Letter from the Director

“Bucknell University Press has become the most prestigious and efficient publishing house for scholarly books in English and Spanish literature and culture, particularly in the modern period. Every single book represents a remarkable accomplishment both in terms of content and in editorial quality.”

-Luis Fernandez Cifuentes
Chair of Romance Languages and Literatures at Harvard University

Bucknell University Press has been publishing exemplary interdisciplinary books in Latin American literature, culture, history, and politics for forty years. Fortunate in the guidance of Mills F. Edgerton, director of the press from 1976 to 1996, the contribution of senior scholars across the country, and the steady publication of key titles, Bucknell earned itself the reputation of being one of the leading publishers in the world of Luso-Hispanic and Latin American scholarship in English. Building on this reputation, in 1996 the press created a new series in Latin American Literature and Theory, edited by Aníbal Gonzalez, Professor of Spanish at Yale University. His energy and vision have cultivated original monographs of imaginative power and critical relevance that appeal to both scholars and students alike. Bucknell’s series titles as well as our general Latin American list have made a real impact on the growing study both in Europe and North America of this broad and diverse intellectual field.

Recent highly acclaimed works like Joan Brown’s Confronting our Canons: Spanish and Latin American Studies in the 21st Century (2010) and Daniel Shapiro’s translation of Tomás Harris’s Cipango (2010) testify to the Press’s continuing commitment to excellence and to the study of the Spanish language and literature from both sides of the Atlantic.

Greg Clingham
Professor of English
Director of the University Press
The literature of Latin America, with its intensely critical, self-questioning, and experimental impulses, is currently one of the most influential in the world. In its earlier phases, this literary tradition produced major writers, such as Bartolomé de las Casas, Bernal Díaz del Castillo, the Inca Garcilaso, Sor Juana Inés de la Cruz, Andrés Bello, Gertrudis Gómez del Avellaneda, Domingo F. Sarmiento, José Martí, and Rubén Darío. More recently, writers from the U.S. to China, from Britain to Africa and India, and of course from the Iberian Peninsula, have felt the impact of the fiction and the poetry of such contemporary Latin American writers as Borges, Cortázar, García Márquez, Guimarães Rosa, Lezama Lima, Neruda, Vargas Llosa, Paz, Poniatowska, and Lispector, among many others. Dealing with far-reaching questions of history and modernity, language and selfhood, and power and ethics, Latin American literature sheds light on the many-faceted nature of Latin American life, as well as on the human condition as a whole.

The aim of this series is to provide a forum for the best criticism on Latin American literature in a wide range of critical approaches, with an emphasis on works that productively combine scholarship with theory. Acknowledging the historical links and cultural affinities between Latin American and Iberian literatures, the series welcomes consideration of Spanish and Portuguese texts and topics, while also providing a space of convergence for scholars working in Romance studies, comparative literature, cultural studies, and literary theory.
About the Series Editor

Aníbal González (Ph.D. Yale University, 1982) is Professor of Modern Latin American Literature at Yale University.

He is the founder and general editor of the Bucknell Studies in Latin American Literature and Theory Series, and was general editor of the Cambridge University Press Series in Latin American and Iberian Literature from 1995 to 1997. He currently serves on the editorial boards of Comparative Literature Studies, Revista de Estudios Hispánicos, Revista Canadiense de Estudios Hispánicos, Revista Iberoamericana, Latin American Literary Review, and in the Advisory Committee of PMLA.

Visions of Empire in Colonial Spanish American Ekphrastic Writing
Kathryn Mayers

Visions of Empire in Colonial Spanish American Ekphrastic Writing examines ekphrastic works—written works that reference visual art—by three American-born authors from different viceroyalties of Spanish America—Hernando Domínguez Camargo (New Kingdom of Granada), Juan de Espinosa Medrano (New Castile), and Sor Juana Inés de la Cruz (New Spain)—during the transitional period of history between the Conquest and the Independence of Latin America. Mayers argues that in colonial Latin American culture, where print culture was not deeply rooted and visual texts served as an important medium for cultural communication, ekphrasis evinces a vital ideological dimension, combining within its textual “space” media associated with diverse cultures, classes, ethnicities, and genders.

Phosphorescent Literature provides the first book-length interdisciplinary reflection on Ricardo Palma (1833-1911) informed by theories of cultural criticism. Through an exploration of gender and nationhood in Palma’s texts, Tudela argues that he should be understood as a proto-modernist who paved the way for many of the experiments of twentieth-century Latin American narrative fiction. By engaging dynamically with new scholarship on the nineteenth century, across disciplines such as anthropology, geography, history, the visual arts, and feminist approaches to the period, this study offers possibilities for new ways of thinking about the central elements of its cultural history.
This book on the role of written and iconographic communication in the Atlantic World combines a broad outlook, geographically and chronologically, with the precise treatment of specific evidence extracted from the sources. Carlos Alberto González Sánchez argues that diatribes against chivalric fiction and the Index of Prohibited Books did not prevent proscribed literature from circulating freely on both sides of the Atlantic Ocean. On the contrary, he notes that such prohibitions may have increased the lure of certain books. A description of the process of registering and inspecting ships in Seville and upon reaching their destinations highlights opportunities for contraband, smuggling, fraud, and the corruption of officials entrusted with regulating the trade. Within the prominent spiritual genre, the author documents a shift from Erasmian to Tridentine thinking. The registers analyzed also suggest the growing popularity of literary works by Cervantes, Mateo Alemán, and Lope de Vega, opening a fascinating window onto the book trade in the Americas. Different forms of participation in this culture included the use of books as fetishes and the possession of printed devotional images. The analysis of books as well as printed images supports larger contentions about their role as agents of evangelization and Westernization. This book opens up new worlds on the impact of books and images in the Atlantic World.
On the Dark Side of the Archive
Nation and Literature in Spanish America at the Turn of the Century
Juan Carlos González Espitia

On the Dark Side of the Archive examines nineteenth-century nation-building through narratives that are not part of the romantic or realist traditions, specifically those associated with the critique of traditional ideals often portrayed in Decadentism and modernismo. The study focuses on the “non-canonical” works of turn-of-the-century authors—including José María Vargas Vila, Horacio Quiroga, Clemente Palma, and José Martí—and concludes with a study that compares the literary portrayal of doomed societies in the nineteenth-century with the work of contemporary authors, such as Fernando Vallejo. González Espitia establishes a critique of the concept of nation-building in the romantic narratives of Spanish America. These narratives are generally characterized by underlying erotic discourses meant to set the recently liberated countries of Latin America on a path toward class harmony, racial integration, socially beneficial marriage, and demographic expansion. An analysis of nation-building narratives understood as erotic discourses must also consider novels that manifest a dynamics of self-destruction. The authors included in this book subvert the idea of “nation” as a clear, positive, and fruitful space, bringing a dose of reality to this elusive concept. These authors design alternative futures for Latin America, futures that were seen as fruitless, obscure, contemptible, or doomed.
Trans/Acting: Latin American and Latino Performing Arts comprises fourteen new essays by leading scholars of Latin American and U.S. Latino theater as well as the performance script Mexterminator vs. The Global Predator by Guillermo Gómez-Peña. The essays focus on contemporary Latin American and U.S. Latino dramatic texts and performances. They range from a panoramic view of transculturation in twentieth-century Latin American theater to in-depth analyses of individual plays from Cuba (Abelardo Estorino), Mexico (Sabina Berman, Vincente Leñero, Paquita la del Barrio), Argentina (Rafael quita la del Barrio), Argentina (Rafael Spregelburd, Patricia Suárez, Susana Torres Molina), Uruguay (Gabriel Peveroni), and the U.S. (Guillermo Reyes, Guillermo Gómez-Peña, and the Original Latin Kings of Comedy). By deploying the concept of trans/acting, with its connotations of negotiation and/or exchange, in various theoretical ways the essays explore and challenge the parameters of culturation, nationalism, gender, genre, translation, and adaptation in the context of globalization, shifting borders and new cultural paradigms.
Voices Out of Africa in Twentieth-Century Spanish Caribbean Literature

