

NOTES

INTRODUCTION

1. Beatriz Sarlo, *Escenas de la vida posmoderna: Intelectuales, arte y videocultura en la Argentina* (Buenos Aires: Ariel, 1994), 33. Unless stated otherwise, all translations are my own.
2. Sarlo, "Aesthetics and Post-Politics: From Fujimori to the Gulf War," *Boundary 2* 20:3 (1993), 185.
3. Ibid.
4. Ricardo Piglia, *Formas breves* (Buenos Aires: Anagrama, 2005), 63.
5. Alison Landsberg, "Prosthetic Memory: Total Recall and Blade Runner," in *The Cybercultures Reader* ed. David Bell and Barbara M. Kennedy (London: Routledge, 2000), 287.
6. Idelber Avelar, "Como respiran los ausentes: La narrativa de Ricardo Piglia," *MLN* 110:2 (1995), 425.
7. Todd S. Garth, *The Self of the City: Macedonio Fernández, the Argentine Avant-Garde, and Modernity in Buenos Aires* (Lewisburg, PA: Bucknell University Press, 2005), 64.
8. Ibid.
9. Avelar, "Como respiran los ausentes," 426.
10. Ibid.
11. Michel Foucault, *Discipline and Punish: The Birth of the Prison* trans. Allan Sheridan (London: Penguin, 1991[1975]), 148.
12. Gilles Deleuze, "Postscript on the Society of Control," in *Negotiations: 1972–1990* trans. Martin Joughin (New York: Columbia University Press, 1995), 178.
13. Ibid., 178–179.
14. Ibid., 179–180.
15. Ibid., 180.
16. Mark Poster complains that the concept of "control societies" and the specific role of technology within them in Deleuze's account is "mad-deningly undefined"; "Hardt and Negri's Information Empire: A Critical Response," *Cultural Politics* 1:1 (2005), 109.
17. Ibid., 182.
18. Ibid., 182.
19. Gilles Deleuze and Claire Parnet, *Dialogues II* trans. by Hugh Tomlinson and Barbara Habberjam (London: Continuum, 2006), 52.

20. By using the model of control to examine the shifts from the national to the trans- or postnational, Williams is taking his lead from George Yúdice who, in an article on consumer citizenship in “an age of global restructuring,” engaged with Michael Hardt’s development of the concept of the control society in his article “The Withering of Civil Society.” Yúdice argues that although consumer culture and labor flows may still “occupy” the space of the nation, they are “no longer ‘motivated’ by any essential connections to a state, as embodied, for example, in a ‘national-popular’ formation. Their motivations are both infra- and supranational”; “Consumption and Governmentality in an Age of Global Restructuring: An Introduction, *Social Text* 45 (1995), 4.
21. Gareth Williams, *The Other Side of the Popular: Neoliberalism and Subalternity in Latin America* (Durham, NC, and London: Duke University Press, 2002), 105. Without direct reference to Deleuze’s essay, but indirectly evoking the logic of control, Francine Masiello describes how identity politics in the postdictatorship era become subsumed under the simulacral logic of the neoliberal mass media: “Under dictatorship, when the state posited a need for fixed subjectivities and stable positions of meaning as a way to control citizens’ movements, writers and artists turned to the mask [contingent identity positions] as part of a contestatory practice, a proposal for anti-authoritarian action. Nevertheless, with redemocratization, as configured under a neoliberal agenda, these tropes of identity now acquire another value, linking the experience of spectacle to commerce”; *The Art of Transition: Latin American Culture and Neoliberal Crisis* (Durham, NC, and London: Duke University Press, 2001), 59. Redemocratization, for Masiello, brings with it a shift of focus from the national political scene, in which the performance of marginalized identities was a threat to the military regime’s ability to control the population, to transnational consumer culture, in which this same performance becomes a “spectacle to commerce.”
22. Jon Beasley-Murray, *Posthegemony: Political Theory and Latin America* (Minneapolis and London: University of Minnesota Press, 2010), 112.
23. *Ibid.*, 162.
24. *Ibid.*, 76.
25. *Ibid.*, 167.
26. *Ibid.*, 67.
27. In a sense, by emphasizing this “incompleteness,” these critics have sought to make up for a weakness in Deleuze’s account of “control societies.” Poster, for instance, complains that the shift from discipline to control as set out in the “Poscript” is “too linear in character” as well as “Eurocentric, overlooking the very different disposition of these state strategies in the South” (*Ibid.*).
28. Alberto Moreiras, *The Exhaustion of Difference: The Politics of Latin American Cultural Studies* (Durham, NC, and London: Duke University Press, 2001), 32.

