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## Reviews of Books



ELENA LEAL ABAD, *Configuraciones sintácticas y tradiciones textuales. El diálogo en castellano medieval*. Sevilla: Universidad de Sevilla. 2008. 305 pp. ISBN 978-84-472-1129-6.

Desde hace unos años, la indagación en textos antiguos del castellano a la búsqueda de posibles rasgos con que reconstruir lo hablado ha sido muy atendida dentro de la lingüística histórica española. Particularmente, se ha trabajado a partir de textos que, por ser debidos a productores textuales poco peritos en los convencionalismos de ciertas tradiciones discursivas, reflejaban en el decurso escrito fenómenos tenidos como propios de lo hablado. Así, actas de la Inquisición y narraciones o producciones epistolares de semicultos han sido empleadas como bancos de datos en lo que a rasgos de la inmediatez comunicativa se refiere. Juntamente con estas muestras, ha habido también un acercamiento a aquellos textos conservados por la tradición literaria en los que, por un deseo del autor de caracterizar a determinados personajes, parece darse acceso a rasgos restringidos variacionalmente, marcados por ser subestándares o coloquiales. Son conocidos los varios trabajos que al respecto de esta cuestión se han publicado, y la obra que aquí se reseña, dedicada a analizar la lengua de los diálogos de un corpus de obras medievales, debe adscribirse a dicha línea de investigación. Estamos ante el resultado, convenientemente adaptado y revisado, de la tesis doctoral defendida en 2005 por Elena Leal Abad en la Universidad de Sevilla y dirigida por Rafael Cano Aguilar: *La sintaxis del diálogo en la Edad Media castellana*.

Este libro completa un hueco en la investigación; efectivamente, el diálogo como fenómeno puesto por escrito había sido muy estudiado desde la ladera de lo literario, tanto en sus manifestaciones como género (el *diálogo* con precedentes clásicos y con

acendrado cultivo desde el empuje erasmista del Renacimiento) como en su presencia dentro de obras en prosa o verso. En cambio, para la investigación lingüística, una y otra manifestaciones de diálogo permanecían aún ayunas de un estudio sistemático y una caracterización interna exhaustiva. Y eso, circunscrito al ámbito cronológico del medievo castellano, es lo que se puede encontrar el lector en este libro.

En él, la autora no se ha reducido a describir únicamente aquellos rasgos que pueden considerarse huellas de oralidad sino que, en el intento de justipreciar la *tensión* entre oralidad y escritura, ha emprendido un análisis global de los principales hechos de sintaxis enunciativa, mecanismos de trabazón del discurso, modalización y organización discursiva de los diálogos incluidos en obras medievales. La editora pone buen cuidado al comenzar el libro en advertir cuáles son esas limitaciones de orden teórico-metodológico que obstaculizan el estudio de los diálogos medievales. El objetivo de partida es bastante cauteloso: '[P]artimos de la hipótesis de que en estos diálogos escritos por autores cultos tal vez puedan vislumbrarse estructuras lingüísticas y discursivas propias de la interacción verbal cotidiana cara a cara, teniendo siempre presente la depuración y selección que toda obra literaria conlleva. De este modo, intentaremos aproximarnos a un mundo comunicativo embellecido por las pretensiones estilísticas de los autores literarios del que la escritura sólo puede desvelarnos indicios parciales' (28–29).

Para lograrlo, la autora adopta los fundamentos teóricos de la lingüística de las variedades alemana en la separación de los parámetros *inmediatez comunicativa*/ *distancia comunicativa*, un modelo que se ha aplicado con progresiva extensión en los últimos años en otros trabajos gestados en el ámbito de la lingüística hispánica.

La distribución de contenidos del libro revela no sólo la atención a fenómenos lingüísticos de los textos sino también a los hechos sociohistóricos, con efectos en la lengua, que rodean a las obras estudiadas: el propósito de enseñar, las fuentes de que parten, el peso de la materia textual sobre la forma. Y esto es, según pienso, el aspecto más característico de la obra: en ella no se busca y explica meramente el dato desnudo, sino que se contextualiza; la autora sabe combinar la disección de la lengua de los textos (en muchos casos, presentando los resultados numéricamente) con la reconstrucción de los contornos sintácticos y las condiciones de producción. En ese sentido, es una manera de, haciendo análisis de corpus y cuantificación numérica, intentar una *reconciliación* con la filología. Igualmente, este libro supone la consolidación de una metodología de análisis de frecuencia (a partir de la división en periodos) que ya había sido aplicada en diversos trabajos anteriores de Cano Aguilar y que es un modelo de exploración de corpus que convive con otros análisis frecuenciales extendidos en la lingüística actual, como el aplicado por Douglas Biber o el manejado desde la clasificación de Wolfgang Raible por el equipo de Johannes Kabatek mediante la aplicación informática TRADISC.

Repasaremos los contenidos principales del libro. El capítulo 1 ('Descubriendo la oralidad') es un estado de la cuestión en que se exponen los problemas teóricos y metodológicos que hicieron difícil el estudio de lo hablado hasta época reciente; sirve de marco para la entrada en materia en el capítulo 2, en el que se abordan las constricciones que se presentan a la hora de estudiar el diálogo medieval. Entre ellas, la autora menciona el ropaje de la retórica o el peso de los modelos desde los que se traducen muchas de las obras trabajadas, deteniéndose sobre todo en los posibles efectos de las fuentes árabes; en ese sentido, es necesario seguir ahondando en los efectos de los modelos discursivos latino-medievales sobre las textualizaciones romances (así, en casos como el diálogo hagiográfico, tales modelos resultan una influencia insoslayable).

La autora se detiene con especial detalle en el capítulo 3 ('Caracterización de los fenómenos sintácticos'), tanto que se percibe el carácter propedéutico de las partes anteriores en relación con ésta. Considero que un mérito

muy destacable de este capítulo reside en la inclusión de todo un catálogo de cuestiones de relevancia en el análisis de la organización sintáctica y discursiva medieval, una especie de propuesta de inventario de rasgos susceptibles de ser estudiados en la construcción discursiva del romance histórico. Así, se hilan aportaciones acerca de los índices de inscripción del interlocutor en el mensaje, el orden de palabras o las relaciones interoracionales y los mecanismos de ilación supraoracional, con revisión teórica de lo dicho y análisis de los resultados en el corpus dialógico empleado. La autora, con notable comedimiento crítico y abundante fundamentación factual, aporta también nuevos datos. Sea el caso, por poner un ejemplo entre muchos, de las distintas notas lingüísticas que se aportan a propósito de los debates cancioneriles, tan poco trabajados desde el punto de vista lingüístico y tan característicos de la lengua cuatrocentista.

Aunque también se traten otros asuntos como la huella del interlocutor en el mensaje (estudiada a través de conceptos vinculados a la Lingüística de la Enunciación), por ejemplo mediante el análisis de formas de tratamiento, o el orden de palabras, uno de los aspectos de mayor interés del libro es su análisis de las relaciones interoracionales. La autora se ocupa del peso de la parataxis frente a la hipotaxis, la polifuncionalidad de *que*, su uso como enunciativo. En algunos casos, el deseo de mostrar las interferencias entre nexos revela una propensión a proyectar significados y separaciones modernos en algunos nexos, se explican así los 'cruces de sentido' de los que aporta abundantes ejemplos la autora y que, en algún caso, muestran tendencias cognitivas comunes a las lenguas como la *hipótesis localista* para mostrar la interferencia del tiempo a la causa. Se considera también pormenorizadamente el peso de *e* en la organización de la sintaxis del diálogo (revelando la trascendencia latina de algún uso de *e* en correlación, como en el caso de la acertada interpretación que se hace del latinismo sintáctico *e...e* con valor correlativo en p. 202).

Algunos significados y explicaciones que se dan a determinados ejemplos pueden prestarse a discusión, lógica (y enriquecedora) consecuencia de la disciplina en que trabajamos. Así, puede ser discutible la concesión a un *por cierto* bajomedieval (95) de un valor

digresivo que me parece dudoso en la época dado su escaso nivel de gramaticalización.

