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Afterword

At home in the world

Deborah Reed-Danahay

This book examines the question of how literature occupies space in the tension between orientation and location. It also concerns questions about the ways in which novelists and other writers, as well as the people about whom they write and readers of what they write, 'claim space'. The entanglements of place, land and power are ever-present in the world, affecting the voices of those who have been less visible in the dominant imaginaries of place on a global scale. Contemporary literary scholars pay attention to the voices of indigenous people, women, the poor and working-class, and migrants. Anthropologists, for their part, study texts produced by the people they study and reflect upon their own writing practices. These trends are leading to new understandings and recognitions of 'place' in textual representations of the world. The chapters in this volume make an important contribution to the so-called spatial turn in the humanities,¹ and tell 'spatial stories'² about the works they examine. As an exemplification of new approaches to studies of world literature, this book focuses not only on how texts resonate beyond local, regional and national contexts but also on an exploration of how their authors draw upon vernacular and cosmopolitan orientations.

It is not without some trepidation that I write an Afterword for a book about world literature whose chapters are, with a few exceptions, written by literary scholars. I am an anthropologist, after all, and not trained as a literary scholar and certainly not an expert in the field of world literature. What, I have asked myself, can I contribute to the conversation begun by this insightful set of chapters? My answer has settled upon the ways in which I can highlight the correspondences between the fields of world literature and anthropology. This will lead me to consider how literature and anthropology have both increased their attention to travel and circulation in the contemporary world, without assuming a

¹ An introduction and overview regarding the thought of many writers in this vein is offered in Robert T. Tally, Jr., *Spatiality* (London and New York: Routledge, 2013).

² Michel de Certeau, *The Practice of Everyday Life*. Trans. Steve Rendell (Berkeley: University of California Press, 1984).

globalization that erases local meanings and interpretations of the people, ideas and things that circulate. In my remarks, I will consider two themes that emerge from the chapters, placed in dialogue with recent trends in my own discipline of anthropology and related fields. I will first consider the troublesome concept of home, by way of which I will address the different orientations and locations that mark the texts analysed in these pages. Then I will turn to a discussion of multi-sited viewpoints in which both vernacular and cosmopolitan orientations come into play.

Home

The subtitle of this Afterword – ‘at home in the world’ – is a phrase that has been used by many authors with different intentions.³ Here I put it to work primarily as a provocation. As anthropologist Michael Jackson has written, ‘the word “home” is shot through with ambiguity’.⁴ This is because of the conflicting impulses of a longing to be emplaced⁵ and the desire to cross borders (imaginary, social, geographical). Through its focus on the tensions between the vernacular and the cosmopolitan, this volume prompts further consideration of the place of home in world literature and of what world literature can tell us about the concept of home.

Home is expressed in these chapters through such terms as home, homeland, hometown, home country, homesickness and unhomely. The theme of home as a way of thinking about its absence and the dislocations of not being or feeling at home is one that I have considered in several previous publications⁶ and I was therefore drawn to think about ideas of home presented here as they relate

³ I am primarily inspired here by Timothy Brennan’s early critical attention to the emphasis on cosmopolitanism in scholarship and in the media. Timothy Brennan, *At Home in the World: Cosmopolitanism Now* (Cambridge, MA: Harvard University Press, 1997). But writers as diverse as a Vietnamese monk based in southern France (Thich Nhat Hanh, *At Home in the World: Stories and Essential Teachings from a Monk’s Life* (Berkeley: Parallax Press, 2016)) and an anthropologist of Aboriginal Australia (Michael Jackson, *At Home in the World* (Durham, NC and London: Duke University Press, 1995)) have written books with this title.

⁴ Jackson, *At Home in the World*, 3.

⁵ Although Jackson uses the terms ‘rooted’ and ‘uprooted’ in his book, I prefer emplacement to ‘rooted’, and so substitute it here.

