

ultimately proving that Latina audiences, across generations, are complex and interpret media in various ways.

Currently, Latina bodies are discursively positioned as foreign to U.S. dominant culture and simultaneously spectacular through U.S. mainstream media. *In Search of Belonging* highlights the pleasures and frustrations that Latina audiences experience as they make sense of media representations highlighting their positionalities. Báez illustrates how Latina audiences engage with media in the hope of being recognized through a frame of “citizenship.” Not only does this book demonstrate the need for more consideration of age within audience and reception studies, but Jillian M. Báez also lays the groundwork for future studies to engage with location-specific analyses. Further, the book serves to expand the research within media studies as it relates to Latina audiences. More broadly, this ethnography proves a compelling addition for Latinx studies, Gender studies, and American studies. Although not necessarily a limitation, given that one book cannot cover everything, a valuable extension of this scholarship could include a focus on production to provide a tripartite methodological approach focusing on production, text, and audiences.

Diana Leon-Boys
The University of Illinois, Urbana-Champaign

GABRIELA GUTIÉRREZ Y MUHS

Cantú, Norma Elia. *Cabañuelas*. University of New Mexico Press, 2019. 313 pp.

In *Cabañuelas* (2019), Norma Elia Cantú’s latest novel, the author normalizes the use of Spanish as part of the American English language. No other author has written Spanish as part of the living American experience of everyday life, in such an organic manner. There are no italics in the common dialogue in Spanish in this novel, it is part of the American language, the repository for authors to use while writing in English. This sets an important precedent for Latinx and Chicanx authors of fiction and memoir, by freeing them to truly express themselves in the languages in which they live. In her earlier novel, *Canícula: Snapshots of a girlhood en la frontera*, Cantú has coined the term *autobioethnography* as part of the critical terminology of evolving genres, allowing for authors to also consider their work ethnographic. This second novel is truly imbued with Spanish ethnography, that includes exposing the reader to Spanish cultural and religious traditions from the 20th century and earlier. The protagonist, Nena, visits several of the Fiestas while on her year abroad, conducting research at the National Library, Biblioteca Nacional, for her work on celebrations.

There are four parts to *Cabañuelas*. In *Cabañuelas* the titles in the Index are all in Spanish,

Part I is “Época de desamor.” The first part, consists of eleven chapters, titled in Spanish. Part II, “La fuerza del destino” has 13 sections, of which, only 5 titles are in English: “Spring Fever,” “Chinese Test,” “Walking Talking, Reading Sewing,” “Friday Ritual,” “Public Displays,” one in French “Non, je ne regrette rien,” named after an Edith Piaff song, and the remaining seven, the longest amount are in Spanish.

Part III, “Jugar con fuego,” that is, “playing with fire” consists of fifteen chapters, again 5 titled in Spanish. In “La cruz de mayo,” Part IV, of the 23 chapters it consists of, eleven are in Spanish.

I confirm these numbers in this review to prove a point, and that is, that Cantú is both exposing and unpacking the bilingual mind here, as she is acting as a native informant, in anthropological terms. We could say that she is letting us know that for some, (that is an especially important issue) for us, the bicultural, bilingual, bi-sensitive individuals, identifiers of import, such as titles, often come in Spanish first.

Some of the characters, or main protagonists in *Cabañuelas*, are familiar to us, if we have read *Canícula: Snapshots of a girlhood en la frontera*, Cantú’s first novel, 1995. In it, Cantú announces a trilogy, of which *Cabañuelas*, or the telling of weather, in Mexican folk ways, is one of the three volumes of this trilogy. We know Nena, the previous main protagonist of *Canícula*, well, and the first novel begins with Nena living in Madrid and mentioning her lover, who asks her about her childhood in Laredo and Monterrey, México, by showing him photographs from her childhood, which unravels the novel *Canícula*. *Canícula*, is a marker, in Chicana literary history, because the author gets away with a title in Spanish, in a publishing industry that has denied Chicana people their language for a long time, and because of its groundbreaking work as a novel of memory and dissonance, photography and *autobioethnography*, setting a precedent in American letters.