Gracias a esta investigación se pone de manifiesto cómo no hay una única sintaxis medieval, ni siquiera una única sintaxis del diálogo medieval, sino, como el propio título revela, 'configuraciones sintácticas' varias, que dependen de las 'tradiciones textuales' de las obras, articuladas en la propia historia social de la comunidad de los hablantes. Por ello, el capítulo cuarto ('Acercamiento a una provisional tipología dialogal') resulta de gran pertinencia, ya que, a tenor de los rasgos lingüísticos previamente explicados, la autora propone una clasificación que consolida otras propuestas de caracterización de los diálogos que en ningún caso habían puesto atención en los factores lingüísticos. Corresponde, así, al *diálogo de carácter didáctico-moralizante* un molde conversacional repetitivo, oscilante en el uso de deícticos y de otros elementos modalizadores en función de la propia finalidad del discurso (mero 'disfraz de la narración' o 'molde para la contraposición de ideas'). El *diálogo circunstancial-teatral* presenta turnos de habla dominados por intervenciones breves, llenas de elementos fácticos. Y, por su parte, el *diálogo retórico*, que la autora asimila prototípicamente al adoptado en los cancioneros, muestra una fuerte codificación de elementos modalizadores.

Las conclusiones revelan cómo el diálogo medieval no refleja (no puede reflejar) esa dimensión de lo hablado, aunque 'aparecen hechos lingüísticos ligados a la estructura dialogal', como los vocativos, los apelativos y el tipo de agrupación en intervenciones.

Por supuesto, hay vías que se abren tras la lectura del libro de Elena Leal. La primera y más inmediata es seguir completando el corpus mediante el análisis de otros textos con que confirmar las conclusiones obtenidas o alcanzar nuevos resultados. Aunque la autora ha sido muy exhaustiva en la selección de las direcciones discursivas más representativas de la producción textual medieval (de los debates a los cancioneros, de la clerecía o la épica a la novela sentimental), se podrían estudiar nuevos textos dentro de cada una de esas tradiciones discursivas. Particularmente (y dentro de la Edad Media como arco cronológico sobre el que gira el libro) creo que podría ser muy fructífero someter a análisis dos obras cuatrocentistas que funcionan como iniciadoras de ese género 'diálogo'

que en la centuria posterior se asentará hasta adquirir especificidad de tradición discursiva: me refiero al *Diálogo y razonamiento en la muerte del marqués de Santillana* de Pero Díaz de Toledo y al *Diálogo de vida beata* de Juan de Lucena, obra muy interesante por sus reflexiones de tipo metalingüístico. La evolución del diálogo catequético, los caracteres de ese grupo de diálogos surgidos del XVI al XVIII en torno al *debate sobre la mujer* o la propia construcción de los diálogos celestinescos en las continuaciones de la obra cuatrocentista o en la picaresca son temas que siguen abiertos.

Como reza el propio título del Epílogo que incluye la obra, estamos ante 'el misterio de la oralidad hablada'. Tras la lectura de este libro, uno comprueba cómo, efectivamente, la cuestión seguirá – es forzoso que así sea – siendo un arcano, pero ahora contamos con más hechos con los que atestiguar ese pasado incógnito de nuestro hablar y con una guía de cuestiones estudiabiles con la que poder, al menos, aproximarnos a su conocimiento.

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RICHARD J. PYM, *The Gypsies of Early Modern Spain, 1425–1783*. Basingstoke, Hampshire and New York: Macmillan. 2007. 219 pp. ISBN 978-1-4039-9231-4.

Writing a history of the Gypsies is a difficult endeavour, especially since the records on which to base such a history come chiefly from legal documents providing only a limited and prejudicial account of a past that is irrecoverable. Fortunately, Richard J. Pym proceeds with caution in his history of Gypsies in early modern Spain. During the period 1425–1783, those subjects designated as Gypsies (by those who were not), shunned both the written word and those who wrote it for reasons that the long history of Romani repression justifies all too well. In the absence of reliable accounts, what survives are mostly official documents: royal decrees, judicial proceedings and treatises promulgated by Spanish *arbitristas* and councils eager to find scapegoats for the fact of Castille's diminishing resources. Under their guise as reformers, the *arbitristas* disseminated the most pernicious portraits, adding to the spurious myths already in circulation before the seventeenth century. Chapter 4 usefully reviews in depth

the 'megaphone anti-gypsy prejudice' of *arbitristas* who, with their combination of fact, hearsay, exaggeration and myth, were influential in creating the idea of the Gypsy as an acute problem.

Similarly, Gypsies in literature, examined in the chapter 'Representations', reflect popular negative stereotypes, even if the treatment is in some cases (notably in Cervantes) more subtle than that of the *arbitristas*. Only a handful of sympathetic portraits went beyond the routine moral condemnation of Gypsies as thieves and weavers of tales. Pym duly treats these and all other sources with a wary circumspection, indicating on occasion when information is unverifiable, but also when he suspects that some fictional information may provide credible insight into Gypsy history. Nevertheless, rather than offer a history of the Gypsies per se, through his close and perceptive readings of available documents, Pym has woven a fascinating tale of the evolving notion of Gypsy identity according to those who wished the Gypsies to disappear. Thus we learn that as the period advances, the Gypsies' racial identity is officially denied in the interest of a policy of forced sedentarization and assimilation, which, as is well documented, never took place completely. Under the Hapsburgs Gypsies who were apprehended faced severe penalties, such as those issued in Philip IV's ordinances of 1633, which are examined at length in Chapter 6, yet no royal decree had the desired effect of ridding the nation of its unruly subjects. Varying degrees of *convivencia* continued during even the most repressive times as the Gypsies developed social and spatial survival strategies.

The reason for the lack of enforcement of decrees and ordinances has to do with struggles over jurisdiction between seigneurial, ecclesiastical and other powers that often trumped royal jurisdiction. By detailing the complicated questions of jurisdiction that were a recurring cause of friction, Pym helps to explain why Gypsies managed to maintain a cultural identity when so many powers were intent upon suppressing it. For example, it worked to the benefit of the Gypsies that the Catholic Church was in a jurisdictional dispute with the Crown and the civil authorities to maintain the right to offer sanctuary to those who sought it. On the other hand, in times when the Crown desper-

ately needed manpower, royal decrees were enforced and sanctuary was violated. The issue was settled in 1748 with a decree that allowed for Gypsies to be removed forcibly from churches, and Pym dedicates part of the last chapter to the catastrophic effects of this removal of ecclesiastical protection. The period of 1700 to 1783 is the subject of the last and most painful chapter, which describes the severe repression and law enforcement that occurred during the centralization of government power under the Bourbon kings.

An especially useful aspect of this study is the author's careful analysis of the motives and interests behind many of the anti-Gypsy decrees, ordinances and diatribes, some of which were diversions from unpopular initiatives and government blunders. For example, the shortage of oarsmen to man the galleys, an especially acute problem during the reign of Philip IV, explains the Crown's increased fervour for arresting and prosecuting Gypsy males. But, as Pym points out, demands from the centre were often resisted or in some way frustrated at the local level when resources necessary to comply with royal decrees were insufficient to undertake the dangerous pursuit, incarceration and transfer to the galleys of Gypsies. Gypsy and non-Gypsy relations, while hostile in some areas, were excellent in others and over time many Gypsies became assimilated and even intermarried with non-Gypsies – which complicated the enforcement of laws and the ever-debated question of how best to define a Gypsy.

Those seeking to understand the complex relationship between Gypsies and the erratic development of power structures in early modern Spain will find *The Gypsies of Early Modern Spain* an especially rewarding read. No other text explains more fully the complex relationship between this minority and the decrees and ordinances that sought to define and control it.

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MARIA DE GUEVARA, *Warnings to the Kings and Advice on Restoring Spain: A Bilingual Edition*. Edited and translated by Nieves Romero-Díaz. Chicago and London: The University of Chicago Press. 2007. xxix + 165 pp. ISBN 978-0-226-14081-0.

This volume contains four texts: *Treatise and Warnings by a Woman, Concerned for the Good of Her King and Affronted by Part of Spain* (1663); *Disenchantments at the Court and Valorous Women* (1664); *Memorial of the House of Escalante* (1654); and *Report on the Day's Journey That the Countess of Escalante Made to the City of Vitoria to Kiss Her Majesty's Hand* (1660). At first glance Guevara seems to be all over the place, but, as the translator points out, two issues stand out among the author's preoccupations: the importance of assigning government positions to well-qualified candidates; and the ongoing war with Portugal. There may have been a personal dimension to Guevara's choice of issues, since, for example, the war had devastated the estates she owned along the Portuguese border, and the Portuguese had captured and imprisoned her husband. In the opening of her *Treatise* she complains about seized estates and declares that the sovereign must learn to duly appreciate the services rendered in the past by noble families (51). The translator also points to Guevara's conservative stand on social issues. She is zealous of the privileges of the nobility, resents the presence of nouveaux riches Portuguese bankers and merchants in Spain (many of whom – Guevara claims – the king had rewarded with properties taken from Spaniards), and is fiercely anti-Semitic (many said bankers were descendants of converted Jews). Since a number of the same grievances are voiced in Guevara's genealogical *Memorial* of 1654, I suspect that a certain self-interest lies behind much of her ostensibly altruistic advice.