29. Ibid., 33.
30. Ibid., 36.
31. Hardt ends his essay “The Withering of Civil Society” by listing these possibilities: “The networks of sociality and forms of cooperation embedded in contemporary social practices constitute the germs of a new movement, with new forms of contestation and new conceptions of liberation. This alternative community of social practices (call it, perhaps, the self-organization of concrete labour) will be the most potent challenge to the control of postcivil society, and will point, perhaps, to the community of our future”; “The Withering of Civil Society,” in *Deleuze and Guattari: New Mappings in Politics, Philosophy, and Culture* ed. Eleanor Kaufman and Kevin Jon Heller (Minneapolis and London: University of Minnesota Press, 1998), 37.
32. Moreiras, *The Exhaustion of Difference*, 98.
33. Inés M. Pousadela, “Argentinos y brasileños frente a la representación política,” in *Pasiones Nacionales: Política y cultura en Brasil y Argentina* ed. Alejandro Grimson (Buenos Aires: Edhasa, 2007), 134.
34. David Savat, “Deleuze’s Objectile: From Discipline to Modulation,” in *Deleuze and New Technology* ed. Mark Poster and David Savat (Edinburgh: Edinburgh University Press, 2009), 47.
35. Norbert Lechner, *Las sombras de mañana: La dimensión subjetiva de la política* (Santiago de Chile: Colección Escafandra, 2002), 28.
36. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* trans. Brian Massumi (London: Continuum, 2011. [1988]), 13.
37. Bruno Bosteels, “From Text to Territory: Félix Guattari’s Cartographies of the Unconscious,” in *Deleuze and Guattari: New Mappings in Politics, Philosophy, and Culture* ed. Eleanor Kaufman and Kevin Jon Heller (Minneapolis and London: University of Minnesota Press, 1998), 159.
38. Gilles Deleuze, “What Children Say,” in *Essays Clinical and Critical* trans. Daniel W. Smith and Michael A. Greco (Minneapolis and London: University of Minnesota Press, 1997), 63.
39. Geoffrey Kantaris, “Cyborgs, Cities and Celluloid: Memory Machines in Two Latin American Cyborg Films,” in *Latin American Cyberculture and Cyberliterature* ed. Claire Taylor and Thea Pitman (Liverpool: Liverpool University Press, 2007), 52.
40. Avelar, *The Untimely Present: Postdictatorial Latin American Fiction and the Task of Mourning* (Durham, NC, and London: Duke University Press, 1999), 14.
41. Brian Massumi, “Notes on the Translation and Acknowledgements,” in *A Thousand Plateaus* (London: Continuum, 2011), xvii.
42. Quoted in Patricia T. Clough, *Autoaffection: Unconscious Thought in the Age of Teletechnology* (Minneapolis and London: University of Minnesota Press, 2000), 11. In an article on the affective turn in cultural studies generated by Massumi’s populatization of affect, Clare

- Hemmings summarizes the position: “Deleuze proposes affect as distinct from emotion, as bodily meaning that pierces social interpretation, confounding its logic, and scrambling its expectations. . . . Deleuze understands affect as describing the passage from one state to another, as an intensity characterized by an increase or decrease of power”; “Invoking Affect: Cultural Theory and the Ontological Turn,” *Cultural Studies* 19:5 (2005), 552.
43. Massumi, *Parables of the Virtual: Movement, Affect, Sensation* (Durham, NC, and London: Duke University Press, 2002), 27.
 44. Steven Shaviro, *Post-Cinematic Affect* (Winchester: Zero Books, 2010), 2–3.
 45. Nigel Thrift, “Pass It On: Towards a Political Economy of Propensity,” *Emotion, Space and Society* 1:2 (2008), 38–96.
 46. Massumi, *Parables of the Virtual*, 42.
 47. Chantal Mouffe, *On the Political* (London and New York: Routledge, 2005), 6.
 48. Slavoj Žižek, *Organs Without Bodies* (London: Routledge, 2003), 183–184.
 49. Beasley-Murray, *Posthegemony*, 228.
 50. *Ibid.*, 262.
 51. Jonathan Roffe, “The Revolutionary Dividual,” in *Deleuzian Encounters: Studies in Contemporary Social Issues* ed. Anna Hickey-Moody and Peta Malins (Houndmills: Palgrave Macmillan, 2007), 46.
 52. J. Andrew Brown, *Cyborgs in Latin America* (New York: Palgrave Macmillan, 2010), 4.
 53. M. Elizabeth Ginway, *Brazilian Science Fiction: Cultural Myths and Nationhood in the Land of the Future* (Lewisburg, PA: Bucknell University Press, 2004), 151.
 54. *Ibid.*, 156.
 55. Bernard Stiegler, “Memory,” in *Critical Terms for Media Studies* ed. W. J. T. Mitchell and Mark B. N. Hansen (Chicago, IL, and London: The University of Chicago Press, 2010), 67.
 56. Glen S. Close, “The Detective is Dead. Long Live the Novela Negra!,” in *Hispanic and Luso-Brazilian Detective Fiction: Essays on the Género Negro Tradition* ed. Renée W. Craig-Odders, Jacky Collins, and Glen S. Close (London: McFarland & Company, 2006), 145.
 57. Rachel Haywood Ferreira, “The First Wave: Latin American Science Fiction Discovers Its Roots,” *Science Fiction Studies* 34:3 (2007), 432.
 58. Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (London: Verso, 1991), 419.
 59. Jameson, *The Political Unconscious* (London: Routledge, 2002 [1981]), 92.
 60. David Brande, “The Business of Cyberpunk: Symbolic Economy and Ideology in William Gibson,” in *Virtual Realities and their Discontents* ed. Robert Markley (Baltimore, MD, and London: The John Hopkins University Press, 1996), 100.

