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Poéticas de la oposición: Política y obra cultural en la España actual by Jonathan Snyder (review)

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Hispania, Volume 103, Number 1, March 2020, pp. 131-132 (Review)

Published by Johns Hopkins University Press

DOI: <https://doi.org/10.1353/hpn.2020.0016>



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In chapter 2, Pérez analyzes the genre of science fiction comparing Montero's *Temblor* with her more recent novel, *Lágrimas en la lluvia*. Pérez provides wonderful textual examples from both novels and really delves deep into the parallelisms between *Do Androids Dream of Electric Sheep* and *Blade Runner* comparing them to *Lágrimas en la lluvia* where Montero borrows freely from the aforementioned short story and movie. Montero has also written two more novels with Bruno Husky as the protagonist and it would be interesting to see an analysis by Pérez using the same structure and motifs as he did in *Lágrimas en la lluvia*. In chapter 3, Pérez examines Montero's foray into chivalric novels, *El corazón del tártaro* (novela caballeresca) and *Historia del rey transparente* (novela de caballería) where he underlines the difference between chivalric novels that contain fantastic elements like witches and magicians and giants (Caballería), and those that contain aspects of Realism and appear to be the biography of a famous knight (Caballeresca). Pérez clearly demonstrates how Montero deconstructs and subverts this traditionally masculine genre to prove that women can also be strong knights, much like Brienne of Tarth in the renowned series, *Game of Thrones*. As mentioned in the introduction, chapter 4 is divided thematically by identity, power, memory, and love. However, Pérez focuses on Montero's earlier works whereas an analysis of *La carne* (2016) would have further contemporized his textual analysis using his same established parameters. Pérez ascertains that Montero's exploration of differences between genders highlight the overarching problem that exists between men and women, a complete lack of communication replete with complexities.

Pérez determines that not only does Montero entertain her readers, she also uses her texts to affirm women's rights and to critique the lack of communication between men and women. Pérez affirms that by subverting traditional masculine genres such as detective fiction, science fiction and the chivalric novel, Montero underlines the power of women in challenging typical patriarchal roles and the necessity of doing so. In conclusion, both undergraduate and graduate students, along with other academics who study contemporary Spanish literature, would highly benefit from Pérez's well documented and insightful character analysis in the works of Rosa Montero.

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Snyder, Jonathan. *Poéticas de la oposición: Política y obra cultural en la España actual*. Brumaria, 2018. Pp. 380. ISBN 978-8-49492-470-5.

This translation into Spanish of Jonathan Snyder's book analyzes artistic responses to Spain's 15-M Movement, the social revolution named for the mass demonstrations in Madrid's Puerta del Sol on May 15, 2011. Snyder establishes a context for the 15-M Movement with references to the May 1968 protests in Paris, to the Arab Spring of 2010, and to Iceland's financial crisis after 2008. Snyder also cites Stéphane Hessel's book entitled *Indignez-vous!* The title of this book, published in 2010, lent its name to Spain's protestors, the *Indignados*. The 15-M Movement was the Spanish public's response to the global economic crisis of 2008, when the American subprime mortgage market collapsed. Spain's economy suffered greatly after 2008, and unemployment rates worsened.

Poéticas de la oposición: Política y obra cultural en la España actual's success is a result of the author's astute selection process in choosing works of art that illustrate the 15-M Movement. In his preface, Snyder discusses an unconventional performance/exhibit by Fran Mohino at the Matadero, Madrid's former slaughterhouse, which was converted into a cultural center in 2007 to feature experimental art not found in traditional museums. As the *Indignados* protest Spain's political, social, and economic institutions, Spanish artists produce works suggesting how they have been disenfranchised by traditional cultural institutions.

The book's first chapter analyzes poetry by Gregorio Apesteeguía that has appeared in literary fanzines rather than in conventional publications. Like the Matadero, the fanzine is

for art produced outside the mainstream. Snyder chooses to analyze poems by Apesteguía that allude to Spain's proud poetic heritage, thus lamenting its demise. For example, Apesteguía has published a series of poems entitled "Coplas a la muerte de Europa," a clear allusion to Jorge Manrique's fifteenth-century classic, *Coplas por la muerte de su padre*. The title of Apesteguía's poem parodies Spain's traditions and suggests that the European Union has failed to help Spain adjust to the modern era. Another poem by Apesteguía quotes a famous poem by San Juan de la Cruz—"En una noche oscura"—but drowns out the mystic poet's meditations with the sound of a passing commuter train.

The second chapter features an example of performance art that defies categorization according to genre or medium. On August 15, 2012, Santiago Sierra and Jorge Galindo filmed a simulated motorcade on Madrid's Gran Vía. The performance was called *Los encargados* (The Ones in Charge). The procession consisted of seven apparently official cars, each of which transported on its roof an upside-down portrait of one of Spain's leaders since the Transition. The first car bore the image of King Juan Carlos I, and the subsequent cars transported the portraits of the presidents from Adolfo Suárez to Mariano Rajoy. The event was a parody designed to ridicule the solemnity and dignity of official motorcades. The organizers Sierra and Galindo thereby staged an event designed to reclaim or appropriate the Gran Vía from the official leaders.

The third chapter discusses a photography exhibit entitled *El último verano* (Last Summer) by members of Nophoto, a collective of artists whose work documents the summer of 2012. One of the most representative photographs, by Paco Gómez, features a woman lying on the railroad in a small town in Extremadura. Because of economic hardship, the train will no longer pass through this town, which is on the track connecting Madrid and Lisbon. Without the train, the small town's economy will suffer even further. The woman lying on the railroad in the photograph is not in danger of being run over by the cancelled train, but the town's economy will surely die.

