

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in its entirety in this chapter and serves as an example of how Sales incorporates previously understudied or unpublished documents related to the life and work of Arguedas in this book.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

claims. What Sales shows is that certain scenes from the film in progress were signaled as problematic by Arguedas due to the fact that elements of Andean culture were not contextualized, bordered on generalization, and could, therefore, cause confusion for viewers. Although Arguedas indeed suggested revisions to those scenes, this was ultimately not economically feasible for the filmmakers and the project moved forward as is. Although it has been stated that Arguedas pressured and even berated the filmmakers, Sales makes it clear that ultimately, he supported the project and the creative freedom of the artists.

This chapter also includes an interview with Gabriela Martínez, an expert on the Cuzco Film School, with a reflection on the possible influences of film on Arguedas's narrative. It concludes with a subsection entitled "Arguedas behind the camera," which includes the writer's own photographs taken in Spain and in Peru. These photographs enrich the study because they provide evidence, not just of Arguedas's interest in visual images, but also how his creative and ethnographic gazes intersect to both reveal and document details of the landscape and people around him. This first section of the book successfully demonstrates Arguedas's engagement with visual culture, film in Peru, and cinema from other parts of the world.

In the second part of the book, Sales underscores the complexity of adapting Arguedas's narrative into film. Nonetheless, she is able to provide a comprehensive list of films inspired by his short stories and novels. Of note to specialists interested in the intersection of literature and film is that Arguedas's texts *Agua* (1935), *Yawar Fiesta* (1941), *Diamantes y pedernales* (1954), "La agonía de Rasu Ñiti" (1962), *Todas las sangres* (1964), and "El sueño del pongo" (1965) have all been adapted into film. *Los ríos profundos* (1958) is currently a work in progress. Interestingly, out of all of Arguedas's narratives, Sales mentions that the short story "La agonía de Rasu Ñiti" has been the most intriguing narrative to be adapted into film and yet does not explain why, thus leaving the reader to speculate.

The most remarkable film version of "La agonía de Rasu Ñiti" is *Danzak* (2008) by Gabriela Yepes. Sales's discussion of this short film is enhanced with an extensive interview with the writer-director. From this interview we learn that, for the filmmaker, there was a continual tension between anchoring the project in the original story versus reflecting the living culture of some of the marginalized urban neighborhoods of Lima where she lived at the time. Yepes ultimately considers Arguedas as a guide ("guía del museo") and concludes that each generation must read him anew in order to find their own creative path in relation to his work. Her particular answer was to connect Arguedas's original story to the dancers of her own time and

place, specifically a young girl named Nina who learns to be a *danzak* through watching DVDs because no one will teach her.

The third and final section of the book argues that Arguedas's life and work continue to influence contemporary Peruvian filmmakers. The focus of this chapter is on Claudia Llosa (1976-) and Javier Corcuera (1967-). Biographical information is provided, followed by discussions of their films most influenced by Arguedas. In the case of Llosa, these are the feature-length fictions *Madeinusa* (2006), *La teta asustada* (2009), and *Loxoro* (2011). Corcuera, in contrast, is notable for his documentary films such as *El niño* (2000), *Hijas de Belén* (2004), and *Sigo siendo (Kachkaniraqmi)* (2013). Sales's examination of the films by Llosa and Corcuera concludes with individual in-depth interviews with each filmmaker.

This well-researched book contains numerous visuals including newspaper clippings, storyboards, posters, stills from various films, and reproductions of original letters and photos by Arguedas. These images complement the discussion of the visual medium of film. Also included are four interviews (mentioned above) which highlight the importance of critical dialogue necessary to evolve our understanding of Arguedas's work and influence. Furthermore, Sales's analyses interwoven with interviews serve to highlight the dynamic relationship between written and spoken culture so crucial to Arguedas's own life and writing.

While it would have been beneficial to have a concluding chapter to summarize its main findings, without a doubt, this book is an important contribution to the fields of Latin American literature, culture, and film studies. It constitutes one of many important publications conceived and developed around the time of the one-hundred-year commemoration of Arguedas's birth (2011). As such, the book relates to current debates and trends in the field. These publications, both individually and as a group, demonstrate that research on Arguedas and his writing continues to be vital. In the case of Sales's contribution, she indicates many possible opportunities for future study, potentially useful to both graduate students and established researchers alike.

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