At the end of *Treatise*, Guevara wishes not only that she herself but that everyone in Spain were an Amazon, in order to defend her country's honour (63). In *Disenchantments* she mentions the Amazons again in the context of declaring that women are capable of surpassing men in the field of letters (73). While the translator's introduction exaggerates the importance of these two mentions of the Amazons, it is nonetheless certain that Guevara makes a number of explicit feminist statements. Women should be allowed to sit on royal administrative councils, where they would give as good advice as the 'keenest councilors' (75). Guevara recommends sending troops of women to fight in the Portuguese war (57), and states that 'a government of women is at times better than that of

many men' (71). Nonetheless, given the wide range of issues that Guevara discusses, such an insistence on her feminism in a sense misrepresents the text. One could, for example, make a cogent – although considerably less interesting – case for Guevara's championing of Christian virtue.

Inasmuch as this bilingual volume is directed at both Spanish- and English-speaking readers, the latter are not always given the immediate help they require. For example, in order to understand the significance of Guevara tracing her origins back to Don Pelayo (4), the reader needs to be told who Don Pelayo was. The term 'New Christian' first appears on p. 12, but it is only defined – sort of – in a note on p. 125. The quotation on p. 29 refers to 'a second Spanish Cava', but the reader has to wait for a footnote on p. 126 to learn who La Cava was.

A number of questions beg discussion. For example, I miss some commentary on the fact that only one of the treatises was published – and anonymously at that. Indeed, the prime reason for attributing *Disenchantments* to Guevara is a manuscript annotation on one of the copies of the printed text. While the attribution to Guevara is verisimilar, there is no awareness on the editor's part that her authorship is a potentially problematic issue. It likewise seems worth further comment that Guevara dedicated *Disenchantments* to Prince Joseph Charles (the future Charles II), who at the time had not yet learned to read (65).

Some statements are just odd. Was Don Juan José de Austria really not just 'a leader of the people', but 'probably the first in the history of Spain' (9)? Were political treatises and mirrors of princes (22) – and later genealogical treatises (41) – really 'popular' genres in the seventeenth century? In some cases I do not think the translator means what she says. Speaking of the rejection of Machiavelli in the sixteenth century, Romero-Díaz goes on to say: 'Christianity became less important in the following century' (17). I assume that what she means is that Machiavelli became more acceptable when his readers were less scrupulous about his alleged incompatibility with Christian principles. I was surprised to learn that Escorial MS III-K-4, which Romero-Díaz claims is thirteenth century, despite its fourteenth-century hand, is 'the first manuscript ever written in Spanish' (137). I seriously

doubt that Guevara based her account of the story of Fernán González 'on a legendary thirteenth-century epic' (129). Finally, Franciscans are friars, not monks (128).

The translation seems sound. 'Ganar la casa Santa' is rendered 'reach the holy house' (65), but I doubt most English-speakers will recognize the reference to the conquest of Jerusalem. Precisely because of Guevara's varied interests, readers will find much to ponder in her writings. It is wonderful to have Guevara's works in translation and, inasmuch as there is no other modern edition of them in the original Spanish, it is extremely useful that Romero-Díaz's translation contains the facing Spanish original.

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JUAN DE QUIROGA FAXARDO, *Un autor desconocido del Siglo de Oro. Estudio y edición*. Edited by Salvador García Jiménez.

Kassel: Edition Reichenberger, Teatro del Siglo de Oro Estudios de Literatura, 100. 2006. 435 pp. ISBN 3-937734-22-8.

Those familiar with the poems and novels of Salvador García Jiménez, which are profoundly rooted in the time and places of his life, will not be surprised that the Murcian writer should now turn his attention to the discovery and recovery of one of Castillo de Cehégín's lost sons and lost voices: don Juan de Quiroga Faxardo (1591–1660). At first glance the extensive introduction (130 pages) seems to follow the conventional formula of critical editions: biographical details, questions of authorship, a section dedicated to the five works included in the volume, information regarding extant editions, and the editing criteria followed by the editor. However, the style and tone of the writing, particularly in the section which charts the dramatic rise and fall of Quiroga, conveys the passionate engagement of the novelist rather than the cautious back-covering of the literary critic. That is not to say that the biographical section lacks an evidential base. On the contrary, authenticating data from an impressive range of archives is impeccably integrated throughout. But García Jiménez's favourite tense is a stylistic use of the conditional with the hypothetical element suppressed. Thus he penetrates beyond

the facts, and even harnesses speculation, to recreate the contradictory splendour of Quiroga Faxardo's complex existence. García Jiménez opens up a space in which Quiroga is brought vividly before us in private as well as in public: first as a young man in Madrid fraternizing with the literati of the day (Vicente Espinel, Lope de Vega, Francisco de Quevedo); then back in his birthplace on a rising socio-economic curve, culminating in his role as mayor; and finally, his fall from grace, and a series of murky anti-heroic dealings that see him implicated in two murders, imprisoned and exiled.

The volume purports to include the complete works of Quiroga, two of certain authorship and three *autos al nacimiento del Señor* which are attributed to someone of that surname by Cayetano Alberto de la Barrera in his catalogue of 1764. The *autos* in question, *Las astucias de Luzbel*, *El cascabel del demonio* and the *Triunfos de Misericordia*, all lack extant autograph manuscripts. The editor must, therefore, garner several arguments in support of Juan de Quiroga's authorship. While none of these are singularly conclusive, collectively they build a persuasive picture in the absence of evidence to the contrary. Beyond a summary of plot and a brief discussion of music and versification, of particular interest is the subsequent impact of these works in both Spain (they are especially resonant in the performances of the marionette company La Tía Norica of Cadiz) and the New World (the editor offers a succinct, convincing exploration of the relationship between the *autos* and the Mexican *pastorela*). A useful *esquema* provides a clear indication of the *autos'* diffusion, although an unfortunate error in the accompanying narrative paragraph has been overlooked (I suspect *Las astucias de Luzbel* should read *Triunfos de misericordia*).

Less space is devoted to a discussion of the two shorter works known to have been produced by Quiroga in his youth: the *Canción fúnebre a la muerte de Don Fernando Pimentel* (1622) and the *Tratado de las voces nuevas, y el uso dellas* (1624). Despite the editor's assurance that the first piece is an impeccable 'canción funeral con apropiado y sostenido ritmo, cuajado de dolorido sentir' (55), flashes of poetic quality are few and far between. Mostly, the poem is impeded by awkward, even jingoistic verses (e.g.: 'Tan pródigo

mostró, mostró tan culto / naturaleza al joven su semblante, / que no reconocieron las edades / compostura más grave y elegante'; 4; 1-4), suggesting that an implicit analogy with the emotive energy of Garcilasian elegy is a somewhat inflated accolade. The second short treatise testifies to Quiroga's erudition (it is replete with allusions to Classical rhetoricians and poets), but its style is pretentious and cumbersome, of interest more for its sociocultural and even socio-political contextual significance than for any inherent literary quality. Had the editor extended his description of the piece to include an analysis that took these issues more explicitly into account (for instance, the political implications of the debate around 'poesía nueva' in Counter-Reformation Spain), he might have uncovered a fascinating line of enquiry, especially given the link between language and empire, which lies at the treatise's core.

The supporting critical apparatus is very sound, following the quality standards now well established by the Reichenberger series. Whether Juan de Quiroga Faxardo will now take his place in Spanish cultural heritage, as César Oliva's preface suggests, is difficult to say, but Salvador García Jiménez's important edition has certainly done him justice.

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CHRISTOPH EHLAND and ROBERT FAJEN (eds.), *Das Paradigma des Pikaesken/The Paradigm of the Picaresque*. Heidelberg: Universitätsverlag, Winter. 2007. 414 pp. ISBN 978-3-8253-5348-3.

