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Apter, Emily. *Against World Literature*. New York: Verso, 2013. Pp. 358. ISBN 978-1-84467-970-6.

Against World Literature de Emily Apter está conformado por cuatro partes y dieciocho capítulos que, hasta cierto punto, pueden ser leídos como ensayos autónomos; algunos se publicaron previamente en libros y revistas académicas. La relativa heterogeneidad que resulta de este hecho es esencial para la comprensión del libro de Apter, porque aunque sus núcleos temáticos sean el *World Literature* y los estudios de traducción, cada capítulo se constituye en un nuevo asedio a estos campos de estudio desde diferentes autores o conceptos sin ninguna uniformidad geográfica o cronológica; la heterogénea galería incluye desde el Corán hasta Roberto Bolaño.

Nótese que para la presente reseña, escrita en español, he usado *World Literature* cuando podría haber sido preferible *Weltliteratur*. El término hispano “Literatura universal” es quizá demasiado lato y posee otras connotaciones. Observo esta elección porque ese es precisamente uno de los puntos cuestionados por Apter. Lejos de querer definir o dilucidar qué es *World Literature*, la autora se interroga sobre los alcances y límites del término, no solo desde lo historiográfico sino remitiéndose a sus etimologías y respectivas connotaciones culturales y académicas. El libro señala cómo dentro de los estudios literarios, la emergencia del *Weltliteratur* como campo de investigación es con frecuencia celebrada como una necesaria ruptura a las tradicionales jerarquías eurocentristas que conforman el canon literario. Apter procede entonces a rastrear los problemas que dificultan la existencia de este campo. La pluralidad de ángulos es fundamental en el libro; este no desarrolla un único argumento crítico, ladrillo sobre ladrillo, sino que deja interrogantes abiertos en múltiples niveles. Se remite, por ejemplo, a los sistemas de taxonómicos-literarios de Franco Moretti o a los *sequences* de Alain Badiou para exponer los esfuerzos (no cabe decir fracasos) en historiar una literatura mundial sin caer en las jerarquías monolíticas que quieren superar. Más adelante analizará las pretensiones ilustradas de Diderot y Chambers como enciclopedistas, en comparación con el *Dictionary of Untranslatables* de Barbara Cassin. Ambos capítulos evidencian esfuerzos similares por mostrar y posteriormente cuestionar pretensiones de ordenamiento global, pero no elaboran argumentos el uno sobre el otro.

La clave de la crítica de Apter está en el subtítulo del libro “On the Politics of Untranslatability”. “Política” es usado en el sentido amplio donde todo acto es político, pero también en el sentido gubernamental, cuando se habla, por ejemplo, de la condición etérea del estado de Palestina o de la etimología e implicaciones del término “peace”. Pero el gran unificador del libro está en el término “untranslatable”. Dentro de un mundo aparentemente globalizado y una literatura cada

vez más transnacional, Apter se ocupa de hallar esas zonas y ángulos donde hay rupturas en la comunicación y los puentes son más inciertos. No se oculta la filiación con Derrida en el cuestionamiento de términos aparentemente claros como “world”, “gender” o nociones como la soberanía nacional o la propiedad intelectual. La labor de Apter es socrática en cuanto a la incesante interrogación y puesta en crisis y al tiempo radicalmente antiplatónica en cuanto niega la posibilidad de cualquier esencia estable, sea lingüística, nacional o académica. Como la autora declara, el suyo es “an effort to relate linguistic pluralism . . . to a practice of *Wellliteratur* that takes full measure of linguistic constraints and truth conditions in the investigation of singular modes of existing in the world’s languages” (27). Los límites, salvedades y áreas inciertas señalados por Apter se enfocan en la lengua, no solo la incertidumbre de la traducción, sino las consecuencias políticas de los conceptos. En últimas, la intraducibilidad se convierte en una metáfora no solo de la literatura sino del mundo globalizado.

La militancia y pluralidad de *Against World Literature* tiene como una de sus consecuencias el no proveer soluciones a los problemas que plantea; es un libro que enseña falencias que no pretende resolver. Esta impresión se acentúa si se tiene en cuenta que el último capítulo del libro, titulado “Planetary Dysphoria”, está dedicado a la angustia nihilista y la fascinación contemporánea con el fin del mundo. No obstante, apenas pasada la mitad del libro, la autora dedica un capítulo a la condición de “exiliado” de Edward Said y cómo, dentro de esta incertidumbre, él halla la base para un humanismo terrenal, uno que pervive a la intraducibilidad de lenguas y conceptos. De sus dieciocho capítulos, este es quizá el que ofrece una luz más positiva y una dirección posible dentro un libro que deliberadamente enfatiza la incomunicación.

