Pascale Casanova, and Franco Moretti, among others. Yet, despite Ramazani's impressive transcendence of the national as an analytical category, the question of the dominance of the category of "the nation" in reading poetry remains. This is understandable because Ramazani's focus is on a transnational understanding of poetics; however, certain questions remain: if we take the nation as a social construct, how is the national constructed in the postcolonial world? How can we reimagine polytemporality and polyspatiality from the complex discursive construct of the nation, when it is as complex (in many instances) as the very concept of the "transnational"? In his second chapter, for example, Ramazani thinks of place in poetry as both "local" and "extra-local," but he ascribes the extra-locality wholly to the transnational; yet, there is also the possibility of the local interacting with the national as a category, which Ramazani bypasses in his focus on the transnational, thus screening out the many ways the local is posed against the national. If forms are transnational, do they originate from the nation as a community or the nation as a state? These are not questions that Ramazani must or ought to have answered, but further studies certainly warrant a rethinking of globality in a world of solidified nationalisms.

Mathias Iroro Orhero

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Kaiama L. Glover. *A Regarded Self: Caribbean Womanhood and the Ethics of Disorderly Being*. Duke UP, 2021. Pp. x, 276. US$26.95.

In *A Regarded Self: Caribbean Womanhood and the Ethics of Disorderly Being*, Kaiama L. Glover reevaluates provocative works of fiction by the Caribbean writers Maryse Condé, René Depestre, Marie Chauvet, Jamaica Kincaid, and Marlon James, whose female protagonists are often read as problematically narcissistic. These re-readings constitute a critique of the multifarious communalist ethical imperative Glover detects within queer and feminist studies, postcolonial and Global South studies, and more particularly within Afrodiasporic and Caribbean studies—an imperative which requires women to sacrifice part or all of themselves for the sake of communal cohesion and continuity. Glover explores the limits of womanhood in the context of familial,

national, and international articulations of identity as well as in academic reading practices that are ostensibly critical of such hegemonic group identities. It is still all too common, Glover argues, for scholars to presume that "a woman's recognition of herself as responsible for protecting and preserving a transgenerational feminine community is essential to her coming to full subjectivity" (21). By contrast, Glover foregrounds first-person narratives of women who are "desiring, unruly, queer, and undeterred" in their survival through defensive narcissism, a subversive praxis of antisocial refusal that unsettles colonial and liberal paradigms of the human (223). *A Regarded Self* urges readers to meet these women on their own troubling terms of selfhood and thereby question our own abiding habits of policing women's appearances, desires, and (in)actions.

The book's argument unfolds in five chapters which each focus on one writer's evocation of disorderly womanhood with reference to a key term: self-love in Condé's *I, Tituba*; self-possession in Depestre's *Hadriana In All My Dreams*; self-defense in Chauvet's *Daughter of Haiti*; self-preservation in Kincaid's *The Autobiography of My Mother*; and self-regard in James' *The Book of Night Women*. Each of these terms centers the self, describing each work's female protagonist within her specific Caribbean historical and political situation. For example, in Chapter 4 Glover reads Jamaica Kincaid and her semi-autobiographical literary creation, Xuela, as speaking from abject Wynterian "demonic ground," defiantly "battl[ing] against the hierarchies" that keep them rooted in the "plantation order" that "determines the quality of individual lives" in American hemispheric colonial space (186). Self-preservation is thus rendered in a radical humanist sense as Glover recovers Xuela's individualist articulations of self from hostile critics who read Kincaid's pessimism toward her homeland as a betrayal of her geopolitical obligations as a daughter of Antigua and the Caribbean. As she does with Kincaid, Glover exercises great care in her treatment of all her subjects, each of whom are caught up in the competing claims of North Atlantic and Global South critics and theorists. Given the singularity of Glover's arguments about these writers, any critic writing about Condé, Depestre, Chauvet, Kincaid, James, or arguably any other author with ties to the Caribbean would be remiss not to take them into account.

