

habitantes de la región en cuestión. El lector está presenciando otra subdivisión, por llamarlo así, de una híbrida América.

El periplo culinario por el Caribe se remonta a los días de Colón con un informativo ensayo que traza una demarcación basada en la comida narrada por el viajero. Hay que notar que el encuentro con lo desconocido sobresale en el análisis; la fauna del continente “descubierto” se incorpora a la cotidianidad del europeo por vía de nuevas recetas. La conexión entre ambos lados del Atlántico se consume, y consume, por medio de un plato hasta entonces desconocido para el forastero. Este recuento también se aproxima a aspectos canibalísticos que no pueden pasar inadvertidos durante este período histórico.

En un panorama más reciente se abordan textos, en diferentes ensayos, de dos escritores contemporáneos: Edgardo Rodríguez Juliá y Leonardo Padura Fuentes. Los andamiajes son diferentes, pero ambos llegan a la cocina para afirmar a sus personajes. Este artículo observa cómo en uno se resalta un itinerario improvisado a través de Puerto Rico surgiendo, mediante estampas y rescatando la oralidad del individuo, elementos necesarios a la hora de componer el mosaico culinario de la Isla. Cuando se trata de leer la importancia de la comida en las novelas de Padura Fuentes hay un marcado análisis político que no puede apartarse de la situación imperante en Cuba. El llamado *período especial* cubano encuentra su espacio, y su relación directa con la gastrocrítica, en los trabajos que lo enfrentan.

Todos los ensayos están respaldados por bibliografías apropiadas que añaden un valor crítico a la edición de este volumen. Rita De Maeseneer y Patrick Collard han acertado al ofrecer al lector interesado diversos acercamientos a un tema que así lo requiere. La literatura ofrece el renglón culinario como vía de estudio y ambos compiladores son conscientes de ello; el resultado: el volumen que aquí se reseña sin pretender que estos comentarios sean un resumen del texto o un señalamiento directo de todos los ensayos incluidos. El desfile pantagruélico que metafóricamente eclosiona de esta entrega, producto de festines mexicanos y caribeños, invita a otros críticos a indagar en homónimas literaturas latinoamericanas, adentrándose así en esta llamada literatura culinaria. Si esto ocurre, los editores se habrán anotado otro triunfo.

Humberto López Cruz
University of Central Florida

Giordano, Paolo A. Ed. *The Hyphenate Writer and the Legacy of Exile*. New York: Bordighera Press, 2010. ISBN: 978-1-59954-007-8. 129 pp.

Paolo Giordano compiles the proceedings of the one day colloquium entitled *The Hyphenate Writer and the Legacy of Exile* held February 2008 at University of Central Florida. These seven perspectives on the literary production and reception of exiled or “hyphenate” writers from various backgrounds including Italian / American, Jewish Latin American Jewish, and Cuban-American shed light on the state of exile and immigrant writing, cultural boundaries, and bilingualism.

The first article titled “The Italian / American Writer in ‘Exile’: At Home, Abroad, Wherever!” exposes not only the image that Italian American authors have of themselves and their literature, but it also reveals a lack of criticism and study of this corpus of authors and works. Anthony Julian Tamburri explores the image and reception of this population from all conceivable angles—country of provenance, destination, and self-reflection among them. He points to the need for Italian Americans to “revisit our history” (15) in order to claim space in the literary canon and in the reading lists of university English departments across the world.

The article “Problems of Interpreting Across Cultural Boundaries” by Peter Carravetta examines the ramifications of attempting to interpret texts “across cultures that are no longer distant in terms of either time or space, but whose actors, agents and representative travel, mingle, contaminate and transform one another constantly” (30). Through ontological concepts, he identifies the need for negotiation of a common ground of discourse for communication between individuals from drastically different cultural backgrounds. He sees the rhetorical exchange between culturally diverse people as a basis for any philosophical, theoretical, ethnographic or migrant discourse.

Jeffrey S. Librett analyzes Colette Brunschwig’s collages as a conceptualization of the Post-Holocaust experience and sentiment of the Jews in his article “Abstraction and Materiality in Post-Holocaust Art: Colette Brunschwig’s Collage Series *White Pebble for Paul Celan*”. As Librett demonstrates, given the Nazi objective of establishing “pure presence” and the annihilation of any conceivable form of representation, Brunschwig and the poet Paul Celan, whom he

series is inspired by and dedicated to, have attempted to breach a long standing vacuum of ineffable emotions and thoughts.

