
How is Julio Cortázar read today? What traces of his legacy slip—unconsciously or not—into contemporary fiction? Pablo Brescia’s edited volume, *Cortázar sampleado. 32 lecturas iberoamericanas*, tackles these questions not with a cohesive, totalizing thesis, but through an assemblage of divergent and highly personal hypotheses. Bringing together thirty-two short essays by Spanish-speaking authors (currently dispersed throughout the globe, some situated in the US academy), Brescia’s volume provides a series of snapshots of how Cortázar is read and remixed in the twenty-first century. The title, *Cortázar sampleado*, cleverly nods to this process of reinvention. Each reading is a metamorphosis; the original artifact is continually recycled or “sampled” such that it is constantly invented anew. Reflecting this variability of reception, the volume doesn’t develop a sustained argument about Cortázar’s stylistics, but instead offers glimpses of his fluctuating legacy. The collected essays are divided into five poetically thematic sections—animals, libraries, flux, political poetics, and instructions—that loosely group the responses by topics that are treated extensively by Cortázar and are of enduring critical interest. *Cortázar sampleado* adds to the large body of scholarship dedicated to this Argentine literary giant by providing welcome insight to the reception of his work, indexing the changing interests of his readers, and unearthing patterns in their current interpretative practices.

In the field of literary criticism, textual analysis is approached by-and-large as an impersonal, analytic act. Yet Brescia’s volume unapologetically proves that reading is always personal, not just in the subjective unraveling of meaning, but also in the somatic creation of affective bonds that tie readers to texts. The connection between a work and its reader is relational; we don’t just form opinions about texts, but also memories and feelings around them. This intimacy is evident in *Cortázar sampleado*. Most essayists include detailed accounts of where they first encountered Cortázar’s tomes—on a parent’s bookshelf (Andrés Mauricio Muñoz), a brothel (Yolanda Arroyo Pizarro), a second-hand bookstore (Cecilia Eudave)—, origin stories that establish reading not just as a cognitive exercise, but a situated encounter. These memories of adolescent infatuation also index the extent to which Cortázar pervaded the cultural imaginary of the 1970s through the 90s when the volume’s contributors were writers-in-formation.

An edifice of Latin American literature, Cortázar’s ubiquity and success is paradoxically an obstacle for today’s reader. We presume that we already know him and what his work has to offer. As Edmundo Paz Soldán observes in his piece, many contemporary writers are reluctant to include Cortázar within their constellation of influences because “se ha vuelto familiar, sus recursos no sorprenden porque ya están instalados cómodamente en nuestro sistema literario” (84). This familiarity is humorously made literal by Eduardo Varas C. in his description of what happens when one grows up reading Cortázar: “lo asumes como un familiar cercano y lo perdonas todo . . . [es] ese pariente extraño que te avergüenza, [pero] que quieres”
The strength of Brescia’s volume is that it thinks through literary influence and reception in terms that are not strictly aesthetic, but also affective and relational.

*Cortázar sampleado* attests that Cortázar continues to be a contested figure in the Latin American canon. In his essay, Marcelo Eckhardt recaps the varied, often contradictory, challenges leveled against him. Critics in the 70s argued that unlike Urondo or Walsh, Cortázar wasn’t political enough. Critics in the 80s, following Ricardo Piglia, reversed course and rebuffed his work for being too politically didactic, in contrast with Borges or Arlt. Pushback continued through the turn of the twenty-first century, exemplified, Diego Trelles Paz notes, by Cesar Aira’s iconic snub that “el mejor Cortázar es un mal Borges.” Echoes of these critiques resurface in the essays of *Cortázar sampleado*. Most obviously, *Rayuela* continues to be a point of contention. Many contributors confess to detesting it in spite of its immense popularity. Because *Cortázar sampleado* is a book about the intimacy of reception, declarations of taste are occasionally made without developing the reasons behind these gut reactions. This is perhaps most salient with regard to *Rayuela*. While distaste for the book might not be unfounded, these sorts of epicurean assertions feel dissatisfying for the volume’s reader, who remains curious as to why the novel comes up short for contemporary writers.

