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*Beyond Tordesillas: New Approaches to Comparative
Luso-Hispanic Studies* ed. by Robert Patrick Newcomb and
Richard A. Gordon (review)

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el autor aborda cuestiones cruciales para el entendimiento de la formación de la masculinidad durante momentos de crisis, como la influencia del franquismo en el desarrollo de un sentimiento patriótico español y de solidaridad masculina en el exilio; el sentimiento de emasculación que resulta del desplazamiento y las consecuencias para la creatividad artística; la percepción de libertad sexual para hombres heterosexuales y homosexuales; el fenómeno del retorno caracterizado por la común falta de aceptación y reconocimiento por la sociedad española hacia los emigrados y exilados regresados, lo que tiene a veces como consecuencia la emersión de la hipermasculinidad como compensación al sentido de feminización y alienación. De los autores más cercanos a nuestro tiempo, González-Allende señala su crítica a la sociedad heteronormativa y a la masculinidad cómplice.

A través del análisis literario, este estudio refuerza la noción del concepto de masculinidad como un fenómeno proteico y dinámico, demostrando la vulnerabilidad de la masculinidad hegemónica y cómo este concepto es afectado y desestabilizado por los fenómenos del exilio y la emigración. Al reafirmar la imposibilidad del análisis de masculinidades desde un punto de vista universal tanto en el tiempo como en el espacio, habría sido fructuoso precisar más detalladamente los significados y diferencias entre conceptos clave como masculinidad tradicional, masculinidad normativa, masculinidad hegemónica e hipermasculinidad, así como masculinidades alternativas, con referencias concretas a las épocas históricas involucradas en el estudio. A veces, el autor baraja estos términos, indistintamente, sin hacer referencias específicas a los atributos de identidad masculina construidos por la ideología dominante del momento.

En su mayor parte, Iker González-Allende presenta un análisis sólido, profundo y esclarecedor sobre la formación y desarrollo de la identidad masculina en momentos de crisis de la sociedad española contemporánea. Por ser hoy día los estudios sobre masculinidades de interés general, este volumen será recomendable para un público amplio, y por su naturaleza interdisciplinaria, querrán considerar este estudio investigadores y especialistas en los campos de sociología, antropología, estudios de género, y literatura española.

Inmaculada Cívico-Lyons

Texas A & M University–Commerce

Newcomb, Robert Patrick, and Richard A. Gordon, editors. *Beyond Tordesillas: New Approaches to Comparative Luso-Hispanic Studies*. The Ohio State UP, 2017. ISBN 978-0-81421-347-6.

Robert Newcomb and Richard Gordon provide a fundamental anthology of essays in *Beyond Tordesillas: New Approaches to Comparative Luso-Hispanic Studies*. The title references the 1494 treaty, brokered by the Pope, that divided the known world between Spain and Portugal—a failed pursuit that precluded potential colonizing projects of other European powers and completely disregarded the autonomy of non-European cultures. The title also references a 1993 essay, “Abaixo Tordesilhas!” (“Down with Tordesillas”) by Jorge Schwartz, an Argentine-born scholar who spent his career at the University of São Paulo. In this essay, Schwartz argues for a Luso-Hispanic comparative model, one that specifically includes greater integration of Brazil. (It would have been apropos to have included a translation or bilingual version of this essay, since it seems to be a touchstone of so many other essays included in the volume.)

Building upon and moving beyond related fields—such as Iberian, Inter-American, and Transoceanic or Transatlantic studies—*Beyond Tordesillas* presents a series of provocative essays that seek to establish theoretical and practical models for comparative Luso-Hispanic studies. Due to the shared linguistic, geographic, and historical similarities between Spanish- and Portuguese-speaking regions of the world, the justification of such an academic project may seem self-evident. Nevertheless, Newcomb and Gordon point out in the introduction that “the academic fields of Hispanic and Luso-Brazilian studies . . . developed independently and generally remain isolated from one another, even in close institutional quarters” (2). The authors of

sixteen essays, organized into four sections, seek to address and rectify the historical, ideological, and disciplinary factors that created this disjunction.

In Part One, “Luso-Hispanic Studies and Related Lines of Inquiry: A Series of Proposals,” Pedro Schacht Pereira, Héctor Hoyos, David William Foster, Tracy Devine Guzmán, and Pedro Meira Monteiro examine points of contact among Luso-Hispanic traditions, be they epistemological, linguistic, political, cultural, or historical. Each essay provides both a theoretical and practical model for Luso-Hispanic studies. Pereira and Hoyos both examine the institutional and disciplinary separation of Spanish and Portuguese while arguing for greater flexibility in considering more comparative approaches. Foster, a long-term adherent of more comparative models, argues that a fully contextualized study of queer Luso-Hispanic literature must take into consideration both “complex issues of sociocultural context and linguistic creation” and “the presence of hegemonic and heteronormative priorities and the degree to which a writer may develop a transgressive voice relative to them” (61). Devine Guzmán adopts a hemispheric approach in analyzing issues of Indianness and indigeneity in the work of three authors—D’Arcy McNickle (United States), José María Arguedas (Peru), and Darcy Ribeiro (Brazil). Finally, Pedro Meira Monteiro connects Brazilian essayist and historian Sérgio Buarque de Holanda with Uruguayan writer-critic José Enrique Rodó and US Latin Americanist scholar Richard Morse. He argues that an effective way to “jump” Tordesillas is to examine the formulation of the North American “Other” by Brazilian and Spanish American writers as an antagonist force that is either attacked or imitated.

