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result of this continual literary and psychological interchange between victory and defeat is that 'medieval Spain does not have a literature of conquest nor a literature of reconquest *per se* but a literature of both, where one cannot be understood without the other and are inextricable, interrelated forces within the literary text' (p. 3).

A broad cross-section of key literary texts from the period is included, none of which has previously been studied in conjunction with the others. Organized in four main chapters, the book identifies a number of mutually illuminating themes, including the transfer of power in the *Estoria de España* (Chapter 1); the construction of a foundational context for Castilian identity in the *Crónica de veintereyes* (Chapter 2); the role of imaginative memory in the conceptualization of land and borders in Gonzalo de Berceo's *Vidas* and in the *Poema de Fernán González* (Chapter 3); and, finally, the significance of transgression and betrayal in Pedro de Corral's *Crónica sarracina* (Chapter 4). The examination of these chronicle accounts, epic and clerical poems, and early historical novel is approached, in the words of the author, 'without expectation of finding a clear overview of the Christian representation of Islamic conquest, and with great caution about adopting polarized or forced perspectives' (p. 12).

Hazbun's writing style is fluid and eloquent, her observations engaging and persuasive, not only broaching the literary and historical significance of the texts in question but also exploring some of the key theoretical principles that underpin questions of cultural identity, power, and legacy alongside their expression in medieval narrative. Moreover, the theoretical discussions and the references used to substantiate them are carefully selected and deftly interwoven, exemplifying the assertions put forward with clarity and pertinence. By the time the reader reaches the book's Conclusion, the author's closing contention that the narratives under consideration 'encourage us to move away from the historical particularities of the Islamic invasion and toward the idea that the conquest, in its barest essence, is a lesson in how all things are subject to change' (p. 188) has been substantiated by a finely crafted sequence of interconnected analyses.

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*'Otro' teatro español: supresión e inscripción en la escena española de los siglos XX y XXI.* By MARÍA M. DELGADO. Madrid: Iberoamericana; Frankfurt a.M.: Vevuert. 2017. 666 pp.; 37 illus. €36. ISBN 978-84-8489-820-7.

Over the last two decades, there has been a marked shift in Spanish Theatre Studies from a text-centred literary approach towards a greater awareness of performance. María Delgado's monograph *'Other' Spanish Theatres: Erasure and Inscription on the Twentieth-Century Spanish Stage* (Manchester and New York: Manchester University Press, 2003, reviewed in *MLR*, 99 (2004), 1075-76) was instrumental in midwifing this transition in Hispanic Studies. This translated and expanded edition is a welcome addition to scholarship in Spanish. Adopting a historical approach, it

does not purport to provide a comprehensive overview in the manner of the edited collection *A History of Theatre in Spain* (ed. by María M. Delgado and David T. Gies (Cambridge: Cambridge University Press, 2012))—another of Delgado's key contributions to the field, which also calls out for translation. The principal aim of *'Otro' teatro español* is, rather, to re-examine twentieth- and twenty-first-century Spanish theatre through six case studies that embody much of what has been concealed from historiography; the reintroduction of such erasures allows Delgado to challenge common wisdom on the meagre role and impact of Spanish theatre on the international stage over the course of the last century.

Instead of focusing on dramatic literature and playwrights, the book's six chapters are devoted to five individual practitioners (Margarita Xirgu, Enrique Rambal, María Casares, Nuria Espert, and Lluís Pasqual) alongside a theatre company (La Cubana). These six case studies operate at the margins of Spanish theatre historiography not only because of their connection to the realm of ephemeral performance, but also because they challenge hegemonic identities and identifiers in relation to gender, language, politics, and culture. The reintegration of the work of exiled practitioners (Xirgu, Casares) into Spanish theatre history is a particularly original and necessary move. Delgado's reappraisal of 'other' Spanish theatre is perceptively and consistently nuanced, drawing out other less obvious tensions between centre and periphery. The chapters devoted to Rambal and La Cubana, for example, reveal how and why popular commercial theatre is not necessarily inimical to renewal, being demonstrably capable, as in the mentioned examples, of innovating in relation to form, technique, and audience participation.