Against World Literature se une a aportes de otros teóricos de la literatura comparada como Franco Moretti o Gayatri Spivak (por nombrar un par) en el refinamiento de campos ahora en boga, el *Wellliteratur* y los estudios de traducción. Como tal, es un aporte que plantea interrogantes necesarios. Las respuestas, las salidas a estos dilemas sobre los estudios literarios, son por ahora inciertas pero igualmente necesarias.

Gabriel Villarroel

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Celorio, Gonzalo. *El metal y la escoria*. México: Tusquets, 2014. Pp. 233. ISBN 978-607-421-637-0.

Gonzalo Celorio’s novel *El metal y la escoria* is a story about the history of the Spanish-Mexican family Celorio. The story develops with the early beginnings of the Spanish immigrant Emeterio Celorio who moves to the Americas in search of a better life. Through hard work and dedication, Emeterio becomes a rich owner of an alcohol trading business in Mexico’s

capital and a well-respected man. The story continues with the experiences of Emeterio's children who waste their father's inheritance due to their chaotic life and the fraud committed by Emeterio's best friend Ricardo del Río. Only one of Emeterio's sons, Manuel, manages to rebuild a stable life and maintain a family. The primary narrator is Emeterio's grandson and Manuel's son, Gonzalo Celorio, who carries the same name as the author of the novel, pointing out to a biographical relation. The story has a clear chronological development, although the narration is structured within episodes that move back and forth in time starting in the late nineteenth century through the present twenty-first century. Rather than a time sequence, the episodes focus on the individual life stories of the family members, creating a complex puzzle of interrelated experiences and memories. Gonzalo's brother, Benito, the eldest of the living grandchildren, frequently participates as a narrator through a dialogue with Gonzalo. The two narrators share memories and personal reflections on the family history, trying to complete the missing pieces of the complex puzzle. The narrator meditates upon the historical contexts that surrounded his family members and their stories. The reader experiences a time journey beginning with the end of colonial Mexico, through the civil war, the revolutions, the governments of Carranza, Madero, and Obregón, and concluding with the modern republic. These historical contexts help the narrator shape the personalities presented, but also personalize these historical processes. Like in other novels by Celorio, the physical space plays a crucial role in the establishment of the tone and the creation of the personalities. The external and material world often describes the most intimate world of the Celorio family. The detailed descriptions of Mexico City, Madrid, and the village of Vibaño, just like the homes of the Celorio family members and their furniture, often evoke the internal world of memory and emotion. Using photographs, letters, and oral stories, the narrator is presented as a careful collector of memories who documents the experiences of his ancestors. He internalizes the experiences of people he has never met, like the humble beginnings of his grandfather Emeterio, the alcoholism of his uncle Ricardo, the solitude of his aunt Luisa, and the memory loss of his brother Benito. All of these distant stories appear as a crucial part of the narrator's identity. Recreating and remembering these stories are the only way for the teller to discover and maintain his own identity. Memory and fantasy stand side by side in this search for his origins. By remembering or imagining, the narrator desperately strives to preserve the memory of his family and, thus, his own existence. In this struggle, writing becomes the only remedy against oblivion.

Lale Radmila Stefkova

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Estrada, Oswaldo. *Ser mujer y estar presente: Disidencias de género en la literatura mexicana contemporánea.* Textos de difusión cultural: Serie El Estudio. México: U Nacional Autónoma de México, 2014. Pp. 308. ISBN 978-607-02-5860-2.

Ser mujer y estar presente de Oswaldo Estrada se reúne a escritoras cuyos relatos trascienden al tiempo y al género literario, desde el comienzo del siglo XX hasta el nuevo milenio y desde las novelas y cuentos hasta los ensayos y los poemas. Las características mayores que se unen a las nueve escritoras distintas que son discutidas en este libro son, fundamentalmente, de ser mujeres y de ser mexicanas. Como apunta el autor, en la introducción al libro, “Los ensayos reunidos en [el libro] sugieren, desde una perspectiva crítica y teórica, que la literatura mexicana escrita por mujeres, aquella que vocaliza un lenguaje rebelde y revisionista con respecto a la construcción de la identidad, sigue exigiendo nuestra atención, lecturas atrevidas, otras formas de interpretación” (30). A este fin, el libro contribuye al continuo estudio crítico de las escritoras mexicanas no solamente a través de sus esfuerzos de situar a estas mujeres dentro de una tradición femenina y feminista, sino también aboga que los críticos les presten la atención meritada como una parte integral del canon entero de la literatura mexicana.

