Ruth (Elynia) Mabanglo, Barbara Jane Reyes, Noel Alumit, Bino Realuyo, Gina Apostol, and Patrick Rosal. Ponce situates his work amid an extended dialogue with scholars based in the Philippines and the United States. Some of the book's best moments stem from his skilled treatment of poetry, a genre often eclipsed in Asian American literary studies because of a longstanding emphasis on narrative prose (his chapter on Villa is a model of excellence). *Beyond the Nation* counters these tendencies by drawing our attention to works of Filipino poetry and by highlighting the poetic in fiction. In doing so, Ponce casts more familiar texts and authors in a completely new light, such as when he deftly reads the musical rhythms and influences in Jessica Hagedorn's novels as a complement to the more common focus on her attention to the visual.

*Beyond the Nation* draws upon an elegant analysis of Filipino and Filipina literature, but its repercussions extend well beyond this realm. For postcolonial scholars, Ponce's book will be especially revelatory. He recasts some of the foundational tropes and rubrics of postcolonial critique, such as the nationalist family romance and its seemingly obligatory male-female dynamics, the rise of the postcolonial intellectual and the exile's longing, or the aesthetics of Anglophone literature and its dialogue with the nation. Indeed *Beyond the Nation* makes it clear that the very foundations of diasporic literature are not merely based in the heterosexual family plots so familiar to nationalism, or the male immigrant narrative that situates a mourning mother back in the homeland. To read *Beyond the Nation* is certainly to encounter new works and to approach more familiar texts differently. It demands that we mull over, with Ponce, our own ways of viewing the national, the transnational, and the diasporic and asks us to become cognizant of persistent structures of heterosexuality, and how and why male-female frameworks should be questioned. Ultimately, it reminds us of why we must continue to search beyond our usual boundaries for a "practice of connectivity" (232), a process that, however fraught, is nevertheless absolutely necessary.

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*The Moment of Racial Sight: A History*
By IRENE TUCKER
Chicago: The University of Chicago Press, 2012, 274 pp.
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In *The Moment of Racial Sight*, Irene Tucker challenges the rhetoric of racial construction that, she argues, has dominated "critical analyses of race *as a category*" (3). Tucker suggests that while racial constructionism exposes "marks of racial difference" as social constructs, these marks "remain curiously dehistoricized themselves" (6). "What if," she asks, "we were to consider the possibility that the very concept of an arbitrary, constructed racial sign—a stable signifier… to which various

shifting and contingent values come to be appended—might itself have a history?" (6). To this end, the book studies how skin comes to be the quintessential marker of racial difference—and one that signifies race instantaneously. On the whole, Tucker's project is to write "a history of epistemology, [so] that we investigate the relation between what we know by way of race and how we come to know it rather than simply presuming the connectedness of the two" (7).

The book's textual range is noteworthy—as is its philosophical depth and analytical sophistication. It historicizes the epistemology of race by exploring the interconnection between Kantian philosophy and modern anatomical medicine. Tucker shows how Kant's thinking solidifies a "skin-based notion of race," in which "the standardness or lawfulness of the body becomes instantaneously perceptible" (49). She then analyzes how novelist Wilkie Collins uses literary realism to challenge this logic of instantaneous legibility by proposing that "to be known, bodies must be known over time" (78). In subsequent chapters she examines the "new photographic logics of perception and reproduction [that] help direct the evolution of John Stuart Mill's notion of the public" (130), and the notion of contingency in Charles Darwin's late work that "both becomes the condition of race's vulnerability to transformation and sets the terms of its mandate" (199). She ends, most interestingly, with a consideration of the American television show, *The Wire*. *The Wire*, Tucker argues, "makes the exploration of [the anatomical bodily] logic its project" (203) and trains viewers "how to watch over time" so as to counter the "too-speedy legibility of race" (245). She refrains from dwelling on the show's comments on the racism of various social institutions because these, she argues, mainly "operate as responses to and manipulations of the institutionalizing that is race" (204).