Julia Cuervo Hewitt

Voices Out of Africa in Twentieth-Century Spanish Caribbean Literature is a compelling exploration of how authors of the Spanish Caribbean (Cuba, Santo Domingo, and Puerto Rico) have incorporated the cultural legacy of Africa into their narrative fictions. This richly articulated study decodes and explores hidden layers of African-derived myths and symbolisms found in many of the major Spanish Caribbean works of prose fiction. Hewitt ranges from the Afro-Cuban short stories of Lydia Cabrera and the historical novels of Alejo Carpentier, to the representation of the figure of the runaway slave—a foundational archetype of the Spanish Caribbean since the sixteenth century—to the contemporary salsa music-inspired narratives of the Puerto Ricans Edgardo Rodríguez Juliá, Luis Rafael Sánchez, and Ana Lydia Vega, and the provocative narratives of the contemporary Cuban writer, Zoé Valdés.

Voices Out of Africa is an erudite, yet accessible and exhilarating account of the multiple layers of the region’s cultural expressions. In its scope, it does justice to the wealth and complexity of Caribbean culture; at the same time it is a work of scholarship and theory that offers a near-encyclopedic perspective on Spanish Caribbean culture.
Epic, Empire, and Community in the Atlantic World studies the epic poem *Espejo de paciencia* by Silvestre de Balboa, written in 1608 in order to commemorate the abduction of bishop Fray Juan de las Cabezas Altamirano, which took place near the town of Bayamo in the eastern part of Cuba on April 29, 1604. Marrero-Fente argues that the disappearance of the *Espejo de paciencia* manuscript during the seventeenth and eighteenth centuries did not prevent the poetic world described in the text from founding a trope of enduring possibilities in Cuban literature. The presence of Balboa’s poem in subsequent literary works assumes the form of a ghost text as depicted in the main rhetorical elements of Cuban literature, such as the love of nature, the emerging identity of the *criollo*, the sense of community, and the contrast between the natural and the moral world. *Epic, Empire, and Community in the Atlantic World* makes a salient contribution to Cuban colonial studies by offering a comparison between Balboa’s poem and the works of other contemporary authors from the Canary Islands, Spain, and Spanish America, emphasizing the relevance of transatlantic relations in the poetic production of the period.
From Lack to Excess
“Minor” Readings of Latin American Colonial Discourse
Yolanda Martínez-San Miguel

From Lack to Excess analyzes the narrative and rhetorical structures of Latin American colonial texts by establishing a dialogue with contemporary studies on minority discourse, minor literatures, and postcolonial theory. After reviewing the main contributions and limitations of Transatlantic, Early Modern, and Postcolonial studies for the interpretation of Latin American colonial textualities, Martínez-San Miguel takes as a point of departure the subtle yet pervasive semantic link between the terms “minority” and “colonialism” prevalent in current studies on ethnic and sexual identities. She then engages the disciplinary debate between Colonial Latin American studies and Early Modern, Transatlantic, and Postcolonial studies, paying attention to the epistemic and institutional junctures that explain the current reconfiguration of these fields. As an alternative to an exhausted debate, Martínez-San Miguel uses Gilles Deleuze and Felix Guattari’s notion of a “minor literature,” along with current studies on minority discourse to propose new readings of texts by Hernán Cortés, Alvar Núñez Cabeza de Vaca, the Inca Garcilaso de la Vega, Carlos de Sigüenza y Góngora, and Sor Juana Inés de la Cruz.
In *Home Is Where The (He)art Is*, Sharon Magnarelli employs a variety of contemporary critical approaches to examine ten dramatic works written or performed between 1956 and 1999. Focusing on plays by Griselda Gambaro, Eduardo Rovner, Sabina Berman, Diana Raznovich, Roberto Cossa, Hugo Argüelles, Marcela del Río, and Luisa Josefina Hernández, Magnarelli demonstrates how the playwrights engage with family relationships to comment on sociopolitical issues of national and international significance while simultaneously challenging dramatic conventions and theatrical representation. This insightful study provides fresh readings of plays that have already attracted significant critical attention. It also serves as a useful introduction to the modern theater of Mexico and Argentina for the interested non-specialist.
In *Out of Bounds*, Dara E. Goldman teases out the intricacies of a territorial conception of nationhood in the context of a global reorganization that ostensibly renders historical boundaries irrelevant. Hispanic Caribbean writers have traditionally pointed toward the supposed perfect equivalence of island and nation and have explained local culture as a direct consequence of that equation. The major social, political, and demographic shifts of the twentieth century increasingly call this equation into question, yet authors continue to assert its existence and its centrality in the evolution of Caribbean identity. Goldman contends that traditional forms of identification have not been eviscerated by globalization; instead, they have persisted and, in some cases, have been intensified by recent geopolitical shifts. *Out of Bounds* underscores the ongoing role of the nation as the site of identity formation. In this manner, Goldman presents Hispanic Caribbean cultural production as a case study that acutely dramatizes the paradoxical status of traditional demarcations of self-definition in an increasingly globalized context. Goldman’s *Out of Bounds* is a cogently argued and original study about a topic of fundamental importance to anyone interested in literature, culture, and politics of the Hispanic Caribbean and the Caribbean region as a whole.
The End of the World as They Knew It
Writing Experiences of the Argentine South

