

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

written, such as books of spiritual exercises, sermons, hagiographies, ascetic treatises, and many more. Throughout the book Fine argues, persuasively, that while Cervantes was no biblical scholar, he was an interested and attentive reader of biblical traditions and brilliantly incorporated very many both explicit and more subtle implicit intertextual allusions to the Old and New Testaments throughout his works.

Then, in the heart of the book, she dedicates one chapter to each of Cervantes works: *La Galatea*, the *Novelas ejemplares*, the dramatic works, *Don Quijote*, and the *Persiles*. These chapters are rich with analysis and commentary about the works involved. Fine not only demonstrates the degree of biblical intertextuality in each work, but also uses this information in order to comment analytically on specific themes and other aspects of the works. Among many other revelations, she is able to show that the presence of biblical intertextuality in *La Galatea* suggests that this supposedly conventional pastoral romance actually calls into question the generic assumptions of the pastoral.

The chapter on the *Novelas ejemplares* begins with a consideration of wisdom literature and its relation to some of the *novelas*, especially “El licenciado Vidriera.” Next, she turns to themes of rape and incest, particularly as they reflect Old Testament values in a series of the *novelas*. Rape, in particular, is treated in a convincingly serious way in several of the works. The chapter is rounded out with consideration of themes such as pride versus humility and freedom and its lack.

The *comedias* and *entremeses* provide less fertile ground than Cervantes’s prose genres for the study of intertextuality involving the Bible, but Fine acutely assesses its presence throughout the works. Particularly impressive is her study of the relationship between the Book of Esther and *La gran sultana*. Her thesis is that the latter is a direct adaptation of the former, as both works deal with a beautiful woman who marries someone of a different faith and demonstrates the value of religious tolerance. It is one of the highlights of the whole book.

The chapter on *Don Quijote* is, to no one’s surprise, the most rewarding section of the book. There is no question that Cervantes’s biblical intertextuality in his greatest work is the most pervasive, varied, original, and compelling; *Don Quijote* is a novel that very frequently incorporates biblical voices, images, and tonalities. Interestingly, most of the identifiable biblical references are found in the discourse of the characters rather than in narration, and it often reveals specific aspects of the characters’ personality and values. Fine concludes the chapter by affirming that the novel is a paradigmatic example of multiple kinds of biblical appropriations, in this aspect a true highlight of Golden Age Spanish literature.

Biblical allusions, especially those to the Old Testament, are less abundant in the *Persiles* than in *Don Quijote*. In Cervantes's final long prose fiction – to a large extent a Christian allegory – evocations of the Bible are more disperse, less coherent. Divine providence plays an important role in the *Persiles*, and there are several echoes of the Bible when dealing with love, jealousy, and marriage.

In her final brief summary pages, Fine summarizes her findings and repeats her conviction that Cervantes was no biblical scholar but was a close, discerning, and imaginative reader of the Bible and that he made frequent and effective use of biblical references – episodes, characters, images – throughout his writings. He perceived something that few writers of his time were able to see: the ironic potential of biblical texts. In his polyphonic *Don Quijote*, the master novelist Cervantes took advantage of his very substantial familiarity with biblical texts in order to present dramatically and dynamically the distinct nature of his individual characters in context. Ruth Fine's superb book provides yet another very important insight into the aesthetics of Miguel de Cervantes.

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BENJAMIN FRASER. *Understanding Juan Benet. New Perspectives*. Colección Understanding Modern European and Latin American Literature. Columbia: University of South Carolina Press, 2013. xix + 162 pp.

Coincidiendo con el vigésimo aniversario de la muerte de Juan Benet, se publica este nuevo libro monográfico sobre el autor. Dadas las características de la serie en la que se publica, se trata aparentemente de un libro introductorio destinado sobre todo al lector no especializado y de habla inglesa. Ahora bien, Benjamin Fraser consigue no sólo hacer una buena introducción a las características clave del hermético autor (respondiendo así a la denominación de la serie) sino también, y esto es lo más meritorio, ofrecer *nuevas perspectivas* en la exégesis del discurso benetiano (respondiendo, así, al subtítulo).

En efecto, Fraser logra ofrecer una perspectiva holística sobre la obra benetiana (si bien restringido a narrativa y ensayo; la producción dramática queda fuera). Lo más novedoso es incorporar a la interpretación del cosmos narrativo benetiano la faceta de escritor-ingeniero, o mejor dicho, de ingeniero-escritor, esto es, Fraser incluye en su análisis los escritos producidos por Juan Benet en su faceta propiamente de ingeniero. Esta nueva perspectiva resulta, desde una contingencia biográfica, una