

terreno de la creación literaria, ese mismo onanismo le lleva a encerrarse en su propio universo artístico hasta que, al final del libro, encuentra su propia voz y sexualidad y decide regresar a Barcelona.

El séptimo y último capítulo analiza las novelas *Carlota Fainberg* (1999), de Muñoz Molina, y *El inquilino* (1989), de Cercas. El *hombre académico* en ellas representado parte de una situación antihegemónica debido a su ineptitud social y, tratándose de profesores universitarios en Estados Unidos, a sus escasas publicaciones académicas. Ambos personajes son discriminados y humillados en sus respectivos departamentos, y tratan de compensar sus fracasos académicos mediante conquistas amorosas. Pero la competitividad, las intrigas y su incapacidad ante sus colegas femeninas les producen una inseguridad emasculatoria que degenera en episodios psicóticos.

El libro se cierra con un excelente resumen de conclusiones en el que se establece más allá de cualquier duda la continuidad histórica que subyace a las obras analizadas: “[a] pesar del más de medio siglo que cubren las obras analizadas en este libro, se aprecia en todas ellas una similar crisis de masculinidad en los hombres que viven en el extranjero debido a su discriminación y alienación” (253). Las más de veinte páginas de notas, una útil y cuidada bibliografía, así como un bien articulado índice alfabético contribuyen a hacer de este libro una imprescindible herramienta para futuras investigaciones sobre un tema de interés creciente en los estudios literarios hispánicos.

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ENCARNACIÓN JUÁREZ-ALMENDROS. *Disabled Bodies in Early Modern Spanish Literature: Prostitutes, Aging Women and Saints*. Liverpool: Liverpool UP, 2017. viii + 201 pp.

Using the theoretical framework of feminist disability studies *Disabled Bodies in Early Modern Spanish Literature* analyzes literary texts and other discourses about women from the late fifteenth to the seventeenth-century. From the outset Juárez-Almendros acknowledges the challenge of adapting contemporary theories about disability to texts from the medieval and early modern periods. By concentrating on women’s bodies in the early modern period, the author studies a group that was categorized in philosophical, medical, and religious discourses as “inherently faulty and incomplete” (7). However, she proposes that the presentation of women in literary texts was not static and must be

considered within the historical and ideological circumstances in which they were created.

Juárez-Almendros divides her study into four chapters. In the first, she examines sixteenth- and seventeenth-century Spanish medical, regulatory, and morality texts with an eye to how they portray female embodiment. She analyzes two important medical treatises translated from Latin into Spanish in the fifteenth-century – *Lilio de medicina* by Bernardo de Gordonio and *Compendio de la humana salud* by Johannes Ketham. These texts reiterate women's inherent inferiority and connect their weakness and infirmities to their sexuality. This chapter contains an extensive discussion of syphilis, particularly focusing on women as agents of contagion. It also includes a discussion of poverty and social efforts to address it, including regulations on prostitution which was controlled by cities and religious institutions until 1623. Owing to women's innate inferiority and irrationality, the need for their moral instruction is evident in Juárez-Almendros's discussion of educational texts for women such as Juan Luis Vives's *De Institutione Feminae Christianae* (1523) and Fray Luis de León's *La perfecta casada* (1538).

The book's second chapter deals with syphilitic and damaged female bodies in literary texts. Specifically, the author examines *La Lozana andaluza*, *Casamiento engañoso*, *La tía fingida*, and Quevedo's satiric poetry. She notes that these works all represent "syphilis as a gendered metaphor of physical and moral decay that functions in opposition both to male embodiment and to the ideal of the integrity of the female body, expressed in the concept of virginity and chastity" (56). Juárez-Almendros notes that *La Lozana andaluza* moves beyond a conventional view of the syphilitic prostitute since Delicado inserts himself into the fictional world of the work portraying, in a veiled way, his own suffering from the disease. Cervantes in *Casamiento engañoso*, narrates the story of a syphilitic woman who lies about her dowry and her ailment in order to marry a soldier who she later abandons, stealing all his possessions. The author interprets the tale as one of a soldier, representative of, and defender of, the patriarchal order, who is damaged by the dangerous sexuality of a woman. In *La tía fingida* an old prostitute and her young apprentice feign a life of propriety but their real profession is revealed during the course of the narrative. The frank discussion in the work about the young woman's repeatedly mended hymen, overheard by a group of men, provoked severe anxiety for a patriarchal society since virginity – the foundation of legal, social, and moral stability – is shown to be a fallacy. The chapter ends with a discussion of Quevedo's burlesque poetry, especially his portrayal of the syphilitic prostitute or the old hag as "the dregs of society, judged, degraded, and destroyed" (72).

