

aesthetics would come across as an ideal to live by. Similarly, the clubbing of “craft” with “art” in some contexts generally means giving due credit to rural artisans or makers of folk art. But the Zhuangzi story “Cutting up an Ox”, discussed by Jeffrey Petts, speaks of butchering as “a sacred dance” with its own “rhythm” and “timing” that does not require a plan but as “a felt consummatory moment of tasks successfully completed” (188). Skill, in other words, requires a freedom from distractions that liberate an artist within oneself, and is thus not very different from art that gets housed in galleries but is targeted at everyday consumption.

Like the subject of skill, the idea of cell phones might otherwise seem far removed from the domain of aesthetic appreciation. However, as Janet McCracken shows, cell phones need to be seen as sources of pleasure (rather than evil harbingers of addiction): their tiny form (with foldability as a recent rage that is also nostalgic throwback to an earlier era of cell phones), with evolving graphics, and their capacity to record our everyday lives and thereby “carry our personhood for us” makes them ideal for engagement as products of design aesthetics (201). They are a beautiful example of the idea of function follows form.

Every chapter in the book is better than the others in the way it brings forth the editors’ vision of putting together a collection that “contributes to that noble aim, the importance of living” (38) because the art versus non art conversation is about political and moral aims too. The most beautiful example of which is Emily Brady’s chapter on Cryosphere Aesthetics arguing that the crises of the cryosphere (the parts of earth formed by frozen water) with global warming need an environmental aesthetics that captures the loss the local communities feel intergenerationally with the melting away of ice, which has its own sensory qualities.

Carolyn Korsmeyer’s very personal chapter “Memory’s Kitchen: In Search of a Taste” relates to lived experiences across generations from a different angle. Korsmeyer talks about her attempts at baking kuchen, a sweet cake, that her grandmother knew best to bake. She has only half of the recipe and all her attempts at reconstructing that taste and the accompanying memory of herself as a young girl relishing it have failed. But the ethos behind resurrecting the recipe are not just subjective here. Her contemplations on the loss go beyond the personal. She writes, “If I fall, that word will lose its meaning, and its distinctive taste, scent, and capacity to deliver a simple and absorbing pleasure will be forgotten” (126). Her musings on the disconnect between one’s present self and memoirs of everyday things from one’s past are very evocative of the loss of something or the other that people experience as they get older.

There is a lot for many kinds of audiences in the book: an unjargoned fascination with beauty that will leave the general reader aroused to simpler things around them, a poetic quality of going beyond the surface for those interested in reading about art, and a disarming style of making high philosophy resonate with everydayness for scholars who might be looking for fresher angles to look at aesthetics.

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ANGER IN THE LONG NINETEENTH CENTURY: CRITICAL PERSPECTIVES. By Ritu-shree Sengupta and Shouvik N. Hore (Eds.). UK: Cambridge Scholars Publishing, 2023. 203 pp.

Anger is hardly a new concept in the academia. It has been observed how male artists and scholars have, through the ages, wielded the power of their overflowing metaphorical pen, trying to sublimate the overwhelming beauty of nature or the chaos of the urban landscape, and by extension,

evoking emotions by expressing the inner workings of the human mind and heart when faced with such grandeur. And yet, there has hardly been a volume that addresses the anger that lurks behind these great minds. Some interdisciplinary works on anger include Linda M. Grasso's *The Artistry of Anger: Black and White Women's Literature in America, 1820–1860* (2003), Braund and Most's *Ancient Anger: Perspectives from Homer to Galen* (Yale Classical Series, 32, 2004) and Sue J. Kim's *On Anger: Race, Cognition, Narrative* (2013). *Anger in the Long Nineteenth Century: Critical Perspectives* upholds this anger and analyses it, introducing it as a concept that has always been there but hardly ever inscribed in ink. Its only precursor, Andrew M. Stauffer's *Anger, Revolution, and Romanticism* (2005), which focuses on anger in romantic greats like Burke, Coleridge, Shelley and Byron, is duly acknowledged in the concluding chapter of the volume.

Thus, in this aspect, the volume is a highly novel attempt. What adds to the novelty value is the Introduction, in which Hore chooses to study the preoccupation of the speaker of Tennyson's *Locksley Hall* with a "positive, or durable anger" (x), opting to introduce the idea of embarking on a project on the study of anger. The Introduction lacks in one thing however: it does not introduce the idea of Anger as an area of studies over the ages, culminating in perhaps its sublime best in the long 19th century, which would have helped subsequent studies on Anger. Instead, the author provides a guideline of their project as a promise of the essays to come, by penning a brief analysis of the legitimacy and durability of the poet-speaker in Tennyson's poem and a succinct commentary on the authorial attempts to follow.

