

looking, considering the construction in both physical and social terms, then placing the work and artist into larger, historical frameworks. By charting a path through these parallel progressions, *Appreciation Post* calls attention to the way we narrate visual phenomena and the impact that process and context have on those stories. (17)

One would find it difficult to unsee Instagram after reading Ward's book. Her observations about the way images are made and consumed are a provocation to examine one's own news feed, while also nudging one to explore other ways of making sense of it. Her style of writing is simple yet rich, unburdened with jargon: "Looking is no longer one-to-one, but a process of incorporating the many" (31).

Appreciation Post is a phenomenology of Instagram that is located in cultural and historical frameworks, and should ideally be followed by studies attempting a similar kind of phenomenology for several other concerns surrounding image-making on Instagram: its deployment by art- and heritage-related accounts, marketing or commercial rhetoric, wellness and fitness discourse and so on.

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THE BROADVIEW INTRODUCTION TO PHILOSOPHY. By Andrew Bailey (Ed.). Peterborough, Canada: Broadview Press, 2024. 1056 pp.

Textbooks or introductory course books for students pursuing humanities must walk the tough rope of providing an overview of a domain while also making them familiar with the specificities of the range of models and perspectives that exist among the scholars working in the field. Andrew Bailey's edited volume titled *The Broadview Introduction to Philosophy* easily fulfils these criteria not just in terms of introducing the students to the content of the discipline but also in terms of helping course instructors to frame their own teaching and introductory courses in helpful ways such as generating meta reflections on why and which texts ought one choose for one's course (as opposed to merely prescribing them for reading after which the students are expected to be on their own!). While there is no explicit section on aesthetics and literature that might directly address the interests of the readers and subject matter of this journal, the volume has plenty that students of aesthetics and literature read or borrow from in order to engage with their texts at deeper levels.

Bailey introduces philosophy in terms of premises, key questions, arguments, and methods used within philosophy. While his emphasis on fallacies and bad arguments caution one to approach thought and argumentation with serious care, his definition of philosophy as love for wisdom refreshes one's memory about why one turns to the discipline to answer questions about the world and how to live in the world. Further, every section and chapters within the sections in the book – philosophy of religion, knowledge, metaphysics, ethics, social-political philosophy, and life, death and happiness – have a detailed introduction providing background to the philosophers and their larger projects while contextualising the reading at hand.

The essays that will be of greater relevance to the students of aesthetics and literature include Marx and Engels's *The Communist Manifesto*, Simone de Beauvoir's *The Second Sex*, Jean Paul Sartre's *Existentialism Is a Humanism*, Albert Camus's *The Myth of Sisyphus*, and Thomas Nagel's *What Does It Like to Be a Bat?* These excerpts or essays bring strong foundations to analyses and critiques of texts. While existentialism, Marxism, and feminism are established literary (and cultural and critical) theories, Nagel's essay is a recommended reading in object oriented ontology that so strongly resonates with thing theory and other philosophical positions invoked in posthumanism and art. These,

along with other units, help a discerning reader identify questions and different positions from which these are responded to not just in philosophy but also in daily “practical” life.

Like Immanuel Kant’s vision or view of human enlightenment as that which ushers human race into maturity (the state in which one thinks for oneself rather than depend on others for opinions or views), introduction volumes such as Bailey’s are tools that one must keep revisiting. These are compasses to the classics that students and scholars will always need to keep coming back to the first principles. One can never have enough of these.

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LITERARY JOURNEYS: MAPPING FICTIONAL TRAVELS ACROSS THE WORLD OF LITERATURE. By John McMurtrie (Ed.). Princeton and Oxford: Princeton University Press, 2024. 256 pp.

World literature is of interest to scholars as an area concerned with translation, power, comparative aesthetics, and so on. However, it also finds great enthusiasm outside academia as manifested in curiosity around great and interesting books from authors and cultures far and wide. It is not very often that books appealing to both the scholarly and the non-academic groups emerge to celebrate diversity in world literatures. John McMurtrie’s edited volume is one of such rare books. It has short, informative essays on works of fiction in which a journey is explicitly mentioned and undertaken by character(s) not just in the sense of spatial journeys (into “real” rather than imaginary places) but also in the sense of spiritual ones.

The individual essays are contributed by authors, scholars, poets, curators, critics, and so on. To quote from the editor:

This volume’s discriminating selection was driven by three main criteria: firstly, the work had to be a literary work of fiction, so explicitly nonfiction travel writing was excluded; second, each book should contain a journey that is evidentially based on real, rather than imaginary, locations even if those places are not explicitly mentioned. For this reason, *The Pilgrim’s Progress* is included whereas Dante’s *Inferno* is not. Third, the aim was for the book to act both as a travel companion to different corners of the globe, and additionally as a time machine with the entries running chronologically. (10)

Beginning with Homer’s *The Odyssey* (8th century BCE) and concluding with Amor Twoles’s *The Lincoln Highway* (2021), the book profiles seventy eight travel books organised under four headings: Quests & Explorations (upto 1897), The Age of Travel (1898–1953), Postmodern Movements (1954–1999), and Contemporary Crossings (2000–present). The essays are richly complemented by illustrations drawn from paintings and other forms of visual culture for their depictions of the authors’ conceptions of spaces and journeys.

The book also closely ties with the idea of travel in the world and travel within a book through the act of reading. At one level, *Literary Journeys* is a ready reference for works on the theme containing basic facts about the text, the author, the time it was written in, and adaptations wherever available. At another level, it is a treasure for bibliophiles who love the form of the book as much as the thought of the book as an idea.

Readers and travellers will want to look up the book to see if their own favourite works of travel, journey, or adventure have made it to this curation. Some will inevitably be saddened to see that not many works from the Global South can be found in it. For instance, Bengali author Bibhutibhusan Bandopadhyay’s *Chander Pahar* [The Mountain of the Moon] (1937), a novel about a young man’s