

Quests for a Change of Territories: Forms of Dystopia and Transfiction in *La autopista: the movie*, by Jorge Enrique Lage¹

Nanne Timmer²

The Cuban literary tradition is closely linked to the idea of a “national literature,” reducing narrative to a specific axis of space and time. The authors of the so-called *Generación Zero* (Generation Zero) experiment with the elements of this “national literature,” or, Literature-Nation (Aguilera 2002), and de-territorialize narrative while working with its tropes. Departing from the idea of ‘transfiction’ (Aguilera 2015) and the idea that utopia is not only referring to a time and space, but also to a genre, I will analyse the novel *La autopista: the movie* (2015), by Jorge Enrique Lage from that perspective. The novel stretches the binary between utopic and dystopic fiction articulating an ambiguous future that the present article explores through the narrative possibilities of the (trans)generic, (trans)spatial, and (trans)temporal. While easy to conceive of this novel as dystopic, futuristic, and apocalyptic text, it rejects the limits of space, time, and the dystopic genre. The article thus invites a re-thinking of the role of literature in the Cuban tradition as merely representative of territory or nation. [Article copies available for a fee from The Transformative Studies Institute. E-mail address: journal@transformativestudies.org Website: <http://www.transformativestudies.org> ©2023 by The Transformative Studies Institute. All rights reserved.]

KEYWORDS: Dystopia, Generation Zero, Transfiction, Jorge Enrique Lage, Apocalyptic Fiction, Postnational Narrative.

¹ This article is an adaptation and translation of a part of an earlier published book chapter in Timmer, Nanne. *El presente incómodo. subjetividad en crisis y novelas cubanas después del muro*. Buenos Aires: Corregidor, 2021.

² **Nanne Timmer**, Leiden University, Netherlands. Her most recent publications are the monograph *El presente incómodo. Subjetividades en crisis y novelas cubanas después del muro* (2021), collective essay-books *Cuerpos ilegales: poder y escritura en América Latina* (2018) y *Ciudad y escritura: imaginario de la ciudad latinoamericana a las puertas del siglo XXI* (2013) and numerous articles in prestigious academic journals. She works on fields like contemporary Latin American, Caribbean and Cuban literature, especially on topics like interculturality, arts and (bio)politics and gender. She also authored numerous anthologies and translations, like the poetry of Gerard Fieret: *Los hombrecitos* Hasselblad (2019) and *La Isla de Cuba. Twaalf Verhalen en een Revolutie* (2016). As a poet, she publish the poetry work *Logopedia* (2012) and *Doble papagayo* (2022). Address correspondence to: Nanne Timmer; e-mail: N.Timmer@hum.leidenuniv.nl.

Contemporary studies around dystopia and utopia stress that dream and nightmare always go hand in hand, that they must be studied in conjunction. In fact, as Gordin, Tilley and Prakash (2010) point out, these are not totally opposite categories but should be thought of as a triangular zone in which the completely planned and beneficial (utopia), the completely planned and unjust (dystopia), and the completely unplanned (chaos), are the three poles that create the conditions of future imaginability (2010, 2). Others have worked this triangularity in terms of *topos* of good, *topos* of evil and *topos* of the different (heterotopia). It would be useful to think of a utopia as a resonance, a mode, a perspective as proposed by Barnita Bagchi (2012, 1) who also points to the duality of the word *topos*, both as a genre of writing and as a construction of a space or place (2). This place which is both good and does not exist (*ou* or *eu topia*)³ implies ways of thinking about (un)possible worlds and (un)probable worlds and is related to a projection into the future or a displacement in time. That is to say, the utopian or dystopian mode serves here as a kind of imagination about the present that reconnects both with the genre of writing and with spatial and temporal coordinates. I will look at Jorge Enrique Lage's *La autopista: the movie*, which conjures images of Franz Kafka's constructions of towers and walls and Deleuze and Guattari's (1986) readings of "The Chinese Wall" and "The City Shield". Through this story, we can better understand the "trans-utopian" nomadologies proposed by this Cuban author and which problematises the utopian model through mockery and humour.

