

In Chapter Four, Martínez analyses three novels: *Concierto barroco* by Carpentier, *Paradiso* by Lezama Lima, and *Cobra* by Sarduy. For each, he reads the novel within the context of the individual author's Baroque aesthetic, highlighting the instances of disorder, chaos and disregard for convention. Of the many features of the New World Baroque that Martínez discusses, the importance of transculturation is key. Transculturation was, of course, first proposed by yet another prominent Cuban, Fernando Ortiz. In 1990, Antonio Benítez Rojo, in *La isla que se repite* ties Ortiz's concept to the philosophy of quantum theory, which, interestingly enough, shares much with the Baroque aesthetic especially in terms of diffusion, digression and chaos. In Sarduy's *Cobra*, Martínez finds the strongest evidence of this Latin American Baroque that involves a sense of "el exilio y la recuperación," both disorienting and regenerative (90).

The book closes with Chapter Five, which is both a summary of and a discourse on the present state of the Baroque in Latin America. Martínez concludes that beginning in the 1980s, the Latin American Baroque took yet another turn toward a new expression of identity and creativity which resulted in a critical questioning of Modernism especially in relation to "los desarrollos desiguales del continente hispanoamericano" (96). Ultimately, Martínez's critique reminds us that in Latin America the Baroque is more than just an artistic movement. Its fluxuations, repetitions, diffusions and continually new creations are woven into the experience and expression of Latin American identity on many levels.

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CAROLINA ROCHA AND GEORGIA SEMINET, EDS. *Screening Minors in Latin American Cinema*. Lanham: Lexington Books, 2014. xx + 203 pp.

Screening Minors in Latin American Cinema, a collection of twelve essays, studies the intricate representations of children and adolescents' subjectivity, agency and self in contemporary Latin American films. If these editors' last collection of essays, *Representing History, Class and Gender in Spain and Latin America: Children and Adolescents in Film* (2012), broadly focused on children as "focalizers," with allegorical tendencies toward their intimate and broader social settings, *Screening Minors* principally engages the socio-cultural, economic and political complexities of young selves in the making. *Screening Minors* is an innovative interdisciplinary collection that brims with relevant theoretical perspectives, heterogeneous

cultural settings, and filmic narratives about distinctive young adolescents' ethnographies, both restrictive as well as emancipatory.

Apart from the introduction, the collection branches into four thematic sections. The latter are introduced through references to renowned as well as emerging theory practitioners and scholars of agency, subjectivity and the child in film. These interdisciplinary references frame the collection, that is, "the ways in which Latin American filmmakers give voice to children in film, and capture what is unique, appealing, and profound about children's subjectivity and childhood in the region" (xii).

The first section, "Coming to Voice on Screen: Minors and the Struggle for Agency," juxtaposes essays by Carolina Rocha, Sophie Dufays and Alejandra Josiowicz. Diverse in their cinematographic choices and sociocultural settings, these essays center on the development of children and adolescents' subjectivity in cinema. Rocha studies *Mutum* and *O contador de histórias* as instances for children protagonists to challenge their "minority status," thus instituting their agentic voice. Dufays' and Josiowicz's essays privilege the voice of young women and girls in the settings of domestic violence, sexual transgressions, and different forms of social otherness. By studying *La ciénaga* and *La rabia*, Dufays traces the struggles rural children, especially young girls or female adolescents, face in familial settings permeated by intersubjective scaring, distrust and betrayal. Josiowicz examines *Géminis* and *La rabia* and the less conventional forms of girls' sexual awakenings, curiosities or practices as central communicative symbols of the disintegration of traditional family during the post-2001 economic crisis in Argentine society.

Familial settings with distinct sociocultural backdrops remain central in the second section of *Screening Minors: "Children and Family Dynamics."* These essays dissect interpersonal relations, primarily between children and their parents. Sarah Thomas studies *Las malas intenciones* and its young protagonist's "imaginative realm" (54) as a potential medium for claiming agency within a menacing and unpredictable world governed by adults. The subsequent essay by Amanda Holmes on *Lola* unpacks the mother-daughter relationship, whereby the representations of child's play, toys, and role-playing reveals the strengthening processes of the protagonists' sense of identity and social belonging. Holmes argues that "the film highlights the omnipresence of children and play in society, a perspective that reflects how Ana's way of processing her reactions affects Lola's understanding of her role as a mother" (72). Walescka Pino-Ojeda's essay on *Julio comienza en Julio* studies the depiction of socially constructed rites of passage for boys within the patriarchal state at the outset of the twentieth century in Chile. Julio's coming of age allows the examination of the children's agentic ambivalence, for "they embody

simultaneously the promise of the continuity of the established social order and the possibility of its change" (88).

