

Latin America and North Africa: Latin American Iconography in Arabic Literature

Tahia Abdel Nasser

In the nineteenth and twentieth centuries, Latin American writers frequently traveled to North Africa, found inspiration in those regions, and produced novels and travelogues informed by these encounters. Arab writers, in turn, have drawn upon Latin American literature, culture, and iconography. In 1996, the Egyptian writer Mohamed Makhzangi published *Lahazāt gharaq jazīrat al-ḥūt* (*Memories of a Meltdown: An Egyptian between Moscow and Chernobyl*), a memoir-cum-travelogue modeled on *Gabriel García Márquez's* literary reportage in *Relato de un naufrago* (*The Story of a Shipwrecked Sailor*, 1970) and *La Aventura de Miguel Littín: clandestino en Chile* (*Clandestine in Chile: The Adventures of Miguel Littín*, 1986). In order to examine direct contact between Latin America and North Africa, I turn to Latin American-themed literature from North Africa, focusing especially on Arabic literature. North African literatures written in French, Spanish, or African languages raise other concerns with language, colonialism, and readership that differentiate them from Arabic literature produced in North Africa. This article will focus on Makhzangi's adaptation of García Márquez's literary reportage, after a short overview on Latin American travel writing on North Africa, as well as Arabic literature that draws upon Latin American literature and iconography, thus fortifying cultural ties between Latin America and North Africa.

Transatlantic Travels from Latin America to North Africa

Latin American travelogues have shown a longstanding interest in the "Orient". They rework traditional Orientalism and elaborate transatlantic contact in the twenty-first century. One of the earliest and most famous Latin American travelogues characterized by Orientalism is the Argentine statesman and writer Domingo Faustino Sarmiento's *Viajes por Europa, África y América 1845-1847* where he writes about his travels to Tangier.

The Nicaraguan poet Ruben Darío traveled to Morocco and drew upon Orientalism in his accounts (Majstorovic 2015: 204). At the turn of the twentieth century, Guatemalan Enrique Gómez Carillo (1873-1927) composed a chronicle, *La sonrisa de la esfinge: sensaciones de Egipto* (*The Smile of the Sphinx: Sensations of Egypt*, 1913), on his travels in Egypt.¹ The Argentine Roberto Arlt, a journalist dispatched to Morocco in the mid-1930s, wrote a travelogue on colonial North Africa, a short story that examines his journeys from Tangier to Cairo as well as a Morocco-themed play *África* (1938) (Majstorovic 2015: 203-5). Gorica Majstorovic describes Arlt as a “reluctant Orientalist” who departed from the Orientalism of Sarmiento and Darío, though he frequently wrote Oriental stories — most of which are set in Morocco — for an Argentine newspaper (Majstorovic 2015: 204, 206). His travels to Morocco are covered in his travelogues *Aguafuertes españolas* and *Aguafuertes gallegas* (Majstorovic 2006: 109).

In the mid-twentieth century, Latin American literature on the Orient and the Arab world flourished with the short fiction of the Argentine Jorge Luis Borges. Since then, Latin American novels and travelogues have increasingly reworked the tropes and conventions of Hispanic Orientalism and exoticism. One such example was the Guatemalan Rodrigo Rey Rosa, who traveled frequently to Morocco, and settled in Tangier, where he composed and set a novel *La orilla africana* (*The African Shore*, 1999). The Colombian Héctor Abad Faciolince and the Mexican Alberto Ruy Sánchez wrote about their travels to North Africa, which offered new conceptions of the Orient and routes of comparison — routes that extend from Argentina, Guatemala, Colombia, and Mexico to Tangier, Marrakesh, and Cairo. Alberto Ruy Sánchez created connections between Mexico and Morocco in the mythical Mogador of his trilogy, inspired by and set in the Moroccan city of Essaouira: *Los nombres del aire* (*Mogador: The Names of the Air*, 1987), *Los jardines secretos de Mogador* (*The Secret Gardens of Mogador*, 2001), and *En los labios del agua* (*On the Lips of the Water*, 1996).²

