

converse in varying degrees of Spanish language fluency. The study presents two groups of students: Classroom X and Classroom Y with two kinds of Spanish language videos: Classroom X only saw videos in which Spanish was spoken colloquially and Classroom Y only saw videos in which Spanish was spoken in “linguistic perfection” (204). Exams were then conducted daily following exposure to the videos. Controls included time of day, frequency of screenings during the week, kind and frequency of examinations given, and the length of the study.

Results of the study were not conclusive, although in some cases there was a correlation between regular exposure to colloquial Spanish, and reduced anxiety and proficiency in the target language. The authors concluded that regular use of YouTube videos within class is an efficient method of making use of what they call the “silent period,” a time when students internalize the language (207). Further, the authors insist that students expecting to work in the Spanish-speaking world have much to gain from exposure to multiple dialects and situations of communication that can be found on YouTube or through comparable digital means. The study even tried to incorporate students’ various professional interests into classroom conversations and themes, such as discussing the publications of state and federal environmental agencies for students interested in conservation, or discussing other scientific, industrial, commercial, or sociological topics. All topics for conversation were validated within the classroom, and grammatical, morphological, or semantic errors were not corrected. Broadly, the study attempted to foster a classroom environment in which students would participate without “an excessive concern for correctness,” recognizing that students were in “the early stages of language acquisition” (209). This inclusion of student interests in the classroom conversation and decreased emphasis on “correctness” was done not only in order to lower the level of stress, or the “affective filter,” often associated with the acquisition of a second language, but also to craft a learning environment that was attentive to language as highly-relevant and highly-enjoyable.

Those interested in digital humanities work as they relate to Hispanic Studies will find ample material to consider within this volume. The breadth and diversity of topics makes for a somewhat scattered reading at times, but perhaps this is indicative of the wide-spanning applicability of these approaches across numerous fields. The book will be of interest to scholars in digital humanities, librarians and archivists engaged in digitization projects and Spanish language teachers at all levels interested in the incorporation of digital tools. This book will also be of significant interest to scholars working around multilingual questions in digital humanities.

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Vila-Belda, Reyes. *Gloria Fuertes: Poesía contra el silencio. Literatura, censura y mercado editorial (1954–1962)*. Iberoamericana/Vervuert, 2017. Pp. 305. ISBN 978-8-48489-993-8.

This detailed study, titled *Gloria Fuertes: Poesía contra el silencio. Literatura, censura y mercado editorial (1954–1962)*, is divided into three parts. The first, chapters 1–3, is devoted to censorship in and of Fuertes’s early books of poetry. The second part, chapters 4–8, focuses on the oppression Spanish women suffered and ways Fuertes subverted a female writer’s marginalization. The third part, chapters 9–11, is a detailed review of the immense impact the Seix Barral publishing house had on renovating and internationalizing Spanish culture in the 1950s and 60s.

For her analysis of post-Civil War censorship, Vila-Belda conducted extensive research in the holdings of the “Archivo General de la Administración” in Alcalá de Henares. She provides us with an illuminating account of the numerous facets of censorship and how Fuertes’s work was affected. She discusses topics the Regime deemed taboo and mentions that many books had to be published abroad. Focusing on Gloria Fuertes (1917–98), she notes her marginalization as a single woman, a lesbian—Fuertes’s “compañera” was the translator Phyllis Turnbull—and as a member of the working class who was preoccupied with social problems. Vila-Belda discusses where Fuertes found work, her TV performances, and her teaching (in the United States on a

Fulbright and in Madrid's "Instituto Internacional"). There follows an overview of the three books that were censored: *Antología y poemas del suburbio* (37 poems, published in 1954 in Caracas, Venezuela); *Todo asusta* (30 poems, published in Caracas in 1958); *Aconsejo beber hilo* (70 poems, published in Madrid in 1954). It is quite fascinating to see the words and lines to which the censors objected. Vila-Belda provides a detailed commentary on the censorship of five poems in *Aconsejo . . .* (two of which see the light of day for the very first time in this study). Needless to say, these poems in no way inscribe the Regime's arch-conservative role for women (house, home, kids, husband); they deal with poor, abused and lonely women, with prostitution, and with hunger and starvation.

The study's second section treats poetry as a subversive act. The Regime forbade writing about certain topics (e.g., the Civil War, death, suicide and burial). Vila-Belda provides detailed analyses of Fuertes's poems on such topics and where they were censored. It is enjoyable to see how Fuertes at times was able to trick the censor and how she deconstructed the *ubi sunt* motif. Vila-Belda also examines in depth Fuertes's testimonial and autobiographical poems: in a deliberate challenge to the Regime's Pollyanna view of Spain, she incorporated into her texts the atrocious living conditions of the poor and downtrodden, and of starving children without shoes on their feet. An ingenious aspect of this discussion is Vila-Belda's reading of how free verse foregrounds the horrors of post-Civil War life in Spain. Also, this critic's study of Fuertes's deployment of intertexts to resist the official Fascist culture is illuminating. The study's second section concludes with an account of Fuertes's public readings (in pubs, cafés, *barrios*, theaters), performances that were advertised on posters as "Versos con faldas," in which Fuertes could read poems that had been censored or had only been published abroad.

The third section of this study deals with the impact the publishing house Seix Barral had on culture in Spain from 1954 to 1964 with their "Biblioteca Breve," their "Colliure" collection and with Castellet's *Veinte años de poesía española*. Gloria Fuertes was the only woman published in the "Colliure" collection (with ten men), and no one less than Jaime Gil de Biedma was the anthologizer of the selection of Fuertes's poetry that appeared in that collection in 1962. Seix Barral's focus on social realism and its inclusion of young, talented, soon to be canonical poets from throughout Spain renovated Spanish literature and rejected the culture favored by the Franco regime.

A conclusion stresses that although Fuertes was not at all well known in Spain, her originality was recognized in the United States with both translations of her work and major critical studies. The cover of the book itself has a delightful snapshot of Fuertes riding her Vespa, and there is an appendix that contains more photographs of Fuertes, copies of censors' reports, as well as posters that advertised "Versos con faldas" readings.

In conclusion, this is a very detailed and serious study that provides fresh insight into Gloria Fuertes's originality, and into censorship and literary culture in post-Civil War Spain.

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Weldt-Basson, Helene Carol. *Masquerade and Social Justice in Contemporary Latin American Fiction*. U of New Mexico P, 2017. Pp. 226 ISBN 978-0-82635-815-8.

Masquerade and Social Justice in Contemporary Latin American Fiction analyzes and poses critical theoretical stances on various topics related to moral rightness in the individual and collective realm. The book studies fourteen novels from authors representing various Latin American countries including Peru, Argentina, Mexico, Paraguay, Chile, Puerto Rico and Cuba. This is a fine selection of Latin American Spanish speaking writers.

Structurally, *Masquerade* is divided into five chapters with an introduction and a conclusion. The introduction offers an overview of the general theme of masquerade/carnival in critical theory mentioning canonical ideologists on the topic such as Bakhtin's *Rabelais and*