The idea of the isolated, angry (jilted and essentially, Romantic) artist is taken up in the first chapter, "Romantic Rage: How Anger characterizes the Nineteenth-Century Composer", extending the analysis to such angry (anger that was often self-inflicted) composers and their four particular literary representations of 19th century, demanding love and validation from their audiences. The chapter echoes the theme the Introduction sets forward: music (or writing, or any art in general) can become "both a cause of, and remedy to, anger...as both irritant and salve..." (7) and this anger contributes to not only the expression but also, the image making of the artist (or in this essay, musician). This is followed by the next chapter exploring the range of anger in Bronte's *Wuthering Heights*, perhaps one of the best fictional texts (and yet ignored, the author claims) to analyse as a part of a volume on anger, from the anger of passion to a chilly, terror inducing one through analysing the actions of characters in the novel, and leading to the gothic interrupting the domestic. The same text is examined in Chapter 6, which also pays attention to Heathcliff's anger, but from the perspective of social marginalisation.

On a similar literary note, Chapter 5 examines the angry speakers of two of Browning's most notable poems, while in Chapter 3, the volume also moves into the realm of speculative history (specifically to a more personal, narrative retelling mode) in the film, "The Raven" (2012), examining Poe's anger, especially in the days leading to his death. Chapter 4 is an almost Fanonist, postcolonial attempt at examining the anger of domestic help, in particular towards their colonial masters. As such it is a novel attempt and contributes to refashioning history through the bottom-up approach, and thus, also introduces a historical aspect to the volume. Similar to the postcolonial theme is the attempt in Chapter 8 to look at the angry domestic help living in colonised lands through the lens of Rudyard Kipling's fiction, as well as Chapter 9, that introduces Australian poetry to the volume, examining the anger in Bush poetry that pushed the emergence of an Australian nationalistic politics. This somewhat historico-political approach can be found in Chapter 7 as well, wherein the author tries to understand Swinburne's anger, directed chiefly at Napoleon for failing two consecutive republics, through a detailed analysis of his aestheticism infused with a sociopolitical motivation.

The volume culminates into an extensive authorial gradation on the process through which anger has to be taken out of its instinctive shell, linguistically expressed, addressed in its incorporated and symbolized/creative forms and deconstructed in all of its unconscious glory, which then, of course, has to be analysed through a close, analytical reading. Both the purpose and the literature/theoretical

review is well elaborated, leaving no questions unaddressed as to the motivation behind the project. The conclusion could perhaps have served better as an introduction to better ease the reader into the deep recesses of literary anger, instead of saving the best for the last. The volume also benefits from the inclusion of an original perspective on *Natyasastra*, and perhaps (along with Stauffer's work), could have benefitted even more from addressing the more feminine forms of anger coming from either the literary greats (who, in this volume, are all men, except Brontë) or even better, women philosophers and theorists, which is why it seems as though the burden of the virile, bestial and sublime anger falls on men of intellect alone. Overall, the volume is not only a welcome addition to Anger Studies, but also one of the very few volumes that can be found on the same, within the realm of literary studies.

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GANDHI AND THE IDEA OF SWARAJ. By Ramin Jahanbegloo. New York and Oxon: Routledge, 2023. 113 pp.

“Gandhi's project, therefore, was to transform the contingency of all the individual moments of the path of spiritual self-cultivation, political maturation, and moral growth into a historical necessity. This enterprise was not understood by him only in a sense of recalling moments of glorious Indian past, but also an effort to construct a future that opened up room for further epistemic diversity and civic toleration. This was not mere idealism.” (Jahanbegloo 23).

In his text *Gandhi and the Idea of Swaraj*, the author Ramin Jahanbegloo takes upon himself to look into the intricacies of Gandhian thought while situating them within a particular relation of human existence. This relation is drafted into a fundamental design of what M K Gandhi termed as *swaraj*. Indeed, *swaraj* was/is a design, both political and personal in praxis, outwardly manifestable from within the materiality of an anti-colonial struggle as it borders upon the contentions of a nation (particularly during the post-colonial times) or within what may constitute nationhood. It threatens its conceptualization in synonymous terms with political independence and yet admits to a 'spirit' beyond such a reductive definition. 'Swaraj', to Gandhi, is practiced in life, in actions, intentions, thoughts and thus has an 'everyday' resonance to it. Hence the term posits itself on the questions of sovereignty, of the self, the other, the nation and all those matrices that lay within these. This very question around sovereignty musters the central thrust in Jahanbegloo's text as he explores the myriad relations which exist between sovereignty and *swaraj*.

The text is neatly divided into five chapters with an introductory note and a conclusion. The introduction engages with two of the most constant and vital themes in Gandhi: that of experimentation and that which concerns the idea of 'truth'. This section explores the various nuances of Gandhi's belief systems, if they could be condensed into a system at all, in relation to his socio-cultural and anti-colonial understanding. Jahanbegloo problematizes Gandhi's notion of 'truth' which has largely been conceived as an "outcome of a human experience and not necessarily a predicate of principles of a system of thought..." but finds an "universalizable" aspect of it which, as he argues, is by no means "exhaustive". The author denies Gandhi to be a philosopher in the stricter connotation of the term but finds "epistemic humility" across his literary (speeches and writings) corpus which, he argues, revolves around a politics of "patience". Jahanbegloo rightly notes, as Akeel Bilgami did, that Gandhi had refused to 'theorize' his ideas and indoctrinate his followers with them. Gandhi was the figure of the 'exemplary' who might be imitated to apprehend his values. In this discussion, Gandhian