In the twentieth century, encounters between Latin American and North African writers were embedded in the era of decolonization and

1 I am indebted to Alexandra Ortiz Wallner for drawing my attention to this author.

2 For a study of connections between Latin America and North Africa in novels by Alberto Ruy Sánchez and Rodrigo Rey Rosa, see Abdel Nasser (2018).

the Cold War.³ In 1959, Che Guevara traveled to the Bandung countries, including Egypt, in solidarity with the anti-colonial aspirations of the Non-Alignment Movement. The Tricontinental Conference of Solidarity of the Peoples of Africa, Asia, and Latin America convened in Havana in 1966, ushered in an era of Third World internationalist solidarity between these continents in the common commitment to anti-imperialism that extended the non-alignment of the 1955 Bandung Conference to include Latin America. Connections between Latin American and Arabic literature enhanced these historical and diplomatic ties.

Latin American Iconography in North Africa

Latin American literature has had a wide circulation in the Arab world, where authors have continually looked to some of the most important writers of the twentieth century thus creating these transcontinental connections in works that draw upon Latin American iconography. Novels such as *Warda* (2000) by the preeminent Egyptian writer Sonallah Ibrahim (b. 1937) take up the ties created in the era of decolonization and the Cold War. Set in post-1952 Revolution Egypt and Oman in the Dhofar revolution — which is the period from the 1955 Bandung Conference to the 1966 Tricontinental in Havana — *Warda* amply draws on the revolutionary ferment of the 1960s in the Third World and the ties created by the Afro-Asian Solidarity Organization as well as the Tricontinental. The novel reworks the diaries of Che Guevara in the notebooks of an Arab woman revolutionary during the Dhofar revolution (1965-1976) in Oman. In the novel, the eponymous character Warda travels from Cairo to Beirut and then to Muscat to join the armed struggle. In a training camp in Dhofar Warda quotes from Che Guevara's diaries in Arabic and follows his trip to Egypt in 1965. The diary entries in the midst of the novel serve as an important commentary on the growth of Warda and her transformation into the modern revolutionary woman — a tool Ibrahim wanted to use in

3 For a study of historical and diplomatic ties between Argentina and Egypt as well as anti-imperial struggles in the 1940s and 1950s, see Balloffet (2017). See also a comparison of Egypt and Cuba through cultural production that examines the welfare programs of the socialist state and the tropes of food consumption in Egypt and Cuba in the 1960s in Morsi (2018).

order to reflect the era of Third World liberation struggles in Africa, Latin America, and Asia.

The Moroccan writer Tahar Ben Jelloun (b. 1944) adapts a character, inspired by the Argentine Jorge Luis Borges, in his novel *L'Enfant de sable* (1985, *The Sand Child*), winner of the Prix Goncourt in 1987: the blind troubadour (*le troubadour aveugle*), who appears in a café in Marrakesh, is “[t]all and thin, wearing a dark suit” (Ben Jelloun 1987: 134).⁴ “So, we are in Marrakesh, and in the heart of Buenos Aires” (Ben Jelloun 1987: 136), he remarks.⁵ The blind troubadour is a well-traveled character who has landed in Marrakesh and visited the University of al-Azhar in Cairo. Shuttered in a library and holding an old coin, an avid reader of encyclopedias and dictionaries, he is “a visitor from another century, from a distant, almost unknown country” (Ben Jelloun 1987: 145).⁶ In a café, he tells a story of a woman who “had followed a stranger, an Arab from South America, an Egyptian or a Lebanese merchant who had come to buy carpets and jewelry” (Ben Jelloun 1987: 146) and left with him.⁷ “Thrown from an Argentinian shantytown into an Arab medina” (Ben Jelloun 1987: 151),⁸ his character captures his transatlantic travels and the novel’s migration between Latin America and North Africa. Critics have examined the import of Ben Jelloun’s inclusion of an unnamed character modeled on the Argentine Borges in a novel that tells the story of Ahmed-Zahra, a daughter raised as a man by a patriarchal father who has seven daughters and resolves to have a son; the appearance of the character contributes to the fabulism of a novel characterized by the exoticization of Arab culture and locale. The story of Ahmed-Zahra evokes the magical world of Borges, dovetailing into magic and exoticism (El Younssi 2014: 241) in drawing upon Moroccan folklore and Arab-Muslim culture. As critics have noted, *L'Enfant de sable* has drawn upon these methods as well as self-Orientalization, in the French language, in order to gain a wide readership.⁹

