

Yolanda Martínez San Miguel. 2014. *Coloniality of Diasporas: Rethinking Intra-Colonial Migrations in a Pan-Caribbean Context*. New York: Palgrave Macmillan. xiii + 277 pp. ISBN: 9781137413062.

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Yolanda Martínez San Miguel's book is a sophisticated, intriguing, and highly readable tour de force of comparative literary criticism. The title, "Coloniality of Diasporas," refers to intra-colonial migrations: movements of people between colonies and metropolis of the same imperial regime. In this way she focuses upon diasporic dispersions within empires which, strictly speaking, are neither transnational nor global. These migrants do not traverse the borders of nation-states; they do not wander the supposed open spaces of the globalized earth. This allows the author to offer us readings that run across the grain of post-colonial "obsessions" with nationalism and of Caribbean fascinations with "hybridity." She offers us innovative interpretations of the conflicted and complex cultural, racial, and sexual identities, as expressed in literature, that do not necessarily coincide with nationalist canons.

The book's central motif is that of diaspora originating in the Caribbean, but not limited to that geographical area. Several chapters follow migrants to the metropolis (France and the United States); two chapters take us far from the Caribbean into the Philippines and to the edges of the Spanish empire in the Pacific. Martínez San Miguel does not make any explicit argument regarding the "repeating islands" of the Caribbean cultural area, only to imply that its multi-vocal and multi-lingual literatures are comparable and share certain diasporic experiences. Her perspective is "archipelagic." That is, she does not focus on insular, national, or regional "units"; rather, she adopts a methodology that locates islands within their (post)colonial contexts and from this vantage point delineates theoretically relevant comparisons within and across archipelagos.

Martínez San Miguel has the patience of a measured professor in explaining the various historical contexts, the definition of the theoretical terms, the controversies in the literature, and the etymology of the historical and contemporary lexicon: pirate, filibuster, archipelago, and sexile. The chapters move effortlessly from the seventeenth century pirates, on to nineteenth century literary resistance to colonialism, then

to twentieth century issues of creole languages, the racialization of the Caribbean diaspora in the metropolis, and finally to contemporary “sex-iles”, those who migrate to the metropolis due to their non-normative sexuality. The author posits unexpected, but clearly justified, literary comparisons, while juggling several languages: French, Spanish (and Spanglish), and English. She makes liberal use of longish quotes in the original language followed by English translations where needed.

The first section (two chapters) centers upon the shifting historical meanings of “filibuster.” The first chapter compares the narrative of the Pacific voyages of Puerto Rican born Alonso Ramírez (as told to Carlos de Sigüenza y Góngora) with the memoirs of Pêre Labat, a French friar captured by Spanish pirates in the Caribbean. These two narratives deploy the often ambiguous distinction between independent pirates who stole and traded contraband and filibusters who were commissioned by rival empires to do the same. Both types of adventurers crossed borders, not of nation-states, rather of empires, and their identities and interests were forged in the interstices of sovereignty.

By the nineteenth century, however, the meaning of “filibuster” had shifted and tripled. First, it referred to United States adventurers who tried to take control of small countries, especially in Central America. Second, it referred to the hindrance or disruption of normal legislative processes. Finally, it referred to those who sought emancipation and separation from the Spanish Empire. In the second chapter, Martínez San Miguel plays upon the second (obstructionist) and third (nationalist) meaning, in order to pull out the ambiguities of two canonical texts: *Filibusterismo* (by José Rizal of the Philippines) and *Cecilia Valdés* (by Cirilio Villaverde of Cuba). In this chapter, Martínez San Miguel argues that like the pirate/filibusters of the seventeenth century, the filibusters of the nineteenth century questioned the imperial order without proposing a sovereign state constituted by a unified imaginary community (nation).

The thread of second section is the difficult adaptation of migrants to the racial codes of the metropolis and the difficulty of returning home to the Caribbean. It consists of two chapters: the first which analyzes the parallel homecomings of Aimé Césaire (to Martinique) and Luis Muñoz Marín (to Puerto Rico) from the metropolis. Martínez San Miguel finds unexpected similarities in the relatively unknown poetry of Muñoz and the well-known work of Césaire: they are both critical of the empire but do not formulate a clear anti-colonial “epic” of national liberation. Rather, Muñoz stressed the re-vindication of the rural working class while, eliding race. In contrast, Césaire virtually invented the movement of *négritude* of racial affirmation. The second chapter in this section is a meticulous analysis of Frantz Fanon’s experiences with the racial regime in France and Piri Thomas’ conflicted adaptation to racial categories in

the United States. Martínez San Miguel traces the creation of the Negropolitan and the Nuyorican: racialized colonial subjects that are at the same time legal citizens of the metropolis.

The thread of the last section is twentieth century linguistics, poetics, and identity. It begins with a rigorous theoretical overview of the literature on *créolité* or creolization in French, Spanish, and Anglo linguistic contexts before moving on to the analysis of three narratives in which the main female character is both bi-lingual and a “code-switcher.” Martínez San Miguel deploys a gender perspective to argue that these narratives question the patriarchal visions of the nation, the figure of the tragic *mulata*, and the mono-linguistic impositions of the metropolis. The final chapter compares “sexiles” in four texts from the Spanish, French, and Anglo Caribbean. “Sexiles” are those that migrate because they cannot find a place in the colonies to express their alternative sexualities. But neither the colony, nor the nation, nor the metropolis can contain their sexual identities and affectivities. They are the latest manifestation of the intra-coloniality of Diasporas.

Rigorously contextualized and systematically comparative, Martínez San Miguel brings a socio-historical dimension to literary studies. This book will convince historians and social scientists of the relevance of literary studies to their respective fields. Even more, it will convince literary critics of the value of comparative analysis firmly embedded in historical context. Brilliant in its theoretical perspective, fascinating in its historical detail, innovative in its choice of comparisons, challenging in its reconceptualization of pan-Caribbean literature, this book is obligatory reading for Caribbeanists and Latin Americanists, comparative and postcolonial literary theorists, and archipelagists of all kinds. It is a bold contribution to Caribbean studies that demonstrates the intellectual relevance of the archipelagic perspective, of conceiving the intra-colonial diaspora as a unique standpoint, a particular social location from which to write. Read it, learn from it, and widen your horizons to the varied vistas of literature that Yolanda Martínez San Miguel has carefully contextualized, compared, and interpreted to surprise and provoke.

Teresita A. Levy. 2014. *Puerto Ricans in the Empire: Tobacco Growers and U.S. Colonialism*. Rutgers University Press. 200pp. ISBN: 978-0-8135-7132-4.

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This study has both a local and a global context. It is local in the sense that it closely examines “small scale, politically involved” independent producers of tobacco leaf in Puerto Rico and their engagement with the American metropolis within a framework, which even though it remains colonial, provided for dynamic negotiations. And, it is global in the sense that the subject in question is part of an imperial and colonial, global agricultural narrative which during the first third of the twentieth-century included an expanding American Empire stretching from the Philippines to Hawaii and to the Caribbean. Hence, this book is a welcome addition to the New Imperial Studies.

The new American empire brought and sought to impose its own political and economic structures while attempting to reshape the new colonial subjects by imposing its own gender, racial, and class organization patterns, as well as new forms of labor and land tenure patterns in both the formal and informal empire. The metropolis, however, had to contend with well-established cultural and socio-economic practices in its new territories. In the case of Puerto Rico, Laura Briggs (2002), Eileen Findlay (1999), and Solsiree del Moral (2013),¹ among others, have addressed the contestation and negotiation of power within a colonial setting by examining education, gender and race. Teresita Levy takes the same approach addressing this understudied area of Puerto Rico’s agricultural sector.

As one of the largest employers in rural Puerto Rico during the first decades of the twentieth-century, the tobacco leaf industry is relevant for (2) both labor and agrarian studies. But Levy goes beyond the field, delves into demographics, and also discusses the political power that tobacco-growers came to yield.

Levy’s historiography section in the introduction is a tour de force. She engages with the long historiography of oppression narratives and simplistic Manichean views of Puerto Rico’s past. She questions the several unchallenged “truisms” in Puerto Rican historiography since 1898, and the seminal works that have perpetuated “the colonial mentality,” “the attitude of submission and acquiescence characteristics of Puerto

Ricans,” the juggernaut of “land concentration, the disappearance of the independent farmer, and the damages to the psyche of the Puerto Ricans” (7) by a capricious and intractable metropolis.

As Levy takes us through a historiography of colonial-imperial relations in Puerto Rico, she reminds us that even as the 1990s’ academic crop focused on the dramatic changes brought by the American occupation, certain themes continued to dominate almost unchanged. Among them, is the development of the sugar industry as a main goal of the “American colonial government at the expense of every other economic sector on the island”, and the insular government “acting as an agent of U.S. corporations to the detriment of the Puerto Rican people” (9). And perhaps more importantly, the damage inflicted by colonial policies to the collective self-esteem of the Puerto Ricans continued to be taken as a fact.

Levy exhorts us to move beyond these simplistic views and to conceive the Puerto Ricans as active agents within the American Empire much in tune with Ayala’s *American Sugar Kingdom’s* thesis (1999).² Within this empire there is agency in the form of resistance, negotiation, and collaboration (10). Levy reminds us that “Is it for this reason that Puerto Rico is an extraordinary case for understanding the political, economic, and social structures of the American empire in the early twentieth century.” The study of tobacco cultivation in Puerto Rico allows for a close examination of “how economic expansion triggered by the new colonial policies resulted in increased political activity and demands for participation” (13).

