

BOOK REVIEWS

- 418 HART, JONATHAN LOCKE, ED. *Shakespeare and Asia*. New York and London: Routledge, 2019. Pp. 242. US\$140 hardcover.

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Shakespeare and Asia, edited by Jonathan Locke Hart, brings together innovative scholars from Asian countries, or with connections to Asia, who discuss Shakespeare and Japan, Russia, India, Pakistan, Singapore, Taiwan, and mainland China. The essays range from interpretations of Shakespeare's plays to studies of film and opera in the contexts of East or West. The book makes a significant contribution to Shakespeare studies, Renaissance studies, drama, English studies, Comparative Literature and Asian studies, and film and theatre studies. The volume addresses Shakespeare in the world, more specifically in relation to Asia, so the book will appeal not only to Shakespeare and Renaissance specialists but also to those interested in world literature and culture, especially East and South Asia.

The collection is a fulcrum for both artists and scholars considering contemporary culture and for reexamining the connection between East and West in the context of Shakespeare and global culture. *Shakespeare and Asia's* strength is that it is both local and global. This volume differs from other similar collections on Shakespearean themes, as it features multiple perspectives on the direct experience of Asia, and focuses on film, adaptation, and Shakespeare in Asia rather than only on Asia during the European Renaissance. *Shakespeare in Hollywood, Asia, and Cyberspace* (2009), edited by Alexander C.Y. Huang and Charles Ross, is only partially on Shakespeare and Asia; *Replaying Shakespeare in Asia* (2010), edited by Poonam Trivedi and Minami Ryuta, focuses mostly on *Hamlet*; *The English Renaissance, Orientalism, and*

the Idea of Asia (2010), edited by Deborah Johanyak and Walter S.H. Lim, concentrates on Orientalism and Asia; and *Shakespeare in Asia: Contemporary Performance* (2010), edited by Dennis Kennedy and Yong Li Lan, is devoted to the Beijing opera. Thus, *Shakespeare and Asia* makes a unique contribution, and its overall strength lies in its focused examination of the interrelations and interactions of Shakespeare and Asia; its in-depth exploration of themes, connections, and adaptations; its predominantly Asian cast of scholars and their diversity of backgrounds and current locations (mainland China, Hong Kong, Taiwan, India, Singapore, Korea, and Canada); and the closely interwoven perspectives of the individual chapters and the overall coherence of the whole collection, including Hart's helpful introduction.

The body of this collection begins with Part I, "On Shakespeare's Plays." The first chapter, Wang Ning's "Shakespeare as a Historicist: His Potential Significance in China," argues that Shakespeare is both a dramatic artist and a historian or historicist, not simply because he created a body of history plays but also because his best tragedies and comedies can be read as history plays. *King John*, *Edward III*, *Richard II*, *Henry IV*, *Henry V*, and *Henry VI* are important history plays, but, as Wang states, the playwright has created in other genres several unforgettable characters based on historical figures. Shakespeare's historical plays, though not always in accordance with historical records, are "textualized" or "dramatized" historical narratives.

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Simon C. Estok, a scholar working in Korea on ecocriticism and Shakespeare, contributes "Splitting Heres: Shakespeare and the Global Supermarket, Here, There, Then and Now," which discusses the context and representations of food in Shakespeare's performative material onstage, as well as the complexities of a network of global and local actors. Estok maintains that theatre and ecocriticism would benefit from ecocritical investigations of the local and global tensions inherent in Shakespeare's depictions of food, which embodies the inverse relationship between nationalism and the increasingly global reach of the English imperial appetite. What Estok exposes is "the radically deterritorializing potentials" that are embedded in Shakespeare's food through performance by analyzing the conflict between global sourcing and local demand.

Francis K.H. So's "Reading the Mature Shakespeare in Taiwan" focuses on three diverse plays that feature unconventional styles and mark a turning point in Shakespeare's career. So maintains that reneging, liberation, and social critique are unorthodox for Confucianism, and indicates that in Renaissance England Shakespeare has matured in style because his earlier works appeal mostly to popular Elizabethan taste.

Wei Xiaofei's "How to Crack the Ethical Enigma of Sphinx" draws on Chinese ethical criticism and focuses on *Hamlet* to explore human consciousness through Adam and Eve, and the riddle of the sphinx in Greek mythology, to illustrate the dilemma of Hamlet in Shakespeare's play. The chapter argues that humankind has prized rationality over animality and emphasizes ethical order over native desire, thus favouring knowledge and power rather than emotion and love. Wei maintains, by reinforcing

the ethical perspective in literary criticism, that animality is as sound and essential as rationality, and that humans need to strike a balance between natural desire and rational knowledge.

In “Meta-Dramatizing Shakespeare: Playwrights as Code Readers in *Lear Is Here* and *Cleopatra and Her Fools*,” I-Chun Wang calls on Lionel Abel’s theory of metadrama and Richard Hornby’s definition of metadrama as a dramatic genre with characteristics such as play and ceremony within a play, role playing, literary allusion, and self-reference. Wang notes that many dramatists and directors have metadramatized Shakespeare with cultural codes, and proposes that playwrights adapt old plays as cultural decoders. Adapting is decoding in terms of culture. By examining *Lear Is Here* and *Cleopatra and Her Fools*, two Shakespearean adaptations presented on the contemporary Taiwanese stage, Wang provides a study of the cross-cultural decoding of Shakespeare in the experiments of Hsing-Kuo Wu and Wei-Jan Chi.

420 In “Carnival Over Time: Shakespeare’s *Twelfth Night*,” Zhao Hua argues that the excessive emotions and reckless behaviour depicted in the play intensify the tension between Carnival and Lent, holiday and workday. In this sense, *Twelfth Night* is more than a carefree story, and the seemingly happy ending already reveals the hidden threats. The chapter that follows shifts to postmodern spatial theory and beyond. In “The Window Crossing Spaces: Triple Spaces of the Window in *Much Ado about Nothing*,” Yun-fang Dai argues that the deceptive image behind the window and three spaces of the chamber window in *Much Ado* leads to a consideration of an important trend in spatial changes from private to public in Shakespeare’s drama.

In “Marlowe, Shakespeare, and the State and Geography of Otherness,” Jonathan Locke Hart discusses the work of Christopher Marlowe and travel in Shakespeare from the perspective of history, and argues that the exotic and the other can take many forms in Shakespeare. His chapter also observes traces of Asia, travel, and the exotic in plays such as *The Merchant of Venice*, *Othello*, and *The Tempest*, and examines how these references operate and to what end.

Part II of this collection, “Shakespeare, the Novel, Opera, Adaptations and Film,” features discussions of these forms and works in England, China, Russia, Japan, India, and Pakistan. For instance, in “William Shakespeare in the Life and Works of Charles Dickens,” Kuo-jung Chen maintains that Dickens’s personal life and his fictional or nonfictional works show his close affinity to Shakespeare.

In “*Hamlet* in Chinese Opera and the Loss of Ambiguity,” Hao Liu examines some new elements and new effects in the Peking-opera and yue-opera adaptations of *Hamlet*. Her analysis shows that the loss of ambiguity and the gain of explicitness represent a fundamental change in the Chinese-opera adaptations. In “The Ghost of Shakespeare’s *Hamlet* in Feng Xiaogang’s *The Banquet* and Sherwood Hu’s *Prince of the Himalayas*,” Walter S.H. Lim examines two Asian film adaptations of *Hamlet* from 2006. He argues that the Ghost is a catalyst with moral and theological dimensions. Lim contends that the representations of the Ghost in Asian film adaptations of the play have theoretical implications for the relation between the Shakespearean

text and Chinese cinema in the twenty-first century.

King-Kok Cheung's "Is Shakespeare 'Translatable'? Cinematic Adaptations by Kozintsev, Kurosawa and Feng Xiaogang" discusses Grigori Kozintsev's and Akira Kurosawa's film adaptations of *Lear* and Feng Xiaogang's adaptation of *Hamlet*, and demonstrates Shakespeare's polyphonic indefiniteness. Cheung also argues that we can learn from these international productions even when the adaptations depart from the original. In "Some Adaptations of Shakespeare in Pakistan," Samina Akhtar focuses on the adaptation process and the milieu in which Shakespeare's plays are presented to local audiences; she examines *Hamlet*, *The Taming of the Shrew*, *Measure for Measure*, and *The Winter's Tale*.

In "Reconsidering Empire as Metaphor in *Shakespeare Wallah*," Jane Wong Yeang Chui examines how Ismail Merchant received a diary of Geoffrey Kendal in the early 1960s and decided to make a film based on this actor-manager who performed Shakespeare's plays in India between the 1940s and 1950s. Her discussion of *Shakespeare Wallah* considers the film beyond postcolonial frameworks and draws on the context of Renaissance theatre history, discussing the social and cultural implications of "selling" Shakespeare to an ambivalent Indian identity after independence in 1947. Asma Sayed's "Adaptation as Translation: The Bard in Bombay" concentrates on Bollywood adaptations of Shakespeare's works. Sayed maintains that the colonial source texts, having been appropriated and translated to the postcolonial cultural context, become indigenized for the local audience; in other words, they become "trans-creations" that are transformative instances of cultural resistance.