61. David Harvey, *The Condition of Postmodernity* (Oxford: Blackwell, 1990), 183.
62. Brande, "The Business of Cyberpunk," 100.
63. Emily Apter, *Continental Drift: From National Characters to Virtual Subjects* (Chicago, IL: The University of Chicago Press, 1999), 215. In this she echoes the critique of Carl Freedman who argues that, despite its "imaginative estrangement" of late capitalist society, cyberpunk is essentially a conservative genre that "colludes with reification even while exposing it"; *Critical Theory and Science Fiction* (Hanover and London: Wesleyan University Press, 2000), 198.
64. Apter, *Continental Drift*, 215.
65. *Ibid.*, 218.
66. Fred Botting, "Virtual Romanticism," in *Romanticism and Postmodernism* ed. Edward Larrissy (Cambridge: Cambridge University Press, 1999), 98.
67. *Ibid.*, 112.
68. Jameson, *Postmodernism*, 37.
69. Apter, *Continental Drift*, viii.
70. Grimson's introduction to *Cultura y neoliberalismo*, for instance, gives a better sense of the multiple and fragmentary modes of belonging proper to neoliberalism. "Introducción," in *Cultura y neoliberalismo* (Buenos Aires: CLASCO, 2007), 13–48.
71. Grimson (ed.), "Introducción," in *Pasiones Nacionales: Política y cultura en Brasil y Argentina* ed. Alejandro Grimson (Buenos Aires: Edhasa, 2007), 35.
72. This emphasis is also taken up by Marxist approaches to the genre, including those of Freedman and Jameson.
73. Alessandra El Far, *Páginas de sensação: Literatura popular e pornográfica no Rio de Janeiro (1870–1924)* (São Paulo: Companhia das Letras, 2004), 114–116.
74. *Ibid.*, 120.
75. *Ibid.*, 18.

1 *ESPIRITISMO DIGITAL IN CYBERFICTION FROM BRAZIL*

1. Roberto de Sousa Causo, *Ficção Científica, fantasia e horror no Brasil, 1875 a 1950* (Belo Horizonte: Editora UFMG, 2003), 131.
2. William Gibson, *Mona Lisa Overdrive* (London: HarperCollins, 1995 [1988]), 111.
3. Beasley-Murray, *Posthegemony*, 76.
4. Paula Sibilia, *El hombre postorgánico: Cuerpo, subjetividad y tecnologías digitales* (Buenos Aires: Fondo de Cultura Económica de Argentina, 2009), 159.
5. *Ibid.*, 162.
6. *Ibid.*, 14.

7. Ibid., 14.
8. Sherryl Vint and Mark Bould, "All that Melts into Air is Solid: Rematerialising Capital in *Cube* and *Videodrome*," *Journal of the Research Group on Socialism and Democracy* 42 (2011).
9. Erik Davis, *TechGnosis: Myth, Magic and Mysticism in the Age of Information* (London: Serpents Tail, 1999), 179. Mark Dery puts forward a similar argument. The spirituality of the 1960s Bay Area counterculture, Dery argues, "may have dreamed of enlightenment, but their's was the 'plug-and-play' nirvana of the 'gadget-happy American'—cosmic consciousness on demand"; *Escape Velocity* (New York: Grove Press, 1996), 29. The focus on healing and drug use treated the body as a spiritual tool through which to tinker with the soul. According to Dery, the "pick 'n' mix" spiritualism of the 1960s, which constituted the seedbed for the emergence of cybercultural discourses in the United States, was not a mode of resistance to the technologization of social life but rather an expression of this technologization.
10. Zygmunt Bauman, "Postmodern Religion?," in *Religion, Modernity, and Postmodernity* ed. Paul Heelas (Oxford: Wiley-Blackwell, 1998), 70.
11. Ibid., 71.
12. Ibid.
13. Elizabeth M. Ginway, "Do Implantado ao Ciborgue: O Corpo Social Na Ficção Científica Brasileira," *Revista Iberoamericana* 73:221 (2007), 787.
14. Renato Ortiz, *A Moderna tradição brasileira: Cultura brasileira e indústria cultural* (São Paulo: Editora Brasiliense, 1988), 158. Marilena Chaui describes a curious reversal in contemporary Brazilian consumer culture in which technology and science are mystified and presented as magic, and the magical procedures of spiritualism are presented as a science: "em uma inversão, verdadeiramente fantástica, as descobertas científicas e técnicas são apresentadas como se fossem obra de magia... a magia aparece como ciência"; *Simulacro e poder: Uma análise da mídia* (São Paulo: Editora Fundação Perseu Abramo, 2007), 18. Chaui's dismissive tone glosses over the interesting dialogue between scientific discourse and New Ageism in Brazil that the Tupinipunk texts serve to elucidate.
15. Pedro Alexandre Sanches, *Tropicalismo: decadência bonita do samba* (São Paulo: Boitempo Editorial, 2000), 25.
16. Ibid.
17. Leila Amaral, "Um espírito sem lar: sobre uma dimensão 'nova era' da religiosidade contemporânea," in *Circuitos infinitos: Comparações e religiões no Brasil, Argentina, Portugal, França e Grã-Bretanha* ed. Otávio Guilherme Velho (São Paulo: Attar Editorial, 2003), 20.
18. Ibid.
19. Floyd Merrell describes this phenomenon as a response to rapid industrialization and globalization: "There was an effort among many middle class citizens to return to the presumed original roots of Brazilian culture. Intellectuals, poets, students, writers, and artists participated in

