

is witty, and the rich bibliography offers additional food for thought. All of this, though, leaves out one addendum that is perhaps necessary: Highfill considers the Spanish avant-garde “a parenthesis of effervescent experimental activity” (208) and admits that some of its texts have “not aged well” (129). But recognizing that some theorists, including Matei Calinescu, whom the study cites, have identified commonalities among the avant-garde and later movements, such as postmodernism, readers might ask: how and in what measure have post-Franco practitioners re-engaged vanguard techniques (the iconoclasm of director Pedro Almodóvar comes to mind), and have their purposes and outcomes changed or stayed the same? How will these later products age?

MARIA T. PAO

*Illinois State University*

IGNACIO LÓPEZ-CALVO. *Dragons in the Land of the Condor. Writing Tusán in Peru*. Tucson: The University of Arizona Press, 2014. 242 pp.

With *Dragons in the Land of the Condor*, prolific Latin Americanist Ignacio López-Calvo consolidates his groundbreaking approach to Asian-Latin American literary and cultural studies. Having authored *The Affinity of the Eye: Writing Nikkei in Peru* (University of Arizona Press, 2013), *Imaging the Chinese in Cuban Literature and Culture* (University Press of Florida, 2007), and edited *Peripheral Transmodernities: South-to-South Dialogues Between the Luso-Hispanic World and “the Orient”* (Cambridge Scholars, 2012), *Alternative Orientalism in Latin America and Beyond* (Cambridge Scholars, 2007), and *One World Periphery Reads the Other: Knowing the “Oriental” in the Americas and the Iberian Peninsula* (Cambridge Scholars, 2009), López-Calvo provides with this new book a much needed study of the Chinese-Peruvian literary production.

Thoroughly researched and theoretically grounded, *Dragons in the Land of the Condor* offers a comprehensive view of the Chinese-Peruvian (Tusán) contribution to Peru’s contemporary culture and society through the analysis of major Sino-Peruvian writings. While successfully framing his approach against the background of postcolonial and postmodernist theories, under the tutelage of Homi Bhabha, Walter Dignolo and Fredric Jameson, amongst other cultural critics, López-Calvo tackles his subject matter through a close reading of the works of leading Tusán writers from the twentieth and twenty-first centuries. His analysis of Chinese-Peruvian writings is accompanied by a more personal insight, gained through the critic’s interviews with the authors studied. Thus López-Calvo establishes

in his book a literary Sino-Peruvian corpus formed by those writers who are first or second generation Chinese immigrants in the Andean country: Pedro Zulen (1889-1925), Siu Kam Wen (1950- ), Julia Wong Kcomt (1965- ), Sui Yun (1955- ), Julio León (1953- ) and Mario Wong (1967- ). The critic smartly closes the book by mentioning many other poets and writers who have varying extent of Chinese ancestry, hence leaving his suggested corpus open.

Sino-Peruvian writing needs to be seen and studied as an intrinsic part of a highly diverse corpus of Peruvian literary works dating back to colonial times. López-Calvo emphasizes from the Introduction of the book this essential approach to his analysis. He begins by referring to José María Arguedas' emblematic novel *Todas las sangres* (1964) and ends the book by confessing that *Dragons in the Land of the Condor* has aimed at contributing to renown Peruvian intellectual Antonio Cornejo Polar's concept of "heterogeneity" in relation to the Andean-Peruvian literatures. While recognizing that Cornejo's theoretical approach was framed under an Andean-Mestizo-Criollo view of Peru (I would add that so was Arguedas' *Todas las sangres*), López-Calvo opens up this prevailing but rather restricted view and challenges us to think more broadly about Peru's ethnic and cultural heterogeneity, incorporating the "other bloods" (foremost Asian and African) which have been woven into - as the author says - the Peruvian cultural and social fabric.

This powerful statement is reinforced in the second and fifth chapters, where the Tusán writers addressed - Pedro Zulen and Mario Wong respectively - are studied in dialogue with central Peruvian writers of their times. In the case of Zulen, López-Calvo delivers an in-depth analysis of the writer's works and intellectual contribution in juxtaposition with that of foremost Peruvian intellectual from the beginning of the twentieth century, José Carlos Mariátegui. As for Mario Wong, López-Calvo places his literary beginnings in the context of Wong's resemblance and affinity with the groundbreaking poetry Limeño group *Kloaka* (1982-84); and later on against the background of a narrative closely linked to the bloody armed conflict in the 1980s between the Shining Path and the Peruvian state. However, this effective approach of contextualizing Tusán writers and their works in a broader Peruvian cultural and literary scenario falls short in chapters three and four, in which the work of fiction writer Siu Kam Wen, and female poets Julia Wong Kcomt and Sui Yun are assessed in a more isolated manner. This is somehow surprising taking into account the many parallels to be found between Siu and contemporaries of his such as Cronwell Jara (b. Piura, 1949). The two writers share a humble migrant background, though Jara came from the north of the country. They both find themselves immersed in a literary world completely detached from

their families and social milieu, and the two of them write in an autobiographical fashion, capturing the challenges faced as offspring of marginalized communities in the bursting capital city of Peru in the 70s. Later in their literary careers, they both depart from autobiographic tendencies and veer towards a more historical narrative, evoking Ancient China in the case of Sui and the African-Peruvian diaspora in Jara's work. I would dare to suggest that a close analysis of Sui and Jara would reveal further parallels both in their narrative aesthetics as well as in their general literary discourses.

Likewise, López-Calvo does not sufficiently acknowledge the many existing connections between poets - and fiction writers - Julia Wong and Sui Yun and their contemporary Peruvian female poets, particularly as far as their use of the body and love as a "literary territory" - in Yun's words - is concerned. Without intending to be reductionist, it is nevertheless undeniable the powerful print that eroticism left upon female poetry of the 1980s and 1990s, of which Wong and Yun partake.

Nevertheless, these absences do not hinder an otherwise thoroughly researched and resourcefully written book on the Tusán literature written in Peru. López-Calvo succeeds in providing a methodical overview of Sino-Peruvian writings while simultaneously offering a diverse and complex analysis through which the main argument of the book emerges: the heterogeneity of Tusán works goes hand in hand with the very heterogeneity that has characterized Peruvian writing since colonial times.

NÚRIA VILANOVA  
*American University*

SACRAMENTO MARTÍ. *Misoginia y percepción de la mujer en clásicos de la literatura española*. Newark: Juan de la Cuesta, 2015. 225 pp.

El libro de Sacramento Martí es una continuación del trabajo que la historiadora y antigua presidenta de la Asociación Democrática de la Mujer inició con una serie de artículos publicados en *El País* en 1985 bajo el título "Misóginos, Cínicos y Benevolentes." Si en aquel caso se trataba de una relectura feminista de varios autores del siglo XX español, esta vez Martí se propone abordar el tema de la mujer en las obras clásicas de la literatura peninsular, desde la Edad Media hasta finales del siglo XIX. *Misoginia y percepción de la mujer en clásicos de la literatura española* consta de una introducción, ocho capítulos dedicados a diferentes autores, presentados en orden cronológico, y un breve epílogo. Según afirma la autora en la introducción, su objetivo es "presentar, ordenar y comentar aquellos