

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

peripheral modernity in the 19th century in Latin America, through an author like Holmberg, whose science fiction, *vis à vis* Jules Verne's paradigm, reveals itself as free of the constraints of the imperialistic and metropolitan bourgeois mentality, and, by virtue of its marginal position, explores contradictions and non-rational ways of thinking to produce science-related literature. Siskind then goes on to study key early 20th-century *modernista* authors in detail. The chapters on Gómez Carrillo and Sanín Canon explain the important role of these writers, who, although marginalized from the modernist canon, embodied and conceptualized a radical idea of the literary world beyond French literature and its prisms, to understand other literatures, as was the case with Darío. Although they themselves were perhaps not familiar with Goethe's *Weltliteratur*, nonetheless Gómez Carrillo and Sanín Canon expanded the scope of interest to include minor languages and literatures like Finnish, Hungarian, Swedish, Danish, Dutch, Greek, etc. They also understood very well those writers' struggle for a place in the world literatures market via translation. And in the case of Sanín Canon, following Brandes, the "comparative assessments of particular literatures based on uneven power relations must be understood in relation to the conviction that literature is, above all else, a window into the cultural history of a given nation" (179).

A book about the role of Latin America in world literatures could not be complete without a serious study on the globalization of magical realism. One of the biggest accomplishments of *Cosmopolitan Desire* is its inclusion of a theoretically and empirically exhaustive analysis of magical realism and its migration from Latin America to other literatures. Siskind denaturalizes and historicizes what he calls the "perfect triple marriage between world literature, postcolonialism, and magical realism" to further critically explore the "world literary disruptions that alter the epistemic geographies of literary history to produce new, contingent (ephemeral or not) large-scale spatial assemblages, redrawing the boundaries of the world with each utterance" (61). In this chapter, the reader finds a historical account of the actual spread of magical realism across the globe: from the first coining of the term by German art critic Franz Roh to the first group of Latin American writers to develop the notion of "lo real maravilloso" (Arturo Uslar Pietri, Alejo Carpentier, Miguel Ángel Asturias) to Gabriel García Márquez and the Boom of Latin American literature, and on to its re-writings in the following decades in Africa, South and East Asia, Eastern Europe, and the US South. Siskind establishes the similarities and differences between all these writers in order to dismantle the "presumed universality" of magical realism, reconstructing the "concrete universalization of the genre through specific historical processes" (92). García Márquez's magical realism opened up the potential for writers

using other languages to establish a productive connection between aesthetics and their own local forms of (colonial, postcolonial, capitalist) oppression (88). The articulation of the marvelous and fantastic is not only an aesthetics that reflects hybridity and cultural difference, but, primarily and primordially, is an aesthetics that naturalizes the marvelous at the same time as it “denaturalizes social domination, massacres, wars, and other historical traumas” (88), and other subaltern experiences.

The historical scope of the book is excellent. In the same way that magical realism is historicized, modernists and 19th-century writers from a variety of Latin American countries are explained in relation to their local historical, social, and economical circumstances, as in the case of Mexican *modernistas* and the period of national modernization of the Porfiriato, for example. *Cosmopolitan Desire* is a solid book that weaves with many threads: philosophy, postcolonial theory, psychoanalysis, Latin American literature and criticism, and world literature and criticism. Siskind’s book makes a strong and fine contribution to the field of world literature, where the study of Latin America is, although with notable exceptions like this one, still minimal.

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NIAMH THORNTON. *Revolution and Rebellion in Mexican Film*. New York: Bloomsbury, 2013. 212 pp.

En *Revolution and Rebellion in Mexican Film* la profesora Niamh Thornton estudia la representación de la Revolución Mexicana en el cine como un mito del que se hace un uso político. El PRI (Partido Revolucionario Institucional), que gobernó México de finales de los veinte hasta el dos mil, creó en torno a la Revolución Mexicana (1910-1929) un mito fundacional, estableciendo este momento histórico - y no la independencia de España en 1810 -, como el verdadero origen de la nación mexicana. Según Thornton, este mito fundacional, basado en la historia de México y establecido por una élite política, fue el medio a través del cual el PRI se mantuvo en el poder.

Revolution and Rebellion in Mexican Film analiza la Revolución Mexicana y otras rebeliones a lo largo de la casi totalidad de la historia del cine mexicano: desde los inicios del cine sonoro hasta la década del 2010. El libro comienza con el caos, la confusión, la creatividad y el cuestionamiento de la Revolución en las películas de los treinta como *El compadre Mendoza* (Fernando de Fuentes, 1933). Le siguen las grandes