Eva-Lynn Alicia Jagoe

The End of the World as They Knew It maps the shifting constructions of the space of the South in Argentine discourses of identity, nation, and self-fashioning. In works by Domingo F. Sarmiento, Lucio V. Mansilla, Francisco P. Moreno, Jorge Luis Borges, Ricardo Piglia, and César Aira, Eva-Lynn Alicia Jagoe examines how representations of the South—as primitive, empty, violent or a place of potential—inform Argentine liberal ideology. Part of this process entails the reception of travel narratives by Francis Bond Head, Charles Darwin, and W.H. Hudson, which served the purpose of ratifying the gaze of the criollo, and of appropriating the South through civilized discourses. Focusing on crucial moments in Argentine cultural history, such as the 1871 Conquest of the Desert and the military dictatorship of the 1970s, Jagoe compellingly argues that these intensely experiential narrations of the South are inextricably linked to questions of collective memory and the construction of Argentine history and tradition. Well written and thoroughly researched, The End of the World as They Knew It will appeal to scholars of Argentine literature and culture, as well as those interested in travel writing and nation building.
Using concepts from urban cultural studies, *City Fictions* examines the representation of the city in the works of five important late-twentieth-century Spanish American writers: Octavio Paz, Julio Cortázar, Cristina Peri Rossi, Diamela Eltit, and Carlos Monsiváis. While each of these writers is influenced at least partially by a specific Spanish American city—be it Mexico City, Buenos Aires, Montevideo, or Santiago—they share ways in which they fictionalize the city. They all equate language and body with urban space. In these metaphors, language breaks down and the body disintegrates, creating a disturbing picture of violent decline. Holmes demonstrates how representation of the city through metaphors of linguistic and corporeal rupture, as well as of new vital human possibilities, reflects a response to both political violence and untenable economic policies in Latin America during the last three decades of the twentieth century. Holmes’s persuasive and informative discussion provides a coherent framework within which to understand the variety of responses by Spanish American writers to the often uncontrolled growth and development of their region’s cities. In doing so, *City Fictions* provides a wide-ranging panorama of the changing attitudes towards the urban experience in late-twentieth-century Spanish American literature.
Peruvian ethnographer and creative writer José María Arguedas (1911-1969) is widely recognized as the premier writer on Andean Peoples and cultures and one of the greatest voices on indigenous issues in twentieth-century Latin America. Creating the Hybrid Intellectual, the first English-language book devoted entirely to his work, adds a new dimension to Arguedian studies by revealing the centrality of the feminine in his narrative recreations of Peru, in their expression of the writer’s national vision, and in the elaboration of a new type of intellectual who may speak for Peru. In Arguedian narrative, this “hybrid intellectual”—product of both the indigenous and Western, Andean and coastal cultures, like Arguedas himself—begins the task of unraveling dominant discourse on the nation and proposing alternative ways of understanding, and being in, Peru. In identifying and revealing the revolutionary potential of alternative national spaces and subjects, the hybrid intellectual identifies strongly with the feminine, and it is through the feminine that he most clearly speaks.
Embodying Resistance
Griselda Gambaro and the Grotesque
Dianne M. Zandstra

Embodying Resistance traces narrative strategies in six of Griselda Gambaro’s novels to the grotesco criollo and to the broader grotesque tradition. Gambaro (Argentine, 1928) is widely recognized as an interpreter of a society in crisis. The grotesque serves in her work to ridicule authority figures in the family and in society at large and to expose repression by presenting its ultimate consequences in the human body.

In Embodying Resistance—the first full-length study of most of Gambaro’s major narrative publications—Zandstra provides a coherent theoretical framework and clear historical and social referents for Gambaro’s writing. After an overview of the grotesque and grotesco criollo as literary technique and effect Zandstra analyzes these techniques and their effect on the reader. By emphasizing Gambaro’s critique of social relationships within the Argentine political system and within male-female relationships, Zandstra elucidates the novels’ counter-discursive nature, their deconstruction of gender roles within a patriarchal society, their simultaneous appeal to and alienation of the reader, and their scrutiny of the role of art within a violent setting.
Littoral of the Letter is the first full-fledged study in English of the work of the late Argentine writer Juan José Saer (1937-2005). Characterized by an uncommon coherence and rigor, Saer’s considerable body of writing—including novels, short stories, nouvelles, poems, essays, and critical essays—defies simple categories. In both his fictional and essayistic writing, Saer de-familiarizes the reader by questioning some of our most cherished certainties, especially those having to do with the role ascribed to Latin American literature, the different uses of prose and poetry, and the relations between language and the mass media. Elucidating similarities between Borges and Saer, Gabriel Riera sees Saer’s innovation in his profoundly creative handling of the limits of literary realism. With theoretical tact and sophistication, Riera articulates the implicit structures of Saer’s poetics and demonstrates how it contests the pragmatic needs of the state and the market, while also expanding the capacities of narrative language to approach the very limit of realism: the unsayable.
Staging Words, Performing Worlds presents new perspectives on Argentina, Cuba, Mexico, and Venezuela and their theater, by theorizing how, through performance, nation can be “re-imagined” and reconstructed. Each chapter frames the sociopolitical and theatrical national context and presents a theoretical analysis of the dramatic and ideological functions of intertexts in plays by Victor Hugo Rascón Banda, Maruxa Vilalta, César Rengifo, Néstor Caballero, Eduardo Pavlovsky, and Rafael S pregelb urd, among others. Bulman demonstrates how past artistic texts—other plays, stories, newspaper articles, songs, or paintings—can be reworked and “translated” to create a new theatrical spirit.

The multiple levels of translation—intertext to text, text to script, script to performance—have implications for the ways texts are interpreted and for how they in turn “perform” their nation. Well-researched, theoretically sophisticated, and highly readable, Staging Words, Performing Worlds explores the problematic notion of nation today.
In a series of penetrating readings of novels by Antonio Elio Brailovsky, Abel Posse, Eugenio Aguirre, Armando Ayala Anguiano, Herminio Martínez, Augusto Roa Bastos, and Napoleón Baccino Ponce de León, Mark Hernández explores the fundamental role of fictional autobiographies and testimonials in rewriting historiographical discourses about the conquest and their relationship to contemporary politics and issues of national and cultural identity in Latin America. He demonstrates how these novelists use major and marginal figures to reflect upon the ways that institutional powers invoke episodes from the discovery and conquest to legitimate the present, and also to critique the recent historical past, especially in the case of Uruguay and Argentina, which endured military dictatorships in the 1970s and 1980s. With theoretical and scholarly authority, Figural Conquistadors engages an important series of historiographical questions about the difficulty of knowing the past.

"Mark Hernández’s recent analysis of eight Mexican and River Plate novels...places him in the center of ongoing postmodern and postcolonial discussions about the construction of culture and national identities.”

-Ann González, University of North Carolina, Charlotte

Mark A. Hernández is Assistant Professor of Spanish in the Department of Romance Languages at Tufts University.