Most studies dealing with the agricultural narratives of Puerto Rico under American sovereignty deal with sugar and the exploitative nature of the factory in the field. Levy argues that what we have learned from the sugar sector has been applied unquestioned to other agricultural sectors without bothering to use empirical data or a serious methodology. Thus, agriculture in Puerto Rico after 1898, has been, in general, presented as completely dominated by absentee owners who consolidated vast swaths of land, displacing males, and destroying the traditional Puerto Rican family, while peasants were rendered landless. Levy debunks each one of those deeply held beliefs in the first two chapters.

Levy focuses on the agrarian side of tobacco. Since U.S. corporation’s vertical integration focused on the industrial side of it and did not extend into the tobacco fields (it was cheaper this way) Puerto Rican leaf growers were able to own the land. This fact in itself represents a major shift from the narratives of sugar and absentee-corporations. In her acute discussion of demographics and land tenure patterns she shows that ownership in the tobacco regions were marked by small growers-owned operations; that families in these regions had more children than

in the other regions; and that families migrated, seasonally, together.

Tobacco, the cash crop known as the “poor man’s crop”, perfectly complemented the subsistence agriculture, a trademark of the mountain regions. The small space it required and the comparatively short time it took from planting to harvest allowed for the cultivation of subsistence items, and the raising of chickens, and pigs. Income earned directly from tobacco cultivation was comparatively less than that of workers in the coffee or sugar regions, but since tobacco was a complimentary crop to subsistence agriculture and farming, tobacco growers enjoyed a better diet than workers from the other regions.

Levy’s greatest contribution may be her take on both the island and the metropolis complex actors. The tobacco growers represented the interests of a sector of Puerto Rico’s agrarian society that had intricate relations with the tobacco workers on the industrial side and with insular and federal authorities. One is reminded that the American metropolis did not have one head but that federal agencies were frequently at odds with American businessmen and the insular government. This is not a dichotomy but a polygonal relationship in which the contestation of power is very elastic.

The narrative that Levy presents is one of resilience in the face of much adversity. Aware of their place within a global system and of their relative weakness to influence market prices during the 1921 tobacco prices’ crisis, the growers resorted to the rapid creation of cooperatives and *ligas agrícolas*. “Puerto Ricans were aware of the economic and political power they could yield if they were affiliated, and then took the necessary actions to actively participate and improve their economic returns” (72).

But as Levy argues, it was the extension of American citizenship in 1917, and the right to association, that triggered the Puerto Rican growers’ rush to associate. The tobacco leaf growers effectively lobbied for protection of their products, extension of federal aid and agricultural legislation to be extended to the island, financing, the transfer of technologies to the island, and even bypassed the local colonial administration and elected officials by engaging with the Bureau of Insular Affairs directly (64-65).

In the end, however, tobacco production lost its place in Puerto Rico’s agricultural sector. That, however, was not because of an oppressive colonial relationship but due to a combination of natural disasters; the Great Depression; and changes in consumer preferences which went from expensive cigars to cheap cigarettes. But throughout all of it, tobacco leaf growers found ways to extend the life of what seemed a doomed agricultural sector. When federal funding and research re-focused on subsistence agriculture “[t]he science of tobacco, with the

cultivation field as laboratory and the farmers as scientists, succeeded in improving the economic returns on tobacco cultivation” (127).

When consumer preferences switched from high quality tobacco for cigars to cheaper tobacco for cigarettes, the *ligas agrícolas* responded by both trying to limit production and by focusing on improving their crops quality. This may seem counterintuitive, but it was in fact a good policy. Increasing production would have only driven prices lower, and the small farmers did not have the luxury of unlimited land. Focusing on quality and reducing production was their best bet.

The tobacco growers also engaged in social engineering and the metropolis' and the insular elites' nation/state building projects. Tobacco growers lobbied for the building of roads and schools, and appealed to the growing nationalist fervor of the 1930s by promoting the “patriotic Fridays,” in which only local products should be consumed. The *Asociación de Agricultores Puertorriqueños* (founded in 1924) would even label itself as the “Champion of the Nation” and equate agricultural prosperity with “with the success of the Puerto Rican Nation” (78-80). Levy barely starts to unpack this exciting topic—which should be part of any discussion of the cultural and political power of nationalist narratives in Puerto Rico.

Levy provides an excellent discussion of the Agricultural Experiment Station and its mission of modernizing Puerto Rican agricultural practices and finishes with a discussion of the roles of “housewives” in the tobacco regions and the efforts to make them “house managers” (127). It is well-noted that these “housewives” also worked in the field, and in the sewing industry as both spheres have never been mutually exclusive for working women.

In summary, Levy's empirical data is convincing, overwhelmingly so, and her analysis impeccable. The succinct prose is both fluid and elegant, at times inspiring. In a nuanced way, Levy weaves discussions of modernity, social-engineering, nation-state building, gender roles, class, race, political organization, and activism within a colonial context. Her take on these issues will spark many conversations which we need to have.

Levy finishes by making a call to action to solve the island's colonial dilemma. She exhorts us to take the example of the tobacco grower's resilience and reminds us in her conclusion that “Puerto Ricans—and I include myself, as a Puerto Rican woman and scholar of the island—must remember the history of negotiation with the American empire. Limited as it may be, it is a position of power” (137). There is, perhaps, no better way to end this manuscript as the tobacco growers and their families' struggles, endurance, and ability to negotiate and even thrive within a colonial setting, is evident from the first page to the very last one.

Notes

- ¹ Laura Briggs. 2002. *Reproducing Empire: Race, Sex, Science and U.S. Imperialism in Puerto Rico*, University of California Press. Eileen Suárez-Findlay. 1999. *Imposing Decency: The Politics of Sexuality and Race in Puerto Rico, 1870–1920* (American Encounters/Global Interactions) Duke University Press. Solsiree del Moral. 2013. *Negotiating Empire: The Cultural Politics of Schools in Puerto Rico, 1898–1952*. University of Wisconsin-Madison Press.
- ² César J. Ayala. 1999. *American Sugar Kingdom: The Plantation Economy of the Spanish Caribbean 1898-1934*. Chapel Hill, N.C.: University of North Carolina Press.

Linda M. Rupert. 2012. *Creolization and Contraband: Curaçao in the Early Modern Atlantic*. Georgia: University of Georgia Press. 347 pp. ISBN: 978-0-8203-4306-8.

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With her title *Creolization and Contraband*, Rupert puts a magnifying glass over the island of Curaçao during the seventeenth and eighteenth centuries to show how the interplay of these two processes not only shaped the island's economy and society but also exemplified what occurred in most of the Atlantic Caribbean. She presents Curaçao as a cosmopolitan, polyglot, and ethnically diverse, with productive commercial ties, rich merchant archives, all of which allows the island to become the perfect case study for examining the multifaceted relationships between the extra-official economic and social endeavors that wrought colonial societies in the early modern Atlantic. The book is divided into two parts and six chapters. Part I chronicles the seventeenth century which presents the process of the island of Curaçao becoming an important trading post and spans from chapter one to chapter three; and Part II describes the eighteenth century, focusing more on the intermingling of social, economic and cultural exchanges—it extends from chapter four to chapter six.

The introductory chapter sums up the thesis of the book. Rupert presents the West India Company (WIC) governing the island and its

trade from 1634 to 1791. The Dutch seized Curaçao initially to use it as a naval base but as years passed it gradually became a major trade center. The company's first charter is one of the earliest articulations of the Atlantic world as a cohesive unit. The port of Willemstad was home to a small Dutch merchant elite, sailors, skilled slaves, large numbers of free colored slaves, and a prosperous community of Sephardic Jews who participated in semi clandestine trade and commerce for their livelihood.

Chapter I describes how Curaçao had over a century of clandestine trade before it became a free trade center. A group of Arawaks, called Caquetios were the native inhabitants of the island. In 1513 Diego Colón declares Curaçao along with Aruba and Bonaire "useless" since the Spanish did not find gold or any other sought-after resources. This allowed the enslavement and deportation of natives to Hispaniola. Slaves constituted the first export under European rule. In 1526 Juan de Ampíes obtained the commercial rights to the ABC islands (Aruba, Bonaire and Curaçao) and from then on the islands were part of a single political jurisdiction (under both the Spanish and Dutch). Their ties with *Tierra Firme* were first religious and later political and commercial. By the mid-1500s Curaçao had become a large livestock farm which later transformed to a naval base and finally to an important entreport. The Spanish frowned upon the illicit activities that were carried out, but recognized that these traders supplied an economic demand for colonial inhabitants. In the Atlantic the Dutch (as well as the French and the British) sought to challenge the Spanish hegemony and thus the inhabitants of the Caribbean developed the ability to come together through alternate forms as smuggling, which allowed them to have a better position on the colonial stage dominated by Europeans.

Chapter II explains how the Dutch positioned Curaçao as a trade center using the islands history and tradition and taking advantage of developing currents in the wider Atlantic world which also brought the Diaspora groups of Sephardic Jews and enslaved Africans that became the foundation of the local colonial society. These groups emerged in Curaçao's landscape embodying a different but complementary existence. Rupert describes how the descendants of refugee Sephardic Jews embarked on this transatlantic migration to the shores of Curaçao. She explains how the names used to describe the Jews who fled the Iberian Peninsula (crypto-Jews, *conversos*, Sephardic and Sephardim, "Portuguese," *marranos*) is problematic since their religion, ethnicity, culture, history shaped their identity in a continuum of dimensions. Rupert argues that perhaps this long tradition of Jews practicing fluid and covert identities helped them successfully engage in other forms of clandestine activities across religious, imperial and geographic partitions. Jewish diasporas in the Atlantic, Africa and Amsterdam operated within

different degrees of covert activities. In Curaçao it took Sephardic Jews at least three different attempts to organize a settlement and once they turned to trade they quickly made a mark.