⁶ Deborah Reed-Danahay, ‘Leaving Home: Schooling Stories and the Ethnography of Autoethnography in Rural France’, in *Auto/Ethnography: Rewriting the Self and the Social*, ed. Deborah Reed-Danahay (Oxford and New York: Berg Publishers, 1997), 123–43; “‘This is Your Home Now!’ Conceptualizing Location and Dislocation in a Dementia Unit’, *Qualitative Research* 1, no. 1 (2001): 47–63; and “‘Like a Foreigner in my own Homeland’: Writing the Dilemmas of Return in the Vietnamese American Diaspora’, *Identities: Global Studies in Culture and Power* 22, no. 5 (2015): 603–618.

to locations and orientations. As noted by Bo G. Ekelund in his Introduction, David Damrosch and David L. Pike have written that one way of approaching world literature is to see what exchanges occur when such works 'travel away from home'.⁷ But where do we locate home and what does it mean to travel from home? Home is a multivocal concept that expresses physical locations, orientations and emotional connections. Being and feeling 'at home' are not always the same thing. Texts, authors and characters in stories may all be viewed in terms of how and in what way they may be at home (in the world or at a more local and vernacular level), seek a home, or be relatively homeless. Is location a form of being at home, while dislocation refers to its opposite? And can home be an orientation?

Leaving home can be viewed negatively as a disruptive uprooting or positively as a cosmopolitan desire to experience a wider world. Novelist Jamaica Kincaid, a native of Antigua, referred to these desires in her essay titled 'Homemaking' about a house she purchased in Vermont. In the essay, Kincaid mused on the mobility of American families (like the one in whose house she now lived), who rarely continue to live in the houses where they grew up. She wrote, with what I interpret as an ironic tone, 'Everybody who accomplishes anything leaves home.' I first cited this statement in my analysis⁸ of two published ethnographic memoirs, or autoethnographies, written by natives of rural France who had left their villages and expressed ambivalent feelings about having done so. That essay was about leaving home, and concerned writers (internal migrants in France) for whom home had become a nostalgic concept associated with a feeling of loss about the circumstances of their lives in that, as Kincaid expressed it, they had to 'leave home' in order to accomplish things. As I have returned to her essay while writing this Afterword, I find that she continued 'This action, leaving home, has an effect on the people left behind and sometimes, most dramatically, on the new people one meets.'⁹ We might interpret this also in terms of texts that circulate and meet new audiences.

There is a valorization of leaving home, which we can observe in the efforts of novelists discussed in this volume to have their work appreciated on a global scale. In anthropology, the value in leaving home to conduct research accompanied several national traditions of anthropology (for example, in the

⁷ David Damrosch and David L. Pike, 'Preface', *The Longman Anthology of World Literature*, 2nd edition, vol. D: The Seventeenth and Eighteenth Centuries (New York: Longman, 2009), xvi.

⁸ Deborah Reed-Danahay, 'Leaving Home'.

⁹ Jamaica Kincaid, 'Homemaking: The Life of a House', *The New Yorker* (16 October 1995), 54–64.

United States and the United Kingdom) for a long time, wherein fieldwork 'away' was preferable to fieldwork 'at home'. That is, you had to be a world traveller and go abroad to 'accomplish anything' in anthropology. This trend began to turn in the 1990s, however, when anthropologists began to appreciate fieldwork at home while at the same time renewing interest in 'life history' research – with attention to the life story of the anthropologist and the life stories of our research participants. Ruth Behar, of Cuban ancestry, has written along these lines with reference to her turn towards research in Latin America when she became increasingly conscious that in her earliest scholarship in Spain 'there was no link between this topic and my life'.¹⁰ In the face of pressures from the dominant culture to 'leave home' in not just a physical but an intellectual way, author bell hooks¹¹ has advocated a focus, especially by academics from ethnic minority and immigrant groups, on ways to incorporate ties to their 'familial and community backgrounds'.¹² hooks was prompted to move in that direction herself when, during her studies at Stanford University, she was taken aback by a comment from her grandmother: 'How can you live so far away from your people?'¹³

Sociologist Jan Willem Duyvendak¹⁴ has remarked on the familiarity that attends the concept of home, and argues that this familiarity is why the concept is rarely interrogated beyond assumptions regarding its connection to belonging. He writes that feeling at home can be 'a rather passive state where things are self-evident because they are so familiar'. Lisa Malkki¹⁵ has offered a cogent critique of the spatial metaphors that underlay the 'naturalness' of Western understandings of territory as the place where one is at home, in ways that assume the naturalness of being rooted in a place and that view forms of spatial mobility as somehow less normal. In her study of refugees from the former Yugoslavia in European cities, Maja Korac¹⁶ examines their emplacements but also points to the darker side of the concept of home for these mobile people. Referencing Mary Douglas's

¹⁰ Ruth Behar, *Translated Woman: Crossing the Border with Esperanza's Story* (Boston: Beacon Press, 1993), 331.

