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en Martí” delimitan el impacto de las prácticas culturales negras en el desarrollo de la cubanía. Camacho destaca el “miedo a la mezcla cultural a través de la música, la danza y los gestos” (27), un tema recurrente en los escritores costumbristas. En el caso de Martí específicamente, Camacho traza, por primera vez en el campo de la investigación martiana, su titubeo logístico entre las características negras que apoya y las que niega o rechaza como parte del “miedo” nacional a lo negro.

Camacho ha producido un estudio pionero en la investigación de un período histórico-literario caracterizado por la publicación de cientos de documentos relacionados con las prácticas esclavistas y medidas legales para controlar el comportamiento de los negros libertos. Es recomendado por su manejo de diversas fuentes históricas; su aportación crítica a estudios sobre la literatura costumbrista y abolicionista cubanas durante el siglo XIX y su relación con medidas legales esclavistas es particularmente laudable.

Rafael Ocasio

Rafael Ocasio es Charles A. Dana Profesor de Español en Agnes Scott College. Sus estudios crítico-biográficos sobre la obra de Reinaldo Arenas incluyen: *Cuba's Political and Sexual Outlaw* (University Press of Florida, 2003) y *The Making of a Gay Activist* (University Press of Florida, 2007). Su libro, *Afro-Cuban Costumbrismo: From Plantations to the Slums* (University Press of Florida, 2012), examina la documentación de tradiciones negras por autores costumbristas durante el siglo diecinueve como parte integral de una cultura nacional cubana. Actualmente se encuentra trabajando en un estudio crítico sobre la investigación de campo en folklore oral realizada por el Dr. Franz Boas en Puerto Rico en 1915. Email: rocasio@agnesscott.edu.

Salvage Work: U.S. and Caribbean Literature Amid the Debris of Legal Personhood. By Angela Naimou. New York: Fordham University Press, 2015. xi + 291 pp. \$55 (hardcover).

Angela Naimou's *Salvage Work* models a deeply contextualized approach to legal personhood as the contemporary debris of slavery in the Americas, giving equal weight to how the ghost of the legal racial slave haunts contemporary public discourse and cultural production. The book inserts itself into the debate over ethical approaches to the historiography of slavery, which either valorize a recovery of the enslaved persons' perspective or prioritize giving voice to the archival silences that prevent such a recovery. *Salvage Work* demands that its readership look to *contemporary* discourses on citizenship, labor, and migration to find evidence of how the trauma of slavery, the way it de-

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limited humanity, continues to inform the way we imagine and access the rights of personhood today.

The explicit focus of the book is on how contemporary multicultural American and Caribbean fiction understands the “archive of circum-Atlantic slavery as a productive site of ruin” for its “aesthetic imagination” (7). These fictions test the assumption that the legal slave is a thing of the past; rather, they point to the persistence of this figure as a counterpoint or precedent for the articulation of neoliberal personhood. Key to Naimou’s argument is that “the legal personality of the slave finds its extraordinarily varied afterlives in contemporary legal identities *no longer explicitly defined by race* and in literary texts that may not qualify as neo-slave narratives or as historical fictions concerned with depicting a slave past” (8, *emphasis added*). Naimou instead analyzes fiction that depicts the contemporary conditions of what we think of as paid labor (in the maritime, sugar, and sex industries, for example) or human rights advocacy (within refugee and Sanctuary movements). Reading Francisco Goldman’s *The Ordinary Seaman* (1997), Edwidge Danticat’s *Krik? Krak!* (1996), Rosario Ferré’s *Sweet Diamond Dust* (1996), Gayl Jones’s *Song for Anninho* (1981) and *Mosquito* (1999), and John Edgar Wideman’s *Fanon* (2008), Naimou convincingly argues that the “salvage aesthetics” of this fiction exposes how contemporary law radically curtails personhood via legal precedents that ambivalently (de)constructed the racial slave and fugitive’s humanity in relation to profit. *Salvage Work* also analyzes a remarkable range of art alongside such literary texts: for example, Kara Walker’s provocative sculpture *A Subtlety* (2014), Sebastião Salgado’s photography series *Workers* (1993), Melinda Hunt and Margot Lovejoy’s design of a public artwork *Just Outside the City* (1993), and Romare Bearden’s artistic collages.