THE UTOPIAN AND CUBAN EXCEPTIONALITY

When it comes to discussing these themes, Thomas More's creation of the island Utopia undoubtedly resonates, and even more so if we relate it to the space where the insular in Cuban literature is so recurrent. The island condenses both the real experience of life - with that "damned circumstance of water everywhere" (Piñera) - and the utopian projection of others deposited on it (the Renaissance, the Romantic and, from the second half of the 20th century onwards, the revolutionary). Cuban literature of the last three decades, however, has been populated by (post)apocalyptic spaces: cemeteries, insane asylums, sinking islands, humans who become rats, zombies who make their way through ruins

³ "Utopia, with its Greek pun on a 'good place' (eu-topos) and 'no place' (ou-topos), offers simultaneously a locus of possibilities for human development, as well as a sense that this conceptualization, being speculative, idealized or fictive, might be difficult or impossible to actualize in reality" (Bagchi, 2012, 1).

and abandoned cities. These spaces are usually related to utopian representations and even to a certain decadence – Jorge Fornet, for example, who has spoken of "literature of disenchantment" (2001 and 2006), or Rafael Rojas, who has seen in the turn of the century a "saturation of the cliché of the shipwreck of utopia" (2014).

Odette Casamayor (2012) has also addressed the theme of utopia and dystopia in post-Soviet Cuban narrative, and a triangular scheme can be seen in the groupings she has made. She distinguishes between the utopia reinvented by those who retain faith in human betterment and the dystopia pursued by those who have abandoned it; furthermore, she analyses the ethical weightlessness shared by those who feel only indifference to any humanistic project. The groupings in her study underline in some way the different attitudes according to the generations that have been linked to the abandonment of the utopian project of the Cuban revolution, or to put it better, to the "eschatological project of modernity" (Casamayor 2012, 33) which prevailed in Cuban society until the nineties of the last century. I do not intend to classify the author or the work in question within these groups, but to show how a utopia functions more as a triangular system in continuous movement and how it continually turns at the same rhythm as the writing machine.

When it comes to criticism, we often emphasise the exceptional nature of Cuban political history, and although this is beyond a doubt, it is important to note this is not so much at the expense of the richness of the literary expressions themselves, nor of their relationship with other literatures. Certain post-apocalyptic imaginaries typical of a globalised capitalism with its environmental disasters, for example, can also be found in Cuban fiction, as Rachel Price (2015) shows in her reading of *La autopista: the movie*, and by this I exclusively refer to the situation on the island becoming less and less unique.

DEVIATING THE NATION AND CONTEMPORARY CUBAN LITERATURE

In discussions about the post-national, it is argued that distribution of spaces and bodies once so integral to the formation of national culture which, in turn, informed the territory of what is read and recognised as national literature, have been emptied of their meaning. This is what Fermín Rodríguez (2017) postulates, from an Argentinean point of view, in his argument that literature from the late nineteenth century was one of the fundamental mechanisms of naturalization of the nation and its order but a century later, gave way to crisis and the decomposition of this

process. The fictions of the end of the millennium subsequently shed traditional cultural and literary forms, paving the way for a new form of distributing bodies that, in his words, "become visible in their relation to the market" (2017, 46).

Conversely, in the Cuban case, literature as a mechanism for the naturalization of the nation took place with *Orígenes*, in the mid-20th century. In the 21st century, the link between the supposed post-national literature and the market no longer works in the same way, precisely because 'the national' -the Cuban brand- is highly valued as a product of the global tourist industry. Unlike the other Latin American literatures mentioned by Fermín Rodríguez (2017), in the insular Cuban case, it will be those not explicitly linked to the nation that will be left on the margins of the market. Since the beginning of this century, there have been references to post-national fictions in Cuba, although that "post" usually oscillates between an "anti", an "erasure", an "escape", or an "after", and has often been associated with the abandonment of the testimony of the immediate reality (as was the case of social realism in the 1970s) or of the *topos* island, in the (post)originist poetics.