El libro se divide en tres secciones en adición a la introducción, y cada sección trata de tres escritoras. La primera sección, “Debates del silencio y la palabra”, discute Nellie Campobello, Rosario Castellanos y Elena Poniatowska; la segunda, “Historias, cartas y cuerpo”, destaca Carmen Boullosa, Mónica Lavín y Margo Glantz; y la sección final, “Disidencias de identidad”, subraya Rosa Beltrán, Cristina Rivera Garza y Gualupe Nettel. Esta forma de organización permite que Estrada trate de cada escritora en una manera a la vez distinta y unida; es decir, las escritoras individuales reciben la consideración entera basada en su obra completa y sus características únicas son destacadas, pero Estrada también demuestra al lector lo que sus diferentes expresiones de la escritura femenina tienen en común. A veces la organización del libro puede ser confusa, porque es bastante fluido para aparecer sin un narrativo conectivo—los capítulos funcionan como ensayos con solamente unos temas entrelazos para unirlos. En particular, la falta de una conclusión lo hace difícil para el lector entender los conceptos enteros y resumirlos, especialmente cuando se discute tantas autoras. Sin embargo, discutir un grupo de mujeres tan distintas en un solo libro corre el riesgo de generalización, un peligro bastante grave cuando los críticos trabajan en una tradición que ya se tiende a reducir las contribuciones de las mujeres al cliché y la marginalidad, y Estrada hábilmente usa esta forma de organización y su claro (y bien-investigado) respeto por estas escritoras como individuales para evadir esta tendencia de generalizar.

Algunos de los temas destacados y analizados en el libro van a abordar en el cliché; el estudio de la literatura escrita por mujeres tiende a enfocar en las ideas de hablar desde la marginalidad que usualmente no tiene voz, complicar la idea del cuerpo y dar luz a las identidades marginales de la sociedad, sean la mujer, el indio o las personas discapacitadas, y estos son los temas mayores que componen

las tres secciones del libro. Sin embargo, el acto de analizar cronológicamente estas escritoras importantes en la literatura mexicana tiene el efecto opuesto de demostrar cómo estos temas ahora típicos de la literatura feminista han desarrollado a través del siglo XX y el comienzo del siglo XXI, en respuesta a la condición histórica de la mujer y a la tradición misma de la escritura femenina. De verdad, esta es la contribución más importante de este libro: que se sitúa estas escritoras importantes dentro de una tradición de la escritura de las mujeres en México, para que las autoras puedan ser leídas en comunicación con sí mismas, y abre un espacio en el canon mexicano para (re)insertar estas diferentes formas de “estar presente” en la tradición de las letras. Además, Estrada demuestra que lo que une a estas autoras tan distintas es la “tarea de reinscribir lo femenino en un plano de poder”, una meta que trasciende los temas individuos de cada obra y autora (154).

Otro elemento importante de *Ser mujer y estar presente* es su énfasis en la interseccionalidad que es evidente en las obras de todas estas escritoras, aunque Estrada no se usa este término bastante común en el feminismo estadounidense para definir estos temas. Además, apunta las maneras en que esta opresión interseccional crea “un lado marginal del patrimonio social mexicano que, aun cuando es silenciado por el poder o ignorado por los más privilegiados, forma parte esencial de la mexicanidad” (89). Mientras autoras como Campobello, Castellanos y Poniatowska destacan las relaciones entre género, clase y raza que todo contribuyen a la opresión de los mexicanos, otras autoras como Guadalupe Nettel tratan de un “feminismo corporal” en que el cuerpo es “el producto directo de múltiples construcciones sociales que lo ubican o apartan dentro de los parámetros de la normalidad” (270) en el caso de este ejemplo, la ceguera o la deformidad física. Esta es una forma particularmente novedosa de analizar la intersección de género y otros tipos de marginalidad relacionados a la percepción social de los cuerpos en la literatura, especialmente cuando las personas con discapacidades quedan al margen de la representación hoy en día.

En total, *Ser mujer y estar presente* es un libro necesario para los escolares intermedios o avanzados de la literatura mexicana y/o de la escritura de las mujeres. Los conceptos de estudio de género usados para analizar las obras de estas autoras son de alta aptitud, demasiado complejos para el lector introductorio. Una familiaridad general con las escritoras tratadas es útil, pero los ensayos individuos también pueden servir como resúmenes buenos de muchos de los temas en sus obras e introducciones a la escritura de unas escritoras importantes pero tal vez menores conocidas. Como detalla el autor en uno de los capítulos, “Leer a Rosario Castellanos . . . a principios del siglo XXI sigue a ser siendo una tarea urgente” (63). Con su libro, Estrada demuestra la urgencia de leer a todas estas escritoras mexicanas y provee al lector las herramientas para leerlas con un ojo crítico.

