

na de la posguerra. Las inconsistencias, también subrayadas, de misteriosamente presentar el testimonio incompleto, omitiendo lo más polémico (M. Vargas Llosa) o a través de un inexplicable formato diferente del resto (J. Marsé) no ofrecen ningún tipo de garantía sobre la metodología documental de la obra. Los opúsculos sobre cada escritor son asimismo insuficientes para el público lector no especializado y el libro carece de cualquier tipo de bibliografía. Como colofón final, la calidad evocativa de los testimonios aportados es muy desigual en su relevancia testimonial de la época. En sólo dos instancias el material publicado es original y, nosotros creemos, cumple modestamente con lo propuesto por el título del libro.

University of Arizona

JOAN GILABERT

Víctor García Ruiz, Rosa Fernández Urtasun and David K. Hertzberger, eds. *Del 98 al 98. Literatura e historia literaria en el siglo XX hispánico. Rilce*. Pamplona, 1999, v+386 pp.

This is not, it should be said at once, another book celebrating the centenary of the Generation of 1898. It is in fact the *Actas* of a conference held in the University of Navarra in 1998, presented as a journal number. It contains twenty seven papers dealing with a wide range of topics connected with hispanic literature. An attempt has been made to divide them into seven sections, but the variety of items published defies categorization. Inevitably, a certain number do deal with aspects and figures of the 98 and the *fin-de-siglo*. In the broadest sense, these begin with an article by John Kronik on the transformation of fictional technique in Spain during and after the 98. The much-debated question of whether it is desirable to collapse the concept of a Generation of 1898 into a more general concept of modernismo (or indeed of «Modernism») is touched on in Luis Iglesias Feijóo's «Sobre la invención del 98». In turn, this is flanked by essays contributed by Juan María Sánchez-Prieto and Leonardo Romero Tobar exploring developments in Spanish literary historiography in this century which form part of the background to the rise of the question whether a Generation of 1898 actually existed. Ángeles Cardona discusses the *toma de conciencia* in Cataluña produced by the Disaster. More specifically on members of the Generation, Alison Sinclair writes on the differing attitudes of Baroja and Unamuno towards science vis-à-vis the arts; Derek Gagen and Oscar Cornago Bernal examine the theatre in the 98 period; Teresa Imízcoz Beúnza sees in Unamuno's *nivolas* presursors of the later *metanovela*, and Carlos Mata Induráin discusses comparatively representative short stories by Darío, Miró and Unamuno. Rounding off items on this general area are papers by María Caballero Wangüemert and Fernando Aínsa respectively on the

impact of the 98 in Puerto Rico and on the baroian theme of dandies and bohemians in turn of the century Uruguay. Re-reading these contributions one is left with a sense of lack of clear focus. Some of them are valid contributions to the field of study in question, but as a group they are too miscellaneous. A conference on twentieth century Hispanic literature in general is like the apocryphal Irish Ph.D. thesis on «Nature in Spanish Poetry»: the net is cast too wide.

Once we leave the *fin-de-siglo* period and the shadow that it casts, we are faced with a sheaf of articles ranging from a survey of the emergence of modern criticism of the *Poema del Cid* and the modern fortunes of Lope as a lyric poet to the confiscation of Martí by the Castro regime in Cuba, aspects of Spanish American fiction, post-war Spanish theatre, the Don Juan theme in the twentieth century and items on modern Spanish poetry. The quality here tends to be better, with for instance, an excellent article by Montserrat Alas-Brun on humorous theatre in modern Spain (based on her book) and thoughtful contributions on *vanguardismo* and Surrealism in modern Spanish poetry by Patricio Hernández and Rosa Fernández Urtasun. Once more, it is difficult to know what to say about such a miscellaneous group of items. One of the earliest affirmations in the collection is Luis Iglesias's rotund affirmation on page 7 that «Una historia literaria que verdaderamente merezca ese nombre no puede dejar de tener en consideración que las letras hispanas son tan sólo un capítulo en las europeas o aun de las occidentales». It is this reaction against the excessively nationalistic approach to Spanish literature (in particular) under Franco which has led to the current desire to see the *fin-de-siglo* writers as Modernists in the Anglo-Saxon sense, and which is giving rise to increasing attempts to present contemporary Spanish writers as Postmodernists. It is a pity that such awareness of a change in perspective was not used to encourage greater linkage among these papers. As it is, Juan María Sánchez Prieto rightly reminds us that the history of cultural outlook in Spain in this century has been dominated successively by the pessimism of the 98 followed by the traditionalism of the Franco period and then by the vogue for Marxist orientations after the return to Democracy. Will the next phase be more internationalist and reveal a greater cosmopolitanism? Romero Tobar implies at the end of his discussion of literary historiography that the most recent History of Spanish Literature (directed by Víctor García de la Concha) is consciously moving in that direction. Hence it is unfortunate that Juan Villegas's slashing attack on historico-critical writing about Spanish theatre did not include in its criticisms the need for a more comparative approach. If, as David Herzberger suggests, various literary discourses surfaced in the more recent period which «rechazan la identidad [nacional] unívoca impuesta por el franquismo» (p. 111), perhaps this too portended a widening of cultural horizons. A glance at the Works Cited sections of the various articles, especially those which are

specifically on writers and works, reveals the readiness of the Spanish authors to incorporate ideas and notions of critical methodology from outside Spain. This is heartening. Indeed, if one were to take this anthology of essays as exemplary of critical discourse here and now about Hispanic literature, one would readily grant that in most cases it reveals a robust desire to embrace revisionist approaches and to renew patterns of critical discourse. But, from this side of the Atlantic, one notices the absence of feminist and queer critical approaches as well as of strongly theoretical contributions. Does this one wonders, reflect editorial tastes, or a residual conservatism in certain areas of current criticism of modern Hispanic literature?

University of Virginia

DONALD L. SHAW

Tolliver, Joyce. *Cigar Smoke and Violet Water: Gendered Discourse in the Stories of Emilia Pardo Bazán*. Lewisburg PA, Bucknell UP, 1998, 219 pp.

As the methodology for this cogent and readable study, Tolliver has chosen linguistic discourse theory, narratology, and a keenly feminist sensibility. Beginning with three riveting scenarios taken from different short stories, she evinces the heterogeneity of this part of Emilia Pardo Bazán's prodigious literary production. Though she is not by any means a neglected author, the critic contends that parts of her opus, particularly her short stories and essays, have not been scrutinized beyond their relevance to literary naturalism. This is a shame considering that her most active years as a short-story writer were from 1890 to 1920, coinciding with a burgeoning intensity in the feminist movement in the rest of Europe and the United States.

Tolliver finds that «the sheer number of her stories has contributed to their critical neglect, for when all 580 of them are conceived of as an autonomous body, there is little critics can do, and little indeed that they have done, but classify them» (18). She concentrates on six short stories that yield particularly meaningful conclusions and that appear in current anthologies in Spanish and English, including the twin MLA volumes (1996) to which she has contributed.

The «cigar smoke» and «violet water» encapsulate as images the double-bind that Tolliver detects in the author's writing and publishing situation. In order to establish herself as a writer, doña Emilia had to avoid too great an identification with her own gender, for she would thus be confining herself to the women's presses. On the other hand, her feminist consciousness did not permit her to identify totally with the perspectives of masculine writing, which still harbored anti-feminist and often misogynistic attitudes. Pardo Bazán strove toward androgyny, a writing