It has been said that "there is a new temporality (...) called XXI century, which absorbs the old territorial contents"; and that "it is a literature that tells futuristic, technological, global or personal stories, because it is produced from new connected and interchangeable communities, which are no longer thought of as isolated or exceptional" (Rojas, 2014, translation is mine). I agree that many of these narratives coincide in rethinking the nation in a more open way, from the exteriority and the relational; a vision that will come to transform the immanent model of community, organized around work or symbol. Walfrido Dorta (2012) has highlighted the importance of escaping the weight of national symbolism. He and Rafael Rojas (2014) stress the role of the writers of the so-called *Generación Cero* (Generation Zero) who have 'blown up' the closed territory claimed by the rhetoric of the Nation, while Dorta points to the poetic proposal of the group *Diáspora(s)* as the predecessor of this flight from the national in Cuban literature. Two writers from the aforementioned groups allow us to better understand the process of 'blowing up' the literature associated with the Nation: Jorge Enrique Lage (*Generación Cero*) and Carlos A. Aguilera (*Diáspora(s)*). Both point to a "paradigm shift" that Aguilera calls "transfiction" (2015 and 2020), and that begins to occur in Cuban writing in the late eighties and "solidifies" with *Diáspora(s)* in the nineties, to continue, later, along another course, with Generation Zero. This includes the rupture of axes of time and space in their narratives which

Lage refers to as a "surrealist space-time ⁴" (2015: 161) and Aguilera to an "indefinite time or kitsch time" with no chronological order with no respect or coherent references to "periods, nations, languages or places." (Aguilera 2015: 143, translation is mine).

Jorge Enrique Lage, in turn, has proposed his own poetic reflection on the current narrative. This autopoetic proposal occurs in a parodic way through one of the characters of Lage's novel (*El Post-Traumático*), which exemplifies the features present in the oral narratives of the "Cuban natives": blurred genres, weak narrative unity, fluidity of content, animal/human/machine ambiguity, surreal space-time, and a gaseous style (2015, 161.). I take up this "trans" territory that is literature: "transfiction is only a territory, an enjoyment, a reflection, a performance (...); its habitat, is reduced to what has been said before and to writing" (Aguilera, 2020, 17, translation is mine), to analyze how Lage's novel, *La Autopista: The Movie* transforms literary and utopian territories in terms of genre, space, and time.

THE DYSTOPIAN IN *LA AUTOPISTA: THE MOVIE*

La autopista: the movie is a novel by Jorge Enrique Lage, one of the most active writers to turn the literate city into a virtual city. He has been linked to magazines such as *Cacharro(s)*, *33 y 1/3*, *The Revolution* *Evening Post (TREP)*, and is currently director of the online magazine *Hypermediamagazine*. He is also one of the narrators of aforementioned *Generación Cero* (Generation Zero), a group that works with post-apocalyptic and transmedial imagery using film and social media with a certain trash flavour; compared to the group *Diáspora(s)*, his references are less literary and closer to pop culture.

The transgeneric

If literature in the past has functioned as a mechanism to naturalize the nation, it has done so through certain textual genres. In Lage's work, however, these boundaries are crossed, subverted, and destroyed. Using textual fragments that belong to dialogues between freaks, snippets of biographies of historical characters, quotations from other texts and adventure books, Lage's narrative almost ceases to be a novel. The text has been labelled as science fiction, and although it contains several elements of this genre -its setting in an ambiguous future, the presence of

⁴ All quotations of Lage's novel are mine. I'm very grateful to Isabel Leask for her help.