- this new enlightened quest for identity, which in many cases eventually found itself at the front doors of the old Candomblé houses in the city of Salvador. Travelling to Salvador for consultation with a Pai- or Mãe-de-Santo became fashionable. It seemed to satisfy a need to fill the vacuum left by modern secularized lifestyles in the industrialized cities to the South"; *Capoeira and Candomblé: Conformity and Resistance through Afro-Brazilian Experience* (Princeton, NJ: Markus Wiener Publishers, 2005), 114.
20. *Espiritismo* bares a close resemblance to European spiritualism, but is characterized by a greater degree of eclecticism and an emphasis on reincarnation.
 21. David J. Hess, "Religion, Heterodox Science and Brazilian Culture," *Social Studies of Science* 17:3 (1987), 466.
 22. Diana Brown, *Umbanda: Religion and Politics in Urban Brazil* (Ann Arbor, MI: Umi Research Press, 1986), 17.
 23. Paul Gilmore, "Romantic Electricity, or the Materiality of Aesthetics," *American Literature* 76:3 (2004), 480.
 24. Ibid.
 25. Bronac Ferran and Felipe Fonseca, "-ECulture," (n.d.) <http://www.virtueelplatform.nl/downloads/2280_apping_e-culture_brazil.pdf> [accessed July 27, 2011], 168–169.
 26. Brown, *Umbanda*, 23.
 27. Erik Davis, "Spiritual Telegraphs and the Technology of Communication: Tuning into the Electromagnetic Imagination," (1997) <<http://nonstop-future.org/txt?tid=96beafe6ab7ca2db5210934b23c705a>> [accessed July 27, 2011].
 28. Gilmore explains how several recent studies have shown how Hans Christian Oersted's attempts to discover a link between electricity and magnetism were influenced by his grounding in Kant and German Romantic *naturphilosophie* as articulated by Schelling and his followers.
 29. Quoted in Ubiratan Machado, *Os intelectuais e o espiritismo: De Castro Alves a Machado de Assis* (Rio de Janeiro: Edições Antares, 1983), 106.
 30. Sheri Weinstein, "Technologies of Vision: Spiritualism and Science in the Nineteenth-Century American Imagination," in *Spectral America: Phantoms and the National Imagination* ed. Jeffrey Andrew Weinstock (London: The University of Wisconsin Press, 2004), 127.
 31. Susanna Rostas and André Droogers, *The Popular Uses of Popular Religion in Latin America* (Amsterdam: CEDLA, 1993), 5.
 32. Gibson, *Count Zero* (London: HarperCollins, 1995 [1986]), 111.
 33. Hess, "Parallel Universes: Anthropology in the World of Technoscience," *Anthropology Today* 10:2 (1994), 18.
 34. Sarlo, *Una modernidad periférica: Buenos Aires 1920 y 1930* (Buenos Aires: Ediciones Nueva Vision, 1999), 52.
 35. Ibid.
 36. Wilhelm Reich was a dissident Freudian, an Austrian-American psychiatrist and psychoanalyst who studied under Freud during the 1920s and

- went on to scandalize 1950s American society with his concept of the “orgône,” his name for the cosmic energy of the libido. His invention of “orgône accumulator” machines, dubbed “sex boxes” by the popular press of the day, which were designed to capture the potent energy of “orgône,” inspired a number of US writers including William Burroughs. Burroughs featured them highly in his 1962 novel *The Ticket That Exploded*, which in turn was one of the key influences on the cyberpunk writers.
37. Jay Clayton, *Charles Dickens in Cyberspace: The Afterlife of the Nineteenth Century in Postmodern Culture* (Oxford: Oxford University Press, 2003), 8.
 38. In this respect, he is in fact returning to what we could call “the founding critical gesture” of science fiction in Brazil. The text widely held to be the first Brazilian science fiction narrative, *Páginas da história do Brasil escrita no anno de 2000* written by Joaquim Felício dos Santos and published in installments between 1868 and 1872 [cited in Haywood Ferreira, 15], referred to *espiritista* science on equal terms with other scientific discourses that were the object of the narrative’s satire. The effect was to destabilize all hegemonic scientific discourses.
 39. The profusion of antibodies found in her bloodstream gives her supernatural powers of healing.
 40. Quoted in Amaral, “Um espírito sem lar: sobre uma dimensão ‘nova era’ da religiosidade contemporânea,” 39.
 41. Martha J. Reineke, *Sacrificed Lives: Kristeva on Women and Violence* (Bloomington and Indianapolis: Indiana University Press, 1997), 113.
 42. *Ibid.*
 43. Somewhat confusingly, the reader later learns that Vera in fact is the reincarnation of Clara Vonheim.
 44. Xavier, presumably channeling André Luiz, subsequently confirmed the authenticity of these drawings.
 45. Lidia Santos, *Tropical Kitsch: Mass Media in Latin American Art and Literature* trans. Elisabeth Enenbach (Princeton, NJ: Markus Wiener Publishers, 2006), 63–64.

2 RACE AND THE DIGITAL BODY

1. Lisa Nakamura, *Cybertypes: Race, Ethnicity, and Identity on the Internet* (London and New York: Routledge, 2002), 62.
2. *Ibid.*, 5.
3. Donna J. Haraway, *Modest_Witness@Second_Millennium.FemaleMan@_Meets_OncoMouse™: Feminism and Technoscience* (London and New York: Routledge, 1997), 217 and 245.
4. *Ibid.*, 217 and 213.
5. *Ibid.*, 217.
6. *Ibid.*, 238.
7. *Ibid.*, 244.

