



Schizoanalysis and necropower: the representation of (narco) capitalism and violence in the recent Mexican narco-narrative.

Esquizoanálisis y necropoder: la representación del (narco) capitalismo y la violencia en la narconarrativa mexicana reciente.

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ABSTRACT

In this writing, under the precepts of schizoanalysis (Deleuze & Guattari) and necropower (Mbembe), it will be reviewed that the drug trafficking novel focuses on reproducing two discursive constants exposed in a customary way by official institutions (government, media, entertainment industry, etc.): (narco) capitalism and violence. As a central purpose, I will analyze in what way in this narrative the systematic terrorism exercised by the drug cartels through their economic power, who, acting as large transnational corporations, can corrupt all social strata, thus establishing themselves as the supreme socius; thus evidencing that these criminal organizations fragment, control and transgress public space.

Keywords: Narconarrative. Gore Capitalism. Despotic Machine. Necropolitical. Biopower.

RESUMEN

En el presente escrito, bajo los preceptos de esquizoanálisis (Deleuze & Guattari) y necropoder (Mbembe), se revisará que la novela del narcotráfico se centra en reproducir dos constantes



discursivas expuestas de manera consuetudinaria por las instituciones oficiales (gobierno, medios de comunicación, industria del entretenimiento, etcétera): el (narco)capitalismo y la violencia. Como propósito central, analizaré de qué manera en esta narrativa el terrorismo sistemático ejercido por los cárteles de la droga a través de su poder económico, quienes al proceder como grandes corporativas trasnacionales, pueden corromper todos los estratos sociales, erigiéndose, así como el *socius* supremo; evidenciando de esta manera que estas organizaciones delictivas fragmentan, controlan y trasgreden el espacio público.

Palabras Clave: Narconarrativa. Capitalismo Gore. Máquina Despótica. Necropolítica. Biopoder.

Initial approach

In recent decades, Mexican literature has registered an abundant production of narrative with a narco theme, different writers mainly from the north of the country (Élmer Mendoza, Daniel Sada, Víctor Hugo Rascón Banda, César López Cuadras, Hilario Peña, Heriberto Yépez, among others.) have explored this criminal problem from different angles: violence, gore capitalism, corruption, sicariato, necropolitics, etc. For this reason, I consider it pertinent to review in some novels representative of this aspect, the literary construction on this topic in the light of two philosophical concepts: ezquizoanálisis and necropower.

In this way, relying on the theory of schizoanalysis of Gilles Deleuze and Félix Guattari (2002), as well as on the concepts of biopower/necropolitics of Achille Mbembe (2006), I will demonstrate that the narco-narrative, through its characters and facts, represents violence as an instrumental act that destabilizes the social order; consequently, in different novels it is exposed that the drug cartels operate as entities with the right to kill, which therefore annihilate everything that makes their geographical and economic expansion impossible. To verify the above, I will focus my analysis on the works of this literary current that most clearly exemplify my approaches: *El vuelo* of Sergio González Rodríguez (2018); *Fiesta en la Madriguera* by Juan Pablo Villalobos (2010); *Contrabando* by Víctor Hugo Rascón Banda (2008); *Hielo negro* by Bernardo Fernández (2011); *La Prueba del ácido* by Élmer Mendoza (2010), and *Conspiración* by Víctor Ronquillo (2011).



Two despotic machines: Schizoanalysis and Necropower

First of all I will explain the basic concepts that make up schizoanalysis. Gilles Deleuze and Félix Guattari, both in *El anti-Edipo* (1985) and in *Mil mesetas: capitalismo y esquizofrenia* (2002), under the concept of *schizoanalysis*, propose a new way of studying the unconscious¹ and capitalism. With this new method, the central objective will be to carry out a critical practice on the *functioning* of energy flows, within a specific social context. Likewise, they assert that there are machines (territorial, despotic or capitalist) that control or encode the flows to regulate, homogenize and repress them.

