

ABSTRACTS

Francisco-J. Hernández Adrián: Atlantic Necessologies: Image, Territory, Value

This essay addresses the emerging field of Atlantic Studies and questions the status of “the Atlantic” as an object of study. Rather than assuming a self-evident grid where Atlantic cultural phenomena oscillate between such poles as “centers and peripheries,” or “the colonizer and the colonized,” I consider a different formulation of the Atlantic. Taking as a starting point an analysis of a poem by Tomás Morales, a modernista poet from the Canary Islands, my essay outlines the notion of “Atlantic necessologies.” Three parallel departures are offered from this analysis: image (or the realm of the imaginary); territory (or spatial and geopolitical inscriptions of the Atlantic in western space-time); and value (or those ethical and political dimensions that can be drawn from Atlantic specificities). Critical engagements with the Atlantic, my essay concludes, can be anchored in “necessological” readings in which neither local, singular perspectives contained in islands, nor wider, more panoramic views of the Atlantic, ought to escape critics. Instead, the work of engaging the Atlantic from multiple perspectives and locations should express itself as a field of critical/political strategies coordinated against perennial re-inscriptions of Eurocentric totality. (F-JHA)

Wadda C. Ríos-Font: Orphans of the Motherland: Puerto Rican Images of Spain in Jacobo Morales’s *Linda Sara*

Puerto Rican identity has been confounded by Puerto Rico’s prolonged colonial relationship to Spain (nearly 80 years longer than that of most other Latin American colonies) and its abrupt change in status to that of United States protectorate in 1898 after the Spanish American War. Increasingly, Puerto Rican identity has been theorized in sole reference to the political relationship with the United States. The residual presence of Spain and Spaniards in the construction of the new Puerto Rican collective, and the denial or nostalgia that might still be elicited by the former empire, have gradually receded into the background. Perhaps surprisingly, the presence of Spain and reactions to it find their widest outlet in popular culture. This article analyzes the complex portrayal of the continuing substratum of the Spanish heritage in Puerto Rico in one example from Puerto Rican popular culture—Jacobo Morales’s 1994 film *Linda Sara*. The film’s characters either willingly or unknowingly falsify their Spanish past, recounting their (hi)story according to their present needs. (WCR-F)

Marina Pérez de Mendiola: Jorge Oteiza’s Modernity and His Latin American Travels

Along with Eduardo Chillida, Jorge Oteiza is one of the bestknown Basque sculptors of his generation. Although many scholars have written on Oteiza’s significant contribution to the field of sculpture, and have analyzed his theories on the meaning of art, very few

take into consideration Oteiza's 13 years in Latin America, much less acknowledge that these years had a decisive impact on his art and particularly on his critical essays and poetry. In this essay, I explore how Oteiza's stay in Latin America contributed to his reevaluation of the avant-garde movements in Europe and Latin America, and how it led him to redefine his relationship to progress, science, reason and nature, space and time, ethics, and national art. During the course of his interaction with Latin American artistic movements, Oteiza's thoughts on artistic singularity and universality matured, and he confirmed his strong sense of spirituality in order to liberate traditionally defined conceptual opposites such as the intellectual and the sacred from their teleological confinement. (MPM)

Shirley Mangini: From the Atlantic to the Pacific: Maruja Mallo in Exile

Maruja Mallo's life (1902-1995) and art represent one woman's odyssey from the European vanguards to political commitment during the Spanish Republic (1931-1939) and finally to a unique transcendent art form after her wrenching exile from Spain and her residence in Latin America from 1937 to 1965. In her early career she was a leader among the avant-garde painters when few Spanish women were recognized as creative artists. In Latin America, her work diverged radically from European avant-garde trends and from her ideologically oriented subject matter of the 1930s; Mallo not only reflects the impact of her discovery of the Pacific Ocean and her newfound "zest for life," but also clearly defines a new language that celebrates the female body and female sexuality. This essay traces Mallo's personal and artistic journey from Spain to Latin America and back. (SM)

Jill Robbins: Cyberspace and the Cyberdildo: Dislocations in *Cenicienta en Chueca*