¹¹ bell hooks, 'Keeping Close to Home: Class and Education', in *Working-Class Women in the Academy: Laborers in the Knowledge Factory*, eds. Michelle M. Tokarczyk and Elizabeth A. Fay (Amherst: The University of Massachusetts Press, 1993), 99–111.

¹² hooks, 'Keeping Close to Home', 111.

¹³ hooks, 'Keeping Close to Home', 110.

¹⁴ Jan Willem Duyvendak, *The Politics of Home: Belonging and Nostalgia in Western Europe and the United States* (New York: Palgrave Macmillan, 2011).

¹⁵ Lisa Malkki, 'National Geographic: The Rooting of Peoples and the Territorialization of National Identity Among Scholars and Refugees', *Cultural Anthropology* 7, no. 1 (1992): 24–44.

¹⁶ Maja Korac, *Remaking Home: Reconstructing Life, Place, and Identity in Rome and Amsterdam* (New York and Oxford: Berghahn, 2009).

phrase 'the tyranny of the home,' Korac writes: 'alongside intimacy and security ... notions of home also entail the oppression, subversion and exclusion of specific groups and/or categories of people, such as the young, the old, women, etc.'¹⁷ If it is viewed as natural for people to remain at home, those who see home as oppressive or dangerous become suspect for not staying home.

This creates ideas of insiders and outsiders that shape how literary texts are received and the role they may play in both national and global contexts. Claims to being 'at home' may be contested, particularly in cases of geographic mobility. This is an issue in the literature of Hawai'i, where the authority to call Hawaiian Islands 'home' is a contentious point not based on birth or residence, but on being the descendant of autochthonous Hawaiians. Sally Anderson Boström describes Lois-Ann Yamanaka's novel *Blu's Hanging* as part of the 'local literature movement,' and notes that the author claims a local status on the island of Moloka'i given their sansei identity as a descendant of Japanese migrants, explicitly seeking recognition as a local who is not a 'native Hawaiian'. Another writer, Maxine Hong Kingston, who lived in Hawai'i for almost twenty years but had no claims to ancestry there, did not refer to Hawai'i as her home when writing about it. Instead, as Anderson Boström notes, she describes this as her 'stay' in Hawai'i, and identifies as a visitor not a settler.

Claims to being 'at home' after international migration are similarly ambiguous and frequently contentious. For the migrant writers who moved to Sweden, as portrayed by Helena Wulff, home is associated with memory and emotion: it is what was left behind and what is lost. And yet, the possibility of making a new home through what we can think of as modes of emplacement is also mentioned by one of the writers, who told Wulff in an interview that 'you have to practice to feel at home' in Stockholm. The chapter by Wulff focuses on the arrival stories of those who left home. With a focus on three migrant writers at three historical moments in Swedish immigration history, we can see the initial displacements that become tinged with vernacular orientations to the places they came from and to their new city of Stockholm. At the same time, the broader experience of such migration is a cosmopolitan spatial story. However, it is not one of people who necessarily feel at home anywhere, but of migrants who struggle to 'claim space' in Swedish society not only through their presence there but through their writing.

¹⁷ Korac, *Remaking Home*, 195.

Writers discussed in this book are sometimes positioned, either as heroic or provincial, with reference to how much they base their stories in their homelands or hometowns. Writing fiction that draws upon familiar themes and social life in one's hometown can be a double-edged sword in the ways that literature is oriented towards a world stage. In a focus on the gendered aspect of literary locations and dislocations, through the lens of her comparison between the trajectories of novels by a female Nigerian writer, Flora Nwapa, and a much more internationally celebrated male writer, Chinua Achebe, Paula Uimonen illustrates the vernacularization process through which Nwapa's work was for a long time 'located' in Nigeria. Uimonen stresses that Nwapa was admired by some for situating her fiction in her hometown, a place that resonated for other Nigerians. She depicted a social world that was familiar to them. At the same time, Uimonen's ethnographic research shows that local leaders were aware that the characters Nwapa wrote about 'had departed from cultural ideals', which I interpret as exposure to the outside world of what Michael Herzfeld refers to as 'cultural intimacy'.¹⁸