The third chapter deals with aging female bodies. Juárez-Almendros examines four works: *Celestina*, *El diálogo de los perros*, *Guzmán de Alfarache*, and *El Buscón*. *Celestina* is a complex character, not merely the stereotypical old hag but also a healer, repairer of maidenheads, and sorceress, who is also recognized for her wisdom. However, she poses a threat to established society and must be killed off in Act XII. In her discussion of Cervantes's *Diálogo*, Juárez-Almendros maintains that the portrayal of the body of a naked old woman, Cañizares, belongs to the category of the monstrous and reveals anxieties about our own vulnerability. She contrasts the fiction of male wholeness with the female or mother who reminds the reader of his/her carnal beginnings and inevitable death. The author describes the elderly female characters of *Guzmán* and *El Buscón* as treacherous and shows how the elderly mother is portrayed as useless crone, as a threat to society and "emblematic of fictional disability in early modern Spanish literature" (107).

The fourth chapter treats the neurological impairment of Teresa de Ávila. In contrast to the other works discussed, all male authored, Teresa presents the "first-person testimony of a chronically ill woman in *Libro de la vida*" (116). While Juárez-Almendros acknowledges that the inclusion of a saint contrasts markedly with her previous discussions of literary prostitutes, witches, and old hags, she points out that the ecstasies of mystical union, such as those described by Teresa, were often interpreted as signs of witchcraft or demonic possession. Teresa details a number of physical impairments which some contemporary neurologists have interpreted as symptoms of epilepsy. It is not surprising that epilepsy has historically been connected with women, hysteria, or demonic temptation. Juárez-Almendros demonstrates the paradox of Teresa's work, which proposes to be a spiritual autobiography but which actually emphasizes her physicality and frequent ill-health. She contends that Teresa presents her illness as part of a purifying process. Although her physical impairments stigmatized and marginalized Teresa, the saint was capable of validating these and establishing her own interpretation of her disabled body.

In the short conclusion to her study, Juárez-Almendros emphasizes the negative construction of disabled female bodies that transgressed the phallic, able-bodied order. The universal realities of impairment, illness, and aging have been interpreted differently in previous time frames, as the author successfully demonstrates. She ends her study by suggesting future avenues for research in early modern Spanish culture, such as discourses

on poverty and sumptuary texts and laws enacted as ways to impose corporal hierarchies.

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GORICA MAJSTOROVIC. *Global South Modernities: Modernist Literature and the Avant-Garde in Latin America*. Lanham: Lexington Books, 2021. 154 pp.

In this ambitious book, Gorica Majstorovic brings into fruitful conversation several key concepts, critical terms, and fields of literary and cultural inquiry that seldom appear together on the same page, let alone in a sustained, rigorous, and sophisticated monograph such as this. In this comparative study comprised of an introduction and five chapters, the author successfully negotiates the inherent tensions and slippages that emerge when terms such as global south, modernity, modernism, avant-garde, and decoloniality are brought into conversation. Majstorovic studies the first decades of the twentieth century going into the interwar period and moves from Mexico, Peru, Ecuador, and Argentina, taking occasional excursions into continental Europe, North Africa, and the former Yugoslavia, to produce a non-linear and multi-focal study of the literary and cultural productions of Latin America during what has been traditionally termed *modernismo* and the avant-gardes.

In the introduction, the author outlines the aim of her book which covers novels, literary journals, travel narratives, and other cultural forms to argue for Latin America's ongoing contributions to global south (or South-South) dialogues since the beginning of the twentieth century. At the same time, the author posits that many of these literary and cultural interventions simultaneously advance a decolonial perspective (*avant la lettre*) and contribute to ongoing discussions in the field of modernist studies. As Majstorovic acknowledges, the authors featured in the case studies in this book are mostly canonical figures (José Carlos Mariátegui, Pedro Henríquez Ureña, Roberto Arlt, César Vallejo, Mário de Andrade, Rubén Darío, Vicente Huidobro, Ricardo Güiraldes, Alfonso Reyes, Diego Rivera), while others are lesser known or forgotten figures (Rosa Arciniega, Xavier Icaza, Alfredo Pareja Diezcanseco, among others). The novelty of this book project is precisely the multifaceted approach that brings into conversation concepts and fields such as the global south, decoloniality, modernism, and the avant-garde.

Dialoguing with modernist studies scholars coming primarily from English departments (Susan Stanford Friedman, Douglas Mao, or Rebecca