sion of the history and widespread cultural diffusion of an ethos and a practice of efficiency.

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In *Caribbean Genesis* Jana Evans Braziel examines the ways in which Jamaica Kincaid's fiction disrupts and reconfigures the categories of genres, genealogies, and genesis. Kincaid's literary oeuvre, Braziel suggests, reveals the co-constituting nature of these categories and imbricates itself within the fissures of these three categories in order to tug at their seams so that new words and worlds can emerge. Braziel's chapters engage Kincaid's more well-known texts, including *At the Bottom the River*, *Annie John*, *Lucy*, *The Autobiography of My Mother*, *My Brother*, and *Mr. Potter*. Further, the text's philosophical and analytical frame draws on interviews with Kincaid, her essays, and a stunning array of philosophical contributions from the likes of Immanuel Kant, Frantz Fanon, Emmanuel Levinas, Luce Irigaray, Edouard Glissant, Judith Butler, Gilles Deleuze, and Derek Walcott, among others.

In title and organizational structure, Braziel's *Caribbean Genesis* mirrors the very disruptive turns that she analyzes in Kincaid's work. The declarative simplicity of her title, *Caribbean Genesis*, foreshadows the many dual inflections that are investigated within the text. The title serves to critique the ways in which coloniality has infused narratives of the Caribbean's genesis while simultaneously pointing to the ways in which "genesis" modified by "Caribbean" opens room to tell another story about the region's coming of age. Organizationally, the most comprehensive engagement with the ideas embedded in the text's title appears in its concluding chapter, not in its introduction or early chapters. In this final chapter Braziel fully engages narratives of beginning and becoming through her analysis of Kincaid's *Mr. Potter*. With this reordering, Braziel's organizational structure seems to mirror her argument about the capacity of Kincaid's work to disform and reposition our expectations regarding narratives of beginning. The text closes with Jamaica Kincaid's daunting rejoinder that Mr. Potter
was a man of no consequence, a mere speck, no different from the many others who inhabit the world as a "second (does) in a minute" (196). Braziel, however, does not comment on Kincaid's words and so the text ends abruptly. Braziel's refusal of a concluding paragraph disforms the traditional practice of closure and points us to an end that is both unfinished and signals a new beginning.

In this concluding-beginning chapter, Braziel argues that we find in Kincaid's character Mr. Potter a "Caribbean everyman" whose subjectivity embodies a series of sociohistorical ruptures. Mr. Potter becomes a proxy for the region's violent and cataclysmic 1492 birthing into modernity and, as Braziel notes, also allows Kincaid to explore the contradictions and silences of her own personal genesis/genealogy by exploring a life that is "intimately connected to her father's even if she did not know him well during his lifetime" (195). Pushing against these creationist impulses, Braziel teases out the ways that Kincaid's work engages Glissant's quarrel with history where History and Literature, as genres, function as canonical mediums through which mythologies of genesis and genealogy travel.

This contestation of and engagement with genealogy, genesis, and authorial self-exploration brings us to one of the most innovative contributions of Braziel's text: her use of the term "alterbiography." Braziel argues that Kincaid's frequent return to modes of biographical writing bleeds beyond and transmutes what is presently conveyed by the term autobiography. Braziel posits that autobiography "almost always exceeds the individual who writes it, exceeds the life and the subjective experiences of the writing subject; autobiography will also be about the others who surround the writing subject and whose experiences are enmeshed with those of the writer" (3). Alterbiography, then, captures the entanglements and co-constituting moments that reside within the autobiographical narrative. Feminists and queer theorists have long critiqued the effacing impulses of Enlightenment desire to posit an individuated and unified self. Therefore, in addition to the co-constituted nature of the biographical narrative, Braziel draws on alterbiography to question the ways that hegemonic genealogical narratives produce positions of alterity. Alterbiography conceptually signals Braziel's efforts to unveil the multiple acts of displacement that reside within Kincaid's work (10). Guided by her use of alterbiography, Braziel reads Kincaid's work for the ways Kincaid decenters unified ideas of self in favor of multiple contradictory and co-constituted processes of subject formation. Through the lens of alterbiography, Braziel offers a reading of Kincaid's literary texts as disruptive formations that engage "philosophical notions of self, others, subjectivity, and alterity and problematize such relations within discursive, political, cultural, and material fields of relation"
(8). Through this conceptual frame we are better able to see the ways in which Kincaid uses the genres of biography and memoir further to salvage those spaces and bodies that have been deemed abject, thereby allowing them to claim a name in history.