Laura Colaneri
Independent Scholar

Franco, Jean. *Cruel Modernity*. Durham: Duke UP, 2013. Pp. 296. ISBN 978-0822354567.

Jean Franco's *Cruel Modernity* is a bold and impressively researched account of cruelty in modern Latin America. That cruelty exists will come as no surprise to scholars of Latin America, but Franco's contribution to its discussion highlights just how deeply embedded such cruelty has become in our modern world. *Cruel Modernity* is an intellectually rigorous book that aims to better our understanding of this unpleasant topic and spur us towards finding potential solutions.

Franco argues that what makes modern Latin America different from other episodes of extreme cruelty is "the lifting of the taboo, the acceptance and justification of cruelty, and the rationale for cruel acts . . ." (2). She is critical of the European perspective that focuses almost exclusively on the Holocaust as the "*nec plus ultra*" (4), but without discounting such work, she broadens the discussion and engages with the various complexities that make the Latin American cases unique. Some of the recurring themes throughout the book are familiar (race, gender, indigenous communities, etc.) and some are less so, prompting Franco to come up with her own terms (extreme masculinity, mini-totalitarianism, micro-fascisms, etc).

Franco has published widely on Latin American literature and culture for decades, and has been lauded for her scholarship by various governments as well as professional academic organizations. *Cruel Modernity* is just her most recent work in a long career of bringing the literature and culture of Latin America to an English-speaking audience. Franco's impressive research weaves seamlessly between truth commissions, testimonies, novels, journalism, photography, film, etc., showing with ease how such cruelty has made its way into the Latin American social imaginary.

Cruel Modernity describes various acts of chilling violence with vivid detail. Chapter after chapter confronts the reader with a question that is not unfamiliar to studies of extreme cruelty: Are we all capable of this level of violence? Franco, for her part, keeps her scholarly distance from the content matter but does, at times, directly voice her own moral compass. She states plainly that she is "reluctant to think we are all potential killers" (93) and recognizes the power of the bleak picture she herself has painted of the situation: "Those of us brought up in the humanities, which rest on a certain concept of the human, find it difficult to confront such a divestment of humanity" (55).

The book is unrelenting in its tour through decades of violence, starting in chapter 1 with the "Insignificant Incident" in the Dominican Republic, which sets the tone for the book's overarching theme of modernization. Chapter 2 discusses the indigenous "problem" in Guatemala and Peru. Chapter 3 shows how rape was used as an instrument of war. Here Franco can hardly contain her incredulity: "How much power does it take to conquer a wounded female? What beast would commit such an act?" (81) Chapters 4 and 5 focus on

collaborators and guerrilla groups, and then Franco's perspective shifts slightly. Throughout the entire book, she spotlights the victim, but in chapters 6, 7, and 8, Franco does so more directly, devoting her attentions to those who have survived extreme cruelties or torture, and disappearance.

The greatest strength of this book is the ease with which Franco unfolds the story for us, effortlessly incorporating a wide array of texts that will make this an engaging study for the graduate students—who will no doubt be reading this book for years to come—and scholars already well-versed in Latin American cultural studies. Franco writes with clarity and conviction, assertively challenging major figures like Mario Vargas Llosa and Susan Sontag, and integrating theory and cultural production into a coherent, convincing narrative.

The book's final chapter is appropriately titled "Apocalypse Now," which deals with the Mexico of recent years. By closing with events as recent as 2012, and discussing a novel set in the future (Roberto Bolaño's *2666*), *Cruel Modernity* forcefully reminds us that the problem is now. In her afterword, Franco is clear that "the problem with making the crimes unspeakable is that they become mystical, outside the bounds of political action" (248). *Cruel Modernity* refuses to let the crimes of modern Latin America become unspeakable, exhibiting an ironic sense of hope. The stories Jean Franco tells are grim and disheartening, but it is for this reason that she has written the book. Action can be taken.

Cruel Modernity is not a book likely to be widely read by the general public. Its intended audience is certainly an academic one, but it is an important text that builds on a significant foundation of research, opening a new perspective and challenging the reader to further research and action.

Daniel Runnels

Indiana University

Grau, Jordi. *Confidencias de un director de cine descatalogado*. Madrid: Calamar, 2014. Pp. 240. ISBN 978-84-96235-49-6.

