Book Reviews

162 Wong, Lawrence Wang-chi, and Bernhard Fuehrer, eds. *Sinologists as Translators in the Seventeenth to Nineteenth Centuries.* (Asian Translation Traditions Series). Hong Kong: The Chinese UP, 2015. Pp. xx+460.

Ji Lingjie, University of Edinburgh

With China's increasing global prominence over recent decades, there has been a rising scholarly interest in the history of China's relations with the world. The literary, intellectual, and cultural encounters between China and Europe since the early modern period have been the research focus in academic works such as *One into Many: Translation and the Dissemination of Classical Chinese Literature* (2003) edited by Tak-hung Leo Chan, and Peter Kitson's *Forging Romantic China: Sino-British Cultural Exchange 1760-1840* (2013). Contributing to this area of research, *Sinologists as Translators in the Seventeenth to Nineteenth Centuries* brings the study of the history of Sinology together with translation studies "through extensive archive studies and a focus on translation hermeneutics" (xix) to examine translations of Chinese classic and literary texts by European Sinologists, revealing how China was gradually understood and represented in Europe from the seventeenth to the nineteenth centuries.

The eleven articles in the volume are from the first and the second "Sinologists as Translators in the 17-19th Centuries" International Conferences held, respectively, at the Chinese University of Hong Kong in 2011 and at the School of Oriental and African Studies, University of London in 2013. The conferences and the collection advance a distinct methodological preference for the historicized and contextualized study of translation practice. Since the theoretical and methodological paradigm

Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée
CRCL MARCH 2018 MARS RCLC
0319–051x/18/45.1/162 © Canadian Comparative Literature Association

shift known as the "cultural turn" in the 1990s, translation studies has begun to take cultural and historical factors into consideration. As a result, the research focus shifts from language to culture, from accessing the linguistic "faithfulness" of the translated text to the original to the understanding of the historical context in which the translation is produced. Through "historical and intellectual contextualization" (xix), the contributers to *Sinologists as Translators* have all made great efforts to explore the various historical and cultural factors involved in the production and reception of translation. They investigate the reasons for choosing certain Chinese texts for translation at a particular period of time, the greater historical and intellectual backgrounds in which the translation took place, the exact Chinese editions and commentaries used as the original texts, the translators' specific purposes invested in their translations, the translation strategies and hermeneutics accordingly employed, and the historical impact these translations exerted.

Drawing upon an impressively wide range of case studies, *Sinologists as Translators* presents a sweeping panorama of the history of literary transfer between China and Europe before the twentieth century. The eleven articles are arranged roughly in chronological order, beginning with the seventeenth-century Jesuit missionaries and ending with the Sinologists of the nineteenth century. Overall, they illustrate the particularities and the changes reflected in the translation choices and strategies in the European perception and imagination of China and Chinese literature during the three centuries covered in this collection.

The first three articles look at the Jesuits' translations of Confucian and Taoist Classics. As shown in these studies, a common feature in the translations is the missionaries' attempt to integrate Christian theology with Chinese philosophical and religious notions. Examining the first complete translation of the Chinese *Lunyu* (*Analects*) in the West published in 1687, Thierry Meynard shows how the Jesuits "discovered" and accentuated a "convergence with Christianity" (31) in this Confucian canonical text in the translation to serve their own interests. Likewise, Claudia Von Collani scrutinizes the first known Western translation of the Taoist Classic *Daodejing*, probably rendered by the French Jesuit Jean-François Noëlas (1669-1740) in 1720, within the historical and intellectual context of Figurism in China. In a close analysis of the French Jesuit Pierre-martial Cibot's (1727-1780) translation of the *Xiaojing* (*The Book of Filial Piety*), Pan Feng-Chuan systematically investigates the translator's imperial interpretation of this Chinese text as well as the integration of Chinese and Western meanings in the translation.

Moving on to the nineteenth century, five contributions focus on European Sinologists' translations of Chinese literature. From the Confucian and Taoist Classics to literary works, the changing subject of the articles corresponds with the general transition of interest from the seventeenth- and eighteenth-century Jesuits' philosophical and intellectual concerns in China to the nineteenth-century Sinologists' attention to literary and practical Chinese texts. The first two articles examine translations by British Sinologists. Patricia Sieber's study of Peter Perring Thoms's

(1814-1851) translation of the Chinese narrative poem *Huajian ji* (*The Flowery Notepaper*) aims to provide "a more nuanced and empirically based understanding of the practices of early Sinology" (127). By analyzing Thoms's choice of original text, his translation strategy and style, and the bilingual layout of the translated text, Sieber argues that, unlike his predecessors and contemporary Sinologist-translators who pursued more practical goals in translating Chinese literature, Thoms emphasized the literary nature of this Chinese poem and thus set a new paradigm for Sinological translation—a more sympathetic, Chinacentric Sinology. John Francis Davis's (1795-1890) translations of Chinese novels and dramas, as shown in Lawrence Wang-chi Wong's article, are polar opposites to Thoms's "literary" translations. As one of the leading British Sinologists in the nineteenth century, Davis adopted a pragmatic approach to translating these narrative works with an emphasis on the information about Chinese society that they contained. This is, in fact, the mainstream view of the Chinese novel and drama among nineteenth-century British Sinologists in China.

The other three articles discuss nineteenth-century German translations of Chinese literature. Roland Altenburger investigates the interesting case of whether Heinrich Kurz's (1805-73) German translation of *Huajian ji* is a "plagiarizing" re-translation of Peter Perring Thoms's English translation mentioned above. Altenburger approached his inquiry by examining the paratextual materials of the German translation and the circle of early French Sinology of which Kurz was a core member. Bernhard Fuehrer's chapter looks at the Vienna-based Sinologist August Pfizmaier (1808-87) and his German translation of the Chinese poems *Li sao* (*Encountering Sorrow*) and *Jiu ge* (*Nine Songs*), as well as poems by the Chinese poet Bai Juyi (772-846) of the Tang Dynasty (618-907). Fuehrer identifies and describes the Chinese source texts, including commentaries, that Pfizmaier consulted, his translation strategies, and the reception and influence of his translation. In a similar manner, examining Wilhelm Grube's (1855-1908) translation of the Chinese vernacular novel *Fengshen yanyi* (*Investiture of the Gods*), Thomas Zimmer discusses Grube's "philological" translation style and his possible ethnographical interest in Chinese religion behind the translation. Together, the five articles on literary translation demonstrate the diverse understanding and representations of Chinese literature by nineteenth-century European Sinologists. Such a historical study of cross-cultural literary transfer should be of general interest to readers who are interested in comparative literature.