La definición de la novela picaresca como género literario y, por añadidura, su importación a literaturas de las más variopintas ubicaciones han producido un número considerable de estudios, publicados a lo largo de todo el siglo XX. A dar solución a este problema, porque la temática se ha demostrado problemática por demás, se han dedicado críticos de diversas nacionalidades y tendencias críticas mas dispares. Las propuestas más recias han madurado en el seno de la filología española y, dicho sea de paso, han sido firmadas por algunas de las plumas más eminentes del hispanismo, tales que Américo Castro, Francisco Rico, Claudio Guillén, Fernando Lázaro Carreter, Marcel Bataillon,

Maurice Molho, Harry Sieber y Alexander Parker, entre otros muchos. Si cierto es que, a fecha de la redacción de estas líneas, persiste el desacuerdo entre lo que es y lo que deja de ser novela picaresca, el estudioso que se líe la manta a la cabeza y decida acometer un estudio de ella cuenta con un aparato crítico extenso y minucioso.

Ehland y Fajen reúnen un total de veintiún capítulos, de otros tantos críticos, a que antecede un prólogo y una introducción, ambas a cargo de los dos editores. El título del volumen, en alemán e inglés, refleja el hecho de que los capítulos que lo componen hayan sido redactados en estas dos lenguas. *The paradigm of the Picaresque* se caracteriza, ante todo y sobre todo, por proponer una nueva concepción de la picaresca, como se proclama en la contraportada y se desarrolla en la introducción de Ehland y Fajen. 'The Picaresque can be read and understood as a cultural paradigm which reflects the problematic relationships between individual and society [...] as a cultural phenomenon that finds expression in a wide variety of different media', reza la contraportada. En esta concepción ahonda, insisto, la 'Einleitung' de los editores, en la cual resaltan la existencia de un 'neopikareske Roman' (11) durante época del modernismo y el postmodernismo. Se presenta la picaresca, pues, como un 'kulturelles Phänomen' (12), un 'Kulturellen Mythos' (12) surgido en España y que se expandió, a lo largo de los siglos, por la civilización occidental.

Los capítulos de este libro responden, en su mayoría, a esta concepción y se distribuyen en tres partes: 'Strategien Pikaesker Subjektconstitution', 'Pikaeske Identitätssuche und Welterfahrung' y 'Mediale Transformationen des Pikaesken'. La primera parte ofrece estudios de corte más filológico: Christian Wehr analiza el individualismo en el *Lazarillo*; Robert Folger ofrece una interesante propuesta en torno al caso del *Lazarillo*, que lee en sentido literal y como alternativa a los libros de cortesía; Christoph Ehland compara la picaresca y el mito de Fausto a la luz de Descartes; Hanno Ehrlicher trata el *Estebadillo González* también desde la perspectiva de Descartes; Gerhard Penzkofer se centra en Manuel de León Marchante; Ansgar Thiele en la *Historie Comique* de Charles Sorel, texto antes estudiado como picaresco; Jack Lynch revisa el picarismo de William Ireland,

y Christoph Schubert examina el valor de la ironía en la picaresca, ateniéndose a los parámetros de la pragmatolingüística.

La segunda parte se aleja algo de lo descriptivo y redundante en el contenido comparatista de este volumen: Bernhard Malkmus reflexiona en torno a la picaresca como producto de un creciente capitalismo en la Europa del Quinientos o, en la terminología de otros que han visto esto mismo antes, de la conformación de la novela como el género de la emergente burguesía; Alexander Honold analiza la obra de Grimmelshausen, por antonomasia autor alemán de novela picaresca; Niko Ruhe se enfrenta a un tema muy de moda (y muy controvertido): la picaresca en la obra de Cervantes; Robert Fajen estudia el amor en el *Lazarillo*, el *Guzmán*, la *Histoire comique* de Sorel y la película *Catch Me if You Can* de Spielberg; Gill Plain lee la novela policíaca como sucedáneo de la picaresca; Walter Göbel proclama el picarismo de obras estadounidenses como *Sister Carrie* de Dreiser y las *Adventures of Augie March* de Bellow, que denomina 'neo-picaresque novels' (274); Bruno Blanckeman propugna la expansión de la picaresca hasta la literatura francesa de finales del siglo XX, y Ralph Pordzik propone que se entienda la figura del pícaro como resultado de una interdependencia de entidades sociales.

La tercera parte, la más breve, estudia la picaresca como fenómeno mediático: Karin Hellwig realiza un interesantísimo análisis de la picaresca desde el arte español del Siglo de Oro; Stefan Schreckenbergr analiza la adaptación cinematográfica del *Lazarillo* dirigida por Fernando Fernán-Gómez; Matthias Bauer divaga en torno a la metamorfosis mediática del pícaro; Barbara Korte propone una lectura de la serie televisiva inglesa *Blackadder* como un brote de la picaresca en respuesta cultural a las políticas de Thatcher (que Korte presenta, sin fundamento histórico alguno, como azote de las clases menos privilegiadas), y se cierra el libro con la presentación que Beate Ochsner hace de elementos picarescos en la obra del cineasta Michael Moore.

Cabe destacar de *The Paradigm of the Picaresque* la cuidada edición de la editorial Winter: en una rústica muy recia, con portada de diseño impecable y formato interior de lectura agradable. Ehland y Fajen han compilado un conjunto interesante de trabajos. Muchos de los cuales están llama-

dos a tenerse por aportaciones significativas para el estudio de la picaresca, y me permito relacionar aquí apenas los de Folger, Ehland, Pordzik o Hellwig como botón de muestra. Sin embargo, otros se desvían sobremedida de lo que es la picaresca: los casos más llamativos son los capítulos de Korte y Ochsner. Muchos especialistas en novela picaresca serán remisos a reconocer en *Blackadder* y en la obra de Michael Moore ejemplos de la picaresca. La cuestión se reduce a una controversia ya clásica en la teoría de la literatura: ¿qué es y qué deja de ser picaresca? En la introducción citan Ehland y Fajen el trabajo de Claudio Guillén al respecto. No parecen reparar los editores en que Guillén distinguía el género picaresco del mito picaresco. El género picaresco es la novela picaresca tal como se ha estudiado y se entiende dentro de los límites de la teoría de la literatura, desde las propuestas críticas de Blanco Aguinaga, Guillén, Lázaro Carreter y Rico hasta las más recientes de Rey, Sevilla, Jauralde o Cros (a ninguno de los cuales se mienta en este volumen). Por mito picaresco entendió Guillén – y a su zaga Lázaro Carreter, Alberto del Monte y Pablo Jauralde, entre otros – la utilización de ciertos elementos temáticos de la picaresca en novelas que no pertenecen al género picaresco. Lo que en *The Paradigm of the Picaresque* se estudia es el mito picaresco, que es, como vindican los editores, un fenómeno cultural – europeo, como demostró Parker, y no exclusivamente español. Resalta Ehland en su capítulo sobre el *Lazarillo* que 'it is the aim of this book to reconsider the paradigm of the Picaresque beyond the restrictive perspective prescribed by genre or national literature' (71). Mas la 'picaresca' es un género que, como todo género, no puede dejar de constituir una categoría restrictiva. Otra cosa es el estudio del pícaro como fenómeno cultural, dentro de los límites de los estudios culturales. Y aun cuando dentro de esa delimitación, *The Paradigm of the Picaresque* logra su objeto, los expertos en estudios culturales habrán de atenerse también al apotegma que nos ha legado la cultura popular: 'No es oro todo lo que reluce', como no es picaresca toda obra por la que campe un pícaro o en la cual se reproduzcan de modo aislado dos o tres rasgos de la novela picaresca.

J. A. G. ARDILA

University of Edinburgh



RHIAN DAVIES and ANNY BROOKSBANK JONES (eds), *The Place of Argument: Essays in Honour of Nicholas G. Round*. Woodbridge: Tamesis. 2007. xxiv + 232 pp. ISBN 978-1-85566-152-3.

No British Hispanist has operated at a higher intellectual level than Nick Round, whose mind has illuminated so many aspects of Spanish culture. He has enhanced our understanding of nineteenth-century novels and fifteenth-century historiography, and made contributions of daunting brilliance to translation theory and practice – and many other topics, as the remarkable list of his fourteen books, 76 articles and ten translations attests (xix–xxiv). His ability to combine an acute understanding of details with an appreciation of more general cultural principles is not confined to academic enterprises, for his role as an inspiring facilitator for colleagues and an exacting teacher of graduate and undergraduate students is also notably influential. All those who had reason to get to know the outstandingly intelligent department he headed at the University of Sheffield will vouch for the productive atmosphere encouraged there by his multidisciplinary energy and expertise. This effect was achieved partly through example, as he worked hard into the night preparing plenaries and writing longhand notes on student projects (as in the photograph in this volume), and partly by establishing that all those who worked with him, even when they disagreed, needed to think and articulate with the same wide-ranging precision as himself. And he can write an incisive review of a book on any subject at all. Round's humanist instincts, amiable generosity to colleagues, students and friends, and never-failing memory for the facts and for the ideas of other Hispanists have been allied to a belief in rational argument as the way to prevail, even in the anti-intellectual thickets of contemporary university administrations, so it was a stroke of genius for the editors of this homage volume to entitle it 'The Place of Argument', a decision not commented on in their Introduction (ix–xvii), but completely apposite.

