

studies, magic realism, social anthropology, postcolonial studies and ethnography. In their own ways, they each address the work of writers that have not received sufficient (or in some cases, any) critical investigation in English language publications on Cuban literary history. The breadth and depth of both Ocasio's and Anderson's research benefits any reader with an interest in Afro-Cuban poetry, music, fiction, cultural memoirs, politics and religious practices. For me, as a scholar of Alejo Carpentier's *lo real maravilloso*, I was fascinated by the description of life on the plantations from the point of view of the *mulatto fino* and a Creole abolitionist in *Afro-Cuban Costumbrismo*. Ocasio's meticulous examination of the nineteenth-century literary movement also provides an essential foundation for better understanding the development of *Afrocubanismo* writers such as Carpentier throughout the modernist period, and up to and including Colombian magical realist Gabriel García Márquez. Anderson's vivid and exciting examination of the carnival and its cultural implications is the perfect accompaniment, providing detailed explanation of religious, folkloric and musical terminology that will certainly aid any scholar or fan of Cuban literature, painting or film.

Kanika Batra

**Remembering Africa:
The Rediscovery
of Colonialism in
Contemporary African
Literature**

Dirk Göttsche

Camden House, New York, 2013, hb
485pp ISBN 1 5711 3546 9 £60.00
www.camden-house.com

**Postcolonial Witnessing:
Trauma Out of Bounds**

Stef Craps

Palgrave Macmillan, Houndsmills,
2013, hb
184pp ISBN 0 2302 3007 1 £56.00
www.palgrave.com

German literary critics' successful engagement with postcolonial theory and memory studies are reflected in two recent works by Stef Craps and Dirk Göttsche, both published in 2013. Among discussions of postcolonial literature, Anglophone and Francophone contexts dominate while the Germanophone context is often ignored. This is a sad omission, particularly since German writers' engagement with Africa reflects historically and culturally specific forms of German colonialism.

Although Dirk Göttsche's recent survey of the representation of Africa in contemporary German literature does not specifically deal with Germanophone colonial and postcolonial writing, its historical scope makes it valuable for postcolonial enquiries. Laying out the theoretical terms of his analysis, Göttsche is careful to historicise the development of 'interdisciplinary and cross-cultural studies' in German universities in the 1980s. This paradigm was critiqued in the late 1990s by Wolfgang Iser for its insularity, who proposed 'transculturality' as better defining cultural interactions. Göttsche's dismissal of transculturalism is based on its irrelevance outside a 'politics of theory' and his investment in the 'intercultural and postcolonial potential' of the individual works discussed in the book. The second major tradition in which the work seeks to locate itself is memory studies, in particular the memorialisation of history.

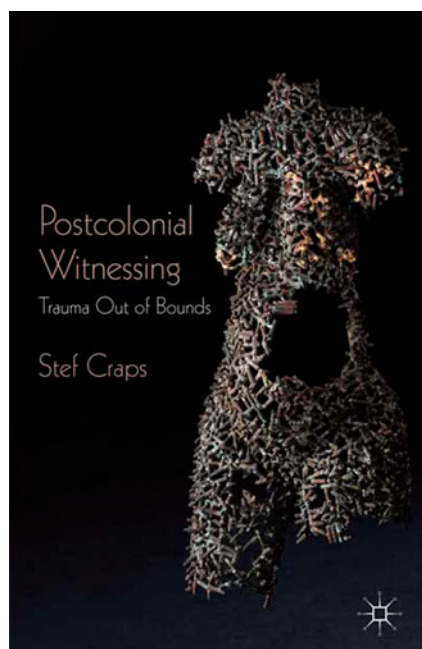
Stef Craps also employs frameworks of cross-cultural and memory studies to provide the theoretical foundations for his analysis of a range of postcolonial fiction from the Caribbean, Britain, India and South Africa. Craps's stated aim is to provide a corrective to trauma theory's 'unfulfilled promises of cross-cultural ethical engagement'. Describing trauma theory as a 'subfield' of memory studies, Craps draws upon the legacies of the Holocaust and colonialism in some chapters to 'examine how literature reflects and elicits a relational understanding of trauma' (7). Although Craps does not discuss contemporary German literature, his understanding of the historical and

political valences of literary memorialisation is similar to Göttsche's.

Göttsche's identification of the 'Afrika boom' in contemporary German literature since the mid-1990s makes his account a timely one. Placing contemporary German fiction in a continuum based on its representation of Africa, Göttsche refers to the 'literary achievement and discursive sophistication' of the works of writers like Uwe Timm, Alex Capus and others. This is in contrast to the 'colonial discourse of exoticism' perpetuated by works such as Kai Meyer's *Goddess of the Desert* (1999). As a key moment in German colonial history, the Herero uprising in German South-West Africa (now Namibia) which took place between 1904 and 1907, remains a constant point of reference in Göttsche's discussion of the fictionalisation of historical memory. The detailed discussion of Ferdinand May's *Storm over South-West Africa: A Story from the Days of the Herero Uprising* (1962) and Uwe Timm's *Morenga* (1978) early in the book provides a touchstone of successful postcolonial representations of German colonialism.