Like Anderson Boström and Uimonen, Ashleigh Harris juxtaposes different novelists writing in a particular national tradition. She notes that a character in the novel *This Island Now*, a woman of African ancestry living on a fictionalized island in the Caribbean feels that only the islands are 'home' and that one is an 'outsider' everywhere else: 'We're outsiders in continental America, in Europe, in Africa, in Asia. Our ancestors came from these great land masses but they are no longer home to us. And so we're outsiders even among those who are like us but who are not of these islands ... We are a new breed, a kind of outpost of the future.'¹⁹ This novel was written by Peter Abrahams, originally from South Africa but writing in exile during the period of apartheid. Harris juxtaposes *This Island Now* with another novel, Sol Plaatje's *Mhudi*, written almost forty years earlier, in the twentieth century and before apartheid. *Mhudi* is set in South Africa during the early nineteenth century. It tells the story of local villagers caught in a period of conflict and violence who are forced to leave their home, and it ends with the main protagonists returning home, coming full circle to more familiar surroundings. *Mhudi* is often hailed as the first English-language novel by a South African, while *This Island Now* has a less secure place in the canon of South African literature. The authority of authors is at stake in the

¹⁸ Michael Herzfeld, *Cultural Intimacy: Social Poetics and the Real Life of States, Societies, and Institutions*. 3rd edition (New York: Routledge, 2016).

¹⁹ Ashleigh Harris, Chapter 2.

ways they depict their homeland and in their orientations away from it, but this is a nuanced business and may change over time as can be seen in the case of Flora Nwapa. Her credibility as a novelist was enhanced by the fact that she wrote 'authentically' about local social life; but her gender hindered the wider circulation of her work.

In the case of Ralph de Boissière's novel *Crown Jewel*, the author was lauded on the jacket of the German version of his book for 'communicating a true-to-life image of his homeland and people in a captivating story'.²⁰ Ekelund shows that for de Boissière to be a credible proletarian novelist it was necessary that he 'construct a social space marked by a local distribution of symbolic and material goods'. However, the success of the novel in terms of its broader audiences 'rests on showing the universal implications of that space'. *Crown Jewel* depicts characters who move to different locations, with the homeland and site of initial class and colonial exploitation being the world of creole Trinidad. The vernacular serves to tell a story of global capitalism that captures the imagination of audiences in Australia, Eastern Europe and the UK.

Whether or not you can know the world even if you remain always at home is another question raised in this volume. This is illustrated in the case of the protagonist in Blasim's short story 'The Market of Stories', as explained by Tasnim Qutait, who draws upon the concept of 'unhomely' in a consideration of contemporary Iraqi literature. Previously used by Homi Bhabha,²¹ this idea is about a perception of the disorienting break in the boundary between home and the world. As he writes, 'the unhomely is the shock of recognition of the world-in-the-home and the home-in-the world'.²² With the phrase 'the aesthetics of insecurity', Qutait points to the ways in which home becomes not a place of familiarity and security but one that has changed due to violence and has created refugees forced to leave. There is disorientation and dislocation, producing a disruption of a narrative (as well as physical) space that could produce a local audience for literature and leads storytellers to engage more broadly.

We can view the house in Buffalo inhabited by Muslim-American students as portrayed in the novel *Taqwacores* as similarly 'unhomely' in Homi Bhabha's sense. As Adnan Mahmutović notes, the young Muslim punk rockers living there have created a site in an American location (a house, or 'home') where they are physically at home while at the same time oriented towards the wider Muslim

²⁰ Bo G. Ekelund, Chapter 5.

²¹ Homi Bhabha, 'The World and the Home', *Social Text* 31/32 (1992): 141–53.