In the case of Africans they mostly arrived to Curaçao against their will through enslavement. It is estimated that through the centuries the Dutch shipped more than half a million slaves to the Americas. Initially Dutch privateers seized Portuguese ships, and seized their cargo—which consisted of goods and African slaves. At first the Dutch sold the captives to Spanish colonies. The Spanish and Portuguese crowns controlled licenses, contracts and *asientos*. Later, other powers defied Iberian hegemony and secured their own slaves. By mid-1600 the WIC used Curaçao as a regional slave trade center.

Chapter III further expands and explains with more detail how Curaçao became a slave transshipment center. The assault on ships and Spanish plazas and smuggling in the Caribbean was primary objective of the company of the West Indies. Rupert shows that the role of Curaçao along with other Caribbean Islands and *Tierra Firme* instrumental against the conflict that took place in the international context. Inhabitants of the Caribbean frequently resorted to the formation of social networks to ensure access to complex networks of illicit relationships and activities where different interests were negotiated. From Curaçao the Dutch were connected with the coasts of Venezuela where contraband and smuggling became a cornerstone of its economic and socio-cultural development.

Part II presents how the maritime trade economy of Curaçao facilitated subversive sociocultural interactions. Chapter 4 examines the port city of Willemstad. This chapter includes twenty images of sketches, maps, architecture and photos of Willemstad, Curaçao, and Venezuela.

Curaçao merchants issued temporary manumissions for sail, offering quasi-freedom to slaves who participated in the maritime trade but if would be revoked upon return to port. These temporary manumissions echo the *petit marronage* that occurred in plantations in other parts of the Caribbean.

Chapter 5 further explains how the 18th century brought substantial changes to the Caribbean Islands. The war of succession brought extensive changes to the relations between the inhabitants of the different island Territories and the different settlers. The West Indies had become an appealing area of dispute for control on trade in Hispanic America.

Curaçao opened the doors to the private traders of different colonies during the 18th century, taking advantage of the situation of confrontations and wars. From the island was built an organizational complex of smugglers and maritime marronage led to the establishment of a solid commercial connection with the territories of *Tierra Firme*. The development of these paths allowed the different social players linked to the

smuggling of various genres (social, cultural, linguistic, religious and economic) to interact in the colonial slave society.

Chapter 6 describes the first documented exchanges in the creole language used in Curaçao: Papiamentu. Rupert presents how the majority of the inhabitants (free blacks, urban slaves, and Sephardic Jews) used Papiamentu which emerged as the lingua franca that facilitated communication across ethnic divisions. Even though Papiamentu shares with other creoles the ongoing debates on origins (Afro-Portuguese Creole from West Africa?) and influence (Spanish or Portuguese?), the author singles out Papiamentu as a creole that was not confined to the lower classes. Rupert establishes that the development of Papiamentu is a defining element of creolization tied to contraband and thus a significant component that gave shape to early modern Curaçao.

The conclusion of the book presents Curaçao as instrumental in the development of both the inter-Caribbean and transatlantic trades. An account of the historical character of inhabitants of Curaçao is given and their interaction with the territories of the Caribbean during the seventeenth and eighteenth centuries taking into account the exercise of social, political and economic practices and the use of subversive response forms (creolization and contraband) to benefit or resist the colonial system and ensure the welfare of individuals or the collective as a way to resist and challenge the monopoly and viciousness of the colonial system. This thesis supports what other linguists at the University of Puerto Rico such as González (2007) and Faraclas *et al.* (2014) have said about creolization and illicit socio-economic undertakings (smuggling, contraband, piracy, *debrouillardisme*) representing forms of transgression that subvert the imperial order and function as evidence of colonial agency and resistance.

The book, well researched and with over fifty pages of notes, provides insightful information and an accurate description of the development of creolization and contraband, the key players, and their interactions which helped forge Curaçao and the Atlantic Caribbean. Where the vast majority of previous research has focused on historical accounts that examine economic or social interactions discreetly, Linda M. Rupert succeeds in showing how these dynamic processes inform one another. The author has adopted a wonderful and effortless crossover between social case study and historical account and the book reads smoothly for scholars and general readers.

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Andrea Easley Morris. 2011. *Afro-Cuban Identity in Post-revolutionary Novel and Film: Inclusion, Loss, and Cultural Resistance*. Maryland: Bucknell University Press. 204 pp. ISBN-10: 1611484227.

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Afro-Cuban Identity in Post-revolutionary Novel and Film: Inclusion, Loss, and Cultural Resistance, de Andrea Easley Morris (2011) se circunscribe dentro de los escritos actuales que retoman la representación del negro en la narrativa cubana y examinan su respectiva importancia en la formación de la identidad nacional. Ambas temáticas, dicho sea de paso, no son nada novedosas para la crítica literaria de dentro y fuera de la Isla. Recordemos que ya incluso desde la época colonial, la literatura cubana intentó condenar las injusticias de la esclavitud. Desgraciadamente, se impuso el discurso del blanco, y la imagen del negro que entonces se construyó lo reducía a una suerte de prototipo humano: que bien se desdeñaba por su condición de inferioridad, o inspiraba sentimientos paternalistas. Cuando, por el contrario, y ya en plena era republicana, trató de dar una versión diferente de su persona y de sus prácticas culturales, la hegemonía blanca continuó de relieve, y entonces, pecó por ofrecer un folklorismo exótico y mediocre, una muestra absoluta de desconocimiento antropológico, al carecer de un marco referencial con el cual descifrar este mundo ajeno y, definitivamente, cautivante. Aun así, en su gran mayoría, la representación literaria del negro continuó encarnando un elemento socialmente despreciado en

espera de ser reformado. Sus personajes certificaban los más diversos estereotipos de marginalización racial, entre los que, por ejemplo, se destacan: la negra maliciosa y hechicera, los ñáñigos asesinos, los mulatos pandilleros y, por supuesto, la mulata sensual y seductora.

Ahora bien, lo que sí pudiera ser novedoso en el texto de Morris es que analiza producciones literarias y fílmicas que fueron difundidas en Cuba entre 1960 y 1970 desde la tradición de los estudios culturales, coloniales y postcoloniales. Esto con el propósito de determinar las maneras en que sus creadores respondieron, deliberada o involuntariamente, a lo que considera una redefinición de las nociones de identidad y cultura nacionales, en contraste con el discurso revolucionario y oficialista que abiertamente pregonaba la erradicación de las prácticas segregacionistas y sus secuelas más evidentes.

Consecuentemente, a través del análisis que hace de las obras de Manuel Granados, Miguel Barnet, Nivaria Tejera, César Leante, Manuel Cofiño, Tomás Gutiérrez Alea, Sara Gómez y Sergio Giral, Morris pretende mostrar lo que la población negra, como si la mulata no existiera y tuviera sus propias inquietudes, aspiraciones y dilemas, realmente ganó y perdió en los años subsiguientes al triunfo revolucionario. Y para ello, se vale de lo que entiende es un rasgo conector y recurrente en estos trabajos: la historicización de las prácticas segregacionistas en la Isla, y la ratificación de ciertas experiencias culturales y de género, dentro de la construcción tanto de paradigmas raciales como de una identidad étnica. De aquí que su texto se centre fundamentalmente en una serie de cuestionamientos, a los que a su vez intenta darles respuesta a partir del análisis de las obras señaladas. Así, por ejemplo, se pregunta: ¿Cuál es el lugar para los descendientes de africanos en la nueva sociedad cubana?; ¿cuáles son las limitaciones impuestas o autoimpuestas a la hora de abordar el tema del racismo en la Cuba postrevolucionaria?; ¿cómo la ideología revolucionaria abordará una nueva reescritura de la historiografía de la Isla?; y ¿hasta qué punto esta nueva doctrina podrá desprenderse de los prejuicios raciales del pasado? Finalmente, Morris pretende ilustrar cómo los cambios revolucionarios de ideología y, supuestamente, de identidad cultural no fueron suficientes para eliminar el pensamiento esclavista suscrito a la mentalidad del país y a la representación racial que permea su expresión artística, y que en mi opinión, en muchas instancias, también determina el proceder del cubano actual.

Este libro consta de una introducción, dos partes, de tres y dos capítulos respectivamente, unas conclusiones y un epílogo, que se reducen principalmente a la deconstrucción que Morris hace de las obras seleccionadas. La estructura del texto no sigue un orden cronológico con respecto al momento en que fueron difundidas. Más bien, se organiza a partir del momento histórico en que se desencadena el conflicto o

problemática racial que en ellas se ilustra. Abarca desde la época colonial hasta el denominado “periodo especial”, y temáticas, tales como: resistencia cultural, conflictos de género e identidad, estereotipos raciales, marginación y marginalidad, sólo por citar algunas de ellas.