The remaining three articles in the collection also address important issues in the history of Sinology and translation. Wolfgang Behr places the British Sinologist Thomas W. Kingsmill's (1837-1910) Sanskrit "translation" of the Chinese Classic *Shijing* (*The Book of Poetry*) in the broader nineteenth-century intellectual context of philological universalism and diffusionism, and discusses how Kingsmill's Sinological translation correlates and negotiates between the two. Tracing the history of the Western translations of the *Yijing* (*Classic of Changes*), Richard J. Smith juxtaposes the eighteenth-century Jesuit translation with the nineteenth-century Sinologist translation. In particular, his comprehensive survey explains how "reli-

gious beliefs, personal rivalries, institutional politics, and even geographical factors" (386) have influenced translation hermeneutics and strategies in different ways. The only study in this collection that is based not on textual analysis, but on archival records, is Uganda Sze Pui Kwan's article on Samuel Turner Fearon (1819-54), an interpreter, civil servant, and professor of Chinese who was deeply involved in the Sino-British encounter during the First Opium War (1839-42), the colonial rule in Hong Kong, and the establishment of the programme of Chinese Studies at King's College London. Drawing on extensive archival research, Kwan reveals the "very pragmatic element" of "filling the needs of Britain's colonial mission" (300) in the establishment of British Sinology in the nineteenth century.

Overall, *Sinologists as Translators* is an original undertaking of integrated research in translation, the history of Sinology, and comparative literature. All the articles in this collection are based on solid historical research and meticulous analysis. The only problem is perhaps that, like many conference volumes, the wide range of topics covered in the collection might slightly blur the thematic focus. Nevertheless, with its methodological coherence, *Sinologists as Translators* represents a major effort to situate early Sino-European literary and intellectual encounters through translation in their historical contexts, and in this way provides a more nuanced and thought-provoking insight into literary, intellectual, and cultural transfers between China and Europe before the twentieth century.

Phillips, Natalie M. *Distraction: Problems of Attention in Eighteenth-Century Literature*. Baltimore: Johns Hopkins UP, 2016. Pp. 304.

Alexis McQuigge, University of Regina

At first glance, Natalie M. Phillips's *Distraction* seems tailor-made for the "flooded in-boxes, cell phone beeps [and] Twitter feeds" of the twenty-first century (1). Phillips's work, though, redefines distraction not as a problem of the twenty-first century, but one that can be traced back to the deep concern eighteenth-century authors had about "the rising levels of distraction amid the century's multiplying urban diversions, diversification of popular media, and print overload" (2). Focused on the revelation that "our modern debates about short attention spans and attention deficits" are "grounded in long-standing eighteenth-century controversies over the nature and limits of focus" (4), Phillips's work analyzes competing eighteenth-century models of attention. These models, represented as either unifocal, in which distraction is considered a straying from more important objects of focus, or multifocal, in which distraction serves as a major component of cognitive activity and creativity, are explored as they relate to eighteenth-century narrative technique and characterization. It is in the root of this argument and the effect that it has on our

readings of characters from Johnson's Rambler to Austen's Elizabeth Bennet that Phillips's work makes a significant contribution not just to the world of cognitive literary studies, but to the world of eighteenth-century studies more broadly.

If, as Phillips argues, "competing theories of attention" served as inspiration for a number of crucial narrative choices in works of eighteenth-century fiction, then her work offers up a "new model for understanding everything from the so-called rise of the novel to the history of reading" (9). As an extension of this reevaluation of models of literary study, Phillips also suggests that discussions among cognitive scientists, literary critics, and historians, growing increasingly more common as the field of cognitive literary studies expands, must engage with the notion that contemporary neuroscientific ideas about the nature, value, and use of distraction emerged in the literature of the Enlightenment.

Arranged in five chapters with a fascinating Coda featuring some early results of a series of experiments using fMRI machines during readings of Austen's *Persuasion* and *Mansfield Park*, *Distractions* traces five kinds of distraction, each linked to a particular literary character—Johnson's Rambler and Idler, Haywood's Betsy Thoughtless, Sterne's Tristram Shandy, Godwin's Caleb Williams, and Austen's Elizabeth Bennet—and a particular aspect of narrative form. Phillips's work suggests that debates about what "distraction" and "attention" are were not only played out in literature of the period but are also implicitly bound with modern cognitive studies of the ability of the human mind to attend to various stimuli.

Chapter One focuses on Johnson's essays, and argues that he engages with ideas about sustained attention and mind wandering in the period. This chapter suggests that questions about mind training, and whether or not a person could be educated to attend to one source of stimulus for longer and longer periods at a time, were a preoccupation for Johnson while writing *The Rambler* and *The Idler*. Phillips suggests that Johnson aims to train readers through their identification with the rambling or idling mind of the main character in each series to notice, and fix, their own errors in attention, thus, perhaps, leading to the ability to focus for longer and longer periods of time. In Phillips's conception, Johnson's goal was to educate his readers in what she calls "economized attention," which challenges his readers to "scan a piece to evaluate its value in relationship to cognitive lad, to direct attention to valuable works and parts, and to notice—and modulate—our own resources of concentration" (53). The point, as Phillips states, was to cultivate a "mediated—thus virtuous—relationship between the mind and its surroundings" (53).