Fortunately, several essayists in the volume engage seriously with *Rayuela* and provide clues that elucidate its uneven legacy. Florencia Abbate writes that although the novel captured the public’s imagination for decades (every girl wanted to be la Maga), it is now discarded as “dated,” perceived as mired in the debates of its time. Abbate echoes Cortázar’s own defense against such critiques, arguing that a book is not meant to be an enduring object, but firmly anchored in its present. Defending the novel’s merits, Abbate compellingly articulates the laughter the book elicits as one of its most enduring legacies, proof that literature doesn’t need to be a solemn endeavor to be impactful. Carlos Yushimito and Osdany Morales similarly push back against the current trend to only see enduring merit in Cortázar’s short stories and not in his novels. They assert the importance of rereading his longer texts precisely because of the unsubstantiated desire to dismiss them offhand. Countering such recuperations, Diego Trelles Paz makes a case against *Rayuela*’s “cursi” aesthetic, its elitist depiction of artists, dispensable chapters, and inconsistent depiction of its protagonist Morelli. A takeaway after consuming thirty-two responses to Cortázar at once in *Cortázar sampleado* is that for many readers, *Rayuela*, one of the Boom’s most acclaimed works, has today receded from view as an adolescent fad that may (not) merit a second glance.

Other interesting texts by Cortázar are unearthed in this volume. Antonio Díaz Oliva brings our attention back to Cortázar’s mostly forgotten graphic novel, *Fantomas contra los vampiros multinacionales*, delighting in its representation of the Boom’s zeitgeist of the writer as agent of change, committed to combating—like a comic book hero—the injustices of the world. Alternatively, in Leonardo Valencia’s intervention, Fantomas personifies Cortázar’s decision to abandon the genre of the novel. Another less-commented work that similarly gains traction in *Cortázar sampleado* is *Deshoras*, a collection of short stories written right before Cortázar’s death.
that masterfully combines politics with the fantastic, according to Varas C., Eckhardt, and Trelles Paz.

In sum, *Cortázar sampleado* is a book that any attentive reader of Cortázar or student of contemporary literature will find enjoyable. It demonstrates that the canon—and an author’s position within it—is far from static. Highlighting current trends in reading Cortázar as the master of the short story, or for his figurations of literary animals or political poetics, *Cortázar sampleado* attends to the shifting legacy of the Argentine author’s aesthetic contributions. Brescia’s volume brings together meditations on the formative nature of our initial encounters with literary works, but also reveals that intimate relationships with texts fluctuate with each successive reading.

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**Carneiro, Sarissa. Retórica del infortunio. Persuasión, deleite y ejemplaridad en el siglo XVI. Madrid / Frankfurt: Iberoamericana / Vervuert, 2015. 235 pp.**

En este libro, Sarissa Carneiro propone un estudio de la representación discursiva del infortunio, en particular en dos textos sobre naufragios vinculados a la conquista y colonización americana: el *Libro de los infortunios y naufragios* (1535-49) de Gonzalo Fernández de Oviedo, y las narraciones portuguesas de la *Histórica trágico-marítima* (1735-36) compilada por Bernardo Gomes Brito. El libro está orientado a analizar la relación entre este tipo de relatos y las preceptivas retóricas españolas del siglo XVI, lo que convierte el trabajo en un estudio doble que, por un lado, ofrece un análisis sobre el tópico narrativo del naufragio y, por el otro, lo sitúa en un contexto más amplio en el que se estudia la composición retórica del infortunio.

El peso y la relevancia que tiene el análisis de las preceptivas en el libro me inclina a pensar en estos textos retóricos como el objeto principal de estudio, y en los escritos de Fernández de Oviedo y las historias de Gomes Brito como estudios de caso. Para comprobar esta hipótesis habría que acercarse a otros textos coloniales donde el naufragio es un motivo importante—pienso, por ejemplo, en los *Naufragios* de Cabeza de Vaca, en *Los infortunios de Alonso Ramírez* (1690) de Carlos de Sigüenza y Góngora, o en el libro tercero de *El Periquillo Sarniento* (1816-31) de José Joaquín Fernández de Lizardi—y leerlos desde la clave de la persuasión, deleite y ejemplaridad que Carneiro propone. Desde esta perspectiva, el libro amplía sus límites y ofrece una revisión de preceptivas retóricas desde la tradición clásica (Aristóteles, Horacio, Cicerón, Quintiliano) hasta el siglo XVI (Juan Luis Vives, Michel de Salinas, García Matamoros, Antonio de Nebrija, por mencionar solo algunos) articulada en dos ejes temáticos: el de la composición retórica del infortunio (*invenzione, dispositio y elocutio*) y el de su recepción mediante el análisis de las funciones del orador: enseñar, deleitar y conmover.

En la primera parte se analiza la relación que hay entre el infortunio, la persuasión y la pasión. La idea central consiste en demostrar que “asociadas al placer