Bucknell Studies in Latin American Literature and Theory
Sacred Eroticism addresses a neglected chapter in Latin American literature, namely, the influence of Georges Bataille and Pierre Klossowski’s atheist mysticism in the Latin American erotic novel of the twentieth century. Combining a Lacanian analytical framework with an (inter)textualist approach, Ubilluz reveals how Julio Cortázar, Salvador Elizondo, Mario Vargas Llosa, and Juan García Ponce adopted Bataille and Klossowski’s aesthetic and philosophical models as a point of departure to rearticulate the modern subject’s buried dimension of the sacred through various innovations on the erotic novel’s form. Ubilluz examines the dialectical irruption of these literary experiments into their particular aesthetic, theoretical, and political contexts; showing, for instance, that Cortázar’s Rayuela and Elizondo’s Farabeuf reintroduce a Bataillean sense of tragedy into the secularist nouveau roman, that García Ponce exemplifies the Barthian “death of the Author” by “copying” with originality the form and content of Klossowski’s novels, and that Vargas Llosa’s Los cuadernos de don Rigoberto gives an unbecoming neoliberal spin to Bataille and Klossowski’s anticapitalist theorization of the sacred. This philosophically rich and erudite work fills a significant gap in the scholarship on twentieth-century Latin American narrative.
Test Tube Envy examines the strategies by which Argentine narrative shapes scientific discourse and through which popular science determines narrative from over 150 years of the country’s writing. Beginning with Domingo Sarmiento and Argentina’s Generation of 1839 and continuing through the work of Lucio Mansilla, Eugenio Cambaceres, Roberto Arlt, Jorge Luis Borges, Ernesto Sabato, Julio Cortázar, Ricardo Piglia, Angélica Gorodischer, Ana María Shua, and Mempo Giardinelli, Test Tube Envy explores the construction and exercise of social power on and through scientific expression. The scientific disciplines considered range from nineteenth-century phrenology and ethnography to twentieth-century chemistry, quantum mechanics, cybernetics, and chaos theory. In so doing, Brown critically engages the work of Foucault and other social and philosophical theorists as he examines the ways in which scientific prestige is manufactured and appropriated on the literary stage.
Voices from the *fuente viva*

The Effect of Orality in Twentieth-Century Spanish American Narrative

Amy Nauss Millay

*Voices from the fuente viva* is the first full-length study in English of the issues of orality and literacy in contemporary Latin American literature. Lucid and wide-ranging in scope, this book demonstrates the tension between orality and the written word in Latin American culture. Drawing upon anthropology and literary theory, Amy Nauss Millay explores the representation of oral cultures and oral traditions by important Spanish American ethnographers and writers such as Lydia Cabrera, José María Arguedas, Miguel Barnet, and Augusto Roa Bastos. Millay argues that, for these writers, oral discourse is paradoxically inscribed by means of creating an oral effect, and that this enterprise calls into question the traditional divide between orality and writing. She also demonstrates the folly of the written word that desires to resurrect oral tradition from a supposedly authentic origin. By illustrating the poetic and rhetorical capacities of these essentially non-Western forms of discourse, this enterprising and well-researched book shows how they have in fact transformed Spanish-American literary tradition.
This book offers a close reading of selected poetic, dramatic, and prose works by Sor Juana Inés de la Cruz (1651-1695). With thorough knowledge of theoretical debates about writing, subjectivity, and gender, Luciani elucidates ways in which this important colonial Mexican intellectual and literary figure created a textual self through her writing. *Literary Self-Fashioning* analyzes Sor Juana’s complex, varied, and strategic process of literary self-fashioning, the self-promotional and self-protective functions it served, and its consequences for her readers and for subsequent generations. The book, likewise, situates its readings for Sor Juana’s work against the background of the arc and of her career—it’s ascent in the 1680s, its descent and disintegration in the 1690s. But the book’s goal is not, strictly speaking, biographical. Rather than trying to reassemble the life of a literary figure, Luciani explores the traces of that figure’s process of literary self-fashioning contextually and over time, and thus establishes a benchmark for a new understanding of the Mexican nun and poet for the future.
In *Staging Politics in Mexico* Stuart Day has written an innovative, refreshing, and useful account of the relations between Mexican culture, politics, and theater. Neoliberalism in Mexico—characterized by “free” markets, by the privatization of thousands of State enterprises, and by influence from Washington and Wall Street—has forever changed the political climate, making it necessary to theorize new paths for the future. The debate over neoliberalism in Mexico is not exclusively a left-right conflict. Many leftists see ties with the U.S. as a means to promote social change even though they oppose neoliberal economics; many on the right, while supporting neoliberalism, fear social influences from the North. Indeed, liberal ideology champions not only economic freedom but individual liberty as well: in the canon of liberal texts, Adam Smith’s *The Wealth of Nations* coexists with John Stuart Mill’s *The Subjugation of Women*, a biting commentary on gender inequality. *Staging Politics in Mexico* analyzes the neoliberal debate in plays by four Mexican authors: Sabina Berman, Vincente Leñero, Víctor Hugo Rascón Banda, and Alejandra Trigueros. Day elicits the ways in which these playwrights stage the complexity of neoliberalism, providing insight into a global trend and its manifestations in Mexico.
The Catastrophe of Modernity examines four very different Latin American writers in the context of their respective national traditions. In a series of sophisticated and challenging theoretical readings of texts by Jorge Luis Borges, Juan Rulfo, César Vallejo, and Ricardo Piglia, Dove persuasively argues that the idea of tragedy offers new ways of understanding the relation between literature and the modern Latin American nation-state. Tragic attunement names a way of thinking and feeling that underlies much of modern cultural life. The modal use of tragedy sheds light on both the foundational and the counter-foundational perspectives that emerge in modern Latin American literature. The literary topoi studied include the work of Borges in the context of the “civilization and barbarism” in debate in Argentina, Rulfo’s novella Pedro Páramo in the context of the post-revolutionary discourse on national identity in Mexico, and the lyric poetry of Vallejo’s Trilce, which the author approaches using aporetically incompatible cultural or theoretical indices: mourning, the avant-garde and Andean indigenism or messianism. The final section of the book investigates to post-dictatorship novels by Piglia, works that both echo and mark a limit for the tragic interpretive paradigm.
Cuban author Alejo Carpentier (1904-1980) was a key figure in the foundation of contemporary Latin American fiction. By taking a critical position vis-à-vis the restitutionary current in Latin American studies (e.g., to focus on the myths of the noble savage, lost paradises, black legends, and good revolutionaries), Pancrazio provides a highly innovative re-reading of Carpentier’s work. Borrowing from theories of psychoanalysis, gender, performance, and Cuban literature and historiography, The Logic of Fetishism argues that the structure of disavowal functions as a creative alternative to the all-encompassing meta-narratives of exile and insularity.

The purpose of this study is to demonstrate that transgression is written into the Cuban code: border crossings form the matrix of Cuban literature and culture. Pancrazio thus focuses on the oft-neglected transvestite, a figure who marks the entrance to the symbolic order and makes culture possible by representing representation.
Being in Common analyzes key works of twentieth-century Latin American literature and culture as precursors of contemporary theories of globalization. In a richly researched and wide-ranging account, Silvia Rosman studies how texts from the 1940s and 1950s by major Latin American authors, such as Alejo Carpentier, Ezequiel Martínez Estrada, Octavio Paz, and Jorge Luis Borges, provide alternatives to traditional forms of national, linguistic, or geographical belonging and thus allow us to think about the commonality of experience differently. These texts offer articulations of community that challenge the totalizing and often violent homogeneity of identity or difference, the priority of the Subject and the location of culture. Rosman persuasively demonstrates how they explore ways of being in common—the communal relation—when the notion of a common being—a totalized conception of community—is shown to be untenable. In doing so, she incorporates and looks beyond her predecessors’ theoretical resources to urgent contemporary preoccupations with how to imagine identity in a “post-national” moment.
Reconstructing Childhood
Strategies of Reading for Culture and Gender in the Spanish American Bildungsroman
Julia A. Kushigian

