

which depicts the events of the 2004 Indian Ocean tsunami. Prádanos's critique brings to the fore the problematic racial and gender politics of these audiovisual texts, as well as their tendency to focus on individual struggles and triumphs while ignoring more systemic questions. More to the point, however, he effectively lays bare their pedagogical uselessness by showing the grave shortcomings in dominant modes of representing ecological catastrophe: they either completely ignore questions of socioecological import or they use them as mere window dressing.

Postgrowth Imaginaries manages the difficult feat of providing coherent, rigorous syntheses of theoretical arguments that come from political and economic philosophy, radical geography, and urban studies on the one hand, and lucid, engaging analyses of cultural texts on the other. While I have focused more on the theoretical arc that Prádanos traces, I should make it clear that the examples of postgrowth imaginaries he tracks in recent Spanish cultural production are ambitious (he analyzes novels, essays, feature films, documentaries, television programs, graphic novels, songs, web pages, manifestos, and more), and his readings, especially of visual media, are often brilliant. Furthermore, Prádanos deftly positions his book within both Peninsular cultural studies and the broader field of Environmental Humanities. In this sense, *Postgrowth Imaginaries* is essential reading for students and scholars of contemporary Spain as well as those who want to think through broader questions related to how we can imagine a more socially and ecologically just future.

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INMA RIDAO CARLINI. *Rich and Poor in Nineteenth-Century Spain. A Critique of Liberal Society in the Later Novels of Benito Pérez Galdós*. Woodbridge: Tamesis, 2018. 214 pp.

In *Rich and Poor in Nineteenth-Century Spain*, Inma Ridao Carlini revisits seven of Benito Pérez Galdós's lesser-studied *novelas contemporáneas* to highlight the realist giant's ambivalent and often critical attitude toward liberal economic structures that emerged in Spain in the second half of the nineteenth century. As her title suggests, Ridao's study foregrounds the textual treatment of wealth, capital, credit, poverty, and charity in *Lo prohibido* (1884-85), the *Torquemada* tetralogy (1889-95), *Ángel Guerra* (1889-95) and *Misericordia* (1897). The author is particularly interested in uncovering "Galdós's historical approach to his portrayal of Restoration society" and convincingly demonstrates her thesis that Galdós viewed the

uneven emergence of liberal society in Restoration Spain as “the result of fundamental transformations that had taken place throughout the nineteenth century” (1).

The first two chapters delve into the “themes of wealth, credit and speculation” (11) that are prevalent in *Lo prohibido* and the *Torquemada* novels, respectively. While critics of *Lo prohibido* have analyzed the emerging speculative market of the 1880s that defines the economic backdrop of the novel, Ridaó posits the narrative emphasis on “Mendizábal’s and Madoz’s *desamortizaciones* and ... the economic boom of the decade 1856-66” (12) as the primary source of Madrid’s moneyed elite. Speculative investment plays a central role in Ridaó’s reading of the *Torquemada* series as well, as she posits the eponymous protagonist as an ironic allegory of “the development of capitalism in Spain” (5). She demonstrates that the former usurer’s massive accumulation of wealth would not have been possible without the disentanglements of the 1830s and 50s. In both chapters, the author usefully highlights and historically contextualizes the corruption rampant in the economic gains of Galdós’s capitalist characters. This focus is particularly revelatory in chapter two, where Ridaó reads bourgeois exemplar José Donoso as necessarily condoning, if not embroiled in, nefarious business dealings (70-72). Of particular interest in chapter one, meanwhile, is Ridaó’s analysis of Eloísa’s and María Juana’s extravagant soirees, which, she argues, reveal their interest and indirect participation in the so-called masculine sphere of business (28-33). This reading is suggestive in its repositioning of feminine consumption as an active rather than passive practice.

While in chapter three the author continues to foreground the consequences of disentanglement in her reading of *Ángel Guerra*, her questioning of critics who have seen a reversal of gender norms in the novel is particularly noteworthy. She argues that Leré represents a conservative model of religious femininity despite her evident participation in the so-called public sphere (128-33; 139-42). Ridaó’s analysis of *Misericordia* in the fourth chapter largely departs from the rest of the book’s emphasis on the economic historicity of the *novelas contemporáneas*, although she does offer a compelling analysis of the function of the Plaza del Progreso and its statue of Mendizábal in the novel. The majority of the chapter usefully recovers multiple and often divergent ideologies that influenced competing attitudes toward the poor at the Spanish *fin de siècle* and identifies the role of narrative humor and irony in complicating facile conclusions about Galdós’s own perspective(s) regarding the so-called *cuestión social*.

