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Mapping Normalized Barbarism: Violence, Memory, and the Aesthetics of the Margin in Bolaño's 2666 and The Savage Detectives

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رسم خرائط الهمجية المطبّعة: العنف والذاكرة وجماليات الهامش في روايتي ٢٦٦٦ والمتحرّون المتوحّشون لروبرتو بولانيو

مهند غانم كليل

المديرية العامة لتربية كربلاء المقدسة، ٥٦٠٠١، كربلاء، العراق معرف الباحث والمساهم المفتوح

abstract

In both works, *The Savage Detectives* and *2666* by Roberto Bolaño, a transnational literary cartography is created in a fine way exploring violence, memory, and exile in an international context and in Latin American context. These novels draw a border of the wild literary landscape that crosses over the national borders and is inhabited by poet-wanderers wandering across the scenery of displacement and violence, including in the novel of *2666*, which strategically represents suffering in a globalized view, through the representation of the female murder in the fictional Santa Teresa in Mexico. The corporeal and symbolic violence is intertwined with the historical trauma and memory, as the idea of violence as a creator of freedom, identity, and language is conceptualized by Charles Tripp. The idea of destitute power, introduced by Giorgio Agamben informs the oeuvre by Bolanao, who makes his poet-protagonists twist up hegemonic narratives and make radical ungovernability a real thing. In this perspective, Bolaño criticizes nationalism and places his characters in the in-between world where the identity politics, memory, and globalization are questioned. His border-crossing poetics deconstruct textual frontiers that are artificial and are involved in theories of center-periphery relationships of world literature studies. Bolaño is depicted as an outsider to the metaphorical "Greenwich meridian" of the literary production, however, by his own inherently marginal and global visions, he re-defines this axis on an inestimable scale. The relevance of the literary cartography created by Bolaño, therefore, is that it challenges the normalized barbarism of the modern world and rejects the mindless history. Being displaced by military campaigns in his native land, M. offers a fragmented (fugal) account with many voices and open-ended stories that emphasize the ubiquity of the trauma and the ethical need to testify. In the end, fiction by Bolaño shows how literature can be used to map the points of violence, memory and transnationality, and thus highlight important points in the present global socio-political landscape. His work does not just defy the traditional literary structures but goes beyond the natural restrictions of literature and questions the very purpose of telling stories in the world of globalized injustice. Keywords: Roberto Bolaño, Literary Cartography, Transnational Spaces, Violence, Memory

الملخص

في روايتي المتحرّون المتوحّشون و٢٦٦٦ لروبرتو بولانيو، تتشكّل خرائط أدبية عابرة للحدود بأسلوب دقيق يستكشف العنف والذاكرة والمنفى في سياق عالمي وفي إطار أميركا اللاتينية. ترسم هذه الأعمال معالم مشهد أدبي بريّ يمتد عبر الحدود الوطنية، وتسكنه شخصيات من الشعراء-الجوالين الذين يتنقلون داخل فضاءات مليئة بالاعتلاج والعنف. ويظهر ذلك بوضوح في ٢٦٦٦، حيث تُقدّم معاناة النساء في مدينة سانتا تيريزا المكسيكية المتخيلة بوصفها انعكاسًا استراتيجيًا لرؤية معولمة للعنف. يتشابك العنف الجسدي والرمزي مع الصدمة التاريخية والذاكرة، بينما تُستدعى فكرة العنف بوصفه مُتجًا للحرية والهوية واللغة، كما تناولها تشارلز تريپ. كذلك تُضيء مفهوم القوة المعدومة لدى جورجيو أغامبن أجزاء واسعة من