Reconstructing Childhood challenges the notion of a unilateral analysis of the Bildungsroman from a paradigm that engages four strategies of reading. This interdisciplinary multicultural revision of the Bildungsroman frees it from the constraints of the European, white, middle-class, patriarchal tradition, taking into account significant cultural, gender, socioeconomic, ethnic, racial, and generational aspects that the traditional model excludes. As such, it is a critique of the grand narrative of coming of age. While arguing the philosophic potentiality of the genre to reconfigure normative human models of development, Kushigian advances reading of selected canonical fiction and testimonial narratives, in addition to understudied and experimental texts cutting across numerous Spanish-American countries. She debates issues of self-development and interpersonal relationships, typical of the Bildungsroman, but also questions identity, a major Latin American theme, through an exploration of communal self-reflection, hybrid cultural norms, nation-building development, cultural maturity, and postmodern pastiche.
Mapping Colonial Spanish America
Places and Commonplaces of Identity, Culture, and Experience
Edited by Santa Arias and Mariselle Meléndez

Mapping Colonial Spanish America is the first book-length investigation of the discursive and cultural production of space in colonial Spanish America from the fifteenth to the eighteenth centuries. Engaging with many canonical and non-canonical authors, the essays in this volume work together to inquire into the spatial configurations of colonial Spanish America and its inhabitants to provide new perspectives on issues of identity, race, gender, politics, and the construction of the urban and rural geographies. The book is divided into five sections: textual and spatial configurations of alterity; the memory of space and the articulation of identity; the economy of geographical representation; gender and the politics of location; and the foundation of the colonial city. It thus shows how space offers a critical perspective from which to examine colonial discourse, culture and history, while representing a significant tool to interrogate colonial power and to understand the mechanisms of control involved in the process of mapping, living, or appropriating places and territories. Mapping Colonial Spanish America suggests significant new questions and directions in which the phenomenon of spatiality in Spanish America can be analyzed and interpreted.
**Political Bodies**

*Gender, History, and the Struggle for Narrative Power in Recent Chilean Literature*

Alice A. Nelson

*Political Bodies* is one of the first studies to link recent developments in Latin American literature to the rise of new social movements in the late 1970s and 1980s. Focusing on literary works in the context of the Chilean women’s movement and resistance to the Pinochet dictatorship, Nelson contends that the recent struggle for narrative power in Chile has been a contest about gender ideologies. Furthermore, she argues that this contest has been enacted literally and figuratively on the stage of human bodies as sites of domination and resistance. Examining works by Pía Barros, David Benavente and the Taller de Investigación Teatral, Ariel Dorfman Diamela Eltit, and Isabel Allende, *Political Bodies* engages emergent feminist critiques of authoritarianism in terms of gender and class, history and language. Nelson persuasively argues that the cultural forms of resistance produced under Pinochet anticipated both the achievements and the shortcomings of Chile’s democratic transition, from the late 1980s through the present Concertación.
The Politics of Philology offers an insightful assessment of how the work of Alfonso Reyes helped to create the role of the writer as a public intellectual in Latin America. Conn reconstructs Reyes’s model of intellectual community, tracing its links to the various strands of the nineteenth-century tradition of philology, and arguing that Reyes was influential in foraging a sense of unity among the Latin American writers of his generation based on their belonging to a common artistic circle, and on shared notions about the nature of art and its relation to society. Conn’s method is to read Reyes as he read his contexts, and thus to reconstruct the discursive worlds which Reyes mediated and “wrote over” and which are revealed as embedded in his writings. Conn organizes his argument about Reyes’s performance of intellectual community within three contexts: Porfirian and revolutionary Mexico, the Spain of the Generation of ’98, and the Argentina of the 1930s. By thus situating Reyes’s writings, Conn challenges the image of a writer who was always “himself,” always “evolving.” Instead, he proposes an alternative understanding of an intellectual who rewrote his past and redefined his philological politics as he moved from one context to another.
In *The Routes of Modernity*, Bush challenges and revises received notions of the origins and development of modern poetry in Spanish America. With comprehensive historical knowledge and theoretical sophistication, this book provides a new model of modernity in terms of an emerging historical consciousness and its vicissitudes, elaborated by reference to a cogently articulated philosophy of history and a psychoanalytic theory of mourning and melancholia. In a bold recanonization that surpasses the usual bellettristic assumptions, Bush argues for the historical, literary, and social importance of eighteenth- and nineteenth-century Spanish American poetry in a discussion whose broad purview is signaled by his reading of the continent-wide poetic anthology *America poética* (1846), which is the focal point of his conclusions. These arguments are based on the analysis of a wide range of specific texts, including poetry from indigenous and popular cultures, journalistic settings, and other previously neglected sources. In his reassessment of the period, Bush provides a thoroughly revised foundation for the study of the modernistas.
In *Unhomely Rooms*, Díaz explores the practice of writing in English and French by Spanish American authors of the nineteenth and twentieth centuries. Traditionally, writers such as the Comtesse Merlin (a Cuban-French author) and W.H. Hudson (the Anglo-American best known for his ornithological works) have been excluded from the established discussion of Spanish American literature because they wrote in a language other than Spanish. Seeking to revise the notion that “heterolingualism” should lead to literary-historical elision, Díaz underscores the ties that bind the works of these authors to the Spanish American literary canon. Through his close readings of texts by Merlin and Hudson, as well as María Luisa Bombal, G. Cabrera Infante and Carlos Fuentes, foreign tongues emerge as valid, if perplexing, tools of writing for Spanish Americans. Even as he exposes the cultural fragmentation of Spanish America, Díaz’s critical gesture allows strangeness to become an integral part not only of individuals, as Freud argues in “The Uncanny,” but also of national cultural communities.
César Augusto Salgado is Associate Professor of Spanish at the University of Texas at Austin.

From Modernism to Neobaroque: Joyce and Lezama Lima examines the historical and intertextual relationships between the aesthetics of European modernism and contemporary Latin American literature in the neobaroque mode by means of a comparative analysis of the works of José Lezama Lima and James Joyce. Revising concepts such as influence, imitation, and appropriation, this work portrays “modernism” as a postcolonial “World” aesthetic rather than as a European-centered movement. Contrasting Lezama’s reading of Joyce to those of Borges, Pound, Eliot, and Stuart Gilbert, From Modernism to Neobaroque studies the systematic “refraction” of principles taken from Joyce—aesthetic epiphany, stasis, the use of neologisms, the “technic of the labyrinth,” the “mythical method,” and the fictional appropriation of Vico’s New Science—in Lezama’s novels. At the same time, the book discusses different issues in Hispanic cultural history that influenced Lezama’s reading of Joyce, describing a period of Joycean enthusiasm that arose in Hispanic American letters on the publication of the first Spanish translation of Ulysses.
José Emilio Pacheco (1939–) is Mexico’s foremost living poet, and a major figure in contemporary Latin American poetry. *José Emilio Pacheco and the Poets of the Shadows* examines the dynamic of literary influence and the question of literary origins in Pacheco’s first six books of poetry (published from the 1960s to the mid-1980s). Ronald J. Friis appropriates Bloom’s theory of poetic influence to investigate how Pacheco deploys literary allusions and intertextual references as a means of decentering the traditional centrality of the figure of the author. The poets of the shadows to which the title refers include Pacheco’s precursors from prior generations of Mexican and Latin American literature, particularly Jorge Luis Borges, Alfonso Reyes, and Octavio Paz. In analyzing Pacheco’s relationship with these figures, Friis reveals the development of Pacheco’s understanding of his role in his work and his desire to unite a social consciousness with an aesthetics. *José Emilio Pacheco* is the first book-length study in English of this ironic and critical poet.
Foreigners in the Homeland
Mario Santana