Jordi Grau (Barcelona, 1930) is the director of one of the biggest success stories of the 1970s in Spanish film. More than two million people waited in line to enter theaters playing *La trastienda* (1975). This was the first Spanish commercial film to show a nude female, even if it was only for a few seconds. By the 2000s, Grau was already retired after having directed more than twenty works, including fiction and documentary-style films. It was at this time that the director realized that his movies were no longer in stock, and perhaps being forgotten in history. From there comes the title of his memoirs, published in April 2014, referring to himself as "an unlisted filmmaker." This memoir gives readers an ironic yet honest overview of Grau's life work. The tone is sincere without the nostalgia sometimes found in the writings of artists of his time. The author focuses mainly on the aspects of his professional life, although many of those situations inevitably intersect with his personal life. This travelog is

therefore incomplete because the author describes some moments of his career in great detail and does not mention others, leaving the reader with many gaps to fill. *Confidencias* draws readers down a path of more than thirty years, highlighting Spain's evolution, from dictatorship to democracy, from black and white movies into color ones, and hence a time when he was not allowed to use his Catalan name Jordi and was known as Jorge Grau.

In the prologue of the book, writer Manuel Espín outlines the “rebelliousness” and “independence” of Jordi Grau’s memoirs, described as “full of surprises.” This book is exactly that, the leitmotif of the book is to be the *trastienda*—literally meaning the back room of the shop—of his films, with the purpose of bringing to light what was once in the shadows. Grau’s modest personality was shaped by a difficult childhood (during the Spanish Civil War) and his teenage years (he was forced to drop out of high school to work). His first experiences with film were in Barcelona, in the 1950s, where Grau joined a film club organized by members of the Opus Dei. That proximity to a religious and ultraconservative institution would haunt him in the future and would be part of his eternal contradictions: his rebelliousness not welcomed by the Catholics, but his connections to Opus Dei misconstrued in the leftist circles he sought to be a part of years later. Another internal conflict is when Grau established his residency in Madrid making him a Catalan in the Spanish capital.

There were also some moments of fortune in Grau’s career; one very important event was when he won a scholarship to study at a film school in Rome. Some crucial moments of his life, the author considers that his “guardian angel” appeared. That is the spiritual reason that he gives to describe his luck in moments of struggle. After living in Rome for a year, his life and his views change direction from his background of nationalistic and Catholic Spain. The immersion into modern European movies, at that time being led by Rossellini and Antonioni, is the key point of development for his emerging film career. The most influential filmmaker for Grau was Federico Fellini. The way he describes his interviews with the Italian director in Rome says a lot about the picaresque drive needed to create your own path in show business. The occasional encounters and anecdotes with Fellini are probably the few moments when the author inevitably shows vanity. He spent years developing his first screenplay, *Noche de verano* (1962), which was informally presented to Fellini. The struggle Grau had producing this film was surrounded by issues with the budget, the cast, and censorship. A photograph taken of Grau and Fellini during one of their encounters gave Grau’s project the notoriety it needed in order to get produced. They became friends and Grau consecrated his book *Fellini desde Barcelona* (1985) to the master director. In general, Grau’s memoirs describe with more honesty than accuracy the unexpected events that occurred during his consecutive film projects.

During the first half of the 1960s, his films were a part of the Nuevo Cine Español, a group of young filmmakers dealing with social themes through

a realistic esthetic. By 1965, due to his Catalan roots, his works were linked to the experimental wave of the Escuela de Barcelona, a heterogeneous group tied to the more avant-garde cosmopolitan ambiance of the *gauche divine*. The filmmaking of *Tuset Street* (1967) brought up many issues. That project could have been his first big blockbuster, but his misunderstandings with the star Sara Montiel moved him to renounce the project. Grau's humble demeanor is a testament to his inconformity to the status quo. He never surrendered to comprising situations and his contacts in Italy presented him with the opportunity to show his newest works *The Legend of Blood Castle* (1972) and *Let Sleeping Corpses Lie* (1974) to an international audience. It is fascinating that these two movies brought him more international acclaim than any of his other films, and can be accredited with giving Grau the label of *cult director* in the horror movies circuit. Nevertheless, as he insinuates in the title of his memoirs, it is complicated to categorize him, and if we could do so, it would be as a man who was faithful to his principles.

Besides filmmaking, his other passion was bullfighting. It is an important aspect of Grau's life that deserves to be more deeply analyzed because it is a recurrent theme in some of his works. The unpredictable success of *La trastienda* helped Grau continue to make movies until 1994, but none of them were as notorious as the previous films mentioned. Despite the important contributions that he made, Jordi Grau has not been considered a relevant figure in Spanish culture in the post-Franco era. A career filled with so many accomplishments, which are embedded in the cultural transformation of Spain, deserves more attention and should be reclaimed under a new perspective.