The book reflects the interests and qualities of the honoree. The contributions are offered to him from former Belfast, Glasgow and Sheffield colleagues and students, and friends who work with similar omniscience.

The latter category includes Jeremy Lawrance (127–48), considering sixteenth-century translators; Alan Deyermund (3–16), comparing different kinds of royal competition in thirteenth-century verse; Geoffrey Ribbans (57–72), tracing the novelistic trajectory of Galdós between 1878 and 1883; and Eamonn Rodgers (73–85), reevaluating Galdós's thoughtful 1909 fantasy *El caballero encantado*. All demonstrate how the literary creations being analysed need to be assessed with a more sophisticated knowledge of the historical context than they usually are, although in Lawrance's chapter the translators emerge with less credit than expected. Galdós is also considered carefully by the late Arthur Terry (103–11), in a beautifully written piece on different kinds of realism in *El Amigo Manso*, and by Rhian Davies, concentrating on *Torquemada* (86–102). The one non-Galdosian study in the nineteenth-century section is Harriet Turner's adventurous comparison of Ana Ozores (in *La Regenta*) with the American insider-trader Martha Stewart, carried out in the name of 'cultural studies' (112–24). There are three other medieval contributions: by David Pattison (17–30), on women in epics; by David Hook (31–42), on the use made of Pulgar's account of an agreement between King and Pope in 1482 during a similar controversy in 1718; and by John England (43–54) on Juan Manuel's attitude to money, which was more practical than Juan Ruiz's.

Translations are the theme of three studies in addition to Lawrance's. Robin Warner's serious analysis of why topical and political jokes and cartoons do or do not work in translation (179–91) is largely convincing. Warner is an expert in linguistic pragmatics and he and Nick Round will have had searching discussions on such topics at Sheffield. The others are Patricia Odber de Baubeta's presentation of ten different English translations of the deceptively simple poem 'En la huerta nasce la rosa' (161–78), sung in one of Gil Vicente's *Autos*, and Philip Deacon's account (149–60) of an Italian translator's decision to give a less depressing ending to one of the plays of Moratín. The two final chapters might seem unusual within an academic Festschrift, but are appropriate here: two Sheffield colleagues who have seen and learned from Nick Round at close hand profit from his example to criticize respectively the nature of assessment in Higher Education (Tony Trippett, 192–202)

and the strange view that British Hispanism suffers from a lack of interest in theory (Paul Jordan, 203–20). On the contrary, the main virtue of British Hispanism lies in our determination not to prioritize ephemeral abstractions over the data, and even though Nick Round has himself written persuasively on several aspects of theory he never loses sight of the phenomena he is working to clarify. In this he is a role model for us all, a model which, as the participants in this admirable volume demonstrate, many have gained from attempting to emulate.

ROGER WRIGHT

*University of Liverpool*

SARAH WRIGHT, *Tales of Seduction: The Figure of Don Juan in Spanish Culture*. Preface by Juliet Mitchell. London: Tauris Academic Studies. 2007. xvii + 285 pp. ISBN 978-1-84511-477-0.

En un notable estudio del año 2000, Sarah Wright había indagado la función del ‘trickster’ en el teatro de García Lorca. En este nuevo libro, la mítica figura de Don Juan se revela como el ‘trickster’ por excelencia. Lo atestiguan su capacidad inagotable de transformación; su condición de ‘lord of the border’ (12), en tránsito irreprimible por las fronteras que en cada época pretenden condicionarlo. La profesora Wright quiere aquí reconocer y analizar ‘the shifting projections of meaning that centre in the figure of Don Juan’ (22) durante los últimos cien años en diversos tipos de textos y espectáculos: el teatro, desde luego, pero también la narrativa, el ensayo, el cine, la ópera e incluso la comunicación electrónica (en la introducción). No se trata, sin embargo, de un recorrido erudito, sino de cinco exploraciones en cinco momentos históricos que se distinguen tanto por ciertas reflexiones sobre la identidad nacional como por la demarcación (o el cuestionamiento de la demarcación) de los géneros sexuales. En esos momentos, se confirma, se rechaza o simplemente se pone en tela de juicio el valor de don Juan como paradigma de la virilidad nacional.

En el capítulo primero, el concepto de *degeneración*, que Max Nordau puso en circulación durante el *fin de siècle*, gobierna el análisis de un relato de Blanca de los Ríos publicado en 1907, *Las hijas de Don Juan*. La

escritora – que perteneció a la generación del 98 y fue mejor conocida como erudita en la obra de Tirso de Molina – despliega en esta obra un exaltado patriotismo, un conservadurismo feroz y un cultivo *contra natura* de los ‘negative stereotypes of femininity’ (38) que lastraron la época. De los Ríos entendió que el Don Juan del siglo XVI fue uno más de aquellos productivos conquistadores que engendraban a su paso nuevos linajes; en cambio, el nuevo, degenerado Don Juan, apenas ‘a mediocre alcoholic womanizer of Restoration Spain’ (27), sólo deja a sus hijas un fruto de enfermedades mortales (y morales) que ellas no logran (ni siquiera intentan) superar.

El segundo capítulo explora de forma compleja y matizada un nuevo avatar de Don Juan en los años 20 y 30. Son, significativamente, los años de la *Belle Époque*, de creciente liberación femenina y borroso deslinde entre los géneros sexuales. En esa coyuntura, Don Juan es ya menos un mito de rebeldía social o religiosa que un presunto prototipo masculino. Atrae, como tal, la atención de la medicina, sobre todo de biólogos y psicoanalistas: el implacable relato de Don Juan es entonces menos importante que la fisiología que lo sostiene; es decir, sus peculiaridades biológicas y psicológicas, la condición mental y glandular que explican tan insaciable actividad sexual. El Dr. Marañón – endocrinólogo, pero versado a la vez en literatura e historia y preocupado hasta la obsesión por la identidad nacional y por el papel que en ella corresponde al género sexual – considera que la mujer, biológicamente predestinada a la procreación, no puede dejar de consagrarse primordialmente al sexo; la madurez masculina – es decir, la del hombre bien diferenciado – se caracteriza, en cambio, por la sublimación del sexo en actividades sociales, políticas, intelectuales, militares, etc. Desde este punto de vista, Don Juan no puede ser un paradigma de masculinidad sino de inmadurez, de ambivalencia: su inextinguible atención al sexo lo delata como adolescente tardío, de sexualidad todavía no diferenciada; es un hombre afeminado que no ha logrado reprimir o sublimar su componente femenino. Ese Don Juan, a la vez estéril y extranjero, encarna no el paradigma de la comunidad nacional sino el de los conflictos que la afligen; es un modelo de la falta de virilidad, de la indiferenciación o ambivalencia sexual que amenaza a los españoles y que sólo

se resuelve sacrificando a ese 'otro' sexual que todos [los hombres] llevamos dentro.

El capítulo tercero desvela la espectacularidad, la visibilidad que caracteriza a Don Juan y que hace del personaje – a la vez seductor y terrible – ‘an icon for the cinema’ (84): ‘cinematic techniques enhance the theatrical elements of the story’ (90). La profesora Wright trae al estudio de diversos films no sólo sus claras dotes para el análisis formal y un amplio bagaje teórico sino también una minuciosa investigación de hemeroteca sobre la recepción de esos films en España, sobre todo en los años del franquismo. Es particularmente feliz su estudio del *Don Juan de Sáenz de Heredia* (1950), que puso al personaje al servicio de los ideales nacionalistas del franquismo. Por una parte, se trata de un film que cultiva la distanciamiento del espectador y la teatralidad del personaje en las secuencias seculares de sexo y espadas, pero promueve la identificación y la transparencia del melodrama en las secuencias finales, donde se glorifica la redención de Don Juan (98). Por otra parte, sin embargo, ese cambio de géneros y las múltiples seducciones del burlador crean una tensión que da a los espectadores – masculinos y, sobre todo, femeninos – la oportunidad de resistirse a aquellos dictados del distanciamiento y la identificación. El melodrama católico no logra cancelar la mirada erótica que el cuerpo de Don Juan ha solicitado antes de espectadores y espectadoras; la prevista identificación con el Don Juan arrepentido o con la pureza sexual de una ‘insípida’ doña Inés no logra desplazar la seducción de unas y otros por la malvada pero elegante, sugerente y, en último término, poderosa figura de Lady Ontiveros (120).

