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**Cartografies de la desaparició. Vestigis de la vida quotidiana en la literatura.** By Enric Bou. Barcelona: Edicions de la Universitat de Barcelona, 2023. Pp. 274. €28 (paperback). ISBN 9788491688365.

*Cartografies de la desaparició* comprises an Introduction and nine chapters: “Desafiar i definir el quotidià: poètica de la vida quotidiana”; “Cantar el dia a dia, assenyalar el món: sobre els poemes catàleg”; “Autòpsies de la vida quotidiana”; “El trencadís de Vicent Andrés Estellés o l’atenció a l’intraordinari”; “Esglésies i tramvies”; “Llindars al metro de Barcelona”; “Formes del tanatoturisme: Josep Pla i Josep M. Espinàs”; “Alimentació i quotidianitat: immigració i renovació culinària”; “Fam i pa ranci: de l’autarquia a la gastronomia globalitzada a Espanya”. A Works Cited section follows. In Chapter one, Enric Bou situates the study in the broader context of existing theoretical perspectives on “everyday life” in Spain and internationally, emphasising his more innovative focus on literary texts and other art forms (45, 61). From understandings of the everyday (Barthes, Moran, Sennett, Lotman, Knausgård, Freud, Bégout, Gardiner et al.), Bou observes the crossover with affect theory (Massumi, Deleuze and Guattari, Thrift, Stewart), and then presents selected approaches to the study of the everyday, from the late-eighteenth century onwards, noting the prominence of the “everyday” in the social sciences during the twentieth century (e.g. Lefebvre, De Certeau, Perec, Heller). There follows a brief discussion of alternative cartographies (e.g. Orlando, Hoggart, Audet, Löfgren, Moran, Boym) which will in turn inform the study. This is a valuable review of major thinking on the subject.

Chapter two examines three disparate, but as Bou demonstrates, interrelated “poemes catàleg” which are structured as lists (as history, enumeration, quasi-litany) or open-ended catalogues: “Tentative de description d’un dîner de têtes à Paris-France” by Jacques Prévert, “Desolation Row” by Bob Dylan, and “Qualsevol nit pot sortir el sol” by Jaume Sisa. All are characterized by an irresistible “cascada anafòrica de paraules” (71; Bou here references

Michael Bishop, 2002), and invite us to view the routine and the everyday from new perspectives, a constant of the volume. Chapter three views Josep Carner's literary prose (which Bou sets alongside both "feuilleton" and Italian "prosa d'arte" forms), and more briefly, Gaziol's *Tots els camins duen a Roma*, Marta Rojals' *Primavera, estiu, etcètera* and Joan Todó's *L'horitzó primer* through the lens of 'picnolepsy' (Paul Virilio), "la condició de viure breus lapses de temps amb absències momentànies de consciència o, segons ell, moments fugaçs de la vida que s'escapen" (85-86). The "autopsies" carried out by these authors therefore relate to an often urban reality marked by disappearances, loss and change. Chapter four examines the poetry of Vicent Andrés Estellés, focussing on Perec's "infra-ordinaire" and the everyday in the *Llibre de meravelles*, *Horacianes* and *Coral romput*. Bou does not completely reject readings based on "un realisme històric militant i que la converteixen en un representant valencià d'una politització de la literatura catalana" (115), but he underlines the innovation of his framing via Cortázar's vision of collage as a more precise form of mimesis than more conventional realist modes can offer, and broadens the conversation to Benjamin's *Arcades Project*, Nuccio Ordine's *L'utilità dell'inutile*, and Josep M. Esquirol's *La resistència íntima: assaig d'una filosofia de la proximitat*. All the same, the chapter concludes with the affirmation that "literatura i societat, o literatura amb valor de responsabilitat civil" underpin Estellés' work (127).

In Chapter five, churches and trams are seen as powerfully symbolic elements that coexist in modernity, looking forward and backwards whilst anchoring the present. Though Barcelona specifically is studied, Bou suggests that observations may be extrapolated to other urban centres (the same applies to the following chapter). The connection to the everyday (or at least to the theoretical framing) is perhaps more tenuous here, but the readings of e.g. Maragall, Robert Robert, Carner, Rodoreda, Salvat-Papasseit and Foix are testament to the tram's imaginative appeal specifically. Similar might be said of (Barcelona's) underground

railways (Chapter six), which are discussed as ‘threshold’ spaces (David Pike). Metro maps are understood as alternative cartographies that facilitate new readings of “[e]l nostre passat i [e]l nostre present de cada dia” (185) through their complex relationship with the physical reality they interpret, including their erasure of “ghost” stations and connecting tunnels: in lay terms, and as most of the literary texts cited by the author suggest, metro systems and their representation are anything but “quotidian”, except in the most literal sense of those who routinely use them. To my mind, this underlines a problem with the notion of the “everyday”: it is, of course, not only highly subjective, but also inherently ambiguous / polysemic. What occurs every day need not be, and often is not, monotonous, ordinary, trivial, and while it may be “normal”, it might also be “special”. Several writers and artists are said to transform the perceived “banality” of the moment of metro use (178) via recourse to classical mythology (the underworld), but could this so-called transformation not be an already-present lens, and the prior assumption of banality misplaced, or at least too freely attributed? To rail lovers, this is an incredibly rich chapter.

The concept of “dark / grief tourism” or “tanoturisme” is only applied to Pla and Espinàs at the end of Chapter seven, in respect of the former’s *Viaje en autobús* (the first work Pla published after the end of the Spanish Civil War, in the midst of the Second World War, and with Spain subject to autarky), and extracts from some of Espinàs’ twenty-one volumes of travel writing, with a focus on *Seguint tot l’Ebre amb un primitiu Velosolex*. Pla’s journey ‘té un valor polític i un dol innegable’, while those of Espinàs “destaquen per visitar espais amagats de Catalunya i Espanya, per presenciar un món que desapareix ràpidament. El seu text esdevé un epitafi, la inscripció en una tomba, és una elegia lleugera, més propera a l’ecologia” (215). Both are contextualised within a wider discussion of travel writing, walking, psychogeography, and what links them to the everyday is their exploration of “territoris propers, de zones de proximitat, és a dir, del propi país” (194). Chapter eight

reflects on the interplay of food and immigration in Fernando Colomo's film *El próximo Oriente* (set in Lavapiés, Madrid), and a number of works by Francesc Serés (notably his non-fiction collection *La pell de la frontera*). Here Bou draws attention to what he sees as a variant of the "infra-ordinaire", metaphorised by Serés as "un tel tan fi com opac que pocs s'atreuen a esquinçar" (230), that is, the collective refusal of the majority to see what's going on in plain sight: the cruel paradox of the necessity for large numbers of immigrants to support Catalonia's agribusiness, and the often starvation-level conditions in which they barely exist, this being the counter-side of globalisation and an often vaunted multiculturalism. Chapter nine builds on the previous chapter, looking at food as a facet of the everyday across time; as an index of all manner of relational phenomena. The style is more anecdotal and, in common with some other chapters, might be read as a blueprint for a much larger study. The volume as a whole ranges widely and the everyday is sometimes more of a catch-all than a defined focus, but there is something here to interest every reader.