Cavell) are deployed neither to ape the projects undertaken, nor to pigeonhole them into a theoretical edifice: "Wittgenstein mentions that he could hear a word and understand it unproblematically, but if he heard that same word at the end of a story he would understand it differently…The same—precisely the same, I suggest—is true of words" (224). *Disgrace*'s protagonist becomes a case study – the sequence of events in the story come to define David Lurie as a lived instantiation of how the meaning of a word is recursively altered alongside the meaning of the events as they become the shape of one's life.

Beyond the commendable efforts contributed by Hagberg, amongst several others, to extend Wittgenstein's lectures on art in a specifically literary direction, what is meant in the volume by the "philosophy of language" is taken in a broad and generative direction that is likewise worth noting. Ruth Parkin-Gounelas's essay "Rehearsing the Unexpected: Poetry and Rhythm in the (New) Age of the Poets" indirectly frames this question through the work of Alain Badiou which, in spite of forging and formalizing its positions through rigorous engagements with seminal analytic figures, is more often than not boiled down to the post-May '68 thinkers with which he is associated. Of the four truth conditions that, for Badiou, provide philosophy its material substrate, Parkin-Gounelas fittingly places detailed emphasis on poetry. The unique contribution of this essay both for the philosophy of language and for contemporary continental thought is Parkin-Gounelas's ability to frame Badiou's position on the necessity of the split between philosophy and poetry in *The Republic* – necessary because "what poetry prohibits is discursive thinking…the paradigm of which is mathematics" – through the modern-day quarrel between philosophy and neuroscience (247). This seemingly oblique connection between poetry and recent work in neurobiology is crystallized in the later half of her essay, "which has to do with the materiality of the text and its impact on the body and explores the question of the emotional impact of sensorimotor responses" (255).

These two essays, while in no way representative of the twelve additional pieces included in the volume, gesture in new hermeneutic directions that are both available and, at the level of comprehensibility, accessible to scholars of literature and of the history of philosophy. On the one hand, Parkin-Gounelas situates our contemporary scientific moment in a timeless, philosophical context. Inquiries into the nature of psychic life are less at odds with the accounts of their philosophical predecessors than they are an empirical confirmation that Plato's fear of the effect poetry had on the soul was not altogether unwarranted. On the other, Hagberg's work suggests that taking hermeneutic direction from the philosophy of language without handing over the wheel makes it possible to conceive, or re-conceive, the relationship between philosophy and literature as two sides of the same coin. Whereas literature explicates philosophical ideas as they are lived through, and are often at their most palpable, through the profoundly mundane aspects of ordinary life, philosophy extracts from literary narratives those components of particular experiences that trace the outline of a broader, more general forms.

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SOUTH ASIAN WRITERS, LATIN AMERICAN LITERATURE, AND THE RISE OF GLOBAL ENGLISH. By Roannel Kantor. Cambridge: Cambridge University Press, 2022. 227 pp.

This book sets out to examine the movement of South Asian literature in English to Latin America by tracing the journey of authors travelling between these two continents, and closely examining the literary and cultural exchanges that took place. The author, Roannel Kantor, begins his work by talking about an impromptu poetry recitation competition that took place in 1962 between

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Pakistani poet Faiz Ahmed Faiz and Chilean poet Pablo Neruda, and "the exchange produced an almost mystical form of "perfect understanding" (1). By bringing together Faiz and Neruda on the first page, Kantor lays the foundation of her overarching argument about the need to recognize the multilingual world that shapes South Asian literature in English. The goal of the book is to refute the idea of a narrowly defined "global" literature and to emphasize the significance of literary links across traditional borders.

South Asian Writers calls for an in-depth exploration of the connections between Latin American literary traditions, South Asian literature in English, and the study of "global" literature. The author argues that South Asian literature in English was affected by the extraordinary surge of creative production and innovation in Latin America in1960s–1970s, and academics have given little to no attention to analyse this impact. Using the classic reference of Lord Macaulay's "Minutes on Indian Education" in 1835, Kantor states that the "imagined locations," where readers meet texts, are primarily "institutional, shaped by either the market or the state" (5). To investigate the intermingling trajectories of South Asian and Latin American literatures in English, the book is divided into five chapters, titled as "Transmigrant," "Stranger," "Displacee," "Pilgrim," and "Revenant."

The first chapter, "Transmigrant: Neruda's Rebirth as the Soul of World Literature," discusses how the transmigrant force of Neruda's poetry links the surrealist of his later work with the work of his South Asian fans. In his poem "Sheher Badr" ("City in Exile"), Pakistani playwright Asghar Nadeem Syed depicts "surreal, shape-shifting things whose appearance echoes one of Pablo Neruda's most iconic poetic styles: the object-list" (31). In a similar vein, the second chapter of the book, "Stranger: Paz's Peregrinations through Indian Poetry" explores Octavio Paz's involvement in the Indian literary scene during his tenure as an ambassador. Kantor states:

> But it is much more difficult to pinpoint the nature and scope of his impact. No one writes about imaginary encounters with Paz, the way they do with Neruda. Yet the archives are full of real ones. Strange as it seems, Paz operated as a "curator" who helped to usher a generation of poets, artists, and editors toward the cultural production of Latin America. And while it is Neruda who forms the image of culturally authentic world literature for South Asian authors, Paz was a nearly invisible engine through which that imaginary consolidated. (58)

Paz's work is discussed in relation with the idea of literary sainthood and the way it is often bequeathed upon writers who are looked up as representatives of their culture.