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Shakespeare and Asia is a collection that complements previous work in the field and seeks to connect Asia and Shakespeare. Shakespeare has been translated and adapted into many languages and versions, and so he is not simply an English-based artist. In many ways, Shakespeare is part of Asian and world literature, art, and culture. *Shakespeare and Asia* is more than Shakespeare in Asia, and its contribution is that these transformations speak as much about creativity in Asia and the world as they do about Shakespeare.

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VERNON, KARINA, ED. *The Black Prairie Archives: An Anthology*. Waterloo, ON: Wilfrid Laurier UP, 2020. Pp. xv + 576 pp index. CDN\$44.99 paper-back; CDN\$26.99 ebook.

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It is in the earliest exploration reports of Canada and the United States that the presence of Black people in the North and on the Plains is attested. Thus, an African slave by the name of York contributed to the success of the first transcontinental exploration of the United States, the Lewis and Clark Expedition (1804-06). A Black-Indigenous man, Pierre Bonga, served as a member of the first expedition to the Arctic Ocean, led by Samuel Hearne (1771) (see Vernon 374-78). Individual attestations such as these are paradigmatic of the picture at large, even to this day: a lack of awareness of Black culture in the North and on the Plains in general, and of its beginnings as early as the eighteenth century in particular.

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One of Karina Vernon's main aims in *The Black Prairie Archives* is to familiarize readers on a wide scale with the rich body of literature by Black authors from the Canadian prairie region, what today are the provinces of Manitoba, Saskatchewan, and Alberta. Some texts are published in the *Anthology* for the first time. In her comprehensive introduction (1-35), the editor succinctly addresses the key issues in nuce. Vernon conceptualizes this archive as dynamic and processual, comprising both historical and future works and reflecting their authors' intellectual, ethnic, linguistic, literary, and cultural networks. To her, in this archive converge "the geographies black prairie writers are connected with, including other parts of Canada, the US, the Caribbean, Central and South America, and Africa" (3). By the same logic, it incorporates the authors' interrelations "with Indigenous peoples, and South Asian, Chinese, and European diasporas" (8). The role of the pertinent languages is preeminent: they include "Arabic, Bantu, Ebonics, Creole, Portuguese, Swahili, and many more" (3). Vernon, a native of Tegucigalpa, Honduras, prefers "the term 'black' over 'African Canadian' because it suggests that the nation does not function as the dominant point of reference in determining black identities" (11). Each author represented in the *Anthology* is introduced with essential biographical-critical material, often containing fresh information from the editor's first-hand correspondence. The human, linguistic, and artistic complexities of one immigrant's situation are captured in the following sample, a poem in Portuguese, "Na Corrente do rio" (2012), by the bilingual Angolan Albertan author Francisco Alexander Fwallah (born ca. 1980), translated as "In the River Flow" by poet Erin Mouré, with the two texts set in parallel columns:

Sou	I'm
Teu	Your
Irmão	Brother
Refugiei-me	I took refuge

Na
Poesia
(460, lines 12-17)

In
Poetry

Vernon divides the historical development into four periods of migration and subsequent literary production as follows: ca. 1790-1900, covering the fur trade and early settlement; 1905-1912, the years of Black Americans' migration from Oklahoma to Canada; 1960s to early 1970s, the era of international immigration; and 2012 to the present, reflecting "neo-liberal immigration and asylum" (11). This division, however, is not replicated in the volume's outward arrangement; instead, the authors appear in chronological order by birth date. Vernon's selections widely vary by author biography, theme, genre, and author intention, featuring historical records, novels (in excerpts), short stories, drama, poetry, creative nonfiction, and expository prose. The most recent pieces in the *Archives* date from 2017-18.

For the first and the second period of Black migration to the prairies, relevant collections of document sources are housed in the North West Company Archives, the Hudson's Bay Company Archives, the three Provincial Archives, and in municipal repositories such as Calgary's Glenbow Museum and Archives. Significantly, as Vernon points out, the writing of this time span intersects with the literature of the colonial Black Atlantic. In the early periods, "non-textual practices" (16), i.e. oral and gestural ones, predominate over written text types such as the aforementioned fur trade company records, oral histories of individual settlers, pioneer diaries, or the local newspapers of a Black publisher. The great irony in the situation of Black Oklahomans was that they were invited by Canada to take up farming, then came in search of "greater freedom [...] under British law" (22), and eventually were racially discriminated against. Marginalization makes for an even more salient problem in the next phase.

The third period in Vernon's timeline displays the full potential of imaginative literature, diasporic and diverse in traditions, again emphasizing US-Canada connections, but now also mirroring the global influx originating in a range of world regions from East Africa to Latin America. Black prairie literature of this phase is polyglot, multicultural, and transnational. It is "less representational" (31) and more experimental in its artistic techniques, as in Minister Faust's idiosyncratic "Afritian science fiction" (31), for example, but it also accommodates the personal essay and documentary film. Literature of Vernon's fourth period is characterized by the blending of vernacular myth and present-day life on the prairies but, even more importantly, it represents a trajectory to future literary innovation.

Regarding the entire span from ca. 1790 to the present, five interconnected research paradigms emerge that will likely shape future debates: regionality; Canadian-American interrelations (historical, social, cultural, and literary); periodization; the multilingualism of authors and the literary functions of immigrant languages; and the Black prairies in world literature studies. Across all four periods that Vernon identifies, *regionality* and *Canadian-American interrelations*, including the ante-

cedent territories of colonial North America, come to the fore. One research theme is the experience of the descendants of African slaves from Oklahoma; a second is the creative reception of the Harlem Renaissance today. Thus, the iconic movement in New York City (ca. 1920-40), synonymous with the breakthrough of modernism in African American literature, is impacting Black Canadian prairie authors after almost a century. A number of contemporary authors even reference Harlem Renaissance authors by name: for example, Langston Hughes and Ralph Ellison are mentioned in two poems by Bertrand Bickersteth (370, 371). Bickersteth's "We, Too" (2013), an intertextualization of Hughes's "I, Too" (1925), echoes Hughes's opening line "I, Too, Sing America," itself a repartee to Walt Whitman's poem "I Hear America Singing." The tone sarcastically voices the bitterness of Black people in Canada: "We, too, sing Alberta, from the first jail in Calgary and the wronged / belonging of this familiar place" (lines 1-2). Bickersteth's poem evokes the blues style of the Harlem Renaissance poet in its handling of allusion, climax, homonymy, run-on lines, and the rhythmical pattern (2+2+3 stresses): "the land, its *hues* // the language we *hews* / the simple blues of *Hughes*" (370, lines 22-24; emphasis mine).

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Periodization implies a number of issues. For a more adequate understanding of contemporary literature, a historical perspective and a consideration of long-term developments are required. Only by ascertaining the reflexes of earlier stages in contemporary writing can the innovative power of literature over time be fully assessed and appraised. Vernon rightly draws attention to a problem that also makes for a frequent shortcoming in the criticism and theory of current literature at large: "Contemporary conversations around black Canadian writing are too presentist; they constellate around a few recently published authors, and thus neglect the important achievements of writers of earlier periods" (27).

The categories of *modern* and *postmodern* are conspicuously absent from Vernon's discussion. The likeliest reason is that they are not really applicable to a literary development that is discontinuous, and whose formative traditions are widely diverse. In fact, *immigrant languages and their literary uses* require close awareness on the part of general and academic readers alike. Black Canadian prairie poetry in Caribbean English or in the colonial language of French, with African-language text components interspersed (505-08): powerful techniques like these raise far-reaching questions involving concepts such as Walter D. Mignolo's postcolonial "bilanguaging." Such issues place Black Canadian prairie literature squarely in the vibrant and expanding field of *world literature studies*.

The Black Prairie Archives: An Anthology fills in a neglected section of Canadian literary history and historiography. With an abundance of information and inspiration, the volume will enrich future scholarship in broad contexts. The editor has also announced a companion volume: a critical study of the literature assembled in the *Anthology*. Karina Vernon's admirable achievements in this volume are to have made these texts, scattered far and apart, readily available in discerning choice; to have made extensive literary and cultural interconnections visible; and to have stimulated

specialized research into this multifarious and significant body of writing.

WEBBER, ANDREW J., ED. *The Cambridge Companion to the Literature of Berlin*. Cambridge: Cambridge UP, 2017. Pp. xvii+279. CDN\$101.95 hard-cover; CDN\$29.95 paperback; US\$22.00 ebook.