The concept of *diaspora* implies, in and of itself, the displacement of the Jews from Palestine after the Babylonian exile. Debora Cordeiro Rosa adds to this the writings of more contemporary dislocations of Jews to Latin America. In her article "Diaspora and Identity in Latin American Jewish Writing", she considers the concept of "Jewishness" (63) in Latin American Jewish authors such as Saúl Bluman, Isidoro Blaisten, Margo Glantz, and Clarice Lispector.

In "Three Waves of Immigration: Waving (Wavene) the Flag of Patriotic Fervor," William O. Deaver, Jr. identifies the waning spirit of the Cuban culture in the United States. Deaver likens the Cuban exile experience in the US to the experience of US Southerners. He indicates that cultural assimilation becomes the protection against cultural marginalization for both groups.

Humberto López Cruz also touches on the concept of assimilation in his article "Cuban; American Literature: Suspicion of a Rupture in the Assimilation Pattern?", but sees a new trend, in the works of Robert G. Fernández and Virgil Suarez, that deviates from the traditional course of assimilation for Cuban-American literature. He also proposes a new way of referring to those who have spent the majority of their life in the United States despite being Cuban exiles—Cuban; American, rather than the hyphenated term, in order to acknowledge the interface between the authors' Cuban and United States identities. He would disagree with Deaver that the Cuban culture in the US is waning, but rather see this new tendency as an evolution of it.

Finally, Gustavo Pérez Firmat, the author of *Life on the Hyphen* (1994) and *Cincuenta lecciones de exilio y desexilio* (2000), examines the effects of time on bicultural writers in his article "Growing Old Bilingual". In particular, he considers what he calls "later-in-life on the hyphen" and he offers his own experience as a bicultural writer as evidence to the idea that the trend of most young bicultural writers towards "coming-of-age" stories will eventually evolve and affect the relationships that these authors have with the languages they speak or write.

Lourdes Betanzos
 Auburn University

LaGreca, Nancy. *Rewriting Womanhood: Feminism, Subjectivity and the Angel of the House in the Latin American Novel, 1887-1903*. University Park: The Pennsylvania State UP, 2009. ISBN 978-0-271-03439-3. 202 pp.

Nancy LaGreca's latest work examines three Latin American novels by women writers publishing during the late nineteenth and early twentieth century. In *Rewriting Womanhood*, LaGreca posits that Refugio Barragán de Toscano, Mercedes Cabello de Carbonera, and Ana Roqué challenged traditional beliefs of the literate public and ruling class in Mexico, Peru, and Puerto Rico. In her view, these female novelists succeed by a number of factors including critiquing the seemingly ubiquitous domestic ideal for women: the Angel of the House.

Organized into six chapters, the book juxtaposes the historical and social contexts in Latin America with the lives and literary production of Barragán, Cabello, and Roqué. Offering a general overview of women's roles in nineteenth-century Mexico, LaGreca's first chapter discusses the tenure of José de la Cruz Porfirio Díaz (the Porfirian era) and the rise of Positivism, a scientifically driven social philosophy employed by Díaz's advisors. She effectively explains that early feminism in Mexico was countered by both positivist and religious rhetoric touted mainly by male figures of authority.

Fittingly, in her second chapter, the critic analyzes Barragán's *La hija del bandido* (1887) and the unique disruptions of power and perspective it portrays. Currently the earliest known woman novelist of nineteenth-century Mexico, Barragán chooses marginal spaces "to present the counterhegemonic notion of feminine agency" (60). In doing so, LaGreca argues, the author allows the opportunity for María (the novel's protagonist) to question and disobey rules of the dominant Mexican culture during the time of publication.

Focusing on the national and private struggles for independence, LaGreca opens her third chapter describing the role of women of the bourgeoisie in Peru's wars of independence with Spain (1817-1825). However, as she explains, in the postindependence period (between 1826 and 1845) there appeared to be a movement to limit women's rights and freedoms. Her reading suggests that even though many Peruvian politicians welcomed women's education, these "programs" were never intended to change women's role in the symbolic order of