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on Rulfo's literature, this collection reminds us how much remains to be discovered about this multifaceted artist and thinker.

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Carmen Laforet: después de 'Nada', mucho. Nuevas perspectivas al conmemorar el centenario de su nacimiento (1921–2021). Ed. by MARK P. DEL MASTRO and CARAGH WELLS. Albatros. 2022. 356 pp. ISBN 978–847274–401–1.

Carmen Laforet is undoubtedly one of Spain's finest twentieth-century novelists. Her novel *Nada* remains one of the few truly great works of the post-civil war period in Spain. This classic, as the editors of this volume of essays suggest, has become the object of a universal fixation and has overshadowed her subsequent four novels and short stories. These other works, coupled with Laforet's feature writing, alongside *Nada*, are the focus of the essays curated in this volume with the avowed aim 'to refine not only our understanding of, and appreciation for, the development of Laforet's writing, but also her place among Spanish writers of her time' (p. 11). And the collection does just that.

Seventeen essays by a group of mostly well-established and leading figures in Spanish Studies, as well as one by Laforet's son Agustín Cerezales, examine her sense of humour (Cerezales); the significance of the *vagabundeo* or wandering of characters and author (Blanca Ripoll Sintes); Laforet's articles in *Destino* (Caragh Wells); the import of Dante in some of her work (Patrizia Prati); the theme of unrequited love (Luis María Quintana Tejera) and the *chicas raras* of some of the short stories (Ellen Maycock); the issues faced by translators into Italian when looking to render sensory aspects in *Nada* (Verónica del Valle Cacela); smells and sounds in *Nada* (Renee Congdon); the focus on hands in *Nada* (Mark P. Del Mastro); secondary characters in *La isla y los demonios* (Luca Cerullo); new readings of *La mujer nueva* (Roberta Johnson and Samuel O'Donoghue) and *La insolación* (Rosa Navarro Durán); memory in *Al volver la esquina* (M^a Luisa Sotelo Vázquez); racism in the latter novel (Irene Mizrahi); travel writing and dialogue with Spanish writers and intellectuals in exile in *Paralelo 35* (María Ximena Venturini); and, finally, the challenges of the creative writing process and writing more generally for our author (José Teruel).

As this overview shows, the essays range over the totality of Laforet's published output and, while the coverage is not exhaustive, it is fairly comprehensive. The quality of the contributions is high, and they are all, without exception, interesting and insightful. The essays by Cerezales and Teruel — perhaps because they eschew in elegant Spanish the still rather dry and, frankly, at least stylistically uninspiring discourse of the British and North American Academy (especially when studies of a Spanish novel are written in English) — are particularly compelling and revealing of truths about Laforet's work that they are naturally and linguistically more attuned to. We may get closest to a novel and its import through the vehicle of the language the work itself was written in and in a style that does not pretend to be

of the quasi-scientific variety that we are all required to use, especially in English. That said, all the essays are of a high academic standard and make very valuable contributions that will be welcome, no doubt, by scholars of Laforet and others, as well as by students and general readers alike. This is, therefore, a welcome collection on one of the greatest writers to emerge in Spain in the twentieth century, who is still not as well known abroad as she deserves to be.

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Feeling Sick: The Early Years of AIDS in Spain. By DEAN ALLBRITTON. Liverpool University Press. 2023. ix+211 pp. £32.99. ISBN 978-1-8020-7804-6.

This is an ambitious, innovative study about the early history of AIDS in Spain. Dean Allbritton examines the importance of illness in general, and AIDS in particular, against modern discourses surrounding wellness, vulnerability, and, crucially, queerness in 1980s Spain. The focus transcends specific groups and their relation to HIV and AIDS, emphasizing instead political, social, governmental, and communitarian approaches to the suffering of an illness that has been deemed both queer and queering.

Allbritton draws on Raymond Williams's notion of the structure of feeling to frame his analysis of illness, alongside its positive and negative effects and affects. The book engages with the surplus that illness can bring out: 'a queer feeling of illness that neither embraces permanent loss or pain nor good health and happiness' (p. 19). This ambivalent relationship to illness, its potential for playfulness and even a certain *jouissance*, coupled with its most obvious destructive side, is examined throughout in a careful, sensitive, and nuanced manner.

Chapter 1 focuses on the construction of the narrative about the origin of HIV/AIDS in the Spanish media. Taking a panoramic overview of the outset of the global HIV/AIDS epidemic, Allbritton's account reveals the mixture of local and foreign qualities attributed to the illness. Specifically in Spain, the emphasis was placed on 'the strangeness, mystery and exoticism of the illness' (p. 37). Allbritton closely examines the first two television reports in Spain focused exclusively on AIDS: 'Alarma: El virus que viene de California' and 'SIDA: La enfermedad de los 80'. The author's analysis brings to the fore the key role of the Spanish media in constructing an outbreak narrative based on the concepts of biological immunity and political community, supporting ideas of statehood and moral life through illness and AIDS.

Chapter 2, entitled 'Bad Blood', delves into the ideas of purity and contamination. Allbritton pays attention to 'the figure of the child with AIDS' (p. 65), deconstructing ideas about childhood and purity prevalent in 1980s Spain. Taking the above-mentioned report 'Alarma' as his principal source of evidence, Allbritton determines that the AIDS origin story outlined in Chapter 1 was crafted to a great extent around the danger that HIV/AIDS posed to the haemophilic children of Spain. This demographic was depicted as tainted by contaminated blood, 'collapsing innocence and futurity into the figure of the haemophilic child' (p. 105). This is