El capítulo cuarto, quizá el más descriptivo, explora la tensión dialéctica entre repetición y ‘firstness’ (135), generada por el éxito de Zorrilla. Por una parte, ‘repetition is a key element in the history of *Don Juan Tenorio*’ (132), representado cada día de Todos los Santos y acompañado el resto del año por infinitas parodias que cancelan toda posibilidad de ‘first time’ hasta para el más modesto espectador. Por otra parte, esa misma repetición despierta en el público un deseo utópico, nostálgico, de recuperar el estreno, de conocer los placeres y sorpresas de lo inaugural. En 1949, Luis Escobar y Salvador Dalí se propusieron alcanzar la originalidad nece-

saria para que los espectadores creyeran ver el *Tenorio* por primera vez. El previsto escándalo de los decorados de Dalí y la novedad de la puesta en escena de Escobar resultaron, sin embargo, del todo insuficientes para acabar con una repetición que se diría insoslayable (una repetición que no sólo abruma al Tenorio de Zorrilla, sino incluso al de Escobar/Dalí, repetido a su vez en 1950, 1964 y, de forma especialmente minuciosa, en 2003, bajo la dirección de Fernández Montesinos).

El último capítulo analiza otro caso algo más afortunado de transgresión innovadora, otro intento de ‘firstness’, pero en un medio distinto – la ópera – y en una época diferente: la España europea, próspera y consumista de comienzos del siglo XXI. La versión heterodoxa, antinostálgica y ya totalmente secular de *Don Giovanni* que Calixto Bieito puso en escena en Barcelona en 2001 ‘objectifies a politics of consumption in late capitalist society’ (158); en ella, ‘Don Giovanni’s sexual gratification is aligned with mass consumerism’ (170). La profesora Wright parece haber decidido cerrar su libro con un análisis de los desafueros de Bieito – que irritó al sector público de la ópera apareando el clasicismo elegante de Mozart con la sordidez del ‘youth club culture’ (163) – no sólo por razones cronológicas sino por coincidencias más introspectivas: esta versión postmoderna del mito pone una vez más de manifiesto la radical ruptura de límites (ideológicos, formales, artísticos, sociales) que comporta la naturaleza de Don Juan y que es, en definitiva, la razón de su supervivencia, el aliciente que multiplica los estudios de su figura, innumerables ya, como la vieja lista de sus conquistas amorosas.

LUIS FERNÁNDEZ CIFUENTES

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NICHOLAS GRIFFITHS, *Sacred Dialogues: Christianity and Native Religions in the Colonial Americas 1492–1700*. Great Britain: Lulu.com 2006. 425 pp. ISBN 978-1-84753-171-1.

*Sacred Dialogues* is a welcome addition to studies of religion in the Americas. In his introduction Nicholas Griffiths states that his intention is ‘to provide an accessible synthesis’ of work on this topic that has been largely published during the last 30 years (i).

While this book may not present new findings, it certainly offers a very useful synthesis, particularly as it covers both North and South America. It is organized into geographical sections that offer detailed insights into how Christianity was introduced, adapted and assimilated by indigenous communities in Spanish America, North America and Canada. In drawing together existing studies, Griffiths shows how the early missionaries diffused the Word by using pre-Columbian languages and the existing systems of belief. He reveals that in the process 'Christian concepts' became situated 'within a native moral framework' (32). Interesting case studies are included to illustrate precisely how this happened; these 'ripping yarns' help to make the book more accessible and a good read.

In some areas of Spanish America missionaries deliberately used 'Christian magic' to encourage conversion (208); hence, as Griffiths points out, 'Christianity became indigenized almost without anybody noticing' (210). In parts of North America more practical means were used as bait: 'Most Hurons became Christians in order to obtain guns and better trading relations, or to join dead relatives in Heaven' (226). The unintentional role played by European diseases in assisting conversion is emphasized. In certain regions, the failure of traditional medicine and the inability of the shamans to cure previously unknown viruses led many to turn to the Christian faith. In others, however, Native Americans directly attributed the spread of disease to the Jesuit missionaries. And as Griffiths underlines, the Jesuits did indeed assist epidemics, albeit unintentionally, by transmitting germs on their clothes and shoes (265).

Griffiths notes that a major difference in the evangelization of the Americas was that the spreading of Christianity was 'peripheral' for French and English colonists, whereas it was 'essential' to Spanish ambitions (347). The Spaniards' mission was politically as well as religiously driven: in colonial Spanish America the indigenous were discouraged from holding positions of responsibility within the Church, in order to maintain their subordinate position and to regulate the manner in which Christianity was spread. This was not the case in North America; using the work of Harold Van Lonkhuyen and James Axtell,

Griffiths draws attention to a proliferation of Native American preachers, teachers and catechists on the Natick reserve, Massachusetts (311). It was a similar story in Martha's Vineyard, in which a culture developed that was 'simultaneously Christian and Indian' (340).

In conclusion, Griffiths determines that 'pre-colonial native religion was not incompatible with Christian beliefs and practices' and that the 'two religions could be practiced together at different levels without explosive tension' (357). The manner in which he demonstrates that this was the case throughout the Americas is the great strength of the book. Yet given its broad geographical scope, and its intention to be an accessible study, a glossary would have been a useful addition. It is also disappointing that the term 'Indian' appears so often in the text. Griffiths' defence is that 'scholarly custom permits' its usage (359), but surely scholars can correct customs, as well as follow them. *Sacred Dialogues* is otherwise very well written, argued and presented and is certain to be popular with scholars and students interested in this topic.

CLAIRE BREWSTER

Newcastle University

ALFONSO DE TORO and RENÉ CEBALLOS (eds.), *Expresiones liminales en la narrativa latinoamericana del siglo XX. Estrategias postmodernas y postcoloniales*. Hildesheim: George Olms Verlag AG, Theory and Criticism of Culture and Literature, 38. 2007. 297 pp. ISBN 978-3-487-13482-6.

This volume unites European and Latin American scholars from various fields. While the title emphasizes the terms 'postmodern' and 'postcolonial', the book remains faithful to the wider project of interdisciplinarity and probes issues as diverse as globalization, modernity and transculturation. However, according to the editors the common denominator is the varying treatment of postmodernity and postcoloniality, as applied to selected literary texts from Latin America (9). De Toro and Ceballos subdivide the book into three sections: the first favours historiographical and new historicist approaches, while the remaining essays, save one, concentrate more exclusively on postcolonialism and

postmodernity. The final section consists of Flávio R. Kothe's focus on the literary canon.

Hans-Joachim König begins with a robust discussion of the tension between the novel and historical discourse in Venezuela and Colombia. He highlights the traditional role of historiography in the region, which has, he believes, created an official discourse that prioritizes concepts such as the nation state and patriotism. Novels in this context have value in challenging historical discourse. This argument is continued in the work of Brigitte König, who stresses that the novel has gone beyond the limitations of history with its obsessive focus on national myths and heroes. Her choice of novels, particularly Gabriel García Márquez's fictional rendering of the last days of Simón Bolívar, *El General en su laberinto* (1989), is incisive. The novel is seen to deviate from the official heroic line in its portrayal of a decrepit and disillusioned former leader.

Alfonso de Toro examines the often conflicting roles of historiography and the novel through the work of Augusto Roa Bastos, Mario Vargas Llosa and Carlos Fuentes. He contends that the novel explores the space between fiction and reality, which leads him to question how much the form actually contributes to historical knowledge. He concludes by stating that the postmodern 'nueva novela histórica' (73) actually complements official history and sometimes corrects it. He cites, as examples of the new historicist genre, Roa Bastos's recreation of the dictatorial regime of nineteenth-century Paraguayan dictator Dr. Francia, in *Yo el Supremo* (1974), and Vargas Llosa's *La guerra del fin del mundo* (1981), which re-imagines the 1896 Canudos rebellion. By contrast, René Ceballos believes that the postcolonial perspective, as well as the new historical approach, is required in the novel to adequately '*pensar, percibir y construir el mundo*' (136). The dizzying hybridity of novelistic form, style and subject matter lead Ceballos to replace the term 'new historical' with 'la novela transversalhistórica' (135).

