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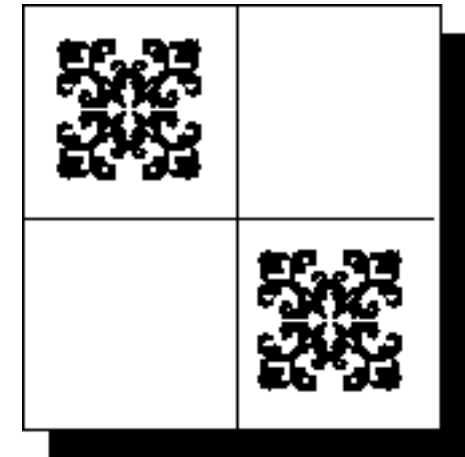
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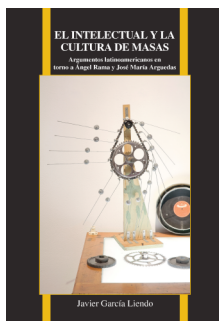


2017–2018

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El intelectual y la cultura de masas: Argumentos latinoamericanos en torno a Ángel Rama y José María Arguedas

Javier García Liendo



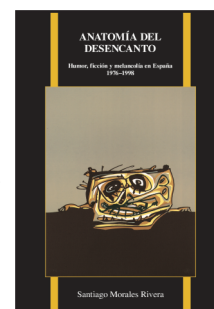
El intelectual y la cultura de masas, by Javier García Liendo, studies the responses of Ángel Rama (Uruguay) and José María Arguedas (Peru) to the effects of mass culture on Andean indigenous cultures and Latin American print culture during the second half of the twentieth century. It explores the part that Rama and Arguedas played in the conceptualization and promotion of new cultural spaces made possible by commodification and industrialization, as capitalism transformed the imaginaries and materialities that had shaped their cultural projects for Andean and Latin American cultures.

This book presents an understanding of Rama and Arguedas that transcends their categorization as literary critic and writer, respectively, by analyzing their work through the concept of *practice*, which encompasses the totality of their work, including journalism, anthropology, folklore, editorial work, intellectual networking, and cultural promotion. Its chapters invite a rethinking of established notions of the relation between culture and capitalism during the heyday of revolution in the Latin American intellectual field.

Javier García Liendo, Washington University in St. Louis, received his PhD in Latin American literatures and cultures from Princeton University.

Anatomía del desencanto: Humor, ficción y melancolía en España 1976–1998

Santiago Morales Rivera



After the failure of the *soixante-huitards*, the collapse of European communism, and the fall around 1989 of various dictatorships and revolutions in Latin America, the sentimental approach to history is again reaping successes among the humanities and the social and political sciences. In the Hispanic world, this “affective turn” is on its way to repeating another *fin de siècle* like the one led by the intellectuals of 1898. A century later, in both Spanish and Anglo-Saxon universities, notions such as *disenchantment*, *trauma*, *memory*, and *empathy* inform virtually all the analyses of modern Spanish culture, from the bloody Civil War and the nearly 40 years of fascism that followed it to the disappointing transition to democracy.

Santiago Morales intervenes in this sentimental approach to history and to the novelistic production of the transition by recovering the links and tensions that the notion of melancholy maintains with the esthetics of black humor in a corpus of fictional works written between 1976 and 1998. Through a methodology that alternates between the careful analysis of novels by Javier Marías, Gonzalo Torrente Ballester, Cristina Fernández Cubas, and Juan José Millás, and the *distant reading* or framing that places these texts in a broader history, *Anatomía del desencanto* constructs a critique of the equivocal place held in our modern age by feelings that were, in another time, so noble and persistent, such as *grief*, *fear*, *guilt*, and *compassion*.

Santiago Morales Rivera received his PhD from Harvard University and is currently Assistant Professor in the Department of Spanish and Portuguese at the University of California-Irvine.

Marvelous Bodies: Italy's New Migrant Cinema

Vetri Nathan



Italy has rapidly become a preferred destination for immigrants from the global South. Life in the land of *la dolce vita* has not seemed so sweet recently, as Italy struggles with the cultural challenges caused by this surge in immigration. *Marvelous Bodies* explores 13 key full-length Italian films released between 1990 and 2010 that treat this remarkable moment of cultural role reversal through a plurality of styles. In this landmark study Nathan argues that Italy sees itself as the quintessential internal Other of Western Europe, and that this subalternity directly influences its cinematic response to immigrants, Europe's external Others. Drawing on Homi Bhabha's writings and Italian cinematic history, Nathan posits the existence of marvelous bodies that are momentarily neither completely Italian nor completely immigrant. This ambivalence of forms extends to the films themselves, which tend to be generic hybrids. The persistent curious presence of marvelous bodies and a pervasive generic hybridity enact Italy's own chronic ambivalence that results from its presence at the cultural crossroads of the Mediterranean.

Vetri Nathan is an Assistant Professor of Italian Studies in the Department of Modern Languages, Literatures and Cultures at the University of Massachusetts Boston. He received his BA in Italian from Connecticut College, and an MA and PhD in Italian from Stanford University in 2009.

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