Chapter Two, "Lapses of Concentration: Distracted Vigilance and the Female Mind," suggests that Haywood's Betsy Thoughtless suffers from what cognitive neuroscientists call "lapses of situation awareness" or "inattentional blindness" (63). Phillips argues that, in considering her heroine's seemingly constant state of preoccupation with the world around her, Haywood's "Thoughtless" heroine seems inevitably most distracted at the moments when her virtue is in danger. While Phillips acknowledges that debates about the malleability of the female mind led to

the belief that coquettes were permanently altered by their inability to turn from the excessive stimulations of London, she argues that Haywood uses this distraction not as a way to render her ultimately innocent Betsy into a coquette, but as a way to comment on the relationship between environment and cognition. “The multiplicity around Betsy,” she notes, “creates habits of disorganization that shape and overload her mind; this, in turn, influences her ability to focus on her surroundings” (80). Most intriguing about this argument is Phillips's suggestion that Haywood's narrative experimentation with Betsy's overstimulated brain is mirrored in her prose: the “torturous syntax […] semicolons, commas, and disordered lists” cause a “grammatically rendered” distraction in the reader that mirrors, and causes us to forgive, Betsy's own thoughtlessness. Further, Phillips notes that, as she will later argue with Austen, Betsy's wit and happy temper are the *result* of her distraction, thus highlighting the ambiguity among debates about the value of unifocal vs. multifocal attention: there is, it seems, value in both.

Chapter Three focuses on Sterne's *Tristram Shandy*, a work one expects to appear in a study of distraction in the eighteenth century. Phillips argues that the scattered attention that, at the beginning of the period, marks one as mad has come, by the time Sterne writes his work, to be seen as a kind of personality quirk of the creative. Her focus in this chapter returns to the grammar of scattered attention: dashes that represent the break in Tristram's working memory and the representation of a mind that moves erratically from one topic to another. For Phillips, *Tristram Shandy* imagines “distraction as a pattern of temporal leaps rather than as a spatial digression from an ideal point of focus” and as a result “reveals the powerful role literature played in advancing Enlightenment ideas about multifocal cognition” (99). Sterne's work represents a shift in ways of thinking about distraction not as a block to creativity, but as necessary to generate creative energy. In *Tristram Shandy*, Sterne images that Tristram's cognitive “overload,” “dissonant rhythms of the mind” and “working memory slips” have “power to catalyze both narrative and mind” (107).

William Godwin's *Caleb Williams* is the focus of Chapter Five, “Fixed Attention: the Gothic Pathology of Single-Minded Focus,” and Phillips links Godwin's work with questions raised about the effect of microscopes on debates about attention and distraction. The possibility for “focal blindness”—attention to one object (a specimen in a microscope, for instance) at the expense of all others—led Gothic writers to “take this to its logical extreme: fixation.” In Gothic fiction, ideas of “monofocus as madness” show the “‘dark side’ of concentration,” which “reinforced the need for cognitive mobility and focal multiplicity in the name of mental health” (139). Indeed, Phillips argues that the monomaniacal villains of Gothic fiction enabled authors to explore questions about how long attention can stay fixed on one object or idea before “fixation,” a psychological condition, results. For Godwin, these ideas become political: fixation, for instance, on the ideas of social class and hierarchy result in the inability of the fixated to see social systems as oppressive to others. *Caleb Williams* suggests that “singular concentration moves beyond restricting one's mind and body:

it intrudes upon the freedom of other men, limiting their movements and minds" (152). This chapter ends with an intriguing notion that highlights the complexities of Phillips's arguments: selective attention is caught between two "historically sedimented paradigms": focus is valued for its own sake, but too much focus, or an inappropriate object of focus, becomes pathological.

Phillips's final chapter, "Divided Attention: Characterization and Cognitive Richness in Jane Austen" works hand-in-hand with the research discussed in her Coda, which features preliminary results from fMRI readings of students reading two of Austen's novels. Her argument about Austen's work and attention contrasts her earlier argument about *Betsy Thoughtless* with differing notions of distraction as they appear in Austen's work. If Betsy's multisensory stimulation produces an overload to the extent that she fails to notice that her virtue is threatened dozens of times in the course of the novel, Austen's Elizabeth flourishes in situations in which Betsy would be overwhelmed to the point of inattatention. For Phillips, Elizabeth's cognitive richness requires distraction, whereas distracted characters like Kitty, Lydia, Mary, Mr. Hurst, and Lady Catherine suffer from cognitive weakness as a result of their single-minded focus. Phillips's argument in favour of a new way of reading characters in ways that depart from E.M. Forster's notions of flatness or roundness is key here. She offers a new reading of characters based not simply on the quantity of character traits they possess, but on elements including "cognitive endurance, capacity, divisibility, quickness, flexibility, [and] liveliness of mind" (180). It is this notion, which would require scholars of literature to refocus broadly our ideas of characterization, that is this chapter's great contribution to the practice of literary criticism.

Phillips's Coda reproduces statistical data from her research using fMRI on students who, trained in literary criticism, are required to do both close reading and more casual, passive reading of Austen's *Persuasion* and *Mansfield Park*. While she notes that this work is ongoing, her early results show new and impressive ways of looking at brain function while we read. This work, along with Phillips's careful analysis of distraction and the conflicting, conflated, and ambiguous conversation about its nature in eighteenth-century literature, is eye-opening in that it offers us new ways to look at character, at narrative, and at the grammar of distraction. While *Distraction* is clearly written with those with an interest in cognitive literary studies in mind, its suggestion that we find new ways of reading characters in eighteenth-century literature is pertinent to, and should interest all, specialists in the field.

Blum, Hester, ed. *Turns of Event: Nineteenth-Century American Literary Studies in Motion*. Philadelphia: U of Pennsylvania P, 2016. Pp. 214.

Melissa Gniadek, University of Toronto

It can sometimes feel as though critical trends within nineteenth-century American literary studies shift at a dizzying pace. The essay collection *Turns of Event: Nineteenth-Century American Literary Studies in Motion* takes this very movement as its subject, acknowledging the field's shifting terrain and claiming this constant movement as an asset. As Hester Blum writes in the book's introduction, "The essays collected here seek both to understand the reasons for the critical mobility within the field of Americanist scholarship, and to argue for its propensity to turn as its constitutive strength" (2). Taking the figure of the "turn" as its organizing principle (the book grew out of a 2012 colloquium titled "Turn, Turn, Turn"), the collection does an admirable job of surveying some of the dominant recent critical turns within nineteenth-century American literary studies. Even more importantly, the collection reflects on the nature of turns as such. At various moments in the book, the authors of individual essays directly confront the notion that academic turns reflect utilitarian fads that gain currency because individuals need to be hired, to publish, and to remain current. Instead, these authors remind us, critical turns are dynamic products of where we have been as a field and indicators of where we are going. They are, as Geoffrey Sanborn puts it in the collection's first essay, to be valued as "affective amplifications, ways of turning up the volume on our collective interest in a field" (15).