In Part Two, “Written Fictional Narrative: Brazil and Spanish-Speaking Latin America,” Robert Moser, Earl E. Fitz, and Leila Lehnen present comparative Luso-Hispanic approaches to written fictional narrative. Moser analyses the revenant as a literary topos of ambiguity as well as the “converging and diverging means” in which Latin America “[relates] to its past” (95). Fitz, an early proponent of Luso-Hispanic and Inter-American studies, treads familiar territory in examining Machado de Assis, Jorge Luis Borges, and Clarice Lispector as innovators of Latin American new narratives. Finally, Leila Lehnen “examines the conjunction between urban space and the constitution/erosion of citizenship” in the fragmented narratives of Luiz Ruffato’s *Inferno provisório* and Guillermo Saccomanno’s *El pibe* (120).

Part Three, “Luso-Hispanic Poetry, Music, and Expressive Culture,” contains essays by Alfredo Bosi, Sarah Moody, Charles A. Perrone, and Frederick Moehn. Building on his now classic study, *Dialética da colonialização*, Bosi argues that the study of avant-garde literature, such as Brazilian *modernismo* and Spanish American *vanguardismos*, must consider the “colonial condition,” which avoids the paradoxes raised in synchronic studies that seek synthesis. Moody examines the parallel innovations of Brazilian Symbolists and Spanish-American *modernistas* through their shared reading of the French Symbolists. Perrone analyzes contemporary transnational poetic movements within and beyond Latin America’s Luso-Hispanic divide. In the final essay of the section, Moehn presents an ethnographic study of a music festival held in a Galicia, serving as both an artistic and political bridge due to its historical and linguistic proximity to Spain and Portugal.

In Part Four, “Luso-Hispanic Cinema, Performance, and Visual Culture,” Tina Escaja, Leslie L. Marsh, Patrícia Vieira, and Michael J. Lazarra provide additional models of comparative Luso-Hispanic studies of the visual arts. Escaja investigates two examples of performance related to gender violence, “highlighting their Luso-Hispanic correlations in terms of parallel contexts of protest and resistance through art and collective interaction” (191). Marsh examines several cinematic representations of Latin American dictatorship, emphasizing the points of convergence—“common experiences with violence, authoritarianism, trauma, and social fragmentation”—while also highlighting “pivotal divergences” (204). Vieira analyzes cinema as a “privileged medium in the propaganda machine of totalitarian Iberia” (220), focusing on “films that received direct and intentional, or indirect and/or coerced, support from these

regimes” (17). Lazarra contends that a “personal” documentary style “problematize[s] the reliability of cinematic truth construction” (17). He evaluates and challenges the homogenizing effects of globalization through the juxtaposition of “microhistories” and “macrohistories” in documentaries from Brazil, Mexico, and Spain

Overall, *Beyond Tordesillas* provides a balanced survey of theoretical, philosophical, critical, and practical comparative models, presenting the work of up-and-coming scholars and those who have been champions of Luso-Hispanic studies for decades. The editors admit that these contributions “only [scratch] the surface” and they “hope that this volume will act as a catalyst for the reconsideration of hybrid categories, institutional configurations, and the relationships between the countries of the Spanish- and Portuguese-speaking worlds” (13–14). The greatest contribution of this volume is to generate additional critical work within a Luso-Hispanic framework.

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Pérez, Genaro J. *Subversión y de(s)construcción de subgéneros en la narrativa de Rosa Montero*. Albatros, 2019. Pp. 127. ISBN 978-8-47274-362-5.

In *Subversión y de(s)construcción de subgéneros en la narrativa de Rosa Montero* Genaro Pérez provides a knowledgeable and fascinating analysis of the works of the renowned Spanish author, Rosa Montero. Pérez’s text is clear, concise, and doesn’t get bogged down by heavy theoretical jargon. His use of textual analysis, replete with appropriate examples from eight novels and six short stories of Montero, combined with his applications of science fiction, the detective novel, and chivalric novels, create a fascinating and thought-provoking read. Pérez writes so well that if one has not read any of Montero’s work, one can still thoroughly understand his evaluation of the Spanish author’s narratives thanks to the clarity and detail with which he analyzes each text. Pérez leaves the reader with a desire to read or even reread the works of Montero through the lens of detective fiction, science fiction, chivalric novels, and through his astute analysis of the salient themes of memory, love, identity, and power that Montero underlines in all of her works.

Pérez artfully divides his text into a very thorough introduction of the works of Montero followed by a systematic explanation of the following four chapters that comprise his work. The first three chapters examine Montero’s parodic subversion of the detective novel, her science fiction and her innovative approach to the chivalric novel. Pérez divides chapter 4 thematically, as mentioned above, to analyze relevant themes in Montero’s characters defined as witches such as memory, love, identity and power. The four chapters are followed by a very brief exemplary conclusion where he summarizes his findings in a concise and orderly manner.

In chapter 1, Pérez establishes a clear definition of detective fiction, concluding that the genre can be divided into the classic “whodunit” novel, “tough guys fiction,” or “hard-boiled fiction,” and detective crime fiction. The reader can appreciate that this literary critic has no problem adapting to new theories and his first sentence of the chapter admits to his alteration of the original detective models posited in his text, *Ortodoxia y heterodoxia de la novela policíaca hispana*. Pérez underscores the subversive nature of Rosa Montero’s detective fiction because she uses the genre as a platform against abuse of women by employing literary devices such as metafiction and intertextuality where she questions traditional patriarchy. Although Pérez’s examples are relevant, some of his text was already published in his earlier articles or books and should be tweaked to reflect the contemporary climate. So much has changed in the field of Spanish women writers of detective fiction and crime thrillers where authors such as Alicia Giménez Bartlett, Eva García Sáenz de Urturi and Dolores Redondo, among others, reach the best seller lists in Spain indicating that the traditional hegemonic patriarchal genres and their definitions need to adapt to current Spanish reality. It is also of note that most readers of novels tend to be women.