

help students understand the legal framework that underpins Lazarillo's life story. Mark J. Mascia emphasizes the importance of lectures as an essential means of first clarifying the social and political situation of the sixteenth-century Spain before attempting a more in-depth analysis of the novel. Maryrica Ortiz Lottman uses the picaresque genre as an opportunity to help students improve their academic writing skills. For Enriqueta Zafra, it is indispensable to include the female picaresque (in particular, María de Zayas y Sotomayor's "El castigo de la miseria," included in *Novelas amorosas y ejemplares*) in the teaching of Spanish literature, so that students learn to expand their vision of gender in early modern Spain.

Entitled "Teaching the Picaresque Tradition," the volume's final subsection discusses the picaresque novel in relation to other literary works, including autobiographies, twentieth-century Spanish novels, contemporary Latin American novels, and Anglo-American fictions of the past three centuries. Encarnación Juárez-Almendros advocates an alternative approach to the teaching of the picaresque narratives by situating them in the tradition of early modern historical autobiographies (including Teresa of Ávila's *Libro de la vida*), thereby presenting a more flexible definition of the genre. Soledad Fox demonstrates the similarities between themes in the early modern picaresque novels, such as the struggle for basic survival and extreme poverty, and those in post-civil war Spanish authors. Both Wilfrido H. Corral and Thomas Hothem teach the Spanish picaresque genre by situating it in an international context: while with the reading of the Latin American novels, Corral shows students the contribution that the picaresque has made to the mentalities of Western societies, Hothem uses British and American picaresque fictions to chart the evolution of the genre, focusing not on the content of the novels but on their form.

The pedagogical thrust of the first portion of the book is further strengthened by the essays in the second section, which propose a variety of interpretative frameworks. There is no doubt that Cruz's informative and well-edited collection will be a useful guide for all those who are in charge of teaching a course on *Lazarillo* or more specialized courses on the picaresque material at the university level.

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Estrada, Oswaldo. *La imaginación novelesca: Bernal Díaz entre géneros y épocas*. Madrid: Iberoamericana, 2009. 208 pp.

As meticulous as it is eloquent, Oswaldo Estrada's *La imaginación novelesca: Bernal Díaz entre géneros y épocas* draws the reader through a thoroughly literary—and thus utterly groundbreaking—analysis of Bernal Díaz del Castillo's *Historia Verdadera de la Conquista de la Nueva España*. In striking contrast to the extant historical criticism of the *Historia verdadera*, Estrada applies an impressively comprehensive body of novelistic theory to articulate the text's novel-like characteristics. While acknowledging that the use of the word "novel" to describe Díaz's chronicle is anachronistic, Estrada confidently employs contemporary criticism to illustrate the

Historia verdadera's novelistic narrative approach, uses of language, characterization of historical figures, and manipulation of time and space. In doing so, Estrada not only reveals the subtle and undeniable appeal of the most widely read of Mexico's conquest histories, but also lends insight as to why the text is often reinterpreted by contemporary Mexican fiction writers

Chapter one, "(Des)Encuentros con la historiografía," focuses on the generic classification of the *Historia verdadera* as an historical work. Locating the text between the medieval ontological categories of "historia" (objective, chronological, factual) and "poesía" (subjective, imaginative), Estrada skillfully compares the text to other New World chronicles that negotiate history and fiction as they represent the unknown in terms of the known. The *Historia verdadera* distinguishes itself because, though it remains rooted in the historical tradition of chronological narrative, Díaz inserts historical events "dentro de una acción gobernada por protagonistas, en un escenario explícito y en un momento identificable en el tiempo de la conquista" (39–40), causing them to stand out for the reader by virtue of their dramatic construction. The text engages its readers through its novelistic sensibilities—including autobiographical narrative voice, omniscient simultaneous viewpoint, and compulsive attention to detail—which allow the foot soldier to draw the reader into the personal, subjective side of Mexico's conquest.

In chapter two, "Características de un lenguaje novelesco," Estrada pinpoints novelistic elements in the *Historia verdadera's* narrative structure and language. Díaz's first person testimonial voice both creates an intimate narrative pact with the reader and produces what Estrada terms an autodiagnosis of the conquest of Mexico: a conversion of exterior history into personal narrative. By using this technique, Díaz not only selectively emphasizes particular episodes, but also, as in fictional texts, he invites his readers to complete the scenes presented. Estrada astutely notes that by incorporating gossip, rumors, and events Díaz did not personally witness, the foot soldier gives a more multi-faceted rendering of historical figures such as Hernán Cortés and Bartolomé de las Casas, whose contradictory and complex presentation lure the reader into questioning them. Finally, Estrada focuses on Díaz's prose, which is peppered with humor, sayings, and popular metaphors. This produces a Bakhtinian polyvocality, as Díaz records indigenous vocabulary and references to New World terrain, beliefs and practices, as well as individual figures' dialogues and monologues.

The third chapter, "Personalidades novelescas del Nuevo Mundo" examines the character development of the *Historia verdadera's* various historical figures, focusing in particular on Hernán Cortés. Drawing on E.M. Forster's theories on character construction, Estrada incisively distinguishes between Díaz's multifaceted "round" characters (such as Cortés) and the "flat" characters whose unidimensionality serves as a foil to more layered figures. Díaz, like Miguel de Cervantes in *Don Quijote*, shades the inhabitants of his literary world, detailing their ambiguities, doubts and flaws, and offering a novel-like glimpse into their interior lives and natures. For example, the inflected conversation among shipwrecked Spanish priest Jerónimo de Aguilar, his fellow *náufrago* Gonzalo Guerrero and Guerrero's indigenous wife emphasizes the complex interiority of the individuals and their context,

and compels the reader to question the meanings underlying this and similar exchanges. Through the dynamic interactions among figures populating the text, the *Historia verdadera* reveals the movements of a society in the throes of profound social contact and tremendous change.

