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REVIEWS

***ENCRUCIJADAS GLOBALES: REDEFINIR ESPAÑA EN EL SIGLO XXI,* JOSE COLMEIRO (ED.) (2015)**

Madrid: Iberoamericana; Frankfurt: Vervuert, 365 pp.,
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Encrucijadas Globales is a timely collection of essays that explores redefinitions of Spain in the global era from an interdisciplinary perspective, drawing on globalization studies, postcolonialism, new historicism, discussion of collective memory theory, political science, and transatlantic studies. The matrix that supports this ambitious book is how to examine the present, in which, on one hand, structures of power relegate history to oblivion, and which, on the other hand, is marked by the emergence of new discourses trying to counteract the global reach of neo-liberalism. Citing Manuel Castells (1997), José Colmeiro explains in his introduction that the idea of what Spain is today is deeply connected to the effects that globalization has had on its economy, politics, ideology and culture, to say nothing of the increased porousness of its borders that, in many ways, have eroded the idea of the nation itself. For this reason, Colmeiro explains, this volume aims to draw the reader's attention not just to Atlantic and European contexts, but to the relation between peripheral nationalisms and transnational perspectives as well, all of which demands a more thorough examination of the concept of the nation today. In an attempt to understand this imbrication of the global and the local, Colmeiro's volume brings together a set of essays that ultimately provides a sense of how this redefinition of the nation is animated by the articulation of history, memory, national allegories and discourses of global justice (particularly in relation to Spanish Human Rights campaigns in the Southern Cone following the end of the dictatorships).

Originally presented at a 2012 conference titled *Encrucijadas globales: Redefinir España en el siglo XXI*, the fourteen essays are grouped into five sections that challenge the idea of the nation as monolithic entity: the first part turns to forms of cultural production that highlight the long-standing intersection between the global and the national providing an archaeology of the present as it appears in literature, philosophy and mass media (J. Labanyi, J. L. Abellán, A. Elorza). In this section there is an attempt to understand how the concept of *traducción cultural* illuminates the negotiation and integration of ethnic, racial, religious and linguistic difference in Spain. In the first chapter, for example, Jo Labanyi proposes how critics might overcome the challenges posed by narrow discussions of terms such as 'nation' and 'identity' by means of a turn (informed largely by affect theory) towards a *traducción cultural* that gives rise to a 'cosmopolitanism from below' (49). The historian José Luis Abellán focuses on a related concept in his contribution, what he describes as an *intermediación global* embodied by the 'indignados' and their universalist tendencies. The second section explores more recent cultural production and government policies in relation to the demographic shifts caused by increasing immigration and the racist and xenophobic reactions this shift has precipitated against various cultural and religious minorities in Spain (S. Bermúdez, A. I. Planet Contreras). The third section tackles the relation between history, memory and fiction, particularly within the more inter- and intra-national contexts of the Spanish Civil War (J. M. Naharro-Calderón, R. González-Casnovas, E. Volkova). Comprising three essays on filmic discourses and coproduction between Latin America and Spain, the fourth section introduces a transatlantic perspective on cinema (K. Lehman, C. Grosman, W. Pino-Ojeda). The final section considers recent efforts to 'rebrand' Spain with an eye to global markets, and reactions against *Marca España* (A. Martínez-Expósito, K. Paszkiewicz, J. L. Fernández Castillo). This section juxtaposes various attempts to capture a larger share of that market, as exemplified by the documentary promotion of El Bulli's molecular gastronomy and other Spanish films related to gastronomy, to the critique of this rebranding, as suggested by the postmodern pastiche of Alex De la Iglesia's latest film *Balada triste de trompeta*. The essay on Manuel Vilas's 'literatura mutante' brilliantly closes the volume by unmasking the invented traditions of Spanish national identity. *Encrucijadas globales* is an important book that complements previous volumes on similar topics such as Bradley Epps and Luis Fernández Cifuentes's *Spain Beyond Spain* (2005), as well as Rosalía Cornejo-Parriego and Alberto Villamandos's *Un Hispanismo para el siglo XXI* (2011), but does so by looking beyond the national limits of Hispanic studies to a world that is more global in scope.

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