²² Bhabha, 'The World and the Home', 141.

world. The house is a transnational ‘world in the home’ but also a ‘home in the world’. Mahmutović writes ‘Thus we have youngsters located in a house in Buffalo oriented to a house in Mecca. This orientation is both physical/geographic and symbolic, just as their American location is physical and symbolic.’²³ The novel portrays the most literal version of home in this volume – a house in the city of Buffalo. The city plays little part in the narrative, however, so that the location of the novel does not venture into the multicultural city or to any other Muslim sites there (such as mosques). The idea of a global Ummah, as a key element of Islamic tradition and belief, influences the orientations of the students in the house who have not themselves moved far from home geographically to cohabit as university students, but who feel part of a larger social space.

Jobst Welge argues for an understanding of the historical layering (haunting) of space and time in his reading of contemporary Latin American fiction writers. He identifies what I consider a transnational and transhistorical writing strategy on the part of the three authors he discusses, who deliberately seek to find a readership beyond the locations of the texts and to tell stories that also transcend national boundaries. Rather than providing a sense of security and familiarity, the homes depicted in these stories are marked by violence – physical and symbolic. From the violent history of Colombia (Vasquez) to the battles fought by Geronimo (Enrique) and to the painful experiences of child separation at the Mexican–American border (Luiselli), the vernacular is one of dislocation and disruption. As much as these novelists place their stories in particular locations and in particular historical circumstances, Welge argues, they are purposefully oriented towards a wider readership.

Being at home can be understood both as a physical location and as an emotion and a feeling. Not only in English but also in French (with the term, *chez moi*) there is the idea of physically being there – as in the sentence ‘I’ll be home tonight if you want to stop by’, and to an emotion expressing whether or not one feels that one belongs – as when a migrant may express that they did or did not feel ‘at home’ in their new location. For the French, this phrase may also connote the idea of ownership and rights, referring to whether or not you are the owner of the house or apartment where you live (rather than a renter). When being at home is associated with rights and positive emotions, therefore, leaving home can be viewed as dislocation and uncertainty rather than a good thing. And even immobile people can stop feeling at home when newcomers arrive in

²³ Adnan Mahmutović, Chapter 6.

their neighborhoods because of a sense of lost familiarity. As Duyvendak notes 'Whereas cosmopolitans embrace "nomadism" and consider the de-placement of home as a positive development, many others struggle to belong in an increasingly pluriform and mobile society. They deplore the loss of a familiar home.'²⁴ The theme of emotions connected to home is most salient in the chapters by Wulff (on migrant writers who have travelled far from home) and by Harris (on the loss of a familiar home due to the destruction of war).

Multi-sited viewpoints

The multiple locations and orientations of the texts and authors discussed in this volume articulate the tension between home and the wider world. The contributors locate the texts they analyse with reference to national, ethnic and religious affiliations. There are chapters devoted to African, and more specifically Nigerian, novels (Uimonen), South African novels (Harris), Iraqi fiction (Qutait), Hawaiian literature (Anderson Boström), Muslim-American writing (Mahmutović) and Latin American literature (Welge). Two chapters take a more thematic approach, although they too indicate national locations – as in the chapter on proletarian novels (Ekelund) that references Trinidadian literature, and the chapter on migrant writing set in Sweden (Wulff).

In many ways, these are all multi-sited texts, meaning that they are oriented towards multiple arenas – geographically and socially. In anthropology, the concept of 'multi-sited ethnography' emerged in the mid-twentieth century.²⁵ George Marcus identified it as a new methodology suited to making connections between local places and the world system. He argued that this type of research entails following the people, following things, following metaphors, following plots and stories, following life histories and following conflicts.

It is not necessary to physically move to have a multi-sited viewpoint, and it can be carried out in one geographic location. The aim is to understand what happens to the subjects of the research in other sites. Marcus refers to this as 'strategically situated ethnography' and argues that good examples of it examine

²⁴ Duyvendak, *The Politics of Home*, 30.