4 “Habillé d’un costume sombre, grand et mince” (Ben Jelloun 1985: 171).

5 “Nous sommes donc à Marrakech, au cœur de Buenos Aires” (Ben Jelloun 1985: 174).

6 “ce visiteur venu d’un autre siècle, venu d’un pays lointain et presque inconnu” (Ben Jelloun 1985: 185). For an examination of literary allusions to Borges in *L'Enfant de sable*, see Fayad (1993: 292).

7 “[E]lle avait suivi un étranger, un Arabe d’Amérique latine. C’était un commerçant égyptien ou libanais venu acheter des tapis et des bijoux” (Ben Jelloun 1985: 186).

8 “Versé d’un bidonville argentin dans une médina arabe” (Ben Jelloun 1985: 192).

9 For a study of Orientalism and exoticization in *L'Enfant de sable*, see El Younssi (2014).

Memories of a Meltdown between Colombia and Egypt

In 1985, exiled Chilean film director Miguel Littín slipped into Chile, disguised as a Uruguayan businessman, and secretly shot a documentary film about the Pinochet dictatorship. García Márquez's *La aventura de Miguel Littín: clandestino in Chile* tells the story of Littín's secret return to Chile, twelve years after the coup of September 11, 1973 against the democratically elected socialist president Salvador Allende.

In his preface, García Márquez describes the form of *La aventura de Miguel Littín*:

In its nature and its method of disclosure, this is a piece of reporting. Yet it is something more: the emotional reconstruction of an adventure, the finality of which was unquestionably much more visceral and moving than the original — and effectively realized — intention of making a film that made fun of the dangers of military power (1987: xxx).¹⁰

He parses a form whose purpose is to preserve the visceral effects of the adventure of the famous filmmaker.

More than a decade later, the Egyptian short story writer and journalist Mohamed Makhzangi (b. 1950) adopted the form of García Márquez's *La aventura de Miguel Littín* and *Relato de un naufrago* in his memoir *Memories of a Meltdown* on his study abroad in Kiev during the nuclear explosion of the Chernobyl plant in the Ukraine. In the spring of 1986, while Makhzangi was studying psychiatry in Kiev, the nuclear reactor erupted, and radiation spread. *Memories of a Meltdown* recounts the moments he collected in the spring of his fellow Egyptian students in the dorms and his observation of the effects of the radiation. Makhzangi remarks upon the genre of investigative literary reportage to capture his encounter with the Soviet Union, which he compares to a sinking island on the back of a whale:

10 “Por el método de la investigación y el carácter del material, *La aventura de Miguel Littín clandestino en Chile* es un reportaje. Pero es más: la reconstitución emocional de una aventura cuya finalidad última era, sin duda, mucho más entrañable y conmovedora que el propósito original y bien logrado de hacer una película burlando los riesgos del poder militar” (García Márquez 1986: 7).

This is a reportage, a record distilled through the filter of literature; quotidian moments, very general, that intimately inscribe the very particular, the literary ... A form used by prominent authors under the urgent pressure of events that will simply not wait for the pure fermentation process of the creative spirit (García Márquez, for example, in *The Story of a Shipwrecked Sailor* or *Clandestine in Chile: The Adventures of Miguel Littín*). This form has acquired a narrative sensibility through the efforts of writers who are essentially novelists. In the present case, it is transfigured because the writer is at heart a short story writer. Here, we glimpse the narrative rhythm of each moment and scene. The thread that stretches across these moments and images, stringing them together, is the thread of the queues before which the writer stands, reading and reflecting rather in the manner of an intimate conversation. Thus one shakes off the suspect nature of journalism and penetrates — by means of sensibility, form, and style — the realm of art; a small part of the project begun by the writer (Makhzangi 2006: 83-84).

