

*Review*

**SAMPEDRO  
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and LOSADA  
MONTERO, José A.  
(eds.)**

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*Rerouting  
Galician Studies.  
Multidisciplinary  
Interventions*

**David Miranda-Barreiro**  
Bangor University

The present decade (2010–) has seen the publication of a body of academic works that have contributed to what we could call the ‘global turn’ of Galician Studies (for example, Hooper and Puga Moruxa 2011; Hooper 2011; Romero 2012; Colmeiro 2017; DePalma and Pérez-Caramés 2018). Without losing sight of the importance of the local dimension of Galician culture (sometimes condensed in terms such as ‘glocal’ or ‘rurban’), these texts have developed an understanding of Galicia as a global culture, not restricted to its existence in the Galician territory, but opening up Domingo Fontán’s emblematic map to multiple positionings (as an expression of Galicia’s ‘diasporic condition’ in José Colmeiro’s words) and also arguing for the need to supersede traditional paradigms (the national and the philological, for example) in favour of a post-national and post-peripheral framework that follows an interdisciplinary perspective and a Cultural Studies approach. These works are also ‘glocal’ or global in themselves, as the result of the growing interest and presence of Galician Studies in the Anglophone academia, from the UK to North America and New Zealand. Published by British and North American authors, and Galicians relocated to universities across the globe, as monographs or collective volumes, these texts are testimony of the expansion of Galician Studies as a global discipline.

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The volume *Rerouting Galician Studies. Multidisciplinary Interventions*, edited by Benita Sampedro Vizcaya and José A. Losada Montero, is a fresh and significant contribution to this 'global turn', as hinted in its title. The inception of this book showcases, in particular, the growth and consolidation of Galician Studies in the US, from the pioneering work of Kathleen March and the late Xoán González-Millán, and the creation of the International Association of Galician Studies by the former; to the more recent inclusion of Galician Studies as a permanent forum in the Modern Language Association, thanks to the efforts of very active Galicianists in the US such as Gabriel Rei-Doval. They have also organised three successful international conferences on Galician Studies at the University of Wisconsin-Milwaukee (2014), the University of Michigan at Ann Arbor (2016) and Regis University (2018). *Rerouting Galician Studies* in fact stems from a call for papers published after the 2014 conference.

As Sampedro Vizcaya confirms in her 'Foreword', the book 'aims to emerge as a transatlantic, transnational, and multidisciplinary intervention in the rapidly expanding field of Galician Studies [...] showcasing a pluricentric view of Galicia' (vi). The volume compiles an extensive number of chapters (21), which explore a variety of aspects of nineteenth to twenty-first century Galician culture (literature, cinema, history, linguistics) from an interdisciplinary perspective (including Queer Studies, Ecocriticism, Migration Studies, and Memory Studies, to name a few). It gathers contributions by well-established and influential scholars such as Joseba Gabilondo, Kirsty Hooper, José Colmeiro, Eugenia R. Romero, Danny M. Barreto, Sharon R. Roseman, John Patrick Thompson and Cristina Moreiras-Menor (to give some examples), and emerging academics undertaking doctoral study in the US. The volume is structured around five themes: 'Frames', 'Routes', 'Readings', 'Teachings', and 'Visualities'. The thoughtful organisation of the chapters within each of these sections is also worth mentioning, as it allows these texts to enter into a meaningful dialogue and often to complement each other (for example the work on Ecocriticism by Ares-López and Hooper, or the analysis of the production of space by Roseman and Thompson).

Following the aim of 'decentring' Galician Studies, the studies included in the volume weave a network of cultural connections (almost in 'rhizomatic' fashion), addressing the position of Galician Studies in US academia (Losada Montero, Harrington, Miglio), the migration and exile that has marked contemporary Galician culture (Alonso Nogueira, drawing on Paul Gilroy's 'Black Atlantic'; García Martínez, expanding on González-Millán's work; Volkova in her analysis of the dialogue between intellectuals based in Galicia and in exile for the development of an aesthetic image of Galicia by the *Laboratorio de Formas*), the touristic re-appropriation of the transnational Road of St. James (Afinoguénova), and the similarities between two communities as distant as Appalachia and Ézaro (Kelley and Betsalel).

