

El estudio de Behzanova se cierra con la revolución emprendida por el género en los últimos años, capaz de reinventarse a partir de las nuevas estructuras generadas por el poder femenino. El *Bildungsroman* en clave femenina no es un género exhausto y, por fortuna, las heroínas no necesitan recluirse en una prolongada infancia como refugio ante la exclusión percibida en el entorno. Son libres para resolver los problemas que el pasado les planteó y así lo hacen las nuevas generaciones. Es decir, que la fiesta no ha hecho más que empezar.

ANNA CABALLÉ
Universitat de Barcelona

SARA J. BRENNEIS. *Genre Fusion: A New Approach to History, Fiction, and Memory in Contemporary Spain*. West Lafayette: Purdue University Press, 2014. 242 pp.

While many critics have analyzed themes of memory and writing in post-Franco Spain, their approaches pit history and fiction against each other as Sara J. Brenneis asserts in her book titled *Genre Fusion: A New Approach to History, Fiction, and Memory in Contemporary Spain*. Brenneis coins the term “genre fusion” to break the binary opposition still prevalent in contemporary literary scholarship that continues to focus separately on the two genres of history and fiction. She defines “genre fusion” as a “new theoretical approach that addresses this critical absence” to promote “the consideration of history and fiction in conjunction, as two sides of the same story, drawing new insight from the juxtaposition of examples from each category” (2-3). In practice, this new approach requires at least two texts, one fiction and the other historiographic, written by one author, both of which examine the same historical moment or period. By focusing on an author’s fictional text alongside a historiographic counterpart, Brenneis argues that a more “polyphonic and thorough telling of the past” is achieved (3). Not only does the reader see more clearly how a single author will intentionally blend the genres to create self-conscious texts, but Brenneis posits that by minimizing genre classification while simultaneously respecting the autonomy of genre, communication between history and fiction are opened in ways that subvert hegemonic discourse and allow previously ignored or marginalized voices of the past to re-emerge.

Interestingly, what Brenneis proposes in her book, then, is a theoretical approach and model that may be exported to other fields of study, especially in societies with transitional democracies, that analyze

literary approaches to memory, history, and fiction. In the case of *Genre Fusion*, Brenneis applies her methodology to four Spanish authors: Montserrat Roig, Carmen Martín Gaité, Carlos Blanco Aguinaga, and Javier Marías. She does excellent work in the introduction to define the terms at the heart of her analysis – fiction, narrative, history, historiography, historical fiction – as well as situate her study within the critical landscape of contemporary Peninsular memory studies and the more global theoretical contemplations of such scholars as Hayden White, Pierre Nora, Paul Ricoeur, Linda Hutcheon, and others. Brenneis also does very well to anticipate the reader's complaint that numerous other authors could have or should have been included. While the writing of numerous other authors in contemporary Spain has delved into both fiction and history, Brenneis reasserts that "genre fusion can only be administered when one text compliments another via a locus of historical similarity" (32). For this reason, although Roig, Martín Gaité, Blanco Aguinaga and Marías may be four very different authors with unique writing styles who approach distinct subject matters, what they share, according to Brenneis, is "a common reliance on the merged genres of history and fiction" (33).

In chapter two, Brenneis focuses on the groundbreaking historiographic work of Montserrat Roig's *Els catalans als camps nazis* that is studied alongside her historical novel *L'hora violeta*. While both texts center on the experiences of Catalán deportees sent to Nazi concentration camps by the Franco regime, the former offers a comprehensive testimonial study while the latter is the final novel in Roig's trilogy about the Miralpeix and Ventura-Claret families. Brenneis makes it clear that one text is not simply the source material for the other. Rather, by studying them together, she reveals the interpenetration of genre styles that unveil the complicity of writer and reader in the construction of both history and fiction, calls into question the "caprices of memory" and the reliability of historical documents, and signals the responsibility of the historian in framing how topics will be approached in future discourse (85).

In chapter three, the author looks at Martín Gaité's canonical novel, *El cuarto de atrás*, alongside her socio-historical study of the same post-war period, *Usos amorosos de la postguerra española*. In both texts, Martín Gaité explores the atmosphere of prohibition under the Franco regime during the years after the Spanish Civil War. By blending fiction writing, historical data, and a sociological study of the past, Martín Gaité's texts, Brenneis argues convincingly, "grapple with the struggle between the fantastic and the real" (95) by contemplating how individual and collective memory is controlled by the Franco regime through the cultural artifacts of daily life to fabricate historical myths.

Chapter four seeks to introduce the relatively unknown work of Carlos Blanco Aguinaga by comparing his essays on the experiences of Spanish exiles in Mexico with his fictional rendering of such experiences in *Carretera de Cuernavaca*, a short story collection. Brenneis does well to include Blanco Aguinaga, a second-generation Spanish exile, in this study. Not only does Blanco Aguinaga's writing fit perfectly into the genre fusion model put forth by Brenneis, but by including a Spanish author in exile alongside authors who reside in Spain, she continues to extol the value of dismantling dichotomies that is at the heart of genre fusion. Blanco Aguinaga's examination of "identity crisis" captures the exile experience while it serves as a bookend that mirrors issues of individual and collective memory that are explored in the writing of the other authors Brenneis studies.

The last chapter of *Genre Fusion* examines the writings of Javier Marías, who may seem out of place with the other authors studied in the book because he is among the best-selling contemporary authors in Spain and has achieved international recognition. Nevertheless, Brenneis argues, given his family's ostracism during the Franco years, the historical themes of his journalistic writing and his focus in his *Tu rostro mañana* trilogy (2002-2007) on the legacy of the losers from the Spanish Civil War are ideal for exploring the history/fiction dichotomy. Moreover, Marías represents a new generation of writers, she states, "working in the spaces between genres, continuing a tradition of highlighting the role of those on the margins of postwar Spanish society and culture" (174).

In conclusion, Sara J. Brenneis's book is a valuable resource that offers new insight on canonical authors, incorporates previously understudied authors into contemporary debates about writing in Spain, and expands the focus of memory studies with a new methodology called "genre fusion."

WILLIAM J. NICHOLS
Georgia State University

LAURA DEMARÍA. *Buenos Aires y las provincias. Relatos para desarmar*. Rosario: Beatriz Viterbo, 2014. 537 pp.

Ya antes de emprender la lectura de *Buenos Aires y las provincias. Relatos para desarmar* de Laura Demaría, una serie de elementos paratextuales empieza a construir su discurso en torno a la relación cultural, política e histórica entre la capital argentina y el resto del país. Al evitar la palabra "interior" – cuestionada y reductiva, pero frecuente – para designar a la