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*Rerouting Galician Studies. Multidisciplinary Interventions*, published by Palgrave Macmillan in 2017, is the latest addition to a series of valuable volumes on Galician Studies coming from Anglophone scholars, which have aimed to apply recent theoretical reframings about identity, the territory, the nation, the post- and the trans-national, and the transatlantic to Galician Studies, focusing on the construction of new cartographies and networks beyond the traditional national space. Centered on the intellectual and academic landscape of the United States —albeit with contributions from other Anglophone geographical areas as well—, Sampedro Vizcaya and Losada Montero have compiled a stimulating series of multidisciplinary contributions with the goal of bringing cutting-edge academic debates to international readers.

The volume, beautifully framed by an abstract design in the style of symbolic Galician ceramic factory Sargadelos in the cover, is divided in five organizational categories entitled “Frames,” “Routes,” “Readings,” “Teachings,” and “Visualities,” which aim to showcase a “pluricentric view of Galicia”(vi) and which include a total of twenty-one contributions from scholars in diverse areas of Galician Studies; this volume succeeds in particularly well knitting together the different approaches, showcasing the plurality of perspectives at work in Galician Studies, as well as the fruitful networks and connections that can be created among them to advance on current debates in the area.

Part I, “Frames,” is structured around the most recent epistemological challenges faced by Galician Studies in the US (vii) and offers a thorough exploration of the changing landscape of Galician Studies in the Anglophone academe. In the opening essay, “Rerouting Galician Studies: Intellectual Cartographies of the USA,” José Losada Montero carries out a most necessary reflection on the implications of applying new theoretical paradigms originated within the sociocultural specificities of the US to the Galician context and what challenges and shortcomings they might face, as well as the potential contributions of Galician Studies, as a “pluralistic space of reflection” (5), to the legitimization of the study of languages and literatures in the US. In the second chapter, “Putting Queerness on the Map,” Danny Barreto explores the connections between centers and margins in the Galician context through the lens of Queer Studies, underlining the need to include queer geographies

and their productive reconfigurations of space, liminality, and transitionality in the remapping of Galician Studies. With a common aim to reframe the connection of Galician Studies within new geographical configurations, the three chapters that follow argue for the development of a more ocean-focused Galician imagination: in “Blue Atlantic: Gilroy and Galicia,” Álex Alonso Nogueira does a thorough revision of Gilroy’s *Black Atlantic* and the possibilities, as well as shortcomings, of its application to Galician Studies, while Daniel Ares-López focuses on the idea of cultures of nature in Galicia, engaging new perspectives on the relationship between the human and nonhuman worlds which seem particularly relevant not only for Galician Studies but also in the context of a most needed revision of the “ideological divide between nature and society in Western modernity” (58) in current times of deep social and environmental change. Kirsty Hooper’s “Hydropoetics and the Galician Cultural Imagination” wraps the section up with a fresh outlook onto Galicia’s geopoetic imaginary, arguing that a transition from a majoritarily land-bound perspective —explored at large in her overview of Rosalía de Castro’s poetic cartography— to one that embraces the ocean at its core —as exemplified by 19th century geographer Gabriel Castro Arias— can be particularly productive for a reconfiguration of the “geocultural logic of Iberian Studies” (84), moving Galicia from the margins of the terrestrial space to the center of the so-called oceanic turn.

The second part of the book, appropriately entitled “Routes,” brings the reader on a thought provoking itinerary that transitions from a focus on the transformation of more static spaces in its first and second chapters to new approaches on two of the most impactful routes of Galician culture and identity —migration and the *Camiño de Santiago*—, to finish up with a more general, metaphorical journey from traditional philological approaches in Galician Studies to more multidisciplinary perspectives. Sharon R. Roseman introduces the section with her essay “The Production of Galician Space: Ethnographic Interventions,” in which she successfully underlines the importance of ethnographic studies to go beyond a unitary Galician *terra* for a better and more complex understanding of the different spaces, or *terras de*, and how their interconnections, layers and relational processes ultimately produce culture. The theme of production and manipulation of spaces is deftly continued by John Patrick Thompson’s “From the Island of Trauma to Fantasy Island: The Renovation of San Simón,” in which he unfolds the island’s transformation throughout the centuries, and its 21st century sanitized and whitewashed renovation, following a trend of distortion of Republican sites of memory in recent years. From here, the section goes on to focus on migration and exile in Pablo García Martínez’s piece “Xoán González-Millán and the Present Uses of the Past: Notes from a Study in Exile,” in which the author examines González-Millán’s trajectory as a scholar and his

exploration of the work of Galician intellectuals in exile as an example of productive exchange between theoretical reflections originated in the US and those deeply informed by Galician culture. The section continues with the most tangible route, the *Camiño de Santiago*, to analyse, in Eugenia Afinoguénova's "Places/Non-places: Galicia on the *Road of St James*," the use and misuse of the *Camiño* as a place, the meanings attached to it and its relevance in the construction of both Galician and European identities, raising the pressing question of the role of Galicians themselves within the pilgrimage route (145). Finally, Thomas Harrington's "Peripheral Systems, Doctrinal Enforcement, and the Future of Galician Studies" aptly reviews the processes of construction of imaginaries at large and criticizes the shortcomings of the overwhelming reliance on philology as a basis for the understanding of the Galician cultural system, encouraging scholars to transition from discourses focused on the nation as an epic construction to more relational understandings of the sites of production of Galician culture (159).