Given that the *Historia verdadera* does not unfold via a conventional chronological time frame, nor does it portray New World geography dispassionately, chapter four (“Novelizaciones del tiempo y del espacio”) closely examines the text’s staging of time and space. Calling upon Mario Vargas Llosa’s ideas on novelistic time and space, Estrada proposes that the *Historia verdadera*’s construction of those elements presents an internalized narrative of the conquest intimately connected with Díaz’s own perspective. Estrada further identifies the *Historia verdadera*’s fusion of chronological and psychological time as a Bakhtinian chronotope: a matrix of charged temporal and spatial significances, in this case reflective of Díaz’s emotional state in specific circumstances. These spatio-temporal characteristics, layered with a Ricouerian “within-time-ness,” calibrate the weight and pace of the places and events narrated to the author’s experience, causing the reader to relive episodes such as that of the Noche Triste as they would those of a novel rather than those of a more staid colonial chronicle.

Estrada’s fifth and final chapter, “Diálogos con la nueva ficción histórica” is a discerning examination of how contemporary Mexican fiction writers Carlos Fuentes, Carmen Bullosa, Ignacio Solares and Laura Esquivel draw on the *Historia verdadera* in their reconstructive, historiographical meta-fictions. Estrada skillfully comments on how Hayden White’s historiographical literary concepts work in the texts as they experiment with the conscious formulation of history, the role of memory, and the distinction between history and literature. Fuentes’s short story “Las dos orillas” not only questions Díaz’s authority as a narrator (highlighting the metafictional role of the historian/narrator), but also recounts another narrative in which the Spanish are defeated by a Mayan army led by Gonzalo Guerrero. Bullosa’s *Llanto. Novelas Imposibles* declares its break with linear chronology when Moctezuma appears in a Mexico City park in 1989; the novel asks the reader to interrogate other historical versions of the conquest, while signaling the impossibility of any non-fragmented historical narrative. In *Nen, la inútil*, Solares re-imagines the early encounter between the Mexica and Spanish through the female narrator Nencihuatl (Nen), who anticipates the arrival of the Spanish in visions, and Felipe, a young Spanish soldier. The narrative’s dual perspective produces a three-dimensional view of the conquistadores’ identities and uses the character Nen to provide insight (by proxy) into Malinche’s internal experience of the conquest. Estrada notes that in contrast, Esquivel’s effort to give her eponymous protagonist an historical voice in *Malinche* echoes nineteenth-century Romantic notions of the indigenous, even as Malinche and the Virgin of Guadalupe are merged, creating a new mythification of the maligned historical figure.

Estrada’s study is carefully considered, precisely crafted, and cleanly expressed, revealing how Díaz brings his readers to “trabajar con la crónica, cuestionarla, construirla al leerla, para luego releerla en busca de pistas que ayuden a su comprensión” (190). In its application of contemporary novelistic theory to this

colonial-era text, *La imaginación novelesca* generates an overdue conversation on the *Historia verdadera* as a literary work—a discussion that will no doubt prove invaluable to Latin American colonial scholars and narrative theorists alike.

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Finello, Dominick. *The Evolution of the Pastoral Novel in Early Modern Spain.* Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2008. 212 pp.

Dominick Finello's thorough and meticulous study of the Spanish pastoral novel and its evolution after the initial *Diana*-series is a welcomed, and much needed, addition to an overwhelmingly neglected genre. Returning to the bucolic after his *Pastoral Themes and Forms in Cervantes's Fiction* (Bucknell University Press, 1994), Finello expands his focus on *La Galatea* (1585) and the pastoral interludes of *El Quijote* by incorporating a number of pastoral texts, including those by Antonio de Lofrasso, Luis Gálvez de Montalvo, Lope de Vega, Bernardo González de Bobadilla, Gaspar Mercader, Bernardo de Balbuena, Cristóbal Suárez de Figueroa, and Gabriel de Corral. Instead of presenting and analyzing each text separately – which is common in studies of the *libros de pastores* – he takes upon the daunting task of discussing them in groupings to highlight the commonalities and fluidity that they share. This reinforces the notion that these texts should not be considered as isolated entities within the trajectory of Spanish literature.

The book is divided into four chapters. The first part, “Modes and Modalities of the Spanish Pastoral Novel,” analyzes the common, connecting features of this mode written by diverse authors during the sixteenth and seventeenth centuries and how, in a restless time in Spain, this particular genre flourished and fell to disfavor by the time of Corral's 1629 *La Cintia de Aranjuez*. Subdivided into a handful of sections, this chapter forgoes the oft-studied imitation and rewriting of the classical and pre-Montemayor tradition. Instead, it focuses more on the author and his sociopolitical interactions and how he was experimenting with this dynamic, evolving literary genre as part of his own development as a writer. Finello lays out common features among these pastoral texts, including, but not limited to, artifice, the presence of the feminine, and the author's insistent need to defend to readers his own literary craft. Additionally, he stresses that these same authors were cognizant of the genre with which they were experimenting and the dynamic nature between audience and text. As the writers blended omnipresent rural herding with the intricate intimacy and artificiality of court culture within their texts, disguising (or masking) real-life counterparts with bucolic names became one of the key features for the surge in the pastoral novel's popularity. As the reading public became actively engaged in attempting to guess the true identity of these individuals in rustic garb, the texts, and by extension their writers, rose in fame and recognition.

The second part continues this notion of friendship and its various and complex manifestations and representations within bucolic texts. Finello argues that