

sociólogos fue su constante vocación; y enriquecer las teorías desarrollistas con conceptos alusivos a la acción social le presidieron hasta el fin de sus días. Moya López dilucida con amplitud estos aportes.

Sin embargo, las flaquezas del libro no son menudas. Don Pepe no cuestionaba “la formación de sociólogos de alcance medio” (pág. 412), sino los planteamientos *teóricos* de Robert Merton; ni la CEPAL consideró que la acción económica es indiferente a la acción social (pág. 416). Sólo es correcto afirmar que los primeros análisis económicos (de Prebisch, Furtado, Noyola y otros) no habrían considerado explícitamente el lenguaje rigurosamente sociológico, mas no eludieron visiones sociales y políticas.

En el anexo 2 del libro, la autora esboza un ejercicio importante: cotejar el desarrollo de la sociología en Europa y en EUA respecto a México y a las obras de Medina Echevarría. El cuadro cronológico y temático es instructivo, aunque comprensiblemente parcial e incompleto. Pero sorprende que desde 1971 sólo la sociología mexicana continuara sus avances, mientras que la europea, la norteamericana y la española se habrían extinguido, cultivando el mutismo intelectual.

Joseph Hodara

Bar Ilán University, Israel
El Colegio de México, México

MOLLIE LEWIS NOUWEN: *Oy, My Buenos Aires: Jewish Immigrants and the Creation of Argentine National Identity*. Albuquerque: University of New Mexico Press, 2013

Mollie Lewis Nouwen’s new book is a fascinating story of Jewish Buenos Aires, a city that became a space where new meanings of Jewishness and *argentinidad* were formed and negotiated. Her book allows readers to catch a glimpse of the everyday lives of Jewish Argentines in the early twentieth century. Examining foodways, popular culture and criminality, Lewis Nouwen takes us on an unusual trip to immigrant Buenos Aires as she discusses how the Jews contributed to the development of modern *porteño* identity

Oy, My Buenos Aires makes it clear that the Jews of Buenos Aires were far from being homogenous: they were divided along class, gender and generational lines. Emphasizing the differences between the male and female experience, she sheds light on the lives of immigrant Jewish women, who for years were hardly studied. Lewis Nouwen writes that the experiences of men and women were often poles apart: most of the first generation Jewish women found it hard to position themselves in Argentinian society and often were excluded from non-domestic

spaces. She examines feminine spaces that constituted an integral part of Jewish experience in Argentina. Like Donna Guy and Sandra McGee Deutsch earlier, she analyzes the role of women in charity projects, but she also looks at landsmen events, holidays or picnics, and describes them as important spaces that allow us to understand the lives of Jewish Argentinian mothers, daughters and wives.

The author innovatively explores criminality as a space of Jewish and non-Jewish interactions. Using a wide variety of sources, including police reports, Lewis Nouwen argues that criminality was a sphere where involuntary networks between Jews and Gentiles were created. As criminals, victims, observers or policemen, Jews and non-Jews became entangled in the same events and developed connections with each other. A good example is gambling, which attracted *porteños* regardless of their ethnicity and social class. Jews and non-Jews alike fancied illegal games and were in equal danger of being convicted and jailed

Oy, My Buenos Aires elucidates how new urban Jewish Argentinian identities were formed. The immigrant Jews who arrived in early twentieth-century Buenos Aires needed to find their own place in the changing Argentine nation. Some quite easily learned how to navigate within Argentine national symbols and often adopted them as their own. One example that the author gives is Señorita Marta, a character from Hirsh Blostein's poem. She decides to change her name from Malka to Marta, reads the Argentine press and works hard to become Argentinian. Other immigrants found diverse ways to mix Jewish and Argentinian elements. Many Jews who enjoyed dancing the tango and drinking *mate* were also reading Argentinian Yiddish newspapers and following political developments in Palestine and Eastern Europe. New *porteño* Jewish identities were heterogeneous, evolving and often overlapping conflicting articulations of ethnicity, nationalism and integration.

A great value of Lewis Nouwen's book lies in the diverse sources that form the basis of her research. She examined not only the archival documents of diverse Jewish institutions, but included as well other sources that are rarely used for historical research, such as police reports or newspaper advertisements. She examined Argentinian Jewish poetry and prose, which elucidate how the realities of early twentieth century were represented in the contemporary literature. All these sources greatly help reconstruct the daily lives of Jewish Argentinians.

Oy, My Buenos Aires, apart from being an excellent scholarly work, is also a good read that gives the reader the impression of actually being in interwar Buenos Aires. It uncovers experiences that until recently were hardly visible. She gives voice to those Jewish Argentinians who were not affiliated with Jewish institutions, to Jewish women, to peddlers, to gamblers. Her book sheds light

on different facets of Jewish Buenos Aires that for years were silenced or were considered unimportant.

Mariusz Kalczewiak

Tel Aviv University

WILFRIDO H. CORRAL: *'Vargas Llosa: la batalla de las ideas'*. Madrid: Iberoamericana/Vervuert, 2012.

In *Vargas Llosa: La Batalla En Las Ideas*, Wilfrido H. Corral aims to define the type of public intellectual Mario Vargas Llosa embodied, and in the process reclaim Vargas Llosa for Latin Americans. While cognizant of the global inspirations and corollary international admiration that largely made Vargas Llosa the public figure he is today, Corral is focused on assessing the writer's message, method and historical significance as a global public intellectual within a Latin American context that is defined as much globally as it is regionally. Couched in response to Edward Said's postulations regarding intellectuals and power in *The Word, The Text, and The Critic* (1983), Corral argues that Vargas Llosa's greatest contribution lies in insisting that no one who claims to own the truth does so. Within an area of the world that is accustomed to absolutes when engaging in historical, political, and literary processes, Vargas Llosa emerges thus as singular in his conviction to honor the art of fiction for the sake of democracy. Corral substantiates this claim in an innovative study that understands Vargas Llosa's novels alongside his non-fiction writings and political aspirations, including newspaper contributions, letters, speeches, and interviews dating throughout the writer's literary career and ending in 2012. The end result proves Corral's mastery over Vargas Llosa's works and the corollary erudition to place his subject within his historical and intellectual milieu.

In Corral's account, Vargas Llosa emerges as an exceptional Latin American public intellectual who ran for office yet adamantly insisted on not using his own words and his access to the public to espouse truths with capital "t's", utopias, or programmatic solutions at that time or any other. Steadfastly advocating instead for democracy via unfettered discourse (and economies), Corral shares Vargas Llosa's definition of "literary lies" of the sort the latter combats by engaging in conversations rather than prescriptions:

La violencia es el lenguaje de la incomunicación, la forma como se comunican los miembros de una sociedad en la que el diálogo ha desaparecido o no existido nunca. Quienes no pueden o quieren