

In addition to Teresa of Ávila, several articles focus on Spanish and Latin American mystics and writers that were anterior, contemporary, and posterior to Teresa of Ávila, discussing what constitutes a saint in different epochs, the political and religious agendas during the Counter Reformation, and the success and failure in being recognized as mystics—emphasizing the role of benefactors and the dangers encountered by the mystics when writing what was often considered unorthodox, and sometimes, even heretical, exposing them to the inquiry, and sometimes the punishment, of the Inquisition.

Furthermore, the articles within this section contain effective pedagogical strategies for engaging the students and guiding them to make connections and insightful comments through dynamic student-teacher and student-student interactions. Some authors include their processes for creating activities and modifying them so that they are successful; this allows the reader to realize what is easiest and hardest for students to grasp and how to accommodate for his or her own classes. They also discuss how to guide the students to read a text following the Golden Age levels of interpretation (literal, allegorical, moral, and anagogical), and how to contextualize the erotic language of some of the texts, amongst other interesting and useful topics.

In summary, by incorporating guiding questions, important issues for discussion, essays ideas, connections to pop-culture, suggestions of chapters to discuss, analogies, images and symbols that are important in specific poems, ideas for field trips, and application of theories, this anthology demonstrates its excellence and utility to any educator preparing a class about the mystics.

Judith G. Caballero
Millsaps College

Canibalia: canibalismo, calibanismo, antropofagia cultural y consumo en América Latina

Iberoamericana; Vervuert, 2008

By Carlos A. Jáuregui

Winner of the 2005 Premio Casa de las Américas prize for essay, Jáuregui's monograph is an Eastern study of a master trope of Latin American culture, that of the cannibal. Reminiscent of Robert Ernst Curtius's analyses of *topoi koine* (common places) of medieval and Renaissance literature or Karl Spitzer's philological analyses of dominant cultural themes (such as harmony), Jáuregui's far-ranging textual study traces the development and deployment of the figure of the cannibal in Spanish and Portuguese writing in and with reference to Latin America.

As Jáuregui points out, *cannibal* is one of the first neologisms produced by the contact between Spain and the so-called New World (13), being a form proposed by Columbus and derived from the tribe of the Caribes of what came to be called the West Indies, a tribe reputed to consume human flesh. The cannibal, thus, provides a founding narrative for the Spanish—and subsequently Portuguese—conquest in that the accounts of people who consume human flesh justify what becomes the massive apparatus of the conquest for their exploitation, enslavement, torment, and extermination. All other allegations as to their essential nonhumanity, such as soulless animals with black anuses to worshippers of heathen (and, indeed, Satanic) deities, flow from this originating pre-anthropological attribution. The fact that such a structuring trope is grounded in the body of indigenous peoples, refers to the circulation and exchange of bodies, and determines the fundamental precaution towards the conquered by the conqueror grounds the ethos of the conquest in motifs of horror, repugnance, and vituperation that underlie the vast production of cultural responses to the indigenous peoples. Jáuregui's study is a marvelously eloquent and painstakingly documented analysis of those cultural responses.

If *cannibal* is a foundational trope, Caliban (of Shakespearean origin) is a second-order trope, in the sense that, at least as it has come to be used in Latin America (cf. the paradigmatic use by Roberto Fernández Retamar), it grounds the (re)construction of the indigenous (and then mestizo) Latin American as the product of the transcultural consumption of the violent

exchange between peoples of the conquest. Such (re)constructions range from the proposals of prelapsarian noble savages to cosmic races, passing through *antropofagismo*, from the 1928 manifesto by Oswald de Andrade, whose avowed cannibal logic holds that Latin American culture can only be achieved through the ritualistic consumption all cultural sources, but especially that of the reputed enemy of European influence. Such a posture, which can be viewed very much as a prefiguration of a viable Latin American postcolonialism, stands in juxtaposition to the ultranationalism of Brazilian literature (and other Latin American ones) at the time, as well as to academicist insistence on strict adherence to European models.

Jáuregui covers an immense amount of cultural material in this immensely readable and engrossing monograph, and there is much here to orient a considerable amount of subsequent scholarship.

David William Foster
Arizona State University

Displaced Memories: The Poetics of Trauma in Argentine Women's Writing

Bucknell University Press, 2009

By M. Eburne Portela

How can a concentration camp survivor express or represent traumatic memories about torture, survival, imprisonment and exile? M. Eburne Portela, an Assistant Professor of Spanish at Lehigh University, answers these questions in her book *Displaced Memories*. The book is divided into five chapters and a final chapter which includes her summarized thoughts and conclusions.

In the first chapter the author describes the period of repression and institutionalized violence in Argentina known as the "proceso de reorganización nacional" or the "Dirty War" (1976-1983). During these seven years of military rule, is estimated that 30,000 people disap-

peared from clandestine prisons. Basic human rights did not exist; kidnappings and torture became the "norm" during an exceptionally "abnormal" period. Many Argentines left the country, among them were the three author's Portela writes about in her book: Alicia Koza-meh, Alicia Partnoy, and Nora Strejilevich. These three women share similar histories: all three went into exile because it was the only option for survival; they all ended up in the United States and became professors at the university level; and after 1984 they returned to Argentina but did not stay in the country. Also, the three authors are relatively well known writers in the United States but their books were banned in Argentina. As Nora Strejilevich suggested in her book *El arte de no olvidar* "the fact that exile authors are not present in the national debate indicates that Argentina has not yet come to terms with its past." It is important to mention that *La Escuelita* by Alicia Partoy and *Una sola muerte numerosa* by Nora Strejilevich were published for the first time in Argentina in 2006, thirty years after the "Dirty War" ended.

In the second chapter Portela provides the theoretical foundations for the study of women's prison narratives. Most of the studies of contemporary Hispanic prisons are not literary in nature. Therefore, prison based narratives are perceived as marginal within literary circles and women's accounts are rarely studied. The author's intention is not to deal with problems about the genre itself but rather to explore "how the traumatic experiences and displacement caused by political violence are represented through language" (36) as recounted by three highly educated women. Portela proposes a new interpretation of trauma "as a *claimed* experience that can be brought into representation by the traumatized subject through acts of symbolization in an attempt to deal with the difficult past" (39), thus challenging post-structuralist theories on this topic. For example, Portela modifies Foucault's notions of power and power relations by presenting alternate explanations. Her goal, specifically when discussing Partnoy's book, is to dispute the idea that the power exercised by the prison guards was impersonal. She provides countless examples to prove her points. The