The fourth chapter discusses plays by Abril Zamora, notably *Temporada baja* (Low Season), the title of which refers to the off-season for tourism at the hotel that houses the characters. The characters all suffer from solitude and isolation yet cannot help each other, so the play becomes an allegory of Spain's general malaise in an economy that stagnates in a perennial low season, fatal to the national economy that depends heavily on tourism. Snyder also discusses another one-act play by Zamora entitled *Pequeños dramas sobre arena azul* (Little Dramas on Blue Sand), in which the characters are dressed as domestic pets in an apartment. The setting and tone create a sense of entrapment and confinement.

The fifth chapter is dedicated to a story by Ira Lombardía entitled *Mil pedazos* (A Thousand Pieces). This work was published in 2012 in a limited edition of one hundred copies by an independent publisher in Madrid, which indicates the author's deliberate attempt to remain on the fringe of traditional literary production. In the story, the protagonist finds a broken ceramic swan lying in the street in El Rastro, Madrid's famous open-air flea market. The protagonist goes to the university library to find books explaining archaeology and the proper scientific method for interpreting the object. The story becomes an inquiry into the validity of established academic research methods. Snyder, in turn, suggests that the story's message might be applied to political processes.

Besides his well chosen artistic illustrations, Snyder provides copious documentation of the social and political dimensions of Spain's 15-M Movement. The book is valuable to cultural critics, but also to sociologists and political scientists interested in the details of Spain's recent popular revolution. However, scholars must be aware that Spain's crisis is not merely fodder for the counter-culture.

This book focuses on popular urban art, so Snyder does not discuss how Spain's most prestigious authors also have written about the crisis. Supplementary reading should include Antonio Muñoz Molina's essay, *Todo lo que era sólido* (2013), the unofficial manifesto of the crisis. Antonio Muñoz Molina is a member of the Real Academia, and he won the Prince of

Asturias Award in 2013. Rafael Chirbes' *En la orilla* is the definitive novel of the crisis, and it was chosen by *El País* as the best book of the year in 2013. The crisis of 2008 is an obligatory point of reference for Spain's most prominent authors.

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Linguistics, Language, and Media

Álvarez de la Granja, María, y Ernesto González Seoane, editores. *Léxico dialectal y lexicografía en la Iberorromania*. Iberoamericana/Vervuert, 2018. Pp. 500. ISBN 978-8-49192-000-7.

La lexicografía dialectal contribuye a enriquecer los estudios lexicográficos y los métodos de elaboración de diccionarios a través del análisis detallado de las voces dialectales. El presente volumen, *Léxico dialectal y lexicografía en la Iberorromania*, se enmarca dentro de este contexto al ofrecer una visión global del tratamiento del léxico dialectal en la lexicografía iberorrománica. El libro consta de tres partes. La primera, "Estudios teórico-metodológicos", ofrece un marco general iberorrománico que muestra las corrientes principales en la investigación del léxico dialectal. En el primer capítulo, que lleva por título "Corrientes teóricas y metodológicas en el estudio del léxico dialectal. Una perspectiva histórica", Carolina Juliá Luna presenta la evolución de las distintas corrientes teóricas y metodológicas en la investigación del léxico dialectal iberorrománico. El segundo capítulo, "Tendencias actuales en la investigación del léxico dialectal", a cargo de Hiroto Hueda y Antonio Ruiz Tinoco, repasa algunos proyectos globales de variación diatópica del léxico urbano. En el tercer capítulo, elaborado por Alejandro Fajardo y titulado "La lexicografía dialectal: aspectos teóricos, metodológicos y tipológicos", se analizan las bases teóricas y los métodos utilizados para elaborar diccionarios dialectales del español. El cuarto capítulo, de Juan Gutiérrez Cuadrado, "Cuestiones pertinentes e impertinentes a propósito del léxico dialectal en la nomenclatura de los diccionarios generales", se propone contestar varias preguntas clave en relación a los dialectalismos a incluir en diccionarios generales. El bloque finaliza con "Lexicografía diferencial y lexicografía integral", de Klaus Zimmerman, donde se discuten las implicaciones pertinentes a la alternativa entre elaborar diccionarios dialectales integrales o diferenciales.

La segunda parte, titulada "Historiografía de la lexicografía dialectal", examina la lexicografía dialectal de diferentes variedades iberorrománicas. El primer capítulo, "Lexicografía dialectal del aragonés", de José Luis Aliaga, presenta el tema central en el contexto de las tradiciones lexicográficas hispánicas. Por su parte, María Álvarez de la Granja y Ernesto González Seoane, autores del segundo capítulo, titulado "Lexicografía dialectal del gallego", ofrecen una revisión historiográfica de la lexicografía dialectal del gallego. En "Lexicografía de las hablas andaluzas", el tercer capítulo del bloque, Francisco Carriscondo Esquivel analiza la situación lexicográfica de las hablas andaluzas con respecto a lo hecho hasta ahora y lo que queda por hacer. En la cuarta contribución, a cargo de Dolores Corbella Díaz, "La lexicografía diferencial canaria: hitos y referencias", la autora expone las principales características de la producción lexicográfica del español de Canarias. En el quinto capítulo, "Lexicografía dialectal de las hablas extremeñas", de José Antonio González Salgado, se examina el desarrollo lexicográfico regional extremeño. El sexto capítulo, titulado "Lexicografía del español de América" de José Carlos Huisa Téllez, hace un recorrido por la historia de la lexicografía del español de América a partir de sus hitos más importantes. El séptimo capítulo, "Lexicografía dialectal del portugués de Brasil", de Aparecida Negri Isquierdo, proporciona un panorama histórico acerca de los estudios lexicográficos centrados en la cuestión de los regionalismos/brasileñismos en el portugués de Brasil. El octavo