonous Latin America, proves to be a far more desirable partner, but one who requires an impossible isolation from the modern world. Carpentier's version of the allegorical romance does not resolve in the marriage as the figure of the ideal regional constitution, yet in allowing his narrator these trial relationships it is especially clear which paths should not be taken. What is implicit is that some form of regional autochthony, which allows Latin America to engage with modern world on its own terms, and for its own benefit, is the type of relationship that it must seek out. This adapted form of hemispheric allegory positions *Los pasos perdidos* as a precursor of the neo-*americanista* novels of the 1990s.

Of the four Postboom novels under study here, the parallels with Carpentier are most easily discernable in Fernando Del Paso's *Linda 67: historia de un crimen*. This Mexican novel tells the story of David Sorensen in an ironically crafted work of noir detective fiction. The story-arc has Dave arriving in San Francisco and summarily meeting and marrying millionaire heiress, Linda Lagrange. His European features and elite education allow him this rapid ascent. Yet his Mexicanness, whatever that might mean in such a non-typical Mexican national, eventually catches up with him as Linda's disapproving father, other elements of San Francisco high-society, and Linda's own deeper personality begin to strain the marriage until Dave is worn down and humiliated. In order to vindicate himself he concocts a plan to redeem his injured pride and rid himself of Linda while retaining the lifestyle to which he had become accustomed. He murders his wife and portrays it as a kidnapping in order to receive a ransom of fifteen million dollars. But his theater of simulacra is defeated by another

devised by Linda's father, and the novel ends with Dave alone in a jail cell, trapped in existential crisis with little hope of resolution.

There are striking similarities between the Dave Sorensen of *Linda 67* and Gregory Reeves of Isabel Allende's *El plan infinito*. The light-featured Reeves, also finds quick success and rapid upward mobility in the U.S., and marries into American aristocracy.[6] His marriages also sour (he has two failed marriages), with many of the same causes as did the central relationship in Del Paso's *Linda 67*. Both Reeves and Sorensen are appalled by the lack of intellectual interest, lack of a spiritual center and lack of a moral compass displayed by these American women. The absence of characteristics associated with traditional femininity such as a mothering instinct combined with their sexual behavior, which varies from mechanistic and detached to adulterous take us beyond the modern woman to a hyper- or post-modern woman, the by-product of a hyper-masculine culture. The ideal nuclear family of modernity is upset by competing demands placed on women in postmodernity where all other narratives are subjected to the laws of the market. The radicalization of selected aspects of modernity at the complete exclusion of the more traditional female roles in *Linda 67* and *El plan infinito* results in the dissolution of the family unit and as such figures metonymically the dissolution of the nation-state. This is the postnational condition of globalization and puts a new twist on Jameson's statement on third-world allegory quoted above. Here it is the libidinal dynamic in the metropolitan center and the destinies of its private individuals which provides an allegorical warning for the embattled situation of the public space in the periphery. Of course what is especially germane to my argument here is that both of these figures and their respective love relationships are strikingly similar to those presented by Carpentier in *Los pasos perdidos* between his anonymous Latin American narrator and Ruth/Mouche. Their love relationships are just so many more iterations of an entire landscape populated with similar examples of the decadence of modernity. And they too can be seen to figure forth the same kind of cautionary hemispheric allegory.

David Sorensen epitomizes the Latin American identity question. The son of a diplomat, his international upbringing allows him to feel equally at home in England, France, the United States or Mexico. Unfortunately, as Robin Fiddian argues convincingly, he is equally out of place in these sites too: he is never really home anywhere (145).

Thus, the standard authenticity versus modernity conundrum discussed above is forcefully present in the figure of Sorensen. Fiddian rightly points out the striking similarities between Carpentier's novel and the Mexican narrativist's (150). But though he draws our attention to the resemblance between the Dave-Linda-Olivia triangle of *Linda 67* and the narrator-Mouche-Rosario triangle of *Los pasos perdidos*, he does so as proof of Del Paso's postmodern esthetic of pastiche (151). Quite to the contrary, I am arguing that *Linda 67* includes a postcolonial appropriation of allegory whose similarities to the earlier novel are due to analogous concerns of an encroaching modernity and its dire consequences for Latin American ontological security and cultural autonomy.[7]

There can be little doubt that Sorensen represents the larger question of Mexican identity in the face of the US led globalization that intensified in the late 1980s and early 1990s. NAFTA is the key political-economic intertext of the relationship between Mexico and the United States of this period, a legally binding agreement that parallels the romantic connection and legally sanctified marriage between Sorensen and his American wife Linda LaGrange. Linda is figuratively linked to the United States by virtue of her juxtaposition to Sorensen on one hand, and Olivia, Dave's Mexican potential, on the other. But perhaps nothing galvanizes this connection like the act of associative linkage that occurs at the very outset on Chuck O'Brien's yacht:

