

interpretation of Inca history. Despite this, Garcilaso was aware of the benefits that a humanist education could bring about and encouraged both Inca and *mestizo* alike to enter the *Colegios* of the Jesuit Order. Replacing the Inca *amautas* with Jesuits is of course not surprising given Garcilaso's understanding of *pachacuti* or tumult which perfectly described the series of successions and adaptations that his people had to undergo to remain in power and perhaps more importantly, to survive the trauma of conquest.

While Fuerst's monograph does not engage with postcolonial theory, it does provide a much-needed understanding in English of Garcilaso's *mestizo* identity. This identity is not merely a construction of the self but a political stance that centers on two important hallmarks of Inca culture: reciprocity and adaption. This book should thus be read in connection to current debates on globalization that echo back to one of Garcilaso's propositions in his *Comentarios*: "There is but one world." *New World Postcolonial* is destined to become a classic for its focus on historiographical debates aimed at uncovering the Inca Garcilaso for a broader audience and particularly the English-speaking academy. This book will no doubt be of importance to graduate students and more seasoned scholars working on Imperial Spanish history, Renaissance Studies, Colonial Latin American Studies, and Political Science. Certain chapters could also be used to introduce undergraduates to concepts such as hybridity or *mestizaje*.

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REGINA GALASSO. *Translating New York: The City's Languages in Iberian Literatures*. Liverpool: Liverpool University Press, 2018. 200 pp.

Situating itself with the *Manifesto Neoyorkino* writers (2007), Galasso's insightful book seeks to expand our notion of Iberian literature to include New York City. Galasso's use of translation both as a linguistic and conceptual tool of literary analysis allows her to perform new readings of the work of four peripheral early twentieth-century Iberian male writers who traveled to New York. By looking at their use of language (English, Spanish, or Catalan) in the context of New York's urban multilingual scene, Galasso is able to tease out to different degrees how this city forced each author to confront their own linguistic situation and to what extent each was able to make intelligible or culturally translate (domesticate or foreignize) their version of New York for their particular target audience.

In each section of the book, Galasso provides a thorough bibliographical and biographical portrait of each writer: Part I, Felipe Alfau (1902-1999);

Part II, José Moreno Villa (1887-1955); and Part III, Julio Camba (1882-1962) and Josep Pla (1897-1981). Placing each writer in their unique historical context, Galasso explores how New York shaped their careers, their literary production, and the networks in which these authors and their texts circulated. Benefiting from the scholarship of Michael Cronin, Enric Bou, Susan Bassnett, and Sherry Simon on translation, cities, and travel, Galasso highlights how much intralingual, interlingual, and intersemiotic translation each of these writers employed to capture the unique “pulse” of New York beyond its iconic representation.

In Part I. Galasso provides a masterful analysis of Alfau’s English-language novel *Chromos* (1990), which was published 50 years after it was written and which received a National Book Award nomination. Galasso seeks to explore why Barcelona-born Alfau, who spent more than 80 years in this city and who frequented the same circles as other renowned Iberian and Latin American authors, remained peripheral. Galasso argues that his lack of success can be in part attributed not only to the book’s avant-garde collage-like structure, but more importantly to Alfau’s use of unconventional Iberian English, which made the book read like a translation. In line with Rabassa and Stavans, Galasso argues that Alfau’s unique language is not the result of deficient English, but rather it is purposeful, thus highlighting his in-between lived immigrant experience and role as cultural translator (37). Coining terms like “Americaniard” (or Spaniard in New York), Alfau also captures his in-between identity and points to an ideal bilingual readership.

To fully understand Alfau’s creative power, Galasso ends this section by looking at his legacy through the work of Iberian writer, Eduardo Lago in his novel, *Llámame Brooklyn* (2006). While it was inspired by Alfau and included him as a character in his novel, Galasso argues that Lago received more acclaim than Alfau because Lago’s novel was written in Spanish, thus conforming to certain expectations of language and national literature. Ultimately, in both Alfau’s and Lago’s novels, the centrality of translation as an ongoing process and not a product is highlighted as questions of nationality, identity, and authorship are destabilized through the presence of translators as co-creators in the works of these authors.

In Part II, Galasso explores the poetry and prose of polymath José Moreno Villa, who briefly traveled to New York in 1927. The author succeeded at placing his works in conversation with two prominent Iberian writers: Federico García Lorca and Juan Ramón Jiménez. Galasso explores why Moreno Villa’s two books, *Pruebas de Nueva York* (1927) and *Jacinta la pelirroja* (1929), have remained in the shadow of these two greats. Galasso contends that part of this neglect was due to Moreno Villa’s vulnerable

linguistic position with respect to English and because he did not fit neatly into either the Generation of '98 or '27 Iberian critical tendencies.