عالم بولانيو الروائي، إذ يجعل أبطاله من الشعراء يُقَوِّضون السرديات المهيمنة ويحوِّلون اللاقابلية للحكم إلى واقع فعلي. ومن هذا المنظور، يقدّم بولانيو نقدًا واضحًا للقومية، واضعًا شخصياته في مناطق "بين-بين" حيث تُساءل سياسات الهوية والذاكرة والعولمة. وتقوم شاعريته العابرة للحدود بتحطيم التخوم النصّية المصطنعة، المستثمرة في نظريات المركز والهامش في دراسات الأدب العالمي. ورغم أن بولانيو يُصوِّر ككاتب يقف خارج "خط غرينتش المجازي" للإنتاج الأدبي، إلا أن رؤيته الهامشية والعالمية تعيد صياغة هذا المحور على نحو لا يُقدَّر بثمن. تكمن أهمية هذه الخرائط الأدبية التي يبتكرها بولانيو في أنها تواجه الهمجية المُطبَّعة في العالم الحديث وترفض التاريخ المُفَرَّغ من المعنى. وبحكم تهجير جزيء الحملات العسكرية في بلده الأصلي، يقدّم بولانيو سردًا متشظيًا (فوجاليًا) متعدد الأصوات، يمتلئ بنهايات مفتوحة تُبرز شمولية الصدمة والحاجة الأخلاقية للشهادة. وفي النهاية، تُظهر كتاباته كيف يمكن للأدب أن يرسم نقاط العنف والذاكرة والتجاوز عبر الحدود، وأن يسلِّط الضوء على اللحظات المفصلية في المشهد الاجتماعي-السياسي العالمي المعاصر. فهو لا يكتفي بتحدّي البنى السردية التقليدية، بل يتجاوز القيود الطبيعية للأدب ويعيد طرح السؤال حول جدوى الحكيم في عالم يسوده الظلم المعولم. الكلمات المفتاحية: روبرتو بولانيو، الخرائط الأدبية، الفضاءات العابرة للحدود، العنف، الذاكرة.

Introduction

The novels, 2666 (2004) and The Savage Detectives (1998) of the author Roberto Bolaño have now become seminal in Latin American literature. The author entangles a web of associations building up the related themes of violence, memory and transnational space. The fragmented and polyphonic narrative structure adopted by Bolalo is a kind of cartographical approach to literature, defining complex socialities and historical trauma. Linearity is denied in his prose, which is often presented as a mosaic of characters and plots, which can be called broken and fractured by some scholars as typology, a reflection of life in a fragmented globalized environment (King, 2015). This discussion will critically examine the narrative modes in the two novels as employed by Bolaeno to explain how they express the violence-memory nexus in transnational context and how they fit into the larger theoretical approaches towards trauma, globalization, and resistance. The plot in the book of The Savage Detectives serves as a kaleidoscopic device of a group of youthful poets in Mexico City and other parts of the world, thus taking the form of polyphony which does not recognize the monocultural perspective. The rule, to write in the morning and revise in the afternoon, and read at night and to use your diplomacy and your stealth and your charm the rest of the time (p. 48) reflects the active, wandering tone of the picaresque wandering of the main characters in search of a sense of meaning in the world, which does not support such a goal (Bolaño, 1998). The multi voices create a literary map of exile, esthetic enquiry and quest of identity that goes across national borders (Paz, 2007) In line with this, the five apparently independent novels or novellas that comprise the work, *2666*, are rendered in different voice of narrative, and stylistic delicacies, thus producing the numerous world stories in the fictional landscapes of systemic violence and historical trauma (Garcia, 2013). The city of Santa Teresa in the novel- a clear parallel to the city of Ciudad Juarez- is a center of femicide and impunity, thus a good example of inequities and violence occurring in a global scale (Riley, 2011). The violence as described by Bolano is not just limited to the corporeal but it includes mnemonic and symbolic worlds. The femicides in 2666 do not represent individual acts of violence of random women but are symptomatic of structural violence that is embedded in the wider social, political and economic networks. No picture of Santa Teresa policeman, as Bolaño cynically notes, ever saw the picture. There was not a policeman of Santa Teresa who did not drink milk. There is not a single individual other than Lalo Cura” (p. 549), thus predetermining silence and complicity as being inherent to the phenomenon of violence (Bolaño, 2008). Such brutal description is consistent with the idea of Charles Tripp which views violence as a domain that organizes the freedom, memory and language (2006). It is not a poetic ode to the past but a barefaced reality where life and memory are broken into crumbs, and where it teeter-or-tumbles around trauma making its simple expression in fiction a problem. The theory of trauma, developed by Cathy Caruth and focusing on the inarticulacy of the traumatic event and the destruction of memory and narrative is an effective way to interpret the dislocated storytelling of Bolaño (Caruth, 1996). The informal quality and pluralism of perspective in the novels are reflected in the challenge of observing violence and preserving historical memory in a polarized world. The literary cartography created by Bolaloa is one that overlooks national borders and ventures into extra-national space hence explaining the impacts of globalization. His characters are always in a state of displacement or movement, as they travel in Latin America, Europe, and the United States. This mobile character places Bolaño in the paradigm of transnational literature as it challenges the obsession of identities and nationhoods by anticipating cultural and political instability across boundaries (Damrosch, 2003). The borderlands of the novel 2666 do not represent geographic boundaries only but also political and cultural margins