In *Cabañuelas*, Cantú continues with her tradition of using photography to show us that this is in fact something that is most probably not fiction, whether it be a family event, a Mexican or an American holiday, or in the case of *Cabañuelas*, expanding the geography of Chicana nation into Spain, the root land for some Chicana cultural practices. In the tradition of Margaret Randall’s guide to testimonio, who identifies photography as one of the “documents” that affirms it, we see photography, again, even in the age of Facebook, providing us with the testimonio we need in order to affirm a possible Chicana fictional *autobioethnography*.

Cabañuelas is a solid and innovative novel, (282 pages) which consists of an explanation of the term, a Prologue, 65 aforementioned chapters in four parts, the last two of which are the Epilogue, and 46 pictures, almost twice as many as in *Canícula: Snapshots of a girlhood en la frontera*, as well as a drawing of a map of Spain, marking the places mentioned in the novel. There are no other maps of the places visited during the encounters of the protagonist and her lover Paco in the Americas.

We can affirm that this love/hate relationship with the language and Spain about which the protagonist, Nena speaks about, is in this case being played out through the love story of Paco and Nena. But *Cabañuelas* is also about a love story with the land, the Chicana land, the

Texan land, the Northeastern part of Mexico, that fronteriza Norma Elia Cantú, delivers both historically, folklorically, and linguistically by narrating about traditions, now in Spain, which are interweaved into the story and the love story between Paco and Nena. This woman also tells us of her love for her culture, traditions, family, that she is unable to leave for a man she falls in love with in Spain. In this case the love for man does not win the love of a woman from the Americas, as is usually the case, in a history told by the mainstream. In this novel region, space, place, identity might win over heteronormative love relations.

Gabriella Gutiérrez y Muhs
Seattle University

ROSSANA FIALDINI ZAMBRANO

Díaz Marcos, Ana María, ed. *Escenarios de crisis: Dramaturgas españolas en el nuevo milenio*. Benilde, 2018. 531 pp.

Escenarios de crisis: Dramaturgas españolas en el nuevo milenio es una antología que reúne quince obras de teatro escritas por mujeres. La importancia de este trabajo que Ana María Díaz Marcos coordina e introduce prolijamente es incuestionable porque viene a enriquecer el ya no tan incipiente canon de autoras teatrales, que otras estudiosas como Patricia O'Connor y Virtudes Serrano se propusieron construir a partir de la última década del siglo pasado. En este sentido, *Escenarios de crisis* es una consecuencia natural de una autonomía dramática femenina que ya tiene una inercia propia.

La antología nos ofrece una refrescante diversidad de narrativas, que reafirma la heterogeneidad propia de sus autorías. Podemos reconocer que las dramaturgas difieren en la forma de percibir y de contar las crisis que vivimos, lo que le asigna a la antología una riqueza de contenidos muy apreciable. Los posibles escenarios de crisis son varios y abarcan problemáticas que podemos reconocer como muy actuales, lo que ayuda a que las lectoras y los lectores se identifiquen con las fábulas. Juana Escabias en *No le cuentes a mi marido que sueño con otro hombre, cualquiera* y Carmen Pombero en *Madres de cristal* nos relatan historias de violencia de género y/o la violación legitimada de los derechos de las mujeres. En el primer caso, la historia sucede en cualquier parte de España, lo que sin duda favorece una identificación inmediata. La historia de Pombero, por el contrario, sucede en China y hace referencia a una práctica que no ha sido importante para Occidente. Diana de Paco en *Apofis* desarrolla el tema del acoso sexual cibernético aunado a un problema de identidad sexual. Carmen Resino en *La otra boda* nos ofrece un comentario sobre el miedo a “salir del closet” en una sociedad como la española, a pesar de que la homosexualidad ha ganado espacios de aceptación. Las dramaturgas Yolanda García Serrano y Gracia Morales coinciden en juzgar las conductas sexistas en el ámbito laboral. García Serrano en *Entrevista atravesada* hace hincapié en las miles de trabas que una madre soltera enfrenta al buscar un trabajo, trabas