

propias raíces (su raza, su etnia, su pertenencia social). Su punto de vista está focalizado en las “rutas”, como ella misma lo indica:

[...] *Mujeres en tránsito* ha buscado señalar las operaciones y discursos que se despliegan y reorganizan en ese movimiento continuo (de sujetos, de ideas, de conceptos) que condiciona el viaje y ha destacado los modos de ver y de pensar que se van gestando en el propio viaje y no son simplemente un resultado final de éste. En lugar de señalar identidades fijas a las cuales el sujeto se acerca o se aleja en su desplazamiento, los espacios que operan como comienzo y destino de los viajes aquí referidos también son vistos como parte integrante de este proceso de formación del pensamiento viajero. (208)

Lo que también remite al inicio de su obra, cuando ella vincula sus experiencias como mujer migrante, interesada en “mujeres que viajan”, pero más aún en los condicionantes actuales para cualquier mujer viajera, a partir del asesinato de las dos jóvenes mendocinas en Ecuador y la generación de “contrasentidos” en los discursos que comunicaron este aciago hecho. Desplazamientos propios que Miseres ha hecho desde su lugar natal, primero a la gran ciudad (Rosario, Argentina) donde accedió a las puertas de entrada de un camino más largo en el espacio de la crítica literaria, que ahora desarrolla en ámbitos académicos lejanos a su origen (Universidad de Notre Dame, Estados Unidos).

Mujeres en tránsito es una muestra de lo ya recorrido por Miseres, y algo más importante, es una invitación a acompañar a su autora a seguir atravesando esas

[...] líneas de fuga posibles de romperse y recomenzar en cualquier orden y momento a fin de seguir descubriendo estas conexiones trazadas entre mujeres viajeras desde los inicios de las literaturas nacionales en Sudamérica hasta las obras más recientes [...] (209)

En suma, Vanesa Miseres nos convoca a completar y complejizar nuestras propias aproximaciones a los relatos de viajeras, nos convida a revisar cómo las mujeres del siglo XIX, a través de sus escritos, explicitan relaciones culturales e identitarias que no siempre coinciden con los registros de homogeneidad cultural, tan presentes en el canon literario decimonónico.

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Selimović, Inela. *Affective Moments in the Films of Martel, Carri, and Puenzo*. Palgrave Macmillan, 2018. 263 pp.

Inela Selimović’s *Affective Moments* sets out to draw attention on “Argentina’s most prominent, prolific, and internationally reputable women directors” (1). Selimović’s book offers three sets of comparisons: Chapter Two: Minors and Homebound Violence encompasses Albertina Carri’s *La rabia* (2008), Lucrecia Martel’s *La ciénaga* (2001), and Lucía Puenzo’s *El niño pez* (2009); Chapter Three: Remediations and Affect includes Carri’s *Los rubios* (2003), Martel’s *La mujer sin cabeza* (2008) and Puenzo’s *Wakolda: El médico alemán* (2013); lastly, Chapter Four: Bold Boredoms, Libidinous Affects: focuses on Puenzo’s *XXY* (2007), Carri’s *Géminis* (2005), and Martel’s *La niña santa* (2004). By focusing on affect, Selimović’s book provides “a unique and multilayered insight into distinctly imagined

approaches to memory (individual, social, and historical), violence (political, emotional, and sexual), and desire (incestuous, homoerotic, and intergenerational)" (4).

In contradistinction to Laura Podalsky's groundbreaking *The Politics of Affect and Emotion in Contemporary Latin American Cinema* (2011), which argues that "certain contemporary films invite us to feel differently" (9-10), *Affective Moments* turns from the spectator to the "the ways in which the presence of pronounced--but reticent--affect complicates emotional bonding or emphatic relations in the diegetic worlds" (10). Indeed, Selimović sets out to answer questions such as:

How does affect shape the meaning of these particular films or endow certain moments in them with sociocultural significance? What kind of aesthetic newness do these filmmakers generate at the core of and beyond the NCA (New Argentine Cinema) by distinctly privileging affect over basic emotions? What can concentrated manifestations of affect reveal aesthetically about these film's sociopolitical commitments? (10).

Since emotions and their relationship to affect have been studied from a variety of disciplines, Selimović chooses to focus on encounters in which "affect arises in the midst of *in-between-ness*: in the capacities to act and be acted upon" (11). The excellent introduction explores the notion of affect palimpsestically interconnecting Gilles Deleuze, Patricia Clough, Melissa Gregg, Gregory J. Seigworth, Erin Manning, and Brian Massumi among others (10).