Salvage Work is much more than a work of literary criticism, since it also “reevaluates the significance of the legal racial slave figure for contemporary studies of human rights; citizenship; labor, migration, and refugee policies; postcoloniality; and decolonial thought” (7). Naimou’s own book embodies the archeological approach that she ascribes to “salvage aesthetics,” decoding the linguistic, historical, legal, and symbolic genealogy of slavery. For example, she reviews legal cases such as *Gregson v. Gilbert* (1783), involving the transport and murder of slaves on the *Zong* (1781), to understand how “enduring bonds between finance capital and the legal person” inform the present-day function of ship registries and the development of corporate personhood (4). Naimou intriguingly calls attention to how corporations gained personhood via the interpretation of 14th Amendment in *Santa Clara v. Southern Pacific* (1886). In addition to excavating the continued rele-

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vance of such legal cases and the etymology of words like “sovereignty,” “rehearsal,” and “sanctuary,” *Salvage Work* reframes material locations as relevant to both the interpretation of the fiction and the evolution of legal personhood. For instance, Naimou maps out the sites of the African Burial Ground Project in Lower Manhattan, Hart Island as a potters field, and Ellis Island as an immigrant detention center, to attest to the continuities between the treatment of enslaved bodies prior to abolition and that of stateless migrant bodies in present-day New York City.

Naimou’s nuanced historiography of legal personhood identifies a critical gap in the academic analysis of social movements, from anti-colonialism to human rights discourse—namely, how even progressive approaches to legal personhood are bound by the legacy of slavery in often disturbing ways. While discussing Puerto Rican *independentistas*, Zapatistas, and 1980s Sanctuary workers, as well as the death-bound theories of international human rights and Frantz Fanon’s anticolonial writings, Naimou effectively critiques recurring conceptual blindspots that cut across liberation movements in the Americas. For example, the salvage aesthetics of Gayle Jones’s novels reveal that by relying on a “closed” definition of sanctuary as “an exceptional space of protection,” the Sanctuary movement “came to impersonate” rather than “challenge the state” (161). A central contribution of *Salvage Work* is its critique of human rights discourse as the neoliberal debris of slavery: “The language of liberal democratic rights and international human rights creates the gap between person and human in order to disavow it: legal ‘person’ and ‘human being’ are invoked as if one and the same, when they are . . . the tenor and vehicle of a metaphor masquerading as a performative speech act” (19). The epilogue’s comparison of how anti-abortion and animal rights movements deploy the metaphor of slavery provides particularly stunning examples of how the figure of the racial slave is referenced in order to expand and delimit legal definitions of personhood.

Angela Naimou’s *Salvage Work* exposes the conceptual and material dangers of the American and international legal system’s reliance on precedent. The reader is thus forced to confront the insidious shadow that the legacy of slavery casts on contemporary definitions of legal personhood. *Salvage Work* is an excellent secondary source that scholars should turn to for their research on multiethnic American and Caribbean literatures and also incorporate into their teaching of undergraduate and graduate courses. I highly recommend the introduction chapter on “Contemporary Literature and the Legal Person” as required reading for classes on law and literature, on human rights, on immigrant and refugee literatures, and on neo-slave narratives.

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By unearthing the remains of the past in the present, *Salvage Work* sets a new standard for the serious work that the humanities can perform: illuminating and countering the decontextualizing impulses of neoliberalism.

Elena Machado Sáez

Professor of English at Bucknell University. She is author of *Market Aesthetics: The Purchase of the Past in Caribbean Diasporic Fiction* (University of Virginia Press, 2015) and coauthor of *The Latino/a Canon and the Emergence of Post-Sixties Literature* (Palgrave Macmillan, 2007). Email: e.machado@bucknell.edu.

The Complete Prose of T. S. Eliot: Volumes I-IV. Edited by Ronald Schuchard. Baltimore: Johns Hopkins University Press, 2014-2015. \$90.00-260.00/year (digital subscription).

Ronald Schuchard (Emory University) opens *The Complete Prose of T. S. Eliot*, counterintuitively, with quotations from Eliot that call into question the project's very existence. "I have had to write at one time or another a lot of junk in periodicals the greater portion of which ought never to be reprinted," Eliot told one of his executors, adding, "what I have not published in books by the time of my death I don't consider worth publishing" (I: xiii). Eliot's trash is Schuchard's treasure. As chronicled by Tom Bartlett in *The Chronicle of Higher Education*, with great persistence Schuchard convinced Valerie Eliot to lift her late husband's restrictions, and with great care he and his volume editors have assembled a trove of hundreds of pieces of unpublished and uncollected prose. These works, which have received minimal critical examination, complement and contextualize critical editions of familiar Eliot essays which operate as lynchpins within *The Complete Prose*.

For Schuchard and his generation, much of this writing, if it was accessible at all, was confined in far-flung special collections, often requiring special permissions. Even in the twenty-first century, any broad assessment of Eliot's prose requires access to a multitude of databases and the assistance of many librarians, as well as the time, energy, and money incumbent to evaluating uncurated and unannotated sources of uncertain relevance (every experienced Eliot scholar has wasted at least a week or two on a red herring). When finished, the *Complete Prose*, along with *The Letters of T. S. Eliot* (the fifth volume of which was published in 2015), will not only make the pursuance of established lines of critical inquiry more efficient and exhaustive but will also inspire a wide range of new insights and approaches.