

o enlazados se han convertido en el género narrativo sintomático del siglo XX, y presumiblemente del siglo XXI, ya que, como afirma Pablo Brescia citando a J. Gerald Kennedy, 'en los últimos setenta y cinco años la novela se viene asimilando a la secuencia cuentística en su cada vez más descentrado modo de representación' (12).

En cualquier caso, si hubiera que aplicar la teoría de los textos enlazados/integrados al volumen que nos ocupa, no tendríamos más remedio que insertarlo en lo que Anderson Imbert denomina enlaces de encargo: 'Un editor pide a varios escritores que desarrollen un tema. Cada cuento sale así mentalmente articulado con una idea general. El propósito del escritor es lucir la propia originalidad con un tratamiento sorprendente' (49). En efecto, salvo la sección dedicada a las aportaciones teóricas sobre el género, las otras cuatro secciones del volumen ofrecen una serie de ensayos solamente articulados por la idea general del encargo, pero esencialmente guiados por el afán de originalidad y sorpresa. Se trata de una miscelánea de visiones fragmentarias y dispersas sobre ficción y autores de diversos países latinoamericanos, principalmente México y Argentina, pero también Panamá, Brasil, Uruguay, Perú y Ecuador. Lo cual, de nuevo, enfatiza la discontinuidad intertextual y la apertura característica del género, como si los coordinadores del volumen hubieran querido darnos un ejemplo práctico del funcionamiento del género. De esta manera, nos imbuimos en la lectura, a veces poco integrada, de ensayos que ofrecen reflexiones que van desde la búsqueda de la identidad nacional panameña (Seymour Menton) hasta los mundos de ficción científica de Angélica Gorodischer (Malva E. Filer), pasando por la poética socio-feminista de Tununa Mercado (Iraida Casique) o la relevancia de la ciudad en la narrativa ecuatoriana contemporánea (Wilfredo H. Corral).

Bromas aparte, la mayor parte de las aportaciones al volumen representan un intento serio, documentado y coherente de arrojar cierta luz sobre este género incipiente, en su crítica que no en su desarrollo, múltiple y elusivo. De particular interés por su incisión y originalidad son los ensayos de Marta Morelo sobre Rodolfo Walsh, Evelia Romana sobre Cristina Peri Rossi y Wilfredo Corral sobre Vascónez y Valencia. En definitiva, *El ojo en el caleidoscopio* es una más que pertinente y necesaria contribución, en el área del latinoamericanismo, al estudio de un género poco difundido, pero de plena actualidad y relevancia.

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ANKE BIRKENMAIER, *Alejo Carpentier y la cultura del surrealismo en América Latina*. Madrid: Iberoamericana. 2006. 289 pp.

Alejo Carpentier was given to saying that the 'surreal' was something that Europeans sought in their fantasies, dreams and fictions while Latin Americans found it in their everyday lives. The influence of the Surrealism movement is the focus of Anke Birkenmaier's study. The monograph covers the early years of Carpentier's life and work, focusing primarily on *¡Écuela-Yamba-Ó!*, *El reino de este mundo*, *Guerra del Tiempo*, *El acoso*, and *Los pasos perdidos*. This study goes a long way in illuminating the intellectual debates among the groups that broke from André Breton's notion of Surrealism during the 1930s. It also makes a case for understanding *lo real maravilloso* and magical realism as a Latin-American version of Surrealism.

The central argument in Birkenmaier's study is that Carpentier's work is inspired by the Surrealist culture. She argues that Carpentier makes use of a surrealist inventory of topics (e.g., free association, automatic writing and collages) as well as the discussions about the functions of art and the experiments with music in his novels. This contextual reading of Carpentier's work leads Birkenmaier to establish an analogy between elements in the author's literary work and his work in French Radio in the 1930s. She contends that Carpentier

recognized that music and other types of technologically reproduced sounds used to highlight dramatic dialogue resonated in the listener's subconscious to reveal a hidden reality. She argues that he later dramatized these experiences in his novels.

The study is divided into five sections with numerous subsections. In the first chapters, Birkenmaier discusses two of Carpentier's texts that were originally written in French, which suggests that Carpentier's affirmations that he did not write French well were greatly exaggerated. None the less, Birkenmaier constantly reaffirms his Cuban national identity throughout the book. Without using the term *franco-cubano*, which seems like the appropriate way to describe Carpentier's condition, Birkenmaier argues that this condition is precisely what made Carpentier particularly deft at inter-cultural translation, a skill that explains his interest in publishing Afro-Cuban texts in the 1930s. It is within this context that Carpentier synthesizes his interest in music, surrealism and ethnography as a means of initiating a European public into the world of *santería* rituals.

One of Birkenmaier's major strengths throughout the text is her eye for reading photographs, paintings and installations. One has to take into account, however, that while her insights regarding visual texts are nothing short of outstanding, there is a tendency throughout the book to drift away from Cuba, Latin America and Carpentier's novels to a larger contextual reading of Western culture. A prime example is the third chapter in which a large part is dedicated to the Collège de Sociologie, a little-known group in France that focused on the importance of myths in the modern age. Although the chapter locates Carpentier and Wilfredo Lam in the intellectual discussions in Europe, it does not address the discussions of myth that occurred among Cuban intellectuals. Lezama Lima, for example, wrote extensively on myths in his essays and creative work in *La expresión americana* and *Introducción a los vaos órficos*.

The fourth chapter delves deeper into the intellectual currents in France by focusing on the work of Carpentier's colleague Robert Desnos. It is here where the reader may find some of the best examples of what Birkenmaier refers to as *oralidad mecanizada o mediatizada* found in episodes in novels like *El acoso* and *Los pasos perdidos*. In the former, the hunted protagonist is constantly haunted by the sounds of Beethoven's *Eroica*. The music—Birkenmaier's mediated or mechanized orality—becomes a sign of the inevitability of the protagonist's death at the hands of his comrades. In the latter example, the sound of Beethoven's Ninth Symphony on the radio evokes the protagonist's memories of the Nazi concentration camps that he has so desperately tried to repress. In each case, this music borrows from Surrealist free associations and becomes a voice of the subconscious.

While the study does an adequate job conveying the European context of Surrealism, it does not provide many insights into Carpentier's work after the revolution or into the Cuban national canon. Moreover, the text steers clear of the controversies surrounding Carpentier's life and his career: his place of birth, the nature of his political commitment, given a circular view of time, and his own myth-making. There is hope, however, that these other voices will make their way into new scholarship on Carpentier's work.

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RITA DE GRANDIS, *Reciclaje cultural y memoria revolucionaria: la práctica polémica de José Pablo Feinmann*. Buenos Aires: Editorial Biblos. 2006. 239 pp.

Drawing on Mikhail Bakhtin's and Fredric Jameson's concept of ideogeme, in this fascinating study Rita de Grandis explores the ideological discourses of numerous strands of Peronist nationalism in Argentina in the 1970s, and follows their transformations in the