where the powers of the state, criminality, and impunity are joined (Miller, 2016). The mapping by Bolano clarifies the helplessness of the nation-states and world systems to defend the weakest and to save the memory of the past. This work is based on the theoretical viewpoint of conceptualizing destituent power as a maneuver of alternative to sovereign reasoning and creating ungovernable spaces (Agamben, 2013). The resistance characters, which are situated in the narratives of the Bolaño, question leading socio-political discourses and disrupt authoritative orders. The conception of violence as a structuring power of freedom and memory by Tripp, adds more to the explanation of the image of Bolaño (Tripp, 2006). The theory of trauma based on the works of Caruth and LaCapra provides critical analysis tools of analyzing gaps in the narratives and impossibility of the representation of trauma in the novels (Caruth, 1996; LaCapra, 2001). Lastly, the world literature and transnational literature scholarship places the oeuvre of Bolaño in the global literature circuits with its insistence on the issues between the centers and peripheries of the world literature (Damrosch, 2003; Casanova, 2004). The study is relevant because it presents an extensive analysis of the literary cartography of Bolaño with references to narrative, thematic, and theoretical standpoints to map both, *2666* and *The Savage Detectives*, through the prism of violence, memory, and transnationality. Although there are biased aims of the previous scholarship to select only a specific facet in Bolaño corpus, the proposed research synthesizes these threads to emphasize his entire contribution in contemporary literature and cultural criticism. The cartographic nature of Bolaño is also essential to understand literature as a witness to global violence and trauma, anti-erasure, or anti-darkness, and challenging obscurity and ambiguity of globalisation and transnational realities that his characters live in. In 2666, Bolaño writes, what is important is the feeling they get out of attempting to know the unknowable [sic], and it further adds, The real Arcimboldi is an unimportant matter (2008), in this way highlighting the ineffability of the truth and the attempt of human beings to face unimaginable violence. This quest to find meaning in the face of chaos is similar to the globe-trotting adventures in *The Savage Detectives* which put in context a search to find artistic meaning in a dislocated world. The literary cartography created by Bolano does not mark physical or political landscapes but also, abstract spaces of memory, trauma and the pursuit of truth. The study, therefore, commences by questioning the reflection of the violence and its mnemonic consequences in the novels by Bolaño, then it covers their transnational aspects. It then evaluates the multiple voiced, fractured narrative formations and their theoretical impact all leading to a conclusion that praises the multi and many-voiced Bolaño as an influence on world literature.