Galasso explores how in *Pruebas* (a series of 11 articles) Moreno Villa brought the city to life for his 1920s Spanish readership through detailed observations of urban life. Galasso contends that poor translations of *Pruebas* as either "Evidence, Trials, or Tests" have obfuscated the purpose of this text. She proposes "Snap-shots of New York" (78) as a more accurate translation. For Moreno Villa, the discourse of photography acted as a medium and metaphor to accurately register the city's fast pace. Furthermore, Galasso performs a close reading of *Jacinta la pelirroja* (a book of 20 poems) to show how both Moreno Villa and García Lorca relied on the jazz-age image of the New York that his Spanish readership expected and also introduced innovations in language through the musicality of jazz.

In Part III, Galasso leaves the avant-garde behind to explore how New York entered the imagination of Iberian audiences through the travel chronicles of Julio Camba (Galicia) and Josep Pla (Catalonia). Galasso begins this section by exploring why Camba, who was one of Spain's most prolific journalists, has received little critical attention. As Galasso notes, Camba's chronicles compiled in book form in *Un año en el otro mundo* (1917) and *La ciudad automática* (1932) did not sell well because they had already been consumed through newspaper format by a popular Spanish readership. Similarly, Camba's second book was critiqued for presenting New York City as a cold, calculating machine. Surprisingly missing from this section is an explanation as to why Camba decided to write in Spanish and not Galician. This would have allowed for further comparison between Camba's and Pla's linguistic choices when translating New York.

The second part of this section takes on the chronicles of Josep Pla, one of the most important modern prose Catalan writers of the twentieth century. His *Week-end (d'estiu) a New-York* (1955), published in Catalan and translated into Spanish as *Viaje a América* (1959), has received little critical attention. *Week-end* presents a report of his brief trip to New York. Galasso analyzes the sense of "speed and fatigue" in his writing as he tried to document his visit to numerous landmarks. Unlike Camba who wrote in Spanish (and not Galician), Pla's commitment to the Catalan language is made clear. With the exception of some English terms in italics, the presence of English is scarce, and conversations and even proper nouns are translated into Catalan. Pla's fervent commitment to writing in Catalan and domesticating New York City in part is explained as a reaction to Franco's previous censorship and language politics (154).

The book ends with a Coda where the author once again highlights the legacy of a rich experimental New York Iberian literary tradition. While the texts addressed in this study are written by different authors, in different

genres, in different languages; ultimately, they “are in dialogue with” and re-write one “another” (171). This study is also enriched by its analysis of different editions of book covers, photographs, and newspaper clips, thus highlighting the need for further research on intersemiotic translations and cultural adaptations of New York (61). Ultimately, this well-researched book will be insightful to scholars and students of Iberian literary and cultural studies as it showcases the power of using translation (both linguistic and conceptual) as a rich tool for literary analysis.

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LESLIE J. HARKEMA. *Spanish Modernism and the Poetics of Youth: From Miguel de Unamuno to 'La Joven Literatura.'* Toronto: University of Toronto Press, 2017. 292 pp.

Huyendo de las fronteras señaladas por las generaciones en las que tradicionalmente se divide la literatura española de finales del siglo XIX y principios del XX, *Spanish Modernism and the Poetics of Youth: From Miguel de Unamuno to 'La Joven Literatura'* establece un panorama de la época atendiendo a la influencia de la poética de la juventud que Miguel de Unamuno plantea en el cambio de siglo y que es desarrollada por autores posteriores, los integrantes de “la joven literatura”. A través del estudio de la evolución y ramificaciones del que convincentemente se destaca como uno de sus principales conceptos, Leslie J. Harkema brinda una valiosa contribución al modernismo literario ofreciendo un nuevo relato de la historia cultural española y una imprescindible herramienta de diálogo con la cultura de otras partes de Europa.

La introducción desarrolla los principales rasgos de la poética de la juventud de Unamuno en sus obras del cambio de siglo (*En torno al casticismo*, diversos ensayos y primeras poesías). Situándose en sintonía con otros críticos de la modernidad y su temporalidad como Walter Benjamin y Henri Bergson, Unamuno relaciona la juventud con la lírica, entendiéndola como un estado fuera del tiempo teleológico de la narración, otorgándole el poder de subversión y regeneración del orden establecido y celebrando su lucha perenne entre lo racional e irracional, la experiencia y la inocencia.

El capítulo uno profundiza en la poética de la juventud unamuniana a través de la relectura de algunos de sus principales conceptos. Apartándose de la visión teleológica de la historia del idealismo hegeliano, Unamuno cuestiona los relatos que recurren al tiempo progresivo, como el *Bildung*, y