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El Inca Garcilaso En Su Siglo De Oro by Fernando Rodríguez
Mansilla (review)

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Allende), la estética almodovariana del morbo en *Los amantes pasajeros* (Conrod), o el travestismo y la paternidad en *Todo lo que tú quieras* (Jerónimo). Son artículos brillantes en su mayoría. Varios autores contemplan la dinámica de la emigración en diálogo con la sexualidad periférica, tal y como se ve en el ya citado capítulo de José Colmeiro. Ana Corbalán deconstruye convincentemente el discurso de Najat El Hachmi en *La cazadora de cuerpos*, mientras que Garbiñe Vidal-Torreira estudia la protagonista adolescente en “El delirio de las chicharras” de Nuria Barros. Del mismo modo que parecía algo forzada la inclusión de un artículo sobre domesticidad y masculinidad en la primera parte del volumen (lo que no significa que dicho artículo carezca de interés), el texto de Vidal-Torreira sobre el personaje adolescente patologiza a la protagonista del cuento de Barros, aflorando la presencia de un neopuritismo disfrazado de feminismo que encuentro problemático en un libro como este. Ya que el volumen se dirige a un público más amplio que el que presuponen los autores de cada capítulo, hubiera sido útil una mayor contextualización en el caso de autores actuales menos conocidos.

En conjunto, se agradece la apertura de diversos hilos de conversación que nos presentan productos culturales que se escapan del discurso hegemónico dominante en sus respectivos contextos en *Sexualidades periféricas*. Autores como Colmeiro, Tsuchiya, Godón, o Corbalán, por poner unos ejemplos, manejan diversos marcos teóricos que cuestionan la noción misma de periferia. Es en este metadiscurso que revisa el concepto de periferia donde reside una de las aportaciones más significativas de esta valiosa colección de imprescindible lectura para todos los interesados en sexualidades alternativas en la modernidad ibérica.

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Rodríguez Mansilla, Fernando. *El Inca Garcilaso en su Siglo de Oro*. Iberoamericana-Vervuert, 2019. 235 pp. ISBN: 978-84-9192052-6.

In *El Inca Garcilaso en su Siglo de Oro*, Fernando Rodríguez Mansilla situates the works of El Inca Garcilaso de la Vega in relation to the intellectual environment of early modern Spain. With a definitive, at times provocative departure from a number of prior critical frameworks, Rodríguez Mansilla argues against focusing on El Inca as a marginalized, dissident, or conflictive intellectual, but rather, one who aimed at integration and unity in his work.

The first three chapters develop the central framework of the book, that of approaching Garcilaso in terms of his intellectual rather than personal trajectory, and in particular, taking a cautious approach to the autobiographical elements of his work. In Chapter I, Rodríguez Mansilla argues that colonial Latin Americanists have sometimes been overeager in seeking traces of resistance and marginalization in the works of Garcilaso rather than recognizing his work as one of incorporation and adaptation (14). Rodríguez Mansilla suggests that such readings derive from a poststructuralist impulse

to read texts with suspicion, intent on discovering what they are hiding, as well as the lingering influence of 20th-century debates on *hispanismo* and *indigenismo* in Peru. In answer to these tendencies, Rodríguez Mansilla outlines an approach to Garcilaso that foregrounds his deliberate self-fashioning and his adherence to the principles of historiography operative in early modern Spain (Chapter II). Rodríguez Mansilla employs the terms *autoconfiguración* and *persona* to emphasize the constructed nature of the enunciator or “yo” in Garcilaso’s texts. With particular attention to the paratexts of Garcilaso’s translation of Leone Ebreo, Rodríguez Mansilla points out, for instance, that Garcilaso’s claims of misfortune relate to a long intellectual tradition of viewing hardship and wisdom as linked. In Chapter III, however, Rodríguez Mansilla notes that the *Relación de la descendencia de Garci Pérez de Vargas* might contain more overt, unmediated autobiographical tendencies (as an incomplete, unpublished work). In this way, the “yo” of the *Relación* offers a counterpoint that serves to corroborate the self-fashioned *persona* of Garcilaso’s other works. While Rodríguez Mansilla identifies a number of themes in this work that will resurface in others —praise of chivalry and loyalty, an interest in the Gothic past of Spain— he argues that in the *Relación* Garcilaso is driven by a highly personal desire to vindicate the conduct of his father.