In this way, the capitalist machine operates its territory in a disorganized, chaotic and irrational way, incorporates other systems that it cannot control, appropriates them and makes them part of its own order. In short, he conducts himself like a schizophrenic who reterritorializes himself to block or interrupt movements of deterritorialization: "Universal capitalism and in itself does not exist, capitalism is at the crossroads of all kinds of formations, it is always by nature neocapitalism; unfortunately he invents an Eastern and a Western version, and the transformation of both" (Deleuze & Guattari, 2002, p. 24). Both authors conceive of capitalism as a hegemonic system of domination, in which institutions (banking, state, media) validate, control and propagate this practice. Faced with such a dilemma, Deleuze and Guattari (2002) consider that through schizoanalysis the functioning of social and capitalist machinery can be understood.

Schizoanalysis, according to Deleuze and Guattari (2002), is composed of three aspects or lines: molar, molecular and fugue. The molar line refers to established or fixed entities such as the State, the family, the Church, etc., which in themselves represent devices of power, characterized by instituting codes and territorializing the space that corresponds to it. Within this flow (the molar) there are three segments: the binary, represented by dual oppositions such as male-female or adult-child; the circular, constituted from the particular to the universal: neighborhood, city, country,

¹ Deleuze and Guattari consider that psychoanalysis has a reductionist and dictatorial margin of action, which constricts the unconscious to closed structures; on the other hand, the schizoanalysis proposes a finite opening of possibilities (rhizome) that leads to a state absolutely different from the unconscious and enables other forms of understanding.



continent, world; and the linear, seen as the beginning and end of a cycle: school, profession, work, marriage.

For its part, the molecular line constitutes imbalances, small differences or variables with the molar; between the two coexists a relationship of instability, but not of rupture, they work in different ways. In short, they are *rhizomatic multiplicities*² that acquire autonomy without being subject to higher entities (Deleuze & Guattari, 2002).

Finally, the line of escape or deterritorialization, according to the authors, is characterized by continuous becoming, emerges as a global rupture, as an irreversible segment that erases all possible space, territory and past. It is visualized as the abolition and destruction that does not allow to recover the previous codes; however, despite the fracture it ends up becoming a molar segment (Deleuze & Guattari, 2002). Precisely this last element presents the same characteristics of operation as organized crime, which after destabilizing all legal orders, ends up institutionalizing, exercising control and establishing itself as an immutable entity, like a molar block.

For his part, the Cameroonian philosopher Achille Mbembe (2006) takes as his starting point the Foucaultian theory of biopower³ to emit the notion of necropolitics, which, as he explains, consists of the governmentality of death, in which subjects become waste products. Capitalism, maintaining this order, reduces the population to a simple mercantile object, considering that people are no longer irreplaceable and can be easily replaceable. In societies of necropolitical control, subjects are reduced only to productive and profitable machine-bodies in the face of a perverse economy that prevails above any other logic.

² The rhizome concept, according to its authors, has neither beginning nor end, it grows and overflows in multiple directions. It is made up of leakage lines, segmented or stratified connected to any point. It is opposed to any structure that is characterized by establishing finite points and positions. It is above all modifiable, with endless inputs and outputs, always in continuous movement.

³ Michel Foucault (2000) explains the various mechanisms and ways in which power is institutionalized. In them, according to Foucault, there are always dynamics of domination and subjugation. One of the central elements to exercise this submission is precisely the discourse, an aspect through which an endless number of information blocks can be established that reproduce statements that indistinctly can be false or true. The economic and political apparatuses are the ones who exert the greatest influence socially, according to their interests.



The term necropolitics, according to Mbembe (2006), refers to all those people who live in a state of absolute helplessness, marginalized and lacking economic goods. "Invisible beings" inhabiting atypical places such as the street, bridges, abandoned train stations, vacant lots, etc. These silent communities are eliminated if they have troubled by an intangible entity called necropower. In this space, drug trafficking normalizes death; that is, a meaning of life as disposable or superfluous is configured. In this way, this category will allow me to evaluate the pragmatic bases that drug cartels implement (violence, exploitation, marginalization) and how these mechanisms, which Mbembe calls the logic of the power of death, are exposed in our *corpus* of study.

