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Libe García Zarranz. *TransCanadian Feminist Fictions: New Cross-Border Ethics*. McGill-Queen's UP, 2017. Pp. ix, 178. CAD \$85.00.

Near the beginning of *TransCanadian Feminist Fictions*, Libe García Zarranz proposes that her book, which draws on assemblage theory, may be thought of as an assemblage itself insofar as it brings together disparate writers, theorists, and cultural phenomena (18). The monograph does indeed read like a weaving together of twenty-first-century theoretical, critical, creative, and geopolitical threads. Using concepts such as assemblage, affect, bodies, and borders, García Zarranz engages with works by Dionne Brand, Emma Donoghue, Hiromi Goto, and Larissa Lai. The book covers a welcome variety of genres, offers refreshing readings of some less critically discussed texts, and deftly handles cutting-edge theory. It constitutes an important contribution to Canadian literary studies even as it defies the field's national and disciplinary boundaries.

*TransCanadian Feminist Fictions* is divided into three main parts and is bookended by a preface and introduction to start and a “coda” and conclusion to close. Given that each chapter comprises about a dozen pages, it is not a particularly long monograph, but it covers a lot of ground and attends to both momentous concepts and crucial details. From the very beginning of the book, García Zarranz situates her close readings of literature and theory vis-à-vis twenty-first-century global geopolitics. Though readers are intermittently reminded of the various post-9/11 global crises that form the backdrop of the book's literary analyses (such as refugee crises and terrorism), the text's

concern with borders extends beyond those of the nation-state. Part One examines not so much how bodies cross borders but how bodies are permeable and entwined with the non-human (or more-than-human), whether technological or ecological. This approach is grounded in a material feminist understanding of transcorporeality, one of the theoretical threads that runs throughout the study. Brand's long poem *Ossuaries*, for instance, is presented as "a material feminist critique of the ethical and political impact of current hegemonic structures and practices of power," a critique made apparent, García Zarranz argues, through the poem's representation of the "permeability of boundaries between the human body, technology, and the natural world as a site of interconnectedness, agency, and dependency" (25). Ideas of toxicity, queer time, and bearing witness all figure in her interpretation of Yasmine, the central figure in *Ossuaries*. Later, García Zarranz revisits Brand's work by reading *Inventory* in relation to biopolitics and assemblage theory, the focus of Part Two, and *A Map to the Door of No Return: Notes on Belonging* in relation to pathogeography and affect theory, the focus of Part Three.

Goto's novels respond most buoyantly to the theoretical and methodological lens of this book: it seems particularly synergistic to use concepts of embodiment and necropower assemblages to describe, for instance, a morbid wasteland where characters who are half human, half eel are tempted to cannibalism. García Zarranz's focus on Goto's young adult fiction—*The Water of Possibility*, *Half World*, and *Darkest Light*—provides an important addition to criticism on this author, which has often devoted more energy to her other fiction. In addition to Goto and Brand, *TransCanadian Feminist Fictions* examines the work of Donoghue, whose novel *Room* is a much-acclaimed international bestseller. Intriguingly, García Zarranz proposes that *Room* teaches us about citizenship. She argues that the child who escapes from captivity is "equipped with an alternative corpo-affective system" (53) that models a non-conforming type of "corporeal citizenship" (48). García Zarranz also turns to a handful of Donoghue's short stories from *The Woman Who Gave Birth to Rabbits* and *Astray*, many of which have historical settings and historiographical concerns. Mobility is a keyword for her reading of *Astray*, as García Zarranz points out how characters, human and animal, cross borders toward new ways of being (124), while concepts of biocapital and freakish bodies frame her analyses of stories from the former collection. All of these close readings are characterized by her attention to literary detail and her capacity to draw on an impressive range of theoretical concepts.

In addition to these analyses of Brand's, Goto's, and Donoghue's work, the text's final chapter considers Lai's long poem "rachel," based on an android character from the film *Blade Runner*, as an example of feminist posthuman-

ist ethics (147). As evidenced by the book's title, ethical concerns are important throughout. Convinced that literary and artistic expression have the capacity to lead the way through crises and toward greater liberation, García Zarranz reads these feminist, anti-racist, queer texts as prophetic teachings (155). Through her theoretical lenses, for example, Goto's *The Water of Possibility* is not only a young adult novel that engages with gothic tropes but a story through which readers grapple with the possibilities of sovereignty and solidarity. The "new cross-border ethics" is a post-anthropocentric "ethic of dissent" (142) grounded in "unexpected alliances" (154) and marginalized experiences. *TransCanadian Feminist Fictions* is an assemblage that names and illuminates these textually embodied ethics and signals the emergence of new ways to read and be together.

Andrea Beverley