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What is the literature of Berlin? Is it literature produced in Berlin? Literature somehow connected with Berlin in the cultural imaginary? Literature that takes place in or portrays the city? Andrew J. Webber's introduction poses these questions, but frames the volume's project as the survey of literature that takes Berlin as its object. Berlin is, however, not only a geographical place, but also a space of political, cultural, and historical constellations and uneven temporalities. Berlin is both a kind of "urban laboratory" (3) and a haunting ground for the violence unleashed by modernity, both a cradle of literary modernism and a place of memory, a place of movement and a place in notion. Webber's introduction uses the Berlin novel *par excellence*, Alfred Döblin's 1929 *Berlin Alexanderplatz*, as an example of how the literature of Berlin serves to portray the city as at once, in Henri Lefebvre's terms, a "representational space," where everyday life is negotiated and contested, and "an object of 'representations of space,' which are plans and visions for the conceptual organization of the city" (6). Like Döblin's novel, the literature of Berlin, Webber argues, explores "the tension between a settled sense of place and forms of non-placement" (7), reflecting a city that is, materially, politically, and ideologically always in a state of construction. In this sense, as Yasemin Yildiz points out, Berlin is an essentially "migratory setting," to quote Murat Aydemir and Alex Rostas, "installing movement *within* place" (208). The volume strikes a good balance between the settledness and unsettledness of its categories, be it in terms of the intermediality of modernist literature, the unsettling of identities and communities in a transnational or global city, or the palimpsestic, uneven character of temporality and memory in the literature of the postwar and contemporary periods. The contributions provide a useful overview of the literary movements, groupings, identities, and thematics of the archive that it stales out as the literature of Berlin. Moving from relatively chronologically sequential essays of the first half, the volume's second half offers a series of contributions that map the complicated movements of memory, migration, and identity that shape the cultural imaginary of postwar and contemporary Berlin. Finally, the *Companion* features two essays by David Barnett and Gerrit-Jan Berendse, respectively, on Berlin's importance to modern drama and poetry. All in all, this is a useful volume, offering a comprehensive overview of Berlin in the literary imaginary by leading scholars in German Studies.

The volume opens with Matt Erlin's essay "Literature and Enlightenment," which already lays out many of the key themes that shape many of the collection's essays. Emerging as a centre of German and European Enlightenment around the 1780s, Berlin was viewed by contemporaries as a "quintessentially 'modern' space," characterized by rapid change, social progress, and the fluctuations of fashion. Erlin describes Berlin in this period as both a sort of laboratory of Kantian Enlightenment and "as a kind of anthropological training ground, where new modes of unscripted sociability are seen to foster tolerance as well as the experiential knowledge of man and the world so crucial to the Enlightenment ideal of self-cultivation" (30). An example of such unscripted sociality was the Berlin salon culture of this period, which fostered the specifically "cosmopolitan rationalist" style of figures such as Moses Mendelsohn, Gotthold Ephraim Lessing, Anna Louisa Karsch, and Friedrich Nicolai. Between 1790 and 1820, this salon culture became an important center of German Romanticism, and Jürgen Barkhoff's essay "Romantic Sociability, Aesthetics and Politics" helpfully lays out that history and the trajectory from early to late Romanticism against the background of the political context of the Prussian Reforms of 1806 and the cultural nationalism of the Wars of Liberation against Napoleon. The aesthetics of Romanticism became increasingly, if ambiguously, political as it moved from the salons of Henrietta Herz and Rahel Levin to the *Christlich-Teutsche Tischgesellschaft* (Christian-German Society of the Table). Nevertheless, the salon remained, Barkhoff argues, "a laboratory of intellectual, emotional, and social experimentation" (36), pointing to Friedrich Schleiermacher's *Versuch einer Theorie des geselligen Betragens* (Toward a Theory of Sociable Conduct) as a "theory of networked subjectivity, which is based on an egalitarian and dialogic understanding of personhood and therefore can negotiate diversity and alterity to mutual benefit" (36). Recalling the work of Georg Simmel on the mentality of the modern city dweller, this notion of a cosmopolitan subjectivity transforms into a democratic mass phenomenon in the modernist *feuilleton* literature of the early twentieth century, as Anne Fuchs points out in her essay "Short Prose around 1900." For Fuchs, Robert Walser's urban sketches exemplify an urban individuality based on anonymity of the crowd and the rise of a metropolitan code of conduct expressed through tolerance and self-discipline (79, 83). The other side of this urban code of conduct, of course, as we know from Simmel and Walter Benjamin, is the distracted economy of attention of the urban masses in the metropolis as a field of semiotic overstimulation and psychic and somatic shock effects, which will have a great significance for the aesthetics of literary modernism.

The nexus between the metropolis, or *Großstadt*, and the specificity of literary styles continues to inform the volume's contributions. Accounts of Berlin often stressed the city's absolute contemporaneity. Fuchs's essay begins by evoking Mark Twain's observation that Berlin "has no traditions and no history" (71). Naturalism, in its portrayal of the emergent working class, was already a reaction to this disconcerting sense of newness. In his essay "Literary Realism and Naturalism" John K. Lyon

adeptly charts the cultural shift in German letters from the Biedermeier tendencies of mid-nineteenth-century German Realism to Naturalism's focus on the harsh realities of contemporary life in the expanding industrial city. The sense of an uprooted present, either ecstatic or squalid, also informed the *Großstadtlyric*, or poetry of the metropolis, from Naturalism through Expressionism, as Berendse points out. If, for many observers, Berlin seemed diachronically amputated from tradition, the flipside of this was synchronic semiotic density in what Peter Fritzsche has described as a "word city." Fuchs's and Carol Duttlinger's contribution "Modernist Writing and Visual Culture" focuses on this relationship between modernism as a series of aesthetic strategies and modernity as the experience of the signifying city, new modes of attention serving as the hinge between the two. Fuchs thus argues that the *feuilleton* and the kind of short occasional prose pieces, by authors such as Joseph Roth, that Andreas Huyssen has characterized as "modernist miniatures," arose between around 1900 and the early 1930s from the distracted cultural dynamic of modernity. Not only was the *feuilleton* situated in the quintessentially modern and ephemeral medium of the newspaper, but such short prose pieces, with their emphasis on smallness, versatility, and flexibility, were ideal vehicles for condensing the everydayness and contingency of modern life. Dada and photomontage were also, as Duttlinger points out, responses to the "din of the street" and the shock experiences of the First World War, highlighting the strong intermedial tendency of modernist culture in the Weimar Republic.

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Reinard Zachaus's essay "Writing under National Socialism" marks a transition in the volume, as the Nazis quickly moved to suppress what they denounced as "degenerate art," "asphalt literature," and "cultural bolshevism." Thus, for the authors of the antifascist exile, many of whom were Jewish, Berlin was already a place of mourning and loss. Zachaus analyzes Jewish survivor narratives by Inge Deutschkron and Marie Jalowicz, among others, as well as Hans Fallada's 1947 antifascist classic *Every Man Dies Alone*, to discuss Berlin as a site of terror and resistance. During the Cold War, as Alison Lewis notes, the literature of Berlin tends to turn from the thematics of the nation and the metropolis to more personal registers. The examples she takes here are Christa Wolf's 1963 *Divided Heaven* and Uwe Johnson's 1961 *The Third Book about Achim*, which interrogate the interpersonal and ethical dilemmas posed by Germany's division. The volume frames literature of postwar Berlin as a kind of "thickening" of place (208). Berlin becomes a site of memory, but also of migration, as detailed particularly in Yildiz's essay. Opening by establishing Berlin not only as a nodal point for modernist literature in Turkey and Japan as well as Germany, Yildiz shows the interweaving of Turkish and German cultural traditions and historical experience in the works of writers such as Aras Ören and Emine Sevgi Özdamar. At the same time, Yildiz charts the resurgent German nationalism after 1990—which, of course, has taken on more organized forms in the meantime—quoting the oft-repeated statement, "when the Wall fell, it fell on the Turks" (223).

Berlin also has a long history as a center of queer literary and cultural production,

as Andreas Krass and Benedikt Wolf argue, charting the rise of queer literature in the late German Empire, its flourishing in the Weimar Republic along with a sort of queer public sphere supported by Magnus Hirschfeld's Scientific-Humanitarian Committee and other such organizations, and its violent suppression after 1933 as the Nazis strengthened the notorious Paragraph 175, which had outlawed male homosexuality in Germany since 1871. The essay then recounts the gradual resurgence of queer literature in the Federal Republic and the establishment of queer organizations in the public sphere of the Berlin Republic. In the 1990s, Klaus Wowereit, the city's first openly gay mayor, described Berlin as "poor but sexy," positioning post-unification Berlin as a site for the assertion, negotiation, and contestation of identity, a space for self-invention and experimentation. Katherina Gerstenberger's comprehensive survey "Writing After the Wall" performs a helpful periodization of post-1989 Berlin literature, noting a turn around the year 2000 from depictions of Berlin as a space of newness, transition, and rupture, to an increasing fascination with Berlin's past. If novels, particularly by younger writers from the West, often framed the neighbourhoods of old East Berlin as territories for self-discovery, writers from the East tended to turn to tropes of estrangement to characterize unification. Self-discovery, particularly sexual self-discovery, as Lyn Marven argues in her essay, and self-estrangement are longstanding tropes of Berlin literature. By the turn of the century, as Gerstenberger notes, there is an increasing attentiveness in literature to Berlin as a site of multiple, overlapping, and contested histories and spatial practices. This literature of "normalization," as critics have described it, tends to focus on "continuity than on rupture" (160). In many ways, as the post-migrant perspective of Shermin Langhoff's theatre work, first at the Ballhaus Naunynstraße, then at the Maxim Gorky Theater after 2013, suggests, such an emphasis can open onto a perspective of mutual imbrication, where diverse identities, sexualities, and histories struggle over and share and place and time in the complicated representation of space that is Berlin.

CHRISTOPHER GOGWILT AND MELANIE D. HOLM. *Mocking Bird Technologies: The Poetics of Parroting, Mimicry, and Other Starling Tropes*. New York: Fordham UP, 2018. Pp. 293. US\$125.00 hardcover, US\$35.00 paperback, US\$34.99 ebook.