Sin embargo, el tratamiento, desarrollo y articulación de estas temáticas a lo largo del texto se diluye con la interpretación personal, y muy subjetiva, de Morris de las obras que discute. *Afro-Cuban Identity in Post-revolutionary Novel and Film: Inclusion, Loss, and Cultural Resistance* es sin dudas una de las tantas relecturas posibles de estas composiciones, relectura con la cual en muchas instancias difiero. Y lo hago principalmente, porque considero que aun en el supuesto caso que estas producciones pudieran realmente constituir ejemplos genuinos en su respectiva conceptualización de los conflictos raciales de la Isla, tal y como Morris lo concluye, no por ello dejan de ser una construcción ficticia dentro de lo apropiado. Es decir, dentro de lo estrictamente permitido por la estética, la moral y el discurso revolucionarios. Esto implica, y me temo que Morris no lo advierte de igual manera, la necesaria adopción de modelos de representación por parte de sus autores en los que predomine la autenticidad y verosimilitud del hecho que reseñan, pero, sobre todo, en los que los no se rompa con los paradigmas hegemónicos vigentes, que sitúan a la Revolución por encima de todo lo demás. Desde luego, se impone un sistema de pensamiento, un contexto, en el que la figura del negro continúa estigmatizada y construida, una vez más, desde la visión del otro. Tampoco se puede hacer caso omiso al hecho de que en la mayoría de estas composiciones el negro se silencia, se habla por él y solamente se hace notorio desde una distancia crítica.

Si por el contrario fuera el caso, como en cierta medida Morris indica, que estos autores representan intencionadamente las fallas de la metamorfosis sociopolítica emprendida por la Revolución, resulta ilusorio pensar que ellos contarían con otra opción que no fuera la de crear y expresarse a partir de la definición de cultura y su subsecuente referente racial, provistos por el discurso y las prácticas culturales del oficialismo. Sencillamente, la supuesta denuncia que Morris quiere atribuirles sería entonces inmaterial, y más que una denuncia propiamente articulada, tendría que ser considerada sólo una visión personal aislada.

Está claro que tengo mis discrepancias con la relectura de Morris, pero esto no quiere decir que no reconozca que este texto abre un espacio para el diálogo sobre la representación de la población negra y mulata en la producción artística postrevolucionaria de la Isla. Más aun, creo que es imperativo difundir una conciencia social que permita, de una vez por todas, entender, como bien ya había advertido Martí dos siglos atrás, que “cubano es más que blanco, más que mulato, más que negro...”. Debe quedar claro, que la articulación de la identidad nacional

en la producción literaria de la Isla sólo será posible si se reconoce el pluralismo cultural del país, y se representa un imaginario colectivo que efectivamente reproduzca y dilucide la complejidad y heterogeneidad de los códigos culturales que conforman la llamada “cubanía”. En resumidas cuentas, las prácticas culturales se generan día a día y son un producto de las identidades que la forjan, con sus continuidades y respectivas rupturas. Es por ello que está de más continuar con las insostenibles divisiones de negros, mulatos y blancos y quién produce ésta o aquella literatura, por cuanto todos somos cubanos. Entiendo que en este caso, el papel de la crítica y de estudios similares al de Morris, ha de estar en cuestionar, deconstruir, y en definitiva descolonizar, el imaginario del negro que ha prevalecido a lo largo de la historia de la literatura de esta nación caribeña y que realmente no representa su verdadero paradigma. Hecha esta salvedad, recomiendo la lectura de este libro.

Consuelo Naranjo Orovio, María Dolores Luque y Matilde Albert Robatto, coords. 2011. *El eterno retorno: exiliados republicanos españoles en Puerto Rico*. Aranjuez: Doce Calles. 479 pp. ISBN 10: 8497441257/ISBN 13: 9788497441254.

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El libro *El eterno retorno: exiliados republicanos españoles en Puerto Rico* es producto del interés que desde hace algunos años ha suscitado el estudio de las relaciones culturales y científicas entre España y América Latina en la primera mitad del siglo XX, además de enmarcarse en los estudios sobre el exilio republicano que se están desarrollando en España. En el caso de Puerto Rico, en 2002 se publicó una obra de gran interés sobre las relaciones entre la Isla y España en un corto período de tiempo durante el cual se tejieron unas relaciones fructíferas entre la Universidad puertorriqueña y el Centro de Estudios Históricos de Madrid, creado en 1910. Consuelo Naranjo Orovio, Miguel Ángel Puig-Samper y María Dolores Luque fueron los coordinadores del libro que estudian los lazos culturales y científicos que un reducido número de personas pusieron en marcha. *Los lazos de la cultura. El Centro de Estudios Históricos de Madrid y la Universidad de Puerto Rico* (Madrid, CSIC-Centro de Investigaciones Históricas de

la Universidad de Puerto Rico, 2002). En él los artículos escritos por Consuelo Naranjo y Miguel Ángel Puig-Samper ya plantean nuevos horizontes en el estudio del exilio republicano español atendiendo a las relaciones que se establecieron entre las instituciones españolas y algunos centros académicos de América Latina y Estados Unidos en los años previos al éxodo. La tesis que ambos mantienen en este libro y que han desarrollado en estudios posteriores es que las relaciones culturales y científicas desplegadas entre ambas orillas desde la década de 1910 hasta el estallido de la Guerra Civil española fueron las plataformas de acogida del exilio republicano intelectual.

Por otra parte, también hay que señalar que no es la primera vez que las coordinadoras de este libro abordan el tema del exilio republicano en Puerto Rico, en especial Consuelo Naranjo Orovio y Matilde Albert. Consuelo Naranjo es autora de un interesante capítulo sobre los rasgos generales de la diáspora republicana en la isla caribeña, dentro de la obra *Pan, Trabajo y Hogar. El exilio español en América Latina* que fue coordinada, en 2007, por la investigadora del INAH Dolores Plá, recientemente fallecida. Posteriormente, junto con Miguel Ángel Puig-Samper, ha realizado otros estudios en los que analizan la llegada de los exiliados a Puerto Rico tras peregrinar por distintas islas del Caribe, especialmente desde la República Dominicana. De igual manera Matilde Albert fue la coordinadora de un congreso sobre el exilio republicano español en Puerto Rico en el que participaban algunos españoles exiliados dando testimonio de su experiencia (*Cincuenta años de exilio español en Puerto Rico y el Caribe 1939-1959. Memorias del Congreso Conmemorativo celebrado en San Juan de Puerto Rico*, Sada, A Coruña, Edición de Castro, 1991).

Según nuestro criterio ésta es la obra más abarcadora y completa escrita hasta el momento sobre el exilio republicano español intelectual en Puerto Rico. A ello contribuye la multidisciplinariedad de los textos que con distintas miradas y enfoques nos acercan a los republicanos españoles. Asimismo, la transversalidad del libro, en particular de algunos capítulos, hacen que la obra sea atractiva para distintos especialistas de historia intelectual y cultural, historia del arte e historia política e institucional. A lo largo del libro se reconstruye la vida de varios de los protagonistas del exilio cobrando vida los personajes a partir de las obras que realizaron en Puerto Rico pero también a través de sus relatos. Ambos enfoques conforman una visión general del exilio republicano español en especial de su impacto en la vida cultural y universitaria boricua. Otra fuente destacada de este estudio es el uso de relatos orales. El diálogo entre las fuentes orales “abiertas y vivas” y las fuentes escritas “acabadas y limitadas”, fundamental para la construcción histórica, según lo señalaba la especialista en el uso de fuentes orales Mercedes Vilanova,

aparece muy bien resuelto a lo largo de la investigación. Los relatos biográficos aportan aquí las experiencias y recuerdos de los protagonistas y sus familiares, al igual que las cartas ayudan a “recrear aquellos años de zozobra y búsqueda de algún lugar en el mundo” (86).

En los 11 capítulos que componen *El eterno retorno* el lector descubrirá aspectos poco conocidos de la vida cultural e intelectual de Puerto Rico en los años previos al exilio republicano como lo demuestra el texto de Libia M. González López sobre “Sociedad y cultura: espacios de tertulia, creación y ambiente intelectual en Puerto Rico 1900-1950”, en el que se ahonda en las aspiraciones de la elite insular ilustrada y los espacios e instituciones que contribuyeron a formar una sociedad culta. A este estudio le siguen otros capítulos que se detienen en analizar determinados factores relacionados con la llegada del exilio trabajados por Luis Alberto Lugo Amador y Jaime Moisés Pérez Rivera en “La Guerra Civil, los exiliados republicanos españoles y la reconceptualización de lo “español” en Puerto Rico: los casos de la ciudadanía y del asociacionismo (1930-50)”. En él los autores aprovechan el contexto de la guerra y de la llegada de los refugiados para analizar las formas en que lo “español” fue reconceptualizado en Puerto Rico. A comprender los factores políticos e intelectuales que posibilitaron la llegada de estos refugiados contribuye el capítulo escrito por Naranjo Orovio y Puig-Samper sobre “La llegada del exilio republicano español a Puerto Rico: solidaridad y reconocimiento en un proyecto cultural”. Los autores estudian con rigor metodológico los lazos culturales e intercambios que sirvieron como plataforma para la llegada y acogida de refugiados republicanos españoles en Puerto Rico y la influencia del proyecto cultural institucionalista en el país de acogida. El interés del trabajo reside no sólo en la reconstrucción de una parte de la historia del exilio republicano en la isla antillana sino en que, por tratarse de una historia transnacional, ayuda a comprender procesos paralelos en otros países americanos receptores de refugiados españoles como México o Argentina. Destaca el análisis meticuloso de las redes culturales, previas a la guerra civil, entre los dos países de uno y otro lado del Atlántico a partir de dos instituciones clave: la Universidad de Puerto Rico y el Centro de Estudios Históricos de Madrid. Para ello se ha recurrido a documentación privada, como el epistolario de la familia Matilla o el archivo de Federico de Onís. Esos “documentos del yo” son una fuente privilegiada para acercarnos al exilio republicano que tantos escritos nos dejó; así nos lo muestran obras como los trabajos de Verónica Sierra y Guadalupe Adámez para México. Las cartas que aquí se citan relatan las vicisitudes de los profesionales de ambas instituciones de la cultura, dando viveza al texto; en ellas se describe la relación entre sus miembros a través de viajes de investigación o los cursos de verano en la Universidad de Puerto Rico, Recinto de Río Piedras en los que