Turns of Event begins with a brief introduction that surveys some of the turns that have had a significant effect on nineteenth-century literary scholarship and introduces the eight essays in the collection. Those essays are divided into two sections. The first section, "Provocations," contains essays that offer helpful genealogies and potential futures for particular turns and fields, as well as more general reflections on "turning." At the center of this section, essays by Meredith McGill and Martin Brückner take up shifting relationships between "Literary History, Book History, and Media Studies" and the possibilities of the "Cartographic Turn," respectively. In her essay, McGill considers the past and present relationships between the three fields in her title, ultimately hoping for a "reintegration" of these fields "on terms that are perhaps more favorable to those trained in literary study" (34). Brückner, on the other hand, reviews the origins and pervasive nature of the cartographic turn, challenging himself and others to "slow down the turn" (56-57), to be mindful of the assumptions at play in cartographic language, and of the need to "comprehend the interconnection between the metaphorical and the material map" (59). Essays by Sanborn and Christopher Castiglia bracket these essays focused on particular fields and turns, opening and closing the book's first section by asking us to step back and appreciate the possibilities of seeing academic work "not as a war of positions but as a

sequence of positionings" (18), in Sanborn's terms, not as weighted toward suspicion but toward hope, in Castiglia's.

The book's second section, "Turn-by-Turn Directions: Transnational, Hemispheric, Oceanic," contains essays focused on these various geopolitical orientations. In "Of Turns and Paradigm Shifts: Humanities, Science, and Transnational American Studies," Ralph Bauer considers the applicability of the Kuhnian notion of the "paradigm shift" to turns within the humanities and to the transnational turn in particular. Monique Allewaert's "The Geopolitics and Tropologies of the American Turn" considers the material significance of metaphors inherent in the trope of the turn also at play in the eighteenth and nineteenth centuries, reading a short story published in 1828 and set in St. Domingue to ultimately argue for "an archipelagic approach […] to postnational American studies" (126). The final two essays in the collection similarly focus on aspects of transnational or postnational American studies, taking the Caribbean and Oceanic turns as their objects. Sean Goudie offers a genealogy of the Caribbean turn even as he challenges the often unidirectional nature of Americanist scholarly engagements with the region. Finally, Michelle Burnham points to the critical possibilities of focusing on water rather than land in order to disrupt the continued terrestrial and nation-centered focus of American literary studies.

As will be clear from this brief summary, most of the essays in *Turns of Event* focus on the geopolitical turns associated with transnationalism, broadly conceived. This is, as the collection itself acknowledges, indicative of the dominance and influence of this type of work in recent decades, but this collection feels a bit one-sided as a result. While the essays certainly engage other issues, including questions of affect, aesthetics, and materiality, the entire second section of the book and, to some extent, Brückner's essay on the cartographic turn, foreground aspects of the transnational and spatial turns over the range of other "turns" outlined in the book's introduction. Although this may follow broad trends in the field of American literary studies, and may also be a by-product of the spatial nature of the concept of the turn itself, more diversity in the approaches discussed in the essays would offer readers a better sense of the range of questions currently motivating work in nineteenth-century American literary studies. Similarly, more diversity in the types of texts discussed would better reflect the current state of the field. Texts by African American and indigenous authors are notably absent from the collection, meaning that the collection's "motion" does not include discussion of important recent work on related issues.

Though the collection's essays are largely focused around a certain type of geopolitical or spatial turn, and though the texts discussed in the essays are not as diverse as they might be, the work that the individual essays do to look back over the development of turns, to assess the current state of those turns, and to suggest ways forward is tremendously helpful. Essays like those by McGill, Brückner, and Goudie, for example, provide clear, concise genealogies for their particular turns, genealogies that are refreshing for those already familiar with these histories and informative primers for those relatively new to them. Essays such as those by Bauer, Allewaert,

and Burnham offer compelling readings and arguments while also offering suggestive provocations for reorienting our engagement with texts and histories.

But it is the open-ended, rather metacritical essays by Sanborn and Castiglia that best exemplify the spirit of the collection in the sense that they celebrate the play of conceptual mobility emphasized in *Turns of Event*'s introduction. They also serve as inspiring reminders of the pleasures and hopes inherent in and essential to literary studies. Through his reflections on education in the "face-to-face classroom" where a "turn is obviously smaller in scale than a disciplinary turn, but […] no less driven by affective amplification, no less responsive to the incipience of formations, and no less grounded in the virtuality, the turnability, that inheres in all things" (21), Sanborn captures the joyous sense of potentiality and unknowing that structures academic life. "We cannot know, at any given moment," Sanborn writes, riffing on Pete Seeger, "if it is a time for a party, or a time for a disciplinary breakthrough, or a time for a shift in the thinking and feeling of the people in a classroom […] Part of the strange joy of the experience I am describing here, however, is that we do not have to know. All we have to do, all we can do, is turn toward the immaterial prospect of that time, whatever it is, rerouted toward it by energies we cannot entirely claim as our own" (21-22).

This sense of potential is echoed with a difference in Castiglia's contribution "Twists and Turns," in which he argues for a dispositional change that foregrounds hope. Acknowledging that critique has been weighted toward suspicion rather than hopefulness over the past decades, Castiglia traces histories of the relationship between hope and suspicion in literary and cultural criticism, focusing on the Cold War period and critics who negotiated suspicious fatalism and exceptionalist idealism in a challenging time. Acknowledging the need to understand "the changing historical circumstances that […] make one form of critique recede and another emerge" (78) to avoid getting lost in proliferating turns, and also arguing that "critique and idealism are two sides of the same coin" (62), Castiglia's essay, positioned at the centre of *Turns of Event*, offers a tempered, hopeful call that can orient our futures. Reminding readers that hope is not naïve optimism, but rather is "profoundly *dis*satisfied" (68), that it is "the itch that prevents social possibility from solidifying into the tyranny of unchallengeable truth" (69), Castiglia's essay offers much needed perspective during a time of ongoing reassessment of how we read and to what ends, as it provocatively suggests that we "give hope its turn" (78). This call, it seems, will only take on new implications in the coming years. Right now, the stimulating essays in *Turns of Event* collectively suggest that the field of nineteenth-century American literary studies will continue to move, to turn, in ways that, like hope, exist "in perpetual and productive incompletion" (68).