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Mocking Bird Technologies is a collection of essays that meditate on the poetics of bird mimicry in different literary traditions and contexts. The role of birds is examined in poems and novels that range from eighteenth-century English literature to postcolonial Indonesian and South African literature. As the editors explain in their

preface, one of the main goals of the volume is to respond to the emerging global turn of comparative studies by exploring a literary *topos* that crosses over languages and continents while reaching back to a foundational problem of the discipline: mimesis.

By introducing a space between the words *Mocking* and *Bird*, the title of the collection foregrounds an ambivalence at the core of the question of bird mimicry. The technologies of mocking birds can either refer to the ability of some birds to mimic humans (or other animals), or to the way humans attempt to represent birds. One of the strengths of the volume is indeed to bring close attention to the first sense of bird mimicry without eluding the problems surrounding the human representation of birds. While several essays explore the agency of fictional speaking birds in literary works, or the philosophical and poetic questions raised by speaking birds, others examine how speaking birds have been used in the fashioning and refashioning of a wide range of human *technè*, including lyric form and colonial tools of regulatory power.

The volume also has the ambition to give more visibility to differences among the signifying practices of speaking birds. Careful not to subsume all mocking birds under the category of the “parrot,” itself already widely documented in colonial and postcolonial literature, the editors emphasize how starlings distinguish themselves from parrots by their ability to mimic not only human words, but also other birds and other nonhuman sounds. Unlike parrots, starlings’ mimicry is not a function of their captivity or their contact with articulate language. This opens up to a better consideration of the paralinguistic element informing both human and nonhuman uses of mimesis. Moreover, the starling trope foregrounds questions of cultural difference, since the name of “starling” has come to designate a European species while “mynah” refers to a variety of different species across southern Asia. Studying starlings and mynahs across different philological traditions might then, according to the editors, “open for consideration multiple genealogies of bird mimicry throughout history”(19).

Christopher GoGwilt’s essay “Of Mimicry, Birds, and Words: The Technology of Starling Song in European, American, and Indonesian Poetry” is the most explicitly related to the book’s ambition to carve theoretical space for the starling. Through a reading of European, American, and Indonesian poems, GoGwilt attempts to demonstrate a threefold hypothesis: first, that starling technology is an interspecies matter; second, that it spreads across different cultures, traditions, and languages; and third, that it challenges us to think of mimicry in nonlinguistic or paralinguistic terms. His readings of Schubert’s *Ungehduld*, Lorie Graham’s starling poem, and Puto Oka’s *The Song of the Starling* aptly illustrate the diversity of starling tropes across the globe—as mimicks, counterpoint to the European nightingale or tropes for bare life. The essay also convincingly identifies specific aesthetic means by which the paralinguistic mimicry of starlings manifests itself in art and poetry: through the mimicry of the mill’s sounds in Schubert, the intertwining of sound and visual registers in Graham, and the uttering of a mute soliloquy in Oka. While the examples GoGwilt

discusses are very suggestive, the compressed form of their analysis sometimes hampers the clarity of the argument. It might have been useful to devote more space to the discussion of one example, so as to address more consistently the aesthetic and poetic issues at the core of the third part of the hypothesis.

In “The Avian Challenge of *Biblia Americana*,” Shari Goldberg’s contribution brings an interesting counterpoint to GoGwilt’s starling theory, as it takes us a step away from speaking birds in order to focus on the larger problem of the human representation of birds. What becomes of a dead water-dove when caught within the interpretive framework of Cotton Mather, a puritan colonist from the early eighteenth century? Commenting on the enigmatic utterance “This was the Dove” found in a passage of *Biblia Americana* (46), Goldberg first exposes the obvious, and yet puzzling, scriptural role Mather assigns to the dead bird—this particular water-dove as Noah’s messenger—before showing how different historical contexts complicate this reading to the point of making the dove a figure of irresolution. Despite staging the American water-dove as the embodiment of God’s word, the biblical commentary can also be read as a record of the material realities that made such an interpretation possible. Through an itinerant practice of reading that moves from text to historical contexts, Goldberg demonstrates that Mather can only arrive at his final claim by engaging with other voices, among them Native American accounts of the water-dove.

Two other essays examine the role of mocking-birds in eighteenth century literature. In her essay “O Friends, There Are No Friends,” Melanie D. Holm discusses how scenes of “avian sympathy” in Defoe and Sterne help us reevaluate the function of sympathy in eighteenth-century thought, from an agent of truth to one of fictions. Elaborating on Smith’s notion of sympathy as an entirely subjective feeling, Holm suggests that the scenes of encounters with birds imagined by Defoe and Sterne valorize the creative role of sympathy at the expense of its cognitive function. In *Robinson Crusoe*, for instance, the mimicry of human speech by the parrot Poll (“Poor Robin Crusoe”) allows Defoe to introduce “a sympathetic other” (31) in a puritan narrative mainly shaped by the constraints of salvation and divine providence. In Sterne’s *A Sentimental Journey through France and Italy*, the narrator Yorick is inspired to unravel all possible meanings of the phrase “I can’t get out” uttered by a caged starling, engaging thus in a creative process of repetition and improvisation similar to the bird’s song. Taking her distance from the cartesian division between animal reaction and meaningful speech, Holm argues that the affective force of the parrot’s speech and the playfulness of the starling’s song matter more to both writers than the question of their access to truth.

In his study of Christopher Smart’s liturgical poem *Jubilate Agno* (1758-63), Fraser Easton focuses on the rhetorical agency of birds. As he argues, the different avian species named in the bird verses are used not only to represent various physical and emotional characteristics, but more importantly to embody the paralinguistic art of elocution. The mocking-bird technology of imitation is considered here as oratory

performance rather than semiotic iteration. Smart relates birds to the poetics of the liturgical poem for their capacity to deliver and voice “a set formulation” (80), echoing Sheridan’s theory of elocution according to which tone and gestural language are what connects all creatures on earth, human and nonhuman.

A very interesting part of the volume concerns the role of bird mimicry in nineteenth-century romantic and postromantic aesthetics, with contributions by Gavin Sourgen, Joe Conway, and Isabel A. Moore. Gavin Sourgen’s “A Volatile Unity: Coleridge, Starling Murmurations, and Romantic Form” argues that Coleridge’s fascination with swarms of starlings in motion reveals a more dynamic notion of organic form than is generally acknowledged. When witnessing starlings’ murmuration, Coleridge is challenged to think of a fluid unity constantly transitioning from one form to another which, as Sourgen demonstrates, has deeply impacted his aesthetic philosophy as well as his poetry and the poetry of other romantics such as Shelley, Wordsworth, and Carlyle.

In “Words Are for the Birds,” Joe Conway attempts to reread Poe’s poetics in light of Schreber’s fantasies of verbal persecution by talking birds in his *Memoirs of My Nervous Illness*. Conway points out unexpected similarities between how Poe and Schreber attempt to respond to the threatening power of automatized language by means of poetics of sonorous excess. Through astute and powerful close readings of passages from Schreber’s *Memoirs* and Poe’s short story “The Man that Was Used Up,” Conway argues that both Schreber and Poe reclaim phonic practices of language as belonging to the political, thus transgressing the exclusion of voice from the symbolic order instituted by Aristotle.

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In “Splitting the Lyric Lark,” Isabel A. Moore takes a somewhat different approach to bird mimicry. By reading the lark as music-box in Emily Dickinson’s poem “Split the Lark,” she calls into question the assumed identification between the bird and the lyric that has informed a long tradition of vitalist conceptions of poetry from the romantics to contemporary criticism. Moore suggests that it is not so much the misconceptions of skeptical approaches to the lyrical that Dickinson disavows when she stages the dissection of a living bird in “Split the Lark.” More at stake is precisely the blind faith in the transcendent vitality of the genre which cannot survive the substitution of the presumed bird for its mechanical reproduction. Moore thus sketches a materialist approach to poetry that deconstructs critiques’ attempts to vivify their object.

Technologies of bird mimicry can also be used for neocolonial purposes, as Fawzia Mustafa demonstrates in her contribution “Colonial and Postcolonial Birds of Game, Games of Bird.” Mustafa analyzes two different ways in which strategies of colonial control are laid bare in a postcolonial novel from the South African writer Yvette Christiansë, *Unconfessed* (2006), and a pro-conservation documentary film on wildlife in northwestern Taganyika by the brothers Grzimek, *Serengeti Shall Not Die* (1959). In these two cases, bird figures play significant roles. While in the novel, seagull tropes are used to articulate a slave’s recognition of colonial violence in 1826

Cape Town, the film resorts to the technology of bird's-eye view in order to criminalize African hunting practices in the name of nature conservation. Throughout her discussion of these two works, Mustafa exposes a "shift in value from some humans [...] to animals and the environment" (194) at work in (neo)colonial politics, thus highlighting an often overlooked tension between posthumanism and poscolonial theory.

The remaining two essays, on the Russian poet Ossip Mandel'shtam and a seventeenth-century Indian painting, respectively, extend the global scope of the volume. In "The Starling's Whistle: Autophilology and the Order of Osim Mandel'shtam's Birds," Holt Vincent Meyer considers different ways in which birds trope for the poetic self in Mandel'shtam's poems from the 1930s and his essay on Dante. In the context of Stalin's Russia, the starling's whistle can be read of course as the imperative to participate in the cult of personality promoted by the regime. But Meyer argues that starling mimicry in Mandel'shtam's poetry always involves more than conformity to an order, be it political or civilizational. Drawing upon Deleuze and Guattari's notion of deterritorialization, he suggests that a subtle play between order and disorder informs Mandel'shtam's poetics, an alternative to the mimicking starling that is "invisible and unsayable but necessary" (176).

