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subtitled "Una síntesis de lo real" ("A synthesis of what is real"), a new type of journalism, about urban violence, and about the 2015 Sicilias outbreak. The author explains that the "long tradition of the chronicle, of the first-person biography, of the cesuras that feed themselves with the grain of memory, of the long narrative, of the desire for memory, of the strategy of inclusion to 'obtain' social change, has been understood as a rejection of the [male] body" (33). Following Foucault's critique of memoirs and writing on borders, she says, "the body has never been the exclusively masculine, the male, the country's of any country. The body is life; it is the question of the body" (32). The essay's title is derived from the Latin verb *Zonare*, "to treat something" (31). *Zona* refers to the protective border, and the word *hibrid* comes from the Greek *hybrid*, "uniting two species" (34). *Zona* is the conjugate of the verb *zona* – "to treat" – , as Guerriero explains, "and the term *hibrid* has been used since the days of the Aztecs to refer to the constitution of individual lives (born of two cultures) that should be preserved and respected (34). What does Guerriero suggest, through this hybrid essay, is that Latin America suffers from border wars and wars between cultures, and writes that this hybridity has been sublimated into bodies and bodies merged with place, space, and their borders, through landscape, topographies, and maps. Guerriero uses the hybrid medium of the essay, to write a post-Foucault political essay, in which Latin American border-citizens have become disembodied into topographies that are violent, haunted, and haunted with remnants of people that have been historically in-gulfed, in-excised, or who have been in-gassed, in-hanged, or exterminated. In her essay, Guerriero uses the terminology of topography, in order to define the ways in which Latin American bodies have become "maps of a 'whole,' of a heterogeneous and multicultural 'part' of the world" (16). ♦  
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