Valter Sinder transports us to the realm of the Brazilian historical romance. Taking the theories of Benedict Anderson and Homi Bhabha as a starting point, he finds that the Brazilian nation was traditionally narrated or constructed through the figures of the 'Indian' and tropical nature. Contemporary

Brazilian novelists challenge this and are prepared to explore the plurality of Brazilian identity. Flávio R. Kothe supports this argument, claiming that the Brazilian literary canon has been restricted to the interests of the ruling oligarchy. He calls for a re-evaluation of the canon to reflect the hybridity of Brazilian society and reject any notion of a unifying national identity.

Rita Gnutzmann's essay is particularly engaging for its thorough discussion of the contemporary historical novel, *La fragata de las máscaras* (1996) by Tomás de Mattos. *La fragata* revisits Herman Melville's *Benito Cereno* (1856), which was based on a true story of a slave ship rebellion off the Americas in 1799. In de Mattos's version, a female narrator and a polyphony of slave voices tell the tale, replacing the lone male North American, Captain Delano, from the original. Gnutzmann perceives this literary rewriting of history as evidence of the text's postmodern credentials.

Claudia Gatzemeier examines postmodern Latin American narrative from a metadiscursive perspective. She concludes that the novel can only maintain contemporary relevance if it continues to challenge the traditions, structures, laws and values which created it. Jacques Joset goes further, beyond postmodernity in fact. He cites the later work of Chilean author José Donoso as belonging to this new, exciting era, which departs from realism in its experimental, complex style. Playful and mocking by turns, *La misteriosa desaparición de la Marquesita de Loria* (1980) is referenced as a prime example of this post-postmodern novel.

Adriana J. Bergero looks at the cultural construction of the Argentine nation in the latter half of the nineteenth century, when discourses relevant to modernity (military conquest, national identity and the conquest of the southern frontier) were paramount. She then shifts to twentieth-century Argentine fiction, honing in on Borges' return to the theme of the Europeanized city conquering the far southern reaches. The focus stays in Argentina with Edna Aizenburg's tongue-in-cheek recasting of Manuel Puig's Spider Woman as a Zombie Woman. The author uses this image to investigate the perils of postcolonial hybridity for the Afro-Caribbean former slave in Argentina, lost in between African, European and indigenous cultures. Mean-

while, Malva E. Filer's essay is a fitting way to end the volume, anchored in Argentina and the resurgent civilization-versus-barbarism debate. This, she says, resurfaced in late fin de siècle Argentine literature as a means of deconstructing the racial and cultural myths propagated in founding fictions such as *Facundo* (1845).

Challenging the canon, pushing the boundaries and surpassing the terms 'postcolonial' and 'postmodern'; all these objectives fit within the scope of this collection. While some ideas are more convincing than others, this volume certainly fulfils its aim of opening a debate on the multiple postmodernisms jostling for position within Latin America today.

PASCALE BAKER

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CLAIRE TAYLOR and THEA PITMAN (eds.), *Latin American Cyberculture and Cyberliterature*. Liverpool: Liverpool University Press. 2007. 256 pp. ISBN 978-184631-061-4.

This innovative volume explores a wide range of online practices in Latin America, and suggests avenues for future research in this exciting new field. It is organized into two broad sections. The first deals with cyberculture, and the second with cyberliterature.

Debra Castillo's examination of short film on the Internet charts what she calls the 'transformation in our concept of cinema' (35), brought about by increased access to affordable, high-quality means of producing and editing films. She highlights the ways in which this technology is challenging cinematic conventions as a medium that both 'binds and frees us'. (48) Geoffrey Kantaris's essay on two Latin American 'cyborg films': the Mexican 'urban vampire movie' *Cronos* (1993) and the Argentine sci-fi film *La sonámbula* (1998), focuses on the transgression of boundaries through technology. Kantaris argues that both films present fluid, shifting identities and show how new technology can 'allow for the circulation of new forms of cyborg kinship within global circuits of power and exchange'. (67) Margaret Anne Clarke looks at a Brazilian cyberart project, *Corpos Informáticos*, whose productions explore the interaction between the embodied subject and technology. Clarke highlights the group's

engagement with philosophical debates and their imagining of spaces in which boundaries 'may dissolve, transform, and be transfigured again' (83). Thea Pitman moves into the field of cyberprotest. She aims to dispel 'pessimistic visions' (86) of the Internet in Latin America as a potential site of social exclusion by detailing the successful political activism of groups such as the Mexican Zapatistas. Pitman argues that through the Internet, the Zapatistas have greatly expanded their potential audience, and she is optimistic about the potentially positive impact of the Internet on social activism at grass roots level.

Niamh Thornton discusses the performances of Mexican artist Guillermo Gómez-Peña, who deals with 'issues such as race, class, gender and national allegiance in order to achieve radical social change' (111). As well as celebrating the Internet's expansiveness, Gómez-Peña is also critical of it, and Thornton asserts that the artist's use of this forum is problematic in that the 'disenfranchised subaltern he purports to address' (121) may be at risk of exclusion. Lúcia Sá writes on the São Paulo *bairro* of Capão Redondo, two of whose inhabitants have created a website for the neighbourhood. Sá suggests that this online community may be able to influence the offline community by giving voice to a variety of forms of expression. Shoshannah Holdom looks at literary e-magazines from Peru, Venezuela and Chile that share a 'desire to bring like-minded people together in a productive way' (157) by providing online communities for writers and readers. Holdom points out that access to the Internet in Latin America is by no means universal, but that despite this, online literary communities nevertheless provide valuable opportunities for the promotion of Latin American literature. Paul Fallon's focus is on Mexican border authors, whose works 'enable possible links with limited, temporary communities that represent both shifts and continuities in reading culture' (162) by engaging with new technologies to negotiate new forms of literary practice.

Stefan Herbrechter and Ivan Callus focus on the work of Jorge Luis Borges, who, they argue, 'is a major literary precursor of contemporary interactive and multimedia works'. (179) The authors suggest that exploring Borges' literary imaginary may enrich meditations on cyberculture. Rob

Rix's essay deals with Julio Cortázar's 1963 novel, *Rayuela*. Rix enquires as to how the web publishing of fiction may alter our understanding of the genre, given factors such as 'the reader's – or the user's – freedom to rearrange, recombine, and even abandon any specific text at any time' (198). This, he argues, creates the possibility 'to engage new kinds of readers in the elaboration of new fictional spaces'. (205) Ana Cláudia Viegas explores the relationship between literature and information technology in Brazil, asking how new technologies have affected print literature. Viegas provides examples from works by Luis Ruffato, which, she argues, show a relationship between cyberculture and post-1990 Brazilian literature through the author's creation of fragmented, multilinear narratives. Doménico Chiappe examines 'collective novels' on the Internet, an interactive approach to literary creation, which, Chiappe states, is producing new concepts of authorship and readership. Thea Pitman's essay on hypermedia fiction aims to assess the ways in which works in this genre relate to the Latin American literary canon. Pitman critiques the notion that digital culture is disembedded from its national origins and therefore risks losing its cultural identity, and discusses the emancipatory potential of hypertext. Claire Taylor explores the relationship between the weblog and the embodied subjectivity of its creator using examples from Guzik Glantz, who, Taylor asserts, shows the fragmented body to be a result of both cyberspace and contemporary society, presenting 'a tentative Mexican cyborg consciousness' (254).

Clearly, it is difficult to do justice in one volume to the cultural and linguistic differences across this vast region, and Taylor and Pitman acknowledge the complications associated with the broad scope of the essays in this collection and the problematics of the terminology used to describe online activity. They suggest avenues for further research in this field, which could centre on the relationships between theory, culture and the multiple identities being expressed by Internet users in Latin America. This is a groundbreaking, highly valuable contribution to research in this area.

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D. L. RABY, *Democracy and Revolution: Latin America and Socialism Today*. London, Ann Arbor MI: Pluto Press. 2006. xi + 279 pp. ISBN 0-7453-2436-3 (hb); 0-7453-2435-5 (pb).

Since the 'pink tide' (of leftist, radical or nationalist governments) began to sweep across Latin America, much has been written about this apparent reawakening of an anti-globalization left. Regrettably, since much has been tendentious, journalistic and wishful thinking, we have awaited a solid interpretation and theorization of the phenomenon. This study largely provides that. It makes its politics clear, but – apart from a few moments – Raby is too experienced a political analyst with too substantial and nuanced a knowledge of Latin American politics to allow sympathy to prevent analysis.