robot-transformers and remote-controlled hurricanes-, it does not respect these conventions. The future, in his texts, is not hyperclean and electronic, but "an underworld of (...) impoverished cities, militarized or controlled by tribes and urban mafias", an underworld also seen in *Blade Runner*, as Rafael Rojas (2015, translation is mine) and Walfrido Dorta (2017) point out. Dorta also brilliantly highlights the parody between Lage's work and other Cuban texts, such as *Garbageland*, by Juan Abreu. *La autopista* could be classified as a road movie of the absurd - fragmented and cyberpunk-, subdivided into chapters with English titles like "Transmetal", "White Trash", "Hall of Fame", "The Horror", which signal a greater resonance with cinema than with literature. With a gesture that is a parody to different film genres, Lage - "our best constructor of fragments" (Aguilera, 2017, translation is mine)-, presents a corroded text whose plot is impossible to summarise, and which becomes a reflection on literature in itself.

The text articulates, through parodic gesture and irony, both a poetic proposal and a mockery of Cuban cultural criticism. As Juan Pablo Villalobos quite rightly notes, *La autopista* is "a novel that seems to fantasize about the future of Cuba and in reality, imagines, and is, the future of its literature" (2015, 10, translation is mine). The plot, which follows the construction of a highway, doubles in two by also becoming its meta-narrative: the construction of a documentary about the construction of that highway. To top it off, the narrative fragments into a thousand pieces by playing with the road movie model in a "local version of the *coolhunter*: do what you can with the first thing you come across" (Lage, 2015, 97). These things are revealed to be as diverse as the corpse of actress Vida Guerra in a scrap yard that will be used to give a heart transplant to a needy colonel; a genie in a bottle of rum that grants you three wishes; Seminole Indians in search of the Hard Rock Café Havana, where alligator-men have hidden the tribe's truth, and so on. The Autistic, The Post-Traumatic, Vida Guerra, Hu Jintao, Poppy and the Colonel are all secondary characters driven by a fast and whimsical plot where no one shows any desire for reflection or contemplation.

The character who epitomizes the symptom of the times is a mechanic named Ray Ban (who is in fact, a literally critic). He is a blind and wears several pairs of sunglasses at once, meaning that his eyes are never visible. He is a cultural critic who searches for meaning despite his fear of the dark and incapability to deal with the new velocity of the transnational and hypermodern universe of the virtual highway. Tasked with the anachronistic duty of "reconstructing and saving (...) the deep sustenance of Cuban culture" (Lage, 2015, 163), Ray Ban gives

"profound monologues" which result in people falling to the ground, fainting. These passages in *La autopista* parody the redemptive aspirations of the Cuban critique that see the nation as a fundamental element in which values such as "identity," "roots," "history," and "exception" play an important role.

The transspatial

Although Lage's road movie reveals an urban cartography of the different tribes of Havana- rockers, skaters, etcetera-, the "urban" in a spacial sense corresponds only to a highway. In Lage's new, (post)apocalyptic imaginary, the entire city has become a highway- no other dimension or orientation is given:

What Havana was. What is never was. Whatever it turned into. The highway erased it from the map. In its place, the unabated asphalt which fills our nightmares. (Lage 2015: 114)

There are no borders that distinguish inside from outside, nor are there any territorial limitations. No one knows where they are -it does not matter either-, nor does the protagonist know whether to go North or South at the end of the book. When a guard discovers the protagonists in a scrapyard and asks them how they got in; they answer astutely: "we were always inside" (Lage, 2015, 16). This illustrates, in a casual way if you will, the deconstruction of the inside-outside binomial, a binomial that, contrary to sedentary spaces furrowed by walls and boundaries, represents a nomadic space marked by traces that are erased; irregular traces that annul all axes and make the sense of direction useless. This leaves only a flow of transit, which Rachel Price (2015) has convincingly equated to the flow of oil, or transnational capital, as described by the novelist himself:

"It had to do with the flows of money, with displacements of capital, with market economies. It had to do with the map, if we imagine something like a treasure map, where the treasure moves all around, or where it remains unclear at the end what the treasure is. The flows of money are, on this map, like highways. There are intersections, curves, detours; but also speed, sudden dips, leaps between dimensions. And something like an occult plot is behind it all, a plot that comes into focus like those two-dimensional and

apparently chaotic stains, out of which suddenly emerges a figure in relief, when one shifts perspective." (Lage 36).