Hugo Pascual Bordón

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Lázaro-Reboll, Antonio. *Spanish Horror Film*. Edinburgh: Edinburgh UP, 2012. Pp. 308. ISBN 978-0748636396.

En *Spanish Horror Film*, Antonio Lázaro-Reboll nos ofrece un muy recomendable ensayo dedicado al desarrollo del cine de terror español y al análisis del género a través de algunas de sus películas más representativas. Contrariamente a casi todo lo publicado en el tema, este no es un libro de historia, sino un análisis cultural de momentos concretos de la historia del cine español y el género de terror desde muy diferentes perspectivas. Lázaro-Reboll no se centra, como es habitual, en la producción de las obras, también se adentra en terrenos como la recepción, la producción o la distribución, fundamentales para cualquier ensayo sobre cine que, como este, desee reclamar el valor cultural de un género a menudo marginado.

Para ello el autor nos presenta un texto anti-cánones, reclamando la importancia de algunos títulos y autores, como Eloy de la Iglesia o Jesús Franco, que han sido tradicionalmente olvidados o ignorados en los libros de historia tradicionales, devolviéndoles su merecida posición en el área de los estudios

cinematográficos. Cuando escribimos sobre historia del cine, algunos géneros considerados “menores” ante la crítica son frecuentemente obviados, pero con este ensayo, Lázaro-Reboll nos recuerda su legítimo derecho a ser reconocidos pero, quizá contradictoriamente, crea su propio canon dentro del género a través de su selección personal de películas analizadas.

El libro se centra en el cine de terror español desde finales de los 60, considerados el primer *boom* del género en el país, y realiza un análisis cronológico de su situación y desarrollo hasta la década de los 2010. La selección no se ajusta, sin embargo, a la tradicional estructura de las décadas históricas, sino que trata de seguir una lógica temática en relación a los periodos industriales, publicaciones periodísticas y autores reconocidos. En sus siete capítulos (más una introducción y una conclusión), el autor traza un ilustrativo panorama de los últimos cincuenta años del género en España.

En cada capítulo, Lázaro-Reboll nos ofrece una detallada historia del género, incluyendo el análisis de las películas seleccionadas, con su correspondiente marco contextual, y también una detallada e interesante descripción de la industria cinematográfica de cada momento, que definitivamente ayuda al lector a entender el desarrollo e impacto del género. Por ejemplo, incluye la historia de los productores más cercanos al género, elementos fundamentales que las historias del género no suelen incluir. También incluye datos importantes no siempre fáciles de encontrar, como las recaudaciones en taquilla durante la proyección de las películas tras su estreno, o la recepción de los espectadores. De acuerdo con esto, el libro trata de incluir no únicamente el tradicional análisis de movimientos, películas y directores, sino también la situación de la industria cinematográfica, el mercado de consumo, y las circunstancias políticas e históricas del momento. Nos demuestra así su profundo conocimiento de la industria cinematográfica tanto española como mundial, lo que convierte este libro en un trabajo muy destacable en el tema. De acuerdo con esto, *Spanish Horror Film* es un muy útil ensayo no solo para los interesados en el género, sino también en el audiovisual español de los últimos cincuenta años.

Cada capítulo cuenta con profundos análisis, tanto formales como de contenido, de algunos títulos seleccionados por el autor, entre los que previamente incluye una detallada descripción del argumento de los filmes. En este sentido, es muy recomendable que el lector haya visto las películas con anterioridad y, quizá, podría incluso obviar la lectura de esas introducciones a los análisis. A pesar de que Lázaro-Reboll se centra en el cine de género, dentro de este mismo existe un especial interés en la figura del monstruo y en asuntos de género, lo que convierte este ensayo en un trabajo especialmente interdisciplinar. Además, y contrariamente a la tendencia generalizada, el autor considera los subgéneros tradicionalmente marginados en un género ya de por sí minoritario, como la serie B. Este tipo de análisis destaca su interés en la recepción de las obras, dado el amplio movimiento de leales aficionados a estas películas, que dependen

en buena parte del fenómeno fan. Por ello, Lázaro-Reboll los incluye en su ensayo, tratando de no marginar a aquellos que son normalmente olvidados.

Otro elemento que diferencia este trabajo de los ensayos tradicionales en el género es que sus fuentes no se limitan a publicaciones académicas, sino también documentos contemporáneos a las obras que nos acercan aún más a su contexto industrial, como críticas y editoriales de periódicos y revistas especializadas, analizando así el impacto social y de mercado en su momento. El uso de esta bibliografía primaria convierte este ensayo en más interesante, y aumenta las posibilidades de aproximarse a él desde diferentes perspectivas. Lázaro-Reboll escoge, por ejemplo, referencias publicaciones dedicadas al género, como *Terror Fantastic* o *2000 maníacos*, pero también programas de prensa, lo que nos ayuda a hacernos una idea de la recepción de las películas en su momento.