Rich and Poor in Nineteenth-Century Spain is a well-researched book. While it offers little by way of original archival research, Ridaó’s readings of the novels dialogue productively with the work of historians of nineteenth-

century Spain. Ridao also demonstrates an extensive knowledge of Galdós scholarship but at times misses opportunities to engage with recent studies by Leigh Mercer, Sara Muñoz-Muriana, and Collin McKinney, whose book-length works also read novels by Galdós and his contemporaries against nineteenth-century cultural discourses. There are also some instances where the analysis could be taken a step further. For example, as Galdós scholars have traditionally read Donoso in the *Torquemada* novels as the paragon of respectable bourgeois masculinity, Ridao's illuminating suggestion that his character is embroiled in corrupt capitalist practices could surely be further explored. Likewise, her inclusion in each chapter of *costumbrista* figures that resemble various of Galdós's characters is novel and interesting but at times lacks critical profundity. Although such references are meant to further demonstrate how "Galdós traces the origins of his Restoration society to the decades from 1830 to 1860" (9), their inclusion serves more to highlight the similarities between *costumbrista* figures and their Galdosian counterparts, often resulting in rather descriptive comparisons rather than productive analysis. While in chapter four Ridao mentions in passing "Galdós's exploitation of social clichés to ironic effect" (157), this tantalizing observation remains unexplored in connection with her own consideration of the influences of *costumbrismo* in Galdós's *novelas contemporáneas*.

This monograph represents a notable contribution to Galdós studies in its illumination of the historical, socio-economic circumstances that form the backdrop of the novels it studies. This is particularly evident, for example, in her fascinating treatment of financial currency in both the introduction and first chapter of the book, which compares the relative wealth of characters from a wide array of *novelas contemporáneas* and renders intelligible their narratives' frequent references to money. Ridao argues that the seven novels she analyzes "best illustrate Galdós's historical engagement with the liberal policies and developing market economy that shaped the society of Restoration Spain" (9). While her analysis does recognize and, especially in chapter one, even dialogues with other seminal Galdosian novels that deal with similar themes – such as *Fortunata y Jacinta* (1886-87), *La desheredada* (1881), *Tormento* (1884) and *La de Bringas* (1884) – one wonders if in focusing solely on *novelas contemporáneas* set in the final two decades of the nineteenth century, the book misses an opportunity to make wider claims regarding Galdós's representation of emerging Spanish capitalist systems and their relation to constructions of national identity and nation. Nevertheless, this winner of the 2017 Peter Bly Award of the Asociación Internacional de Galdosistas convincingly demonstrates how the novels at hand ground their economic and financial narratives in the recent history of Spain's early to mid-nineteenth century. In doing so, Ridao also

underlines for readers how Galdós's preoccupation with Spanish regenerationism surfaces in these novels, in ways often tinged with narrative irony that renders his stance ambiguous or ambivalent.

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DORA SALES. *José María Arguedas y el cine*. Madrid and Frankfurt: Iberoamericana/Vervuert, 2017. 231 pp.

This well-written, clear, and concise book makes connections between Peruvian writer José María Arguedas (1911-1969) and cinema. The premise of the book is that Arguedas's narrative has engaged with film, both during the time of its development and after. Thus, this study provides important insights into the artistic processes of Arguedas, as well as the legacy of his work. After the introduction, the book is divided into three parts. The first section deals with Arguedas and his relationship to film during his lifetime and its influence on his own creativity. The second section outlines film adaptations of short stories and novels by Arguedas that have been completed or are currently in progress. The third and final section of this study looks at Arguedas's influence and impact on two contemporary Peruvian filmmakers.

The first part of this book begins with a discussion of Arguedas's relationship to the *Escuela de Cuzco*. Notable members of the Cuzco Film School include Manuel Chambi, Eulogio Nishiyama, César Villanueva, and Luis Figueroa. In this section, we learn how Arguedas played a crucial role in promoting the group's work. In 1957, Arguedas, then Director of the *Instituto de Arte Contemporáneo*, organized showings of the Cuzco school's productions. That same year, Arguedas published an article entitled "Películas de gesta" in *La Crónica*. This newspaper article calls attention to film as an important *mestizo* artistic-cultural medium in its ability to incorporate music, dance, visual art, and storytelling. This article is reproduced in its entirety in this chapter and serves as an example of how Sales incorporates previously understudied or unpublished documents related to the life and work of Arguedas in this book.

In this section Sales also describes how Arguedas served as a consultant to the film *Kukuli* (1961). This was the first film set in the Andean region to use dialogues in Quechua and represents an important achievement in the history of Peruvian film. The film, however, encountered some issues during production which subsequently led to critical debate. This is thoroughly discussed by Sales who uses Arguedas's correspondence to support her