Relato de un naufragio and *La aventura de Miguel Littín* are two works with political overtones: One is a story crafted from a series of interviews with the survivor of a shipwreck that exposes the duplicity of the government when a ship carrying heavy contraband sank and the official story of a storm covered up the sea catastrophe, and the other is a taut memoir of the famous Chilean filmmaker's adventure in his home country under Pinochet's dictatorship.

Like García Márquez, whose journalism was intimately intertwined with his fiction, Makhzangi crafted a form of investigative literary reportage in his book from both real events and his own sorrow at the dissipation of his leftist dreams of the Soviet Union. *Memories of a Meltdown* consists of two works: "The Four Seasons of Chernobyl," written in the wake of the explosion of the nuclear reactor in 1986, and "Moscow Queues," written on his return to Moscow in 1990, published together in 1996:

I consider them to be a kind of investigative literary reportage; stories that celebrate the reality of lived moments. But these selfsame moments were selected and realized in the spirit of Art, and not of journalism. This is why I describe them as literary reportage. As journalism, they contain the kernels of real events and situations, and as story, they are products of craftsmanship and sorrow (Makhzangi 2006: 3-4).

In 1985, Makhzangi traveled to the Soviet Union on a post-doctoral medical fellowship for which he was nominated by the Afro-Asian Solidarity Organization. Regarded by many of his generation as a "romantic

revolutionary” (Makhzangi 2006: 5), he dreamed of a “socialist Utopia” (Makhzangi 2006: 6). Drawn to “a beautiful and noble humanistic dream” of the Soviet Union, he observes: “my choice was already made for the East over the West” (Makhzangi 2006: 6-7). His choice was rooted in the legacy of the Cold War in Egypt, where his generation of intellectuals leaned towards the Soviet Union and shared leftist dreams.

Makhzangi crafts a visceral memoir of his encounter with the Soviet Union. Like *La aventura de Miguel Littín* tells of the grim dissolution of the revolutionary dreams of the Allende era under the dictatorship, Makhzangi’s *Memories of a Meltdown* recounts the dissolution of his socialist dreams. While Littín’s adventure captures the precariousness of his return to Chile under the dictatorship, Makhzangi’s memoir ruminates on the horror after the nuclear explosion and his impressions in the seasons that followed Chernobyl where he became aware of his mortality.

Upon his arrival in Moscow in 1986, he remarks that his encounter with the Soviet Union was “magical” at first: He was attracted to the cultural opportunities, the warmth and unity between Russians, the country’s natural beauty, and the study of psychiatric medicine that were part of the socialist utopia. These illusions were followed by confusion (Makhzangi 2006: 6): Four months later, when the Chernobyl plant exploded while he was in Kiev, he observed rampant bribery, cronyism, corruption, and negligence. His dream of a socialist utopia is epitomized in the story from *The Thousand and One Nights* of Sindbad the shipwrecked sailor, who swims to the shores of a beautiful island that begins to shudder and then sinks into the ocean. He discovers that the island is no island but earth on the back of a sleeping whale. The Arabic title, “*Laḥazāt gharaq jazīrat al-ḥūt*” (literally “moments of the descent of the island of the whale”) evokes this story. Makhzangi notes:

The Soviet Union was just this: the fertile possibility of a fabulous island for humanity, but contingent, tenuously rooted on the back of a huge whale of lies, propaganda, flawed ideology masquerading as truth, and petty rulers attempting to govern a vast and noble country (Makhzangi 2006: 9-10).

While “The Four Seasons of Chernobyl” captures “the black whale’s momentous shudder and the island’s earthquake”, “Moscow Queues” shows “that this island was quickly sinking into the dark sea to whose depths the black whale has plunged” (Makhzangi 2006: 10).

