

**IDENTITY, MEMORY,
AND DIASPORA**
Voices of Cuban-American
Artists, Writers,
and Philosophers
JORGE J. E. GRACIA,
LYNETTE M. F. BOSCH, AND
ISABEL ALVAREZ BORLAND,
EDITORS

Offers a detailed picture of the lives of Cuban Americans through interviews with artists, writers, and philosophers.

This fascinating volume contains interviews with nineteen prominent Cuban-American artists, writers, and philosophers who tell their stories and share what they consider important for understanding their work. Struggling with issues of Cuban-American identity in particular and social identity in general, they explore such questions as how they see themselves, how they have dealt with the diaspora and their memories, what they have done to find a proper place in their adopted country, and how their work has been influenced by the experience. Their answers reveal different perspectives on art, literature, and philosophy, and the different challenges encountered personally and professionally. The interviews are gathered into three groups: nine artists, six writers, and four philosophers. An introductory essay for each group is included, and the interviews are accompanied by brief biographical notes, along with samples of the work of those interviewed.

INTERVIEWEES

artists

Mario Bencomo
María Brito
Humberto Calzada
Demi
Emilio Falero
Juan Carlos Llera
Alberto Rey
Arturo Rodríguez
Baruj Salinas

writers

Carlos Eire
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Gustavo Pérez Firmat
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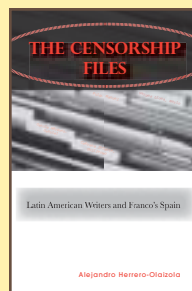
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A volume in the SUNY series in Latin American and Iberian Thought and Culture
Jorge J. E. Gracia and Rosemary Geisdorfer Feal, editors

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NEW IN PAPER

THE CENSORSHIP FILES

Latin American Writers
and Franco's Spain
ALEJANDRO HERRERO-OLAIZOLA

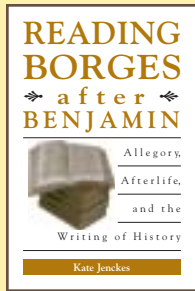
Investigates the role played by censorship in the Spanish-language publishing industry, which led to the Latin American Boom literature of the 1960s and 1970s.

Drawing on extensive research in the Spanish National Archive, Alejandro Herrero-Olaizola examines the role played by the censorship apparatus of Franco's Spain in bringing about the Latin American literary Boom of the 1960s and 1970s. He reveals the negotiations and behind-the-scenes maneuvering among those involved in the Spanish publishing industry. Converging interests made strange bedfellows of the often left-wing authors and the staid officials appointed to stand guard over Francoist morality and to defend the supposed purity of Castilian Spanish. Between these two uneasily allied groups circulated larger-than-life real-world characters like the Barcelona publisher Carlos Barral and the all-powerful literary agent Carmen Balcells. The author details the fascinating story of how novels by Mario Vargas Llosa, Guillermo Cabrera Infante, Gabriel García Márquez, and Manuel Puig achieved publication in Spain, and in doing so reached a worldwide market. This colorful account underpins a compelling claim that even the most innovative and aesthetically challenging literature has its roots in the economics of the book trade, as well as the institutions of government and the exigencies of everyday politics and ideology.

"This is ... cultural studies at its most brilliant. Not only does Herrero-Olaizola concern himself with the sociohistoric contexts of cultural production and the ways in which censorship and the regime of cultural authoritarianism and cultural superiority in Spain ... affect the nature of the literary text ... but he also engages in the sort of close textual scrutiny and analysis that reminds us that we are dealing with artistic constructs and not sociological documents." — *Hispania*

"In this excellent example of the virtues and possibilities of archival research, Herrero-Olaizola offers a fascinating look at the intersection (and dark underside) of literature, publishing, and cultural censorship in relation to the diffusion of the Latin American boom of the 1960s–70s in Spain." — *CHOICE*

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NEW IN PAPER

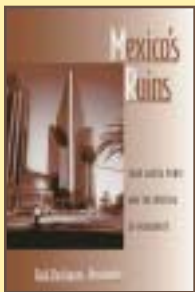
READING BORGES AFTER BENJAMIN

Allegory, Afterlife,
and the Writing of History
KATE JENCKES

Together with original readings of some of Benjamin's finest essays, this book examines a series of Borges's works as allegories of Argentine modernity.

This book explores the relationship between time, life, and history in the work of Jorge Luis Borges and examines his work in relation to his contemporary, Walter Benjamin. By focusing on texts from the margins of the Borges canon—including the early poems on Buenos Aires, his biography of Argentina's minstrel poet Evaristo Carriego, the stories and translations from *A Universal History of Infamy*, as well as some of his renowned stories and essays—Kate Jenckes argues that Borges's writing performs an allegorical representation of history. Interspersed among the readings of Borges are careful and original readings of some of Benjamin's finest essays on the relationship between life, language, and history. Reading Borges in relationship to Benjamin draws out ethical and political implications from Borges's works that have been largely overlooked by his critics.

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MEXICO'S RUINS

Juan García Ponce
and the Writing of Modernity
RAÚL RODRÍGUEZ-HERNÁNDEZ

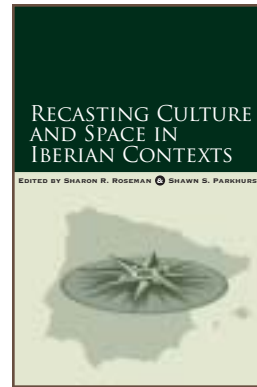
Explores the trope of modernity in García Ponce's writings.

At face value, the concept of modernity seems to reference a stream of social and historical traffic headed down a utopian one-way street named "progress."

Mexico's Ruins examines modernity in twentieth-century Mexican culture as a much more ambiguous concept, arguing that such a single-minded notion is inadequate to comprehend the complexity of modern Mexico's national projects and their reception by the nation's citizenry. Instead, through the trope of modernity as ruin, author Raúl Rodríguez-Hernández explores the dilemma presented by the etymology of "ruins": a simultaneous falling down and rising up, a confluence of opposing forces at work on the skyline of the metropolis since 1968.

"...Rodríguez-Hernández offers an intriguing interpretation of [García Ponce's] writing ... This well-researched work incorporates historical and literary references, Freudian precepts, and the plastic arts (Mexican murals, photos, monuments)." — *CHOICE*

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RECASTING CULTURE
AND SPACE
IN IBERIAN CONTEXTS

SHARON R. ROSEMAN AND
SHAWN S. PARKHURST,
EDITORS

Anthropological case studies of the interplay of space, culture, and power in Iberia since 1850.

Focusing on the interplay of space, culture, and power in Iberia since 1850, this collection of case studies demonstrates how questions about social identities and power are also questions about mapping, texts, and concrete spaces. The late nineteenth and twentieth centuries are marked by a drive toward grandiose ideological conceptualizations that affected the production of ideas about modern geographical space. The contributors examine the links between this historical context and the emergence of specific intellectual traditions, as well as everyday discourses and practices. They also explore the making of conflicted spaces in Portugal and Spain, and in foreign sites impacted by Iberian-origin exile or colonial settlement. The essays compel readers to consider exactly how people's political identifications have been forged through cultural struggles over the uses and meanings of physical spaces, whether these are in Barcelona, Bilbao, villages in the Alto Douro of Portugal or in Galician Spain, Malacca, the countryside near Ávila (the "City of the Saints"), or Catalans' wartime London.

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A volume in the SUNY series in National Identities
Thomas M. Wilson, editor

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