The book's basic premise (that we are witnessing a revolutionary leftist populism) is outlined at the start and (unusually) discussed theoretically at the end, with case studies in between. The opening chapters are excellent. The first is a theoretical discussion of liberal democracy and 'popular democracy'; the treatment is commendably balanced (although Trotskyist analyses tend to be dismissed rather too easily), self-critical and thorough, and is one of the best features of the book, worth recommending to students as an essay in its own right. The following chapter (a little less successful) discusses socialism and popular democracy; its success lies in setting this within the contorted arguments on the left, taking us back usefully to (largely forgotten) Dependency Theory.

The meat of the book consists of three chapters on cases: one each on Cuba and Venezuela and one on the essentially failed experiments of Chile, Nicaragua and Portugal. The Venezuelan chapter is easily the best, balancing detail and overview to inform and analyse, providing a valuable service given the paucity of reliable detail or objectivity on *chavismo*. Again, this chapter alone merits recommendation as a reference source and astute interpretation; the only gap seems to be the lack of a convincing explanation as to how exactly the Venezuelan armed forces became revolutionary as opposed to progressively nationalist (à la Velasco).

The treatment of Cuba is perhaps less successful. While it usefully points us in

new directions – towards the revolutionary role of the *llano*, the revolutionary potential of the Ortodoxos and the significance of the two Declarations of Havana – it is somewhat sketchier (perhaps because it covers 50 rather than 10 years), and with a greater tendency towards admiration. Indeed, although the book, to its great credit, largely resists the latter in its determination to analyse and its willingness to confront weaknesses, it does occasionally lapse into a discourse that reveals its sympathies. Thus, we read about ‘the people’, about Fidel as ‘the personification of this collective subject, its intuitive mouthpiece’ (111), and that ‘many of the common people would without doubt be ready to die for Chávez’ (159). Whatever the truth in these assertions, they rather weaken the impact of the overall argument and remind us that, in part, the book’s theoretical position has been built around an appreciation of the two leaders and their revolutions.

The chapter on the other three cases is disappointing, because while trying to say too much about too many diverse examples it says frustratingly little about any of them. This is especially disappointing on Portugal, given Raby’s undoubted expertise, and, given the arguments of Weeks and Dore about Sandinismo’s failure precisely because of its populism, an opportunity might have been missed to engage more substantially with the book’s theoretical underpinning.

The final chapter is one of the book’s clear strengths, rounding off the discussion by proposing a theoretical model in the light of the cases analysed, the argument for interpreting the two main cases as examples of a leftist populism. Taking its cue from Laclau, it bravely proposes a positive engagement with the idea of leadership, reminding us that the academic distaste for personality may miss a key factor in these processes. While questions are inevitably posed – how exactly does such a populism actually work (in comparison with the post-1930 examples), not least in conceding power to ‘the people’, going beyond the discourse which is the focus of much of the discussion: And what mechanisms might ensure survival beyond the leader? – the theoretical discussion is genuinely engaging, readable and thorough.

The result is a real contribution to our understanding of the ‘pink tide’ and to the left’s debate on revolution, democracy and

populism in Latin America. Whatever the criticisms, the book constitutes a major step forward in the literature, with an acute eye for the exceptional and a self-awareness that largely takes us away from solidarity towards genuine analysis.

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JAMES HIGGINS, *Lima: A Cultural and Literary History*. Oxford: Signal Books. 2005. xvi + 243 pp. ISBN 1-902669-97-5.

This is the fourth volume on Latin America (the previous three were on Buenos Aires, Mexico City and Havana) in the ‘Cities of the Imagination’ series, which seeks to provide ‘in-depth cultural and historical guides to the great cities of the world’. Those already familiar with Lima might raise an eyebrow at its depiction as a ‘great’ city, except, of course, in terms of its population of almost 10 million, well over one-third of that of Peru as a whole. Most visitors now approach it from Jorge Chávez airport rather than the dingy port of Callao, where James Higgins landed in the mid-1960s on the first of his many trips to undertake his research on modern Peruvian literature. Either way, the enduring impressions are of chaotic traffic, poor roads, shanty towns, roadside vendors, disagreeable odours and dirt, given that the smarter suburbs of Miraflores, San Isidro, Barranco and beyond, to which the upper and middle classes have retreated from downtown Lima – and which many tourists do not see – are on the opposite side of the city. Those who do not know Lima might be seduced by its oft-misunderstood soubriquet ‘City of the Kings’, unaware that this defines not so much a splendid imperial past as the simple fact that it was founded on the site of a small native settlement by Francisco Pizarro on 6 January 1535, the feast of the Epiphany or ‘Three Kings’. Its name derives from a corruption of ‘Rímac’, the river that used to flow through it before it virtually dried up, and the city’s location in a dismal, arid coastal strip 8 km (5 miles) inland from its port of Callao, was designed to ensure the maintenance of relatively secure maritime communication with Panama (and, eventually, Seville), far from the risky Inca strongholds in the southern Andes.



Unlike the truly 'great' Cusco, Lima and its environs have few pre-Hispanic remains to speak of other than a number of crumbling and much-looted burial mounds. Moreover, most of its colonial buildings date from the late eighteenth century rather than the early colonial period because of the severity of earthquakes, notably that of 1746 and its accompanying tidal wave, which literally washed away Callao and its 5,000 inhabitants and destroyed most of Lima's baroque buildings, themselves constructed after the earlier seismic disaster of 1687. Some splendid mansions erected during the further reconstruction overseen by Manuel de Amat (Viceroy 1761–66) remain to give it a certain grandeur, but others, like the city's old walls, were lost in the 1920s as the old city expanded, with the construction of wide avenues fit for motor traffic and new public spaces such as the rather faded Plaza de San Martín. The old viceregal palace was also lost in the same period, to be replaced by the unremarkable Palacio de Gobierno.

Higgins clearly knows Lima well. This reviewer recalls being guided around what remains of the old city by him in 1970, before it became a virtual no-go area for 'decent' citizens, especially at night, in the 1980s. Lima was, and still is, the magnet that draws in ambitious writers and politicians from the provinces – such as his first literary subject, the Trujillo-raised poet César Vallejo – who seek national recognition. Like his counterparts in Cusco and Arequipa (cities that had headed unsuccessful movements for regional autonomy from Lima in the nineteenth century), Vallejo recognized the truth

of the saying 'Peru is Lima, and Lima is the Jirón de la Unión' (the street that links the Plaza de Armas with the Plaza San Martín and their respective elite clubs, the Club de la Unión and the Club Nacional). Although primarily a specialist on twentieth-century literature, Higgins is also familiar with the colonial era. His fluent volume has three substantive chapters, preceded by a brief introduction and a sketch of Lima's prehistory. He devotes some 70 pages of 'City of the Kings' to the monuments, institutions and cultural life of the colonial period. This is followed by a longer section on the 'Capital of the Republic', covering the period up to the second presidency of Augusto B. Leguía, the so-called *Oncenio* of 1911–30, when massive public works transformed Lima and, to a lesser degree, provincial cities. A concluding section, 'The Expanding Metropolis', guides the reader expertly through the politics, the cultural life and the buildings (including the squatter settlements) of the post-1930 period, as well as offering lively commentaries on Lima's cuisine, music and cinema. Although drawing attention to the huge social and cultural problems created by the massive influx of migrants from the provinces since the latter half of the twentieth century, he ends on an optimistic note, paying tribute to the resilience with which the 'ordinary people' of Lima 'prevail over the precariousness of their daily lives', and finds it 'hard to believe that they and their city will fail to endure and thrive'. Maybe he is right. Let us hope so.

JOHN FISHER

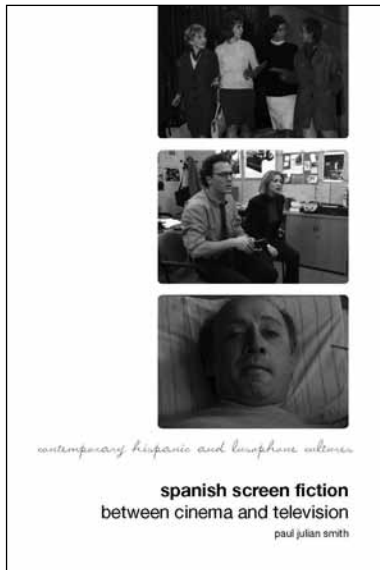
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