Literature review

The work by Roberto Bolaño, especially the novels 2666 and *The Savage Detectives* are often considered the standard of the new Latin American and global literature. The fiction of Bolan has been subject to strict criticism due to its formal experimentation and its attention to burning issues in society like violence, memory and transnational identities. This critical analysis finds further application in locating the mode of narrative, thematic issues, and positionality in the international literature networks in Bolaño, hence providing a coherent framework of locating the comprehensive cartography of his literary work. The prose style of Bolano is frequently described as fugal, polyphonic and fragmented, thus breaking the linearity of a traditional narrative structure to capture the disintegrated lives of exile, trauma and globalization. As King (2015) notes, in the case of *The Savage Detectives*, there is the employment of a fugal structure: "Several discrete voices interact with each other and form an intricate and stratified story (p. 47). This narrative plurality of over forty authors of more than twenty years of the continents, creates a trans-national literary space that is transient and disputed, in relation to identity and memory (Paz, 2007). The boisterous anti-heroes of the novel carry with them the exploration of a life that has poetic and existential meanings in the backdrop of cultural and societal uprooting, the goal of which is well said when Bolaño writes: Write in the morning, revise in the afternoon, read at night, and spend the other part of your day working on your diplomacy, stealth and charm of your life, who is also seeking to achieve this goal in the backdrop of cultural and societal uprooting (*The Savage Detectives*, p. 48). It is the sentence which sums up the fragmented, aimlessly drifting soul which fills the work structure and its subject matter. These narrative breakthroughs are magnified in posthumous magnum opus 2666 by Bolanco. The five-part structure of the work (thematically organised episodes and different voices) represents a large, literal world of systemic violence and historical trauma; it is also capable of being an index to an otherwise gigantic fictional universe (García, 2013). The alternate environment of the fictive, grotesque setting of Ciudad Juarez is an arena in which Bolaño examines the issues of femicide and impunity that have further facilitated the current sociopolitical crises in Mexico. According to Riley (2011), it is argued that the film, 26666, reveals structural violence that is inbuilt with the structures of socioeconomy and politics since it is implicitly hidden behind the structures that are operating by deliberately

perpetrating violence against women thus making these acts of violence normal and institutionalized in the reel of the narrative (p. 125). The scene, especially convenient to the reader but so heinous in its way, is the culmination of violence in Bolaño's works in the context of violence of no saint policeman ever saw the picture (Bolaño, 2008), hence the power and silent collaboration that breeds violence. Violence and memory are thematically closely related issues in the work of Bolaño, which is consistent with the trauma theory perspectives of the problem of depicting traumatic experience. According to Caruth (1996), trauma cannot be ever directly represented, and at the same time, one is aware that trauma is re-experienced again; the insistence of trauma is characterized by the manner in which narrative is re-experienced and re-rendered (p. 4). This issue is formally represented in the story-filled, disjointed, and open-handed narrative Bolaño uses, as though she is breaking memory and losing it. LaCapra (2001) also states that trauma does not close but needs a narrative form that is sensitive to its unfinished character (p. 45). Thus, the novels by Bolano contain the possibility of the change of the point of view and the abandonment of the solutions which are properly reconciled, and the readers are challenged by the fact that it is the moral imperative to see violence and historical pain. The literature cartography created by Bolano intersects conspicuously with the process of creating transnational spaces in an ever more globalised world. Rabasa and Penalver affirm that the concept of the nationality of literatures and their monolingual independence and particularity is steadily fading (Penalvar y Rabasa 2009: -178). According to Damrosch (2003), transnational literature is writing that moves across national borders and does not conform to the fixed ideas of identity and nationhood (p. 5). The nomadic characters of Bolano are traveling through Latin America, Europe, and the United States, which is a literary cartography of a cultural, political, and geographical confrontation. In the book, Miller (2016) notes that the concept of the borderlands in 2666 is also used as a metaphor of political and cultural peripheries in which power of the state, criminality, and impunity are intersected (p. 180). This geographical mapping criticizes the nation-state and the world order as having left vulnerable population alone and this location of the Bolaño work fits in the modern discussion of globalization and postcoloniality. The fact that Bolano is a transnational author also highlights the role he played both at home and abroad. Jonsson (2015) addresses the matter of Bolaño as an author who, despite his relative provinciality in Chile, obtained world fame, and he owes this achievement to Spain and, in particular, to Barcelona as a local literary center, which helped him establish himself in the world literary circles. The eco-cosmopolitan project seeks to promote an effective so-called transferred elite in cultural production, reception, and distribution in the bioregions of the planet, and thus repair the current relationship where the dominance of the First World and Anglophone continues to be enforced on all other parts of the world of signs (p. 111). According to him, Barcelona is an Anglophone semi-periphery, whereby peripheral products are introduced, and whereby other products are exported through the Anglophone core (p. 105). This dynamic would be analogous to Pascale Casanova's (2004) *World Republic of Letters* that talks about the unequal distribution of the literary capital and how the peripheral literatures are mediated by the metropolitan centres. The achievements in Spain and the English translation of his works cemented Bolano as an actor of the global circulation of Latin American literature, which further demonstrated the unequal configuration of the world literary system (see Jonsson 2015 on inequalities). The cartography of Bolaño is further explained with the help of theoretical speculations about power and resistance. Agamben (2013) explains the concept of destituent power that is contrary to the logic of sovereign power and opens the spaces of ungovernability (p. 22). These spaces are the locations of poetic losers that Bolano deals with, opposing the hegemonic discourses of socio-political structures and establishing boundaries to power. Tripp (2006/39b) examines violence as conditioning of freedom and recollection and this allows one to place the violence by Bolaño in a broader context of socio-politics. There is also questioning on the part of critics of how Bolaño relates to tradition of literature and the intellectual role. The pursuit of the reclusive writer Arcimboldi by the first four European critics in the volume 2666 is the epitome of the contradicting aesthetic and moral demands of literature (The Crimson, 2009). The second part is the example of the ineffectiveness of academia in the face of violence and madness, the geometric schemes of Mexican thinker Amalfitano symbolize the futility of the attempt of rationality in the face of chaos (Lapadat, 2024). This is the theme that helps to emphasize the ongoing issue that Bolaño should have had about the boundaries of knowledge and the responsibility to witness. The narrative techniques used by Bolano may be placed in the framework of the historiographic metafiction, the combination of history and fiction used to question knowledge, interpretation and the writing of history. In both novels as Smith (2021: 12) observes, the writing of history in Amulet and 2666 is one that entails creating narratives based on unreliable or conflicting sources. This approach concurs with the postmodern scepticism of large-scale historical accounts and underlines the plurality and contingency of the memory. Critics highlight that