In this context, the contemporary subject is fragmented, uncentered, reduced to a simple statistical data. Faced with this annihilation, man also liquidates his pathologies (neurosis, delusions of grandeur, myths), they remain only as part of the past. The world is under the protection of economic entities, which apparently do not represent any danger, but they are a constant threat due to the control they exercise over current societies and the denial of any possible way out of this capitalist yoke. In this sense, Mbembe (2006) asserts: "the State does not recognize any authority that is superior to it within its borders. On the other hand, the state undertakes the task of "civilizing" the ways of murder and of attributing rational objectives to the very act of killing" (p. 38).

According to the above considerations, Mexican narcofiction indistinctly posits that drug cartels are *molar segments* that control and administer terror and death. Under its logic, a state of necropower is generated, in which the main victims are those who transgress their monetary interests. This criminal economy works, as I have already pointed out, under a logic of waste. In this way, the *capitalist machine* operates its territory in a violent, chaotic and irrational way, incorporates other systems that it cannot control, appropriates them and makes them part of its own order. He conducts himself—in terms of Deleuze and Guattari (2002)—as a schizophrenic who blocks or disrupts any movement of territorialization.



(Narco) Capitalism and Violence in The Mexican Narco-Narrative

Now it is necessary to review, in our *corpus* of analysis, how through monetary resources domination and territorial expansion can be exercised; this fact shows that capitalism is a complex political-social process that is in a constant recoding, which entails, taking up Deleuze and Guattari (2002), to produce, to innovate, to replace, create and destroy through intimidation and force. This singular economic maelstrom is a characteristic feature of the narco-narrative, as can be seen in the novel *Hielo negro* in the words of Lizzy Zubiaga, head of the Constanza cartel:

As a child I had to explain the opulence in which we lived, contrasted with the rampant bad taste of my apá saying that we were merchants. And that was the wretched one. A kind of drug winemaker. I think of myself as *a global entrepreneur*. That is why the mission of my *corporation* (not cartel, please) is to provide new experiences and diversify the *products* available to the most select psychonauts in the world. (Fernández, 2011, pp. 177-178. Italics are mine).

In the previous example, for Lizzy, drug trafficking represents a capitalist model of production that develops new values and global socio-cultural patterns, promoting an economic reterritorialization, which questions the functioning and logic of capitalism itself. In this sense, it is pertinent to emphasize that the dynamic and contradictory character of the free market causes the weakening of the State and material accumulation as the only surplus value, this last aspect is clearly reflected in the novel *Fiesta en la madrugada*, in the voice of its narrator, an infant of scarce ten years, Tochtli:

Yolcaut and I own a palace, and we are not kings. The thing is, we have a lot of money. Much. We have pesos which is the currency of Mexico. We also have dollars, which is the currency of the country of the United States. And we also have euros, which is the currency of the countries and states of Europe. It seems to me that we have billions of all three types, although the ones we like the most are the hundred thousand dollar bills. And in addition to money we have jewelry and treasures. And many safes with secret combinations (Villalobos, 2010, p.19).



Thus, as can be seen—in Tochtli's voice—capitalism expands as a new form of power that fosters a chain of flows: monetary, cumulative, property, etc., causing it to behave illogically and anarchically. Faced with such conditions, the capitalist machine will transform its logic and establish a new political order, in which the State is complicit and subordinate, as is also observed in *Fiesta en la madriguera*:

Today I met the fourteen or fifteen person I know and it was a politician called the gober. He came to dinner at our palace [...] The ruler is a lord who is supposed to govern people living in a state. Yolcaut says that the ruler does not rule anyone, not even his fuckingmother. (Villalobos, 2010, p. 26).

Drug trafficking, having a growing participation and interference in the system of power, motivates the absence of limits because it is capable of adding new axioms and codes that do not cease to be produced by the constant flow of [narco] capitalism.

Consequently, capitalism by deterritorializing and reterritorializing transforms and modifies the geopolitical map, because as Deleuze and Guattari (2002) note: "it is a mode of evaluation and technical means of control of the power agencies and their corresponding power formations" (p. 102). In this way, the narco-economy participates and penetrates the political sphere, initially, unconsciously and quaderautomatically, due to a triple need: to have the legitimization of society, to achieve the protection of its activities and by the aspiration to belong to the system, the above can be corroborated again in *Hielo negro*:

At half past two he entered the VIP lounge of the Blanc des Blancs, on Reforma, where *he greeted Don Renato, an old businessman friend of his father, who was eating with the Secretary of Labor*. The old men invited Lizzy to sit down with them, a proposal she kindly declined. He said goodbye and walked to his favorite table, at the back of the restaurant. He ordered an arugula salad with salmon carpacio and white wine. From the other side of the restaurant, *the private secretary of the Attorney General of the Republic winked at him*. (Fernández, 2011, pp. 92-93. Italics are mine).



