Lifshey accomplishes his objectives very skillfully. The textual analysis of works by Filipino authors Pedro Paterno, José Rizal, and Felix Gerardo highlight the intricate development of identity discourses in the Philippines prior to and after its emancipation from Spain in 1898. Likewise, *The Magellan Fallacy* outlines the cultural implications of the simultaneous battles of colonization and decolonization involving Spain, its former colonies in the Americas, the United States, and the Philippines that characterized the period of the 1880s through the 1940s. Furthermore, through his remarks about Leoncio Evita's 1953 novel (which is analyzed more thoroughly in *Specters*), Lifshey shows the impact of the 1898 era on Africa's imaginary. Yet, despite a comparative section that considers side-by-side nuances of the Filipino and the Equatorial Guinean literary contexts (154–171), the study's argument loses historical traction as it moves further into the last three African novels it covers. Even so, Lifshey's approach effectively reveals the multilayered and interweaving discourses of identity that converge in the novels by Equatoguinean authors Daniel Jones Mathama (1962), María Nsue (1985), and Juan Balboa Boneke (1985).

Lifshey admits that *The Magellan Fallacy* "attempts to be the first word, not the last, on many aspects of a field that does not presently exist" (24). To be sure, there are areas that could have been developed. For example, the book's global approach would have gained strength from including a theoretical dialogue with work that does exist on postcolonial, hemispheric, and transatlantic studies (which the author incorporated in his first book), as well as a discussion of transcontinental and global methodologies developed by other scholars within and beyond Hispanic studies. In spite of these omissions, *The Magellan Fallacy*'s broad scope and innovative and thought-provoking proposal constitute an important step in the advancement of global studies in Spanish.

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The Swahili Novel: Challenging the Idea of "Minor Literature"

By XAVIER GARNIER, TRANS. RÉMI TCHOKOTHE ARMAND AND FRANCES KENNETT
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Xavier Garnier's study of the Swahili novel does not so much *challenge* the idea of "minor literature" as import it into a new context and *put it to the test*—this being, perhaps, a more appropriate rendering of "*'littérature mineure' à l'épreuve,*" the original French subtitle of his book. Indeed, *The Swahili Novel* largely accepts the concept of "minor literature" as Deleuze and Guattari formulate it in their work on Kafka, where it refers to making "a minor usage of a major language." For Garnier as much as for Deleuze and Guattari, "the essence of this minor literature is in its politics" (2). In the East African context, then, Garnier argues that the Swahili novel occupies a "minor" status insofar as it is intrinsically political and, since its beginnings in the 1950s, has been "characterized by [an] obsession with the social sphere which is to be understood in relation to the wider political debate about social change" (181). This claim regarding the sociopolitical orientation of the Swahili novel at once extends the methods of socially committed criticism that Rajmund Ohly introduced in his studies of Swahili prose fiction in the 1980s and 1990s, but also moves beyond the ideological limits of "commitment" to underscore other modes of formal experimentation within the Swahili novel.

Garnier's study opens with an introduction offering a condensed history of the Swahili novel's development. He fleshes out this history more fully in the following nine chapters, which focus by turns on a number of centrally important authors (Shaaban Robert, Euphrase Kezilahabi, Mohamed Suleiman Mohamed, and Said Ahmed Mohamed) and genres (e.g., the ethnographic novel, the *Bildungsroman*, crime fiction, popular novels). This alternating focus displays Garnier's impressive knowledge of the Swahili novel, and its survey-like breadth provides both specialist and nonspecialist readers with fascinating observations about the thematic and formal particularities of the Swahili novel. Garnier proves especially adept at unpacking the ideology of Swahili novel forms; he identifies several tropes and formal elements that shape some of the central narrative preoccupations of Swahili prose fiction. These include, among others, the political significance of "flat" characters, the logic of the Swahili marriage plot, the narratological importance of healers, and the thematization of storytelling-as-transmission.

Although I found Garnier's introduction and first chapter in which he sets up the historical context for the development of the Swahili novel particularly strong, at times I found his studies of individual authors and genres either too generalized or only sparely unified by a theme or theoretical concept. Although these individual readings do contribute to his overarching thesis regarding the "minor" status of the Swahili novel, the desire for survey-like coverage conflicts with Garnier's broader attempt at making a sustained argument. This conflict weakens the effect of the study as a whole. Garnier's insistence on "minor literature" as a theoretical frame may contribute unnecessarily to this confusion. Although he does adopt the generalized "political essence" of the term, the particularity of the Swahili context forces him to introduce too many caveats to the claim that Swahili novels make "a minor usage of a major language." By his own admission, the Swahili novel "is written in a language whose status as a major one was not quite confirmed at the time of its birth" and therefore did not possess the cultural weight that German did in Kafka's day (5). In fact, as Garnier also shows, the novel participated in the standardization of the Swahili language and its establishment as a major language in the first place. Although the rubric of "minor literature" does provoke some interesting observations about the Swahili novel, I remain unconvinced of its centrality to Garnier's project.

In all, Garnier's study offers an excellent introduction to the Swahili novel and its historical development; its value lies more in its survey-like qualities than for its individual readings of particular authors or novels. Although it offers many useful and fascinating insights for the specialist, it also provides the nonspecialist—especially scholars of postcolonial literature and the global history of the novel—with a broad view of Swahili prose fiction.

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Taming Cannibals: Race and the Victorians

By PATRICK BRANTLINGER

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"The third in [Brantlinger's] trilogy of studies . . . dealing with race and imperialism in British culture from about 1800 into the modern era" (1), *Taming Cannibals* follows 1988's *Rule of Darkness: British Literature and Imperialism, 1830–1914* and 2003's *Dark Vanishings: Discourse on the Extinction of Primitive Races, 1800–1930* (both also published by Cornell). At once theoretically sophisticated, historically grounded, and deeply analytical (close readings abound), all three monographs are also impeccably organized (each chapter, like each book, building on the previous one), masterfully comprehensive (drawing on a variety of forms of discourse, interweaving the canonical and the non-canonical, including relevant Romantic and early twentieth–century references, matching the empire's geographic reach), broadly retrospective (presenting superb summaries of contemporaneous and contemporary thinking on the topics at hand), and confidently original. *Rule of Darkness*, which was among the first self-consciously styled "cultural histor[ies]" of imperial literature from the Victorian era through the beginning of World War I (x), explores generic developments and changing socio-political perspectives, while—just a decade after Edward Said's *Orientalism* (1978)—still foregrounding the argument that "imperialism . . . influenced all aspects of Victorian and Edwardian culture" (8). The more narrowly focused *Dark Vanishings*, which takes as a given—and presumes its readers do the same—the imbrication of the metropolitan and the colonial, examines the wide-ranging influence of "extinction discourse" (1), in particular on racial ideology and imperial expansion.

Although all three texts scrutinize the relationship between race and imperialism, the central argument of *Taming Cannibals* is that these "ideologies . . . were powerfully symbiotic and *often indistinguishable from each other*" (6, emphasis added). Not just imperialism, but also racism, Brantlinger concludes, "informed virtually all aspects of Romantic and Victorian culture" (7). If imperial expansion hinged on Britain's sense of its own racial superiority, nothing less than "the British future, especially after publication of Darwin's *Origin of Species* in 1859, was understood in terms of racial progress or degeneration" (20). Making his way through debates about cannibalism,