Bergin, Cathy, ed. *African American Anti-Colonial Thought 1917-1937*. Edinburgh: Edinburgh UP, 2016. Pp. 272.

David Mastey, University of the West Indies-St. Augustine, Trinidad and Tobago

> "[We] would not for a moment hesitate to ally ourselves with any group, if by such an alliance we could compass the liberation of our race and redemption of our fatherland. A man pressed to earth by another with murderous intent is not under any obligation to choose his weapons. He would be a fool if he did not use any or whatever weapon was within his reach. Self preservation is the first law of human nature."
> —*The Crusader*, 1919

Cathy Bergin's collection of reports and editorials that were published in US-based black periodicals during the interwar period offers readers an overview of this unique time in transatlantic solidarity. Black activists in the US found numerous sources of inspiration for their struggles against institutionalized racism. Domestically, communist and socialist organizations promised, at least in theory, freedom from exploitation and discrimination. The Bolshevist revolution in Russia inspired these appeals, a movement that challenged white supremacy in the US as well as European imperialism in Africa, Asia, and the Caribbean. The most radical among these activists saw promise of a unified black internationalism that would resist this oppression. Many advocated for forceful responses to racial segregation in the US, juxtaposing the inspirational "New Negro" figure against a conservative politics that favored assimilation. Even the more cautious writers included in this collection saw clear analogies between their fight against racism at home and anti-colonial and anti-fascist campaigns around the world, such as the Irish War of Independence, the Spanish Civil War, opposition to the American occupation of Haiti, and international resistance against the Italian invasion of Ethiopia, a country of great symbolic significance to the African diaspora.

Bergin explains the purview of the collection in its introduction: "It is not my intention to provide a detailed and exhaustive account of the events which shaped these writings. Rather, in identifying key moments which inform and enable these texts, the aim is create a coherent narrative against which to understand their impetus and their power" (2). Given the sheer variety not only of subject matters found in these documents, but also the rhetoric used to articulate race and class consciousness, any editor will face challenges in accomplishing this goal. Readers seeking "a coherent narrative" may need to consult detailed studies of this complex historical period, such as Minkah Makalani's *In the Cause of Freedom: Radical Black Internationalism from Harlem to London, 1917-1939* (2011) or Roderick Bush's theoretical analysis in *The End of White World Supremacy: Black Internationalism and the Problem of the Color Line* (2009). Bergin suggests other critical works as well in her introductory essay. The strength of this collection is that it provides a representative sample of

radical black thought during a seemingly unparalleled period of international collaboration. Some of the texts are difficult to categorize because they cover so many topics. To aid our understanding of them, Bergin divides the collection chronologically into two sections, 1917-29 and 1929-37, and then subdivides them by the historical events or movements they address. These sections are useful, though it is not always evident why, for example, some documents have been arranged into the section titled "Transnational Anti-Racism" rather than "Anti-Colonialism and Anti-Fascism." That said, any alternative organization would suffer from similar deficiencies, and Bergin's choices here do not detract from the primary materials; rather, they demonstrate the diversity of topics under consideration.

Bergin's collection is valuable for another reason: it gives readers the chance to survey the diversity of black internationalist thought in the writers' own words. What these documents show is that while black activists were united against anti-black racism, they interpreted and portrayed struggles abroad quite differently. An exchange between Claude McKay and W.E.B. Du Bois in *The Crisis* demonstrates the tensions between those who viewed the oppression of black Americans as primarily a matter of racism or classism (41-44). The documents collected in Chapter Two clearly show that Caribbean émigrés readily supported Irish Republicans in their fight for independence from British rule, whereas African Americans who suffered racism from Irish Americans were reluctant to do so (58). Calls for fair criticism of Marcus Garvey and his United Negro Improvement Association in *The Messenger* indicate the sometimes rancorous disputes among black leaders about which objectives they should adopt and how they should present those objectives to black audiences (141-42). Other examples of these differences can be found throughout the collection. Collectively, they reveal an ongoing dialogue among writers, editors, and readers of the black radical press, all of whom believed that black liberation was truly possible, even if they occasionally disagreed about the means or outcomes. Some activists, including the author of the 1919 editorial quoted at the beginning of this review, maintain that the only meaningful criterion is whether solidarity with other communities could further the anti-racist cause at home.

The collection may be useful for more experienced academics as a refresher and convenient desktop reference, as some of the material it contains is difficult to obtain outside large academic libraries. Readers who are relatively new to the subject of black internationalism are most likely to find the collection worthwhile, especially if they read it in its entirety, rather than individual sections, to get the fullest sense of the complexity of the discourses that characterize the field. Furthermore, readers who are interested in contemporary discussions of intersectionality may also appreciate the texts included here. The idea that oppressed peoples share common causes with other groups around the world, even if the particular circumstances of their oppression differ—or that racism, classism, and sexism, among other injustices, are rarely experienced in isolation—is not unique to the interwar period. Still, it was an especially promising time for black activists seeking political and ideological col-

laboration with others who shared their commitment to anti-racism and desire for liberation from oppressive conditions. Bergin's collection reminds readers of the "long arc" of this tradition, which is much more intricate than would seem at first glance.

Works Cited

Bush, Roderick. *The End of White World Supremacy: Black Internationalism and the Problem of the Color Line*. Temple UP, 2009.

Makalani, Minkah. *In the Cause of Freedom: Radical Black Internationalism from Harlem to London, 1917-1939*. U of North Carolina P, 2011.

Glick, Jeremy M. *The Black Radical Tragic: Performance, Aesthetics, and the Unfinished Haitian Revolution*. New York: New York UP, 2016. Pp. 296.

