

El segundo tema, relacionado sin duda con el primero, se narra gráficamente a propósito del cincuenta aniversario del Congreso de Intelectuales Antifascistas que tuvo lugar en Valencia en 1987, evento al que asistieron Octavio Paz, Mario Vargas Llosa y Jorge Semprún, además de Vázquez Montalbán. Tanto este encuentro como el debate que Televisión Española organizó aquella noche, al que también acudieron Juan Goytisolo y Fernando Savater, enfatiza el descontento político que caracterizó, según Saval, el posicionamiento político de Vázquez Montalbán, quien denunciaba abiertamente la celebración de los convocados, en especial de Octavio Paz, de la monarquía parlamentaria española y el ataque frontal que dirigían al estalinismo, el cual consideraban peor que el fascismo (177-178). Saval sugiere con esta anécdota que las posiciones políticas del escritor catalán así como sus propuestas literarias cuestionaban en todo momento los conformismos gobernantes, vinieran de la derecha o de la izquierda. También sugiere que tras la Guerra Fría sigue vigente aún la pregunta por la política, por una idea política que no olvide la posibilidad de lo común, o como propone Saval, “la evolución democrática del país hacia un sistema federal de ciudadanos cómplices” (212). Ambos temas tienen enorme actualidad al igual que la biografía de Saval que alimenta hábilmente la necesidad de seguir leyendo a Manuel Vázquez Montalbán.

ELIXABETE ANSA GOICOECHEA
University of British Columbia

ARACELI TINAJERO, ed. *Orientalisms of the Hispanic and Luso-Brazilian World*. New York: Escibana Books, 2014. 145 pp.

Araceli Tinajero is the editor of the most recent collection of essays on Orientalism in the Hispanic and Luso-Brazilian world. There she builds wisely on her previous work, *Orientalismo en el modernismo hispanoamericano* (2004), where she focused on the representations of Oriental subjects in nineteenth-century travel literature and poetry. Its theoretical approach skillfully addressed questions of marginality pondering the forms of representation that arise from a dialog created between a marginal, Western perspective (Spanish America) and another margin (the Orient), that is, between one periphery and another.

The goal of Tinajero’s most recent work, *Orientalisms of the Hispanic and Luso-Brazilian World* (2014), is to offer a new approach to the reading of current Spanish and Portuguese expression by deepening the reader’s understanding of Orientalism. It explores the historic relationship and

cultural exchange between the East, Spain, Portugal and Latin America. Tinajero's introduction to the collection argues a methodological approach quite separate from Edward Said's interpretation of the East as a fabricated entity produced by Western authoritative power. Rather than frame Orientalism as a center-periphery dichotomy, this study investigates the complex interactions of alternative, peripheral discourses. In that vein, the introduction provides a valuable bibliography of an emerging corpus of Hispanic and Luso-Brazilian Orientalist literature that focuses on Asian communities in Brazil, Cuba and Peru. The list of contemporary works, primarily from authors publishing within the last two decades (Aguilera, Gil, Matayoshi, Aira, Magnus, Futoransky, Valdés, Padura and Gamboa, among others), provides important information for future research and syllabus construction.

Additionally, Tinajero identifies analytical studies of Hispanic and Brazilian Orientalist literary and cultural criticism from the past quarter century. Crediting globalization with opening up the debate of works influenced by Asian cultures in the 21st century, Tinajero addresses recent interdisciplinary collections of essays that bring to light very contemporary works as well as re-read classics influenced by a dialog with Asian cultures. Furthermore, she provides evidence of this cultural exchange in a list that includes Asian-Caribbean, Brazilian, and Mexican artists, and a Uruguayan photographer, with some website information on contemporary artists. Here Tinajero incorporates the work of authors and artists of Asian descent that reevaluate the canon and relationships in the Hispanic world influenced by the Arab world and Asia.

Fundamentally, Tinajero's collection focuses on exchanges between Others in Hispanic and Luso-Brazilian Orientalism, chronicling emerging literature and new ways of reading race, ethnicity, and gender. These essays debate critical social issues such as the process of assimilation, relationships with other communities, immigration, representations of the self, transnationalism, and exile. Tinajero takes into consideration the unique historical and cultural context of the Spanish paradigm, selecting essays that support the methodology of a dialog among peripheries. For example, either spanning linguistic and thematic bridges to the Asian or Arab Other (Galvão, Vázquez Mauricio, Yanes), or re-reading the cerebral exotic influenced by Borges and Darío as an antidote to Modernity (Franchetti, Mendez, Prince), these essays explore Orientalism as a liberating strategy to contest boundaries and search for new identities, realities and voices. Notably, Mendez and Vázquez Mauricio argue convincingly for Hispanic Orientalism as a process of self-awareness and positionality, that is, a site to participate in and not simply represent the

East, and Franchetti explores Orientalism as a model to question and critique the weakening effects of Modernity.