Furthermore, the rerouting proposed in this volume involves not only revealing intercultural relations stemming from a geographical 'decentring' of Galician culture, but also examining innovative positionings within the discipline. In this vein, and taking Timothy McGovern's cue (Hooper and Moruxa 2011), Barreto provides a much needed 'map' that visibilises the performance of non-heterosexual practices in Galician culture, which 'have been obscured through normativizing reading practices' (27). Hooper proposes a suggestive reading of Rosalía de Castro's poetry

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and of the writings by the geographer Gabriel Castro, through the lens of a 'hydropoetics' that sheds light on the role that Galicia can play in developing a 'global oceanic history' (85). Galicia's global potential is also suggested by Colmeiro, who, in his study of animation films by the studios Dygra and Bren, highlights however the difficulties they face in the global market and their tendency to represent Galician culture in an exoticised or stereotypical fashion. By contrast, Moreiras-Menor's study of documentaries that challenge conventional representations of 'temporality' and 'historicity' and are instead 'constructed from *memory* [...] as a contemporary experience' (270), focuses on the transgressive potential of films such as Enciso Cachafeiro's *Arraianos* for destabilising notions of 'reality and fiction, aesthetics and politics' (279). Representation and performance are also at the centre of Caamaño's chapter, in this case in Álvaro Cunqueiro's theatre, read through the theories of the philosopher Juan Carlos Rodríguez. The visual (painting) meets the literary in Soliño's insightful analysis of Manuel Rivas's novel *Os comedores de patacas*, where she reveals the connections between this text and Van Gogh's eponymous work. She shows how the novel both relates to 'transnational artistic movements' and depicts the devastating effects of the 1980s drug crisis and the challenges brought about by the development of Galicia into a modern and urban society (312). Space is the focus of Roseman's and Thompson's essays, and how it is culturally invested with meaning. Following Henri Lefebvre's seminal contribution to 'spatial studies', Roseman examines the 'production' of the concept(s) of *terra* (land) both in rural and urban contexts. Thompson focuses on the whitewashing of the crimes of Francoism in the Xunta de Galicia's renovation of San Simón's island. Thompson also argues that 'investigations on the Second Republic, Civil War, and the Franco dictatorship are scarce within Galician Studies', and therefore rightly calls for the need to 'create a well-defined line of criticism, let alone a school, on the trauma inflicted by fascism' (109). Several chapters engage with different ways of 'imagining' the nation: Carballal examines the evolution of Castelao's political thinking from a postcolonial perspective; Romero analyses the uses of Rosalía de Castro as embodiment of the 'struggles' and the 'desires' of the nation (261) in recent children's literature; and Gabilondo follows a postnational framework to discuss Manuel Fraga's pivotal role 'in shaping Galician literature, culture, and politics' (167). Gabilondo's essay is illuminating, as it addresses a fundamental question in Galician culture: why the majority of Galicians chose to 'embrace' Fraga's cultural politics (172), which can be explained by the creation of 'an affective history where subaltern and non-subaltern languages as well as popular and elitist traditions become a single history, once again grandiose and spectacular, thanks to the strategic omission of Spanish imperialism and its colonization of Galicia' (174). In this regard, Castro's chapter on the presence/absence of the Galician accent on Galician TV newscasts highlights the role of the media 'in the re-standardisation of the Castilian accent as the legitimate intonation pattern in Galicia, both in Galician Spanish and in Galician' (217), a fact which also reflects the way Galician has been taught in schools, where 'students were forced to learn a standard that had adopted the Castilian standard accent as the prestige variety' (218). This is perhaps a reminder that, whereas Galician culture cannot be understood without mapping the global positionings and relations created by its long history of migration, as well as acknowledging the potential of rethinking Galicia not from a peripheral position but from a global or glocal one, Galician language and culture remain minoritised within the Spanish state.

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Sampedro Vizcaya points out that Galician Studies 'while a field on the rise, is still sufficiently underrepresented in terms of monographs and collective volumes in English that there remains a pressing need for new, incisive, scholarship' (xi). *Rerouting Galician Studies* represents an outstanding offering to the field, owing to its wide scope and the groundbreaking contributions to the study of Galician culture included in this volume, which draw on multiple theoretical perspectives that will enrich and expand the Galicianist's 'conceptual toolbox' (echoing Deleuze and Guattari). Because of its theoretical refinement, the book will be of particular interest to specialists in the field, but (importantly) it also shows the insights that the study of Galician culture can bring to the understanding of other minority languages and cultures, for example that of Spanish in the US (as suggested by Miglio in her chapter), as well as issues relating to globalisation, transnationalism and migration. Undergraduate and doctoral students interested in Galician culture will also find a rich source of inspiration and a point of reference in this volume.

*Rerouting Galician Studies* confirms the 'global turn', not only owing to the innovative routes it opens for the study of Galicia as a transnational, transatlantic and global culture, but also because thanks to works such as this one, Galician Studies themselves have already become a global discipline.