²⁵ George E. Marcus, 'Ethnography in/of the World System: The Emergence of Multi-Sited Ethnography', *Annual Review of Anthropology* 24 (1995): 95–117. See also Ghassan Hage, 'A Not so Multi-Sited Ethnography of a Not so Imagined Community', *Anthropological Theory* 5, no. 4 (2005): 463–75. Hage offers a critique of several ways in which this concept has been (mis)used since originally mentioned by Marcus.

the implications of what goes on in a particular locale in the context of other related locales.²⁶ This approach resonates with an earlier statement made by Clifford Geertz: 'anthropologists don't study villages ... they study *in* villages.'²⁷ Geertz meant that ethnographic research may take place in a local location but it has a more global orientation. I interpret this to mean that Geertz embraced a multi-sited outlook. Although we must not assume that Geertz viewed anthropology as a discipline that only studied villages (a lingering stereotype of my discipline), his point was that any local place in the world is impacted by wider forces and that to narrow one's focus to what lies within the borders of that place would ignore its global connections.

Equally important, the anthropologist aims to provide an ethnography that speaks to broader questions that can be illustrated through what occurs within and around a village (or city, or neighbourhood and so on). I cited this quote from Geertz in my first book,²⁸ which was based on the ethnographic study of a cluster of rural villages (*commune*) in France, because my intention was to have my book speak to wider implications about state power and social agency that went beyond the particulars of the local people, events and histories that I had collected in my investigations. In some ways, like many of the novelists examined in this volume, I sought to use a vernacular orientation to situate my ethnography in a more cosmopolitan framework. Although my research was not multi-sited in that it was based on one rural region, it had a 'multi-sited' outlook, as do many of the texts analysed in the chapters of this book. A multi-sited outlook characterizes the inquiries offered here as the contributors trace the trajectories of various works and their authors, and try to understand 'what happens' to them in other sites that link the local to the world beyond. For example, Uimonen²⁹ observes in the context of African literature that when novels circulate beyond the cultural context of the writer, they are also 'relocated into other cultural imaginaries.' Moreover, she notes, Igbo writers, through encounters with readers who are not 'insiders' of the culture, can 'recreate and reconfigure their social worlds.'³⁰

Although connections between the local and the global are important to consider in ethnographic and literary studies, to err on the side of too much emphasis on

²⁶ Marcus, 'Ethnography in/of the World System', 106.

²⁷ Clifford Geertz, *The Interpretation of Cultures* (New York: Basic Books, 1973), 32.

²⁸ Deborah Reed-Danahay, *Education and Identity in Rural France: The Politics of Schooling* (Cambridge: Cambridge University Press, 1996).

²⁹ Paula Uimonen, Chapter 1.

³⁰ Uimonen, Chapter 1.

the global at the expense of the local is another issue that anthropologists have addressed. An example of this is Anna Tsing's³¹ critique of globalization theory and her analysis of the 'seductions' of globalization. Marcus³² identified Tsing as a practitioner of 'strategically situated ethnography'. She defines globalism, whose validity she questions, as 'endorsements of the importance of the global'.³³ Among several other observations that she makes, Tsing points to globalization's 'rhetoric of linkage and circulation as the overcoming of boundaries and restrictions'.³⁴ She also argues that the metaphor of circulation occludes capitalism's penetration in distant places, noting how circulation is used in the language of corporate expansion but also in the rhetorics of multiculturalism and 'creative hybridity'.³⁵ Tsing cautions that a focus on the flow, to use a water metaphor, ignores attention to the channel through which it flows. This is very similar to Pierre Bourdieu's criticism of autobiography,³⁶ whereby he says that to focus on a life without attention to the broader social space in which it is lived is akin to looking at a subway train without understanding the infrastructure of the entire system that surrounds the train and enables it to move. Tsing argues for studying 'the landscape of circulation as well as the flow. How are people, cultures, and things remade as they travel?' The theme of circulation and the social structures in which it occurs is amply illustrated in the chapter by Ekelund, who shows how the author of *Crown Jewel* both creates a localized social space in the story and traces the effects on and products of the colonial and capitalist history of that place in a wider social space.

In addition to the spatial aspects of a multi-sited viewpoint, this volume can be viewed through a temporal lens. Whether or not a story takes place in one location and at roughly the same time period – with the most extreme example being the house in Buffalo inhabited by Muslim punk rockers in the novel *Taqwacores* (Mahmutović) – or across various landscapes and histories, as in the cases of the three Latin American novels discussed by Welge and the novel *Crown Jewel* (Ekelund), the outlook of the writers whose works are analysed is multi-sited historically as well as spatially. Harris traces how the apartheid

³¹ Anna Tsing, 'The Global Situation', *Cultural Anthropology* 15, no. 3 (2000): 327–60.