Foreigners in the Homeland charts the course of Hispanic inter-literary relations during the 1960s and 1970s through analysis of the reception of “Boom” novelists and texts in Spain. Little consideration has hitherto been given to the cultural significance of this development. Working from an expanded notion of national literature that critiques traditional notions of literary influence and national origin, this well-documented and theoretically sophisticated book argues for the “Boom” novel as one of the leading models for fictional writing at the time. This argument complicates and enriches the understanding of the impact of Spanish American novelists on the Iberian peers. Santana thus fills the void in the literary histories of both Spain and Latin America. He examines the conjunction of a number of crucial developments in Spanish economics, politics, and the arts: the expansion of the Spanish book industry and its literary markets; the turn to Latin America as the primary site of revolutionary hopes for the European (and Spanish) left; and the crisis of social realism as the dominant model for Spanish fiction.
Afro-Cuban Identity in Post-Revolutionary Novel and Film
Inclusion, Loss, and Cultural Resistance
Andrea Easley Morris

This work focuses on Cuban writers’ and filmmakers’ treatment of racial identity, and its intersections with gender, during the first twenty years after the Cuban revolution of 1959. Morris analyzes the artists’ participation in and questioning of the revolutionary government’s revision of national identity to include the unique experience and contributions of Cuban men and women of African descent. The works of Manuel Granados, Miguel Barnet, Nivaria Tejera, Sara Gómez, César Leante, Tomás Gutiérrez Alea, and Manuel Co-fino López all participate in the process of re-defining Cuban national identity after the revolution, and more specifically explore the place of Afro-Cuban identity within a broader notion of “Cubanness.”

Radical Justice
Spain and the Southern Cone Beyond Market and State
Luis Martín-Cabrera

*Radical Justice* investigates the convoluted relationship between memory and justice in Spain and the Southern Cone as it is portrayed in political documentaries and detective fiction from Spain and the Southern Cone. It argues that the possibility of achieving justice in these regions lies beyond market and State and is yet to come. Rather than focusing on “high literature,” *Radical Justice* uses popular culture as a site from which to question both the inability of the state and the transnational market to come to terms with the dictatorial past. This book appeals to a wide range of scholars, ranging from national literature and film specialists of Argentina, Chile, and Spain, to philosophers and students of ethics, human rights, and questions of justice.
Ambivalent Desires
Representations of Modernity and Private Life in Colombia (1890s-1950s)
María Mercedes Andrade

Ambivalent Desires is a literary and cultural study of the reception of modernity in Colombia. Unlike previous studies of Latin American modernization, which have usually focused on the public aspect of the process, this book discusses the intersection between modernity and the private sphere. Andrade considers how the Columbian elite’s understanding of the relationships between modernity and private life relates to the project of constructing a modern nation, and the discontinuities and contradictions that appear in the process. Taking into account that the apparently peaceful process of modernization in Columbia was interrupted in the 1950s by the eruption of political violence accross the country, this study situates itself in the wake of a crisis and asks how representations of modernity in texts from the period evidence the social fragmentation that may have led to it.

Forthcoming 2011-2012

Gregory Rabassa’s Latin American Literature
Representations of Modernity and Private Life in Colombia (1890s-1950s)
María Constanza Guzmán

This book takes the case of Gregory Rabassa, translator into English of such canonical novels as García Márquez’s Cien años de soledad and Cortázar’s Rayuela. In the chapters, the author historicizes the translator’s practice by investigating Rabassa’s ideas about translation and his own practice, the relationship between Rabassa and “his” authors, and the circulation and reception of Rabassa’s translations, especially of the works of the so-called Latin American Boom. By critically engaging Rabassa as a translating subject, this book affirms the translator’s active role in shaping literary traditions and in producing texts and knowledge. Rabassa emerges as an active subject in the inter-American literary exchange, an agent bound to history and to the forces involved in the production of culture.

Forthcoming 2011
Imagining Modernity in the Andes
Priscilla Archibald

“[This book] overcomes the narrowness of Arguedan studies to date by showing how Andean cultures have fundamentally shaped Latin America. It is an outstanding work and will undoubtedly prove to be a major contribution to Andean studies.”
-Silvia Spitta, Dartmouth College

Imagining Modernity in the Andes deals with the intersection of projects of modernity and cultural representation in the Andes. The Peruvian novelist and anthropologist José María Arguedas occupies a privileged place in a study that charts the social, cultural, and intellectual transformations that took place in the Andes throughout the twentieth and early twenty-first centuries. In its examination of political and literary indigenistas of the 1920s, applied anthropology in the 1950s, the novelistic response to emigration and urbanization, the theory of transculturation in the era of transnationalism, and the appearance of new visual technologies in a cultural context long defined by the oral-textual divide, Imagining Modernity in the Andes conducts the type of interdisciplinary approach which a full appreciation for the heterodoxies of Andean cultural production makes indispensable.
What is a canon and why does it matter? In *Confronting Our Canons: Spanish and Latin American Studies in the 21st Century*, Brown shows that a canon has the power to define a field and determine what is taught. She argues that it is both productive and necessary to confront our canons, to see what is actually in them and how these works and authors got there. Only then can educators take charge of their teaching canons, and, by extension, their disciplines. Brown demonstrates that there is little agreement in the reported teaching canons in English and Spanish. Analyzing twentieth- and twenty-first-century required graduate reading lists in Spanish and Latin American literature in the United States, she finds the core literary canon for graduate students is less comprehensive than the Spanish Advanced Placement reading list for high school students. She encourages the field of Hispanic studies—curators of the cultural patrimony of our country’s second language—to take the lead in developing a diverse, flexible, shared foundational canon at the graduate level, before the arbiters of “best practices” do this for us.
Sub-Versions of the Archive: Manuel Puig’s and Severo Sarduy’s Alternative Identities