The form of *Memories of a Meltdown* echoes Littín's clandestine adventures in Makhzangi's tour of the Soviet countryside in the aftermath of Chernobyl, tracing Arab Latin American ties. Likewise, for Makhzangi in the Soviet Union, a "glossy surface covered an ugly reality" (Makhzangi 2006: 14). Upon his arrival in Santiago, Littín is unsettled by the city's radiance and discovers no signs of the militarization or poverty he expected. Instead of the vast, gloomy Los Cerrillos airport, from which he departed, thus becoming an exile, he lands in the modern Pudahuel airport. Contrary to reports of the dictatorship in exile, Santiago seems clean and orderly. He is disquieted by the modern airport and the appearance of a flourishing consumerist society, all the trappings that seem to be "the material splendor with which the dictatorship sought to cover the blood of tens of thousands killed or disappeared" (García Márquez 1987: 16).¹¹ When he notes the signs of his compatriots rushing to observe the imminent curfew, he deduces that they belie the façade of modernity.

Littín tours the slums — centers of political unrest — where he hopes to learn what the poor think about the dictatorship and the memory of Salvador Allende: "The *poblaciones*, vast labyrinths of poverty in Chile's major cities, are in a sense liberated territories — like the Casbah of Arab cities — whose inhabitants have created a culture of subversion" (García Márquez 1987: 57).¹² Littín draws comparisons with the Arab Casbah, thus obliquely including his Arab origins.

While Littín returns home from exile and tours the country in disguise, feeling exiled within himself, Makhzangi is a foreigner and exile in Kiev who strolls through the Soviet spring, painfully exposed to radiation. In "The Four Seasons of Chernobyl", Makhzangi collects moments in which spring "erupts suddenly, miraculously" in Kiev, noting "the green explosion" (2006: 13) that ironically conceals the "black pain" (*churna bul*) (2006: 14). The Kiev spring blossoms in the shadow of the nuclear disaster, the lush foliage covering the radiation. Like García Márquez who remarks upon the process of crafting the adventure of Miguel Littín into a visceral story, Makhzangi

11 "el esplendor material con que la dictadura trataba de borrar el rastro sangriento de más de cuarenta mil muertos, dos mil desaparecidos" (García Márquez 1986: 32).

12 "Las poblaciones, enormes barrios marginales en las ciudades mayores de Chile, son, en cierto modo, territorios liberados —como la *casbah* de las ciudades árabes—, cuyos habitantes curtidos por la pobreza han desarrollado una asombrosa cultura de laberinto" (García Márquez 1986: 99).

notes that he sought the essence of the story and “its structural harmony”: “These are thus anti-memoirs: moments I collected while traveling through the fearful depths of an irradiated season” (2006: 22). In the summer, he returns with a group of foreign students — from Zaire, Congo, Yemen, Egypt, Cambodia, Bangladesh, and Colombia — from the market, laden with baskets of strawberries and buckets of river fish. Alarmed, a Ukrainian woman is aghast that they have overlooked warnings that fruits and fish are likely to be contaminated by radiation. The students joke that they have calculated the average life expectancy in their countries in Africa, Asia, and Latin America to be thirty-six. In other words, they would most likely die before the radiation had an effect from “any number of routine Third World afflictions: disease, famine, floods, drought, prison, civil war” (Makhzangi 2006: 54). When an onlooker presses them further and notes that radiation causes birth defects, the students joke still further that they are unlikely to produce future generations. The dark humor of the narrator and his fellow students from the impoverished South captures the irony that they are likely to suffer a dizzying array of afflictions among them and these precautions are thus superfluous. For Makhzangi, the Soviet Union was a utopia that was fast becoming dystopian in the post-Chernobyl period.