Subsequent chapters focus on the intellectual, contextual, and literary influences that shaped Garcilaso’s historical works. In Chapter IV, Rodríguez Mansilla argues that *La Florida del Inca* exemplifies important historiographical principles advanced by Ambrosio Morales, namely, the conscious application of an appropriate style to unvarnished accounts, and the scrupulous collation of a range of sources. Rodríguez Mansilla then examines the influence of the “Gothicist myth” in *La Florida*. He argues that in comparing the conquistadors to the Goths, Garcilaso meant to underline their inheritance of both military superiority and primordial Christianity. In this way, the Gothic ancestors of the Spanish would complement the portrayal of the Incas as Romans (conquered and converted by the Goths). Chapter V turns to the *Comentarios reales*, which Rodríguez Mansilla adeptly situates in relation to a number of social and intellectual issues in early modern Spain. Taking the figure of Viracocha and descriptions of the Incan economy in the *Comentarios reales* as a point of departure, Rodríguez Mansilla demonstrates how the text weaves together contemporary views of poverty and vagrancy in Spain, Renaissance principles that prize narrative variation, and Garcilaso’s self-fashioning as both a *viracocha* (through his paternal inheritance) and as a poor intellectual, something that ultimately gives him the image of a wise man in accordance with Neo-Stoic discourse. In the final chapter, expanding on Carmela Zanelli’s reading of tragedy in the *Comentarios reales* and the *Historia general del Perú*, Rodríguez Mansilla suggests that, in the latter text, Garcilaso balances the tragic with the comic, especially in his portrayal of Francisco de Carvajal. He proposes that the figure of Carvajal is modeled on the mythological Sileno, the companion of Bacchus who is humorously grotesque and vulgar as well as serious in his wisdom and counsel.

An outstanding achievement of this book is its coherent presentation of the entire *oeuvre* of Garcilaso. Rodríguez Mansilla skillfully balances attention to certain recurrent concerns (including narrative style and equilibrium, an interest in the Gothic past, self-fashioning, and the aims of early modern historiography) with spe-

cific attention to how these matters develop and even change across El Inca's works. Chapters III-VI in particular allow us to see how the works of Garcilaso present the New and Old Worlds as fundamentally intertwined, not only genealogically and historically, but formally as well. One of the central premises of the book—the need for caution when approaching the relation between biography (even the apparently autobiographical) and text—is a welcome point; however, at times (particularly in Chapter II) it is articulated with a rigidity that seems unnecessarily categorical. It should also be noted that post-structuralism encompasses a wide continuum of 20th-century thought, and dismissing it out of hand is somewhat reductive, particularly when the book proposes a method of reading that seeks to separate the life of the author from the constructed, textual life of the enunciator—a method that has clear affinities with some strains of poststructuralist thought (most famously Roland Barthes, “The Death of the Author”). Nevertheless, *El Inca Garcilaso en su Siglo de Oro* is a stimulating work that will give readers an introduction to the entire *garcilasta* corpus in a way that unites insightful literary and narrative analyses with productive attention to his intellectual and contextual influences in Golden Age Spain. It demonstrates the potential richness of greater dialogue between colonial Latin American and early modern Iberian studies.

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Serrano, Carmen A. *Gothic Imagination in Latin American Fiction and Film*. U of New Mexico P, 2019. 245 pp. ISBN: 978-0-8263-6044-1.

Gothic Imagination in Latin American Fiction and Film is an impressive contribution to the emergence of a contemporary subfield of criticism—the Gothic in Latin American cultural production. Serrano's adeptly researched study follows in the wake of recent interventions that seek to locate, recover, or assess the Gothic in a region in which the aesthetic initially was disdained and considered inferior by most 'serious' critics and authors. Serrano's analysis, which focuses primarily on literature, upholds her claim that “Latin American texts did not necessarily follow European models but transported [the] Gothic imagination to articulate the social and political realities of their times” (2). The tension between cultural/artistic autonomy and a model highlights one of the text's primary axes and strengths by showing the pliability of the Gothic in the hands of a swath of authors writing at distinct historical moments and who would wield the Gothic for different ends.

Gothic Imagination starts by pointing to the hegemonic nature of the categories of magical realism and the fantastic and how those rubrics largely have obscured any critical appreciation of the Gothic. Serrano does well to situate Latin American manifestations of the Gothic within larger bodies of criticism on the Gothic and movements, such as the avant-garde. For Serrano, the Gothic in Latin America is different by being inextricably bound up with questions of colonialism and moder-