participaron activamente profesores del Centro de Estudios Históricos de Madrid a partir de 1924. Del contenido de este capítulo hay que destacar también la parte dedicada a las redes sociales creadas a partir de los contactos científicos. Formando parte principal de ellas encontramos a un intelectual español exiliado en México, Ignacio Bolívar, “el gran patriarca de las ciencias naturales españolas”, como le denominan los autores (93). La reconstrucción de las redes culturales en el caso de México, tal y como había señalado anteriormente M.A. Puig Samper (2001) en su monografía dedicada a la revista *Ciencia*, fue paralela a la de Puerto Rico. Los Bolívar, padre e hijo, recibieron el apoyo del gobierno mexicano para rehacer —o finalizar en el caso de Ignacio Bolívar— su carrera profesional; además tuvieron un gran protagonismo en el exilio científico mexicano, ayudando a muchos profesionales, entre ellos brillantes universitarias como la profesora Enriqueta Ortega, doctora en Ciencias Naturales.

Para terminar esta sección de factores que propiciaron la llegada y acogida de los republicanos intelectuales españoles, no podía estar ausente un estudio dedicado a la obra de Federico de Onís, a caballo entre Estados Unidos, Puerto Rico y España. El capítulo de Matilde Albert Robatto, “Desde América: Federico de Onís y el exilio español”, centra su atención en la figura de Onís, gestor de las relaciones culturales entre España y América en la década de 1920, analizando el papel que este intelectual tuvo en la acogida de muchos de los intelectuales que en 1936 tuvieron que huir de España.

Un bloque de estudios está dedicado al exilio de los artistas a cargo de tres especialistas como Miguel Cabañas Bravo, “El arte en otro retorno de los galeones. Los artistas del exilio español de 1939 en Puerto Rico”, Flavia Marichal Lugo, “Carlos Marichal: un español republicano en Puerto Rico”, y Carmen Vázquez Arce, “*Compostela*: un escultor gallego en el exilio. Santo Domingo y Puerto Rico”. Tras el primer artículo de Cabañas Bravo en el que se ofrece una visión completa del exilio de los artistas, así como una amplia y exhaustiva contextualización del desarrollo creativo de los artistas exiliados en Isla, los textos de Marichal Lugo y Vázquez Arce analizan dos casos concretos de exiliados dedicados al pintor y escenógrafo Carlos Marichal, y al escultor Francisco Vázquez (“*Compostela*”). A estos capítulos le siguen tres estudios dedicados a figuras destacadas como Alfredo Matilla, Juan Ramón Jiménez y Pablo Casals a cargo de Fernando Feliú Matilla, “‘Se me ha perdido un paisaje’: El archivo de Alfredo Matilla o los relatos del exilio”; José María López Sánchez, “Entre la estética y la política. Juan Ramón Jiménez y su exilio en Cuba y Puerto Rico”, y Pedro Reina, “La Tierra Materna: primera visita de Pablo Casals Defilló a Puerto Rico”. Son los casos de un crítico musical y teatral cuya familia ha logrado mantener el archivo del exilio

y así contribuir a recomponer la historia de este éxodo a través de una enorme caudal de cartas, apuntes, escritos, fotografías y documentos que Alfredo Matilla reunió, de un poeta premio Nobel, y de un compositor de gran relieve. Los recorridos de estos tres creadores por la isla ayudan a completar la visión del quehacer de estos hombres en otros escenarios en los que también discurrieron sus vidas.

Un acierto de esta monografía es el capítulo final dedicado al “rescate de la memoria republicana española en el exilio” (381) a partir de los testimonios orales. Las entrevistas realizadas por Consuelo Naranjo Orovio en Puerto Rico a miembros de la primera y, especialmente, de la segunda generación de este exilio profesional son las fuentes de la memoria que aquí se aportan. Esos relatos, en su mayoría femeninos, conectan con la intrahistoria del exilio formada a partir de las experiencias individuales. Una pequeña reseña biográfica de las personas entrevistadas hubiera sido útil para situarlas mejor en su contexto vital. Se observa el peso de la memoria familiar en el relato de vida de esos hijos e hijas del exilio, como Montserrat Gubern que evoca una parte de la memoria colectiva del exilio, entremezclada con sus recuerdos individuales.

Lo que cuentan esas entrevistas son experiencias que pueden compararse muy bien con los relatos que hemos escuchado en boca de las refugiadas españolas en México; por ejemplo las vivencias de las amas de casa que siguieron a su marido al exilio —como la madre de Dolores Matilla— y tuvieron que salir adelante en el nuevo país. Uno de esos hechos que ha permanecido en el imaginario colectivo de la diáspora republicana es la salida de España rumbo al exilio, tema común en los testimonios aquí citados. Se trata de unos recuerdos transformados por el presente en el proceso de rememoración del sujeto, pues la memoria es algo vivo en constante transformación, como nos recuerdan algunas especialistas en historia oral como Miren Llona.

Animamos a los lectores y especialistas del exilio republicano español a leer esta nueva obra de reconocidos profesores españoles y puertorriqueños que ofrece una importante contribución a la historia intelectual y cultural del exilio republicano en Puerto Rico, hasta ahora menos investigado que el que se produjo en otros países del continente americano.

Dannabang Kuwabong. 2013. *Voices from Kibuli Country: Poems*. Toronto, Ontario: TSAR Publications. 96pp. ISBN: 978-1-927494-28-8.

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Ghanaian Canadian Dannabang Kuwabong's latest poetry collection, *Voices from Kibuli Country* is a book that invites us to look beyond, to see what lies beneath. It is a meditation on remembrance, an ode to those not spoken of, to those that have been forgotten, those that have "stepped into shadow." Author of four preceding works: *Konga and other Dagaaba Folktales*, *Visions of Venom*, *Echoes from Dusty Rivers*, and *Caribbean Blues and Love's Genealogy*, Kuwabong's categorical imperative in this collection is to remember the stories of diverse peoples from diverse places. From Canada and the streets of Toronto to Kibuli Country in Dominica, there is a poet on the run that is not a fugitive, but a seeker, a seeker of stories, memories and bridges that link Kibuli hill in Uganda with Kibuli Beer in Dominica. The poet/traveler strings together tales of exile, birth, death, love, history, and memory from the eyes of a transient wanderer who lives in between America, Africa and the Caribbean. *Voices from Kibuli Country* lets us see the Caribbean from an outsider's perspective that in turn is our ancestors' descendant returning to shed new light on the region on the places that his foremothers and forefathers eventually called home.

Divided into two main parts, each with subsections that although not identified can be mapped out, Part I, titled *Those Who Step into Shadows*, is based on the experiences of diverse voices that have come from Ghana to Hamilton, Canada. One cannot help at times but to believe that these are the actual experiences of the poet himself, although the occasional poem reminds one that this is a combination of the autobiographical and the communal. The poems in this section echo the stories of emigrants and their attempts to feel at home despite the fact that they are thousands of miles of away from their beloved lands. They work hard to find comrades in these new cold lands, seeking refuge in shops where their favorite delicacies from home fill their nostrils and their hearts reminding one of novels such as George Lamming's *The Emigrants* and Sam Selvon's *The Lonely Londoners*. In these two foundational Caribbean texts a multiplicity of ballads and narratives of different characters from across the West Indies are told with the streets of London as the new space that must be "colonized in reverse." In the case of *Voices from*

Kibuli Country the space for meditation is Canada. If one is familiar with Torontonians areas such as King West, Kuwabong brings these to such life that one is clearly transported to the places he *says*. Holding hands in freezing weather on New Year's Eve striving to find a sense of place is something all emigrants from warm climates can relate to. With these poems in the streets of Canada one is connected, perhaps gloomily, to the overall Caribbean experience of diaspora beautifully reminding us that the poet is not as far as those voices from distant countries seem to suggest.

Part II, *Massacre*, takes the reader from hearing of Kuwabong's travels as a roaming scholar and his time spent in Athens, Ohio to the Caribbean where he greets us with what seems to be the core of his book:

For those who travel together and moan together with passion
The spiritual is the magic of their experience of grounding
The simpatico of their understanding bonds their pain
With energies of unity in their journeys of artistic resurrections (37)

“While listening to Kwame Dawes speak of healing poetry—Day 1” is the opening poem of this second section of the book where the speaker urges the reader to never forget about the stories that have never been told. The collection sings praises to those who lie beneath rubble in Haiti after the earthquake in the sequence: “After the Quake”, “After the Quake, Floods (Mami Cèlesté)”, “For Those Singed in Fear”, and “A Voice Cries on the Mountain Top.” Kuwabong does the job of reminding the reader that it is forbidden to forget poignantly and magisterially with Haiti's quake as the most suitable representative.