The highway appears to connect everything, and on the margins of its construction "the desert grows like a weed". The action takes place in passing places: a fast food, a sex shop, a landfill, a motel, a car graveyard, a mechanic's workshop...; places that are simultaneously non-places, such as the industrial military site behind the motel, an area where construction has neither started nor finished. This inconclusive and never-ending construction and destruction parallels the highway (and its movie) itself, where the characters and the fictional landscape seem to emerge from a machine of debris and rubble. The narrative voice, however, shows no concern for the apocalyptic surroundings, only recording what it finds: hurricane-women, robots and zombies, Seminole Indians, the Miami mafia, a worm named Lansky.

The transtemporal

Although Lage's text may seem futuristic at first glance, the dystopian and post-apocalyptic elements of the novel reject conventional notions of temporality and chronology. Emily Maguire, who has worked on the atypical use of time in some other Generation Zero texts, has stressed the importance of time "in contrast to, or at odds with, a temporality that responds to dominant precepts and order" (2017, 11). A similar case occurs in *La Autopista*. There is no specific *chronos*: Bobby Fischer, Román Abramovich, Simón Bolívar, Fidel Castro, Candy Girl and MTV share encounters and dialogues in an undefined time and space, in which there is no distinction between past and future, fiction and reality, conclusive and inconclusiveness. These transgressions allow Fidel Castro to converse with Roberto Goizueta, the director of New Coke, as well as Mexican businessmen with the names of Chinese communists.

The union between Florida and Cuba by means of a bridge-highway was once a real project and lives on in the Cuban imagination. Moreover, the topos of the bridge had already been explored in Cuban literature: for example, in Atilio Caballero's *La última playa* (1999). Here, the abandonment of the dream of a platform linking Cayo Arenas to the "mainland" can be read as the paradigm shift from a modern to a postmodern gaze, from myth to the shipwrecks of the grand narrative of utopia.

The highway project in Lage's novel, however, exists in a time beyond the postmodern. The construction itself simultaneously functions and

collapses, over and over again, revealing how its own failure is the essence of its construction, much like the perverse functioning of a utopia. However, the narrator in *La autopista* is neither deluded nor frustrated by this, as reflected in the detached tone of the narrative voice. There is only debris, ruins, and recycling. In this sense, there is an end and a beginning to time, a reset to the year that is still occurring.

If we compare this (de)construction to the bridge in Atilio Caballero's 1999 novel, we will see that in the latter there is more involvement and more empathy with that character who is trying to unite the island with the mainland and stop time. Caballero's text is a testimony of the decomposition and frustration of a utopia, a documentary account of the human condition and political negligence. In Lage's text the highway is different. It is, of course, also a huge project with a grand narrative but is portrayed ironically and presented as a machine of destruction in the midst of an apocalyptic landscape. In a similar sense to Franz Kafka's short story "The Great Wall of China"-which is quoted in the novel itself- it is designed by a greater and unknown power.

In Kafka's text, a bricklayer discloses the methods used by the empire to build the wall, noting that perhaps the nomads have a more accurate vision of its construction than the builders themselves. In *La Autopista*, nomadic power is also emphasised: it moves in an open space and is a liberating force while also possessing a liberating power in its cold, playful and distant tone. In Lage it could be said that there are two apparatuses in continuous friction on the margins of the highway: that of the nomadic and the state. This is, at least, what is suggested in the sections of the novel which quote Kafka's work, especially when mentioning the ambiguous overseers of the projects (the Chinese wall and the autopista are fused here) and that "nadie supo decirme dónde estaba y quiénes se sentaban allí", que "existió desde siempre" (No one knew where it was and who the members of the board were, only that it had always existed.).

