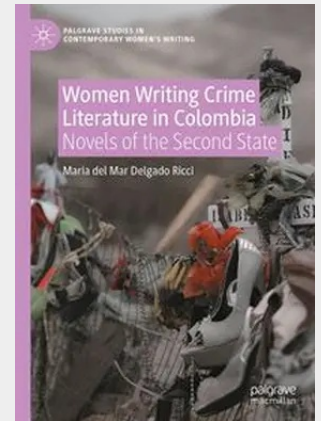


Women Writing Crime Literature in Colombia

Novels of the Second State

This book explores eight contemporary Colombian crime novels authored by women and published between 2006 and 2021—a period that marks a notable shift in the narrative style of women's crime fiction in Colombia. These works signal the emergence of a distinct, crime-centered literary movement in which female authors place women and girls at the heart of stories within a genre long associated with male dominance and sexist tropes. Mainly departing from the traditional Bildungsroman, these writers adopt investigative and detective-like narrative structures, thereby reshaping and enriching the crime literature genre. Their contributions expand the genre's boundaries, employing narrative strategies that move beyond formulaic depictions of Colombian life, offering instead a more comprehensive and nuanced portrayal of society. Far from marginalizing or distorting women's experiences, these novels bring them to the forefront, rendering them visible, essential, and central to the narrative arc. Many of these novels are grounded in real historical events, allowing for the construction of a literary timeline that aligns with key moments in Colombia's recent history. This approach highlights how the novels act as critical interventions in the country's social, political, and cultural spheres—particularly in relation to the normalized, persistent violence inflicted upon women and girls. This study draws on feminist sociological theories, particularly Rita Segato's concept of the second state and Sayak Valencia's theory of gore capitalism, to highlight the narrative agency of these women authors as a form of resistance. The argument advanced is that these novels do more than depict violence—they interrogate its systemic roots and examine the role violence against women and girls play in the sustainability of the patriarchal structure. By centering female experience, these authors set themselves apart from their male Colombian counterparts—who have typically relegated female voices to the periphery—joining the ranks of many women crime writers globally.

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