The penultimate section, "Mobile Youth: Migration, Poverty, and Violence," explores socioeconomic displacements of children in poverty and violence-ridden circumstances. In Hólmfríður Garðarsdóttir's essay on *The Path* and *Yuma*, she studies young adolescent female protagonists' social negotiations and "mobility" as paths toward their personal independence within the underdeveloped social settings of Central America. This analysis ultimately focuses on raising "questions about the limitations that cultural conventions can place on young girls' agency and selfhood, their possibility to transcend limitations, and their role in molding their liberated subjectivity" (106). Two road films, *La misma luna* and *Sin nombre*, which explore illegal immigration related to the U.S.-Mexican border, rest at the heart of Laura Senio Blair's essay. Blair tackles the development of the young protagonists' agency as they cross "the literal and metaphorical borders" (119) illegally and without adult guidance or protection. Juli Kroll's article on *Al otro lado* traces the manifestations of young protagonists' "tactical agency," which "allows them to resist disempowerment and participate in social networks and in the construction of cultural, familial, and individual values" (135). Gender-based violence against adolescent female protagonists in Marisa Sistach's *Perfume de violetas* and *La niña en la piedra* is central to Traci Roberts-Camps' essay. By studying the perspectives of adolescent girls on institutional structures such as the family or the school, the author traces how these structures either fail to grasp or simply perpetuate gender-based violence in contemporary Mexican urban and rural settings.

"Minors' Subjectivity in Focus: Documentary and Neorealist Cinema" concludes this collection. The authors in this section examine the contexts and cinematic mechanisms used in constructing female subjects' agency in documentary and drama. Using feminist epistemology of emotion ("outlaw emotions"), Jack A. Draper III studies Brazilian director Sandra Werneck's films in which emotional experiences become potent sources for women's and young adolescents' coping mechanisms or social transgressions. The cultural rituals of Wayuu culture, related to menstrual cycles and the subsequent seclusion of young girls, are interpreted as a hindrance as well as an emancipatory opportunity in Rachel Randall's article on *La eterna noche de las doce lunas*.

This collection responds timely to the Latin American directors' fascination with young subjects' intricate worlds, just as it leaves its readers to create their own inferences about the collection as a whole. *Screening Minors in Latin American Cinema* innovatively provides a deeper understanding of children's agency through film while also underscoring

the inter-subjective processes young protagonists lead within the familiar, unknown, perilous as well as promising settings of sociocultural negotiations, threats and opportunities.

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MARIANO SISKIND. *Cosmopolitan Desires. Global Modernity and World Literatures in Latin America*. Evanston: Northwestern University Press, 2014. 357 pp.

Mariano Siskind's book focuses on the role and participation of Latin American literature within the disciplinary field of world literatures. Siskind has done the Herculean task of integrating, into a productive dialogue, on the one hand the Latin Americanist critical reading of Latin American aesthetics and movements, and on the other, the substantial academic theoretical debate of world literatures' criticism. He has demonstrated that such dialogue illuminates and questions both sides, in terms of the way we understand Latin American writers and their relationship to modernity, and likewise the way the so-called third-world literatures are often thought of from the perspective of the world literatures field.

The leading question behind *Cosmopolitan Desires* inquires as to the ways in which Latin American writers, from the 19th century to the Boom, have problematized and responded to the issue of whether they in fact belong to world literature and global modernity, in the face of their own claim to universality. The hero of this book, as Siskind puts it, is the Latin American cosmopolitan intellectual, from the Argentinean science fiction writer Eduardo Holmberg to the *modernistas* Rubén Darío, José Martí, Enrique Gómez Carrillo, Baldonero Sanín Cano, down to Jorge Luis Borges and Gabriel García Márquez. Following Lacan's idea of desire as "a relation of being to lack [where] lack is the lack of being properly speaking," Siskind depicts the intellectual hero as a "cosmopolitan marginal intellectual defined by both a constitutive lack, translated as signifier of exclusion from the global modernity and a longing for a universal belonging and recognition that mediates his discursive practices and measures the libidinal investment that produces his imaginary cosmopolitan 'body-ego'" (9).

Siskind explores the complexities and the tensions between this cosmopolitan desire and the search for a particular identity in three key moments of Latin American literature. The first is the beginning of