8. Ibid., 245.
 9. Ibid., 253.
 10. Avelar describes the ideology of miscegenation as the “Brazilian national ontology” and argues that it has remained a constant presence in national ideologies from the agro-exporting state of the *Estado Novo* through to the “technified imaginary” of the military dictatorship, when it was celebrated as “proof of accomplished democracy.” (*The Untimely Present*, 42)
 11. Quoted in Juan Ignacio Muñoz Zapata, “La fin du monde et ses échecs dans le cyberpunk latino-américain: le cas *Santa Clara Poltergeist*,” *Post-Scriptum.ORG* 12 (2010), 1.
 12. Ortiz, *Cultura brasileira e identidade nacional* (São Paulo: Editora Brasiliense, 1985), 93.
 13. Ibid., 95.
 14. Masiello, *The Art of Transition*, 55.
 15. Žižek, “Multiculturalism, or, the Cultural Logic of Multinational Capitalism,” *New Left Review* 1:225 (1997), 37.
 16. Bernd Reiter and Gladys L. Mitchell, “The New Politics of Race in Brazil,” in *Brazil’s New Racial Politics* (London: Lynne Rienner Publishers, 2010), 4.
 17. Ibid., 5.
 18. Dênis de Moraes, “Comunicação virtual e cidadania: Movimentos sociais e políticos na Internet,” <<http://www.almanaquedacomunicacao.com.br/artigos/1598.html>> [accessed July 27, 2011].
 19. Hal Foster, *The Return of the Real: Avant-garde at the End of the Century* (London: The MIT Press, 1996), 222.
 20. Ibid.
 21. Claudia Springer, “The Pleasure of the Interface,” in *Cybersexualities: A Reader on Feminist Theory, Cyborgs and Cyberspace* ed. Jenny Wolmark (Edinburgh: Edinburgh University Press, 1999), 49.
 22. In *Conformismo e resistência*, Chauí describes Brazil as a “sociedade autoritária,” arguing that the inauguration of military rule in 1964 constituted not a point of rupture but a continuation of authoritarianism that she sees as both formative of, and formed by, the clientelistic conception of citizenship in the country. As Chauí explains: “É uma sociedade que conheceu a cidadania através de uma figura inédita: o senhor-cidadão, e que conserva a cidadania como privilégio de classe, fazendo-a ser uma concessão regulada e periódica da classe dominante as demais classes sociais, podendo ser-lhes retirada quando os dominantes assim o decidem (como durante as ditaduras)”;
- Conformismo e resistência: Aspectos da cultura popular no Brasil* (São Paulo: Editora Brasiliense, 1986), 53. Chauí goes on to argue that it is this founding conception of citizenship that is behind the starkly hierarchical nature of Brazilian society: “Todas as relações tomam a forma da dependência, da tutela, da concessão, da autoridade e do favor, fazendo da violência simbólica a regra da vida social e cultural.” (Ibid., 54).

23. David Brookshaw, *Race and Colour in Brazilian Literature* (London: The Scarecrow Press, 1986), 92.
24. Patrick Brantlinger, *Rule of Darkness: British Literature and Imperialism, 1830–1914* (New York: Cornell University Press, 1990), 43.
25. Andrew Smith, “Beyond Colonialism: Death and the Body in H. Rider Haggard,” in *Empire and the Gothic: The Politics of Genre* ed. Andrew Smith and William Hughes (London: Palgrave Macmillan, 2003), 103.
26. *Ibid.*, 108.
27. *Ibid.*, 111.
28. Antônio Callado, *Esqueleto na Lagoa Verde* (Rio de Janeiro: Paz e Terra, 1977), 112.
29. *Ibid.*, 127.
30. Mysticism has surrounded Percy Fawcett’s expedition and disappearance for some time. In his play *AmaZonia*, Misha Williams, for instance, suggests that Fawcett always intended to stay in the jungle and set up a community based on the principles of Theosophy and the worship of his son and fellow explorer Jack.
31. According to Callado, and a number of other accounts of the Fawcett myth, the last traces of the real Colonel were found next to a river.
32. Smith, “Beyond Colonialism: Death and the Body in H. Rider Haggard,” 108.
33. Ivana Bentes, *Corpos virtuais: Arte e tecnologia* (Rio de Janeiro: Centro Cultural Telemar, 2005), 5.
34. *Ibid.*, 5.
35. Haraway, *Modest_Witness*, 3.
36. Roberto Schwarz, *Misplaced Ideas: Essays on Brazilian Culture* trans. John Gledson (London and New York: Verso, 1992)
37. Lilia Moritz Schwarcz, *The Spectacle of the Races: Scientists, Institutions, and the Race Question in Brazil 1870–1930* trans. Leland Guyer (New York: Hill and Wang, 1993), 15.
38. Thomas E. Skidmore, *Black into White: Race and Nationality in Brazilian Thought* (New York: Oxford University Press, 1974), 39.
39. Liv Sovik, “We Are Family: Whiteness in Brazilian Media,” *Journal of Latin American Cultural Studies* 13:3 (2004), 315.
40. Amelia S. Simpson, *Xuxa: The Mega-Marketing of Gender, Race and Modernity* (Philadelphia, PA: Temple University Press, 1993), 6.
41. *Ibid.*
42. The character takes her name from Fausto Fawcett’s collaborator, the singer Katia Flavia.
43. Karl Marx, *Capital* (Oxford: Oxford University Press, 1999 [1867]), 43.
44. Žižek, *The Plague of Fantasies* (London: Verso, 2008), 131.
45. *Ibid.*
46. *Ibid.*, 132.
47. Haraway, *Modest_Witness*, 264–265.
48. Martin Jay, “Scopic Regimes of Modernity,” in *Vision and Visuality* ed. Hal Foster (Seattle, WA: Bay Press, 1988), 10.

