

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published the first part of his monstrous epic poem – over 110,000 lines – in 1589, leaving the remaining three parts unpublished in his own time.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

narrates the Spanish campaigns against the Araucanians (Mapuche) in Chile in which he took part in 1557-1559.

Emiro Martínez-Osorio's study is organized in five chapters that concentrate on the *Elegías* as well as on the *Discurso del capitán Francisco Drake*, a work that was initially conceived as part of Castellanos's longer poem. Each chapter of *Authority, Piracy, and Captivity* deals with a specific *elegía* and canto of the *Discurso*, using these as steppingstones to analyze some of the key aspects of Castellanos's poetics: literary imitation, identity and ideology, with the formation of a new Spanish American literary consciousness in the background. Topics such as the violence of war, sexual desire, cannibalism, piracy and captivity afford a wider look at the complex and multifaceted poetic world of Castellanos, offering an engaging, in-depth and stimulating interpretation of *Elegías* and *Discurso* in light of their literary and political context.

Martínez-Osorio's main thesis is that Castellanos rewrote the Ercilla paradigm from the point of view of a *radicado* [settled immigrant] who spent most of his life in the New World. This allowed him to invest himself with unquestionable historical knowledge with regards to the episodes that he recounts, which he often claims to have witnessed, or to have received first-hand information from individuals who experienced them. With this rhetorical strategy, he managed to place himself above Ercilla, who only spent a few years in the Viceroyalty of Peru, and question the version of the facts presented in *La Araucana*, where conquistadors are often portrayed in a very bad light as opposed to the positive representation of the Amerindians. If Ercilla wrote from Europe for a European audience, Castellanos wrote instead from America with an American readership in mind. His principal target-audience was the *encomenderos* or holders of an *encomienda*, the colonial system by which an allotment and the Indians residing in it were put under the legal and spiritual supervision of a Spanish settler. These were usually left out of the positions of power and bureaucratic administration of the colonies, which were instead put in the hands of individuals sent by the Spanish crown from the peninsula, causing a long-lasting grievance that is clearly voiced by Castellanos.

Martínez-Osorio shows how the author of *Elegías* and *Discurso* put into practice a polemical imitation of Ercilla, subverting his pejorative views on the conquistadors while upholding the thesis that the Spanish conquest of the New World had been a successful political and evangelic enterprise carried out by individuals such as him. The main problem faced by the administration of the viceroyalties was that the people who had been placed in positions of responsibility lacked inside knowledge. As such, "*Elegías* constitutes the most unapologetic example of pro-

encomendero writing ever to come out of the New Kingdom of Granada, and possibly from anywhere else in the Spanish American colonies" (xiv). This is the central idea that guides Martínez-Osorio's interpretation of Castellanos, and such methodological decision is both the strength and weakness of *Authority, Piracy, and Captivity*: strength because it affords a cohesive and in-depth reading of such long and often contradictory works; weakness because the reader is at times left with the impression that the complexity and vastness of *Elegías*, composed over a long period of time, can hardly be summarized by focusing exclusively on one factor.

With this caveat in mind, it should however be recognized that Martínez-Osorio develops throughout an elegant and incisive interpretation of salient aspects of *Elegías* and *Discurso*. Of these, it is perhaps worth mentioning the subtle comparison between Canto 3 of *Discurso* and *Ercilla* (71-99). In a brilliant exercise in intertextual analysis, Martínez-Osorio reveals how Castellanos subverts the Araucanian parade (*La Araucana*, Canto 21), turning it into a celebration of Spanish conquistadors (82-84). In sum, Martínez-Osorio's monograph is one of the most up-to-date, compelling and engaging analysis of Castellanos works.

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JENNIFER SMITH, ED. *Modern Spanish Women as Agents of Change: Essays in Honor of Maryellen Bieder*. Lewisburg: Bucknell UP, 2019. 236 pp.

En un momento en que las luchas feministas son cada día más visibles, pero aún existe una percepción negativa sobre las mismas, *Modern Spanish Women As Agents of Change* defiende la importancia del activismo feminista, y resalta el trabajo y la actitud políticamente vanguardista de escritoras con quienes seguimos en deuda por su lucha y defensa de los derechos de la mujer. Dividido en tres secciones: "Modern Spanish Women Writers As Activists", "Emilia Pardo Bazán As Literary Theorist and Cultural Critic" y "Representations of Female Deviance" es una colección de once ensayos editada por Jennifer Smith en honor de Maryellen Bieder que se propone estudiar a la mujer española como agente de cambio a finales del s. XIX y principios del XX.

En "Gender, Race, and Subalternity in the Antislavery Plays of María Rosa Gálvez and Faustina Sáez de Melgar", usando la teoría de Gayatri Spivak sobre el subalterno, Akiko Tsuchiya analiza la esclavitud como metáfora de la condición de la mujer, sujeto subalterno dentro de una sociedad patriarcal. Sostiene la autora que en *Zinda* (1804) y *La cadena*