

Prieto Calixto, Alberto. *Héroes, prisioneros y renegados. El cautiverio en la narrativa hispánica de los siglos XVI y XVII*. Gijón, Spain: Prensa Académica Castellana, 2009. 191 pp. ISBN: 978-0-615-27531-4.

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*Héroes, prisioneros y renegados* focuses in captivity across the Hispanic world during XVI and XVII centuries. Dr. Prieto examines several types of writing dealing with captivity. To this end, he studies a dozen or so of literary works ranging from 1551 (the *Abencerraje*) through 1616 (Cervantes's death) in which forced captivity is featured.

The book is comprised of an introduction, three chapters and a conclusion. In the introduction, he starts by evoking the origins and evolution of captivity as a textual subject in Western culture from the Bible and Heliodorus's *Aethiopica* on, with an obvious focus in Spanish literature: *the* romancero (Spanish medieval ballads), Byzantine novels, sentimental novels (*Cárcel de amor*) and so forth. Later on, he discusses the theoretical debates that surround captivity as a textual subject by moving away from previous readings that approach Spanish texts of the time dealing with captivity as examples of propagandistic, Empire-defending type of writing.

The first chapter, "El cautiverio musulmán" (Muslims in Captivity), deals with XVI century Spanish texts that feature or mention, in any way, instances of Muslim captivity: the aforementioned *Abencerraje*, Pérez de Hita's *Las guerras civiles de Granada, Ozmín y Daraja* and, interestingly, several works in which *moriscos* are mentioned. In those works, *Moriscos* are seen as "captives in their own land" after the 1609 expulsion decree. According to Prieto, several of those works (namely, the *Abencerraje* and Cervantes's "Capitán cautivo") use interpolated stories as mechanisms to present an, against-the-grain, positive view of moors and *Moriscos*.

The second chapter, "The Stand Alone Captive Tales", is the more extensive and deals with captivity as mentioned in *Viaje de Turquía, Vida y trabajos de Jerónimo de Pasamonte, Los naufragios, El cautiverio feliz*, Sosa's *La Topographía*, Cervantes's theater and *Los cautivos de Argel* by Lope de Vega. One of the most interesting points made by Dr. Prieto here is his assertion that Cervantes's views of renegades evolved over time, becoming increasingly ambiguous.

The third chapter, "The Interpolated Captive Tale", examines Contreras's *Selva de aventuras*, the "Relato del capitán cautivo" interpolated by Cervantes in *Don Quijote* and *La Argentina*. Here, Dr. Prieto Calixto focuses on the mechanism itself of interpolating captivity tales inside bigger literary works. First, he discusses, both, the narrative and

theoretical traditions of arguing for or against interpolating. This chapter is, perhaps, the most interesting in its skillful interweaving of cases drawn from different literary genres, including the *crónicas* of the Spanish conquest (Bernal Díaz del Castillo's *Historia verdadera*). Prieto concludes, rightfully, that the figure of the renegade became a paradigm of intercultural communication.

In the end, Prieto proves his point that ambiguity and interpolation are, clearly, two mechanisms used in captive tales in order to present a non-official view of things, a inherent reflection of a world in conflict.

In all, the book is a thorough and innovative study of the topic and is, undoubtedly, a significant contribution to the field.