Carlos Riobó

Sub-Versions of the Archive: Manuel Puig’s and Severo Sarduy’s Alternative Identities analyzes recent theories of the archive to examine how Puig and Sarduy reformulate the Latin American literary tradition. This study focuses on eclectic theories of the archive as both repository and danger, drawing from an array of sources both within and outside the Hispanic literary tradition: from Borges, Foucault, Arrom, Derrida, González Echevarría, and Guillory to digital media and biotechnology. This book also applies theories of cultural contamination (Maria Lugones) and symbolic capital (Pierre Bourdieu) to the novels of Puig and Sarduy to explore the representation of marginal cultures within a body of literature that previously altered or elided these subaltern cultures from tradition. To date, this is the only study of contemporary Latin American fiction that puts current theories of the archive—especially that of Roberto González Echevarría—to practice in such a systematic way. Riobó’s analysis of how Puig and Sarduy reformulate the Latin American canon is both a necessary complement to González Echevarría’s work and an intelligent answer to the first of his projected masterstories.
Transatlantic Mysteries presents a comparative study that brings together authors Paco Ignacio Taibo II and Manuel Vázquez Montalbán—from two specific political contexts: post-1968 Mexico and post-Franco Spain—who both work in one specific genre—“noir” detective fiction. In this so-called age of globalization, Spain and Mexico have witnessed an explosion in the production of “noir” detective fiction, which these authors choose purposefully in order to infiltrate the market with formulaic “popular” literature while simultaneously critiquing the effects of the neoliberal strategies embraced by their countries. By locating themselves at the crossroads where literature meets the market, they not only underscore the effects of capital on literary and cultural production but also explore the possibility for their writing to resist the influences of capital and question the role of an intellectual in an era of globalization. At the core of their writing, Taibo and Vázquez Montalbán examine the revolutionary possibilities of literature and popular culture to offer a new kind of Marxist project that revitalizes the Left by redefining the role of socially engaged literature in a globalized landscape.
Moving Forward, Looking Back: Trains, Literature, and the Arts in the River Plate by Misemer argues that the train is paradoxically an anachronistic and modern indicator of River Plate national identity when seen in the literature and film of the region. The train’s connections with new concepts of time and space, as well as the rise of the industrial age, make it a symbol loaded with cultural meanings. This project traces the importance of the train as a marker of key moments in Argentine and Uruguayan history from 1854 to the present (nation-building, neo-colonialism, modernization/industrialization, dictatorship, privatization, and debt crisis). Through textual, filmic, and historical accounts this study demonstrates that the train is not simply an icon of the nineteenth-century’s Naturalist movement, but rather a powerful contemporary metaphor for authors and directors of the River Plate as they communicate/create collective memory and cultural values in a region mired in uneven spurts of modernization and progress.
This volume is intended as an introduction of contemporary poetry by notable Uruguayan poets to the English-reading world, but also to readers of Spanish unfamiliar with them. The introduction provides a brief background on Uruguay for readers unfamiliar with the country. Each poet is represented by an ample and varied selection of poems originally published in Spanish, here with English translations on facing pages. The final chapter is devoted to a biographical sketch of each poet and an extensive bibliography of primary and secondary sources. A numbers of these poets have had poems translated into other languages and included in national and international anthologies, and have received international recognition for their work, but they are still virtually unknown in English-speaking countries. Although some of Spanish America’s most celebrated narrative writers of the past quarter century have garnered public, academic, and critical attention abroad, their poets have not. Part of this is due to a lack of orientation, a need to identify which poets of the hundreds currently writing are noteworthy.
Chilean poet Tomás Harris’s Cipango—written in the 1980s, first published in 1992, and considered by many to be the author’s best work to date—employs the metaphor of a journey. The poems collectively allude to the voyage of Columbus, who believed that he’d reached the Far East (“Cipango,” or Japan), not the Americas. Building on that mistaken historical premise, Cipango comments on the oppressive legacy of colonialism in Latin America—manifested in twentieth-century Chile through the 1973 military coup by Augusto Pinochet and the brutal dictatorship there—and on the violence and degradation of contemporary urban society. The author’s vision is of a decadent apocalyptic world that nonetheless contains the possibility for regeneration. Cipango is characterized by strange and obsessive imagery—strips of mud, will-o’-the-wisps, vacant lots, blue rats—juxtapositions of contemporary and archaic diction and of incongruous settings that range over time and place, the use of an understated irony, and a dark, incantatory voice.
Chilean writers Marta Brunet, María Luisa Bombal, and Diamela Eltit present a female subject that resists legal imperatives, sexual contracts, and the patriarchal literary canon. From different perspectives and through different aesthetic paradigms, the narratives of these authors question modernity in Chile as a masculinist itinerary shaped by authoritarianism and Catholic ideology. Through reexamination of the concept of passion and recovering its meaning in the Greek pathos, subjectivity is here posed as an individual’s ethical tendency that expresses the subject’s character. Challenging the Christian patriarchal view of passion as sin and vice and the economic definition of it as interest and calculation that modernity adds on, these texts position passion against binary Western epistemology, moral judgment, and social usefulness. Passion, understood in this way, allows the examination of three historical moments of the Catholic authoritarian Chilean modernity that this literature disputes. In all three moments, the narratives selected denounce calculation, interest, and logical rationality as the tools for the reorientation of the passions or what is the same, the suppression of contestatory claims.
Displaced Memories analyzes the representation of traumatic memories—political imprisonment, torture, survival, and exile—in the literary works of Alicia Kozameh, Alicia Partnoy, and Nora Strejilevich, survivors of Argentina’s “Dirty War” (1976-1983). Beginning with an examination of the history of Argentina’s last dictatorship, the conditions that led the authors to exile, and the contexts in which the texts were published, Portela provides the theoretical tools for the understanding of the narratives of trauma and displacement caused by political violence. The author proposes a theory that critiques post-structuralist paradigms of trauma, which present trauma as an unclaimed experience impossible to apprehend, as she argues for an analysis of the symbolic uses of language, presenting trauma as a claimed experience that can be brought into representation and therefore create the conditions of possibility for working through. Displaced Memories will be of interest to scholars and students of memory and trauma, testimonial writing, contemporary Latin American and Argentine literature, culture and history, as well as to readers concerned with the rise of the unpunished torture in the world.
Cy-Borges
Memories of the Posthuman in the Work of Jorge Luis Borges
Edited by Stefan Herbrechter and Ivan Callus

“Forever taking leave, thinking at the edge of time, this fascinating collection of essays allows us to begin to engage with the impossibilities that make us what we are.”
– Iain Chambers, Oriental University in Naples

