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Articles

¿Fue moderna la literatura española del siglo XVIII?: Análisis de la evaluación decimonónica

Iñigo Sánchez-Llama

pp. 231-255

■ [HTML Version](#) | ■ [PDF Version \(560k\)](#)

Subject Headings:

- [Spanish literature -- 18th century -- History and criticism.](#)

Resumen:

La evaluación de la literatura española setecentista experimenta una significativa evolución durante el período decimonónico. En el primer tercio del siglo XIX el paradigma romántico favorece interpretaciones que señalan los vínculos de las letras dieciochescas con hábitos culturales no modernos vinculados al Antiguo Régimen. Desde el último tercio de la centuria, de todos modos, empiezan a producirse valoraciones que apuntan la modernidad literaria de ciertos textos setecentistas. El análisis de la pluralidad de estos discursos críticos en el XIX es relevante para confirmar los indudables rasgos modernos de la literatura española escrita durante la Ilustración. Estas lecturas críticas configuran asimismo un complejo corpus textual en el que puede percibirse la articulación teórica, en mayor o menor grado, de los valores estéticos consagrados por la modernidad filosófica.

Boedo Circense: Leónidas Barletta, Raúl González Tuñón, and the Limits of Tradition

Jason Borge

pp. 257-279

■ [HTML Version](#) | ■ [PDF Version \(588k\)](#)

Subject Headings:

- **Barletta, Leónidas. Royal Circo.**
- **González Tuñón, Raúl, 1905-1974 -- Criticism and interpretation.**
- **Circus performers in literature.**

Abstract:

The circus and circensian practices lend themselves particularly well to the Latin American avant-gardes as privileged proletarian spaces encompassing both the “crafty” extreme of carnival—in Bakhtin’s sense of subversive and artisan—as well as the commercial, technological aspects of the emerging mass media. This article focuses on the circus as a key link between traditional and modern culture in early twentieth-century Argentina. In particular, it examines the writing of Leónidas Barletta and Raúl González Tuñón, both figures loosely associated with the avant-garde Boedo movement. In the work of these writers, I argue, the circus operates primarily metonymically rather than metaphorically: through a series of interventions, principally Tuñón’s early poems and Barletta’s novel *Royal Circo*, the working-class suburb of Buenos Aires is laid out as a living theater of marginality in which the circus performs a central role. In his novel, Barletta sees the circensian as a site of greed and hunger in need of either liquidation or refinement—the latter option put to practice in Barletta’s later work as founder and director of the influential Teatro del Pueblo. Tuñón, on the other hand, reconstitutes the circensian as a vital “osmotic” space between memory and modernity, in the process showing how apparently marginal cultural practices could be reconstituted through literary expression.

The Case for Nostalgia and Sentimentality in Manuel Vázquez Montalbán’s “Serie Carvalho”
Caragh Wells
 pp. 281-297

■ **HTML Version** | ■ **PDF Version (570k)**

Subject Headings:

- **Resina, Joan Ramon. Cada ver en la cocina: la novela criminal en la cultura del desencanto.**
- **Vázquez Montalbán, Manuel. Serie Carvalho.**
- **Nostalgia in literature.**
- **Nationalism in literature.**

Abstract:

This article engages with Joan Ramon Resina’s negative critique of Manuel Vázquez Montalbán’s representation of Barcelona in the ‘Serie Carvalho.’ Based on a detailed analysis of competing philosophical interpretations of nostalgia and sentimentality, the article suggests that Vázquez Montalbán’s use of nostalgia and sentimentality in his urban descriptions of Barcelona’s Raval and *barri xino* have a positive critical function and should not be dismissed as evidence of the author’s own personal nostalgia for the experience of life in these areas of the city during the post-war period. A selection of urban representations from *Asesinato en el comité central*, *El laberinto griego*, and *El delantero centro fue asesinado al atardecer* are employed to illustrate how Vázquez Montalbán deploys nostalgia in order to engage the reader’s emotions and stimulate the process of remembrance. This narrative effect is based upon Vázquez Montalbán’s persistent fears about the political culture of the Spanish transition and the perceived absence of historical memory following the end of Franco’s dictatorship. It is argued that his sentimental descriptions of Barcelona’s Raval

and *barri xino* can be read as attempts to educate the reader's emotions in order to resist the 'cultura del olvido.'

Pasillos sin luz: Reading the Asylum in Nadie Me Verá Llorar by Cristina Rivera Garza

Laura Kanost

pp. 299-316

■ [HTML Version](#) | ■ [PDF Version \(505k\)](#)

Subject Headings:

- **Rivera Garza, Cristina, 1964- Nadie me verá llorar.**
- **Mental illness in literature.**

Abstract:

Mexican historian and literary writer Cristina Rivera Garza approaches the space of the asylum not as a monolithic mechanism of rigid control and silence, but as a continual negotiation of bodies and words. The characters in her 1999 novel *Nadie me verá llorar* improvise their own unique paths through the physical structure of La Castañeda asylum and the sociocultural space of mental illness. Through its narrative techniques, the novel positions its readers, too, in an indeterminate interpretive space. Readers' paths through the fixed structure of the novel are as idiosyncratic as the characters' trajectories through La Castañeda and Porfirian society. By representing and fostering such maneuvers—which Michel de Certeau has termed “tactics”—*Nadie me verá llorar* challenges the subject/object dynamic inherent in conventional concepts of madness. Rivera Garza's novel manifests a relationship not of reading and writing subjects and voiceless objects, but of interdependent, mutable subjects. Viewed in the context of 1990s mental health care reform initiatives throughout Latin America, the “tactics” at work in *Nadie me verá llorar* reflect the reality of individuals currently living in psychiatric hospitals, as well as the potential for reform movements to resituate both concepts of mental illness and individuals who are identified as mentally ill.

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