Faced with the complicity and tolerance of the ruling class, the sovereignty of narco-capitalism leads to a recording of values, in this sense Félix Guattari (2004), in his text *Integrated World Capitalism...*, asserts: "Capital is not rational. It is hegemonist [...] rather than an operation of profit, it is an operation of power" (p. 86). For this reason, the narco-economy is characterized by being extremely violent, repressive and degrading even with the political system itself, an aspect that is represented in *Fiesta en la madrugada*:

I had a great time listening to the talks of Yolcaut and the governor. But the government does not [...]. Then the governor asked me my age and when I told him he thought that I was still small for these things. That's when Yolcaut got angry and threw a bunch of dollars in his face that he took out of a suitcase. There were many, thousands. And he started shouting at him: "Shut up, pinche gober, what do you know?, asshole, take your alms, scumbag, go to him. The governor got the reddest face, as if now he was going to explode, but he began to laugh. (Villalobos, 2010, p. 27).

The previous fragment shows the subordination of the ruling class to the power held by drug trafficking. Yolcaut, taking advantage of this submission, operates with strict pragmatic reasons, as an instrument of service and waste. In short, as can be seen in the previous examples, the increase and expansion of economic power, by the large criminal cartels, generates new geopolitical aspects to force their integration into the ruling elites and dominant sectors, of course, always with the endorsement of the corrupt political system, or through coercive mechanisms that disrupt the codes of the State. In this way, narco-capitalism, in the first place, has as its main purpose to subvert the official strata; however, it always seeks legitimacy and a social *status* that projects an image of new *socius*.

Now, as a second objective, it is necessary to analyze what are the dynamics exposed by the narconovela so that drug trafficking is established as a molar force that seeks to perpetuate itself as a regulatory organ. In fact, when it becomes a despotic machine, it uses repressive elements as a



modus operandi to establish new territories, but above all showing that the subversive aspect or line of escape that, in the first instance manifests, is altered by the flow of the capitalist machine.

However, in principle, the so-called narco-capitalism is born informally and underground by evading the legal or fiscal inspection of the State, thus initially establishing a line of escape. But through its rapid growth and power, this criminal practice will gradually establish itself as a molar entity, due to the desire to control social machines, in addition to constituting itself as a business with surplus value and stability; the above can be seen in the novel by Sergio González Rodríguez (2018), entitled *El vuelo*:

They sold so much cocaine and marijuana that they bought the canteen where the business originated. They were generous, if it suited them they distributed money left and right, and Lambert gave him to help in his works, procure marriages and settle accounts of widows. The politicians began to look for him to ask for advice and the ladies did the same to introduce him to their married daughters. They valued virgin bodies (p. 14. Italics are mine.)

As can be seen in the aforementioned fragment, the drug trade, as an economic system, controls and gradually acquires an absolute territorial hegemony, from the opening of global markets and the accumulation of large fortunes. However, as a line of escape, it establishes different mechanisms to alter the social order, gain new spaces and establish networks of complicities. All this leads to maneuvering with rapid mobility to become a molar segment.

In the narconovela a line of escape that bursts, fragments and produces bewilderment is violence; this, in the first place, frequently destabilizes the molar entity that the State represents; in *Hielo negro*, for example, this feature stands out constantly: "Instead of a message to the opposing cartel, threats to the police or warnings between narcos, in the middle of the twelve corpses with a coup de grace there is a happy little face with a message sprayed on the wall: HAVE A NICE DAY!!!" (Fernández, 2011, p. 18). The act itself represents, for the one who executed the twelve subjects, a mockery that paradoxically alters the meaning of the events themselves. In this sense, we can affirm



that the legend of the message breaks, violates and uncontrolls the repressive machine, in this case, embodied by the police.