The case studies frequently act as mutually illuminating heuristic lenses, Delgado placing the practitioners in literal and figurative dialogue. Such synergies are especially insightful in the three chapters dedicated to female practitioners, rehearsing something akin to a genealogy between Xirgu, Casares, and Espert to vindicate women's contribution (not only as artists, but also as entrepreneurs and educators) to Spanish theatre history. The complex relationship between language and cultural politics in a context in which practitioners may be rooted in their local surroundings without necessarily identifying with Catalan and/or Spanish nation(alist) projects is another key theme.

But what makes this book cutting-edge is that the shift from page to stage is accompanied by a genuine attempt to grapple with new ways and forms of documenting the ephemeral. Delgado takes great pains to contextualize productions, but does not (as many do) rely exclusively on reviews. Hence, for example, she revisits and communicates the importance of Pasqual's *Julio César* (1988), a production not appreciated by critics at the time (pp. 384–86). In addition, the interactions between playwrights, actors, directors, and stage designers are reformulated in ways that capture multidirectional influences and innovations, a challenge to canonical hierarchies in artistic labour. The reader comes to see, for example, the role of actors and directors in promoting the work of new playwrights (as Xirgu did with Lorca) or reviving forgotten or suppressed authors (as in the case of Casares and Valle-Inclán). Delgado also documents how through such collaborations as that

between Espert and Victor García or Jorge Lavelli actors have been instrumental in introducing new directors and styles onto the Spanish stage. Most adventurously, the author seeks to reconstruct an actor's style and raises the possibility that their technique might influence the way in which dramatists write. New connections are forged as the reader is asked to consider the use of silences in Lorca's plays (e.g. in *La casa de Bernarda Alba*) with Xirgu's trademark style (p. 129), or the possible influence of Casares on Camus (pp. 197–202) and Koltès (pp. 219–21).

Although not widespread, linguistic infelicities (e.g. *fisiología* instead of *fisonomía* (p. 130); *evocación* in place of *hacer aparecer/obtener*, when translating 'conjuring from' (p. 174); *mórbida* instead of *morbosa* (p. 177); confusions in verbal tenses (see p. 507)) sometimes makes reading less pleasurable and even unnecessarily arduous. More careful copy-editing of the translation would have been particularly welcome given that Delgado's book is essential reading not just for the specialist but for anyone with an interest in Spanish theatre.

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*Reprojecting the City: Urban Space and Dissident Sexualities in Recent Latin American Cinema.* By BENEDICT HOFF. Cambridge: Legenda. 2016. £75. xii+174 pp. ISBN 978-1-909662-46-9.

One of the latest additions to an expanding catalogue of queer approaches to Latin American cinema, *Reprojecting the City* identifies a 'conceptual "sweet-spot"' (p. 10) at the intersection between Urban, Queer, and Cinema Studies. The author's theoretical nexus is not serendipitous. He recalls the Foucauldian thesis that heterosexuality as we know it found its birthplace in the industrial city, deployed by capitalists and the state as a mechanism for social discipline, while homosexuality was criminalized as an expression of desire deemed unproductive (p. 8). How have these power dynamics played out, Hoff asks, for 'dissident sexualities' in neoliberal cities; and how is the commodification of queer desire mediated by film-makers from Latin America? Hoff's analysis of four critically favoured films sometimes loses sight of these questions as debates in neighbouring fields are given precedence over this point of departure.

The first chapter is largely theoretical, and focuses on the particularities of sexuality and space as cultural units in a postcolonial context. With Doreen Massey, Hoff argues that these are 'transnational' and 'polycentric' (p. 19) constructs that were given shape by the 1492 encounter. This site-specific conceptualization is important, not least in challenging the inherent Anglocentrism of queer theory. The monograph thus makes ground in setting a decolonial agenda for cultural studies in gender and sexuality. This *longue durée* approach is not, however, adopted in the following chapters, which are concerned, for the most part, with the past three decades of urban development. Hoff's glossing of the work of theorists such as Manuel Castells and Saskia Sassen is useful, though it lacks the urgency and pertinence of the issues surrounding urban sexualities raised above with Foucault.