Göttsche's book is an incisive, comprehensive account of a somewhat neglected literary tradition of relevance to postcolonial studies. However, in assessing the scope of his contribution, I found myself asking the following questions: Why should a discussion of contemporary German literature (that includes Swiss and Austrian works written in German) not include Black German writing? How would an examination of Black German writing help in countering the 'exoticist and cross-cultural fascination of [*sic*] the Africa theme'? The tentative answers that I could come up with are that the critic's theoretical investment in the intercultural literature paradigm precludes a discussion of the transculturalism of Black German literature, even though transculturalism is invoked in analysing German, Swiss, and Austrian works. Interculturalism is a more manageable paradigm than the racial, ethnic and linguistic messiness of transcultural identities, memories, and experiences reflected in Black German writing. At least over the past

ten years, and perhaps longer, there has been a vibrant discussion about a Black European studies framework in the humanities and social sciences, housed in leading German universities in Mainz and Berlin. The sociological aspects of the Africa boom in literature identified by Götsche is migration from Africa to Europe, especially Germany, and an examination of Black German literature would help theorise and nuance the relationship between history and memory that Götsche seeks to explore.



In Craps's wide-ranging discussion of postcolonial literature, the most engaging commentary is about Jewish cross-cultural encounters in British Caribbean writer Caryl Phillips's *Higher Ground* (1989) and *The Nature of Blood* (1997) and the Indian writer Anita Desai's *Baumgartner's Bombay* (1988). The first few chapters on literary representations of traumatic histories of Caribbean plantation slavery and South African apartheid violence, though interesting in themselves, are best seen as setting up the global context for Jewish migration, memory and trauma explored in the last two chapters of the book. The primacy of the cross-cultural paradigm is reiterated in Craps's reading of Phillips's works as encouraging 'mnemonic connections ... for visions of cross-cultural solidarity and justice' (101) and Desai's novel as 'a study

in cross-cultural incomprehension which parodies different forms of camp-thinking instead of uncritically reproducing them' (123). Brevity marks Craps's study, indeed some of the earlier chapters are only a few pages long and the reader is at times left with a sense of dissatisfaction with some of the theoretical engagements, at least a few of which could have been combined in single rather than various chapters. Additionally, in the chapters which offer literary analysis, perhaps because the critic is dealing with a selection of literature that is by now a part of the postcolonial 'canon', the scope of analytical engagement is necessarily curtailed.

There is an unquestionable sincerity of critical engagement with the very vast body of literature both critics discuss. They explain theoretical ideas with a clarity and conciseness that indicates their extensive knowledge of scholarship in the area. In the tradition of effective postcolonial critique, the authors also mention the literary and social implications of their work. For Craps this involves an 'inclusive and culturally sensitive trauma theory' that opens up the possibility of 'a more just future' (127); for Götsche it involves 'the need to examine the literary engagement with so intrinsic a theme as colonialism in international and comparative frames of reference' (426). Scholars and students of contemporary postcolonial literature will find these books useful as maps of the fields of cross-cultural and memory studies.

Vijay Mishra

Fiction, Film and Indian Popular Cinema: Salman Rushdie's Novels and the Cinematic Imagination

Florian Stadler

Routledge, Abingdon, 2013, hb
214pp ISBN 0 4158 0790 6 £85.00
www.tandf.net

Bollywood Travels: Culture, Diaspora and

Border Crossings in Popular Hindi Cinema

Rajinder Dudrah

Routledge, Abingdon, 2012, hb
130pp ISBN 0 4154 4740 9 £85.00
www.tandf.net

Travels of Bollywood Cinema: From Bombay to LA

Anjali Gera Roy and
Chua Beng Huat, ed

Oxford University Press, New Delhi,
2012, hb
352pp ISBN 0 1980 7598 1 £30.00
ukcatalogue.oup.com

The Science Fiction Dimensions of Salman Rushdie

Yael Maurer

McFarland Books, Jefferson, 2014, pb
212pp ISBN 0 7864 7496 7 \$40.00
www.mcfarlandbooks.com

I have before me four books, two of which are about Salman Rushdie, the other two about a subject which, as the first book reviewed indicates, is of special interest to Rushdie. In recent years book length studies have looked at Salman Rushdie's works to explore radically new ways in which late modern writing has dealt with the links between fiction, form and context. In these studies Rushdie has been read as a cosmopolitan writer working at the cutting edge of theory and practice, and, in a narrower sense, as a postcolonial writer who sees his role as both an artist and social commentator. Florian Stadler's *Fiction, Film and Indian Popular Cinema* and Yael Maurer's *The Science Fiction Dimension of Salman Rushdie* take us to a shift in critical approaches to this major modern writer. So instead of works that develop the writing back to the empire argument he himself fashioned in his *Times* (3 July 1982) essay or his postmodern/magic realist affiliations, what is now emerging are carefully argued books that take on a slightly narrower theoretical perspective. Both books belong to this