The last essay presents itself as a juxtaposition of two distinct readings, by yoga historian Madeleine Brainerd and art historian Kaori Kitano, of a transspecies figure in the seventeenth-century Indian painting *Yogini with a Mynah Bird*. What draws the attention of both readers is the central motif of the painting: a scene of reciprocal gazing between an ascetic woman and a mynah perched on her raised hand. Rather than arguing for a specific interpretation of the enigmatic figure, both scholars suggest different possible ways to read it. Madeleine Brainerd explores the diverse possible roles that mynah and yogini could be playing depending on which protocol of reading one favours among the four available at the time in transcultural India: Sanskrit, Sufi, tantric, or courtly. Kaori Kitano reflects on the compassionate mode in which we are led to read when we project anthropomorphic values onto a talking bird. Different and yet complementary in their approaches, Brainerd and Kitano engage thus in a somewhat similar process of mutual meditation than the one represented in the painting.

In sum, *Mocking Bird Technologies* offers anyone interested in literary expression, animal studies and critical theory a wonderful opportunity to rethink the problem of mimicry from the standpoint of mocking birds. By indicating several places where, in the words of Aaron Moe, "an imitation of an other species' *poiesis* [...] contributes to breakthroughs in poetic form" (20), the authors of this volume enable readers to reflect upon mimesis as a cross-species technology that does not exclusively rely upon human language. Covering a variety of fields in literary studies and drawing upon different theoretical positions, each of the ten chapters proposes a singular way of reading the traces left by mocking birds in literary texts. The self-proclaimed ambition of the book, however, to offer "new models for combining comparative

and global studies of literature and culture” (vii), seems a little far fetched. If mocking birds do challenge readers to undertake new ways of thinking about certain canonical texts—Poe’s poetics read in connection with Schreber’s talking birds, for instance, or Coleridge’s aesthetics revisited in light of his notes on starlings—only a few essays actually address the crosscultural dimension of bird mimicry. In that respect, GoGwilt’s hypothesis that “the technology of starling tracks a global history that is undecidedly both European and non-European” (219) appears to be gesturing towards a future research project rather than accounting for the rich set of meditations collected in *Mocking Bird Technologies*.

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NILSSON, LOUISE, DAVID DAMROSCH, AND THEO D’HAEN, EDs. *Crime Fiction as World Literature*. New York: Bloomsbury Academic, 2017. Pp. vii+301. US\$135.00 hardcover, US\$32.35 paperback, US\$28.88 ebook.

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It is something of a critical commonplace—or perhaps it would be better to say a rhetorical flourish—to bemoan the scholarly neglect of crime fiction. This is a genre that is, as the editors of *Crime Fiction as World Literature*, Louise Nilsson, David Damrosch, and Theo D’haen, point out, “a significant participant in the international sphere of world literature” (2), and one that is both hugely popular and tightly entangled with elite literary production (3). Crime fiction, on the one hand, accounts for seven of the top ten most frequently borrowed authors in the British Public library system, at least of works intended for adult consumption, such as James Patterson and Agatha Christie, both of whom appear on the list (“Most Borrowed”). It is, on the other hand, closely associated with high-culture figures such as Umberto Eco, whose 1983 *The Name of the Rose* is an overt detective novel with a protagonist, William of Baskerville, directly linked to the most famous figure in the genre, and Jorge Luis Borges, who continued and extended Edgar Allan Poe’s groundbreaking exploration of the genre’s potentials in stories such as “Death and the Compass.” Crime fiction thus clearly deserves the sustained attention of literary scholars.

To be fair, despite the ritualistic complaints of crime fiction scholars—and I am as guilty as any in this regard—the genre has received a fair measure of attention. On “crime-novel-ridden campuses,” as the editors note, scholars are working hard, and have been for some years now, to understand the genre’s popularity (2-3), not to mention its particular aesthetic effects, its entanglement with modern technologies

and ideologies, its relationship to questions of race, gender, and sexuality, and much more. There are now several scholarly journals dedicated to the study of crime fiction, including the venerable McFarland publication *Clues* and the newly-launched *Crime Fiction Studies* from Edinburgh University Press, and the number of monographs and edited collections published annually in the field easily reaches double digits. This is, admittedly, a sparse academic crop when compared to the superabundance of work dedicated to, say, Virginia Woolf—or, of course, modernism more generally—but it certainly represents more scholarly interest than is accorded to some other forms of popular fiction—romance, for instance, or the spy novel.

The editors of *Crime Fiction as World Literature* have, however, identified an important exception to this rule. “To date,” they note, “studies of crime fiction have largely been confined to individual national or at most regional traditions” (3). This means that the “complex, overlapping disjunctive networks and sub-networks” (3) within which crime fiction is created and read in a global context tend to be ignored. Consider, for example, the way a Japanese police procedural, inspired both by American generic models and an indigenous crime writing tradition, might be influenced, both in terms of composition, distribution, and reception, by the global success of, say, Scandinavian Noir, yet remain in other ways a resolutely local cultural artefact responding to and shaped by Japanese linguistic and cultural norms. This process of intersecting local and global factors gains another level of complexity when the resulting work is translated into English or another global language, and marketed internationally.

Nilsson, Damrosch, and D’haen also point to the undue prominence regularly, indeed almost inevitably, given to British and American crime writing. Peter Messent’s *The Crime Fiction Handbook*, mentioned here in this context, may well be, as I believe, the single best introductory volume on the subject currently available, but it is true that of the fourteen key works to which Messent dedicates an individual chapter, all but two are from Britain and America. Maj Sjöwall and Per Wahlöö’s *The Laughing Policeman* and Stieg Larsson’s *The Girl with the Dragon Tattoo* are the exceptions—both, perhaps not incidentally, Swedish works, comparatively close to the Anglophone world in terms of language and literary culture.

The problem here is not just crime fiction studies’ failure to engage with the object of its attention as a form of world literature or in a global context; scholars of world literature have, as the editors point out, exhibited a comparable critical blindspot: “Often discussed largely in terms of elite productions, world literature has been studied too little in terms of more popular writings, even though bestselling genre fiction fully illustrates what Marx and Engels enticingly describe as world literature’s ‘intercourse in every direction’” (2). The inclusion of crime fiction as a form of popular literature in the discussion of literature as a global phenomenon is valuable not just in its own right, but also because it is ideally suited to challenging “common understandings of the diffusion of the novel from European centers to non-Western peripheries [...] or the competition for recognition in Paris and New York” (2). By

bringing “one of the most widespread of all literary genres,” one that is “both part of our literary heritage and intimately intertwined with the rise of today’s consumer society” (2), Nilsson, Damrosch, and D’haen thus aim with this collection to address substantial gaps in both the fields of literary study referred to in their title.

To achieve this end, *Crime Fiction as World Literature* is divided into four sections containing nineteen essays by a group of academics that is, if not quite as international as the title and aims of this volume would seem to call for—more than half the contributors are based in the United States, Britain, or Sweden—is nonetheless usefully diverse and impressively well-qualified. Each of the four sections, it is worth noting, adopt what the editors described as the “sociological process” of examining not just or not even primarily works of crime fiction, but the “the literary system that surrounds the books and makes them accessible to the reader” (5). Readers looking for more traditional close readings of key works of crime fiction should look elsewhere, but the approach adopted here seems not just in tune with a great deal of contemporary scholarly practice, but also highly suitable for gaining an overall picture of the many ways crime fiction operates as a form of world literature.

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The first section, “Global and Local,” offers five studies of crime fiction as “a pre-eminently ‘glocal’ mood literary creation and circulation” (4). Andreas Hedberg’s essay “The Knife in the Lemon: Nordic Noir and the Glocalization of Crime Fiction” offers two case studies of the ways the genre allows writers to “combine global patterns and local themes”—the patterns in this case being the highly recognizable and standardized formal structures of the crime novel, the themes being the local concerns that fill out, as it were, the lineaments of the generic clothing (14). Of Hedberg’s two examples, his discussion of Sofie Sarenbrant’s use of the “vernacular theme” of the Swedish housing bubble in *Visning pågår* both more fully developed and more satisfying. Michael Wood’s contribution to this section deals with Elmer Mendoza’s “narconovellas,” a genre better known to many English-language readers through the immensely popular works of Don Winslow. After making the case that Mendoza’s novels are “very local, Mexican, and apparently not global,” but are nonetheless examples of world literature (28), Wood claims that these two positions are not, after all, irreconcilable. First of all, the “local” of a place like Mexico—indeed, of many if not most places in the world today—is already “intensely globalized” (28). Second, the whole tradition of Latin American crime fiction has always been highly aware of the genre’s international dimensions, with each example of Mexican crime writing “part of an ongoing dialogue with other examples” from beyond the nation’s borders (30). Tilottama Tharoor’s chapter then offers a broader, multinational focus, comparing Carlo Lucarelli’s *Almost Blue* and Mũkoma wa Ngũgĩ’s *Nairobi Heat*. The former is focused on the “local particulars” of Bologna; the latter “exemplif[ies] transnational, multicultural tendencies and urgencies” (35). These are, then, two different versions of crime fiction as world literature, one that takes the local global, and another that makes the global its local, as it were. The fourth essay in Part One returns to the hugely influential Scandinavian version of crime fiction (in its televised form), taking

aim at the default critical position that it is “centrally and enthusiastically engaged in a critique of [...] the welfare state” (48). Bruce Robbins argues in his deft study of how the meaning of a text can change in differing interpretive contexts that the reception of Nordic Noir in America is informed as much by traditional anti-statist ideology and contemporary neoliberalism as it is by any real understanding of the genre’s “productive ambivalence” towards the state and its institutions (49). The final essay in this section also deals with Mũkoma wa Ngũgĩ’s work, but it is very wide-ranging, considering the relationship between four instances of a tradition Michaela Bronstein labels “*utopian crime*” (59) written over a century and a half in four countries, tracing linkages between Dostoevsky’s *Demons*, Conrad’s *Under Western Eyes*, Ngũgĩ wa Thiongo’s *A Grain of Wheat*, and his son’s novels including *Nairobi Heat*. We have here a temporal mobility to accompany crime fiction’s geographical mobility.

