

J. Dillon Brown and Leah Reade Rosenberg, editors. *Beyond Windrush: Rethinking Postwar Anglophone Caribbean Literature*. UP of Mississippi, 2015. Pp. vii, 260. US\$60.

*Beyond Windrush: Postwar Anglophone Caribbean Literature* posits that, just as the HMT *Empire Windrush*'s 1948 docking near London has synecdochically represented the twentieth-century Caribbean diaspora in England, so too have a few Windrush writers emblemized postwar Caribbean literature. Acknowledging the salience of the Windrush generation in the establishment of a Caribbean literary tradition, *Beyond Windrush* rightly affirms that historiography while also thickening the critical scope. J. Dillon Brown and Leah Reade Rosenberg argue that Windrush writers such as George Lamming and V. S. Naipaul have come to typify postwar literature as a whole, thereby institutionalizing the Caribbean writer as a heteronormative male novelist exiled in England. Furthermore, these authors act as purveyors of a folk-inflected cultural nationalism to the exclusion of a broader corpus of texts that do not typologically fit, whether because of genre, gender, production, reception, language, geography, sexual expression, or national affiliation.

The essays successfully work toward their collective objective to make the canon of Caribbean literature more inclusive. Readers will find engagement with short fiction, radio broadcasts, memoirs, magazines, correspondence, and texts by writers such as Ismith Khan, Elma Napier, and Marie Chauvet. The collection's strengths lie in outlining and explaining the national and cultural identities of writers; politics of literary production, reception, and genre; and geographic and linguistic extents of the Caribbean. Whereas the reigning narrative of postwar Caribbean literature has frequently followed the travails of singular men who emigrated to England, these essays reposition their status *in situ*—as some among many—to demonstrate that postwar Caribbean literature was being made by more authors in more genres and more places about more subjects than have been the mainstay of scholarship. Additionally, the book demonstrates that representations of queer Caribbean life can be found in the earliest literary generations and are not recent developments coincident with the burgeoning field of queer Caribbean literature.

By examining complex depictions of belonging according to ethnicity, gender, class, and sexuality, Part One upsets conventional views of Caribbean cultural nationalism that have been sustained by the Windrush narrative. Lisa Outar looks at the prominent novels of Windrush writers and explores how the texts position Indo-Caribbeans and their cultural ties to India as menaces to the success of West Indian nationalism. Outar's analysis is complemented by the work of Atrejee Phukan, who demonstrates that "poetic

resistance against the (differently) Old World order of India marks the entry, rather than strangeness, of Indo-Caribbean symbology into the burgeoning West Indian literary canon” (42). Nadia Ellis pairs the Windrush narrative with the Wolfenden report—which recommended that homosexual acts be decriminalized in the United Kingdom—to discuss Andrew Salkey’s *Escape to an Autumn Pavement* (1960) as a novel that explores how the queer fantasy of the protagonist, Johnnie, is tied to his desire for upward class mobility. Johnnie’s oscillation between identifying as an exiled Jamaican and a black Londoner, as well as between his homosexual and heterosexual desires, is in keeping with his split class consciousness, ambivalences which he never resolves. Though readers might have expected less attention to novels, given that the editors critique their already privileged status in the canon, each contributor’s reading is original, well composed, and persuasively argued—together accounting for *topoi* obviated by the Windrush narrative.

Part Two of the text addresses gendered and generic omissions from the literary historiography. Contributors attend to the marginalized status of short fiction and memoir, as well as their use by women. Alison Donnell questions the androcentric politics of literary markets and the predominance of male authors featured on the *Caribbean Voices* radio program, demonstrating that Windrush-era literature became a “narrow pathway for professional male authorship and the attention-grabbing phenomenon of the boom of the West Indian novel” (79–80). Interestingly, Donnell’s work leads me to discern a paradox in the field of Caribbean literary studies more generally: the radio-show platform, which ought to prompt one to consider the orality of performance, primarily advanced the professional careers of Windrush-era men more than women, yet those men are rarely discussed in terms of an oral aesthetic, even though orality has long been used to depreciate the seriousness and literary significance of women. Analyzing Joyce Gladwell’s memoir *Brown Face, Big Master* (1969), Donette Francis illustrates how middle-class women like Gladwell experienced emigration and racial discrimination differently than their male counterparts, noting that a lack of access to prestigious presses constitutes one such difference that is evident from their bibliographic records. In complement to Donnell and Francis, Evelyn O’Callaghan observes how Napier’s insider’s view of Dominica represents an early effort to find a discourse—in which Caribbean people are “vivid personalities” and not “picturesque adornments” (116)—for speaking about the Caribbean landscape without acquiescence to colonial literary tropes and models, well before such a discourse became established in Caribbean letters.

Partially continuing Part Two’s appraisal of literary markets, Part Three elucidates the impact of anticolonial nationalism on the shaping of literary his-

tory. Glyne A. Griffith traces the effects that Henry Swanzy and the Critics' Circle—a group of writers who evaluated the artistic merits of the works broadcast on *Caribbean Voices*—had on the critical sensibilities of the developing Caribbean literary culture; Griffith sets the tone for subsequent essays in the collection in which authors scrutinize the dynamics within which a “variegated politics of anticolonial nationalism influenced the form, content, and canon of postwar literature” (14). Essays by Kate Houlden and Kim Robinson-Walcott deftly challenge the disparaged and precarious placement of John Hearne within the literary canon, proffering thoughtful readings of his use of the plantation and nostalgia that contrast those by Sylvia Wynter and Lamming, who originally dismissed Hearne's work as sentimentality for plantation society.

Part Four revises the geographic coordinates of postwar literature, outlining “the ramifications of geographical itineraries outside the usual route from the Caribbean to Britain” (15). Michelle A. Stephens discusses the connections between C. L. R. James' vision of the West Indies Federation and the political geography of an archipelagic state, while Faith Smith demonstrates the influence of Roger Mais' time in Paris on his work, pushing back against the tendency to view it narrowly as related to Jamaica or a nexus to England. Raphael Dalleo dexterously contextualizes Chauvet's work within larger pan-Caribbean regional trends that moved “from an anticolonial discourse optimistic about its ability to construct productive ties between writers and social movements to a postcoloniality where literary intellectuals found themselves exiled from the public sphere” (204). Michael A. Bucknor's essay on Austin Clarke's contribution to Caribbean letters from Canada demonstrates the viability and necessity of mapping the force of the metropole more fully to include its operations outside of England.

Poet Edward Baugh, who lived in Canada and England before returning to Jamaica, closes the collection, reflecting on how he “cannot claim to have had any feeling of mission to be a West Indian writer, or any clearly thought-out idea of what that would entail” but that his passion for literature took on “new meaning in a milieu in which . . . it would be natural and allowable to write” (241)—*a fait accompli*. On the whole, the essays testify to a critical re-evaluation of the genealogies of postwar Caribbean literature, from which scholars, critics, teachers, students, and anthology editors will benefit. If the merits of scholarship can be derived from revising the premise of how and why literary history is shaped as it is, *Beyond Windrush* more than fulfills its promise.

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