

trabajó en sus oficinas moscovitas y hasta conoció personalmente al líder de la Revolución de Octubre, Vladimir I. Lenin.

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VERENA DOLLE (ED.): *Múltiples identidades: Literatura judeo-latino-americana de los siglos XX y XXI*. Madrid: Iberoamericana and Frankfurt am Main: Vervuert, 2012.

In an old café on Calle Florida in Buenos Aires Mario Goloboff told me that he felt Jewish to the marrow. It isn't that unequivocal for many other Jewish writers from Latin America. Writers such as Alicia Steimberg (1933-2012), who would have been delighted had she lived to see herself as the headliner for this festschrift, knew that however strong or weak her self identification as a Jew, others would see her as such "con solo ver mi apellido."

In this collection of essays that were presented in 2009 at a conference at the Instituto Ibero-Americano in Berlin, one finds new critical investigations as well as a repetition of well known ideas about the nature of who exactly is a Latin American Jewish writer. Saúl Sosnowski's essay digs deeper, but remains constant to the idea first stated in 1987 that the most important element about a Latin American-Jewish writer is the hyphen between the two adjectives, a line which represents both a bridge and the conflict between ethnic and religious identification on the one hand and national identity on the other. Many essayists in this collection repeat the idea of a shifting identity, the Wandering Jew, and the diasporic nature of Jewry up until the birth of the state of Israel. Jewish identity for others turns out to be postmodern identity in which globalism has made wanderers of us all and all of us have come to question the fragmentary nature of our sense of self. The otherness of the Jew resonates with the otherness of many marginalized groups in Latin America as Erin Graff Zivin has already demonstrated (2008).

The studies in this collection, which broke new ground, includes a study of Jewish writers who continued to write in German in Argentina, Bolivia and Uruguay after escaping Germany. Liliana Ruth Feierstein's essay on the important role of pioneering Jewish periodicals written in the first half of the twentieth century brings to light the pride of those who wrote and edited *Davke*, *BABEL*, *Heredad*, and *Judaica*. She shows the pride of these writers in their Jewish heritage. While wanting to educate Jews about their rich tradition, they also longed to take their proper place in Argentina by connecting Jewish works

to literature written in Spanish via the long Jewish sojourn in Spain much as Gerchunoff had done with his *Gauchos judíos*.

Verena Dolle's essay is perhaps the most ambitious of the essays in the book as it seeks not only to define postmodern but also Jewish and feminist autobiography using as her vehicle Margo Glantz's *Genealogías* (1981, 1998, 2006, 2010). Her detailed examination of this popular book concludes that for Glantz as for the Jew, identity is not simply national, nor historical nor essential; rather, it is performative and constructed. Dolle contrasts the traditional autobiography with the female autobiography which does not focus solely on the central figure but gives voice to the surrounding community. Dolle bases much of her argument on the motility of identity in the photographs included in the book. Perhaps too much emphasis is given to the shifting placement of the photographs since one cannot be sure whether this is the doing of the author or the editor. Significantly Glantz chooses to end her meditation on genealogy and identity at the beach. She stands on shifting sands where the sea and the breeze move memories, "El mar aligera los recuerdos y la brisa" (Glantz 1981, 246).

What is exciting is that Regina Igel and Rodrigo Cánovas assure us that the torch is being passed from generation to generation in Chile, Mexico and Brazil. Their articles on the new generations of Jewish writers in Latin America offer us the humor and irony in writers like Brazilian Michel Melamed, Mexican writers of different Sephardic origins, and Chileans, Roberto Brodsky and Cynthia Rimsky. The latter offer the most surprising appearance because the Chilean Jewish community had kept such a low profile until the return of democracy. Amalia Ran studies important recent works that deal with Israel as the Promised Land.

Two monographs on particular novels deserve mention. Eduardo Hopkins Rodríguez examines how exclusion, privation, and absence mark the father and son relationship in *En nombre del padre* (2001), Isaac Goldemberg's reworking of the story told in *La vida a plazos de Jacobo Lerner* (in English, 1976; in Spanish, 1978). Florinda Goldberg offers a critical examination of Sergio Chejfec's difficulty in accepting himself as a Latin American Jewish writer even as his characters in *Los planetas* (1999) discuss how they can or cannot be defined or recognized as Jews. An explosion which leaves a wide crater full of unidentifiable human remains reminds this reader of historical events which have marked the Jewish community of Argentina, indeed all of Argentina at the end of the twentieth century whether one recalls unmarked mass graves or the bombings of the Israeli Embassy and the AMIA.

The introduction to this collection is marred by the surprising claim that Argentina has the largest Jewish community in the world after New York and Israel (9). Moreover, there are several minor errors, for example, the title of the Israeli novel, *Mozart lo haya yehudi*, is misspelled (20), and the protagonist

of Goldemberg's *El nombre del padre* is identified as Peruvian although the author deliberately chose a more ambiguous national setting and identity (17). Further, there are slips in the *Autoras y críticos* section, for example, Steimberg only served for two years as the Directora de Libros at Argentina's Secretaría de Cultura. Despite these minor quibbles, I recommend this book for the way it updates and enlarges our understanding of Latin American Jewish literature.

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