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*The Sublime South: Andalusia, Orientalism, and the Making of Modern Spain* by José Luis Venegas (review)

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conventions— resolution to restore everyone’s reputation and honor. The copious notes that follow the play’s three acts offer further clarification regarding thematic and structural details of Vélez’s techniques and inspiration throughout *Celos*.

All in all, Manson and Peale hit all the right notes to provide an in-depth, well-structured, and ultimately engaging critical edition of Vélez’s lesser-known play. Academic researchers will find in this volume an easy-to-read adaptation that provides enough critical framework to propel new research on *Celos, amor y venganza, o no hay mal que por bien no venga*. Fans of early modern theatre will be satisfied with a play that fulfils many literary conventions but still manages to feel fresh, even if the author presents enough situations where avid readers could easily establish connections with other canonical works. Manson and Peale have crafted a well-executed critical edition, and in doing so are well-poised to successfully rekindle interest into Vélez’s literary production, especially as it pertains to his less commonly known plays.

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Venegas, José Luis. *The Sublime South: Andalusia, Orientalism, and the Making of Modern Spain*. Northwestern UP, 2018. 228 pp. ISBN: 978-0-8101-3729-5.

Since its inception in the late seventies, critics have applied Edward Said’s influential theory of orientalism to increasingly wider conceptual and geographical frameworks, leveraging it as a critical tool for reflecting on the logics of regional, national, and intracontinental identity. Said largely passed over Spain, with its unique, conflictive legacy of Moorish and Islamic culture, and José Luis Venegas recognizes in this lacuna a limitation but also an opportunity. *The Sublime South* begins by tracing the contours of Andalusia’s depiction in the popular imaginary, Romantic literary fantasies, and modern political movements. The introduction evokes Susan Martin-Márquez’s figurative use of the Möbius strip to highlight the ambivalent relationships that emerge from an historical past that is alternately extolled, exoticized, distorted, and disavowed. Since “Andalusia has occupied a twilight zone in which it is at once the essence of Spanishness and its oriental other” (8), the autonomous community becomes not only a hallmark for (trans)national representations of Spain, but also a singular vector of orientalist dynamics. Kant’s sublime serves as the other theoretical pillar for Venegas to underscore how the region has functioned, paradoxically, as both an epitome and abject other of Spain, as both its traditional essence and perennial obstacle to modernization.

The remainder of the book offers a finer-grained exploration of these slippages between Andalusia as a center and periphery, organized in roughly chronological fashion. Chapter 1 studies how *andalucismo*, *africanismo*, and *arabismo* all laid claim to a mythical vision of Al-Andalus in the service of diverse and often compet-

ing ends. A close examination of these discourses reveals that, instead of eliding this Afro-Moorish legacy, their proponents appealed to the motif of a domestic orient, as well as its inheritance in popular forms like flamenco, in order to promote the divergent projects of Andalusian nationalism and governmental autonomy, agrarian labor reforms, Spanish colonialism in North Africa, and the recruitment of Muslim soldiers for Franco's army. Chapter 2 explores the tension between public intellectuals like Ortega y Gasset who clamored for the need to jettison the ostensibly backward ideals of Andalusia and those like Jiménez, Falla, and Lorca who vindicated southern culture as, if not the key to modernization, then as at least not incompatible with progress. Though Franco's victory in the Civil War dashed all such aspirations. Chapter 3 demonstrates that Andalusia played a central role throughout the different phases of the dictatorship, from the folkloric musicals and cinema that orientalized the region as a synecdoche of traditional Spanish values and the travel guides that neatly packaged it for the growing influx of foreign tourists, to the progressive magazine *Triunfo* that contested such glorifications as a distraction from chronic underdevelopment. Finally, Chapter 4 surveys the period from Franco's death to the present day, illustrating how orientalist tropes have continued to thrive well after the transition to democracy. Here the primary objects of analysis signal a spectacle of self-promotion that draws selectively from a mythical Andalusian past, all while overlooking widespread, racialized unease with contemporary Moroccan immigration. An afterword meditates on a recent televised documentary as an allegorical invitation to reject the facile, parochial, and stereotypical mythmaking of Andalusian nationalism without renouncing a sense of collective belonging. "Disavowing identity does not mean that you can be anyone anywhere," Venegas concludes, "which is another way of saying you are no one, nowhere" (171).

