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*Carmen Laforet: Después de Nada, mucho. Nuevas perspectivas
al conmemorar el centenario de su nacimiento (1921-2021)*
ed. by Mark P. Del Mastro, and Caragh Wells (review)

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de la Historia no pueden recrear, recordándonos que los eventos históricos y las acciones políticas solo importan por el impacto que causan en la vida real de los seres humanos (320).

Las obras de teatro que Gail A. Bulman analiza en *Feeling the Gaze* muestran la resiliencia de un género en el que sus artistas son innovadores y creativos, mientras sus espectadores están ansiosos por nuevas y profundas maneras de encontrar conexiones significativas entre su mundo y el de otros. Esta obra destinada a académicos del teatro latinoamericano examina cómo la creación de elementos visuales en escena seduce al espectador, dirige sus focalizaciones, impacta en sus emociones, aumenta su comprensión y deja una fuerte impresión que deriva en un vínculo afectivo, el cual permanece intacto aún después de que la representación teatral haya terminado. En consecuencia, ese vínculo se convierte en recuerdos que el espectador puede revivir y conectar con temas sociales, históricos y políticos a nivel personal, nacional y global, inspirándole responsabilidad ética y apelando a su juicio crítico.

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Del Mastro, Mark P., and Caragh Wells, editors. *Carmen Laforet: Después de Nada, mucho. Nuevas perspectivas al conmemorar el centenario de su nacimiento (1921–2021)*. Albatros Ediciones, 2022. Pp. 360.

What better way to mark the hundredth anniversary of Carmen Laforet's birth than to release an edited volume that goes beyond what, in a chapter on ghostly desires in the writer's short stories, Ellen Mayock terms "a justified defensiveness in scholarship" (115) regarding the work Laforet published after *Nada*? The aptly titled volume *Carmen Laforet: Después de Nada, mucho*, edited by two scholars who are recognized authorities on Laforet's writing, not only makes a convincing case that the author did, indeed, publish novels, articles, and short stories of extraordinary value after 1944 but also offers a valuable roadmap for future scholarly engagement with the entirety of Laforet's artistic output.

As José Teruel remarks in the beautifully written closing chapter of the volume, the overwhelming critical interest in *Nada* to the detriment of Laforet's subsequent publications was a result not only of the undoubted artistic merits of the novel but also of how well *Nada* fit with the critics' expectations, something which her later work did not do (342, note 1). One of the most important achievements of *Carmen Laforet: Después de Nada, mucho* is the example it sets in approaching Laforet's writings on their own merits. The volume invites us to abandon the preconceived notions that, for so long, nurtured a wide-spread perception that Laforet had failed to write anything of value beyond *Nada*. Of great importance in this sense is Samuel O'Donoghue's exceptionally well-theorized and elegantly argued chapter on Laforet's 1955 novel *La mujer nueva* that traces the presence in it of the poetics of Santa Teresa de Jesús and San Juan de la Cruz. As O'Donoghue observes, the novel has not received the scholarly attention it deserves at least in part because it is "manifestly unattractive to modern, secular sensibilities" (243). The scholar invites us to consider the degree to which our ideological investment into individualism and consumerism might blind us to the value of Laforet's message in the novel.

Another example of a fruitful, unblinkered analysis of *La mujer nueva* can be found in Roberta Johnson's chapter that convincingly advances the possibility of looking at the novel as a feminist rewriting of some characters and scenes present in two novels by Gabriel Miró. O'Donoghue's and Johnson's nuanced readings of *La mujer nueva* bring the scholarship regarding the novel to an entirely new level, and it is to be hoped that other scholars of literature will be inspired by these outstanding chapters to engage with the novel in a way that it undoubtedly deserves.

Of great interest is the chapter by Caragh Wells that deftly traces different strands in Laforet's journalism, connecting them to the writer's evolving yet consistent worldview. Wells argues that

Laforet's interest in *vagabundeo*, her support for the literary careers of other female writers, her complicated feelings towards the nascent consumer society of the 1950s, and her love of being in nature all point to her overarching desire for freedom. Wells does justice to the complexity of Laforet's worldview and argues for the importance of continued critical engagement with the writer's journalism (64).

The volume does not leave *Nada*, Laforet's most widely read novel, out of its scope of interest, demonstrating that there are fruitful new venues of analysis that can be explored in connection to the novel. Mark Del Mastro, for example, dedicates an engrossing chapter to the analysis of the hand fetish in *Nada*, making a case for a multilayered significance of references to hands in the novel. It would be of interest to see a scholarly study of how hand imagery resurfaces in the author's later work. *La mujer nueva*, for instance, has a hand fetish of its own, and Del Mastro's observations could be of great value in an analysis of that novel.

Another original approach to *Nada* can be found in the chapter authored by Verónica Del Valle Cacela who approaches the novel from the perspective of its translations into Italian. Del Valle Cacela analyzes the different renderings in Italian of Laforet's vocabulary related to sensory experiences with the goal of demonstrating how deeply charged with meaning the explorations of sensations are in *Nada*. The 'Italian' theme in the volume also appears in an impeccably structured chapter by Patrizia Prati who makes a case for the presence of Dante's imagery and philosophy in Laforet's work.

In spite of the great breadth of interests of the contributors to the volume, there are threads that connect many of the articles. For instance, in their respective chapters Agustín Cerezales, Caragh Wells and María Ximena Venturini remark on the profound links between Laforet's life and work and weave a nuanced understanding of the writer's personal and intellectual trajectory into their analysis of her writing. The importance of travel or *vagabundeo* as a metaphor for the journey of self-knowledge in Laforet's writings is approached from different, yet always enriching, perspectives in the chapters by Banca Ripoll Sintés, Caragh Wells, and Patrizia Prati. These shared subjects of exploration help the volume function as a coherent whole. At the same time, the contributors have ample opportunities to preserve their original scholarly interests and narrative styles.

At the end of her chapter on Laforet's posthumously published novel *Al volver la esquina* (2004), Irene Mizrahi expresses a hope that the volume would inspire other scholars to engage with the entirety of Laforet's published writings because there remain many fruitful venues of analysis that should be explored (318). *Carmen Laforet: Después de Nada, mucho* sets an example of a critical engagement with this author that is intellectually adventurous yet theoretically rigorous. It is also a great pleasure to read for anybody who is interested in Carmen Laforet.

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Feinberg, Matthew I. *From the Theater to the Plaza: Spectacle, Protest, and Urban Space in Twenty-First Century Madrid*. McGill-Queen's UP, 2022. Pp. 296. ISBN 978-0228010692.

Este monográfico ha sido una grata sorpresa tanto a nivel personal como intelectual por revelar la historia social del emblemático barrio de Lavapiés, el cual para muchos madrileños se limita a ser esa ansiada parada de metro cuando acudimos al Centro Dramático Nacional, a la librería Yorick de la calle Valencia o a disfrutar de la neo-bohemia madrileña en compañía de artistas y teatreros. Feinberg no nos priva de estas coordenadas 'de toda la vida' pero su libro se adentra también en dilucidar los entresijos socioculturales de un barrio inseparable del desarrollo urbano de la capital y del arte de Talía en todos sus aspectos. *From the Theater to the Plaza: Spectacle, Protest, and Urban Space in Twenty-First Century Madrid* es un estudio cultural del signi-