“En aquel entonces era máxima secreta de muchos y aun de los mejores: Trata con todas tus fuerzas de comprender las disposiciones de la Dirección, pero sólo hasta determinado límite; allí cesa de reflexionar.” (At that time it was a secret of many and even of the best: Try with all your might to understand the dispositions of the overseers, but only up to a certain limit; then stop reflecting.) (Kafka en Lage 2015: 59, translation is mine).

The allegorical image of the highway and its velocity makes one visualize the transversality of power within the uncontrollable flows of oil and money to one side or the other. In both Kafka's story and Lage's novel it is not known who oversees this immeasurable geopolitical order, nor who is behind the commissioning of these projects. At the same time, the Cuban author parodies the nationalist rhetoric and its projection of the common enemy through the image of a little war almost in the form of a video game:

Officially, we are now a disaster area. What we have always been. The air we breathe in the containers is impregnated with the smell of violence...

-The U.S. government controls hurricanes. With planes and probes and things like that. They program the intensity and the path.

-If Hu Jintao is in the head of the Transformer, who is in the head of *La Rubia*?

-*Las rubias*, no matter how big they are, have nothing in their heads.

-Who drives them?

They are remote-controlled...

-The important thing is not who controls them, but what their mission is.

-This is to delay the Great Highway, you can be sure.

-Did you understand anything I said? The U.S. government?

Following Deleuze-Guattari's reading of Kafka (1986), *La autopista* could also be understood as a post-Cuban nomadology, a nomadology with a war machine that confronts two powerful apparatuses: the state, which flattens the territory and demarcates it (flattening to construct the highway, in this case), and the nomadic, which opens the space and moves between the margins of the highway and the debris left by the construction. In the fictional machine that this novel-highway-roadmovie represents, the nomads trace a line of flight, transforming the composition of space; thus, deconstructing the idea of thinking of literature as a national territory both literally and metaphorically. Starting from the ruins and debris already so archetypal of Havana's fictional landscapes that emerged from the nineties onwards, *La autopista* rather proposes a recycling of this debris. The machine constantly resets, functioning beyond linear time and in the year 'zero', and although the narrative is not devoid of references to the current Cuban context, the nation is only one of the many elements that oil this machine; a machine that creates a trans fiction: transcyber, transnomad, transroadmovie, a

fiction that transterritorializes the nation and transforms the detritus of the Nation gear into a "spectacle of reality".

CONCLUSION

Let us return to the theme of the flight from the national, the island space and Cuban exceptionality. Would it be justified to read this novel as yet another symptom of the shipwreck of utopia? No, because dystopias do not have a testimonial function here. To read the text in this way would imply seeing literature naively, as a simple expression of reality. To read the novels as a Cuban expression just because the author is Cuban would be absolutely reductionist. At the same time, themes such as destructive utopias/constructive dystopias, nomadic machines versus state machines are themes that are found in different ways in some of the texts of current Cuban literature. Fictions invite us to think about other territories from a dystopian experience. In *La autopista: the movie*, Jorge Enrique Lage uses the island topic as an in-between and non-territory; he returns to a national space but dismantles and deflects it through the image of a hypermodern country full of fast food and sex shops, and a non-island island connected to the mainland by a superhighway. By making the utopian – which in his case is the construction of the motorway – coexist with the waste of the landfill, he makes it very clear how here too the dystopia/utopia binomial functions as a "transfictional" territory (Aguilera, 2020), in which construction and waste go hand in hand. Curiously, the novel is centred on the construction of a story and an object (highway) but is not interested in static or allegorical images. In Lage's writing, flow, displacement, deterritorialisation and process prevail, that in-between of genres, times and spaces that is so characteristic of the book. More than from symptom, testimony, and Cuban exceptionality, Lage's proposal must be thought of from the perspective of transnationalisation. That is to say, the future.