Within the Caribbean, the poet/traveler flies from Haiti, to Puerto Rico, to St. Croix, to St. Martin/St. Maarten, to finally end his journey in Dominica. In each of these islands the poet progressively moves or flies towards the moment where the voices of all the islands and places he sings converge. These voices eventually become one unifying truth that is brilliantly drawn in the lines taken from “Watching slides of scars while Jim Ferris performs a poem about scars”:

My poem will reveal the secrets shrouded behind caftans
My poem will lift up silky robes and display the covered shame
Our sutured stories beyond recognition and remorse
My poem will uncap foreheads to proclaim testimonies (48)

Voices from Kibuli Country speaks the reality of life. One hears a mature, introspective, harrowing, chaffing sound from which you cannot escape. These shrouded stories are impossible to ignore urging the reader to keep listening to that subsonic voice that travels by plane only to land, knock on our doors and tell us about ourselves, our Antilles, the “massacres” that “await still to be mourned/whose voices cry for

an obelisk of remembrance” (83). That obelisk hails from the *Voices of Kibuli Country*.

Jenny Shaw. 2013. *Everyday Life in the Early English Caribbean: Irish, Africans, and the Construction of Difference*. Athens and London: The University of Georgia Press. 259 pp. ISBN: 978-0-8203-4662-5.

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Shaw’s *Everyday life in the Early English Caribbean* is a unique and compelling account of Leeward Island life in the seventeenth century. The author succeeds in her ambitious aim to reanimate the lives of marginalized people in the English colonial system and push the narrative of the dominant elite into the background.

This book contributes to the increasing field of literature that deals with the History of the Atlantic World from the perspective of those people who were subjugated, manipulated, and largely erased from the records. Its strength lies in the author’s skillful rummaging in and inspection of archival evidence from Caribbean, European and American archives in conjunction with an impressive scope of secondary data in fields as diverse as cultural anthropology, politics, archeology, and religion. For the academic reader, Shaw’s bibliography is well supplemented by an extensive set of endnotes with detailed citations and additional commentary relating to colonial practices and terminology. These indexed research materials permit the author not only to expose and question the fragmentary and often contradictory data, but also to reconstruct plausible connections between them.

The book focuses on servants, slaves, and dissenters whose actions and ideology were integral to the formation of colonial practices but whose voices were manipulated or obscured by the judgments of a privileged few. The accomplishment of this author is not only the recognition of these marginalized people, but also the re-animation of their experiences, thought processes, fears, and ambitions in a way that makes them human again. Thus the book is not only a testament to the archival traces of their lives but is also a memorial to their humanity—an aspect of their

existence that has been all too often ignored.

The organization of the book in six meaty chapters deals largely with populations of Irish workers and African slaves, both men and women, and how they established group identities on Barbados. Yet the distinctive style of this book permits for the emergence of central ‘characters’—all actual people as evidenced by the demographic data—who the author follows through incredible (yet everyday) experiences of life in a colonial plantation. The author reconstructs experiences such as: their emotional and physical agonies in the middle passage; the indignities of sale and indenture; their allegiances and divisions among diverse populations forced to share living and working spaces; the dangers of the workplace; the deliberate masking of religious rites; their anxieties about an unknown future; and the ambitions of those who sought personal gain in a system that was designed to restrain, manipulate and devastate their desires.

The first chapter serves as an introduction for the reader to a diverse island populated by workers of different religious, ethnic and racial backgrounds whose status caused moral anxiety and political debate in England. In addition to its academic merit, this chapter has unanticipated emotive strength in the presentation of the two central ‘characters’ Pegg (a slave born on the island) and Cornelius Bryan (an Irish servant turned Plantation owner). In chapter two Shaw explains how both the slave and the servant were subject to a process of demographic categorization, along with the rest of the diverse population. Yet such historical data, i.e., the collation of the 1678 census of the Leeward Islands, is vividly presented, down to the smell of Governor William Stapleton “melting vermilion sealing wax into a spoon” as he prepares to return the data to London (44).

Chapter three focuses on the workers’ living spaces, described in one of the few documents that actually records their existence, as villages composed of Irish and African sections. Shaw compares the details in travel journals to what is known of the availability of workers’ food and clothing supplies to provide a peek into the realities of mealtime rations and banter among Irish and African workers in rare periods of leisure. She explains, with supporting illustrations, the inherent dangers and necessary collaboration required in the production of sugar, making the point that these distinct groups of workers would have been compelled to communicate and thus likely known each other very well for such mealtime banter to develop.

Chapter four focuses on religious rites and customs that the colonies actively sought to legislate out of existence making the workers equally active to conceal. Shaw chooses to focus on Irish Catholic customs yet also makes some engaging parallels with African cultural practices and

ends the chapter with Pegg's unique perspective on the African belief that the soul returns to the homeland after death. Born on Barbados as a second-generation slave, Pegg's notion of 'homeland' is ambiguous and speaks to the identity anxiety of all displaced peoples whom the colonial greed for sugar-money exploited. Chapter five covers the logical result of such colonial practices; namely, that institutionalized exploitation on a massive scale leads to resistance, rebellion and conflict. In this chapter, Shaw highlights the agency of African women that has been typically obscured or distorted by the records of the English patriarchal elite. She not only unearths and recognizes Women's actions in African uprisings, but also engages with the ideologies and ambitions behind such actions that serve to help us come one step closer to understanding the mental conflict these women must also have fought through.

Chapter six deals with Irish resistance and compliance in a way that highlights the distinctions between the Irish and their African counterparts. Despite the connections that she draws, Shaw reminds a reader that these two groups were distinct, not only in race, religion and culture, but also from the perspective of English law. The subtitle of this book, after all, is *Irish, Africans, and the Construction of Difference*. Shaw reminds us that by virtue of their race the Irish were not slaves and they could therefore 'redeem themselves' from their inherent perfidy and religious aberrations in the eyes of the English Protestant elite. And this is exactly what Cornelius Bryan does according to the Barbados records that document this former servant and insurgent as a planter and slave-owner in the last decades of his life.

Stylistically, the book is expertly crafted. Shaw obviously recognizes the subtleties of connotation and subtext in the historical documents she scrutinizes and applies that same perception to her own writing. For example, in chapter 5, after a discussion of religious ideology and the metaphor of African slaves "imbodyed with the Irish" (146) she explains how "[v]iewing their antagonists as being of one body, English authorities merged the religious, nascent racial, and cultural threats posed by the Irish, Africans, and Catholics into one unholy entity" (147), her wording playing on the connotations of unnatural union, mixed progeny, and the Catholic holy trinity—all key issues at the forefront of colonial policy.

Structurally, Shaw has crafted a solid frame on which to present her research. A concise introduction determines focus and explains the authors' methodology and intentions. It also justifies her approach, explaining that an analysis of everyday life requires attention to the "presence of absences" in the historical record and therefore "necessitates the use of informed imagination" (9). In this introduction she also explains choices such as why she used subheadings that replicate the wording of archival documents, namely to serve as a reminder of

the Anglo-centric and patriarchal dominant narrative that neither the protagonists nor the book itself can escape. Her epilogue reflects on the effects of “probing archival spaces and fissures” (190), but also acknowledges the continuing stories of her central ‘characters’ in this unique historical narrative.

Shaw treats her subject and her subjects, i.e., her central characters, with a healthy dose of sensitivity and cynicism. She does not seek to vindicate nor victimize and in this respect she represents persuasive human characters that populated the early Caribbean. The demographic data have been reanimated and the real people are once again visible; and this is a considerable achievement. Shaw’s dramatic recreation of everyday events provides compelling illustration of the historical data she meticulously compiles. And this, in addition to the contemporary woodcuts, engravings, drawings and selected census data entries of the period, serves to animate what could have been a dry and tedious book about colonial ideology and classification of workers according to religious, ethnic, and employment descriptors.

The author’s skill has been not only to acknowledge the marginalized people of the early Caribbean and their agency in the developing ideology of the early Caribbean, but also to endow them with rounded lives that we can relate to. These Caribbean peoples and their everyday lives are essential to understanding how colonial policy and ideology developed and should be on the reading list of any serious scholar of Caribbean history, culture, or law. In addition to its weighty historical credentials, Shaw’s *Everyday Life in the Early English Caribbean* is also a fascinating, well-composed, downright good read that I would recommend to anyone with even a passing interest in human relationships or real life.

Zaire Dinzey-Flores. 2013. *Locked In, Locked Out: Gated Communities in a Puerto Rican City* (A volume in *The City in the Twenty-First Century*). University of Pennsylvania Press. 240 pp. ISBN: 978-0-8122-0820-7.

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*L*ocked In, Locked Out is a timely, important and engaging ethnographic exploration of the interplay of race, class and the built environment in four gated communities in the city of Ponce, Puerto Rico. The four sites are geographically close to one another: one could in theory walk easily from one to the next. But two of them are inhabited by relatively well-off Ponce families who have erected formidable gates, complete with alarm systems and even metal knife-like contraptions reminiscent of medieval fortresses. They seek to protect themselves from the intrusion of the danger and crime assumed to threaten them from the outside. The other two communities are public housing complexes, where low-income families see their access to and from the outside world shaped and limited by an architecture of exclusion and surveillance designed not so much to protect them from crime but rather to protect others from the crime that, for many Puerto Ricans, the government, and the media, they seem to have come to represent.