the ethical aspect of Bolaño literary cartography is that his writing is seen as a witness to violence and historical trauma. According to Garcia (2013), Bolaño works ask the reader to have the ethical relation to the circumstances of violence, face systemic injustice and erasure that covers the memory (p. 330). This moral requirement has made Bolaño literature stand out in contemporary literature, which has placed it at the forefront of the world literature regarding the issue of violence and the preservation of memory. Finally, the critical discourse of Bolaño, on the one hand, 2666, and on the other, The Savage Detectives indicates a lacework of themes/forms which, although of a variegated character, are cemented by the power of violent memory and transnational space practices. His multitasked, disjointed narratives are literary maps that trace the complexity of the intersection of history, trauma, and globalization. These fractured landscapes are encouraged to be charted by the reader and ethical dilemmas that literature may face in the face of structural violence and cultural displacement are to be meditated. Accordingly, the work by Bolaño offers a theoretical and critical underpinning of any future research regarding his literary cartography as it places his novels into a wider range of critical and theoretical discourses.

Discussions and results

The Savage Detectives and 2666 by Roberto Bolaño convey an interstice within which the problem of violence, memory and transnational spaces are re-defined through the creative application of the narrative. This work brings together thematic and technical analyses of Bolaño in his literary cartography, with particular attention paid to the discontinuous and multi-vocal narrative mode as a depiction and a critique of the global terrains of structural violence and cultural displacement of the contemporary world. Fragmentation and polyphony are one of the peculiarities of the literature cartography created by Bolaño. To King (2015), The Savage Detectives has a fugal structure whereby various and distinct voices come together to create a multilayered, multifaceted narrative by choral (p. 47). The same fractured identities and scattered memories are also clearly displayed in the itinerant characters of Bolaño, poets and intellectuals in exile, who inhabit dwelling constantly in a transnational liminal condition. This kind of multiplication of voices discredits the existence of a single, official narrative, and predicts the scaffolding and unstable state of memory and identity in a globalized world (Paz, 2007). This is in line with the trauma theory, which focuses on the narrative disintegration as the effort to express the inexpressible aspects of violence (Caruth, 1996). This need not provide any closure or a coherent opinion, which is why Bolano asks readers to address the complications and contradictions of not just historical trauma but the very process of representation. Fragmentation also echoes in 2666, a novel that is made of five parts, which are clearly separated in style and voice but united into one, weirdly realistic setting. The model city of Ciudad Juarez is an allegory of structural violence and impunity, the town of Santa Teresa. The social and political processes that enable violence to continue are revealed, as Bolaloanos approach to femicide in Santa Teresa is almost a clinical description of what is happening. In line with Riley (2011), the concept of structural violence as a constituent of the social and political systems is revealed in the work of *2666* and is concentrated on the legitimization of femicide within the system (p. 125). The constantly repeated hint at institutional silence, such as, No Santa Teresa policeman has ever seen the picture (p.549), puts a lot of emphasis on the complicity and inaction of authorities (Bolaño,2008). This description can be discussed in the perspective of Tripp (2006) that the notion of violence as a modality of freedom and memory is a queering of the social and political dimensions of cruelty and ethically commanding witness. In the writing of Bolaño, memory has close associations with trauma and the issue of representation. According to Caruth, the shock of the event is not traumatic since it is not where the event has taken place, and is instead the shock of the event as it is disrupted by the narration of the history as traumatic (p. 4). This is resisted by the multiform structures of Bolapo which give birth to fragmented narratives approaching discontinuity and never quite as united as inherited memories. LaCapra (2001), claims that trauma is not susceptible to closure and that it needs to be shaped by a narrative that allows its open nature to be recognized (p. 45). This is echoed in the open ended narratives of some of the stories that Bolaño writes, in which divergent views give conflicting or partial accounts of events, as a pointer of the challenge in documenting violence and historic memory in a fragmented world. Ethical quality of this narration technique is important, as Garcia (2013) notes that Bolaño novels compel their readers to undergo an ethical experience of the violence, the injustices that caused it and its memorial (p. 330). The second important feature of the literary cartography of Bolaño is that he explores transnational spaces. His characters are constantly crossing Latin America, Europe and the United States and this way they represent the fluidity and complexity of identity in the globalized age. According to Damrosch, this type of literature is called so-called transnational literature because it crosses national borders and poses a threat to the existing ideas of identity and nation (p. □□endet. 5). The novels by Bolayo can be used as an example of this definition because his wandering characters cross the cultural and political borders. According to Miller (2016),