The chapter "Displacee: The Andalusian Allegory," constructs the argument that in the work of South Asian authors, Al-Andalus works as a significant symbol. Al-Andalus, or the regions of the Iberian Peninsula that were ruled by Muslims in the early 700s. For example, in "Masjid-e Qurtubah" ("The Mosque of Córdoba"), poet Allama Iqbal reconstructs the lost glory of Andalus. While the "primary purpose of Iqbal's Andalusian displacement is to use allegory as a tool of political imagining," it is interesting to note how memory of a specific segment in historical past works in the literature of the Subcontinent. The Andalusian imaginings of Iqbal and others were revoked and reincarnated in the fiction of authors like Tariq Ali. Kantor writes that Ali's novels draws upon colonial Latin America and Andalusia as "allegories for European, rather than Muslim conquest in South Asia," which establish that "world history contains a tripartite connection between Latin America, Spain, and South Asia – while cleverly inverting the usual rhetorics that such a connection implies" (107-8).

The most engaging part of *South Asian Writers* is when the author traces the roots of magical realism alongside the colonial history of the Subcontinent and Latin America: "The ambivalence of "history" is also at the root of specific South Asian anxieties about magical realism and other forms of fantasy. They return us, once again, to the Macaulay Minute and the debates that brought English literature to the center of colonial education in India" (122). Kantor has made a very convincing case about the genealogy of "revenant modernism" in the work of Pakistani authors like Mohammad Hanif and Mohsin Hamid, who cleverly use the Latin American legacy of these modernist strains to talk about socially sensitive issues like dictatorship.

The major strength of the book *South Asian Writers* lies in the intricately detailed analysis which refines and re-defines the points of convergence in global literary cultures, highlighting the ways in which literature transcends spatiotemporal boundaries. Kantor ends her book on a quote from Hamid's novel *Exit West*, and exquisitely sums up her argument thus: "Perhaps this is where we end, as well: in a moment of connection where, in spite of everything, a dream lives on. There may not be portals in this world. But there are books that can take you from the cafes of Lahore to the deserts of Chile, if only you make room on the shelf" (188).

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THEMATIZATIONS OF THE GODDESS IN SOUTH ASIAN CINEMA. By Anway Mukhopadhyay and Shouvik Narayan Hore. Newcastle Upon Tyne: Cambridge Scholars Publishers, 2023. 256 pp.

The book under review contributes immensely to a growing field of academic research which is concerned with the cult of Goddess feminism and the superstructure of *Thealogical* discourse. The twenty chapters that follow the editors' 'Introduction' on the significance of "living goddess traditions in the domain of cultural production in South Asia" (1), deal primarily with the socio-historical and psycho-phenomenological dimensions of the cult of Goddess feminism in South Asian Cinema. In the editorial introduction, cinema is defined as "one of the most potent and effective mediums for facilitating such creative interactions between the Goddess and the contemporary South Asian subject" (3). Hence, this edited volume attempts to explore the emblematic functions of the Goddess (Devi) in South Asian cultural life.

In the first chapter entitled, "The Goddess Kumari in Kathmandu: Blending Myth and History", Dhruba Karki elaborates on the mythical and historical cult of Kumari Puja through a documentary named *Living Child Goddess*, where the Kumari is treated as a manifestation of Goddess Durga. In the next chapter, Prabal Bhowmik deals with a Bangladeshi supernatural thriller, *Debi: Misir Ali Prothombar* through the lens of Lacanian psychoanalysis. The chapter probes into the story of Ranu and scrutinizes the conversations of Goddess Rukmini with the film's protagonist through the psychoanalytical phenomena of the real, symbolic and imaginary. The reading delineates the Goddess as a composite figure – both as a destroyer and preserver, in keeping with the Hindu tradition of Shaktism. The chapter emphasizes the affective, experimental and performative angles of Thealogy through the inclusion of the meta-psychological. In Chapter Three, Srijani Chowdhury constructs a coherent account of the cultural and political obstacles which keep *Sharda Pith*, one of the oldest Shakti *Pithas*, enveloped in the socio-political veil of oblivion by referring to a 2017 documentary on Sharda Pith. The chapter ends with a poignant and thought-provoking question: "Can there be a political and cultural solution to this crisis which might heal the wounds in the stone and the wounds in the soul simultaneously?" (43). In Chapter Four, Ritushree Sengupta attempts to establish the relationship between man and God more as a spiritual discourse than a materialistic one through *Mookuthi Amman*, a Tamil fantasy comedy film directed by RJ Balaji. The dynamics between the journalist, Ramaswamy and the Goddess may apparently appear humorous but are tinged with deep theo-political undertones. Balagopal S. Menon's chapter on the Malayalam film, *Sexy Durga*, develops the underlying atrocities committed against women in the domestic or non-religious sphere. The sacred-profane dichotomy intrigues the readers and compels them to re-ponder on the justification of censorship on the film. Neha Chatterjee in chapter six, re-conceives the hideous violence on women as a result of toxic masculinity while revisiting the Bengali film, *Devipaksha* and Raja

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