Thus, violence is a clear consequence of the power and economic control held by drug cartels. The representation that is made of it in narcofiction, generally reproduces the same discursive narrative that the media tirelessly broadcast, because it seems that, for society, the amazement or fear that it can generate, has already been normalized, because in the words of Fernando Reaiti (1992) aesthetic artifice also tends to trivialize it:

In *Violence in the Arts*, a study of the artistic representations of modern violence, John Fraser proposes that in our time the level of acceptance of violence has increased, and the threshold of public tolerance for it has been raised. [...] Hence, the artist who wishes to represent violence runs the risk of turning it into another aesthetic resource, without true connection with the reader's experience, and hence also that the reiteration of violent situations tends to trivialize them. (p. 33).

In this way, it can be affirmed that the normalization of violence, both in the social sectors and in the aesthetic plane, is the product of a staging that represents two visions or perspectives: We / Others, this dichotomy translates into a disregard and indifference to the body of others: dead, mutilated, impeded, discarded, aspects that Mbembe (2006) considers to be part of a dynamic imposed from the apparatuses of power to manage death.

First of all, violence in the *corpus* of analysis becomes a singular representation of the *schizo*, which, according to Deleuze and Guattari (2002), subverts the flows imposed by the *socius*, who only wants to control and repress desires; however, from the segment of escape the emanation of counterflows is possible; as an example we again cite the novel *Hielo negro*, in which violent acts become a *performance*:

At ten o'clock the screening began. The guests watched the screens in amazement. On the monitors you could see a grotesque choreography. An armed group of people in disguise terrorized a group of guards. Everything had been recorded camera in hand. The picture jumped and the facts became confusing. But the brutal slaughter was clear to the attendees.



Some of them were moved to tears. One more even approached Lizzy, who drank discreetly in a corner, to whisper in her ear: ---Yes a beautiful piece. ---Then is the most beautiful thing I've ever been told--- the artist murdered before the gallantry. (Fernández, 2011, pp. 171-172)

For Lizzy Zubiaga, violence acquires another dimension, she visualizes it as an "artistic" expression, in which the image and atmosphere surrounding the event disrupts the meaning of repressive machines. The above fragments, in *Hielo negro*, demonstrate that violence generates new ways to alter the control of the *socius*. But, above all, generate points of escape that break with the trunk and unfold in a rhizomatic way.

It is important to point out that violence is never the result of a random choice because it generally presents reasons of an instrumental nature, with a specific purpose, they are never isolated acts, they are the product in most cases of an eagerness to exhibitism, to show themselves as a fact of power. In short, violence is a staging that contains a specific meaning or meaning, which is sometimes represented as, we have just seen in the novel *Hielo negro*, a spectacle; in other contexts it occurs collectively, arranging a series of public practices such as executions, lynchings, humiliations, but in both cases it is presented as a *performance* of terror and necropower.

Under these entrenched practices of murder, discarding and censoring, drug trafficking quickly becomes a rigid figure. In a methodical way it fixes its codes, delimits its territory, avoiding disorder and any aspect that causes instability. If in principle, as I already exemplified in advance, it represents a line of escape, very soon by its coercive nature it becomes a molar entity. But to establish itself as a new repressive machine it first has to establish molecular lines that will break the hegemony, this trait can be found in the novel *The Acid Test* when a pact between different cartels is sealed to create a new group that will become a new *socius*:

The point is that Samantha's idea of negotiating is a *pendejada*, we need eggs in the command and the one who has them is Eloy Quintana. I am with you, Don Eloy. And I. Everyone was his people. They would separate from the cartel and make their group, hook the necessary gringos and give the fight, in a few years they would be the most powerful. Quintana explained



his program with breadth and ambition: All of Sonora would be his, in addition to the places they represented. (Mendoza, 2010, p. 225).

However, based on different mechanisms, such as maintaining markets, entering into alliances, punishing disloyalties (small molecular lines that are immediately contained), corrupting authorities and reterritorializing, absolute control is exercised without impairment. Thus it becomes an absolutist machine that first of all has the purpose of crystallizing itself as the only entity of power, for this it acts, executes and eliminates; all of the above is presented, again in *The Acid Test*, as a response to betrayal—again the spectacle of violence is observed:

The convoy of the chiefs took the road to Culiacán. In a protected position the Hummer of Eloy Quintana, the new capo of the region. They were advancing at a new speed. At the junction for the Nuevo Altata urbanization, the devil appeared to them. Two vehicles sent them bazookas from the front, in addition to two from the rear, [...] Samantha Valdés, dressed in black, with her hair pulled back, caught up with them [...]. He shot three times. Quintana shook. (Mendoza, 2010, p. 227).