Three essays in particular advance a theory of Orientalism as a hybrid, liberating strategy: Galvão's "The Mu-Theme in *Grande Sertão Veredas*," Yanes' "Hybrid Language and Space: Tensions Between Orientalism and Occidentalism in Mohamed Akalay's *Entre Tánger y Larache*" and Prince's "Ella, yo y el Yotro: Orientalisms and Identities in Cristina Rivera Garza's *Verde Shanghai*." Galvão's essay weaves a dialog between the koan exercise of Zen Buddhism and Maria Mutema's interpolated story in Guimarães Rosa's novel, where the infusion of eastern philosophy engages and unsettles, enabling a broader philosophical, theological and linguistic perception of reality. The linguistic examples analyzed demonstrate a logic of non-duality, which refuses to reside in intractable binary oppositions or opposite constructs of grammar and rhetoric.

Yanes' essay provides a critical exploration of hybridity and fusion of that space between Arabic and Spanish as exercised in Morocco, a complementary periphery to Latin America. He explores the tensions between philosophies that surface in their literary styles and assumes a questioning of values and social marginalities in this hybrid format. This deeper contextualization of Orientalism includes pre-Islamic beliefs, Moroccan magical realism, racial communities, and hybrid language and space, which encourage cultural mediation and openness to other lives and traditions. Similarly, Prince enters into a discussion of race in her exploration of the *barrio chino* in Mexico City, which poses questions and space for readers to create their own meaning. Prince perceptively identifies Hispanic Orientalism as an exchange between Others and explores it through liberation and self-discovery. The Orientalist strategy becomes a process of liberation for the protagonist Marina where judgments, prejudice, and nationalistic beliefs are suspended in order to comprehend and valorize a hybrid identity apart from the Western identity her husband seeks. This is read as a crossroads of dialoguing texts. The movement away from the insider-outsider dichotomy of Said's Orientalism becomes the space created for Marina within a matrix of sites that enables her to break her silence, interact with Xian, her Chinese interlocutor, and weave Xian's stories into her own.

In sum, Tinajero persuasively adds to a growing corpus of studies over the past quarter century that continue to enrich and deepen an understanding of the field of Hispanic, Hispanic-African, and Luso-Brazilian Orientalisms. Her collection will be valuable to those investigating cultural and literary studies, global movements of transcultural logics, south-south commonalities, and Eastern and Western

centers and peripheries. The only caveat is that the text should have been more carefully copyedited for removal of errata before publication.

JULIA A. KUSHIGIAN
Connecticut College

BARBARA ZECCHI, ed. *Teoría y práctica de la adaptación filmica*. Madrid: Editorial Universidad Complutense, 2012. 352 pp.

En los últimos doce años Barbara Zecchi ha editado o co-editado cuatro libros en los que ha contado con numerosos colaboradores que reflexionan sobre la literatura y el cine español a los dos lados del Atlántico. En la página de “agradecimientos” Zecchi nos dice que *Teoría y práctica de la adaptación filmica* es un proyecto que surge directamente de su labor como profesora, específicamente de los seminarios de doctorado sobre la adaptación en el cine italiano y español que impartió en dos universidades norteamericanas: Johns Hopkins y Massachusetts. Me gustaría iniciar esta breve crítica señalando que quizás sea la relación profesora-alumnado el sello de identidad más prominente de este volumen. De los quince colaboradores, seis son estudiantes de posgrado (Luisa Briones Manzano, Iván Cavielles Llamas, Maribel Rams, Eva París-Huesca, Gorka Maiztegui Zuazo y Darío Sánchez Gonzalez) y todos (excepto Briones Manzano) en la Universidad de Massachusetts, donde Zecchi imparte cursos. Los artículos de los colaboradores-estudiantes aportan ejemplos puntuales en el cine español a la teoría sobre la adaptación filmica que Zecchi desarrolla detallada y profundamente en su introducción; e incluso repiten algunos de los textos en sus análisis, principalmente los que provienen de *Film Adaptation* (2000), editado por James Naremore, y probablemente uno de los libros que Zecchi utilizó en clase.

No es mi intención restar valor a *Teoría y práctica de la adaptación filmica* por el hecho de que, a pesar de contar con colaboradores de indiscutible reputación, casi la mitad de los autores son estudiantes que debutan en el mundo de la publicación con este volumen. Es un buen modelo anti-jerárquico de edición que sin duda abre las puertas de la profesión a los estudiantes más preparados (aunque también debo señalar que algunos necesitan una mayor investigación bibliográfica). Lo que pretendo es llamar la atención a esta peculiaridad – a la relación entre Zecchi como editora y profesora con al menos cinco de los autores de los artículos – porque nos ofrece una posible primera lectura en bloque que comenzaría con la introducción, seguida de los ensayos “Los Quijotes del Gil, Gutiérrez Aragón, Welles y Gavaldón: nuevas aproximaciones teóricas”,