

popular culture. Imaginative instructors teaching courses on contemporary media depictions of violence could also usefully incorporate it into their syllabi as a means of sparking discussion about continuity and change in representational strategies and their political resonance. In both Mexico and Brazil violence remains highly, even hyper visible, reverberating across communities, regions, and nations. This book reminds us that this has long been the case.

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JUAN G. RAMOS AND TARA DALY, EDS. *Decolonial Approaches to Latin American Literatures and Cultures*. New York: Palgrave Macmillan, 2016. 235 pp.

Since the “decolonial turn” as a concept was proposed by Nelson Maldonado-Torres at a 2005 conference he organized at the University of California, Berkeley, numerous literary critics have engaged with its project and applied its theory. A decade after its conceptualization, Juan G. Ramos and Tara Daly have assembled *Decolonial Approaches to Latin American Literatures and Cultures*, an innovative volume that invites Literature and Cultural Studies scholars to share their renewed applications of decolonial theory while opening further avenues of inquiry and debate. Central to the book is a rearticulation of the geo-cultural idea of Latin America, one more inclusive of its diverse subjectivities and textualities. The essays consider a wide range of perspectives, from Nahua cosmology and Maya literatures, to a Bolivian novel of *encholamiento*, and the reemergence of the Charrúa. *Decolonial Approaches* also redefines the idea of textuality itself by considering weaving, artifacts, and even the land, alongside written texts such as novels and chronicles. While Ramos and Daly emphasize the essays’ use of decolonial theory to reformulate the idea of Latin America and its cultural manifestations in ways more inclusive of a variety of world views, it is through their acknowledgement of the translational limitations of the theory, when used to engage interculturally with non-Western and non-Eurocentric languages and textualities, that each collaborator begins interrogating the decolonial approach.

Complementing the introduction, Sarah Castro-Klarén’s and Horacio Legrás’s essays expand on the volume’s underlying topic of untranslatability. The debatable degree of fluency attained by students completing Spanish programs and the impossibility of fully translating other cultures and knowledges lead Castro-Klarén to call for departments to move away from language-based programs, towards Spanish majors that

include English and bilingual courses, which would facilitate student engagement with Latin America. In his essay, Legrás argues for the importance of including Latin American literatures in the decolonial project, due to what he calls their impure nature, which he relates to Ángel Rama's concept of transculturation. Legrás claims that the rule of impurity that defines literatures can unravel the inner tensions of the decolonial approach, torn between a desire to communicate the situatedness of other experiences, and the universalist aspirations of the networks of knowledge to which its proponents belong.

The collaborators of the following section undertake decolonial readings of indigenous textualities to explore other ways of knowing. Xiang addresses the coloniality of translation by criticizing the scholarly impositions of Western cosmological knowledge, which is based on fixed dualisms and colonial hierarchies, when approaching Nahua cosmology. Instead, he proposes a discussion of *Ometeotl* and *tlacuilociztli*, the Nahua supreme deity and pictorial writing system, respectively, from the perspective of Nahua dualism. Carcelén-Estrada then analyzes the ways in which Inca Garcilaso de la Vega's and Felipe Guaman Poma de Ayala's epistemic interventions surrounding masculinities reveal that indigenous women were relegated to a position of inferiority under both the Inca and the Spanish empires. Such a reading demystifies the Inca past and supports the objectives of contemporary articulations of Andean communitarian feminism to decolonize and depatriarchalize both indigenous and non-indigenous communities. Concluding this section, Arturo Arias discusses how the rise of bilingual Maya novels and their incorporation of indigenous textualities, such as weaving, are contributing to an epistemic change of the "lettered city" in Guatemala.

The third section includes cultural interventions that explore how other knowledges can disrupt Western epistemologies. Through analyses of particular cultural artifacts, Javier Sanjinés C. discusses the early twentieth-century Bolivian pedagogic revolution, which ultimately resulted in an empowered indigenous population and the "cholification," to use Aníbal Quijano's term, of Bolivian society. By arguing for the air as the condition for Being in César Calvo's *Las tres mitades de Ino Moxo y otros brujos de la Amazonía*, Tara Daly suggests that the novel not only challenges the logocentrism of Western epistemology, but it also argues against materiality by focusing on the air's relationality with and between all beings. Finally, Juan G. Ramos's essay answers Legrás's call for a return to Marxism as an interpretive tool. His reading of the coloniality of capital in Ecuadorian writer Enrique Gil Gilbert's *Nuestro pan* (1942) leads him to return to the Marxist concept of living labor to reveal the dignity of the novel's indigenous laborers.

Opening the fourth section, Gustavo Verdesio's essay complements Ramos's intervention by emphasizing the need for decolonial theorists to engage in systemic studies of capitalism and colonial legacies in different regions of Latin America. Discussing Charrúa reemergence in Uruguay, he argues for a better understanding of capitalist structures in countries where settler colonialism led and continuously reaffirms foundational land dispossessions and extermination or displacement of indigenous peoples. Elizabeth Monasterios P. and Laura J. Beard expand on this decolonial approach to territoriality. Through her discussion of Gamaliel Churata's work in the Peruvian and Bolivian Andes, Monasterios questions Western ways of relating to the land and argues for the need to consider Andean identities alongside indigenous relational ontologies, rather than liberal demarcations of territoriality. Based on her knowledge and contributions to discussions and practices in North American Indigenous Studies, Laura J. Beard recommends the incorporation of questions of sovereignty – territorial and artistic – in Latin Americanist decolonial approaches.

Mabel Moraña concludes the book by emphasizing the importance of decolonial thinking in the search for new forms of non-Western paradigms, while underlining the significant interrogations of the volume's contributors. Moraña designates the proposals as insightful, yet also potentially problematic, demonstrating that Ramos and Daly successfully attained their objective of combining essays that raised points of contestation and contention. The fact that the editors and contributors acknowledge the volume's limitations – the absence of textualities from areas like Brazil and the Caribbean; the North American academic audience it targets at the expense of others; and the difficulty in connecting academic and non-academic communities – also points to the fulfilled goals of this book: to open new avenues of inquiry, and invite scholars to engage in and expand upon this important and innovative conversation.

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CAROLINA ROCHA. *Argentine Cinema and National Identity, 1966-1976*.

Liverpool: Liverpool University Press, 2017. 250 pp.

En su último libro, Carolina Rocha realiza un minucioso estudio de la producción cinematográfica argentina a partir de mediados de la década del 50 hasta 1976 centrándose en el periodo de 1966 a 1976 durante el cual el cine tuvo un papel fundamental en la vida cultural de Argentina, a pesar de la situación política volátil y de violencia. En esta década, explica Rocha, los