

This liberates their vision, which becomes a *hypervision*. Fascinated by change and the new, both do not stay long in one place, and they are wary of the myth of “depth” and “origin”. However, Han specifies that the attitude of Nietzsche’s wanderer is not identical to that of the hypercultural tourist. The former lacks the leisureliness that characterises the latter. Therefore, according to Han, Nietzsche’s vision of the world remains that of a pilgrim.

In the last chapter, “Threshold”, Han concludes that “[t]he human of the future will be a tourist, smiling serenely”, not someone afflicted with pain (p. 83). Therefore, according to Han, there are two possible paths: (i) to become a *homo liber* or (ii), following Heidegger and Peter Handke, to remain a *homo dolores*.

Overall, Han proves to be a keen and thought-provoking observer of the present age. Furthermore, he presents novel and provocative readings of the works of authors from the past and present. In his book, Han challenges the widespread assumption that globalisation is a negative phenomenon, depicting the opportunities it offers instead. His most original contribution is the description of the hypercultural structure of the contemporary world. Another strength of the book lies in Han’s effort to compare and contrast Western culture with that of East Asia. This comparison allows him to establish a comparative philosophy in the Nietzschean sense. Han offers compelling answers to the most pressing questions that the philosophy of culture poses today, including the task of developing and defining a model that is capable of describing present-day cultural dynamics. While many scholars perceive an era characterised by decay and bewilderment, Han recognises the transition to a better world. Certainly, this is one of those books capable of changing one’s view of the world and promoting reflection on the most crucial and timely issues facing contemporary (globalised) culture.

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LITERATURE AND ITS LANGUAGE: PHILOSOPHICAL ASPECTS. By Garry L. Hagberg. Switzerland: Palgrave Macmillan, 2022. 342 pp.

One specter continuing to loom over American literary studies since the so-called “Yale School” of the 1980s is the temptation to read a text through the lens of a major philosophical figure, cast one as the yardstick of the other, and ultimately contribute distorted interpretations of both. For an oeuvre that has only in recent years become a more frequently tapped resource of literary criticism, one might expect its nascent stages to follow a similar pattern. While recourse to a figure like Ludwig Wittgenstein would, moreover, seemingly lead to a dilemma straddling the positions taken in his earlier and later texts, the merits of Garry L. Hagberg’s recent volume *Literature and its Language: Philosophical Aspects* lies in treating Wittgenstein as an interlocutor rather than a programmatic tool.

The idea of the volume is gestured at in its Introduction: firstly, to make good on the postponed “promise [of]...the convergence of” literature and the philosophy of language and and, secondly, to “incorporate literature as a source of insight” into perennial questions of semantics taken up by the latter (xiii). Unsurprisingly, the volume puts forth the most developed instantiation of Hagberg’s aim in his own essay, “A State of Mind as the Meaning of a Word: J.M. Coetzee’s *Disgrace*.” Much like the interlocutor of the *Philosophical Investigations*, Wittgenstein provides a series of invocations that prompt Hagberg’s discussion of *Disgrace*. To put it another way, the latter takes from the former an approach to the tone of his discussion more so than a measuring stick against which to assess the dimensions of the world developed in Coetzee’s fiction. One way to understand this approach is by considering how the excerpts lifted from the philosophical texts (whether those of Wittgenstein or

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