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this study records an epistemic shift away from logocentric and totalizing approaches to reality by analyzing the links between the novelistic strategies used by spanish writers from 1975 to 1989 and recent international events and theoretical trends in science mathematics communication studies and art

the spanish romance cárcel de amor blossomed into a transnational and multilingual phenomenon that captivated audiences throughout europe at a time when literacy was expanding and print production was changing the nature of reading writing and of literature itself in the prison of love emily francomano offers the first comparative study of this sixteenth century work as a transcultural humanist fiction blending literary analysis and book history francomano provides us with the richly textured history of the translations material books and artefacts that make this tale of love letters and courtly intrigue an invaluable prism through which the multifaceted world of sixteenth century literary and book cultures are refracted

silent film was universally understood and could be exported anywhere but when talkies arrived the industry began experimenting with dubbing subtitling and dual track productions in more than one language where language fractured the european film market for spanish speaking countries and communities it created new opportunities in the rise of spanish language filmmaking lisa jarvinen focuses specifically on how hollywood lost ground in the lucrative international spanish speaking audience between 1929 and 1939 hollywood studios initially trained cadres of spanish speaking film professionals created networks among them and demonstrated the viability of a broadly conceived transnational spanish speaking film market in an attempt to forestall the competition from other national film industries by the late 1930s these efforts led to unintended consequences and helped to foster the growth of remarkably robust film industries in mexico spain and argentina using studio records jarvinen examines the lasting effects of the transition to sound on both hollywood practices and cultural politics in the spanish speaking world she shows through case studies based on archival research in the united states spain and mexico how language as a key marker of cultural identity led to new expectations from audiences and new possibilities for film producers

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