436 The second part of *Crime Fiction as World Literature* deals largely with industrial and commercial influences on the circulation of crime writing in global contexts, and offers a number of novel and interesting ways of thinking about—and around—crime fiction. Karl Berglund’s piece examines the effects of international success on the marketing, and writing, of Swedish crime novels. The genre has become, he argues, an industry built, ironically, around the very localism of the product it exports: Swedish crime writers now engage with, almost by default, “a far larger audience than exists in Sweden or Scandinavia alone” yet do so by emphasising the nation’s exotic localism (87). Anneleen Masschelein and Dirk de Geest examine another aspect of the economic penumbra that surrounds crime writing: guides to writing crime fiction. Their conclusion, that such works now ignore “regional and national variation” (104), tells us something not very cheerful about the potentially homogenizing effects of crime fiction’s international circulation. Louise Nilsson’s chapter, “Covering Crime Fiction: Merging Local and Cosmopolitan Mediascapes,” takes book covers as “exquisite sources to help us better understand how a domestic literature circulates in a transnational context” (109). This is an excellent essay that is both theoretically astute and rich in specific detail. However, some of its effective general claims—say, Nilsson’s argument that “the fragmented iconography of fear functions as a marketing trope [...] for Swedish crime fiction in translation” (114)—might well be modulated by more detailed reference to particular texts. The example chosen to illustrate this point, Vintage’s re-release of Sjöwall and Wahlöö’s *The Laughing Policeman*, is not, as Nilsson’s argument implies, simply a more or less interchangeable generic marker, but also a recognizable illustration of a central plot event in the novel. Delia Ungureanu’s contribution to this section is finely researched and written, but it is in essence a study of influence that traces the potential connections between Orhan Pamuk’s *The Black Book* and Louis Aragon’s “Le cahier noir,” which Ungureanu describes as “one of the structuring, unnamed sources” for Pamuk’s novel (138). The observation seems reasonable, but perhaps not directly relevant to a book section dealing with “Market Mechanisms.”

The next part of the book is called “Translating Crime,” but it takes the term

very broadly, looking not just to the literal act of translation from one language to another, but to the whole series of engagements that take place as works of fiction mover between local and global contexts. Susan Bassnett looks here at the reception of works of crime fiction in translation, from canonical figures such as Arthur Conan Doyle and Agatha Christie (the world's most translated author) to more contemporary European figures such as Jo Nesbø and Andrea Camilleri. This wideranging and, at times, interesting essay is marred, however, by the rather facile distinction it draws between "formulaic, reactionary writers" such as Christie and those who use the genre for more than "simple plot resolution" (154). Nothing in literature is quite this simple, and dismissing Christie's work in this way ignores the excellent work that has been done by many critics to deepen our understanding of her work and its astonishing success. Stewart King's chapter, "Making it Ours: Translation and the Circulation of Crime Fiction in Catalan" is, even though its topic would seem to be of only minority interest, a much more satisfactory study of the dynamics of translation. Beginning with a rapid but deft survey of the genre's long and intimate association with translation, King moves on to a study of Catalan crime fiction that indicates both how the circulation of international works in translation can be instrumental in establishing local traditions, and that the relevant model for this relationship is more complex than the "imposition of a dominant literature over a so-called minor one" (159). Michaela P. Harper similarly takes a local case to illustrate wider points, dealing first with the odd status of Christie in communist-era Bulgaria—she was one of the few western writers translated and allowed to circulate—and then with a more recent Bulgarian work of crime fiction inspired by Christie, Lora Lazar's *The Cursed Goblet*. This novel, Harper argues, "localizes the globality" of the genre and enters the global literary sphere in doing so (182). The final two essays in this section, by Mayaan Eitan and Suradech Chotiudompant, deal, like Stewart's and Harper's chapters, with national crime writing traditions that have received little critical attention. Eitan examines Dror Mishani's Avraham Avraham series, postulating a connection between its success in international markets and the way it has been positioned and framed as a "rare depiction of suburban Israeli life" (188). This is another case, then, in which the localism of crime fiction contributes directly to its globalism. Chotiudompant's study of the development of Thai crime fiction works in the opposite direction, tracing how the "world literary form" of the crime novel has entered Thailand's "national literary sphere" (197).

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The fourth and final section of *Crime Fiction as World Literature*, called "Holmes away from Home," is focused on the genre's most famous character. Michael Harris-Peyton's contribution interrogates what he describes as the deeply-flawed, frequently-refuted, yet astonishingly persistent "originality-as-value system" in relation to the figure of Sherlock Holmes (216). Doyle's creation represents an ideal object of study here, a "tracer-text" (217), as he has "proliferated transculturally" (217) perhaps more than any other comparable figure, yet remains subject to a fallacious hierarchy based on proximity to the original texts. Harris-Peyton's examination

begins with *A Study in Scarlet*, an inaugural text that “plays with its own confused origin and position” (222), before moving on to a discussion of Indian filmmaker and author Satyajit Ray’s detective figure Feluda. His conclusion that there is “no real center or periphery here” (228) points to the fact that crime fiction circulates rather than merely radiates. Theo D’haen’s chapter, “Sherlock’s Queen Bee,” also deals with the “one crime fiction character who indubitably belongs to world literature” (233). He points out that contemporary “reworkings” of Holmes tend to focus on “a biased lack” in the original—of, for example, women or people of colour (234). D’haen’s primary textual focus is Laurie R. King’s series, in which Mary Russel becomes the great detective’s apprentice, though the term does not do justice to the fact that she exceeds her mentor in ability. These formally and thematically innovative works, D’haen argues, are emblematic of how “formula fiction can be recast as the epic of the historically dispossessed” (243). Wei Yan’s essay traces Holmes’s appearances in and influence on Chinese literary culture (the first translation was in 1896), linking it to a specific version of Chinese modernity emphasising the relationship between scientific knowledge, logic, and moral worth (250). Her discussion culminates in a very useful comparison between Holmes and Cheng Xiaoqing’s *Huo Sang*, the “Oriental Sherlock Holmes” (250). David Damrosch continues the examination of Holmes’s global afterlives through a reading of Jamyang Norbu’s 1999 novel *The Mandala of Sherlock Holmes*: this is a work that fills the gap in the canonical Holmes stories left by Doyle’s abortive attempt to kill off his hero in “The Final Problem.” To account for his absence on his sudden return in “The Adventure of the Empty House,” Holmes claims to have spent two years in Tibet. Norbu takes these two years, and, as Damrosch argues, uses the “global medium of detective fiction” to present a political message about the injustices of China’s occupation of Tibet (259). This is a “work of Tibetan literature” (259) about one of the most British characters in the literary canon, written in English, first published in India, then passed on, or back, to America and Britain, and further translated into languages ranging from French to Vietnamese (268). This is the story of a story that very clearly alerts us to the complex ways world literature functions. The final essay in this section, and the book, does not deal as directly with a Sherlock Holmes—the “a” here is intentional: if one thing is clear from reading the essays gathered here, the detective is definitely not singular—focusing instead on Boris Akunin’s delightful detective Erast Petrovich Fandorin. Elizabeth Richmond-Garza argues that this character, when considered alongside Holmes, raises questions of both heteronormativity and patriotism that are particularly acute in Putin’s Russia. The connection here to Holmes is somewhat tangential, but this is a fine essay on some of the ways a global form can resonate differently in a specific national context.

Crime Fiction as World Literature is, as I hope this review has made clear, an important book that offers a salutary reminder to students of world literature that popular genres circulate very widely in global contexts, and pushes crime fiction studies usefully away from its longstanding focus on a limited range of national traditions. The

volume still falls prey, to a certain extent, to the trap it so ably identifies and warns against; many of the essays here deal directly or indirectly with Anglophone crime writing traditions, albeit in global contexts, and indeed with a relatively limited set of representative authors. Christie and Doyle are notable presences throughout the volume: this is logical, as they are the two crime writers who have contributed most to world literature in terms of influence and translation, as demonstrated by the essays collected here, but it does give a somewhat lopsided impression.