The assertion reflects an attempt to reconcile the author's own avowed "personal dilemma as someone skeptical about chest-thumping, flag-waving patriotism who yet feels Andalusian" (171), but it also evinces uncertainty about how to resolve the more material question of Andalusian specificity, or how "southern difference" becomes "a structure of feeling and thought that need not cohere in a fixed form of representation" (171). The point is well taken, and proves consistent with the book's overarching interest, and general success, in teasing out the inherent ambivalence of historical appeals to a mythical past. At times, however, the sustained focus on this ambivalence nurtures examples that either feel redundant or whose concrete relationship to the chronotope at hand seems similarly ambiguous. One method for resolving these questions would have been to engage more thoroughly with the existing body of critical scholarship on orientalism, identifying points of difference and convergence and considering, perhaps, recent theoretical elaborations on Said's work such as re-orientalism, among others. For a region so conscious of its supposed *hechos diferenciales* and a nation so mired in historiographical polemics of just how 'different' it is from the rest of Europe—debates Venegas rightly acknowledges—this more robust theoretical framework might have afforded beacons for establishing greater specificity while still avoiding the pitfalls of reproducing the nationalist discourses of exceptionalism symptomatic of the cases the author analyzes.

Still, *The Sublime South* is an authoritative and judicious study of the complex history of a region that continues to exert an indelible influence on Spain and its transnational projection. The author possesses a seemingly inexhaustible talent for close reading, discourse analysis, and critique, and the book is correspondingly rife with lucid and highly original insights about an entire range of cultural products. Of interest to scholars of modern Iberian history, literature, and cultural studies, the book promises to make a lasting contribution to these disciplines. Particularly in light of the recent and ongoing political and demographic changes afoot in Andalusia, *The Sublime South* stands to become not only an academic point of reference but a potent and timely admonition for those who would brandish the double-edged sword of Al-Andalus for the purposes of racial and religious othering, political and economic gain, romantic nostalgia, or regional self-promotion.

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von Tschilschke, Christian, and Jan-Henrik Witthaus, editores. *El otro colonialismo: España y África, entre imaginación e historia*. Iberoamericana / Vervuert, 2017. 458 pp. ISBN: 978-84-16922-35-2.

Concebido como un proyecto ambicioso, *El otro colonialismo: España y África, entre imaginación e historia*, recoge un total de veinte ensayos que se afanan en cubrir un amplio catálogo de conexiones (históricas y simbólicas) entre España y el Magreb, desde comienzos del siglo XIX hasta el presente, siguiendo un criterio cronológico y secuencial. Con una variedad de acercamientos a textos concretos, figuras representativas e hitos políticos, culturales o diplomáticos ineludibles, los estudios en este volumen analizan la representación de esos vínculos —primero coloniales, luego postcoloniales, y casi siempre orientalistas— desde una mirada eminentemente española. Los veintiún colaboradores (contando a los dos editores) proceden en su mayoría de universidades alemanas, con alguna representación de académicos en instituciones españolas y estadounidenses y dos de ellos con base en Brasil y en Polonia. La introducción da cuenta de cuál fue el impulso original para este proyecto colectivo: surgió de la participación como ponentes de la mayoría de los autores en el Congreso de la Asociación Alemana de Hispanistas del año 2013, que tuvo lugar en Münster.

El primer ensayo, de Helmut C. Jacobs, analiza la figura y los relatos de viaje de Domingo Badía y Lebllich, quien bajo el seudónimo de Alí Bey el-Abbassi emprendió entre 1803 y 1808 un periplo por Marruecos y varios países del Maghreb hasta llegar a la Meca y cuyos textos, ampliamente traducidos y difundidos en Europa, contribuyeron a despertar el interés por el Norte de África. Le sigue el de Jesús Torrecilla sobre José María Blanco White en el contexto de la invasión napoleónica de España y la escisión ideológica entre conservadores y liberales, argumentando que la experiencia de la represión y el exilio produjo en los liberales una identifica-