

derrota”, que deja de ser el “reflejo secundario de la voz/ser capitalino” (441); una reelaboración de la noción saeriana de “zona” también en términos de lugar de enunciación; la articulación de un espacio “entre” Buenos Aires y las provincias, definido no en términos esenciales sino posicionales, reflexión que deriva de la escritura en movimiento de Elvio Gandolfo; y, finalmente, la conversión de las dicciones regionales en la propuesta teórica del “acento,” un neologismo que deriva de la narrativa de César Aira.

Podría pensarse cada una de estas partes como un libro autónomo, en tanto son en sí mismas orgánicas y conclusivas, pero la ambición del proyecto es mayor, y deja ver un trabajo de décadas sobre un corpus ingente de textos de diversas disciplinas y períodos para dar forma por fin satisfactoria a un campo de estudios que había estado hasta hoy dominado por remanidos censos de “valores locales” que buscan diversificar el canon nacional mediante la inclusión de escritores y pensadores de provincia – un emprendimiento que el libro registra y denuncia (35, nota 16). Epistemológicamente, *Buenos Aires y las provincias* se ubica muy por encima de estos gestos: sacude el canon argentino sin especular con una lógica de cupos regionales; renueva desde una perspectiva desanquilosada un debate central de la cultura nacional; inventa un vocabulario para su discusión sin reinstalar a la vez un sistema de animosidades.

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SCOTT M. DEVRIES. *A History of Ecology and Environmentalism in Spanish American Literature*. Lewisburg: Bucknell University Press, 2013. 323 pp.

This book represents a thematic approach to the natural world in Spanish American literature. It is recommended for scholars in ecocritical studies or Latin American literature scholars, graduate students, as well as survey courses of Latin American literature from the 19th century to the present.

Part one of this very thorough study explores the foundations of environmentalism in 19th century fiction and poetry. The first chapter begins with an analysis of the Venezuelan Andrés Bello’s 1926 poem “La agricultura de la zona tórrida” that describes a countryside where anything man-made is considered an intrusion from the city. In this same chapter Scott M. DeVries also examines the 1858 novella titled “La familia de Sconner,” by the Argentine Miguel Cané. This novella deals with the nascent wool industry in Argentina. According to DeVries, “La familia de Sconner” demonstrates how political ecology is an omnipresent element in

the literature of the 19th century and one of the particular concerns in Domingo Faustino Sarmiento's 1845 novel *Facundo*.

The author considers *Facundo* to be not only the most foundational and influential of all 19th century texts, but to be also present in almost all of the other titles considered in chapters one and two, amongst them: *Martin Fierro* and other Gauchesque novels; four Acevedo Díaz novels; several poems by Andrés Bello and the Cuban José María Heredia; Gertrudis Gómez de Avellaneda's 1841 novel, *Sab*; and José Joaquín Fernández Lizardi's 1816 novel, *El periquillo sarniento*.

Chapter three, in turn, explores green modernism in works of fiction and poetry. Among the texts analyzed are: poems of Rubén Darío and José Martí, and of the Uruguayan poet Delmira Agustina; the Colombian José Asunción Silva's only novel *De sobremesa* (published in 1925); and the short stories of José Martí, Rubén Darío, and Leopoldo Lugones. DeVries explains that the *modernista* short story can be characterized by an attraction to and rejection of science, a descent into decadence, an interest in science and, at the same time, a demonstration of scientific capacity for destruction.

Part two, the second of three parts, titled "Land, People, Ecology" delves into Latin American jungle novels such as the Chilean Luis Sepúlveda's 1989 novel *El viejo que leía novelas de amor*, José Eustasio Rivera's *La Vorágine*, and the Uruguayan Horacio Quiroga's stories of the jungle. In all of these texts the jungle has indeed swallowed the characters up (just as the cable from the consul in *La Vorágine* declares). The title of chapter four is, in fact, "Swallowed." In contrast, chapter five delves into what is known as the *novela de la tierra* genre. Here, the author analyzes *indigenista* texts such as: Ricardo Güiraldes's *Don Segundo Sombra* and Rómulo Gallego's *Doña Bárbara*. Chapters six and seven, in turn, further explore the *indigenista* genre through its 16th century origins or in light of 20th century texts.

Part three, titled "Literature, Environmentalism, Ecology," focuses on more recent works that surfaced after what was christened the "Boom" of Spanish American literature. One of the chapters in this final section brings to light the concept of "green humor" that can be found in Argentine Mempo Giardinelli's 1995 novel *Imposible equilibrio* that DeVries describes as a comical, mock epic about fugitive hippopotami kidnappers. Other titles include Sepúlveda's *Historia de una gaviota y del gato que le enseñó a volar* and Anacristina Rossi's *Loca de Gandoca*. According to the DeVries, the comic power of farce allows an author to challenge ultra-serious rationality that is at the root of environmentally debilitating modernization.

In the conclusion, DeVries advocates for the inclusion of authors such as Luis Sepúlveda, Homero Aridjis, and Gioconda Belli in the canon of Spanish American literatures, as well as a more prominent literary place for forgotten works such as Nicaraguan Hernán Robleto's *Una mujer en la selva* (1936) and the Mexican Rafael Bernal's *Su nombre era muerte* (1947). Furthermore, DeVries finds it imperative to undertake an ecocritical evaluation of the whole of Spanish American literature and suggests that aspects of ecocriticism such as an analysis of political ecology in 19th century literature and an examination of nonhuman creatures from the perspective of critical Animal Studies could be pursued in further detail.

This is definitely a commendable study that merits being read from cover to cover and that will remain a valuable and current source for many years.

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RUTH FINE. *Reescrituras bíblicas cervantinas*. Madrid/Frankfurt: Iberoamericana/Vervuert, 2014. 279 pp.

This book is the culmination of a decade and a half dedicated to the study of the intertextual relationships between the Bible, both Old and New Testaments (but with emphasis on the former), and the works of Cervantes. As such, it is a milestone of scholarly research by the best specialist in the field, and Ruth Fine is to be congratulated on her superb work. Her primary theoretical framework for the study of re-writing (*reescritura*) is that of intertextuality, the more or less explicit textual relationship between two different works. She distinguishes between intertextuality of the first degree (direct textual citations and allusions) and that of the second degree, more subtle and indirect allusions. She relates these concepts to Mikhail Bakhtin's contextualizing concept of polyphony in order to enrich her understanding of Cervantes's works.

One problem Fine discusses in some detail is that of identifying Cervantes's biblical sources. First, of course, is the Bible itself, but the question is which one or ones is he most likely to have known. Her conclusion is that Cervantes probably had some familiarity with one of the Latin Vulgate editions that were available, but probably not with any biblical text in the vernacular, such as the Ferrera bible. In addition, there were many other ways in which writers like Cervantes could have become familiar with names, references, events, and texts derived from the Bible. Included here are the many works of popular diffusion, both oral and