In national terms, an admirable attempt has been made to counterbalance the dominance of Anglophone traditions. Essays on Catalan, Thai, Mexican, Israeli, and Chinese crime fiction, for example, are welcome additions to our understanding of the complex networks of reciprocal influence and development that define the global field. Arguably, however, here as elsewhere, Swedish/Scandinavian crime fiction has come to operate as a third party in a culturally dominant triumvirate. This is to some extent a reflection of market realities; Scandinavian Noir is popular, widely distributed, and much more readily available in timely translation than works from many other parts of the world—just try to find Thai crime fiction in English—but it can nonetheless mask both different strands within Northern European crime fiction and the significance of the many other national traditions that contribute to crime fiction's position within world literature.

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Nilsson, Damrosch, and D'haen, and the other contributors to this volume, have done much to correct this imbalance, and to deepen and enrich our picture of crime fiction. But this volume is as much a signpost pointing to work remaining to be done as it is a valuable contribution to that work. What, for example, is the position of Japanese, Korean, or Arabic crime fiction within global literary networks? How have so-called peripheral crime fiction traditions developed through reciprocal influence or mutual awareness, rather than in relation to metropolitan models? How has the status of individual national traditions changed over time, and by what processes can we trace these changes? These, and many other questions, offer students of crime fiction potentially rewarding fields for further research. As the editors point out in their introduction, “worldwide literary systems of distribution” mean that “widely read works of national literature become a shared world literature” (3). Crime fiction plays an important part in that process, as this book demonstrates with great clarity.

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DECKARD, SHARAE, AND STEPHEN SHAPIRO, EDs. *World Literature, Neoliberalism, and the Culture of Discontent*. Palgrave Macmillan, 2019. Pp. 269. CDN\$166.24 hardcover.

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As the term *neoliberalism*, with its lack of unequivocal definition, is applied across diverse contexts, it has become more and more contested over the last few decades. However, financialization, deregulation of markets, privatization of public services, and wealth accumulation through dispossession remain some of the features associated with this concept. Within this context, *World Literature, Neoliberalism, and the Culture of Discontent* asks two important questions: are the cultural and ideological implications of neoliberalism experienced only in the US and Europe? How does neoliberalism function in a globalized setting? As editors Sharae Deckard and Stephen Shapiro note, the major goal of this collection is to forge a term that best characterizes the distinctive features of the last few decades that also include contexts beyond the Euro-American capitalist model of neoliberalism. The editors ask the reader to think through a broader framework of the capitalist world system within which neoliberalism is situated. The essays in this collection seek to reexamine the historical formulation of the term, periodize different phases of neoliberalism up to the present, and restore capitalism as the major object of critique to fully understand the shifting temporalities within these phases (4).

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Eleven chapters explore how neoliberalism is practiced in the core zones, semi-peripheries, and peripheries. In their introductory essay, the editors address the difficulties and complexities of defining the term in diverse contexts while trying to provide a full-fledged approach that links different accounts of neoliberalism. They use a comparative framework to discuss these global zones and integrate three methodologies: a world-historical perspective; a world-ecological dimension; and a world-literary/cultural conception.

Using the first methodology, the editors begin with “rehistoricizing” the development of neoliberalism within a “long spiral” of world-system perspectives. This method provides a comprehensive historical approach and focuses on the role of regions beyond Europe and North America. More than just undertaking a genealogical method, Deckard and Shapiro succeed in differentiating various phases of neoliberalism within capitalism’s *longue durée*.

Following Duménil and Lévy’s *The Crisis of Neoliberalism*, the editors further divide the approximately 90-year neoliberal period into two major cycles of 40-50 years with an overlapping minor period in between. The neoliberal period is characterized by “a cluster of different, sequential conjunctural moments, a longer generational shift, and a longer duration of more expansive economic changes and processes” (40). Nested in the late nineteenth century, the first phase of neoliberalism runs from the 1930s through the mid-1960s as a reaction to the economic crisis

of the Great Depression along with the emergence of right-wing politics (Kennedy and Shapiro). Before entering the second major phase, this period saw an overlapping and transitional decade from the mid-1960s to the mid-1970s as a key condition for neoliberalism to attack the working class and become a dominant force. In this period, social welfare protection began to be cut within the capitalist cores (Deckard and Shapiro 41). The second phase, from the late 1970s to 2008-11, began to hollow out the middle classes by forcing them into personal debts. A cluster of mini-cycles runs through this longer period that marks the growth of neoliberal strategies (42). The current phase, also called “late” neoliberalism, may indicate the movement of neoliberalism toward the supremacy of East and South Asia (6).

Within their second methodology, the editors examine neoliberalism from a world-ecology perspective. As such, the process of neoliberalization is seen as a dynamic process/phenomenon “that registers the changing global composition of class relations governing the exploitation of peoples and the appropriation of natural resources” (25). Kerstin Oloff’s essay “From ‘Section 936’ to ‘Junk’: Neoliberalism, Ecology, and Puerto Rican Literature” explores the work of novelists such as Rafael Sánchez, Mayra Santos-Febres, Josué Montijo, and Rafael Acevedo from the 1970s onward, offering sharp-witted ways to lay bare “shifting socio-ecological realities under neoliberalism” such as the emergence individuals-as-entrepreneur, human-as-waste, food-as-horror (69-91). In a similar vein, Sharae Deckard’s essay “Trains, Stone, and Energetics: African Resource Culture and the Neoliberal World-Ecology” takes up the issue of extractivism in the peripheries, highlighting the competition of neoliberal ecological regimes over mine-extraction and raw materials. Deckard takes a comparative approach, but broadens the analysis of fiction to cultural productions, examining the theme of mine-extraction in the works of African novelists, singers, and photographers, such as Ousmane Sembène’s *God’s Bits of Wood* (1962), Hugh Masekela’s song “Stimela (Coal-Train)” (1974), Dillon Marsh’s photograph “Rhodium—13 million troy ounces” (2014), and DRC novelist Fiston Mwanza Mujila’s *Tram 83* (2015). These literary and cultural productions portray dystopian characteristics of “resource conflicts” both as aggression and as exploitation. The author concludes by positing that the expression of “political energies” can be intermediated through music and language while preparing the way for “anti-extractivist movements” in world culture (239-62).

The role of culture in all its reproductive forms is the collection’s third focus. The editors emphasize the significance of semiperipheries as mediators, or relational zones, in translating cultural experiences, values, and commodities between core zones and peripheries (10). They argue that “the semiperipheries are the zones where political economy receives its greatest cultural inflection, where socioeconomic and socio-ecological contradictions are amplified and mediated through new cultural innovations” (11). They apply a transdisciplinary analysis of the market, the state, and the culture of the neoliberal world. This can be seen in Ignacio M. Sánchez Prado’s and Claire Westall’s essays, which respectively explore the periodization of neoliber-

alism in Mexican cinema and “the aesthetic mediation” of cricket fiction within the world literary system as a form of revolutionary resistance. Similarly, Amy Rushton’s essay “A Bubble in the Vein: Suicide, Community, and the Rejection of Neoliberalism in Hanya Yanagihara’s *A Little Life* and Miriam Toews’s *All My Puny Sorrows*” points to the culture of discontent in which contemporary fiction unravels the symptoms of a neoliberal worldview of human health conditions while challenging the rationale of neoliberal achievement.

This collection takes an analytical perspective to identify and interpret the nature of similarities within the *longue durée* of capitalism by using a new concept of periodicity. Rather than simply searching for periodization as a means of distinguishing the representative features within different periods, this method contributes to developing a critical assessment of the pervasive effects of neoliberalism on individuals and communities in both semiperipheries and peripheries. The editors argue that reading cultural and literary phenomena of neoliberalism through periodization potentially overestimates similar phenomena. Periodicity, by contrast, enables world literary critics to explore cultural and literary representations at different historical moments, and to reach beyond simple linear and horizontal analyses.

Taken together, the collection offers a diversity of critical entries allowing readers to think through neoliberalism with regard to cultural production, forms, and genres. The editors’ contribution is first to provide a full-fledged comparative approach to the study of neoliberalism within the capitalist world-system model that also goes beyond the dominant regions of North America and Western Europe. The editors implement a new way of understanding neoliberalism across the *longue durée* of capitalism that mediates the analysis of politics, history, and culture. Ultimately, *World Literature, Neoliberalism, and the Culture of Discontent*, with its nuanced reflection on the role of culture, leaves the reader with the question of whether cultural and literary productions can liberate themselves and transcend the dominance of neoliberalism.

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It is apt that Matthew Hart's *Extraterritorial: A Political Geography of Contemporary Fiction* should appear in late 2020, amid the spatial dislocations of COVID-19 confinement. With many workplaces traded for the virtual nowheres of online meetings, the shift between public and private lives is marked not by physical transitions but by the crossing of imaginary frontiers between indeterminate and imbricated conceptual zones. Hart's timely new book explores similar instances of blurred and overlapping borders in contemporary fiction and in physical, social, and political geographies that are both organized and destabilized by extraterritorial enclaves. For example, consider the arrivals hall in an international airport; "Where are we," Hart asks, "once we have left the plane but not yet passed passport control?" (67). The arriving traveller is at once inside and outside, physically but not legally in the destination country, about to cross an international border while in a city that is likely nowhere near where that line appears on the world map. Another example, pertaining to extraterritorial persons rather than places, is that of travelling diplomats who are considered outside the local jurisdiction and still within their countries of origin, occupying portable domestic spaces while moving through foreign territory. Where are we when we visit the United Nations Headquarters in New York on a diplomatic passport? And how do these and other extraterritorialities shape our concepts of the sovereign territory and the national border?