BIBLIOGRAPHY

Aguilera, Carlos A. (2015). "El Gran Mentiroso vs. El Gran Paranoico". *Istor: revista de historia internacional*, 15(63), 137-146. <<https://incubadorista.files.wordpress.com/2016/10/caac-el-gran-mentiroso-vs-el-gran-paranoico-istor63-p137-146.pdf>> (Acceso 18-10-2020). <http://dx.doi.org/10.2307/j.ctv262qssf.6>

- _____. (2017). "Jorge Enrique Lage, la memoria portátil. Entrevista". *El Nuevo Herald*. <<https://www.elnuevoherald.com/vivir-mejor/artesletras/article124763429.html>> (Acceso 18-10-2020).
- _____. (2020). *Teoría de la transacción*. Madrid: Hypermedia.
- Bagchi, Barnita (ed.) (2012). *The Politics of the (Im)Possible. Utopia and Dystopia Reconsidered*. London: Sage.
- Caballero, Atilio (1999). *La última playa*. La Habana: Unión.
- Casamayor-Cisneros, Odette (2012). *Utopía, distopía e ingravidez: Reconfiguraciones Cosmológicas en la Narrativa Postsoviética Cubana*. Madrid/Frankfurt: Iberoamericana /Vervuert. <http://dx.doi.org/10.31819/9783954870622>
- Deleuze, Gilles y Guattari, Felix (1986). *Kafka. Toward a Minor Literature*. Minnesota: University of Minnesota Press.
- Dorta, Walfrido (2012). "Olvidar a Cuba: contra el 'lugar común'." *Diario de Cuba*. <http://www.diariodecuba.com/de-leer/1356084148_85.html> (Acceso 18-10-2020).
- _____. (2017). "Fricciones y lecturas del archivo cultural cubano: Diálogos entre Juan Abreu y Jorge E. Lage". *Letral*, 18, 37-5.
- Fornet, Jorge (2001). "La narrativa cubana entre la utopía y el desencanto". *La Gaceta de Cuba*, 5, 38-45.
- _____. (2006). *Los nuevos paradigmas. Prólogo narrativo al siglo XXI*. La Habana: Letras Cubanas.
- Gordin, Michael, Helen Tilley y Gyan Prakash (eds.) (2010). *Utopia/ Dystopia. Conditions of Historical Possibility*. Princeton: Princeton University Press. <http://dx.doi.org/10.1515/9781400834952>
- Lage, Jorge Enrique (2015), *La autopista: the movie*, Madrid: Esto no es Berlin.
- Maguire, Emily (2017). "Freeze-frame: temporalidades especulativas en la escritura de la Generación Año Cero". *Letral* 18, 9-22.
- Price, Rachel (2015). *Planet Cuba. Art, Culture and the Future of the Island*. London: Verso.
- Rodríguez, Fermín (2017). "Señales de vida: ficciones y territorios en crisis". *452oF*, 16, 43-61. <<https://www.raco.cat/index.php/452F/article/viewFile/318767/408993>> (Acceso 18-10-2020).
- Rojas, Rafael (2014). "Hacia la ficción global". *Libros del Crepúsculo: Filosofía, Historia, Literatura y Política*. <<http://www.librosdelcrepusculo.net/2014/04/hacia-la-ficcion-global.html>> (Acceso 17-10-2020).

Timmer, Nanne. *El presente incómodo. Subjetividad en crisis y novelas cubanas después del muro*. Buenos Aires: Corregidor, 2021.
<http://dx.doi.org/10.1344/452f.2022.26.15>

Villalobos, Juan Pablo (2015). “Créditos iniciales”. In: Lage, Jorge Enrique, *La autopista: the movie*, Madrid: Esto no es Berlin.