> "Esto es lo que le faltó a Marilyn", dijo Dave: "Retratarse desnuda acostada en la bandera americana."
> "Es cierto", contestó Chuck. "De lo mejor que produce este país son esta clase de gringas. Los japoneses nunca les ganarán este mercado..." (42)

As soon as they push off from the dock, unhindered by the presence of new acquaintances, Linda removes her bikini and begins to sunbathe nude on a beach towel facsimile of the American flag. This image of Linda cavalierly lying naked across the American flag while Dave and his best friend Chuck liken her to another American icon, and establish her as a "type" of person exclusive to a particular country, rams home the associative link between Linda and the United States. In addition, the dialogue between Chuck and Dave reinforces the historical ambientation. This language of commodities, the international circulation

cultural icons, and people, all subordinated to the logic of the market, is the language of neoliberal globalization and closely resembles the presentation of the commercial culture associated with New York in *Los pasos perdidos*.

Romantic allegory is also readily discernable in Luisa Valenzuela's *Novela negra con argentinos*. Here the generic scaffolding of noir fiction quickly disappears as Roberta and Agustín, the title Argentines, hit the mean streets of New York and carry out a search for the meaning behind the crime which Agustín apparently carries out in the opening passages. The view of the city as seen through Agustín's eyes is repulsive and with few exceptions is as compressed as that of that in *Los pasos perdidos* and *Linda 67*. Moreover, it recycles many of the same images. Worthy of note is that Valenzuela, as does Allende, avails herself of a double allegorical structure—stemming from the dual central characters in the novel. The two women writers of our group further adapt the allegorical scheme to provide space for strong female leads alongside the male protagonists in these novels—thus providing them with a sort of double-vision of US culture as well as a double allegorical structure.

In Allende this double vision is strictly divided upon racial-ethnic lines, with racism and Eurocentrism in the US as the key underlying factor. Valenzuela is less black and white and her culprit is the colonial underbelly of modernity where class, race, gender and larger cultural contexts, notably the Postmodern, all share in the decadence of modernity. Though Allende too seems to be dialoging with notions such as the coloniality of power, post-Occidentalism and transmodernity as espoused by Latin American cultural theorists like Enrique Dussel, Walter Mignolo and Ánibal Quijano, her expression is much less subtle than Valenzuela's.[8] But only in Allende's allegorical structure is an otherwise-than-modern project clearly successful. Carmen/Tamar, as a representative of a world-culture, perhaps in line with .what Mignolo has termed "critical cosmopolitanism," returns to lift Greg Reeves out of his personal crisis and provides a new hopeful direction for his young son as well. Figuratively, the complete dissolution of the nation is prevented as the child is saved. On the other hand, Valenzuela's national romance of Roberta with Agustín is hijacked by a hemispheric one with Bill, her African-American lover who turns out to be not such a great ally in otherness. Bill reveals himself, under the influence of an

ideology disqualifying postmodern turn, to be yet another agent on the dominant side of modernity/coloniality.[9] This figures the asymmetrical relationship in which Latin America has engaged with the United States for much of its history but perhaps most directly to the monetary and economic crises of the 1980s, which resulted from a slavish adherence to the dictates of the International Monetary Fund (IMF).

Donde van a morir los elefantes by José Donoso provides a view of US culture which might be described as hyper-caricature. The presentation seems to be almost poking fun at itself at various points in the novel and it is eventually revealed as a conscious counter-discursive act in the "Epílogo." The view is in line with the limited vocabulary of imagery presented in Carpentier, Del Paso, the dominant US culture in Allende, and that as viewed by Agustín in Valenzuela. As does his Chilean compatriot Allende, he allows his narrator Gustavo an escape from his hemispheric allegory—represented by his affair with the mysteriously seductive Ruby—and return to his wife and young son in Chile. What all of these novels share in common is a nightmarish hemispheric romance between representatives of North and South. The seduction of Dave by Linda, Greg by Samantha, Roberta by Bill, and Gustavo by Ruby are new adaptations of a sort of national allegory in reverse, which represents the problematic relationship of Latin American identity vis-à-vis the US. Each of these figures is clearly made to stand for their cultures or countries as a whole, much as Ruth, Mouche, Rosario and the narrator are made in *Los pasos perdidos*. Because of the allegorical structure, or in order to develop it, the defects of the American women in these novels are a metonymic extension of society as a whole, akin to variations on a theme. Similarly, the resulting vision of US culture is compressed into a unified archive of imagery.