Doing so should not be difficult, as Glover writes in a direct, accessible style that is characterized by deft transitions between auto/biographical, critical, and literary texts. This cross-disciplinary approach enables Glover to produce nuanced readings of specific texts that model a more broadly applicable, ethically inflected method. Each of the book's five chapters reframes familiar scholarly debates through the unique perspective of individual writers and

literary figures who are usually considered unpalatable or controversial within Caribbean studies. In an anti-essentialist move, Glover includes two male writers, Depestre and James, and discusses their female protagonists both in relation to and independent from their authors. Especially compelling is Glover's intervention in discourse about Depestre's often condemned "move away from explicit revolutionary politics" in the wake of his exile from Cuba in 1978 (72). In Chapter 2, she reads the zombified figure of the "white Creole beauty" Hadriana, who leaves an "adoring Black community in the interest of her own (sexual) liberation" (6) in parallel with Depestre's own complex relationship to the French metropole. Glover suggests that Hadriana's death, zombification, disappearance, and reappearance as a first-person narrator interacts with Depestre's "effort to integrate" and "interrogate" the relationship between "the personal and the political . . . through literature" in a way that is neither revolutionary nor solipsistic (77). At the same time, Glover grants Hadriana a life of her own, emphasizing how she "stands up for her Self" (108) through eroticized "narcissistic self-possession" (109). Glover braids previous scholarship, interviews, and writings by and about Depestre together with his fiction to make a case for a more "richly layered conversation" (110) about his politics. As the interplay of (Black, male) writer and (white Creole, female) protagonist disorders gendered identification as well as the color line, Glover pursues a broader renegotiation of nationality, race, and gender against colonial and anticolonial orderings alike.

In addition to Caribbeanists and feminists, *A Regarded Self* will be useful to readers across the humanities and social sciences who are concerned with "the linked matters of freedom, community, and ethics" (Glover 4). Methodologically, Glover's work can be read alongside that of scholars such as Jack Halberstam, Stephen Best, and Anne Anlin Cheng who are critical of extractive reading practices that co-opt the writings and experiences of the oppressed into identity politics that reify hegemonic notions of agency-as-resistance and being-as-belonging. This ambiguous confrontation between collectives and individuals is especially important for scholars working under the auspices of disciplines such as queer studies and postcolonial studies, two groupings which paradoxically entail both indeterminacy and affiliation. Glover's ethics resist the commodification of Black writers and literary figures—especially but not exclusively women—as emblems of political progress or failure within scholarly discourse and academic institutions. Her readings of disorderly and disorder*ing* Caribbean women stage confrontations with subjects who are radically antisocial and thus entreat scholars to resist our "latent desire for empathetic identification" (2) with literary figures that selfishly secures our own self-conceptions as politically committed

individuals. Instead of identification, Glover elevates a capacious notion of refusal: refusal on the part of women and queer beings to sacrifice their desires and bodies to communal norms, and refusal on the part of scholars to consolidate "their practices of refusal into newly constituted communities of activism or identity" (37).

This brings me to my chief concern with Glover's disorderly ethics, but I take it that it is a concern which Glover shares and whose unresolvability profoundly motivates her work: given the necessity to refuse categorizations that exclude certain subjects, how do we cultivate queer and feminist disorderly notions of the human without accidentally enshrining yet more programmatic imperatives that risk further exclusions? But perhaps this is a theoretical question that overlooks Glover's practical point: the disordering is always already happening in the world, enacted by the refusals of so many queer beings. To see that this is true, we must simply regard those subjects in the ways that they regard themselves, a practice that Glover says may leave us productively "disoriented" from our comfortable political identifications (223). *A Regarded Self* therefore serves as an invaluable example of a study in self-disorientation, in being nimbly reactive and empathetic against the ossifying tendencies of many identity-based politics, while simultaneously opening up a more inclusive discursive space for selfhood that refuses to exclude any desires, no matter how selfish they may seem.

Jake J. McGuirk

Philip Nanton. *Riff: The Shake Keane Story*. Papillote, 2021. Pp. 157. £12.99.

Philip Nanton's *Riff: The Shake Keane Story* constructs the first detailed look at the life and career of Shake Keane (1927–1997), a predominantly undervalued and overlooked St. Vincentian musician and poet. As Nanton demonstrates, to tell the story of Keane is to tell many other stories as well: that of post-Windrush Britain, the broader European jazz scene, post-independence politics in St. Vincent, and the difficulties and dissatisfactions of migration. Beyond offering a compelling narrative, *Riff* is a performance of and testament to what it is to remember a life.

In crafting this portrait of Keane, Nanton's focus is celebratory but not entirely exculpatory: he describes a man whose personal life was often less extraordinary and commendable than his contributions to music and literature. Beginning the narrative with Keane's childhood, Nanton positions Keane's