The topic is hardly neutral. Last summer, for example, news shows and papers reported, recorded and photographed plastic pools dotting housing projects throughout the island. The pools' discovery led to a flurry of social media activity, a myriad tweets, Instagram, Facebook pages and even full-blown websites that denounced the ownership and use of pools inside the projects as "shameless," a use of "dirty drug money," and a "violation of law and order." Columnists and commentators echoed the indignation of bloggers and facebookers in stern appeals for public housing dwellers to "understand that the law is the law and that we all need to follow it," or internalize that "we all want nice things but they come with hard work, not just because we want them to." The director of Public Housing in Puerto Rico held a press conference showing the memo he had sent to all residents—pools were forbidden, their filling and use punishable by a suspension of the family's contract with the agency (read-expulsion from your home). The *caseríos*, in short, appear often in the local news because their image and peculiar architecture have come to represent (and serve as scapegoat for) some of Puerto Rico's most urgent issues: Symbol of crime and dependence for some; of inequality and its discontents for others. They and their inhabitants

seem to be constantly exposed to the public eye in ways that other Puerto Rican places and people are not.

Before the pools it was Wi-Fi. Before Wi-Fi, it was satellite dishes, cable, Christmas lights, x-boxes, bicycles and whatever other middle class symbols were spotted within the *caserío* landscape. Nobody pays much mind to the bigger pools of luxury or middle class apartment complexes or *urbanizaciones*, and if/when they do, the prompt response is something like “well, but the residents of those complexes do pay for their water.” Puerto Rico, according to those loudest and most powerful in social and traditional media, appears to contain two types of people: Those with “honest” jobs earning an “honest” salary, who can honestly buy and enjoy two cars and an *urbanización* house and often self-identify as “the middle class”; and those who are assumed to live from the government, remain lazily unemployed, sell/consume illegal drugs, and enjoy rent-free living in a public housing project. Like a popular, insidious version of Weber’s ideal types, the *urbanización* and the *caserío* are places but also function as tropes for “types” of people. Less explicitly (Puerto Ricans seem more comfortable talking, however inaccurately, about class than about race) these culture wars betray a racial/racist subtext: Those in the first type are “white,” those in the second “black.”

Zaire Dinzey-Flores looks (and invites us to look) at place and day-to-day lives, and in the process allows the reader to enrich the meaning of place as an oft-used trope in the construction of Puerto Rican identities. *Locked In, Locked Out* is to my knowledge the first book-length work that grabs this class/race dyad, and brings together *urbanización* and *residencial* in a single study to explore it. The book flows well as a whole and also contains chapters that could easily stand alone and be used to deepen anybody’s understanding of topics ranging from the history of public housing in Puerto Rico in the context of New Deal policy; through the evolution of gardens as a symbol of prestige in the western world and in Ponce, Puerto Rico, where the cultivation of orchids and other flowers is a hobby for many of the well-to-do homeowners Dinzey-Flores interviews; to the ways in which class and race are codified through aesthetics and architecture, defining the daily movements of those seen as potential criminals and of those seen as potential victims. The book is thus a lucid contribution not only to Puerto Rican studies but to the growing corpus of works that treat inequality in ways that connect issues of race, class and space. It not only looks closely at that most maligned and misunderstood of spatial signifiers in Puerto Rico—the *caserío*—but does so with a clever twist, using the same research and theory-building process to look also at that most sociologically understudied of spaces, the Puerto Rican middle and upper-middle class *urbanización*. The research design and conceptual movement effectively add contrast and

coherence to the author's account, and allow both author and reader to move from one type of space to another in the joint production of a framework useful to understand the production of social difference in space and through space.

Probably because of its very importance, ambition and relevance, I found myself, as a reader, both profoundly engaged and profoundly unsatisfied with *Locked In*. I am an anthropologist by training and therefore ethnography (much of it carried out in and near *caseríos* in another Puerto Rican city) is at the heart of not only my scholarly activity but also the very way I see and interpret the world. Ethnographic field-notes (and this is made clear in the carefully written methodology section and frequent references to field-notes and their dates) were central to Dinzey-Flores' research activities: But as I read I often found myself missing the thick description, the longer quotes, the segments of conversations, that would allow the reader to gain a deeper understanding of the dynamics the author is either describing or hinting at. The book falls short, in my opinion, when describing and analyzing dialogue and interviews; and it is at its best when describing and analyzing architectural and spatial features, and the movements of people within. I found myself going back, for example, to the pleasure and challenge provided by the passages about gardens, guards and gates. Another issue the book faces stems, I think, from the combination of a relative dearth of ethnographic examples with the complexities inherent to studying the close interplay of class, race and space. Early in the book, for example, Dinzey-Flores offers her interaction with Ramiro, from La Alhambra, as an illustration of the way race (in this case, her own blackness) often triggered "suspicion" in her fair-skinned, well-off informants. In chapter 6 and elsewhere she states affluent interviewees were reading "race symbols" and were "doubtlessly suspicious or confused" about her because of her brown skin. Missing or too short is the field evidence that would adequately support the assumptions about the ways in which the author's race influenced interviewee behavior, and although we read, more than once, about her racial identity, we read relatively little detail about her class background. Her analysis regarding these sections of the book may of course very well be right (after all, she was there and I was not) but in order to make me understand and share her reasoning and conclusions, as a reader I needed thicker description and more thoughtful reflection. The little ethnographic detail provided in those sections leads me to think that maybe the awkwardness in the *urbanizaciones* was not so much or not only about her blackness and their suspicion, but rather or also about her gender, young age and Harvard/Michigan education (an intense signifier of middle and upper-class status in Puerto Rico) triggering class anxieties in interviewees like Ramiro, who sounds rather

anxious to prove his own status to the author.

One of the brilliant, engaging contributions of this work to the literature is the way in which it describes how gating “freezes” race and class in Puerto Rico, and its theoretical implications, namely, that the built environment can “freeze” identities that we may otherwise perceive as fluid. More field-notes and dialogue would have strengthened some of the author’s sub-arguments in connection with this point: Her claim that her “race” facilitated her entry into *residenciales*, for example; or Lucrecia’s fear of sounding “offensive or inhumane” when talking about her housekeeper. But the quotes stay too short, and the engaged reader is left wondering what Lucrecia said next. The connection between the private company running the projects and *caserío* dwellers is discussed as a dichotomy (with the company on one side, the residents’ council on the other), without going into the complexities and roles of their relationship. Who gets elected to the council? How does the *privatizadora* intervene—or not—in those elections? In what ways, aside from their reinforcing of the rules of the built environment, do council members hold power—or not—over the residents? Given Dinzey-Flores’ solid use of a Foucaultian framework to help us understand the way gating works to disempower residents, one would expect power dynamics between the “*privatizadora*,” the council and the residents, so relevant to the book’s arguments and metaphors, to be addressed explicitly. Also absent are some important potential contributions of Puerto Rican scholars to the topics Dinzey-Flores engages with. The work of Ivelisse Rivera-Bonilla on gating is mentioned only briefly, even though it is one of the very few efforts at understanding not only gating in Puerto Rico but also its connection with the production of class in an *urbanización*. The work of Isar Godreau on the “slippery semantics” of race is also mentioned but not in direct connection or contrast with what could have been a more powerful argument on the “freezing” of race through space, and Godreau’s earlier, very relevant work on how space and place are used to produce “blackness” precisely in the city of Ponce and through architecture is not engaged with.

Locked In, Locked Out deals with charged, complicated questions. No book can cover every angle relevant to a topic, and when the topic is this close to the reader’s heart we are left with a paradoxical and perhaps unavoidable mixture of gratitude, dissatisfaction, and profound engagement. The latter is proof of the book’s ultimate success: Puerto Rico is facing a social, economic, cultural and political crisis, and for this crisis to be addressed fruitfully, we need to bring together island and Diaspora Puerto Ricans and Puerto Rico scholars in a joint project of self-reflection and political/social/economic reform. This project must include a stern look at the ways in which (still understudied) class and

race issues have been for a long time at the heart of our daily lives, and at how they interact in rather perverse ways with the ways in which the global economy shaped and shapes Puerto Rico's possibilities. In this context, the work of scholars like Dinzey-Flores becomes not only interesting but urgent, and the dominant sentiment and impulse as I close the book is to say *Gracias*, thank you for a sensible, smart and brave book, for helping the project and the conversations get started.

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Kelly Baker Josephs. 2013. *Disturbers of the Peace: Representations of Madness in Anglophone Caribbean Literature*. Charlottesville and London: University of Virginia Press. 208 pp. ISBN: 978-0-8139-3506-5.