Este libro se convierte, de esta forma, en un volumen tanto para académicos como para aficionados al género ya que, aunque cuenta con una sólida base académica, está también completamente conectado con la realidad del panorama cinematográfico. De acuerdo con esto, es importante señalar que el lector necesita tener algún conocimiento previo de la historia de España, al menos desde los años de la dictadura, para su mejor entendimiento y seguimiento de la lectura. Este contexto básico es asumido por el autor en aspectos como la censura, la demografía o el rol de la mujer y, en consecuencia, se adentra en elementos históricos más concretos, como leyes, años o nombres propios, a menudo acompañados de breves explicaciones. También asume conocimientos previos en los directores tratados, su trabajo y su carrera, como pseudónimos y personajes principales, que el lector debe de ser capaz de reconocer. De esta forma, entendemos que el lector ideal de este volumen debe de contar con conocimientos básicos en estudios culturales, cinematográficos y teoría de la cultura de masas y cultura popular.

En resumen, *Spanish Horror Film* es una destacable historia del desarrollo del género en la industria cinematográfica española y, al mismo tiempo, un profundo y relevante análisis atemporal del mismo.

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Mitchell, Rosamond, Florence Myles, and Emma Marsden. *Second Language Learning Theories*. 3rd ed. New York: Routledge, 2013. Pp. 379. ISBN 978-1-444-163-100.

The third edition of *Second Language Learning Theories* presents an exhaustive overview of the most important approaches on second language (L2) learning. The authors make clear that their book is introductory to the field of second language acquisition (SLA) theories in that it provides “a broad introduction to a range of theoretical positions, with tools to evaluate their goals, strengths and limitations . . .” (xiv). The theories described in the text evolved over the last sixty years and are divided in three main periods: the Behaviorist Approach from the 1950s and 60s,

the Chomskyan revolution in the 1970s, and the turning point that started the development of the SLA field in the 1980s.

As an introductory book in SLA, the authors introduce in the first chapter a summary of key concepts and issues present in each theory within three domains of study: the nature of language, the language learning process, and the language learner. Chapter 2 contains a chronological timeline with the most important research on L2 learning from the 1950s to the present as well as an account of the theories and models they represent. Chapters 3–9 present a selection of individual theoretical perspectives in chronological order. Chapter 3 provides an introduction to the Universal Grammar Approach, which includes specifically the concepts of principles and parameters from Chomsky's Government and Binding Theory and a reconceptualization of parameters in the Minimalist Program. Chapters 4 and 5 develop a series of cognitive perspectives, which are divided in two sections as follows. Chapter 4 deals with implicit learning mechanisms that focus on emergentist and processing perspectives. Chapter 5 presents the role of memory systems, explicit knowledge, information processing, and skill acquisition. Chapter 6 describes the interaction in L2 with special emphasis on the Interaction Hypothesis and the Output Hypothesis plus other theories. Chapter 7 analyzes three meaning-based perspectives on L2: functionalism, cognitive linguistics, and L2 pragmatics. Chapter 8 focuses on sociocultural views on L2 language learning based on the Vygotsky's approach, which are studied through the sociocultural theory, and its other components such as, activity theory, mediation, dynamic assessment, languaging, and concept-based instruction. Chapter 9 presents information on sociolinguistic perspectives of L2 language learning, in particular studies on socialization theory, L2 agency, affect, emotion, and investment. The authors evaluate all these theories by reflecting on their dimensions and claim, their views of language, language acquisition, and language learner at the end of each chapter. Chapter 10 concludes with a brief discussion of achievements of recent L2 language research and its future directions.

The distribution of theories is appropriate. Thus, the division of cognitive approaches in two general areas of implicit learning mechanisms and memory systems and conscious learning is understandable. Nonetheless, it exhibits a lack of treatment of other more recent approaches in the field, such as Complexity Theory. Although the authors acknowledge this omission along with cognitive thinking about language processing with a generative linguistic base, they do not explain why they incurred in this arbitrary election. Therefore, their brief mention of these cognitive studies in the concluding chapter of the book (285, 288) shows an arbitrary amendment and lack of cohesion.

