

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

Walkowitz), Chapter 1 introduces a discussion of how a Mexican avant-garde magazine such as *Contemporáneos* served as a platform for Harlem Renaissance figures such as Langston Hughes to be known and read in Mexico through translational practices. Majstorovic argues that translation can be activated as a tool to articulate a decolonial aesthetic that dismantles and questions constructions of race. From this discussion, the chapter then moves to a reading of Xavier Icaza's novel *Panchito Chapopote* as the first example of petrofiction, albeit anchored within the avant-garde aesthetics of *estridentismo*. Majstorovic aims to underscore how these readings elicit an understanding of post-revolutionary Mexico, particularly in terms of its extractionist practices and how avant-garde artists responded to these through fiction, literary journals, and translational practices.

Chapter 2 performs a nuanced reading of two key literary journals in Latin America (*Amauta* and *Boletín Titikaka*) and one in Yugoslavia (*Zenit*) employing a decolonial perspective. In doing so, Majstorovic argues that Mariátegui's editorial project in *Amauta* was key to advancing literary networks across Latin America and beyond. The author then moves on to examine the role of Quechua poetry in *Boletín Titikaka* in the context of minor and world literature. The second part of this chapter studies the pivotal role of *Zenit* as a journal that engaged with Hispanism through the presence of Vicente Huidobro and Guillermo de Torre in Europe in the 1920s, as well as the controversial presence of Indian poet Rabindranath Tagore. At the end of this chapter, a sophisticated reading of muralists renderings by Diego Rivera and José Clemente Orozco in Mexico and the United States respectively appears in relation to Tagore and Gandhi.

In Chapter 3 Majstorovic carries out an intermedial reading of two avant-garde authors, namely Ecuadorian novelist Alfredo Pareja Diezcanseco's novel *Baldomera* (1938), and Argentine fiction writer Roberto Arlt's novel *Los siete locos* (1929). Majstorovic argues that Pareja Diezcaseco and Arlt employ techniques borrowed from the emerging visual language of cinema (montage, splice cuts, flashbacks, and temporal framings). Furthermore, the author posits that both novels are Global South fictions that display a decolonial critique by engaging with modern life in urban settings (Guayaquil and Buenos Aires), mass culture, popular entertainment, and ingrained modalities of racialization.

In Chapter 4 Majstorovic shifts focus from urban fiction to travel narratives, particularly those connected to Rubén Darío, Pedro Henríquez Ureña, Ricardo Güiraldes, and Roberto Arlt. In doing so, the author studies Latin American "fiction, travelogues, and related texts within the broader framework of modernist mobilities" (61) with the intention of honing in on the modes of mass culture and the global networks of circulation and

exchange which made it possible to disseminate written and visual information. Specifically, the author carries out a sophisticated reading of Darío's musings of his travels in Spain, Henríquez Ureña's vision of Cuba, Güiraldes's fictionalized perspective on the Caribbean (Jamaica), and Arlt's travels to North Africa, which produced a decolonial thinking and sensitivity that ran counter to preceding orientalist perspectives from *modernistas* in Latin America. Following, Chapter 5 advances the concept of an "improbable cosmopolitanism" that animates early dialogues with the Global South. Argentine authors Armando Diéscepolo and Arturo Capdevilla, as well as Dominican intellectual Pedro Henríquez Ureña anchor Majstorovic's theorizations of the competing variants of what constitutes cosmopolitanism during the early decades of the twentieth century.

While the author aimed to triangulate three disparate fields (Modernist Studies, Global South Studies, and Decolonial theories), there are instances in the book where these connections seem to disappear, are not as prominent, or are not fully-fleshed out. Nonetheless, *Global South Modernities* is a welcome and groundbreaking scholarly intervention in Latin American literary studies, comparative literature, and Modernist Studies. The author has produced a sophisticated and well-written book that will be an invaluable resource for scholars in Modernist Studies, Global South Studies, decolonial approaches to literature and culture, and Latin Americanists specializing in *modernismo* and avant-garde studies.

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EMIRO MARTÍNEZ-OSORIO. *Authority, Piracy, and Captivity in Colonial Spanish American Writing: Juan de Castellanos's Elegies of Illustrious Men of the Indies*. Lewisburg: Bucknell UP, 2016. xxxix + 155 pp.

*Authority, Piracy, and Captivity in Colonial Spanish American Writing* is the first monograph in English that deals with the longest poem in the Spanish language: *Elegías de varones ilustres de Indias*. Juan de Castellanos published the first part of his monstrous epic poem – over 110,000 lines – in 1589, leaving the remaining three parts unpublished in his own time. The text offers a comprehensive account of the Spanish exploration and colonization of the New World from its inception. Like other authors based in America, Castellanos develops a personal reinterpretation of the first and most important heroic poem that describes the conquest of the Indies, Alonso de Ercilla's *La Araucana* (1569, 1578, 1589). In particular, Ercilla