

(1956), as well as several poems and essays. Via her close readings of this diverse assortments of texts, Soto “affirms that Civil War Spain became a space where African American volunteers challenged white supremacist ideology and enabled new representations of black masculinity associated with military heroism and humanity” (13).

Over the course of its four chapters, Part III “Gazing at Each Other in Franco’s Spain” attends to US-Spain relations in a post-Civil War society. In chapter eight, David Miranda-Barreiro’s essay “Black Problems for White Travelers,” considers the evolving nature of the relationship between Spain and the USA. His second concern in this chapter concentrates on colonialist discourses and stereotypes of “Otherness,” thereby interrogating anti-black ideologies and discriminatory policies against African diasporic communities. The volume’s editor, Cornejo-Parriego, uses Chapter 9 to “address again the intertwining of anti-American and *Hispanidad* discourses, but at a larger stage of Francoism” (15). Turning to the 1960s Falangist newspaper *Arriba* – the official voice of Francoism – the author compellingly explores the representation of the African America emancipation movement. In Chapter 10, “Imagining Soul from Barcelona,” Alberto Villamondos takes us to twentieth-century Barcelona where we uncover the comic illustrations of Jordi Longarón. This captivating essay “reinterprets *Friday Foster* as a cultural text and examines how a well-known graphic artist in Spain contributed to a pioneering narrative of female blackness in the context of the American civil rights struggle. The final, eleventh chapter, “In Search of Chester Himes in Spain,” follows in Himes’s *dust tracks* on the rocky roads of Franco’s Spain, in the company of three women. The essay’s author, María Frías, “obtained first-hand, if sometimes contradictory, information about relevant events that took place both during and after Himes’s fifteen years in Moraira” (236). Impeccably researched, meticulously analyzed, and impressively documented, *Black USA and Spain: Shared Memories in the 20th Century* is a must-read book across many disciplines.

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JUAN R. DUCHESNE WINTER. *Plant Theory in Amazonian Literature*. New York: Palgrave Macmillan, 2019. 103 pp.

Plant Theory in Amazonian Literature is the latest in a series of books and articles on Amazonian cosmopolitics and literature in the context of the Anthropocene by Juan Duchesne Winter. This book continues the project

that he began in *Caribe, caribana: Cosmografías literarias* of “amazonizing” of critical theory in the humanities: bringing it into dialogue with a variety of indigenous and non-indigenous philosophy and writing of the Amazon region (2).

After laying out his main arguments in a brief introduction, Duchesne Winter begins his first chapter by turning this “amazonizing” toward the posthumanist “plant theory” trend in the humanities that has emerged in recent years around scientific evidence that plants are not only the basis of all animal life on the planet, but also have the faculties of perception and even communication, memory, and learning. This trend includes bestsellers like *The Hidden Life of Trees* by Peter Wohlleben, but also volumes more explicitly connected to philosophy and literary studies, such as *The Language of Plants: Science, Philosophy, Literature* by Monica Gagliano, Patricia Vieira, and John Ryan, and Michael Marder’s *Plant-Thinking: A Philosophy of Vegetal Life*. Duchesne Winter argues that, in these works, plants are often represented as subaltern heroes of what he calls “botanical utopianism” and assumed to be “the next standard bearer of cosmic emancipation” because of their crucial life-sustaining role and communicative abilities (16, 3). Michael Marder’s work is given particular attention in this discussion for its proposal that “vegetal being” constitutes a “paradoxical subaltern non-subject of the planetary biosphere and animator of the permanent deconstruction of metaphysics” (11).

In this overview, Duchesne Winter criticizes and even ironizes these prominent approaches for their reliance on a utopian emancipatory subject and on science as an irrefutable foundation for thought. By contrast, he praises Emanuele Coccia’s book *La vie des plantes. Une métaphysique du mélange* for considering plants through the lens of ancient European philosophy. For Duchesne Winter, Coccia’s book is an important link between Euro-North American plant theory and Amazonian plant thinking not only because of its basis in extra-modern thinking, but also because of its emphasis on plants’ relational “mixture” or mutual imbrication with other living and non-living entities. In this way, plants challenge anthropocentrism and modern divisions between nature and culture. Next, Duchesne Winter “amazonizes” Coccia’s work by putting it in contact with diverse examples of Amazonian plant thinking, particularly *Las visiones y los mundos. Sendas visionarias de la Amazonía Occidental* by Peruvian Pedro Favaron, a book that engages with recent Amazonian mythographies from the perspective of the author’s own initiation as a Shipibo *vegetalista* healer. Through this dialogue between Coccia and Favaron and drawing on the work of Brazilian anthropologist Eduardo Viveiros de Castro, Duchesne Winter develops one of his key concepts based on Amazonian plant thinking and shamanic engagement with plants:

thinking-acting with the territory. Inspired by various forms of Amazonian shamanism in which plants take on a key role as subjects, or even teachers, rather than objects of knowledge, Duchesne Winter's concept describes a form of relational, exteriorized thought that implies an engagement with the territory and the living beings that constitute it, rather than an individual, interiorized act.