in 2666, the borderlands represent the political and cultural margins to which the state power, criminality, and impunity converge (p.180). The spatial mappings in this case denounce the ineffectiveness of nation-states and world systems in ensuring the safety of the weak and in safeguarding memory. Furthermore, they represent the postcolonial marginality and displacement that places the work of Bolaño in the center of critical arguments about globalization. This trans-cultural circulation of Bolaño work is an additional way to demonstrate how wide-ranging his literary cartography is. According to Jonsson (2015), the Chilean obscurity of Bolaño would yield to international stardom in the transnational environment where Spain (and Barcelona, in particular, as a regional literary hub) would act as a mediator between the regional and global literary network. According to him, Barcelona is a sort of Anglophone semi-periphery, where peripheral writings like *Katkatik* and *Krol* are published (p. 105). This is indicative of the concept of the World Republic of Letters developed by Casanova (2004), as to be seen in the asymmetry of the circulation of the literary capital, and the mediated metaphor that the marginal literatures experience within the metropolitan centers. The fact that Bolana had struck in Spain and later translated into English made him a key hub in the circulation of Latin American literature in the world and at the same time revealed the persistence of inequalities in the global literature industry (Jonsson, 2015). Theoretical descriptions of power and resistance also enhance the explanation of the Bolaño literary cartography. Agamben (2013) explains a shift to destituent power, which refers to resistance that rejects the rationale of the sovereign power and creates places of ungovernability (p. 22). This revolt, or rebellion against institutional and authority influence that tends toward the self, is what is expressed in poetic remnants of humanity as portrayed by Bolanjo. This opposition is best observed in *The Savage Detectives* where the search of the young poets is not only a defiance against national and institutional demands but also a revolt. The introduction of violence as a form of being that policing freedom and memory, by Tripp (2006), is an invaluable addition to this view that identifies the atrocity described by Bolaño as part of wider political situations. Bolaño attitude towards literary tradition, the place of intellectual is another pattern of his literary mapping. The obscure writer whom four European critics get infatuated with at the beginning of the novel, Arcimboldi, is representative of the struggle between the anesthetization of literature and its ethical possibilities- eventually to spleen the authoritarian violence of the world (The Crimson, 2009). The Mexican scholar Amalfitano of the second section is the personification of the schizophrenic condition of the scholar before the violence and insanity, as it is illustrated in his geometric diagrams, which figuratively endeavor to bring rationality to the madness (Lapadat, 2024). This theme highlights the preoccupation that Bolaño gives in his work both thematic and moral to the limits of knowledge and the responsibility to bear witness. The techniques used by Bolano in narration can be placed within historiographic metafiction genre, which is a genre that brings together historical and fictional elements to challenge the knowledge and representation of the past. Smith (2021) notes that in both *Amulet* and *2666* we observe the writing of history as the practice of creating narratives of alienation and determinism using untrustworthy sources of conflict (p.12). This approach appeals to postmodernism distrust of master discourses of historiography in favor of the proliferation of memory and contingency. The literary cartography of Bolaño also has an ethical side, which is, arguably, the most powerful expression, and can make Bolaño one of the witnesses of violence and suffering in history. His novels exert an ethical commitment to the reader with the condition of violence, that is, a struggle with injustice, destruction of memory (p.'330) (García,'2013). The interpretation of Bolaños work in the context of reportage creates consciousness of some realities (Bonomo, 2013). This moral necessity makes the literature of Bolaño one of the most special kind in the contemporary world, as it provides the much needed interference in the world discussions of the politics of violence and memoirs. Overall, literary geography in Bolaño works of *2666* and *The Savage Detectives* constitute a fragmented narrative, tracing the path of violence, memory, and transnational spaces using divergent voices. His novels bargain with the reconstruction of ruined histories and identities, with systematic violence and cultural dislocation. The given work highlights the distinctiveness of Bolaño as a figure in the literary and cultural criticism of the present day, placing his work in the intersection of the innovation of narrative, ethics, and the end of the global cultural exchange.