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Extraterritorial is a provocative study of contemporary literature set in and dealing with such zones. More than just intriguingly uncanny, extraterritorial spaces reveal the "outside-within" logic of a putatively transnational globalization that is, Hart argues, not a new boundary-dissolving threat to the interstate system but rather a phenomenon arising from it. For Hart, the study of literary and artistic representations of extraterritoriality in the age of globalization helps to uncover how the global order itself is "trending extraterritorial" (9). Geography is "not just a topic (*topos*) of the novel but an active force that shapes it from within" (7); this book thus captures not just the portrayal of extraterritorial places and persons in recent fiction but how extraterritoriality increasingly shapes cultural objects in what Hart calls their "deep symbolic architecture" (8). In this regard, Hart's new work synthesizes and contributes substantially to a range of related fields from political geography to literary formalism.

In Chapter One, "Zone," Hart considers a series of extraterritorial case studies, including three works by British artist Mark Wallinger: *Zone* (2007), *State Britain* (2007), and *Threshold to the Kingdom* (2000). These installations reflect and embody the operation of extraterritorial sites in a juridicopolitical order in which nations "sub-

divide and graduate territorial sovereignty so as to manage phenomena as diverse as immigration, international security, and internal dissent” (33-34). Hart gathers cases in which extraterritorialities figure in international relations, such as the granting of land for foreign embassies, the negotiation and administration of colonial holdings, and the yielding of control over international waters. Such examples demonstrate how the global interstate system has long depended not just on maintaining structures of distinction, demarcation, and dominion, but also on disaggregating power and cooperatively managing liminal spaces. Extraterritorial zones thus help to define and uphold sovereignty and state power rather than threaten these and consequently throw the geopolitical order into crisis, a claim that undergirds the literary arguments in the chapters that follow.

Chapter Two, “City-State,” reads the political theory of Giorgio Agamben alongside a selection of China Miéville’s novels of the “new weird” to account for both the imaginative geography of narrative setting and the novel’s “wider form” (70) as itself
444 extraterritorial. Hart focuses on Miéville’s *The City & the City* (2009), in which two municipalities, Beszel and Ul Qoma, share the same physical space, their respective buildings side by side on the same streets while they nonetheless remain separate cities. The novel reimagines the concept of the frontier itself: not simply demarcated by a single clear line between urban interior and rural exterior, Miéville’s cityscape is in a sense all borders. Every location is a point of transition between two distinct and strangely co-present zones, and the whole spatially embodies the Agambenian “state of exception” whose outside-within logic destabilizes notions of interiority and exteriority and of sovereignty as defined by mere territorial emplacement. That Miéville’s oeuvre as a whole is likewise generically “extraterritorial”—long identified with steampunk and straddling the line between speculative and so-called literary fiction—makes it an ideal initial exemplar of the “peculiar aesthetic effects” (25) of fiction not just set in an extraterritorial zone but itself formally and generically constituting one.

In Chapter Three, “String Theory,” Hart turns to the postapocalyptic novel, with readings of Chang-rae Lee’s *On Such a Full Sea* (2014), Emily St. John Mandel’s *Station Eleven* (2014), and Margaret Atwood’s *MaddAddam* trilogy (1993-2013). Hart observes that postapocalyptic storyworlds often comprise archipelagoes rather than continuous and contiguous states in their portrayal of isolated “settlements adrift in lawless space” (107) that dramatize the breakdown of national territory. These enclosed “island” vestiges embody both the ordinary and extraordinary; for Hart, the “outside-within” logic of these spaces shapes “speculative fiction’s constitutive back-and-forth movement between fantastic and everyday events” (112-13), demonstrating a spatiotemporal extraterritoriality inherent in the postapocalyptic genre itself. But there is a larger critique of globalization in Hart’s compelling claim that the “archipelagic” spatial narrative imagines a future world that is not borderless and unified, but rather resembles Miéville’s bizarre double-city: an amalgam of criss-crossed and overlapping zones that are both contained and externalized, “trending

extraterritorial” instead of simply aggregating territories into a global whole.

Elaborating further on the distinction between extraterritorialities of place and person, Chapter Four, “A Border That Is Not a Border,” addresses contemporary historical fiction, focusing on Hilary Mantel’s *Wolf Hall* (2009) and Amitav Ghosh’s *Ibis* trilogy (2008-15). In their portrait of Fanqui-town, a mercantile enclave at Canton, “half inside and half outside the Chinese state” (178), Ghosh’s *Ibis* novels of the first Anglo-Chinese Opium War describe an extraterritoriality of place akin to those discussed in the earlier chapters. In *Wolf Hall*, however, the process of territorial consolidation that forms the modern English state under Henry VIII is achieved by and through the extraterritorial person of Thomas Cromwell, a figure at once English and continental, domestic and cosmopolitan. As earlier, here extraterritoriality of person inheres in both the subject and form of *Wolf Hall*, as the reading centres on the novel’s reference to Cromwell exclusively by the simple pronominal *he*, which for Hart cultivates a sense of “omnipresent omnicompetence” (154) by which the “outside-within” Cromwell brings about English nationhood.

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In Chapter Five, “Settlement,” Hart examines enclaves such as the Shanghai International Settlement in works by J.G. Ballard and Kazuo Ishiguro, claiming that “extraterritorial spaces give rise to extratemporal experiences” (187). For both novelists, the Shanghai community fuses the temporal and spatial, and extraterritoriality constitutes a “fictional space-time” (188) within which the cultural forces at work within such interstitial zones become visible. In Ishiguro’s *When We Were Orphans* (2000), Christopher Banks travels from England to China in adulthood to investigate his family background. The account of his search instantiates the double chronology of “crime” and investigation that Todorov identifies as fundamental to the detective story, and it transpires in a setting and narrative structure embodied in Christopher’s extraterritorial and extratemporal personhood and underwritten by the fusion of space and time in the “orphan city” (209). Turning to Ballard, Hart traces the “basic operating formulas” (212) of both his life and fiction to his origins in the Shanghai settlement. Ballard’s works, particularly *Empire of the Sun* (1984), show how extraterritorial zones “function as outsides within the inside of a territory,” typifying a “wider process of social and economic enclosure” (214) central to the predicament of modern middle-class, gated-community life that is the focus of so much of Ballard’s fiction.

The conclusion, “The Extraterritorial Novel,” turns to the fiction of the geographical and cultural émigré W.G. Sebald. Hart notes how Sebald’s narratives are often set in liminal spaces of transit such as trains and waiting rooms, and his characters are often “adrift in cultural and biographical space” (229) while straddling temporal periods as well. For Hart, this is not a simple instance of a Lukácsian transcendental homelessness; Sebald’s work shows us instead how homes and other places of familial and social belonging “are at once inescapable and intolerable” (230). But the provocative title of the conclusion seems to gesture outward as well, beyond the work of any one writer. Hart does not proceed from particular analyses to explicit, general

claims about the state of the contemporary novel, or impute extraterritoriality to the novel form itself. Instead, he argues for a fundamental extraterritoriality only “at the level of subgenres, such as the postapocalyptic and historical novels” (234). This is perhaps a fitting, if not an unduly modest, scope for the analysis, as these often critically undervalued works not only reflect on extraterritorial places and persons but, arguably, constitute “extraterritorial” canonical sites themselves which overlap and complicate enforcement of the discipline’s shifting border between the literary and popular.

There are two issues here, one pertaining to subject and the other to method, with what is otherwise an impressively ambitious, original, meticulous, and absorbing study. First, *Extraterritorial* does not attend to writing that cuts across frontiers in other ways. There are unexplored opportunities here for study of indigenous authors and regional literatures that are distinct from and in dialogue with dominant nations and cultures; in colonial contexts, in diasporas, and in the literatures of crossborder language groups, one finds many examples of writers and texts which are less readily emplaced within the boundaries of the interstate system and which an emphasis on the binary logic of globalism versus nationalism seems to obscure. Second, Hart frequently describes his study as “medium-scale,” providing enough illustrative examples to go beyond close reading and establish contemporary patterns of extraterritorial “trending” but stopping short of larger claims about space and place in fiction more generally. This sensibly avoids the quixotic and demonstrates methodological care, but it also, arguably, leads to a kind of analytical understatement and missed critical opportunity.

Hart closes by framing his theorization of extraterritoriality as a “speculative resource” (235). More than merely a theme in recent fiction, extraterritoriality is a conceptual instrument for thinking through place and personhood in general, as the “Westphalian myth” (52) of stable and legible borders proves contingent, internally inconsistent, and vulnerable to self-dismantling. To claim, as Hart does, that this centuries-old geopolitical “myth” both depends upon and constitutes a source of extraterritorialities is to identify uncanny zones and borders on a much longer timeline—indeed, across the entire history of the novel form as most define it—and thus to establish the warrant for significantly more ambitious thematic, historicist and formalist readings of an extraterritorial logic operative in literature. But this is another way of saying that Hart’s new work identifies enormous potential for illuminating study of extraterritoriality in other “zones” of the critical field and theorizes invaluable resources for their exploration, thus further enriching the already fertile critical territories of literary spatiality and geography.