In shedding light on the clear influence of Carpentier's *Los pasos perdidos* on these neo-*americanista*, hemispheric novels of the Postboom, we might conclude with a thought that perhaps greater attention should be paid to Carpentier's influence on the Postboom in general. In the conclusion to his study of the Postboom, in an attempt to plot the coordinates the phenomena of the Boom and Postboom with Modernism and Postmodernism, Shaw enters into the so-called postmodernism debate. Some characteristics of narrative in the Postboom correspond to certain conceptualizations of Postmodernism such as the return to a more reader-friendly, plot-centered style. But

other prominent traits such as a turn back toward realism, and especially the urgency to take up social and political concerns, distances Postboom writers from it. "[P]ostmodernism, however we view it, tends to be uneasy with the concept of change (and especially of progress)" (175). According to Shaw, the Postboom fits much more closely with postcolonialism. While postmodernism is "characterized by fragmentarism, self-referentiality, subversion of the literary canon, and skepticism about ideology and simple referentiality," postcolonialism is "seen as resisting posmodernism, accepting ideology and referentiality, and responding to an ongoing need in Third World nations to discover their identity" (176). It is this willingness to embrace collective projects and a strong emphasis on place, including questions of identity, that is the nexus between postcolonialism and the novels under examination here.

This association of postcolonialism with the Postboom strengthens our argument that Carpentier and *Los pasos perdidos* are important precursors of this more recent literary turn. After all, as Stephen Slemon has shown, the appropriation of allegory is a common postcolonial practice. But even leaving allegory aside and using the very characteristics and concepts that Shaw himself delineates, we find a direct line, linked in relation to postcoloniality, between the kind and degree of innovation of early Carpentier and the narrative techniques of the writers of the Postboom. Donoso supports this argument in the way he distinguishes between the narrative technique of *Los pasos perdidos* and that of the Boom proper. According to the Chilean: "de alguna manera, en *Los pasos perdidos*, todas las reglas del viejo juego novelístico seguían con fuerza, la unidad imperaba, y la narración, ese andamiaje de la novela que es necesario destruir para dejar las líneas del edificio literario al descubierto, seguía teniendo primacía" (43). The narrative technique of *Los pasos perdidos* holds back from the more radical experimentation of the Boom and is much closer to the more unified form that the narration of the Postboom would take, or to which it would return. One is left with the conviction that Carpentier's theory of fiction in general and its relationship to knowable reality and history, his theories associated with *lo real maravilloso americano*, and his emphasis on place that tempered more radical experimentation—all related to a postcolonial position—are already present by the time of *Los pasos perdidos*. These tendencies, which are overshadowed by the

novelties of the Boom, reemerge with the renewed urgency of place, and ideologically grounded terrain, by the writers of the Postboom.

NOTES

[1] This study is heavily indebted to Donald Shaw, especially for his extraordinary generosity in pointing out that the pattern of several Postboom writers setting novels in the United States could provide fertile ground for research.

[2] See Lindstrom, especially chapter one for a discussion of dependency versus cultural autonomy. This is closely related to the idea of the desire to be modern versus authenticity that Williams develops.

[3] I use the term neo-americanista, to refer to a new wave of pan-Latin Americanism which opposes the hegemony of globalization, especially in hemispheric terms.

[4] See Quijano and Wallerstein for the centrality of the Americas in global geopolitics.

[5] See Slemon for the appropriation of allegory in the postcolonial context.

[6] Gregory Reeves is the son of racially European immigrants that is raised in a Mexican-American neighborhood of East Los Angeles. Though he is not Latin American by birth he is a clear representative of a particular Latin American cultural tradition.

[7] I use the term postcolonial, here and elsewhere, in its most inclusive sense as a position which attempts to resist hegemony, formal, or non-formal colonization. Under this umbrella term I would include the specifically Latin American concepts such as post-Occidentalism, transculturation, transmodernity, critical cosmopolitanism, etc. For a discussion of potential problems with the term see Moraña, Dussel, and Jáuregui. Here I am specifically using it in contrast with Postmodernism. See Beverly, Oviedo, and Aronna for a discussion of the problems associated with the application of Postmodernism to Latin American culture.

[8] See Moraña, Dussel, and Jáuregui for a discussion of these concepts by these theorists and others.

[9] See Beverly, Oviedo, and Aronna, especially Hopenhayn's "Post-modernism and Neoliberalism." See Mignolo or Moraña, Dussel, and Jáuregui for elaboration on the concept of modernity/coloniality.

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