On his excursions, Makhzangi collects moments of the exodus of children and foreigners from Kiev; a pregnant woman whose offspring could be a sign of life or the effects of radiation; a dog lying in a mangled radioactive heap in the street; and his fellow Egyptian student in the dorm whose son in Egypt nurses from irradiated powdered milk imported from Europe. He tours the Soviet countryside, collecting scenes of the train station where children are shepherded onto trains to evacuate the city, a hospital where children are quarantined, and the Chernobyl spring, where the harbingers of radiation are concealed. In winter, a “sublime whiteness” of snow covers irradiated dust (and the sinking island of his utopian dreams). Makhzangi passes through a graveyard where he discovers no Chernobyl grave, no inscription that preserves the memory of the disaster, simply the word “*Pochemu*” (“why?”) (2006: 80) that echoes his bewilderment amidst the nuclear horror.

While Littín recounts, and García Márquez writes, of the filmmaker’s elaborate disguise and the radical alteration of his appearance — whereby he has to divest himself of his trademark hair and beard, and his cover is nearly blown when a barber in Concepción inadvertently changes his hair back to Miguel Littín’s — Makhzangi notes a colleague’s obsession with baldness in the shadow of the Chernobyl disaster.

In “Moscow Queues”, the narrator resumes his reportage, returning briefly to the Soviet Union after an absence of a year and a half. Here, Makhzangi puzzles over the phenomena of colorful advertisements and long queues rather than the signs of radiation. He pauses at, most notably, the forceful “shoes” (*obuv*) that are recurrent in “The Four Seasons of Chernobyl” where he remarks upon the “humanity of shoes” (2006: 57). Shoes are a synecdoche for the people who are forced to take off their shoes and leave them outside to prevent the spread of the irradiated dust. Shoes take on a variety of contradictory meanings: the children’s shoes that disappear to the evacuation camps, followed by those of the foreign students at the dormitory who travel home with the exodus. In the 1990s, a new consumerist society assails him, with the forceful “shoes” now echoing in the long queues jostling for consumer products and the flashing signs on shops.

In Moscow, he is accosted by a leader of a gang who mistakes him for a Latin American. He feels foreign or “other” (Makhzangi 2006: 96) to the gang leader, and the encounter echoes the group of students returning from the market who so clearly evoke the “Third World” or the “impoverished South” (Makhzangi 2006: 9), who look to the Northeast for a utopian dream in “The Four Seasons of Chernobyl”. By comparison, “Moscow Queues” is a farewell to the dream from which he suffers a bitter disillusion and insurmountable sorrow. Rather than the fateful Chernobyl explosion in “Moscow Queues”, Makhzangi traces the changes that he notes upon his return to the Soviet Union back to consumerism and xenophobia.

Conclusions

Both *La aventura de Miguel Littín* and *Memories of a Meltdown* rework literary reportage to distill the essence of a subversive story. García Márquez and Makhzangi’s reportage set the story in the midst of a catastrophe: a clandestine adventure and a dystopian encounter. One mocks the dangers of dictatorship and the other captures the descent of a socialist utopia. *La aventura de Miguel Littín* recounts the clandestine return to Chile to expose the dictatorship in a documentary released abroad and *Memories of a Meltdown* captures the disappearance of the Soviet dream that Makhzangi knows and recounts from Chernobyl to the rapid rise of consumerism. Both works are produced under the urgent pressure of events that evoke fear and horror such as Littín’s clandestine return from exile to Chile during

the Pinochet dictatorship, on the one hand, and Makhzangi's study abroad in the midst of a nuclear disaster in the Soviet Union in a moment that followed the Cold War. Historical and literary ties between Latin America and the Arab world are refracted in Makhzangi's *Memories of a Meltdown*, a work amongst several that capture connections between Latin America and North Africa. Arabic literature largely drew upon the solidarity and non-alignment formed in the Cold War of which the Afro-Asian Solidarity Organization was emblematic and extended to the Tricontinental. Several works from the second half of the twentieth century rework these historical and diplomatic links, adding further interconnections between Latin America and North Africa.