The above fragment shows that despite the molecular ruptures that may be generated within a cartel, the *socius* controls, represses and sanctions, revealing its hegemony, becoming an immovable force that eliminates everything that aspires to occupy its place and prevents any line of escape or molecular fragment its power and control. It is also evident that the established codes are immobile and anyone who violates them will be eliminated because the various mechanisms of the machine limit the territorial traces and any flow or resistance that hinders its stability.

A constant in Mexican narcofiction is to represent violence from the perspective of the perpetrator, never the victim. Always from the position of the perpetrating power; for this reason, cruelty, terrorism or death is always justified or legitimized, as part of a validation before their peers. Through the constant execution of violent actions, the certainty of power over others and the increase of economic goods from repressive means, criminal cartels in a short time reach an outstanding empowerment and social status. Consequently, drug trafficking is constituted as a



necropolitical entity in the social space, replacing the role that the State has traditionally had as a repressor and murderer of its own citizens.

The violence represented from the point of view of the perpetrator is clearly reproduced in the narco-novel *Conspiracy* of Víctor Ronquillo (2011). In this story, journalist Rodrigo Ángulo is contacted by a strange drug trafficking figure, in charge of executing multiple attacks synchronously in different parts of the Republic:

"I appreciate you joining us, I wouldn't have wanted to wake you up so early, but there is something you had to do with it. Come closer, everything went well. On the screen of the *lap* I look at a police command, it is in Acapulco, according to the sign that appears at the bottom of the screen, indicating in addition to the place, the time when the recording was made: 7:09 am. You can hear someone's hectic breathing, as well as a couple of voices from those who accompany him: "Everything is ready... fire," shouts one man. Then you hear the burst of gunfire, the dry explosion that shatters the glass of the two-storey building with a bang. "Do not lose detail, that the party continues..." says the man, with a youthful enthusiasm. (Ronquillo, 2011, pp. 127-128).

Violence from the perspective of the perpetrator is a spectacle, fear and terror are part of the same intention: to generate the morbid desire of the spectator, with the purpose of naturalizing or objectifying violence to a simple count of bodies, of corpses, to create a narrative of necropower, death becomes entertainment, its scope is oversized. This vision is repeated, as I mentioned in advance, invariably in different novels with a narco theme, there is a similar discursive articulation between the media and narcoliteratura; it seems that in both directions fiction and reality intermingle:

The escalation of violence: executions and deaths. Grenade attacks on two police commands in different cities, the first bazooka on a military barracks. Impossible a montage, the falsification of the images. The commandos dressed in black, hooded, acted with the precision of a synchronized action [...] — the door indicates to me with the palm of his right hand extended. Thank you for coming so early. The show is over. (Ronquillo, 2011, p. 129).



In this way, the violence produced by drug trafficking is usually intended for staging, spectacle in public space, exhibition, notoriety; in short: presence. Thus the social scenario is conformed, according to Sayak Valencia (2011), by "gore practices", in which the disposition of an exacerbated consumerism and a global market favors that organized crime has various mechanisms in order to build a story that awakens in the morbid spectator, martyrdom or suffering.

Drug trafficking is characterized by promoting hegemonic masculinity. From this perspective, violence of any kind is justified because courage is at stake, as well as the demonstration of power. These factors are related to the intention to dominate, torture or destroy and are reproduced with the firm purpose that the public space is generated a representation of death, because the purpose is not only to murder, but to carry out a ritual of blood and extermination, a grammar of limit and excess: "the image shows the effects of the explosion, the front of the semi-destroyed military garrison, the bodies of several lifeless soldiers. Four or five people, including a woman, were at the wrong time and place" (Ronquillo, 2011, p. 128).