Tucker sees her book "as a supplement to" (11) a body of scholarship that "circumvents the constructionist model altogether" (10). But why, one wonders, is it so important to *circumvent* the constructionist model? Why does the project of analyzing the significance attached to racialized bodies have to be distinct from that of understanding how skin comes to be racialized? If racial constructionists emphasize the former project, then Tucker's book leans almost entirely toward the latter. As a result, the reader once again loses a sense of "the *relation* between what we know by way of race and how we come to know it" (7; my emphasis).

More importantly, by circumventing the racial constructionist model, the book foregoes what is so essential to scholarship aimed at demystifying race: viz. a political critique of institutionalized racism. Because Tucker is invested mainly in "the institutionalizing that is race" (204), she hopes "that readers will respond to this study not simply by asking what this all has to do with slavery and colonialism but will find themselves thinking as well about how race is buttressed by ways of knowing the world that do not appear to have anything to do with race—our very understanding of the ways we inhabit, recognize, and control our bodies" (12). Although Tucker's emphasis on how "race is buttressed by ways of knowing the world" is worthwhile, the reader is left unclear about how these ways of knowing inform power structures and unjust social institutions.

A study of why "racial categories came into being when they did, but also why they continue to have a purchase on the ways in which we perceive and organize social relations and identities" (7) has much potential significance during what is flippantly described as the "post-racial" era. The challenge lies in bringing this analysis of

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racial epistemology meaningfully to bear on the history and politics of race-based segregation, dispossession, and dehumanization.

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*Unconscious Dominions: Psychoanalysis, Colonial Trauma, and Global Sovereignties*
By WARWICK ANDERSON, DEBORAH JENSON, AND RICHARD C. KELLER, EDS.
Durham, NC: Duke University Press, 2011, 314 pp.
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The cover of the edited volume, *Unconscious Dominions: Psychoanalysis, Colonial Trauma, and Global Sovereignties* features a painting by Francis Picabia titled "Face of a man and head of a horned animal." It depicts a creature, at once human and animal-like, who seems to be peering out from a void, or perhaps into the dark reflection of a mirror, with an anxious, yet fearful expression. Unlike the covers of so many scholarly books, this cover captures the central critical essence of the collection. The volume, as the editors, Warwick Anderson, Deborah Jenson, and Richard C. Keller make clear in their opening remarks, takes up the broader question of the "globalization the unconscious," by investigating "the extent to which the psychoanalytic subject, that figment of European high modernism, is constitutively a colonial creature" (1). In their introduction, the authors contend that the "missing link between Enlightenment universalism […] and the de facto universality of postmodern globalization" is the "codependence of psychoanalysis and 'progressive' or liberal colonialism and nationalism" (2). To develop this gap, the disciplinarily diverse group of scholars pursue how and in what ways psychoanalysis, both the theory and practice, is a product of European modernity, and consequently, a foundational part of the colonial imaginary and of postcolonial histories.

The collection is organized according to two primary axes of development: first, "bringing the history of psychoanalysis into colonial focus," and second, "employing this colonized psychoanalysis for purposes of postcolonial critique" (3). Part I, "Ethnohistory, Colonialism, and the Cosmopolitan Psychoanalytic Subject," and Part II, "Psychoanalysis and Anti- or Postcolonial Critique: Trauma, Subjectivity, Sovereignty," flesh out these two aims, respectively, with research in and analyses upon the cultures and histories of West Africa, Algeria, France, Australia, India, Brazil, Indonesia, and Haiti. John D. Cash offers a trenchant reading of the traces of Orientalism in Freud's famous case of the Rat Man in "Sovereignty in Crisis." Deborah Jenson's chapter, "Placing Haiti in Geopsychoanalytic Space: Toward a Postcolonial Concept of Traumatic Mimesis," is an incisive study of the interculturation between European and creolized cultural spheres in the genealogy of the psychoanalytic notion of trauma, and Richard C. Keller's "Colonial Madness and the Poetics of Suffering: Structural Violence and Kateb Yacine" is a wonderful and at times moving account of how the practice of medicine is complicit in the structure of colonial violence and thus often the source of suffering and trauma. From start to finish, *Unconscious Dominions* is a