Harrington's chapter serves to conclude the *Routes* section of the book while acting as a tight connector to the third, "Readings," which starts with Joseba Gabilondo's postnational analysis of the symbol that Manuel Fraga has been for Galician culture and society, with an emphasis on the need to understand the deep impact of the affective colonization of *fraguismo* in Galician politics. Gabilondo is followed by Ana Carballal, who also engages in new perspectives on another symbolic figure of Galician culture, albeit a very different one. "Castelao: Nationalism, Federalism, and the Postcolonial" offers an overview of the politician's ideological evolution in order to illustrate the position of Galician Studies within the debates in Iberian Studies and the reconfiguration of ideas of Galicia from a postcolonial perspective. Juan Caamaño presents yet another key figure of Galician culture, Álvaro Cunqueiro, in his exploration of the author's ideological unconscious, illustrated in his use of theatrical language and norms in his play *O incerto señor Don Hamlet*. The three re-presentations of these key figures of Galician culture from a postnational and transdisciplinary point of view make for a really cohesive and interesting section, which is wrapped up by Obdulia Castro's study on linguistic capital and intonation in her chapter "The Perceived Presence/Absence of the Galician Accent on Galician TV Newscasts," which reflects on the role of the Galician media in the "re-standardization of the Castilian accent as a legitimate intonation pattern in Galicia" (216-217). Although this chapter is perhaps slightly less tightly knitted together within its section in an otherwise brightly interlinked volume, it brings a particularly interesting approach to language contact, diglossia, and changing perceptions of speakers in the Galician context that has not received as much attention as others in the Anglophone context.

Part IV, “Teachings,” includes three engaging chapters related to the teaching and learning of Galician culture in different contexts. In their compelling essay “Teaching Galicia in Appalachia,” Heidi Kelley and Kenneth A. Betsalel discover initially hidden links and similarities between the village of Ézaro in Galicia and the neighborhood of Burton Street, in North Carolina, through tools borrowed from anthropology, ethnography, and a deep willingness to reflect on cultural differences while “listen[ing] to the stories ... for a more powerful understanding of the human condition” (240). Viola G. Miglio follows with an interesting reflection on the idea of hybridity and interdisciplinarity in Galician Studies and the opportunities that the intersections present in Galician culture offer to the US academic curriculum: current debates in Galician Studies encourage a thorough understanding of questions of power, minority and the center/periphery and language/nation dichotomies, encouraging a “non-complacent, and perhaps unconventional, definition of identity” (250) that is productive not only for the understanding of Galician culture but also for its application to specific areas of US culture. The section is closed by Eugenia Romero, who engages in a thorough reading of the representation of Rosalía de Castro in recently published works for children —of literature in the case of Reimóndez’s *O monstro das palabras*, and of music, in Uxía Senlle’s *Rosalía pequeniña*— which, albeit with an appreciation of the success of their authors in speaking to younger generations and create a more positive outlook on one of Galicia’s most symbolic figures, also raises interesting questions about the reproduction of models of 19th century discourse around nation formation and devotional admiration for this foundational figure.

The volume is brought to an end by a fifth section entitled “Visualities,” made of four chapters exploring visual understandings of Galician culture in cinema, literature and artistic-industrial production. Cristina Moreiras-Menor’s “Trace and Defamiliarization in Contemporary Documentary” explores the ethics of defamiliarization in the works of Víctor Erice and Eloy Enciso Cachafeiro and their techniques of highlighting the unsettling and producing estrangement in the readers in order to de-monumentalize knowledge (294) and bring it back to collective experience, recording and exposing those parts of history “which the historical account forgets” (294). The chapter is followed by José Colmeiro’s reflection on Galician animation through his analysis of the trajectory of two of the major animation studios in Galicia, Dygra and Ben Entertainment, and its comparison to the success of alternative visions of Galician animation from peripheral producers —as exemplified in creations such as *O Apóstolo* or *De Profundis*— to illustrate the relevance of the study of this area of Galician cultural production as a site of identity construction. The two final chapters of the section engage different understandings of the idea of *Visualities*: María Elena Soliño revisits Manuel Rivas’ work *Os comedores*

*de patacas* through the lens of Vincent van Gogh's work *The Potato Eaters*, from which the title of the novel is taken. Her convincing account of the influences of the painter in Rivas' work sheds new light on the novel and links it to a new, transnational, artistic language and to "universal expressions of psychological turmoil" (312). Finally, Ekaterina Volkova's "Sargadelos and the Aesthetic Formation of Galician Identity" brings the reader back to the cover design and provides a thorough overview of the role of Sargadelos in Galicia throughout history, from its impact on the early industrialization of the area to its role in the revitalization of Galician culture in the 20th century and its symbolic presence as an element of progress and innovation, as well as a visual symbol of Galician identity and national affirmation.

*Rerouting Galician Studies* is a welcome addition to a multidisciplinary body of critical work on Galician culture in the Anglophone world which has grown exponentially in recent years, bringing together innovative approaches from ethnography and anthropology, audiovisual studies, translation studies, history, the social sciences and many more areas of knowledge, highlighting the versatility and vigor of current debates in Galician Studies. It is exciting to see the diversity and richness showcased by the editors of this book, who have not only managed to balance approaches from different disciplines and create a finely organized and interconnected volume, but have also successfully engaged both experienced and upcoming voices in Galician Studies in a most constructive and fruitful conversation. This volume is a fantastic contribution to current debates in Galician Studies, and will be a most useful tool for experts, as well as for the growing body of students and novices searching to understand the area. Furthermore, the epistemological and structural debates present in this collection will be an excellent point of reference for scholars in other areas of knowledge searching for new conceptualizations of identity and culture from a multidisciplinary, transnational and transatlantic point of view, new and necessary perspectives which Galicia and Galician Studies are, indeed, particularly well-positioned to lead.