Despite these omissions, Mitchell, Myles, and Marsden provide a very good account of Universal Grammar Approach on first and second language acquisition. In addition, the main goals of Chomsky's Linguistics Theory are explained in detail by answering his three basic questions about human language:

1) What constitutes knowledge of language?, 2) How is knowledge of language acquired?, and 3) How is knowledge of language put to use? (62). Consequently, the treatment that the authors give to principles and parameters of first and second language acquisition provides important empirical studies in those areas. Another strength in this edition is the enhancement of chapter 7 on functionalism approaches with the inclusion of recent and illustrative research on cognitive linguistics and thinking for speaking and second language pragmatics. Another important revision is the exclusion of the concept on input in chapter 6—making it exclusively on interaction—as well as a brief inclusion of some recent studies on the Output Hypothesis. The authors also included recent extensions on sociocultural theory through research studies on Dynamic Assessment conducted by Lantlof, Thorne, and Poehner (2006) and languaging within the ZPD and concept-based instruction.

This edition provides a solid understanding of the development of L2 language theories. It also constitutes a good introductory textbook for a basic SLA course. Mostly because it offers a general overview of important theories and models that are evaluated by comparing their claims and their views on language, language learning processing, and learner. Moreover, its organizational style invites the novice readers to explore with ease the standing of each theoretical approach supported by well documented empirical research. There is little doubt that readers will benefit from this wider theoretical range on L2 language learning studies by acquiring a comprehensive knowledge of the field of SLA.

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Venuti, Lawrence. *Translation Changes Everything: Theory and Practice*. New York: Routledge, 2013. Pp. 271. ISBN 978-0-415-69628-9.

Lawrence Venuti's *Translation Changes Everything: Theory and Practice* is an important addition to the field of Translation Theory from one of the foremost critical minds in contemporary translation studies. As a collection of fourteen essays written over the past decade, this book serves to both “sketch the trajectory of [Venuti's] thinking about translation and to intervene into the main trends in translation research and commentary” (1). Each of these purposes will prove invaluable to researchers interested in the direction of translation studies in the twenty-first century.

In contrast to Venuti's previous books, *Translation Changes Everything* lacks a cohesive theoretical arc uniting the various chapters under a central thesis. Instead, Venuti undertakes such disparate topics as psychoanalysis and the translator's unconscious to translating archaic poetry for modern audiences. The absence of an overall, unifying theme makes this book somewhat unsuitable for those readers lacking a solid theoretical background in Translation Theory or new to Venuti's writings. However, those familiar with Venuti and the theoretical

pedigree upon which his work is based will welcome these essays as a glimpse into his evolving views on the field of translation. The book's introduction details the author's perspective shift from an instrumentalist, foreignizing view of translation that stems from Friedrich Schleiermacher and Antoine Berman to a renewed focus on the ethics of translation, "which argues that the most decisive way for a translation to show respect is to make the source text the ground of an ethics of innovation in the translating culture" (8). By documenting his own theoretical progression, Venuti mirrors the critical developments in the overall field of Translation Theory.

Despite the distinct subject matter of each essay, one of the strongest aspects of the book is the inclusion of translation case studies into each chapter. After establishing the theoretical underpinnings of each subject, Venuti draws on his own extensive experience as a translator as well as incorporating historical and contemporary examples to support and illustrate his arguments. These case studies provide excellent examples of conceptual abstractions, strengthening the author's claims as well as making the book more accessible. They also serve to prove Venuti's notion that "no practice of any kind can occur without theoretical concepts," and that "in the case of translation, the categories of 'theory' and 'practice' are closely interrelated and reciprocal in their effects" (10).

Although Venuti explicitly rejects any attempt at establishing a narrative thread throughout the essays collected here, the scope of the chosen essays results in an inconsistent approach that seems to limit the audience for this book, rather than increasing it. For example, the shortest essays of the book, such as "How to Read a Translation," "Translations of the Book Market," and "Teaching in Translation," appear geared towards a broader audience, free of the many layers of theory and criticism that frame other chapters. In contrast, the essays "The Difference that Translation Makes: The Translator's Unconscious" and "Translating Derrida on Translation: Relevance and Disciplinary Resistance" are heavily framed by not only critical works in translation studies, but also post-structuralism, psychoanalysis, and existential phenomenology. Each essay in the book is masterfully composed with excellent critical references and case studies, but when taken as a whole, the essays together send a confusing message as to who the intended readership is. Additionally, with or without a unifying theme among the essays, the book would have benefited from a concluding section that would rearticulate the arguments expressed as well as provide some insights into the direction that Translation Theory will head next.

For anyone who has followed Lawrence Venuti's career, *Translation Changes Everything: Theory and Practice* provides a fascinating glimpse into his evolving thought process as it has largely shaped the field of Translation Theory.

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