Here are some paragraph links: the last sentence of one paragraph leading on to the first sentence of the next. How are the links being made in each case?

1. […] Matto de Turner’s Aves sin Nido therefore touches only briefly on cultural structures of power, without elaborating precisely how local ‘custom’ can work to dispossess the indigenous population. Castellanos, on the other hand, is concerned precisely with such ‘cultural’ power structures. […]

2. […] The chapters written from the perspective of the educated Marito are interspersed with chapters ostensibly written by a radio soap opera writer in such a way that neither is given precedence in the novel. This juxtaposition of high and lowbrow culture throughout the novel forces the reader to compare and contrast the different styles and also to criticise the popular form. […]

3. […] As the novel progresses we can see that the biographical events begin to share something in common with the plot of a soap opera. The events that take place in Mario’s life edge constantly towards sensationalism like those of the radio serials: both involve family scandal, elopement and violence. Despite these areas of blurring, the distinctions between the two parts of the novel remain clearly delineated, given the rigidity of the novel’s structure. […]

4. […] In order to examine this topic fully, it is vital to consider not only the ways in which both Carpentier and Castellanos adopt styles which attempt to be realistic, but also the limitations and failures of these styles which arguably result in the true voice of the ‘Other’ remaining silent. The most immediately obvious solution to the problem of capturing the reality of the Other in these texts is to resort to realism, a style which would seem to afford the author the opportunity to present a wholly accurate portrayal of the ‘other’. […]