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ABSTRACTS

Elena López Riera, *«Los rubios»: questioning identity and memory*

As in almost all countries that have gone through processes of democratic transitions, Argentina lived through a period of great cultural productivity after the military dictatorship, during which the historical protagonists' worked to reconstruct the collective memory of the recent past. After this transitional stage, however, Argentina -as indeed all countries in similar situations- witnesses the emergence of an amnesiac generation, foreign to the referential dimension of the recent history which has been reconstructed for them. Albertina Carri's documentary *Los Rubios*, which this paper discusses, is a product of and for such a generation of amnesiacs, whose non-referential experience of the traumatic past of the country requires an approach to memory and identity that takes into account omissions and absences as well as the discursive treatment of facts answering to the objectives of the previous generation.

Luis Guadaño, *Double subversion in «Torrente, the dumb arm of the law»*

This paper discusses how *Torrente, the dumb arm of the law* (1997), subverts the idea of genre, adapting it to Spanish tradition and modes of representation, and how it uses characters that do not fit within the stereotypes of the latter, thereby offering a critique of the concept and the modes of cinematographic representation of the Spanish middle class. Thus the author argues that Santiago Segura's film can be understood as a critical film with respect to Spanish social conventions, and that the latter, represented cinematographically, can be used to maintain an image of society that does not correspond to what the social reality to which it refers is supposed to be.

Andrea Goin: *Interlocutive Configuration of Lyrical Discourse*.

This paper is part of a larger study on lyrical discourse seen basically from the perspective of the analysis of its enunciation. It will deal with the interlocutive construction of the poem, which establishes a constant relation between the speaker and an «implicit or tacit addressee». The eventual appearance of «explicit addressees» is described as a *mise en scène* of the speaker's voice. Finally, the paper examines a specific case: the «gemination of the speaker», i.e., the duplication of the lyrical speaker into two instances within which it is not possible to determine a hierarchical relationship. The mechanism of gemination is exemplified with a poem by Juan Gelman and a series of poems by Rafael Alberti.

Germán Gullón, *Past and Future of the Printed Book: The Unstoppable Popularity of the Bestseller*

It is clear that the book printed on paper is dated. The format is too rigid as compared to the formats made possible by the digital revolution.

The paper book has been the best and most reliable instrument to transmit human knowledge in modern history, and perhaps still is, but the changes brought about by the era of internet are enormous. This situation, welcomed by the minus 35/40 population, occurs precisely when artistic taste is being liberated. We live in a period of unprecedented bad taste, when everything goes. For those of us educated in another time, it is very painful to see that the best symbol of modern late 20th Century is Walt Disney. These and many others characteristics constitute the background of a further inquiry into the value of literature in the present. Quality literature has lost ground and the pocket book and the best seller are gaining it at a rapid pace. The main problem with these developments is that the popularity of best seller is due to the fact that reading it requires a minimum effort, because its characters are stereotypes, they do not change during the course of the action. The texts of our best literature, on the other hand, preserve a unique, a subjective take on life and the world.

Javier Barreiro, *The Bestsellers of Spanish «bohemia»*

The analysis of reading, of the printing of periodical publications and of novels in the Restoration -the period in which is inscribed the bohemia here discussed- can account for the transformation of readers' habits, also influenced by the advent of the short novel. This paper will focus on the transcendence and the success of works of authors related to the bohemia, such as Dicenta's Juan José, Alfonso Vidal Planas' Santa Isabel de Ceres and the erotic novels of 'Alvaro Retana.

Joan Torruella, *Using New Technologies to study the Quichotte*

In this paper we will take as a sample Cervantes' novel, *Don Quijote de la Mancha*, to demonstrate the productivity of some of the search options of these computer programs. We will focus on only three of the multiple functions that this type of programs offer, to analyze, from, various perspectives, different linguistic, structural and cultural aspects of the work of Cervantes: 1. the distribution of the frequency between the various structural sections of the text; 2. the different systems of arrangement of the contexts; and 3. the location of lexical families, that is, of contexts in which figure one or more specified words.

André Horak, *Stylistics Approach to a Novel for Young People, «Grimpow»*, by
Rafael Ábalos

Besides depending on extralinguistic factors, such as advertising or fashion, the economic success of a bestseller may depend on many other reasons, one of which might - although it need not - be of linguistic nature. Any generalization about the linguistic qualities of the bestseller as a genre (if such a genre exists) being impossible due to the insufficient number of works so far analysed, the purpose of our article is to establish a concise stylistic characterization of one particular bestseller belonging to the category of youth literature: *Grimpow*, written by Rafael Ábalos. We will classify the diversity of its linguistic features with the help of

pragmatic principles such as speech acts. Our aim is to offer some purely descriptive notes, which may serve as a basis for future investigations of the bestseller(s).

Melanie Rohner and Christian Durisch Acosta, «*Crónica de una muerte anunciada*, or the High Literary Quality Bestseller

The authors discuss in their essay why bestsellers are by no means categorically less literary than canonical novels. Their starting points are Elisabeth Stuck's study on canon and Albert Zuckermann's manual on writing a bestseller, from which they delineate a typology of elements that are considered to elicit positive reactions in either literary critics or «mass readers». Drawing on the example of *Crónica de una muerte anunciada*, they demonstrate that a consideration of canonical and bestsellerical elements as antagonistic is hardly adequate; and define the elements that may incite «mass readers» to consume the novel as well as influence the more aesthetically based decision by critics to include *Crónica* in a reading list.

Rita Catrina Imboden, *Serial Bestsellers: collections of short novels in the first third of the 20th century*

The «literary bestseller» constitutes a paradox of sorts in that it combines commercial-utilitary and esthetic discourse, but its sale-numbers seem to prime over the literary question, which is generally called upon to explain commercial success. In this perspective, what usually arouses interest is the issue what a novel should contain for the public to welcome it, and what stylistic elements facilitate the process of reading, as only «easy reads» reach the reading masses.

This contribution focuses on the phenomenon of literary bestsellers from another angle, based on the literary text itself and centered on the question of its metadiscourse: does the bestseller «think» about itself as a genre? And in what manner -explicit, figurative, stylistic, etc.- is this self-reflexion manifest in the texts? The discussion will focus more specifically on the metaliterary discourse of «serial bestsellers» -short novels published in weekly collections or journals- and in particular on the short novel by «El brote» («The Sprout») by popular author Carmen de Burgos, best known as «Colombine».