Carolyn Fick, Concordia University, Montreal

Jeremy Glick's recent book, *The Black Radical Tragic: Performance, Aesthetics, and the Unfinished Haitian Revolution*, raises many new questions and presents challenging insights into the relationships between art and revolution. In particular, it explores the ways in which modern theatrical performances and artistic interpretations of the Haitian Revolution allow us to reconfigure the problematics of the black radical tradition as they relate to the present. To be precise, he asks: "What insights are gained when we link problems of aesthetic organization with problems of revolutionary organization?" (6). Put another way, can such linkages between the historical past and the actual present—as "ontological equivalences"—open possibilities for an ameliorative, if not a revolutionary future? Fundamentally, it comes down to a question of black self-determination and black sovereignty as an intrinsic part of universal history played out in and through revolution. For Glick, the precedent for this line of inquiry is embedded in the Haitian Revolution. Also embedded in the Haitian Revolution, as in all revolutions, are the tensions as well as the convergences between the role of official leadership on one hand, and the goals and often unarticulated, but deeply entrenched, aspirations of the masses on the other.

The book is largely devoted to examining how these dynamics are cast in various twentieth-century theatrical representations of the revolution, ranging from those of C.L.R. James, Edouard Glissant, and Aimé Césaire to Bertolt Brecht, Eugene O'Neill, and Sergei Eisenstein. At the core of Glick's book is a discursive analysis of C.L.R. James's 1967 play *The Black Jacobins*, and Edouard Glissant's *Monsieur Toussaint*, produced in 1961, as two case studies from which to explore the use of the tragic as

a way to approach the intrinsic problem of revolutionary leadership and its interdependence with the mass base.[1] Glick sees James's use of tragedy as the idiom through which the protagonist as revolutionary leader mediates his relationship with the chorus, whose voices represent and give expression to the justifiable claims of the revolutionary masses "from below." Glissant deals with the same problematic of the individual leader and his relationship to the mass base, but the approach Glissant takes is one that attempts to resolve the inherent opposition of the two through the concept of the Whole, or *le Tout*, wherein both the individual leader and the masses are intrinsically tied, and thus subsumed in the totality of the revolutionary project by which the nation comes into being.

While the narratives of James and Glissant both ultimately insist on the interdependence between leader and base at the expense of an exclusive focus on the leader, in James such interdependence is problematized by profound divergences in goals and *mentalité* that, as in any revolution, inevitably emerge between leader and base, and in the case of the Haitian Revolution are grounded in the specific material conditions of the ex-slave population and the larger political objectives of Toussaint Louverture. Given these apparently irreconcilable divergences and the potential "threat from below," James confronts, but does not resolve, the recurring question in revolutionary politics of the "purge" as a necessity to justify and preserve the greater good of the revolutionary project. Just as Louverture's arrest and execution of his nephew, General Moïse, who embodied the aspirations and spoke for the agrarian masses under his supervision, and who led an open revolt against the oppression of his uncle's regime of coerced plantation labour, was done in the name of saving the revolution, for James it was also Toussaint's greatest error as a revolutionary leader. The impossibility of reconciling the mass base's collective goal of personal landownership as the means of living their lives freely, and Toussaint's overarching economic, political, and military objectives for an emancipated black state in the slaveholding Atlantic, is what lies at the very heart of the tragedy. Glick reads Edouard Glissant's Toussaint as both actualizing and completing James's Toussaint in his concept of the Whole. Here, revolutionary violence, the purge, the ultimately unmediated positions of leader and mass base in the course of the revolution, are all part of a larger open-ended process within which are contained possibilities for future emancipatory black struggles. The theatrical representation of the Haitian Revolution is thus, as Glick puts it, "a precarious balancing act of the particular and the universal," and in James's play, the larger-than-life figure of Paul Robeson cast in the role of Toussaint Louverture becomes the embodied synecdoche, to borrow Glick's phrase, not just for the revolutionary potential of a self-liberated black nation-to-be, but, within the framework of a black radical tradition beginning with the Haitian Revolution, of the liberating potential and aspirations of colonized peoples in general. In this sense, tragedy allows for the historical past to mediate between what Glick calls "the immediate present and an ameliorative future" that may hold the promise of freedom; in other words, as the embodiment of the future in the present.

Yet for James, as Glick explains, there had always been a sort of "calibration and recalibration" of the way in which revolutionary leadership as mediation both "contains and dilutes," and thus ultimately impedes, the fulfillment of the more radical impulses and energies of the masses from below. In the end, as his views on the question had evolved by the 1960s, what James strove to accomplish through tragedy was to move beyond the static limitations of mediation in order to capture, as it were, the fluidity of revolutionary movement in history and to make the universal concrete. In his play, James needed to focus on the masses as the foundation of tragedy, wherein "it is the people themselves who are the critics," as he put it, and who are represented by the voices of the chorus. What ultimately mattered for James were those "meteoric flares and flights of the revolution as projections from the subsoil," from the people themselves who had toiled under the whip and endured the barbarities of slavery, and who had their own views on what needed to be done by attacking constituted authority. The deliberating dialogue between the leader and the people in consummating the totality of the revolution's potential—in its most profound social, cultural, and political dimensions, is what Toussaint lost in the end, while having at the same time to confront the hesitations, the broken promises, and the ultimate betrayal of revolutionary France in regard to his own authority in defending anti-slavery and black autonomy. James thus used the medium of tragedy and the Greek concept of *hamartia* to portray Toussaint's failed mediation and his "miscalculation of constituent events" at both ends of the revolutionary spectrum as he struggled against the embodiment of fate in the person of Bonaparte himself, just as the ex-slaves—the chorus—entered that struggle as the arbiters of their own fate (James, *Black Jacobins* 291-92).

Glick then moves from his discursive analysis of James's work to a comparative discussion of the abstract aesthetics of Jean Genet's notion of a black radical collectivity and Lorraine Hansberry's corrective insistence on radical specificity in both historical time and place, most notably in her 1969 play, *Toussaint*, among her other works. Glick also explores, within the conceptual framework of a black radical tradition, George Jackson's prison letters and especially Malcolm X's visit to Oxford in 1964 to participate in the end-of-term Presentation Debate, at which Malcolm's masterful revolutionary logic, the "hustle and bustle of Harlem," and "the middle of the inner city" engaged with the international academic community and shattered the otherwise sedate university setting.

