

affirmation of the importance of the affective and sensorial (haptic) elements, which, as Shaviro recalls, had been previously ignored. Although applied to König's work, the author makes a statement that defines his entire project:

By means of his haptic visuality and the overcoming of the taboos central to the Christian tradition, König achieves the outing of the flesh with all its consequences, while underlining the role of his 'big noses' in order to become true cinematic bodies.

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DISCURSOS DE LA CRISIS: RESPUESTAS DE LA CULTURA ESPAÑOLA ANTE NUEVOS DESAFÍOS, JOCHEN MECKE, RALF JUNKERJÜRGEN AND HUBERT PÖPPEL (EDS) (2017)

Madrid and Frankfurt am Main: Iberoamericana and Vervuert, 298 pp., ISBN: 9788416922062 (Iberoamericana), 9783954875580 (Vervuert), p/bk, €24,00

Reviewed by Albert Jornet-Somoza, University of Pennsylvania

This book follows a new academic tendency that frames, after almost a decade, the recent financial crisis (2008) as not just a reconfiguring period of Spain's political and economic history, but also as a whole new cultural époque. It aims to gather different approaches to this crucial event in order to reflect on its consequences and patterns in current cultural production, namely in literary works. To do so, this book, resulting from the conference section 'Discursos de la crisis' held in the Universität Regensburg in the context of the XX Congreso de la Asociación Alemana de Hispanistas (2015), brings together sixteen short essays by scholars mostly from Germany.

The editors of this volume have appropriately understood that this crisis is not an isolated phenomenon, despite some of its specific features, and that it needs to at least be linked to the problem of historical crises as well as to the way modern and postmodern discourses have shaped the world we inhabit. Therefore, they present an interesting 'definition and theory of the crisis' in the introduction pages that stands as one of the highlights of the book, well-deserving of larger exposition. Moreover, due to the inner complexity of the topic, the editors propose an interdisciplinary structure to face it, dividing the contributions into three sections and thus offering to the reader an increasingly focused journey from 'economics, politics, culture' to 'literature', with a stop in 'press, television, cinema, essay'.

What is striking, though, in the conceptualization of the crisis conveyed in most of these essays is the lack of a comparative point of view that reinforces a certain idea of uniqueness regarding the Spanish case. Especially in the first of the mentioned sections, Spain is described as a country whose 'economic

normality' is underdevelopment and underemployment (Köhler), a country politically corrupted, disaffected (Bernecker) and culturally traditionalist (Parada), as if these factors could explain the current situation better than the expansion of the neo-liberal dogma, the international enlargement of inequality due to globalization, the lack of an oppositional subject to capitalism or the increasing threats to democracy. In this regard, it would have been fruitful to have included a critical engagement with the role of the European Union in the Spanish crisis.

Besides the contribution of Ralf Junkerjürgen concerning the film *El futuro* (López Carrasco, 2013), it is in the third section on literature where the reader will find the most insightful essays of the book. The so-called social literature (Pablo Gutiérrez), the tension between ethics and aesthetics in the 'novels of the crisis' (Jochen Mecke) or the representation of precariousness in some literary works (Susanne Hartwig) are examples of important subjects treated in this section. And yet, we can detect some worrying tendencies across them, like the surprising repetition of a few books proposed as constant references. Among them, the problematic and widely criticized *Todo lo que era sólido* (2013), by Antonio Muñoz Molina, is ubiquitous in this volume. And the same can be said about some of the 'novels of the crisis', which is little more than an editorial label that begs to be deconstructed, as some writers and critics (like recently David Becerra) have already pointed out. In my opinion, it would have been desirable to diversify the objects studied in this volume and explore some of the other abundant literary productions that could go unnoticed by the cultural establishment in order to circumvent the risk of a rushed canonization. Moreover, it would have been worthwhile to put emphasis on a broader view on the transformation of the cultural and intellectual fields during the Spanish crisis. Finally, barring the essay written by Frauke Bode, it is worth noting the few references to the scholarly research already done on the cultural dimension of the crisis, especially in Spain and the United States.

In spite of these shortcomings, this is a necessary volume that successfully locates some important aspects of literary production in the last decade, mostly from a close reading based methodology.

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IN SEARCH OF AN ALTERNATIVE BIOPOLITICS: ANTI-BULLFIGHTING, ANIMALITY, AND THE ENVIRONMENT IN CONTEMPORARY SPAIN, KATARZYNA OLGA BEILIN (2015)

Columbus: The Ohio State University, 334 pp.,
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Reviewed by Julieta Yelin, IECH (CONICET-UNR)

How can we build a system of biopolitical thought that focuses on protecting life, strengthening its creative potential and celebrating its endless ability to recreate itself, instead of one that organizes life hierarchically and