

también demuestra con evidencias contundentes su tesis central: los apuntes subversivos que originaron los escritores en la televisión cultural española del franquismo.

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SERGIO R. FRANCO. *Pliegues del yo. Cuatro estudios sobre escritura autobiográfica en Hispanoamérica*. Santiago: Editorial Cuarto Propio, 2015. 309 pp.

Latin American literary scholars have much to learn from Sergio R. Franco's timely new book, *Pliegues del yo. Cuatro estudios sobre escritura autobiográfica en Hispanoamérica*. This monograph is one of the first to take up where Sylvia Molloy's brilliant *At Face Value: Autobiographical Writing in Spanish America* (1991) left off, with Franco using case studies to develop theories of self-writing specific to Latin America in the late 20th and 21st centuries. While Molloy's foundational book was translated into Spanish, and other scholars have contributed to Peninsular autobiography studies, the topic of autobiography remains relatively ignored in Latin America, eclipsed even in language by the more popular terms *memorias*, *testimonios*, *diarios*, and *narrativas de viaje*, with *autobiografía* pejoratively characterized as foreign, elitist, patriarchal, and narcissistic.

Scholars of autobiography insist, however, on the importance of autobiography as a unique genre, differing in origins, objectives, and in the cultural and philosophical understandings of the self. Due to these technicalities, studies of autobiography by necessity almost always begin with a theoretical genealogy. Thus in the first of five unnumbered chapters, "Presentación," Franco lays out a theoretical history of first-person narratives, which he further develops in the second chapter by suggesting his own hypotheses related to the rise of capitalism and the impact of the global market. For novices of autobiographical studies, this first chapter is a lesson in the rich theoretical nuances of self-writing. For specialists, this first chapter presents a familiar summary that demonstrates his unquestionable expertise. The second chapter, "La emergencia del discurso autobiográfico en Hispanoamérica," continues by providing a thorough list of prominent autobiographies from Hispanic America, from colonial days up to the current publishing boom. He suggests that this recent surge in Latin American autobiographical texts is related to bourgeois individualism, the return of the author (following the poststructuralist death of the author), and contemporary narcissism, factors that cause

subjects to engage in an inward turn, or “plegarse sobre sí mismo” (29; 16). This *plegarse* is the basis of Franco’s own formulation of an autobiographic theory specific to modern Spanish America. On the one hand, and to his credit, Franco’s literary history of autobiography is longer than most, expanding from the days of ancient Greece up to the more recent influences of poststructuralism, postmodernism, and Marxism. On the other hand, the book sometimes reads like a survey of general theory, and the consideration of the unique contributions and context of Latin America comes too late in the chapters. Thus while Franco’s quickly stated ideas will surely contribute to the discussion on autobiography, they will be subject to further debate and clarification. Franco acknowledges this lack of synthesis in that “se abstiene de postular un método de análisis y abraza un pluralismo teórico, indispensable para acceder a diversos pliegues de los textos” (20). While this is in keeping with poststructuralist approaches to autobiographies, the disadvantage of this method is the lack of a grand narrative or theories about Latin American autobiography in particular.

The third through the fifth chapters present case studies and close readings of more contemporary self-writings. The titles are aptly descriptive, though they also reveal the divergence of the topics: “Cultura visual y escritura autobiográfica en Hispanoamérica: tres usos de lo fotográfico” (Ch. 3), “Autobiografías precoces: Nuevos escritores mexicanos presentados por sí mismos” (Ch. 4), and “*La tentación del fracaso*, de Julio Ramón Ribeyro: segundo acercamiento” (Ch. 5).

Chapters three and four consist of a succession of brief descriptions and observations related to the autobiographical styles of selected writers. In “Cultural visual...” Franco discusses images and photography in Gabriel García Márquez, Augusto Monterroso, Mario Vargas Llosa, Salvador Elizondo, Reinaldo Arenas, and José Donoso. The use of photos ranges from albums included in texts, to ekphrasis or written description, and to their use as narrative memory aids. Franco associates the visual nature of these texts with the rise of mass culture and the paradoxes of representation and signs. This section is heavily influenced by French theory, in particular Barthes, and is structured as brief sections with little or no transition between authors.

The following chapter, “Autobiografías precoces,” begins a separate theoretical thread while continuing a similar writing style of rapid succession, examining a series of texts, “Nuevos escritores mexicanos presentados por sí mismos,” commissioned by the publisher Empresas Editoriales between 1966 and 1968. The authors include José Agustín, Gustavo Sainz, Salvador Elizondo, Juan García Ponce, Vicente Leñero, Juan Vicente Melo, Tomás Mojarro, Carlos Monsiváis, and Marco Antonio

Montes de Oca. Franco's analysis benefits from a 2007 interview with Sainz (20), and he also devotes time to the ubiquitous influence of Octavio Paz. In contrast to the variegated fourth chapter, in "*La tentación del fracaso*" he analyzes the exceptional diaries of the Peruvian writer Julio Ramón Ribeyro. Franco identifies notable innovations by Ribeyro including: meta-diaristic reflection, self-examination, clinical reports, erotic-affective evocations, self-portraiture, literary reflection, and his overall structuring theme. The final chapter is perhaps the most intriguing of the book, presenting astute observations and effectively illustrating the compelling and original nature of Ribeyro's diaries.

In general, Franco's case studies are firmly rooted in biographies of the subjects and their relationships to larger literary and cultural movements, such as the *Boom*, *La Onda*, and the Cuban Revolution. These moments are, without a doubt, important for understanding contemporary autobiographical texts not covered by Molloy's *At Face Value*. Franco's analysis remains primarily literary, with some attempt to correlate innovations with historical context. Yet, a synthesis of theories and greater exploration of Latin American sociocultural and philosophical approaches to the self will have to wait for another book. Nonetheless, this book bridges some of the existing gaps in literary criticism and will no doubt serve as an important reference point for scholars searching for autobiographies and theory. The bibliographical importance and Franco's increased visibility as one of the foremost experts in Latin American autobiography are the biggest contributions of *Pliegues del yo*.

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HANS CHRISTIAN HAGEDORN, COORD. *Don Quijote en los cinco continentes. Acerca de la recepción internacional de la novela cervantina*. Cuenca: Universidad de Castilla-La Mancha. 2016. 616 pp.

El libro que reseñamos - "cuarto volumen de una serie de tomos monográficos sobre la recepción internacional de *Don Quijote* publicados por la Universidad de Castilla-La Mancha" (15) - está compuesto por una Presentación del decano de la Facultad de Letras (Ciudad Real), un Prólogo del coordinador, una Bibliografía del mismo, y diez apartados que se dedican a la Filología Alemana, Filología China, Filología Coreana, Filología Francesa, Filología Griega, Filología Hispánica, Filología Inglesa, Filología Japonesa, Filología Portuguesa y *Don Quijote* en la literatura y cultura