

world. Despite certain tensions and equivocations throughout the text (i.e., between the exceptional nature of Cervantes as a writer and Cervantes as a representative of a Mediterranean aesthetics; between the representation of affect within a text and the purported affective operations of a text on readers; or between the Mediterranean as a unique context and the Mediterranean as a universal context, as demonstrated by the equation "Mediterranean experience = emotional experience" [192]), the monograph performs with great acumen the important function of extending the scope of the "affective turn" to address fields of study in which it has been previously overlooked. In doing so, Johnson fulfills his ambition of serving as "a spur to setting forth across new geographical, disciplinary, and critical frontiers" (195). In this regard, *Affective Geographies* presents an important contribution to both Cervantine Studies and Mediterranean Studies alike.

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KRZYSZTOF A. KULAWIK. *Visions of Transmerica: Neobaroque Strategies of Nomadic Transgression*. Literature of the Americas Series. Cham, Switzerland: Palgrave, 2024. xxxi + 388 pp.

The Baroque and the Neobaroque have long been associated with queer culture and queer sexuality: the Baroque appeals to the passions, and formally it derives from a transgressive impulse, the non-classical use of classical forms. *Visions of Transmerica* builds on the poststructuralist approach to the Baroque as the "apotheosis of artifice, the irony and mockery of nature," outlined by Cuban Severo Sarduy in "The Baroque and the Neobaroque" (translated by Christopher Winks and included in *Baroque New Worlds: Representation, Transculturation, Counterconquest*), embracing and expanding Sarduy's semiotic understanding of the Baroque as the rebellious resignification of dominant culture, of linguistic and cultural codes at anarchic play mirroring nonreproductive eroticism and queer transgressive identities. Sarduy's theoretical and fictional Neobaroque oeuvre is revealed to be the center of a large understudied network of queer writers and performance artists from Latin America and the U.S.-Mexico borderlands, who are shown to aim at the same "category-bending" and "decentering of identity" (125) through a panoply of transgressive features and operations including "cross-dressing, androgyny, queer ambiguity, metamorphosis, posthumanity, and borderlands transit" (125-26): Mario Bellatin (Mexico); Silviano Santiago and Hilda Hilst (Brazil); Diamela Eltit, Pedro Lemebel, with Francisco Casa, Juan

Dávila, and Eugenio Prado (Chile); Roberto Echevarren (Uruguay); Nestor Perlóngher, Naty Menstrual, Suzy Shock, and Washington Cucurto (Argentina); La Familia Galán, Alfredo Muller Suárez, and Silvia Rivera Cusicanqui (Bolivia). One of Kulawik's contributions is to extend (queer) Neobaroque studies, commonly considered to center on Latin America due to the region's geopolitical history of hybridity and transculturation, to U.S.-based borderlands writers Gloria Anzaldúa and Guillermo Gómez-Peña. Visions of Transmerica thus revolves around three key concerns: queerness (in the broad sense of non-normative sexualities and identities), trans-American comparisons, and Neobaroque form. The eponymous neologism "Transmerica" points to another key aim of this study, to explore the intersection of very different varieties of transgression: sexual/identity-based (in Jack Halberstam's sense of *trans) and spatial (nomadism, migration across national borders): "The works examined in this study originate from the several nation-states but are not necessarily representative of any national literatures or cultures. They find their common denominator in the aesthetics of the Neobaroque as a transnational, inter-American technique and style" (40). That said, Kulawik's study is more theory-oriented than writer-focused. Drawing on wide-ranging readings in queer and feminist theory (Halberstam, Teresa de Lauretis, Alice Jardine, Elizabeth Grosz, Cherríe Moraga, Gloria Anzaldúa, José Esteban Muñoz, Marjorie Garber, and others), and poststructuralist theory (Gilles Deleuze, Rosi Braidotti, and others), Kulawik develops a theory of hybrid and decentered, transformative identity ("trans-identity") closely modeled on Deleuze's concepts of nomadism and becoming-minor. Additional analogies are pointed out with decolonial indigenizing concepts of in-betweenness (Silvia Rivea Cusicanqui's Andean concept of *ch'ixi*). These different varieties of heterogeneous, mobile, and deterritorialized identity are further said to align with the de-centering "Neobaroque of disequilibrium" conceptualized by Severo Sarduy.

It is true that displacement and transgression are a key element in all the theories and works discussed. But the effort to show the vast impact of Neobaroque stylization across nomadic and queer cultural constructs in the Americas ends up undermining the clarity of the study's claims. Indeed, the study's own rhetoric emulates Sarduy's Neobaroque strategies of substitution and proliferation: the list of associated theorists and writers never seems to end, and critical focus is often displaced to other works and topics before connections to previous material are fully established. Equally distracting, constant cross-references divert attention from the focal material at hand, to the point it becomes difficult to discern where the direct treatment of specific works and theories can be found. The table of contents is less helpful than the index for orientation. As a result, the argument is

suggestive rather than persuasive. A baroque overabundance of proliferating parts whose differences exceed their parallels – to borrow Carpentier's apt description of the baroque horror vacui – move “outward and away from the center, . . . somehow break[ing] through its own borders” in his essay “The Baroque and the Marvelous Real” (translated by Tanya Huntingdon and Lois Parkinson Zamora and included in *Magical Realism: Theory, History, Community*). This prevents the argument from emerging as a clear and coherent whole but does not, however, diminish the substantial research base of this study. Individual sections and subsections of chapters are informative guides on specific topics and works. This is true, for example, of section 2.2 (“Neobaroque Literary and Artistic Transgressions”) (53–68), section 4.1 (“The Neobaroque as a Style of Instability and Excess: In the Footsteps of Sarduy and Bataille”), or the discussion of Bolívar Echevarría's concept of “Baroque Ethos” (341–44). On balance, *Visions of Transmerica* makes a valuable contribution on a number of individual counts (mini essays on specific topics) but falls short of its aim to place these within a coherent overall “transamerican” framework.

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KRIS LANE, ED., AND TIMOTHY F. JOHNSON, TRANS. *Basques and Vicuñas at the Mouth of Hell. A Documentary History of Potosí in the Early 1620s*. Reno and Las Vegas: U of Nevada P, 2024. 383 pp.

In the early 1620s the silver mining center of Potosí, located in what today is Bolivia, had a population of more than 120,000 people, mostly indigenous workers brought to mine silver. It was an important source of revenue for the Hapsburg monarchy that was engaged in an expensive religious conflict in Europe of Christians vs. Christians known as the Thirty Years War (1618–1648). For three years (1622–1625), Potosí was the scene of civil violence reminiscent of the war between rival boot-legging gangs in Chicago in the late 1920s, with an escalating number of assaults and murders among rival factions of Basques and non-Basques known collectively as Vicuñas. The cycle of violence ended with a general pardon of the major players in 1625 that excluded the *sicarios* (assassins) that royal officials hunted down and punished.

This volume reproduces in translation six original documents that are accounts of the cycle of violence that offer different perspectives on the conflict and abstracts from a seventh document that was a muster roll of the local militia mobilized to patrol the streets of the city in an effort to control the violence. This is an important collection of primary sources. Historian