49. Quoted in Jay, "Scopic Regimes of Modernity," 16.
50. *Ibid.*, 17.
51. Serge Gruzinski, *Images at War: Mexico from Columbus to Blade Runner (1492–2019)* trans. Heather MacLean (Durham, NC, and London: Duke University Press, 2001), 225.
52. Denilson Lopes, *Nós os mortos: Melancholia e neo-barroco* (Rio de Janeiro: Sette Letras, 1999), 7.
53. *Ibid.*
54. Judith Roof, "Display Cases," in *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century* ed. John Kucich and Dianne F. Sadoff (Minneapolis and London: University of Minnesota Press, 2000), 116.
55. *Ibid.*
56. Shaviro, *Post-Cinematic Affect*, 13.
57. Susan Antebi, *Carnal Inscriptions: Spanish American Narratives of Corporeal Difference and Disability* (Houndmills: Palgrave Macmillan, 2009), 4.
58. Haraway, *Modest_Witness*, 234.
59. This is also a reference to the opening line of Gibson's *Neuromancer*: "The sky above the port was the colour of television, tuned to a dead channel"; *Neuromancer* (London: HarperCollins, 1995 [1984]), 9.
60. Randal Johnson, *Black Brazil: Culture, Identity and Social Mobilization* (Los Angeles, CA: UCLA Latin American Centre, 1999), 263.
61. Madhu Dubey, *Signs and Cities: Black Literary Postmodernism* (Chicago, IL, and London: University of Chicago Press, 2003), 108.
62. First published as a newspaper column and subsequently published posthumously as a collection in 1977.
63. Esther Gabara, *Errant Modernism: The Ethos of Photography in Mexico and Brazil* (Durham, NC, and London: Duke University Press, 2008), 110.
64. *Ibid.*

3 CRUZ DIABLO: CYBERSPACE AS FRONTIER

1. Josefina Ludmer, *El cuerpo del delito: Un manual* (Buenos Aires: Libros Perfil, 1999), 228.
2. *Ibid.*
3. Ludmer, *The Corpus Delicti: A Manual of Argentine Fictions* trans. Glen S. Close (Pittsburgh, PA: University of Pittsburgh Press, 2004), 83.
4. Haraway, "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s," in *The Haraway Reader* (London and New York: Routledge, 2004), 23.
5. Jens Andermann, *Mapas de poder: Una arqueología literaria del espacio argentino* (Rosario: Beatriz Viterbo Editora, 2000), 18.
6. *Ibid.*
7. Julio Ramos, *Divergent Modernities: Culture and Politics in Nineteenth Century Latin America* trans. John D. Blanco (Durham, NC, and London: Duke University Press, 2003), 4.

8. Quoted in Andermann, *The Optic of the State: Visuality and Power in Argentina and Brazil* (Pittsburgh, PA: University of Pittsburgh Press, 2007), 46.
9. Andermann, *The Optic of the State*, 181.
10. Ibid., 8.
11. Ibid., 126–127.
12. Ibid., 166.
13. Ibid., 173.
14. Hardt, “The Withering of Civil Society,” 36.
15. Michael Hardt and Antonio Negri, *Empire* (Cambridge, MA, and London: Harvard University Press, 2000), 290.
16. Mark Coté and Jennifer Pybus, “Learning to Immaterial Labour 2.0: MySpace and Social Networks,” *Ephemera* 7:1 (2007), 88–106. <http://ephemeraweb.org/journal/7-1/7-1cote-pybus.pdf> [accessed July 27, 2011].
17. Roberto González Echevarría, *Myth and Archive: A Theory of Latin American Narrative* (Cambridge: Cambridge University Press, 1990), 109–110.
18. Ibid., 114.
19. Istvan Csicsery-Ronay, Jr., “Futuristic Flu, or The Revenge of the Future,” in *Fiction 2000: Cyberpunk and the Future of Fiction* ed. George Slusser and Tom Shippey (Athens: University of Georgia Press, 1992), 26–45.
20. Brande, “The Business of Cyberpunk,” 105.
21. Williams, *The Other Side of the Popular*, 123.
22. Andermann, *The Optic of the State*, 51.
23. Ibid., 51.
24. Mempo Giardinelli, *Pensar la Argentina: Siete intelectuales reflexionan sobre nuestro país* ed. Cristina Mucci (Buenos Aires: Grupo Editorial Norma, 2006), 46.
25. Eugene W. Holland, “From Schizophrenia to Social Control,” in *Deleuze and Guattari: New Mappings in Politics, Philosophy, and Culture* ed. Eleanor Kaufman and Kevin Jon Heller (Minneapolis and London: University of Minnesota Press, 1998), 71.
26. Rosi Braidotti, *Metamorphoses: Towards a Materialist Theory of Becoming* (Cambridge: Polity Press, 2002), 117.
27. Néstor García Canclini, “Narrar la multiculturalidad,” *Revista de Crítica Literaria Latinoamericana* 21:42 (1995), 11.
28. Jameson, *Postmodernism*, 34.
29. Ibid., 37.
30. Joseph Tabbi, *Postmodern Sublime: Technology and American Writing from Mailer to Cyberpunk* (Ithaca, NY, and London: Cornell University Press, 1995), 1.
31. González Echevarría, *Myth and Archive*, 104.
32. Esteban Echeverría, *La cautiva* (Barcelona: Linkgua ediciones, 2003 [1837]), 93.