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Kelly Baker Josephs' book, *Disturbers of the Peace: Representations of Madness in Anglophone Caribbean Literature* is an original and long awaited text. It ties together in a single conceptual and rhetorical frame the representations of madness as a literary trope in Caribbean literature. The text's historical focus is limited in range between the late 1950s to the 1980s. Only as an afterthought in the "Epilogue" does Josephs rope in a few 21st Century novels. Josephs rationalizes that the period chosen coincides with the pre-independence, independence and post-independence uncertainties that plagued Caribbean societies, and was hence a fertile ground for the development and use of the narrative trope of madness. She cites Ralph in V.S. Naipaul's *Mimic Men* who

saw the consequences of historical displacement in Caribbean society as cynical, anarchic, fragmented, inorganic, and rootless, economically depraved, and lacking any internal coherence. These characteristics detailed by Naipaul, Josephs argues, reveals, nonetheless, the ambivalences in early Caribbean writing: “romantic” optimism and unflattering criticism of pre-independence Caribbean societies. In these circumstances, madness as narrative trope enables the exploration of themes of resistance to colonialism, sexism, and racist epistemologies and paradigms. She begins with *Miguel Street*, the collage of short madness narratives and references *The Mimic Men* for its thematic overlays with *Miguel Street*. *Miguel Street*’s kaleidoscope of eccentric predictive characters, Josephs argues, is Naipaul staging typological representations of madness performance as an allegory of the oppressed. Josephs draws comparisons with *The Hills of Hebron*, *Dream on Monkey Mountain*; *The Middle Passage*, *The Suffrage of Elvira*, and *The Mimic Men* to contend that behavioral madness destabilizes Eurocentric colonial order and narratives of history, place, gender, race, and culture, and is linked to Sylvia Wynter’s *The Hills of Hebron*’s “with [its] numerous and diverse figurations of madness” that “map the problematic of an emerging nation” (46), in a wider, more complex temporal and geophysical settings, and perspectives that insinuate the possibilities of post-independence.

Josephs shows that while *Miguel Street*, *Mimic Men* and *The Middle Passage* reflect post-independence madness in Trinidad, *The Hills of Hebron* prefigures a Jamaica tottering toward chaos generated by centuries’ old racial and cultural contradictions and tensions. A parallel to *The Hills of Hebron*, Josephs contends, is Earl Lovelace’s *The Wine of Astonishment*. Madness in these texts is used to chronicle collective social and individual anxieties about the new beginnings of African derived spiritualities which are undermined by memories of traumatic pasts and confused presences represented by competing attractions to two Jamaican prophets and revolutionary leaders and their conflicting representations of divine Biblical figures in their rhetoric of liberation. Thus Josephs deliberates that Moren’s and Obadiah’s, Garvey’s and Bedward’s dreams and actions are figurative positioning against racist colonial Eurocentric definitions of madness to stipulate that their dreams and actions are memorials to Afro-Caribbean proclivity to create new Jerusalems in the dungeons of history. Thus, Josephs further argues, madness in *The Hills of Hebron* from the congregational perspective becomes a contradictory manifestation of both frailty and greatness, as a safe retreat from responsibility, and as a place of promise. Josephs uses Wynter’s “Afterword” in *Out of the Kumbla* to examine the gendered inequalities in *The Hills of Hebron* even in the domain of madness narratives. She invokes Erna Brodber’s idea of the “ancestral anger” in the Caribbean and its causal relationship to madness, a behavioral pattern akin to mystical and prophetic spiritual ecstasy.

Josephs' argument is that madness generated by the anxieties of uncertainties is not limited to people of Indian and African descent alone. Subsequently, she argues that in Jean Rhys' *Wide Sargasso Sea*, Antoinette's schizophrenic existence as a white creole female at emancipation is caused by her loss of freedom in slave generated wealth indirectly limited her spirit of self-determination. Moreover, her indeterminate social position as a poor white female Creole, the curtailment of the illusion of a free spirit through her marriage unveils unresolved history of marginalization and ignites a consuming anger against both whites and blacks. Thus, Annette's and Antoinette's madness here are represented by racist, class, and gender related fears and oppressions. They both reject the inclusion of Africans in their cultural narratives though they are both encased in that African culture, and are both rejected by the European culture that they both seek to cling on to and be embraced. Josephs rejects various interpretations of *Wide Sargasso Sea* as intra-novel angry oppositions as interpretive avoidance. To Josephs, Antoinette's madness lacks the mystically engendered behavior triggered by tripartite contradiction of U.S. occupation, English social control, and early attempts at West Indian Federation and independence evident in the plethora of misfits in Naipaul's *Miguel Street*. The strong part of Josephs reading of *Wide Sargasso Sea* is her argument for recognition of Rhys' engagement of plural-voicing and multiple focalizations as a narrative methodology for Rhys' anti-Man, anti-linear narrative progression, that rejects the European concepts of time and order, and subsequently, renders Antoinette's madness not as descent into chaos but as "an acceptance of, or a desire for, a different form of 'time telling'" (87).

Derek Walcott's *Dream on Monkey Mountain*, Josephs contends, theatrically engages Caribbean folklore to problematize the phantasmagoric African Caribbean obsessions for a physical and psychic return to an elusive Africa. Theatre, Josephs argues, enables Walcott to straddle, bridge, and unite oppositional perspectives: "fantasy and reality, madness and sanity" (99). Josephs stipulates that Walcott is able to question the dynamic relations between competing categories in the theater of the illusion of power and self-determination. This, she argues cogently, is made explicit in Corporal Lestrade's bi-focalization and alignments generated bifurcated by his racial mongrel locations. Josephs reads Corporal Lestrade's "apotheosis" between European Caribbean and African Caribbean legalisms as a surreal bridging of hallucinations and reality, insanity and sanity (105). Josephs accurately sees Walcott's use of "schizophrenic daydream," as a metonymic reversal of Eurocentric notion of schizophrenia, to factor in a disenabling and "powerful [an undesirable] metaphor for artistic and lived Caribbean experience" (111). She draws attention to the various "Textual accoutrements" (113)

Walcott marshals to expand on the “importance of madness” and the “schizophrenic split between language and action” (113) as a way of demonstrating the impossibility of stable meanings in Caribbean narrative epistemology.

Josephs use of Brodber’s sociological study, *Perceptions of Caribbean Women*, work by Farah Jasmine Griffin, and *kumbla* poetics, and yard storytelling traditions to define the narrative structure of *Jane and Louisa Will Soon Come Home* as a “spiral without uniform coils,” that theatrically captures the experience of madness. Josephs deliberates that in using non-chronological sketches of Nellie’s autobiography, and complicating them haphazardly with interpolated “fairy tales, ring games, dreams, Anancy stories, and memories” haphazardly (121), Brodber succinctly explores the destructively unpredictable mental destabilizations of colonialism and social constructs of gender behaviors. This narrative trajectory, Josephs explains, also undermines Eurocentric historicity and linear narrative methodologies. Brodber, Josephs argues, uses episodic, repetitive, non-uniform narrative dis-continuities, misapprehensions, and prose-poetry, interview techniques to question the totalizing and homogenizing epistemologies of objectivity in madness studies. Engaging a pseudo-Freudian reading, Josephs contends that *Jane and Louisa Will Soon Come Home* reveals the contradictory messages about female sexuality in colonial education and religion that on the one hand promise upward social mobility and respectability, while on the other hand, repress female freedoms and sexuality, thereby generating huge psychosexual and socio-emotional dysfunctional behaviors.

From her readings of these early novels, Josephs concludes that madness as a narrative trope thus enabled early Caribbean writers develop a language to reflect Caribbean cultural, political, social, and individual instabilities and also regenerative possibilities phoenix-like from the debris of slavery, colonialism, racism, classism and gendered social and individual pathologies. In order not to be accused of narrow historical framework in the choice of texts, Josephs appeals to current narratives including David Chariandy’s *Soucouyant* (2007), Marie-Elene John’s *Unburnable* (2006) and Zadie Smith’s *White Teeth* (2000) to show a continuity of the madness trope in Caribbean narrative methodologies. She positions her readings of these texts in postcolonial and Diaspora theories toward documenting the globalized locations of the authors, but also to understand the characters’ dementias as deriving from acute and obtuse inability to negotiate the slippery multiplicities of non-Caribbean locations coupled with an existential angst dominated by insecure minority, invisible, or fringe locations in the host nations. Dementia, Josephs argues, in *Soucouyant* is “necessary and formative” as a narrative and existential trope to tell the Caribbean immigrant’s of

“place, history, and belongings” in multiple spaces and times (148). In *Unburnable* Josephs engages Vèvè Clark’s theory of diaspora literacy to unpack the novel’s treatment of the complex and often problematic “discourses of Africa, Afro-America and the Caribbean from an informed, indigenous perspective” (154), and as a response and successor to Jean Rhy’s *Wide Sargasso Sea*, in relation to both novels’ spatial locations, and their “complex negations of definitions of madness, cultural misrecognition, and questions of inherited madness” (155). *Unburnable* and *Soucouyant*, explains Josephs, differ in their assumptions about their audiences/readers. *Soucouyant* assumes Caribbean cultural and diaspora literacies and offers little explanatory details about Caribbean folklore, while *Unburnable* assumes audiences/readers’ “ignorance of connections or disconnections” (156). Josephs justifies including *White Teeth* in her treatise, which she argues is lacking in the signs associated with madness, but which she believes demonstrates an “overwhelming rhetoric of madness—both in the dialogue and in the narrative” (157)—and themes of obsessive compulsive behaviors, themes that can be read as madness themes. I am surprised, however, that Josephs fails to recognize a leading contemporary Caribbean author whose work has consistently dealt with all the issues she considers: Nigel Hubert Thomas in his trilogy *Spirits in the Dark*, *Beyond the Face of Winter* and *Return to Arcadia*. This would have provided an alternative narrative to the assumed heterosexual and patriarchal as normative constructs from an alternative homosexual perspective. Nonetheless, Josephs radical reading of these texts from the insider/outsider critical perspective is an excellent addition to literary, psychological, social, medical humanities, and cultural studies courses that interrogate issues of gender, history, trauma, etc., and schizophrenia, madness, bipolar disorders, etc., and healing. This is *sine dubio*, a well written book that will appeal to all scholars and students in Caribbean literature, and will be an important addition to universities’ research libraries.