These imaginaries of terror show an omnipresence of organized crime, but this narrative can not only be observed in the public space, it is also part of a media constant that saturates the newscasts and the programs it transmits with explicit violence, there is usually an intention to provoke fear or anxiety in the auditorium, said audiovisual violence always justified with the argument that it is information of common interest:

"Good evening, the theme of violence is recurrent. We have for you exclusive images of the attacks against the commanderies of Acapulco, Guerrero, Ahome, Sinaloa and Cuernavaca, Morelos. To comment on these images we are accompanied by Rodrigo Ángulo, here we have the crude report, the count of the damages, the log of the dead of the day ... (Ronquillo, 2011, p. 211).

Of course, the media narrative always tries to magnify the violence, to represent a reality/fiction dynamic; that is, the boundaries between actual events and the interpretation of them are always



imprecise because the lines of demarcation are not clear. Similarly, the role of the state in the face of drug trafficking is unfocused, it is always relegated because organized crime is characterized by being omnipotent, just this vacuum causes violence to be structural and the power of criminal groups to become factual and impenetrable. This can be seen in the novel *Contrabando*, when an armed commando arrives and executes residents of Santa Rosa de Uruachi without any impediment:

The judges of the Federal, or whoever they have been, because at this point it could not be known if they were narcos with credentials of the Judicial or judicial with fachas of narcos, arrived at the square, got out of their van, took out their pistols and their goat horns, surrounded the people who saw the dance or who went around the kiosk and asked about the fugitives. We haven't seen anyone. If someone got lost to you, look for it, the Chelelo told them [...] Right there he was riddled with a burst of submachine gun. They knocked on a side door of the church and when the priest came out they grabbed him and left him lying on the ground. In the sacristy they killed the stranger who was hiding under a bed and on the steps of the altar the other, who tried to escape. (Rascón, 2008, p. 87)

According to the approach of the novel *Contrabando*, the violence perpetrated by drug traffickers occurs under a context of absolute impunity, because precisely the state has been subordinated by the economic power and the armed wing of the criminal cartels. Together it is creating an itinerary of terror, from executions, bodies, corpses, all these factors are fully inoculated in the collective and social imaginary of the population. Consequently, as Rodríguez Blanco and Mastrogiovanni (2018) point out:

"Organized" crime is an expression that not only exempts the state from all responsibility in generating violence, but justifies all violent actions undertaken by the state (even to the extent of endangering society, such as the seizure of certain cities by the army) in pursuit of defending national security. (p. 101).

Faced with a weakened state, the criminal cartels exert a violence of death, generating in the mood of the population a kind of permanent social trauma, altering the order and collective coexistence.



This dynamic can be observed again in *Contrabando*: "Death came to Santa Rosa and no longer wants to leave. We went to the river to fish and death was too, but it did not come sailing through the current, but by the air, flying" (Rascón, 2008, p. 97). This pessimistic perception is related to a public space controlled by organized crime and governed by a necropolitical system.

Conclusions

In conclusion, in the present narconovelas analyzed, it was possible to verify that narco-capitalism has weakened the strength and control of the State. In this way, its power is displaced [deterritorialized] through the weight and presence of the narco-economy, which is constituted as a transnational activity that suppresses the sovereignty of any governmental regulatory framework or entity. Both in *Hielo negro*, *Fiesta en la madriguera*, *El vuelo* and *La prueba del ácido* it was possible to verify that violence, corruption and monetary resources are instruments that facilitate the protection of the political system, under the cover of an ignored and institutionalized impunity. Under these circumstances, the drug cartels are gaining space, dominance and hegemony, thus becoming an increasingly solid, fixed and perpetual structure.

Schizoanalysis, from its precepts, allowed me to verify, in the narco-novels examined, that narco-capitalism is deterritorializing all those systems that prevent its development. It is a constant flow that is born as an activity of rupture or flight, even, dare I say, rhizomatic because in principle it expands without logic, without order, branches indiscriminately, but gradually acquires stability, firmness, to be instituted as a molar segment, which is acquiring power and absolute control over society, the police forces, the political system and of course in the world economy; it is an emerging, global market that influences all socio-cultural sectors of our historical context and apparently has no end. For this reason, its methods and instruments of control make it a new despotic machine that always represses and eliminates everything it tries to destabilize.



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