33. Jean Franco argues that Argentine Romantics had a very different attitude to the countryside from their European counterparts. In Argentina, "it was not industry but the vast, threatening pampas with its tribes of savage Indians and half-wild gauchos that constituted the chief danger to the good life"; *An Introduction to Spanish-American Literature* (Cambridge: Cambridge University Press, 1969), 49.
34. Arturo Escobar, "Latin America at a Crossroads: Alternative Modernizations, Post-Liberalism, or Post-Development," *Cultural Studies* 24:1 (2010), 2.
35. Diane M. Nelson, "A Social Science Fiction of Fevers, Delirium and Discovery: *The Calcutta Chromosome*, the Colonial Laboratory, and the Postcolonial New Human," *Science Fiction Studies* 30:2 (2003), 247.
36. Ibid.

4 DISTRIBUTED AGENCY IN MARCELO COHEN'S *CASA DE OTTRO*

1. Patrick Dove, "Tonalities of Literature in Transition: The World of the End of the World, or Marcelo Cohen's *El oído absoluto*," *The New Centennial Review* 4:2 (2004), 257.
2. Marcelo Cohen, *El oído absoluto* (Buenos Aires: Norma, 1987), 11.
3. Deleuze, "Control and Becoming," in *Negotiations: 1972–1990* trans. Martin Joughin (New York: Columbia University Press, 1995), 175.
4. Lechner, *Las sombras de mañana*, 114.
5. Maristella Svampa, *La sociedad excluyente: La Argentina bajo el signo del neoliberalismo* (Buenos Aires: Taurus, 2005), 47.
6. Lechner, *Las sombras de mañana*, 33.
7. Ibid.
8. Marshall McLuhan, *Understanding Media* (London: Routledge, 2001 [1964]), 46.
9. Springer, "The Pleasure of the Interface," 49.
10. Roffe, "The Revolutionary Dividual," 46.
11. Jean Laplanche, *Essays on Otherness* ed. John Fletcher (London: Routledge, 1999), 15.
12. Ilit Ferber, "Melancholy Philosophy: Freud and Benjamin," *E-rea* 4 (2006) <<http://erea.revues.org/413>> [accessed December 12, 2012].
13. Walter Benjamin, "Paris, the Capital of the Nineteenth Century," in *The Arcades Project* ed. Rolf Tiedemann and trans. Howard Eiland and Kevin McLaughlin (Boston, MA: Harvard University Press, 2002 [1935]), 9.
14. Quoted in Gulshan Khan, "Agency, Nature and Emergent Properties: An Interview with Jane Bennett," *Contemporary Political Theory* 8 (2009), 90.
15. Ibid., 93.
16. Claire Colebrook, *Understanding Deleuze* (Crows Nest: Allen & Unwin, 2002), xi.

17. Harvey, *Cosmopolitanism and the Geographies of Freedom* (New York: Columbia University Press, 2009), 114.
18. *Ibid.*, 9.
19. Saskia Sassen, *Territory, Authority, Rights: From Medieval to Global Assemblages: Updated Edition* (Princeton, NJ, and Oxford: Princeton University Press, 2008), 338.
20. *Ibid.*, 375.
21. Arturo Escobar, "Other Worlds Are (Already) Possible: Cyber-Internationalism and Post-Capitalist Cultures," *TEXTOS de la Cibersociedad* 5 (2005) < <http://www.cibersociedad.net/textos/articulo.php?art=18> > [accessed July 27, 2011].
22. Harvey, *Cosmopolitanism and the Geographies of Freedom*, 82.

5 MEMORY AND AFFECTIVE TECHNOLOGIES IN THE ARGENTINE COMIC BOOK SERIES *CYBERSIX*

1. Stiegler, "Memory," 67.
2. *Ibid.*, 68.
3. Mark B. N Hansen, "Memory: Introduction," *Critical Terms for Media Studies* ed. W. J. T. Mitchell and Mark B. N. Hansen (Chicago, IL, and London: The University of Chicago Press, 2010), 68.
4. Alison Landsberg, *Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture* (New York: Columbia University Press, 2004), 1.
5. The edition I will be referring to was published by Planeta DeAgostini in Spain in 1999. The comic is edited into six books, each of which comprises two separate chapters.
6. García Canclini, *Culturas híbridas: Estrategias para entrar y salir de la modernidad* (México, DF: Editorial Grijalbo, S.A. de C.V., 1989), 314.
7. *Ibid.*, 322.
8. Jared Gardner, "Archives, Collectors, and the New Media Work of Comics," *Modern Fiction Studies* 52: 4 (2006), 802.
9. *Ibid.*
10. Miguel A. Centeno and Patricio Silva (eds.), "The Politics of Expertise in Latin America: Introduction," in *The Politics of Expertise in Latin America* (Houndmills: Palgrave Macmillan, 1998), 1–12.
11. Irene Depetris Chauvin, "Los chicos crecen: La generación de los hijos y el cine de la postdictadura," in *Trabajos de la memoria: Arte y ciudad en la postdictadura argentina* ed. Cecilia Macón (Buenos Aires: Ladosur, 2006), 104.
12. *Ibid.*, 108.
13. Stan Lee, the story plotter of the first Iron Man comic in 1963, for instance, has said that he set out to make his hero the "quintessential