To conclude, the black radical tragic is, for Glick, a creative form that offers new ways to approach the problematic questions of radical leadership, mediation, and interdependence, as well as the indeterminate and the unknown in embarking on the flux and fury of revolution. In fact, in theatre, the role of performance in bringing the drama of the Haitian Revolution to the stage is to actualize the "unthinkable" in the ground-breaking 1995 essay of the late Haitian scholar Michel-Rolph Trouillot on the Haitian Revolution as both a historical event and as historiography. It was unthinkable not only to Eurocentric western observers who denied its authentic-

ity as an autonomous slave revolution, and to later historians who either silenced or banalized it in their writings, but even to the slaves themselves, as the unprecedented events that they took into their own hands to launch successively unfolded.

Jeremy Glick's *Black Radical Tragic* makes a significant contribution to the ever-expanding field of literary studies on the Haitian Revolution. As such, it breaks new ground in providing a boldly innovative and creative lens through which to approach and reexamine the dialectics of black radicalism and the struggle for revolutionary change.

Note

1. James's play was originally produced in 1936 as *Toussaint Louverture: The Story of the Only Successful Slave Revolt in History*, just two years prior to his historical account of the event and its actors in the 1938 edition of the book, *The Black Jacobins: Toussaint Louverture and the San Domingo Revolution*, published in London by Secker and Warburg, with a second revised edition by Vintage Books in 1963.

Works Cited

James, C.L.R. *The Black Jacobins: Toussaint L'Ouverture and the San Domingo Revolution*. 1938. Vintage, 1963.

Trouillot, Michel-Rolph. "An Unthinkable History: The Haitian Revolution as a Non-Event." *Silencing the Past: Power and the Production of History*. Beacon P, 1995, pp. 70-107.

Mallot, J. Edward. *Memory, Nationalism, and Narrative in Contemporary South Asia*. London & New York: Palgrave Macmillan, 2012. Pp. 235.

Anna Guttman, Lakehead University

Memory, Nationalism, and Narrative in Contemporary South Asia begins with a fundamental question: "should communities remember?" (3). The answer, for J. Edward Mallot, is not as obvious as it might initially seem. While trauma studies, drawing on the Holocaust and its aftermath, positions memory as a necessary—and even healing—act, attitudes towards remembering South Asian traumas, such as the partition of British India in 1947, have been far more conflicted. In fact, Javeed Alam and Suresh Sharma argue that remembering partition may serve to rekindle the interreligious violence that characterized that event (13). J. Edward Mallot also points out that the bilateral nature of the violence makes the terrain of memory decidedly different for both partition (9) and the Sri Lankan civil war, two events treated in this monograph. Even when individuals and communities do remember, the question of "who should

remember, how, and at what cost" (59) is a source of tension that may explain the lack of official public monuments to the victims of partition in South Asia to this day.

While partition is well-established as a subject of critical inquiry, *Memory, Nationalism, and Narrative in Contemporary South Asia* breaks new ground in several ways. Mallot deftly brings urban planning, Bollywood film, and cartography into conversation with diasporic English-language fiction to illustrate the diverse sites of memory and to interrogate their limits. This inter- and multidisciplinary inquiry convincingly demonstrates that such diverse 'texts' belong together and are, indeed, mutually illuminating. Mallot begins with the city of Chandigarh, purpose-built by Le Corbusier as the capital of the newly truncated, post-1947 Indian Punjab, which is necessarily haunted by the loss of the former capital, Lahore, to Pakistan. Controversial from the start, Chandigarh, the subject of Mallot's second chapter, is, the author argues, a site of both remembrance and forgetting, which spatially negotiates universality and difference, the future, and the past.

The book's third chapter examines memory as subject and trope within contemporary Bollywood film, with particular attention to partition, the figure of M.K. Gandhi, and the question of Gandhi's legacy. Mallot's analysis demonstrates the lability of both the sites and contexts of memory. For instance, in *Lage Raho Munna Bhai* ("Carry on Munna Bhai"), Gandhi appears to the feckless title character, helping him succeed in romance and change his life for the better. Munna Bhai does not "remember" Gandhi per se, since these encounters are not recollections. Yet, as Mallot demonstrates, the representation of these visions, particularly as they are contrasted with other forms of memorialization of the Mahatma (in statues, on currency, etc.) serve to interrogate what it means for any contemporary Indian individual or community to properly remember Gandhi. Mallot demonstrates that in contemporary Bollywood film, there is a fine, and uncertain, line between attempting to explain the violence of partition in contemporary film, and attempting to justify it.

From the fourth chapter onwards, *Memory, Nationalism, and Narrative in Contemporary South Asia* turns its attention to works of literature, beginning with the work of two Sri Lankan writers, A. Sivanandan and Romesh Guneskera. Sri Lankan literary nationalism has received less critical attention than its Indian counterpart, and bringing these two rarely-compared phenomena together is one of Mallot's most refreshing and original scholarly contributions. The Sri Lankan civil war itself, Mallot argues, was fought as much on the terrain of memory as on any physical landmass, as competing Tamil and Sinhala narratives were deployed to claim both the past and future of the island nation. Conflicting and contradictory memories, in such a context, are not mere evidence of human frailty, but, as Mallot demonstrates, are occasions for both individual and communal crises.

Even works of literature often displace the act and site of remembrance from the textual realm. Saleem Sinai's pickling of history in Salman Rushdie's *Midnight's Children* is a well-known example, and one that is brought into conversation in *Memory, Nationalism, and Narrative in Contemporary South Asia* with other novels

invested in food, along with texts that make visual arts (*The Moor's Last Sigh*) and the body (*What the Body Remembers*; *Anil's Ghost*) key to remembrance. The body, the subject of Mallot's sixth chapter, highlights some of the tensions inherent in memory since "each person's recollection typically assumes the presence of their physical self" (154). Yet, remembering, as Mallot makes clear in the preceding chapters, is not only for those who were actually there. At the same time, the body offers novel ways to imagine remembrance, since it suggests an involuntary inscription of experience that can be transmitted to others, whether the witness wishes to share their experience or not. This inscription threatens to turn the body itself into a text that may be read, though not without controversy or difficulty, even after the person is deceased. As Mallot convincingly argues, the body as site of memory evokes ways that the voices of the marginalized, particularly women and subalterns, may be heard, but also, potentially, appropriated.