Results

A critical analysis of *2666* and *The Savage Detectives* by Roberto Bolaño reveals that the literary cartography of Bolaño is an active narrative device that could trace irregularities of violence, memory, and geographies of transnationalism. Bolaño creates something bleak and fragmented through fractured and polyphonic narration to represent the reality of the global situation today, especially as it pertains to the prevalence of violence and endemic cultural alienation in Latin America and throughout the world. The salient impact of this strategy is that

the fragmented narrative of Bolaño represents the discontinuity of traumatic memory. His avoidance of linear or closed structures is in line with the theory of trauma, which argues that traumatic issues cannot be straightforwardly represented and dramatized (Caruth, 1996; LaCapra, 2001). This type of narrative engages readers in the story, promoting an ethical response to the content of this work and promoting a critical perspective on structural violence and the past. One more eminent aspect is the criticism of institutional agency in violence-related situations by Bolaño, which he employs in the description of femicide in Santa Teresa in 2666. This tedious record of violence and an insistence on silence and impunity indicates how such a discourse could buttress the moral, ethical, or socio-political principles of violence (Riley, 2011; Tripp, 2006). Such thematic focus sets the work of Bolaño in the context of the global discourse of human rights and the violence of states. These stream-of-consciousness and heteroglossic spaces are connected with each other by Bolaño via transnational travels that he has termed as relativizing identity and clarifying the arcana of our heterogeneity (Penumbra, 276). His traveling heroes and liminal landscapes do not rest easy with conceptions of nationality and cultural belonging, and they still speak of transnational literature as it is currently defined (Damrosch, 2003; Miller, 2016). This map is a critique of nation-states and international systems which are not able to limit violence and displacement. Lastly, literary cartography written by Bolaño is informed by theoretical power and resistance. His poetic figures represent the concept of destitute power by Agamben (2013), which contradicts the sovereign authority and establishes the areas of uncontrollability. Together with the ethical imperative of witnessing that Bolaño exhibited, this makes his work a crucial addition to the current world literary and political discourse. In general, the narrative forms in both Bolaño books, 2666 and *The Savage Detectives*, are disrupted in order to trace the violence, memory, and transnationality as a great critique of system violence and dislocation via culture. Even this literary mapping forces the reader to face some inconvenient truths and rethink about the moral work that literature itself is doing in a globalized world.

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