Works Cited

- ABDEL NASSER, Tahia (2018): "Between Latin America and the Arab World: Rodrigo Rey Rosa and Alberto Ruy Sánchez in Morocco". In: Müller, Gesine/Loy, Benjamin/Locane, Jorge (ed.): *Re-Mapping World Literature: Writing, Book Markets, and Epistemologies between Latin America and the Global South*. Berlin/Boston: De Gruyter, pp. 45-60.
- BALLOFFET, Lily Pearl (2018): "Argentine and Egyptian History Entangled: From Perón to Nasser". In: *Journal of Latin American Studies* 50, 3, pp. 559-577, doi.org/10.1017/S0022216X17001171 [5/5/2019].
- BELL-VILLADA, Gene H. (2010): *García Márquez: The Man and His Work*. Chapel Hill: University of North Carolina Press.
- BEN JELLOUN, Tahar (1985): *L'Enfant de sable*. Paris: Seuil.
- (1987): *The Sand Child*. Transl. by Alan Sheridan. London: Quartet Books.
- EL YOUNSSI, Anouar (2014): "An Exoticized World Literature: Ben Jelloun at the Two Shores of the Mediterranean". In: *Alif* 34, pp. 225-250.
- FAYAD, Marie (1993): "Borges in Tahar Ben Jelloun's *L'Enfant de sable*: Beyond Intertextuality". In: *The French Review* 67, 2, pp. 291-299.
- GARCÍA MÁRQUEZ, Gabriel (1986): *La aventura de Miguel Littín: clandestino in Chile*. Barcelona: Plaza & Janes.
- (1987): *Clandestine in Chile: The Adventures of Miguel Littín*. Transl. by Asa Zatz. New York: New York Review of Books.
- (2010): *Relato de un naufrago*. New York: Vintage Espanol.
- (1970): *Story of a Shipwrecked Sailor*. Transl. by Randolph Hogan. London: Penguin Books.
- GOLDMAN, Francisco (1987): "Preface". In: García Márquez, Gabriel: *Clandestine in Chile*. Transl by Asa Zatz. New York: New York Review of Books, pp. vii-xxii.
- IBRAHIM, Sonallah (⁴2014): *Warda*. Cairo: Dār al-Thaqāfah al-Jadīdah.
- LINFIELD, Susan (1986): "Epilogue". In: García Márquez, Gabriel: *Clandestine in Chile*. Transl by Asa Zatz. New York: New York Review of Books, pp. 115-116.

- MAJSTOROVIC, Gorica (2006): "From Argentina to Spain and North Africa: Travel and Translation in Roberto Arlt". In: *Iberoamericana. América Latina - España - Portugal* 6, 21, pp. 109-114.
- (2015): "Narrative Unmoored: Photography, Orientalism, and Geopolitics in Roberto Arlt's 'La cadena del ancla'". In: *Symposium: A Quarterly Journal in Modern Literatures* 69, 4, pp. 203-213.
- (2017): "Cosmopolitan Critique and the 'Atlantic' Arlt." In: *Atlantic Studies* 14, 1, pp. 99-111.
- MAKHZANGI, Mohamed (2006): *Memories of a Meltdown: An Egyptian between Moscow and Chernobyl*. Transl. by Samah Selim. Cairo: The American University in Cairo Press.
- (1998): *Lahazāt gharaq jazīrat al-hūt*. Cairo: al-Hay'ah al-'āmmah li Quṣūr al-Thaqāfah.
- MORSI, Eman (2018): "Let Them Eat Meat: The Literary Afterlives of Castro's and Nasser's Dietary Utopias". In: Jian, Chen *et al.* (eds.): *The Routledge Handbook of the Global Sixties: Between Protest and Nation-Building*. London: Routledge, pp. 564-574.
- ROSA, Rodrigo Rey (2010): *La orilla africana*. Guatemala: F & G Editores.
- RUY SÁNCHEZ, Alberto (1996): *Los nombres del aire*. México: Alfaguara.
- YOUNG, Robert (2018): "Disseminating the Tricontinental". In: Jian, Chen *et al.* (eds.): *The Routledge Handbook of the Global Sixties: Between Protest and Nation-Building*. London: Routledge, pp. 517-547.