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Margarita Carretero González and José Marchena Domínguez, eds. *Cultural Representations of Other-Than-Human Nature* (Cádiz: Universidad de Cádiz, 2018), 538pp.

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The collection of essays, *Cultural Representations of Other-Than-Human Nature*, edited by Margarita Carretero González (University of Granada) and José Marchena Domínguez (University of Cádiz), encompasses an impressive number of chapters (often with their own conclusions), subchapters, and a remarkable bibliography. On 500+ pages, twenty-two experts from various fields in the humanities—such as literature, history, anthropology, and film studies—collaborated on this extensive research project, organized in six main chapters. The collection's title, *Cultural Representations of Other-than-Human Nature*, is slightly misleading since most representations mentioned are from Spanish-speaking contexts. This is by no means a disadvantage since the contributors provide a solid and mostly very readable counterpoint to the dominance of Anglo-American perspectives.

The first chapter, "Methodological Approach" with its long subtitle, "Historical and constructed ecofemipacianimalist analyzers: how to recalibrate other-than-human imaginary and cultural representations from a sociodialectic perspective," contextualizes the state of current ecocritical research as well as future tasks for ecocritical scholars. Chapter II, "Kyriarchy and Speciesism in Cultural Representations," focuses on the relationship between human and non-human animals in a set of connecting social systems built around domination, oppression, and submission. Chapter III, "Cosmogony, Symbology and Economy in Other-Than-Human Nature," gives an extensive overview of animals as symbols in myths, sculptures, and architecture from prehistoric to medieval and modern times. Chapter IV, "Spectacle and Entertainment from the Perspective of Other-than-Human Nature," is one of the shortest, but also one of the most interesting ones in the entire volume since it deals with issues often overlooked in other publications: bullfighting as a sublimation of tragedy and political circuses in nineteenth century Spain. Chapter V, "Morality and Lessons Learned: The Other-than-Human Vision in Stories, Fables, and Tales," is of special interest to ecocritics with a focus on literary studies. It provides an interesting view of future visions of our planet (maybe without humans?) as well as a depiction of the pastoral and post-pastoral in British nature writing. In addition, the chapter offers a close reading of animals in the writings of Anna Maria Ortese and an analysis of animal poems by the master of British nature poetry, Ted Hughes (by Terry Gifford, probably the most knowledgeable of all Hughes critics). Finally, Chapter VI,

“Other-Than-Human Cultural Representation in Other Media” is divided into two subchapter, “Can Earth-nature Engulf Resilience? An Analysis of the Cultural Representation of the Fight between Nature and Man in the Song *Stranger in a Strange Land* by Iron Maiden” and “The Postmodern Landscape: Revisiting the Ecology of the Western in *The Hateful Eight*.” Each chapter provides an intricate and insightful view of a single cultural artefact: a song by the British rock group Iron Maiden and the eighth film by Quentin Tarantino, *The Hateful Eight*.

The overview section of chapter V might serve as an example for one shortcoming of the collection. While subchapter 2 is called, “Literary studies of animals in English and American literature,” subchapter 3 is entitled “Literary animal studies in the Spanish literary tradition.” The difference in titles here is unclear as both chapters present an overview of animals in two different literary traditions. Moreover, the Canadian short story—home to the entire genre “animal story”—deserves to not only occupy a much larger space, but also to be mentioned in the title (for obvious reasons, Canadians do not appreciate being subsumed under “American”). One could argue that the entire chapter should be renamed since “American” or even “North American” would imply more than simply the United States or Canada. Finally, the author’s knowledge about the various traditions—or lack thereof—becomes apparent in the difference in scope: whereas the Anglo-American overview is 2 ½ pages long, the one on the Spanish literary tradition is 8 pages long. Although I am by no means an expert on animals in literature written in Spanish and can thus not evaluate the animal’s significance in Spanish texts, 2 ½ pages for the entire English-speaking context seems a bit daring.

The editors have assembled a variegated mosaic that will speak to everyone interested in the fields of critical and human-animal studies. The translator of the volume, Pamela Blanchard Faber Benítez, deserves special mention for having undertaken this monumental task. The minor shortcomings aside, this collection is an indispensable companion, especially for readers intimately acquainted with Spanish-language culture and literature as well as for anyone interested in an in-depth study of the variety of human-animal encounters in past, current, and future landscapes —real or imagined.