

como son difundidas por los que manejan y distribuyen el poder. La ambigüedad carnavalesca que resulta de esta polifonía produce un ambiente de confusión en la novela que se ve apoyado a su vez por la presencia del doble—protagonistas que aparecen por parejas—, como es el caso de Patricio Aragonés y del patriarca. El proceso de desmitificación al que el escritor somete al personaje del patriarca se repite en *El general en su laberinto*, donde el personaje de Simón Bolívar se ve afectado por la degradación física y mental. Al mismo tiempo, Davis razona que *El otoño del patriarca*, aparte de ser polifónica, es eminentemente paródica, lo cual le permite hermanar esta novela con *Crónica de una muerte anunciada*, relato largo que parodia la novela policial, la tragedia griega, el género de la crónica y la Biblia. Al enfocar ambos textos a través de la lente de la parodia, la autora también los relaciona con *El amor en los tiempos del cólera*, obra que aborda a partir de su relación paródica con una serie de géneros y temas, entre los cuales destaca el de la novela sentimental.

En sus lecturas, Davis hace hincapié en la índole crítica de los libros que estudia y en la virulencia con la que se ‘destruyen’ historias y textos oficiales o se ataca a personajes que representan distintas facetas o tipos de la historia latinoamericana. No obstante, cabe subrayar que García Márquez, la mayoría de las veces, demuestra simultáneamente cierta ternura hacia sus personajes. Esto hace que resulten entrañables para el lector y supone a menudo la ausencia de juicios tajantes y de evaluaciones dicotómicas. En alguna ocasión, las conclusiones de la autora son algo apresuradas, como por ejemplo, cuando el humor y la risa se asocian con el juego o con el realismo mágico. El historiador holandés Johan Huizinga, a cuyo estudio *Homo ludens* (1938) hace referencia Davis, niega que haya un lazo evidente entre risa y juego, alegando que quien juega, a menudo, lo hace con la mayor seriedad. Las ideas desarrolladas por Huizinga al respecto podrían ser un punto de partida interesante para calar más hondo en la intrincada relación existente entre la risa y el juego. Por su parte, Erik Camayd-Freixas, en cuyo libro sobre el realismo mágico y el primitivismo (*Realismo mágico y primitivismo: relecturas de Carpentier, Asturias, Rulfo y García Márquez* [Lanham: Univ. Press of America, 1998]) también se inspira Davis, recalca cómo el realismo mágico de García Márquez se distingue de sus precursores por su carácter humorístico, de modo que el humor no sería un rasgo del realismo mágico, como Davis parece sugerir en algún momento.

Se trata tan solo de algunas sugerencias que permitirían continuar el análisis propuesto en este libro, que constituye una interesante y propicia aportación acerca de los recursos empleados por García Márquez para provocar la risa en el lector. La larga lista de citas que Davis incluye para ilustrar las formas humorísticas comentadas será de indudable utilidad para quien quiera catalogar los tipos de humor en la obra de García Márquez o, simplemente, recordar los pasajes paródicos, escatológicos e hiperbólicos que le permitieron pasar un buen rato.

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VERÓNICA CORTÍNEZ Y MANFRED ENGELBERT, *La tristeza de los tigres y los misterios de Raúl Ruiz*. Santiago: Editorial Cuarto Propio. 2011. 357 pp.

With the release in recent years of films as diverse as *Los debutantes* (2003), *La nana* (2009) and *No* (2012), the last of which deals with the role of the media in opposing Augusto Pinochet’s dictatorship, Chilean cinema has become the subject of renewed interest. Previous studies of Chilean film have tended to focus predominantly on political cinema and documentary film, an understandable response to the fact that while in the 1970s filmmakers were viewed with suspicion by military regimes across Latin America, their treatment under Pinochet’s dictatorship was particularly harsh. Chile Films, the national film institute, which had been controlled entirely by left-wing filmmakers, was immediately targeted by the *junta*. The archive was locked, Chile Films was dismantled, and many

filmmakers were murdered or forced into exile, including the subject of Verónica Cortínez's and Manfred Engelbert's study, Raúl Ruiz.

Cortínez's and Engelbert's work on Ruiz, whom they describe as the most famous but least known Chilean filmmaker, differs significantly from these previous studies, however. First and foremost, they consider his work primarily from an aesthetic point of view, and the film that forms the centrepiece of their analysis, his first feature *Tres tristes tigres* (1971), is considered, following the theories of David Bordwell and Kristin Thompson, as a work of art rather than the product of social factors. They also concentrate on the pre-Pinochet era, presenting an illuminating and insightful account of the emergence of Chilean film and the influence of Latin-American and world cinema on its cineastes. The extremely detailed analysis of *Tres tristes tigres* at the heart of this volume recounts its making as an adventure embarked upon by a charismatic young director who persuaded his father and three of his retired Navy captain friends to risk their pensions on financing its production. The film is compared to the theatrical work by Alejandro Sieveking on which it is based, a section-by-section description of the making of the film is provided, its reception is examined, and a 'psychological essay' on the film concludes the book.

If this intense focus on one period, and particularly one film, would appear to suggest that this study is suitable only for specialists, its wide frame of reference in fact means that it has much material of relevance to anyone with an interest in Chilean and Latin-American culture. Its opening chapters, which frame a lively discussion of youth culture in Chile in the 1960s within an international context, provide an intriguing overview of the film festivals that were so important to the emergence of the New Latin American Cinema, detailing not only the way in which these meetings helped to foster a film culture but also how they were the site of conflicts and debates about the nature and future direction of cinema in Latin America. Other sections of the book deal with the influence of literature, particularly the work of Borges, on Ruiz's work. Above all, this study succeeds in contradicting the idea that Ruiz's films, which are so numerous and seemingly disparate, have little coherence. The authors persuasively suggest that his films form a continuum rooted in the extraordinary period of the 1960s and they make a convincing case, based on their close reading of *Tres tristes tigres*, that Ruiz has returned time and again to key ideas and a unique filmic vocabulary. A further point of note about this study is the infectious enthusiasm of its authors for their subject, which makes it highly readable and enjoyable and leaves this reader hoping that they will turn their attentions to Ruiz's more recent work in a subsequent volume.

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WENDY D. ROTH, *Race Migrations: Latinos and the Cultural Transformation of Race*. Stanford: Stanford University Press. 2012. x + 254 pp.

The title of Wendy Roth's book, *Race Migrations*, centres the problematic relationship at the heart of this study, though it does so with productive ambiguity. One interpretation of the title posits 'race', the concept, to be in the process of movement or dislocation. A second interpretation suggests that 'races' migrate, if we concur with how some of Roth's Puerto Rican and Dominican participants understand race as nationality. On their own, neither one of these views of the title is complete. It is in the combination of foci—between the study of concepts and the human beings who negotiate, elaborate and experience them in daily life—that this research gathers its force.

Based on interviews with migrant and non-migrant Puerto Ricans and Dominicans in San Juan, Santo Domingo and New York City, *Race Migrations* is part of an emerging generation of studies on racial thinking in the transnational Americas. Like other authors whose studies take seriously the view that research on transnational issues should itself mobilize