- capitalist”; Quoted in George Mair, *Exelsior! The Amazing Life of Stan Lee* (New York: Fireside, 2002), 160.
14. Deleuze, “What Children Say,” in *Essays Clinical and Critical* trans. Daniel W. Smith and Michael A. Greco (Minneapolis and London: University of Minnesota Press, 1997), 63.
 15. Jameson, *Postmodernism*, 37.
 16. Savat, “Deleuze’s Objectile: From Discipline to Modulation,” 47.
 17. Ibid.
 18. Haraway, for instance, echoes Marx’s comments in *Capital* in her use of the vampire as a metaphor for “the marauding figure of unnaturally breeding capital, which penetrates every whole being and sucks it dry in the lusty production and vastly unequal accumulation of wealth.” (*Modest_Witness*, 215)
 19. William S. Burroughs, *The Naked Lunch* (Paris: Olympia, 1959), 201.
 20. Quoted in Teresa Brennan, *The Transmission of Affect* (Ithaca, NY: Cornell University Press, 2004), 87.
 21. Nigel Thrift, *Non-Representational Theory: Space, Politics, Affect* (London: Routledge, 2008), 236.
 22. Deleuze and Guattari, *What is Philosophy?* trans. Hugh Tomlinson and Graham Burchill (London and New York: Verso, 1994), 197.
 23. W. J. T. Mitchell, *What do Pictures Want?: The Lives and Loves of Images* (Chicago, IL, and London: The University of Chicago Press, 2005), 8.
 24. Ibid., 105.
 25. Ibid., 12.
 26. Deleuze, *Cinema I: The Movement Image* (London: Continuum, 2005), 84.
 27. Colebrook, *Deleuze: A Guide for the Perplexed* (London: Continuum, 2006), 7–8.
 28. Diane Rodowick, *Gilles Deleuze’s Time Machine* (Durham, NC, and London: Duke University Press, 1997), 64.
 29. Jordan Crandall, “Operational Media,” (2005) <<http://www.ctheory.net/articles.aspx?id=441>> [accessed July 27, 2011].
 30. Ibid.

6 PROSTHETIC MEMORY AND THE DISRUPTION OF AFFECTIVE CONTROL IN THE GRAPHIC FICTION OF LOURENÇO MUTARELLI

1. Marianne Hirsch, *Family Frames: Photography, Narrative, and Postmemory* (Cambridge, MA: Harvard University Press, 1997), 7–8.
2. Liber Eugenio Paz, “Considerações sobre sociedade e tecnologia a partir da poética e linguagem dos quadrinhos de Lourenço Mutarelli no período de 1988 a 2006,” submitted as a master’s thesis to the Centro Federal de Educação Tecnológica do Paraná, Curitiba, 2008.

3. Colebrook, *Deleuze and the Meaning of Life* (London: Continuum, 2010), 109.
4. Scott McCloud, *Understanding Comics: The Invisible Art* (New York: HarperPerennial, 1993), 71–72.
5. *Ibid.*, 30.
6. *Ibid.*, 36.
7. *Ibid.*, 40–41.
8. Benoît Peeters, *Case, Planche, Récit: Comment Lire une Bande Dessinée* (Tournai: Casterman, 1991), 29.
9. *Ibid.*, 34.
10. Deleuze, *Francis Bacon: The Logic of Sensation* trans. Daniel W. Smith (London and New York: Continuum, 2003), xi–xii.
11. *Ibid.*, 17.
12. *Ibid.*, 18–19.
13. Deleuze and Guattari, *What is Philosophy?*, 168.
14. George Legrady, “Modular Structure and Image/Text Sequences: Comics and Interactive Media,” in *Comics & Culture: Analytical and Theoretical Approaches to Comics* ed. Anne Magnussen and Hans-Christian Christiansen (Copenhagen: Museum Tusulanum Press, 2000), 81.
15. *Ibid.*, 81–85.
16. Philippe Marion, “Variations conclusives sur la narrativité iconique,” *Recherches en communication* 8 (1997), 72.
17. Shaviro, *Post-Cinematic Affect*, 2–3.
18. Marion, *Traces en cases: Travail graphique, figuration narrative et participation du lecteur* (Louvain: Academia, 1993), 177.
19. *Ibid.*, 143.

CONCLUSION

1. Colebrook, *Deleuze: A Guide for the Perplexed*, 11.
2. *Ibid.*, 13.
3. *Ibid.*, 15.
4. Jacques Rancière, *The Politics of Aesthetics* trans. Gabriel Rockhill (London and New York: Continuum, 2009), 13.
5. *Ibid.*, 19.
6. Florencia Garramuño, “‘La Liebre,’ de Cesar Aira, o lo que quedó de la Campaña del Desierto,” *Revista de Crítica Literaria Latinoamericana* 24:48 (1998), 150.
7. Katherine Wolfe, “From Aesthetics to Politics: Rancière, Kant, and Deleuze,” *Contemporary Aesthetics* (2006) <<http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=382>> [accessed July 27, 2011]
8. González Echevarría describes Sarmiento’s *Facundo* as “doubly mediated.” The first layer of mediation is provided by scientific discourses such as ethnography and phrenology, while the second provided by the European scientific travel-writers from whom he borrowed these ideas.

This “double mediation,” Echevarría argues, has the critical function of rendering these discourses of power visible and in the process unsettling them; *Myth and Archive*, 112.

9. Angel Rama, *La ciudad letrada* (Hanover: Ediciones del Norte, 1984), 91.
10. Ramos, *Divergent Modernities*, 164.
11. Colebrook, *Deleuze: A Guide for the Perplexed*, 12.
12. W. J. T. Mitchell, *What do Pictures Want?*, 313.

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