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In this recent work, Nogueira reads numerous narratives written by Clarice Lispector (Brazil) and Luisa Valenzuela (Argentina) —two well-known and highly esteemed Latin American writers. Nogueira’s approach to the texts is interesting and productive. Specifically, she examines the works in terms of their depiction of processes of becoming. In her four chapters plus an introduction, the critic analyzes the processes of becoming animal, becoming woman, becoming invisible, and becoming writing and argues that, as seen in the works examined, the question of becoming is an on-going project but one which is “un proceso diferente al de la identidad y del sentido, centrándose por lo tanto en lo múltiple, lo heterogéneo, las intensidades de flujos que se dispersan en líneas de fuga y, principalmente, en una productividad caótica, que siguiendo las líneas de la vida se sitúa en un plano inmanente” (13).

Nogueira’s analysis relies heavily on the theories and insights of well-known philosophers and theorists of the late twentieth century such as Gilles Deleuze, Jacques Lacan, Félix Guattari, Michel Foucault, and Jacques Derrida, among others.

The book is well-written, cogent, and well-conceived if indeed dense due to the heavy reliance on sophisticated theories. The heavy dependence on philosophical theory is justified by the conscious choice, on the part of both Lispector and Valenzuela, of an esthetic project based on philosophical theory and a self-consciousness of the act of writing, its tools, and its poetics. In the critic’s own words, “se trata de una literatura en la cual el hecho anecdótico pierde completamente la importancia para privilegiar sensaciones que cruzan un cuerpo verbal expandido hacia el cosmos y la vislumbre del caos” (14).