

caza, conocedor de la pintura y descubridor del talento de Goya, subrayando el vínculo del pintor aragonés y del Borbón, y que incluye un espléndido análisis de «La familia de Carlos IV», con reverberaciones significativas en la época histórica en la que el cuadro se enmarca.

Maestro en el dominio del lenguaje, Carlos Rojas ofrece en esta historia novelada y sólidamente documentada, atractivas y renovadas perspectivas de la realidad histórica de España en tiempos de Carlos IV, en cuidada y bellísima edición enriquecida por abundante documentación gráfica que acompaña y subraya las líneas básicas del relato.

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ALBERTO CASTILLA

Talens, Jenaro and Santos Zunzunegui, eds. *Modes of Representation in Spanish Cinema*. Minneapolis, University of Minnesota Press, 1998, 346 pp.

*Modes of Representation in Spanish Cinema*, edited by Jenaro Talens and Santos Zunzunegui, is a collection of twenty essays in English by (including the lengthy forward and the introduction) film critics from Spain and the United States that addresses six decades of Spanish film. The editors have grouped the essays chronologically into five chapters that begin with the thirties, and continue with cinema under Franco, the transition, and the socialist decade, with the fifth group consisting of two essays on «Representations: Reshaping the Margins». Rather than a general chronological history of Spanish cinema, the volume offers close readings of individual film texts or discussions of directors.

In the Foreword, Conley states that the intent of this monograph is to offer «a comprehensive review of the Spanish past that includes many of its films that have remained unseen in the United States» and to approach the texts with «critical modes that test the limits of semiotics, psychoanalysis, and new historicisms in different cultural modes». The second element is the strong point of the volume, as several essays offer thought-provoking analyses of films. (Regarding the first point, other studies exist that are more comprehensive, and although the translation to English of some essays as well as most (but not all) Spanish and French quotes would seem to indicate that the work is intended to reach beyond the circle of scholars dedicated to Spanish cinema, the nature of the essays is such that they will probably be read by scholars who are familiar with most of the films discussed).

In the chapter on films in the thirties, Román Gubern shows that *La verbena de la Paloma* combines «great formal inventiveness» (53) with influences from French and American cinema; Jenaro Talens finds that films on the Spanish civil war often are a pretext to speak of something else; and Juan-Miguel Company-Ramón analyzes *Carmen, la de Triana*.

Talens's discussion of *Espíritu de una raza* may cause confusion in the reader who might expect analysis of the seminal *Raza* (1941) instead of the 1951 re-make.

Cinema under Franco includes articles on *Vida en sombras* by Jesús González-Requena, on Juan de Orduña's films for CIFESA by Francisco Llinás, and Santos Zunzunegui uses Deleuze's theories on history and dream to analyze Erice's *El espíritu de la colmena*.

On transitional cinema, Oscar Pereira and Ann Marie Stock discuss pastiche in Garci's *Asignatura pendiente* and two films by Bigas Luna; Teresa Vilarós includes a Freudian discussion of the uncanny to analyze Gutierrez Aragón's *El corazón del bosque* and *Camada negra*, Antonio Monegal studies the hunt as a metaphor for war in *La caza* and *Furtivos*, and Paul Julian Smith analyzes homosexuality, regionalism, and mass culture in the works of Eloy de la Iglesia.

Films of socialist Spain are covered by Ricardo Roque-Baldovinos's article on *Pasodoble*, Andres Moreno's analysis of *Padre nuestro*, D'Lugo discusses contrary forces of reading history in Vicente Aranda's *Amantes*, and Leslie Walker's studies the mother figure in films by Almodóvar. Other essays include Kathleen Vernon's study of intertextual influence of Hollywood on Spanish cinema, and Casimiro Torreiro's analysis of *Informe general*.

Although relatively free of errors, the volume could have used tighter editing in spots. Some errors that might confuse the reader include the following: «Saura's film» (210) should read «Borau's film»; the reference to «Plate I» (231) should be omitted because it is non-existent here (Smith's essay, as well as Vernon's, have already appeared elsewhere); «the Pope who gave France the Order of Christ» (267) should read «the Pope who gave Franco the Order of Christ»; and the header on the essay on Vicente Aranda's *Amantes* should attribute the work to Marvin D'Lugo, to mention some glaring examples. Moreover, some essays seem a bit disjointed, and sometimes the titles should better match their content. For Example, Lesley Heins Walker's essay, «What Did I do to Deserve This? The 'Mother' in the Films of Almodóvar», disappointingly only deals with *Entre tinieblas* and *Tacones lejanos*. While the essay discusses *Furtivos* and 19<sup>th</sup>-century Spanish literature, why not more fully address what the title announces (especially since the mother figure is increasingly interesting in his work)? Likewise, Ann Marie Stock's «Eyeing Our Collections: Selecting Images, Juxtaposing Fragments, and Exposing Conventions in the Films of Bigas Luna» only deals with *Bilbao* (1978) and *Anguish* (1987). This brings up the problem of not being outdated when publishing on contemporary cinema. Given that the publishing process takes time, one would not expect films from the past couple of years to be covered in this volume, but it is evident that some of the essays were written several years ago and could have been updated. (Stock, for example, notes that «Bigas Luna is currently working on

*Jamón, jamón* with a completion expected in 1992» [186]). Although more specific titles of essays would have partly obviated the problem, the issue is not just about including current films but current criticism as well. Essays such as by Antonio Monegal do not take into account important work by Kinder or D'Lugo, for example. Nevertheless, the biggest strength of this work, the excellent close readings of several films, makes *Modes of Representation in Spanish Cinema* a worthwhile addition to any serious collection on film from Spain.

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THOMAS DEVENY

## CREACIÓN

Alejandro Gándara, *Cristales*. Barcelona, Anagrama, 1997, 318 pp.

Las complejas realidades interiores del ser humano, y la continua búsqueda de una verdad esencial capaz de explicar el mundo y de dar coherencia al caos que lo envuelve, han sido tomadas como matrices en las obsesiones de Alejandro Gándara cuya obra se destaca por alejarse de la transparencia narrativa, predominante en la llamada literatura 'light', para apostar por un nuevo experimentalismo de corte personal.

Su última novela publicada, *Cristales* (1997), queda enmarcada en una realidad exterior muy precisa. Con un Madrid como escenario protagonista, la acción se sitúa en 1995 —aproximadamente desde junio hasta diciembre— y tiene como telón de fondo cierto clima de crispación social provocado por los innumerables casos de fraude y corrupción, tanto política como financiera que, en los últimos meses, han ido apareciendo a la luz pública. Ello, unido a la inminente entrada del Partido Popular a la presidencia del país, crean el marco adecuado en el que se desarrollan, con aguda sensibilidad de percepción, las corrientes interiores de conciencia de los protagonistas que integran esta novela. Se dan cita en ella dos generaciones, la que vivió su juventud en los años finales del franquismo, representada por Román, Clara y Goro, y la que lo hizo con la democracia y el triunfo del socialismo, que protagonizan Alejandro y Regina. Esas dos generaciones entrecruzan sus narraciones, a lo largo de los treinta y un capítulos que componen la novela, creando una sucesión de voces que, desde la perspectiva del yo, relatan en primera persona la complejidad de unas conciencias angustiadas y dominadas por la confusión, la inseguridad y el miedo.

El desarrollo de la acción se va recomponiendo como si se tratara de las piezas de un mosaico y el lector, siguiendo la forma de percepción de cada personaje, recibe así fragmentos de sus vidas y entorno social, al mismo tiempo que conoce detalles del resto de individuos que forman el entramado narrativo. Es Román el encargado de poner en movimien-