Cy-Borges brings together original essays by literary scholars working in the theoretical humanities who share an interest in this anachronistic idea of a Borgesian anticipation of the posthuman. The contributions to this volume make us wonder what Borges, a supreme man of letters, could have known about the coming of the digital age. They foreground a paradox that careful readers of Borges’s work will have already discerned, namely that even though he may speak only scantly of technology and even less of cybercultural futures, his speculative fictions and other prose writings contrive glimpses of posthuman conditions that are more typically associated with writers like William Gibson and Philip K. Dick. Much of this has to do with the way in which many of Borges’s writings are experiments in how to make thinkable the impossible and the unconfigurable.
The thematic diversity of contemporary Afro-Cuban and Afro-Brazilian women’s poetry takes into account the national cultural contexts from which this writing proceeds, as well as the intrinsic dynamism of the creative process itself. This study takes a chronological approach that traces the formation of the black woman from written subject to writing subject, within the respective national traditions. The place of women of African descent in these traditions, generally constructed around a number of negative stereotypes, is thereby seen as a function of racialized power in a context in which literary practice is over-determined by the race, class, and gender relations produced by colonialism and slavery. *Literary Passion, Ideological Commitment* questions the ultimate literary (canonical) value of writing that is so heavily impregnated by the precepts of racial hierarchy. The writers who are pioneers to a legacy of black women’s writing include Maria Firmina dos Reis, Auta de Souza, Carolina Maria de Jesus, and María Dámasa Jova. The contemporary poets included in this study are Esmeralda Ribeiro, Miriam Alves, Conceição Evaristo, Alzira Rufino, and Geni Guimarães from Brazil, and Cuban poets Georgina Herrera, Nancy Morejón, and Excilia Sadaña.
Enrique Lihn (1929-1988), winner of the Premio Casa de las Américas (*Poesía de paso*, 1966), was one of Chile’s most significant creative minds of the twentieth century. Surprising his predecessors, inspiring his contemporaries, and always venerated by younger inheritors of his legacy, his contributions in the Latin American literary community are comparable to those of Gabriela Mistra, Pablo Naruda or Nicanor Parra. Nevertheless, perhaps because of the sheer variety of his work, the complexity of what the author classifies as a “negative dialectics” in his poetry and prose, or the daunting task that faces all Chilean writers of emerging from the shadow of the Nobel Prize-winning predecessors, Lihn has only recently been received internationally for the profound and unique writer that he was. As a rigorous and critical introduction to Lihn’s work, *Resisting Alienation* considers all the major stages of Lihn’s literary production, including poetry, prose, theater, short film, art spectacle or “happenings,” and works which defy generic classification.
Central at the Margin examines five important and highly successful Brazilian women writers: Julia Lopes de Almeida (1862-1934), Rachel de Queiroz (1910-2003), Lygia Fagundes Telles (1923- ), Clarice Lispector (1920-1977), and Carolina Maria de Jesus (1914-1977). They have enjoyed the sales, honors, and prizes that indicate widespread public and critical acceptance, and are representative of both women’s writing and Brazilian literature, covering a broad social, geographic, chronological, and thematic range. Combining close reading, historicist and some feminist analysis of representative works, Central at the Margin studies its subjects as women writers, but not as representing only the ultimately amorphous category of “women’s writing;” it aims to situate them in the canon of Brazilian literature within which they are marginalized, while preserving their distinction as women writers. Thus this work also questions assumptions about inclusion and marginality, as it applies to women in Brazilian literature and to Brazilian women in the wider literary world.
Everything in Its Place
The Life and Works of Virgilio Piñera
Thomas F. Anderson

“Eloquently argued and elegantly written, Everything in Its Place offers… penetrating and rigorous close readings of some of Piñera’s most representative short stories, novels and plays.”
-Jorge Olivares, Colby College

Everything in Its Place: The Life and Works of Virgilio Piñera is a seminal book that fills a major gap in Cuban and Latin American literary criticism. In addition to being the most comprehensive study to date of the life and work of Virgilio Piñera, this is the first book in English on this major twentieth-century Cuban author. In this study Anderson draws extensively on unpublished manuscripts and diverse critical writings, bringing new insights into how Piñera’s works responded to key literary influences as well as events in his life and in Cuban political and cultural history.

“Not only the first monograph in English on Virgilio Piñera, but also the best in any language, [this book] provides an invaluable guide to this crucial but understudied Cuban writer.”
-Gustavo Pérez Firmat, Columbia University
The term “crosscurrents” seems especially fitting for a volume of essays that explores the cultural exchanges that resulted from the encounter between Spain and the New World. The nautical metaphor alludes to the actual crossing of ships that occurred during the discovery, conquest, and colonization of the Americas by the Spanish as it emphasizes the changes that occurred at these cultural intersections. Indeed, the conception of this project contests the notion of cultural fixity by demonstrating that contact between the two continents did not produce a stable cultural product, but rather initiated a process of exchange that continues to this day. “Crosscurrent,” as it refers to dissent, underscores the importance of counter-hegemonic discursive tendencies that often surface, implicitly and explicitly, in Hispanic drama of the early modern period. The dramatic texts explored in this volume were born of the paradoxical dynamic of both conflict and communion, of mestizaje and marked opposition that characterizes sixteenth- and seventeenth-century Hispanic culture. Perhaps for this reason, the essays problematize the polarization of such notions as political/aesthetic, economic/artistic, and text/spectacle by recognizing the complexity of cultural exchange and the scholarly value of balancing inquiry into both text and context.
Macedonio Fernández (1874-1952) is widely regarded as a key figure in Argentine letters—mentor to Jorge Luis Borges, precursor of the avant-garde, and father of the Martinfierrista generation. Yet critics have persisted in viewing Macedonio’s writing as asystematic, irreducible beyond its characteristic paradoxes, and unrelated to the social, political, and poetic context of modernity. Much of Macedonio’s mythic reputation rests on a legend that privileges his brilliant conversation and iconoclastic lifestyle over his writing. *The Self and the City* shows Macedonio’s work to be a highly systematic effort to “save the city” from the ills of modernity. Responding directly to the context of early twentieth-century Buenos Aires, Macedonio rejects modern culture as inherently paradoxical and pernicious, hinging on the unsustainable fallacy of Descartes’ autonomous self. His response to this crisis is to rescue the city “by miracle of the novel,” creating his *Museo de la Novela de la Eterna* as the ultimate alternative to the artificial institutions and practices that constitute the modern city. Garth demonstrates that all of Macedonio’s prose writing add up to an integrated effort to repudiate the edifice of modernity built on the modern self.

"At once sophisticated in conceptualization and refreshingly reader friendly, this book manifests Garth’s superior talents as a close reader, and his erudition in both Western philosophical thought and contemporary theoretical developments.”

-Vicky Unruh, The University of Kansas
Science fiction, because of its links to science and technology, is the consummate literary vehicle for examining the perception and cultural impact of the modernization process in Brazil. Because of the centrality of the role played by the military dictatorship (1964-1985) in imposing industrialization and economic development policies on Brazil, this book examines the genre in the periods before, during, and after the dictatorship, encompassing the years 1960-2000. The analysis shows that a reading of Brazilian science fiction based on its use of paradigms of Anglo-American science fiction and myths of Brazilian nationhood provides a unique look into Brazil’s modern metamorphosis as it finds itself on the periphery of the globalized world. Hailed as a tropical paradise, later as a sleeping giant, and finally as the land of the future, full of latent possibilities, Brazil has been slated for greatness by chroniclers and historians since its discovery by the Portuguese in 1500. During the second half of the twentieth century, Brazil struggled to modernize, in an attempt to realize this much-heralded potential. Often associated with the Amazonian rain forest, endless tropical beaches, and the festivities of carnaval, Brazil may seem like an unlikely place for science fiction to emerge, and yet since the 1960s, Brazilian writers have experimented with the genre, tentatively at first, but later plunging into it with a vengeance.
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