The first two chapters of *Caribbean Genesis* engage Kincaid's *At the Bottom of the River*. In chapter 1, Braziel reads the short story "Blackness" for its refiguration of blackness as a multi-layered phenomenon containing "varied truths of fiction" which allows for a disruption of the anchoring effects of "the fact of blackness" (52). In chapter 2, Braziel examines "In the Night" and argues that Kincaid's narrative use of obeah and the spirit *jablesse* disturbs the comfort of metaphysical binaries within Western, colonialist literary forms (76). Braziel argues that Kincaid's use of obeah becomes a mode of alterrelation that does not merely reverse the life-death order but shows the ways they are imbricated (67). In chapter 3's discussion of Kincaid's *Lucy*, Braziel further argues that this metaphysical malleability in Kincaid's works opens space for individuals to come into a fullness and renaming of self (for example, Lucy embraces her name after she learns that she was named "after the devil self"). Braziel suggests that in Kincaid's literary work obeah and night spirits such as *jablesse" allow the reader to traverse the boundaries of space-time, life-death, human-animal, the spiritual and the material" (58).

However, there is a contradictory and peculiar elision between the African religious practice of obeah and the folklore night spirits of *jablesse* and *soucouyant* in Braziel's discussion. For example, Braziel observes: "In Obeah, a jablesse is a creolized spirit that takes many forms and incarnations, the jablesse also bears marks of both African diasporic religions, and inevitably, its suppression under British Colonialism" (55). Braziel, citing Kincaid's interview with literary critic Selwyn Cudjoe, notes that when asked about the role of obeah in her work, Kincaid answered: "it's lodged not only in my memory but in my own unconscious. So the role obeah plays in my work is the role it played in my life. I suppose it was just there" (56). The "just thereness" of obeah marks an everyday awareness and public disengagement with the religious practice of obeah that circulates in the Caribbean. Childhood in the Caribbean is replete with folk tales about the "dark night people" such as *la diablesse*, *soucouyants*, and *douens*; obeah, on the other hand, functioned as an African- and indigenous-based belief system with clear practices, rites, and rituals to which only the initiated were privy. Admittedly, obeah and the folklore characters that Braziel identifies (for example, *jablesse*) can be said to operate within the same discursive space by virtue of emanating out of an African diasporic sensibility, and being historically suppressed within a European cosmology as heathen.
However, rendering folklore characters as emissaries of obeah, the religious practice, seems to dislocate the religious practice from the colonial rendering of African barbarity only to leave it enmeshed in confines of the childlike. This aside, Braziel's discussion of Kincaid's engagement with obeah for its "insurrectional, anticolonial potential to disrupt the metaphysical paradigms and rhetorical parameters of colonialist discourse" is a convincing one (55).

The difficulty that comes when reviewing a text that focuses on a writer whose voice is as powerful and as distinctive as Jamaica Kincaid's is that it is easy to slip into an engagement with Kincaid's writing rather than with the critic's engagement with this literary giant. Caribbean Genesis, however, is so lucidly written, well argued, and theoretically grounded that Braziel shines.

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Christine Brooke-Rose has earned international attention as a postmodern fiction writer whose works are heavily influenced by poststructuralist theory. As Karen R. Lawrence demonstrates in Techniques for Living, however, such attempts to definitively categorize Brooke-Rose's textual achievements in terms of genre are potentially myopic and fail to address the important intersections engendered by her critical and literary works. Lawrence illuminates how Brooke-Rose's "strikingly original body of work" (192) reconstructs the relationship between theory and postmodernism by offering "survival strategies for the genre of the novel." These fictional strategies, in turn, create "new forms of telling the human story" within what Brooke-Rose herself calls the "unreality" of the postmodern world (190).

In Techniques for Living, Lawrence asserts that the relationship between narrative and theory in Brooke-Rose's work is "chiasmic," and argues that these interstices invite a closer investigation that will reveal—as she believes Brooke-Rose intends—"how theories tell stories and stories tell theory" (4). For Lawrence, the "techniques for living" promised by her book's title are to be located in the spaces between the intersection of theory and fiction in Brooke-Rose's work,