³² Marcus, 'Ethnography in/of the World System'.

³³ Tsing, 'The Global Situation', 330.

³⁴ Tsing, 'The Global Situation', 332.

³⁵ Tsing, 'The Global Situation', 337.

³⁶ Pierre Bourdieu, 'L'illusion Biographique', *Actes de la Recherche en Sciences Sociales*, 62/63 (1986): 69–72. See also my extensive discussion of this in chapter 3 of Deborah Reed-Danahay, *Bourdieu and Social Space: Mobilities, Trajectories, Emplacements* (New York: Berghahn Books, 2020).

history of South Africa influenced novels written before and during that system. In her analysis of the literature of Hawai'i, Anderson Boström references the historical interplay of indigeneity and subsequent migrations to the islands as a factor shaping the inclusions and exclusions of this literary field. Uimonen traces an historically-informed literary gendering that affects the trajectories of two Nigerian writers over time. There is also a strong focus on temporality in the analysis of writing about arrival among migrants to Sweden (Wulff), who depict their changing points of view, but also with the focus on different historical moments of migration to Sweden. In her analysis of contemporary Iraqi literature, Qutait mentions an Arabic term that means 'bringing near' in both a temporal and spatial sense. Fiction that addresses war and destruction (Baghdad described as 'unrecognizable' in one of the novels Qutait analyses), may be understood to display the same historical layering and ghosting that Welge identifies in Latin American fiction.

Concluding thoughts

A main contribution of this book is the way in which it decouples the concepts of location and orientation, suggesting that they are not necessarily synonymous. The physical location of a story, therefore, does not dictate the orientations of the writer (towards the local and beyond), and vice versa. This opens up a new way of examining how texts occupy, claim and circulate throughout both social and geographic space. It also leads to new questions about how texts can claim space. These chapters bring spatial issues to the fore and show the possible combinations of orientation and location that can influence how texts circulate and are interpreted in different milieux (at home and abroad). One question raised is that of how the local and the global correspond to the concepts of vernacularism and cosmopolitanism. What is the model of globalization that underlies the view of the world that accompanies world literature? Although it seems straightforward to associate the local with the vernacular, in what ways is the global cosmopolitan? This volume suggests that the interplay between these four concepts deserves more attention.

When reading these chapters in dialogue with each other, new areas emerge that might stimulate further work using the spatial framework of this book. One is that of gender. Although only one chapter (Uimonen) focuses primarily on how gender affected the trajectories of authors and their novels, it would be interesting to consider that question in the other contexts. How does masculinity

affect the authority of a writer and their ability to have their work circulate and be recognized on a global scale? How does a female writer's topics and national or historic context affect global recognition of their work? How does a novel by a female author 'claim space' in a field dominated by men? How do gendered locations and orientations relate to vernacular and cosmopolitan ones?

Another question is that of how publishers affect the orientations of authors and their texts, as well as the circulation of those texts. We see in the case of Latin American texts (Welge) that there were strategic choices made to have them reach wider audiences. And we see in the case of the novel *Crown Jewel* (Ekelund) that its publishing and translation history was partly a product of the appeal of its focus (as a proletarian novel) in different national contexts. How does the market for world literature shape the vernacular and cosmopolitan orientations of texts more broadly? And how do internal national conversations about national literatures affect the wider circulation of texts in relationship to markets – for example, in Hawai'i (Anderson Boström) and South Africa (Harris)? When a migrant writer in Sweden writing in Swedish is contributing to world literature, it is not primarily based on the circulation of their work, but, as Wulff reveals, on their having brought new insights within another national context – circulating within rather than beyond. The three migrant autoethnographers she studies are claiming space within a national context as outsiders emplacing themselves, which is a different move from that of texts moving from a national context to claim space at a more diffuse global level. The theme of human migration is one that intersects with that of world literature, in that if we follow people or texts we can see how they 'carry things'³⁷ with them as they leave home – things with particular and more universal meanings.

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³⁷ Here I reference Tim O'Brien's book *The Things They Carried* (New York: Houghton Mifflin, 1990).

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