LITERATURE, 1936 TO THE PRESENT DAY

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I. General

usual’ (291–307); J. W. Kronik, ‘Contemporary Hispanism and the impact of Literary Theory: a response’ (309–19); C. Jagoe, ‘Noncanonical novels and the question of quality’ (427–36); J. H. Sinnigen, ‘Symbolic struggles: literary study, social history, value judgements’ (437–47); A. Blanco, ‘But are they any good?’ (463–70); L. Charnon-Deutsch, ‘When the canon is not (good) enough’ (471–79). L. Alburquerque, ‘Producción bibliográfica de la teoría literaria española (1)’, RLit, 55: 229–58, attempts to show how much work is being done at present on literary theory in Spain. In addition to the field of literary theory: *Breve historia feminista de la literatura española (en lengua castellana): Teoría feminista: discursos y diferencia*, ed. Myriam Díaz-Diocarez and Iris M. Zavala (Culturas y Diferencia, vol. 1), B, Anthropos, 144 pp. R. Richmond Ellis, ‘Constancia de la Mora: Aristócrata, Republicana, Comunista, and Feminist’, RoN, 34: 31–38, concentrates on M.’s memoirs in Doble esplendor, published 50 years ago, which mark a turning point in the history of Spanish memoir writing in that they deal with the private as well as the public life of M., through which is revealed a tension between patriarchal Marxist discourse and an incipient Marxist feminism. Film studies are fast becoming an important area of research, among which the following stand out for comment: M. A. Compitello, ‘Making El Sur’, RHM, 46: 73–86, examines the relationship between Víctor Erice’s 1983 film and the 1985 narrative by Adelaida García Morales upon which the film was based and explores ‘how reading and writing, seeing and reflecting, figure prominently in the construction of both filmic and literary narratives’. P. Evans, ‘Almodóvar’s Matador: genre, subjectivity and desire’, BHS, 70: 325–35, suggests that A.’s serious project is ‘to explore the after-effects of repression through the combined strategies of popular and high art, thereby opening up the heterogeneity of a country previously straitjacketed into triumphalist perceptions of a reactionary ideology’.

2. **Poetry**