Cenicienta en Chueca (Cinderella in Chueca) is a collection of short stories by Argentine exile María Felicitas Jaime, published by Spanish gay/lesbian press Odissea in 2003, that represent the neocolonial relations between the Americas, Spain, and the European Union in a globalized age. The stories foreground communication technologies—including type, e-mail, chats, and dialects—in order to highlight the discursive nature of sexuality and to reveal the social, ethnic, racial, nationalistic, economic, gendered tensions underlying linguistic exchange. This article focuses on the neocolonial relations between Spain and Latin America in three stories from this collection—"Chateo" (Chat), "Ejecutivas" (Women Executives), and "Cenicienta en Chueca." (JR)

Gisela Norat: Expressions of National Crisis: Diamela Eltit's *E. Luminata* and Pablo Picasso's *Guernica*

Diamela Eltit emerged as a writer during the 1980s when Chile was ruled by the military dictatorship of General Augusto Pinochet (1973 -1989). The obscurity of her first book, *Lumpérica* (trans. E. Luminata) reflects that period of national repression. Despite the negligible attention she received for her first novel, Eltit has since published six other novels and managed to carve out a place for herself within Chile's predominantly male literary establishment. Her writing challenges its mainstream cultural apparatus with a female-centered postmodern writing very different from that of compatriots like best selling authors Isabel Allende in the United States and Marcela Serrano in Chile. Given the symbolic elements of Eltit's text and the difficulty it poses for readers, I propose using Pablo Picasso's widely known *Guernica* as a visual aid in understanding the fragmented and abstract nature of Eltit's first novel, a text that the reader should not expect to understand entirely. This study draws historical and artistic parallels with Picasso's well-known mural, a painting that has come to symbolize an anti-war cry in its depiction of man's inhumanity to man, woman, and child—a recurrent theme in Eltit's writing. (GN)

Patricia E. Reagan: *Going Under: The Metro and the Search for Oneself in Julio Cortázar's "The Pursuer"*

Johnny's metaphysical experience on the metro in Julio Cortázar's "The Pursuer" catalyzes his perception. The metro incident and the ensuing commentary propel all the elements of the narrative. The metro facilitates the development of Johnny's character; relates his character to Charlie Parker; aids our comprehension of the relationship between the metro and Johnny's music; and establishes the metaphysical difference between Johnny and Bruno. The subway is also physical space in which Cortázar reveals a view of time perception in which chronological time succumbs to subjective time. Johnny's metacognitive search for the yonder marks a change in Cortázar's narrative preoccupations and anticipates *Rayuela* in both technique and content. The function of the metro in "The Pursuer" is related to travel in literature as well as in other Cortázar stories. The underground journey represented by the metro prompts the reader to join Cortázar's difficult search for heightened perception which begins below the surface. This search leads him to the postulation that art can open doors that lead to the *más allá*. (PER)

Beth Zeiss: *Texts of Light and Shadow: Dickens and Lautréamont in Alejandra Pizarnik's Sombra Poems*

In her poetry, the Argentinean Alejandra Pizarnik (1936- 72) persistently explores the transformations that the poetic subject undergoes in language. She articulates a cycle wherein the subject's desire to (re)create herself as a presence in language is followed by the desire for death, the absence of the self, when her desire becomes frustrated by language's inadequacies. As yet, the importance of the theme of the fluctuating self in

language as developed by Pizarnik in a series of poems protagonized by Sombra, has not been analyzed. The character Sombra appears in six fragment-like poems published posthumously in *Textos de Sombra* (1982) and written during the last two years of her life. Pizarnik shows the nature of Sombra's being and non being in language by implementing two techniques—the palimpsestic technique and the psychological structure of the phantasm. The palimpsestic text is the product of a mode of writing in which a “hypertext,” is created through the imitation and/or transformation of an original text, a “hypotext,” following the terminology of Gérard Genette. Pizarnik uses short passages from Charles Dickens' *A Christmas Carol* (1843) as hypotexts for the hypertexts of her Sombra poems. She also employs a scene from *Les Chants de Maldoror* (1866), by the Count of Lautréamont (Isidore Ducasse), as an additional hypotext to the Sombra poems. The dynamic of the present and absent self plays a central role in both the palimpsestic technique and the structure of the phantasm. For this reason the two techniques serve Pizarnik to develop the character of Sombra as a representation of the fluctuating subject in language. (EZ)