In the second chapter, Duchesne Winter builds on these ideas in his analysis of the 1981 novel *Las tres mitades de Ino Moxo y otros brujos de la Amazonía* by Peruvian César Calvo. As he points out, while the novel is not "about" plants, it does belong to a genre of literature influenced by plants as drugs and hallucinogens, in this case the famed Amazonian brew, *ayahuasca*. Duchesne Winter's argument is that *Las tres mitades* is a speculative, "mythophysical" novel that engages profoundly with Amazonian thinking. Here he draws on Viveiros de Castro's contention that Amerindian myth constitutes a metaphysics, or what he calls a "mythophysics." "Mythophysics" differs from "metaphysics" in that it emulates a key characteristic of myths: that they are always variations on other myths, and thus cannot be traced back to an "original." According to Viveiros de Castro, Amazonian mythophysics, then, similarly emphasizes variation "as a function of the truth," eschewing monolithic or absolute beliefs (57). For Duchesne Winter, the novel similarly puts all learned "common sense" in variation by going beyond the parenthetical suspensions of belief/disbelief characteristic of modern fiction, extending fantastical episodes into the factual framing of the novel. This argument goes beyond a questioning of the relationship between fiction and reality, instead addressing ontological issues that resonate with Amazonian plant thinking. In this way, the novel espouses a counterposition to the "politics of capture of the truth" characterized by monolithic sovereignty and absolute beliefs. This, even though the novel, as Duchesne Winter points out, includes protagonists like the shaman-chieftain Ino Moxo who resembles an authoritarian general or guerilla leader of the Latin American colonial and republican tradition. The chapter ends with a reaffirmation of the novel's relational and mythophysical gesture of constantly placing the conditions of truth in variation through its engagement with *ayahuasca* and Amazonian plant thinking.

The book's concluding chapter, though brief, contains equally stimulating reflections from Duchesne Winter about his personal experiences with *ayahuasca* and Amazonian plant thinking while visiting an Inga family in Colombia's Sibundoy Valley. In this section, he addresses the growing global profile of *ayahuasca*, particularly in terms of tourism in the Peruvian Amazon, while also noting that "Sibundoy has not yet succumbed to the *ayahuasca* boom" (97). Despite this allusion to the

region's untouched "authenticity," Duchesne Winter makes an important reflection on how his indigenous hosts naturally juxtapose and integrate traditional Amazonian plant thinking and Western university knowledge as a way of navigating the realities of the agro-industrial society in which they live.

Plant Theory in Amazonian Literature is a valuable critical contribution to "plant theory." At the same time, and especially because of the links he establishes between Viveiros de Castro's work and literary analysis, Duchesne Winter also opens doors in Amazonian literary and cultural studies.

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IKER GONZÁLEZ-ALLENDE. *Hombres en movimiento. Masculinidades españolas en los exilios y emigraciones, 1939-1999*. West Lafayette, Indiana: Purdue UP, 2018. xi + 309 pp.

La convicción de que los procesos forzosos de desplazamiento geográfico ejercen un impacto en la identidad de género e incluso en la orientación sexual de varones de cualquier edad y estrato social ha sido durante largo tiempo una sospecha más que fundada en los estudios literarios y culturales. El libro de Iker González-Allende documenta, discute y analiza esta hipótesis en relación con las tres grandes oleadas migratorias del siglo XX español: el exilio político republicano, la emigración económica durante el franquismo, y la emigración académica a Estados Unidos en la última década del siglo. González-Allende se basa en sus estudios previos sobre masculinidades literarias, que amplía en este libro para dar cabida a diez autores representativos de otras tantas modalidades de expresión del *emixilio*: Luis de Castresana, Juan José Domenchina, Juan Gil-Albert, Francisco Ayala, Max Aub, Patricio Chamizo, Víctor Canicio, Terenci Moix, Antonio Muñoz Molina y Javier Cercas.

La primera parte del libro se centra en las diferentes experiencias del exilio. En el primer capítulo, la novela autobiográfica *El otro árbol de Guernica* (1967), de Castresana, ejemplifica la experiencia traumática del exilio infantil desde la perspectiva de un niño vasco exiliado en Bélgica. El niño aprende a ser hombre y español según el modelo falangista del *nuevo hombre*, que exalta el patriotismo frente a los insultos anti-españoles que ha de oír en su país de acogida. La imagen negativa de España es, junto con las experiencias subjetivas de vulnerabilidad y emasculación, uno de los rasgos comunes a todas las experiencias migratorias contenidas en el libro.