Mallot concludes with a discussion of maps, which perfectly illustrates how these supposed repositories of objective and verifiable realities may be the most capricious sites of all. This final chapter offers a succinct and intriguing summation of the representational controversies that swirled around the (often uncertain) border between India and Pakistan, while offering a reading of Kamila Shamsie's *Kartography*, Amitav Ghosh's *The Shadow Lines*, and Saadat Hasan Manto's seminal short story "Toba Tek Singh." Though they are not usually thought of as creative in the same way as cooking or painting, Mallot demonstrates that maps have been mobilized very similarly to either "further intolerant nationalist agendas or to offer counter-histories and alternative rhetorics of peaceful coexistence" (203). Regardless of the genre, language, or even national context, remembrance therefore remains treacherous in South Asia. J. Edward Mallot's excellent and eminently readable monograph illuminates its limits and challenges for geographers, literary scholars, historians, architects, and film buffs alike.

Beggar, Abderrahman. *Histoire et mémoire bouraouïennes I*. Toronto: CMS Editions, 2016.

Anne Marie Miraglia, University of Waterloo

In *Histoire et mémoire bouraouïennes I*, a brief but passionate study of the complex relations between history and memory and history and literature in Hédi Bouraoui's novels, Abderrahman Beggar evokes Bouraoui's concept of "TransRéel" in order to examine the contributions of literature to history in discussions of cultural memory. A "TransRéel" reading of literature implies the rejection of all that structures, ghettoizes, and confines thought in order to adopt a "*transmémoriel*" and "trans-historical" approach that recognizes humanity's "*densité*" (a term that encompasses

contradictions, inconstancy, inherent nomadism, alterity, freedom, and creativity). Hédi Bouraoui's affinity to multiple cultures and languages, present at all levels of his work, invites such an exploration. A "TransRéel" reading of literature raises many questions concerning history and memory, such as those formulated in Saint Augustine's "Que veut l'homme de l'Histoire?" (24) and "Comment cohabite-t-il avec le passé?" (14). In his exploration of these and other questions related to memory and history, Beggar examines Bouraoui's "historiens amateurs" (16)—Samy of *Le Conteur*, Zitouna of *Retour à Thyna*, and Hannibal of *Cap Nord, Les Aléas d'une Odyssée*, and *Méditerranée à voile toute*—who are haunted by the question "A quoi bon se rappeler?" (29).

Histoire et mémoire bouaraouïennes is made up of ten short chapters whose titles, for the most part, clearly evoke the importance of memory *and* history, or of history *or* memory, in the construction of narratives and of individual and collective identities. Although Beggar mentions in passing only the names of authors who have discussed the relationship between history and memory, he refers frequently to the historian Pierre Nora (29) and to the idea that an historian is "sous l'emprise d'une discipline qui cherche à tout soumettre et contrôler au nom d'un impératif scientifique qui cache son vrai visage: son centralisme, ses mécanismes de domination, ses exclusions, son esprit paysagiste" (31). This is clearly pertinent in Beggar's study of the character Théo in *Paris berbère*, in Chapter 3, which is revealingly titled "L'histoire comme épreuve." *Paris berbère* evokes colonialism, the "tabou" of the Algerian war of independence and France's abandonment of the "harkis" who had fought in the French army. In his contemplation of the past and of his ancestors, Théo rejects "un passé conservé, momifié, muséifié," and instead opts for "une destinée où le révolu se mêle activement à l'élément organique de toute vie et au devenir psychologique de soi et du monde" (35).

In Chapter Four, "La densité temporelle et spatiale de la mémoire," Beggar continues his discussion of Théo and his relation to his ancestors while focusing on the two "supports" of memory: time and place (45). In Chapter Five, "La mémoire et ses lieux," Beggar examines the role of the intellectual and of memory in reconciling human rights (those of the clandestine) and national legislation on the question of illegal immigration. In so doing, Beggar returns to Bouraoui's character Théo, to the historian Nora, and to the historian's relationship to history. Here Beggar evokes the historian's determination of historical periods and echoes Nora's statement, "L'histoire fait l'historien plus que l'historien ne fait l'histoire" (63). In the subsequent chapter, memory becomes a threatening cannibalizing monster when history loses its critical dimension and sacrifices truth to reinforce a certain vision of the nation (80). However, in Chapter Seven, "Ouvrir le sens de l'histoire," Beggar insists that Bouraoui's treatment of history runs contrary to Nora's idea of the insurgence of a "contre-mémoire" against a devouring, annihilating memory: "Au lieu de se concentrer sur le fait et d'en discuter la validité, les personnages de Bouraoui préfèrent plutôt adopter une attitude critique qui consiste à travailler sur les modes de penser"

(91). To support this argument, Beggar refers to Picasso's painting *Guernica* and to his desire to "travailler les modes d'expression [...and] repousser leurs limites" (94). Memory is a place of revolutionary freedom and creativity, and not a place of idolatry. Consequently, in response to the question "Que veut l'homme de l'Histoire?" Beggar's study of Bouraoui replies: "La réponse est claire: qu'elle lui rende son humanité" (105).

Intriguing and inspiring in its analytical content and in its formulation of questions (at times simply rhetorical) such as "Qu'est l'histoire pour la mémoire et vice versa?" (27), *Histoire et mémoire bouraouïennes* contains an abundance of metaphors (e.g. 30, 71, 81, 87), similes, and analogies that often clarify meaning and rarely obscure it. However, the text also presents some editorial weaknesses that are distracting and can compromise textual comprehension: minor typos (88, 108, 111, 120, and 121), inconsistencies in the presentation of citations (compare, for example, 18-19, 22, 61, 67, 74, 90, 116, 127, 135) and the absence of necessary transitions (16, 20). Moreover, the bibliography contains only one reference to a literary critical study of Hédi Bouraoui's texts, and the multiple entries of Nora's publications are not clearly identified (title, page, etc.) in Beggar's chapters. However, Beggar's precisions on the meaning of key Arab words and their use by Hédi Bouraoui add valuable insights (52-53, 62, 103, 142). For example, "Raoui" (part of the Bouraoui name) means "storyteller" or "conteur" (52): "Le 'Raoui' n'est pas seulement celui qui se met au service de la mémoire, mais il est aussi la voix qui exprime le besoin de la reformuler autrement" (52). Despite the difficulties noted above, Abderrahman Beggar's analysis is a welcome and constructive contribution to the study of Hédi Bouraoui's fictional works and to the complex question of the relations between memory and history.