In Chapter 2 "the representation of physical and emotional violence, which stems from homebound territories in each film, is diffidently countered through intersubjective intensities that clash with... physical/emotional hostilities, abuse, and disrespect" (17). While affective moments center upon the figure of the minor, vulnerability and agency arise from "her socially constructed otherness:" an autistic child in *La rabia*, the indigenous maid in *La ciénaga*, and interracial (and I would add, inter class) female bonding in *El niño pez* (17).

Selimović's well researched contextualization of *La rabia* seems to miss the fact that an Argentine audience would automatically place Poldo and Pichón as "cuidadores"/ caretakers of neighboring *estancias*, owned most probably by absent landowners who reside in urban areas, most likely Buenos Aires, which explains their morose existence in a fallow land. Perhaps the most interesting point in this chapter is that far from being a source of pleasure, scopophilia functions, "as a compelling source of confusion, threat, and loss" (41). Furthermore, while "at the mercy of the adults [the child characters are] not completely beyond the realms of personal agency" (42). A striking observation regarding *La ciénaga* stems from Massumi's suggestion that "affect is not in time, it makes time, it makes time present, it makes the present moment" (53), because Selimović contends that the indigenous maid, who "informs Momi of Mecha's fall, seeks to stop [the] bleeding, and ultimately arranges Mecha's ride to the hospital... 'makes the present moment' by framing and actualizing it at the outset of the film. Along these lines, Selimović's analysis of *El niño pez* stems from the notion that affect arises from "*in-between-ness*," as she argues that "the protagonists' resistance toward their oppressive home in Buenos Aires originates from their erotic intensity [which] engenders a complexly bound yet displaced intersubjectivity that brims with emotional interest, angst, and commitment--that is, affective dwelling" (62).

Chapter 3 centers around "the adult protagonist's intimately paradoxical struggles over abandonment and attachment to relatively recent past" (17), though the past in question ranges from Nazi settlement in Argentina after WWII, to the most recent period of state terror (1976-1983), and its aftermath. Selimović explores Carri's "affective ethnographic processes" (95) by setting the "series of self-reflexive devices" in Carri's *Los rubios* (2003)

against the subsequent book *Los rubios: cartografía de una película* (2007). Furthermore, this counterpoint allows for a “remedial connection [that] generates affective moments that are closer to what Raymond Williams captures under the ‘structure of feeling,’ a category containing the difference between the ‘livable and articulable” (96). For instance, the letters sent by Carri’s parents while incarcerated “function to remediate some mnemonic layers that continuously remain broken, incomplete, or ‘dismantled’ in the film” (106). Unsurprisingly, Selimović’s analysis of *La mujer sin cabeza* concludes by remarking that Martel “reemphasize[s] localized humanity affectively at its flagrant worst” (126). The chapter ends with a riveting study of the similarities, differences and correspondences between Puenzo’s film *Wakolda: El médico alemán* (2013) and the novel *Wakolda* (2009), amongst them, the role of silence and its effect on the different characters.

Finally, in Chapter 4 affective moments interact with “leisurely boredom in *Géminis*, compulsory boredom in *XXY*, and active monotony in *La niña santa*” (19). Selimović sets out to prove that “affective moments in these films indeed ‘provide access to knowledge;’ [signal] novel insights [regarding] memory, desire, and violence [and] engender subtle critiques of sociopolitical and cultural importance” (20). By exploring the interconnection between desire, which is “always focused,” and mood, which “is always dispersed” (178) in *XXY*, Selimović concludes that Alex’s desire to remain the same, “opens the potential for the initiation of the ‘secure emplacement’ of the protagonist’s intersex selfhood” (182). Selimović resorts to Deleuze and Guattari’s *Anti-Oedipus* in her study of Carri’s *Géminis*, which allows her to prove that, “if desire is repressed; it is because every position of desire, no matter how small, is capable of calling into question the established order of society” (183-84). Lastly, illicit desires punctuate Martel’s *La niña santa*; however, in exploring Amalia’s relationship to tactility, Selimović focuses on the way her affective engagement toward Jano, which is expressed through touch, overturns his initial actions, “turning him into an object of her inquisitive curiosity [and] also of agentic kinesthesia” (204).

In other words, Inela Selimović’s *Affective Moments* is a joy to read. In times of publish or perish rarely do we encounter such a rich, multilayered, and thoroughly researched book. Indeed, though the reference to Martel and Puenzo may seem off putting given the critical attention that their films have received, Selimović surprises us as her theoretically infused multidisciplinary approach yields original and profound insights.

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