

himself would gesture to elsewhere. Given the scope of the material to be covered, her impressive tour through Clarín's stories – usually a sketch of the plot and a summary of basic themes – is especially suited to the project, and it promises, along with the appendices, to be useful to those interested in an overview of the contents of each volume.

As Richmond herself notes, however, in the end it is the stories themselves that protagonize the volumes she has prepared. “Para deleite y disfrute del gran público fueron en su día escritos” – she writes – “y me gustaría pensar que esta edición puede devolverle ahora, reunidos y completos, los relatos de Clarín” (63). To turn the pages of these two volumes is to discover at its fullest the richness of Alas's short narratives. As a long overdue restitution to the public of one of Spain's premier nineteenth-century short-story writers, and as the only collection to gather all of Clarín's known stories in one place, these *Cuentos completos* are destined to become a modern standard. For this, as for her persistent dedication over the years to Alas' fiction, Carolyn Richmond is to be thanked and congratulated.

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Albricias: la novela chilena del fin de siglo. Edición de Verónica Cortínez. Providencia: Editorial Cuarto Propio. 2000. 309 pp.

“Albricias” with Chilean pronunciation loses the final “s” and, according to Gabriela Mistral, whose epigraph opens this volume, the childhood game becomes a collective noun: the singular, hidden thing that children seek. Searching for the collective identity of a new generation of Chilean writers, Verónica Cortínez has gathered thirteen essays written by Chileans which each interpret a novelist of the post-dictatorship era. The collection seeks to emphasize the importance of the narrative form in contemporary Chilean literature, in contrast to the country's traditional strength in poetry. To this end, the featured authors have each written significant novels in the 1990s as varied as the detective novel, the historical novel, and the visual narrative. The book begins with introductory observations by Jorge Edwards, Fernando Alegría and Antonio Skármeta and ends with remarks by the economist Sebastián Edwards, the philosopher Willy Thayer and the Cuban Hispanist Roberto Ignacio Díaz. As a final touch, Cortínez includes a group interview with several novelists discussed in the book.

In his introduction to the volume, Antonio Skármeta emphasizes the changing depiction of the city between novels written during and after the dictatorship. During the Pinochet era, authors presented the city as an extension

of the private persona, while the new urban settings underscore hostility, anonymity and foreignness, which preclude a retreat to the self. Many of the novels interpreted in the collection grant the city a central role in their narratives. In his analysis of *Santiago cero* by Carlos Franz, Rodrigo Cónavas depicts the ghostly image of the city during the dictatorship in which the protagonists feel isolated from the urban setting, like orphans traversing streets once inhabited and recounted by past literary generations. While the characters of *Santiago cero* feel removed from the city because of the governing dictatorship, the Santiago in Alberto Fuguet's *Mala onda*, analysed by José Leandro Urbina, houses a depoliticized Chilean youth, whose role model is the California adolescent. Urbina notes that the image of the city in *Mala onda* highlights physical space rather than human space, reflecting the passive and materialistic response of the bourgeois adolescents to their surroundings.

A pivotal scene of *Mala onda* depicts the young protagonist's reaction regarding the "reelection" of Pinochet in 1980: he realizes that "lo que más asusta es el cambio" (86). Fuguet's novel directly addresses the political response to the dictatorship. Other contemporaneous works, such as *Lumpérica* and *Los vigilantes* by Diamela Eltit, rely on the act of writing itself as a form of resistance. In Raquel Olea's interpretation, Eltit derives a political agency from her narratives, as she resists the dominant male institutions and honours the marginalized. Raúl Zurita perceives literature as playing an even greater social role in collective healing, observing that Carlos Cerda's *Morir en Berlín* "se escribe para que el dolor sea eximido de la vida, y que ésa ha sido siempre la función y la derrota de toda literatura" (199). Zurita even claims that as life becomes more similar to fictional reality, literature must act to resuscitate life's essence.

The important role of language and literature in responding to a devastating political reality is seen again in the novels written by exiled Chilean authors. These authors' dual vision, which derives from the combination of physical distance and homeland intuition, allows them the estrangement that defines the very act of writing. According to Roberto Castillo Sandoval, José Leandro Urbina situates *Cobro revertido* in this space of exile, directly confronting the dualities involved in this perspective. Indeed Castillo Sandoval finds that the experience of exile inherently enables the author to represent an existential viewpoint that is at once binary and conflictive. In recounting a Chilean reality, the perspective of these authors contains a duality that helps open Chilean literature to a wider audience. The possibility of a greater reception enjoyed by authors who claim dual or multiple national identities is not lost on Elena Castedo. Having grown up in Spain, France and Chile, and having lived in the United States for several decades, Castedo aspires towards a universal appreciation of her novel *El paraíso*, according to Verónica Cortínez's essay on this author.

A desire for universality is discussed as well in the group interview that ends the volume. Here, Gonzalo Contreras and Carlos Franz both claim that literary production within the borders of a country cannot always be satisfactorily categorized, although much of the discussion revolves around doing just that. According to the authors interviewed, Chilean authors of the post-dictatorship era struggle to express the political realities of the past decades in a way that registers and awakens a collective conscience; the author's role has changed from being a public figure, to a marginalized one, but at the same time, the Chilean reader has become active, eager to read, and editions of novels sell out quickly; and the speed of dramatic change in the city – “Santiago es una ciudad que está en plena mutación” (251) – is reflected in the current transformations of the nation's literature.

The book's final three articles each present different perspectives on the contemporary Chilean novel: the economist Sebastián Edwards claims that the current economic climate in Chile has allowed for the arts to flourish; the philosopher Willy Thayer warns against confusing the words *publicación* (the production and sale of literature) and *obra* (the author's creation); and, serving as the non-Chilean representative, the Cuban Roberto Ignacio Díaz finishes the volume with observations on the importance of contemporary Chilean literature in a Latin American as well as a global literary context. As a whole, Cortínez's collection provides a solid overview of Chilean narrative of the post-Pinochet era.

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Aproximación al Teatro Español Universitario (TEU). Edición de Luciano García Lorenzo. Madrid: Consejo Superior de Investigaciones Científicas. 1999. 310 pp.

This volume is largely a series of testimonials and reminiscences, some previously published, by those involved in Spanish university theatre groups during the long period of the Franco dictatorship. It is certainly interesting reading and offers the views of insiders as to what transpired during a period of close scrutiny by governmental authorities regarding what was licit and appropriate to be brought to the university stages in various Spanish regions that include not only Madrid and Barcelona, but also Salamanca, Sevilla, and Santiago de Compostela. These presentations, however, are remarkably similar in that their stories divide rather neatly into two distinct moments, from the end of the Spanish Civil War to about 1955 in which the most typical plays represented are from the classical Spanish past and, coinciding with the somewhat more relaxed atmosphere in the latter part of the Franco regime, a moment