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This book pertains to a wider interdisciplinary field of transhumanism and posthumanism studies, more specifically, perspectives on the non-human in literature and culture in twenty-first century narrative. Let us consider the possible answers to the question posed in the relevant literature, "Why do narratives matter?" (Schwab and Malleret 2022, i), a question to which the obvious answer would probably be "[a]s human beings and social animals, we are storytelling creatures, and the stories we tell (the narratives) are our fundamental tool of communication and transmission. Narratives are how we make sense of life; they provide us with a context, thanks to which we can better interpret, understand and respond to the facts we observe" (i). Particularly illuminating is that these narratives reach towards a wide audience, and whilst observing "profound shifts across all industries" (Schwab 2016, 7), we may optimistically detect that "[i]nteractions and collaborations are needed to create positive, common and hope-filled *narratives*, enabling individuals and groups from all parts of the world to participate in, and benefit from, the ongoing transformations" (9; emphasis added). It has unequivocally been established that narratives contribute to our behaviour. More precisely, one of the highlighted characteristics "pertinent to the Great Reset" refers to our human actions and reactions which "are not rooted in statistical data but are determined instead by emotions and sentiments–[this may be the reason why] narratives drive our behaviour" (Schwab and Malleret 2020, 99). Even though narratives typically pick out one aspect of "[t]he devices, strategies and conventions governing the organization of a story (fictional or factual) into sequence" (O'Sullivan et al. 1983, 149) as a starting point for their description, they might be on the whole insightful applications of *narrative strategies*, i.e., "structures and well-established forms in which we can render ourselves and our lives as narratives (stories)" (150). Although one immediate impression is that more often than not narrative discourse "models the passage of time in some world by building up a time line demarcated by discrete moments at which instantaneous occurrences are reported to take place" (Polanyi 1989, 16), narratives need not be "necessarily linguistically encoded" (16).

Since a theoretical-methodological cohesion and coherence are reflected in the manners in which the authors in this book approach the objects of their investigation regardless of geographic borders, it seems reasonable to highlight that "[t]he intensified pace of globalization due to advances in technology is the most significant factor in the weakening influence of the state. Fast transportation links and the speedy flow of information have negated the relevance of geographic borders" (Schwab 2008, 108). Word by word, structure by structure, examining and arranging the data like pieces of an ICT jigsaw puzzle, the globalization has become a concerned, responsible and caring giant that is susceptible to inclusion of transhumanism and posthumanism. Couched in a *networked readiness* framework, general consensus has been reached regarding its role at the globalized levels, or, more specifically, "[t]he importance of Networked Readiness, at the regional and national levels, has gained prominence on the public policy agenda alongside the realization that the tools provided by ICTs can help countries fulfill their national potential and enable a better quality of life for their citizens" (Schwab 2002, ix). Having mentioned computers and ICT, another important transhumanism ingredient to be observed seems to be the interconnectedness between computer-motivated transhumanism and anthropology, which can be traced back to the research heavily relying on computers. More specifically, this computer-dependent anthropological approach is reflected in the following anthropological observations: "The use of such sophisticated statistical tests to measure associations and co-variation as multiple regression and factor analysis has only recently been possible because of the availability of high-speed data-processing equipment. In a very real sense, the computer revolution has affected American archaeology" (Longacre 1972, 62). Another reference to computers and anthropology has been made in the context of the Fourth Industrial Revolution and the role of Alan Turing. Namely, "[a]fter [Turing], 'computer' entirely lost its anthropological meaning and of course became synonymous with a general-purpose, programmable machine, what we now call a Turing machine" (Floridi 2014, 93). Irrespective of the lost anthropological meaning, it has unequivocally been established that "[a]fter Turing's groundbreaking work, computer science and the related ICTs have exercised both an extrovert and an introvert influence on our understanding" (93). One immediate impression might be that this noble narrative makes up the fabric of globalized world cultural heritage and may be said to form the core of our common identity and humanity. For the purpose of this review, and bearing in mind its spatial limitations, I have confined myself only to indicating the possible (and necessary) paths for further research into this inexhaustible subject of globalization, transhumanism, posthumanism, computers, ICT and narratives (all of which have become culturally-laden concepts) before embarking on reviewing the text itself.

The book here reviewed brings together fifteen scholars from five different countries whose task has been to explore, more generally, the diverse aspects of the posthuman in contemporary culture, and more specifically, key narratives decoding the second decade of the twenty-first century. Pointing out "a time of change, of technological development, and exponential growth—a quantum leap in human progress" (1) and aiming at "[s]haring this overall concern with environmental exploitation and dwelling on the ethics of human-nonhuman

relations" (8), the editors (and authors, for that matter) set about exploring the relationship between transhumanism and posthumanism from a novel anthropocentric perspective drawing extensively on posthumanism and transhumanism twenty-first century narrative. Additionally, the editors propose "studying the contradictions that emerge out of the transhumanist and critical posthumanist approaches to the changing concept of the human in the context of the fourth industrial revolution as seen in key novels written in the second decade of the 21st century" (13).

The book opens with a preface, "(Trans/Post)Humanity and Representation in the Fourth Industrial Revolution and the Anthropocene: An Introduction" (1-19), which sets the scene. The editors briefly and concisely state their objectives and methodology, and then subsequently, sketch out the Fourth Industrial Revolution (1-5). Then they introduce the concepts and questions relevant for the study of transhumanism and posthumanism that are reflected in the subheadings: "Transhumanism, Posthumanism, Critical Posthumanism" (5-9); "On the Anthropocene" (9-11); "Literary Fiction and the Posthuman" (11-12); "Posthumanism and Transhumanism in Twenty-First Century Narrative" (12-19). The book includes: List of Figures (vii), List of Contributors (viii-xii) and Acknowledgment (xiii). The book ends with an Index (228-236). The book is organized into three sections, each consisting of three to five articles, and a general conclusion, amounting to fourteen contributions in all.

Section I includes the following articles: "Before Humanity, Or, Posthumanism Between Ancestrality and Becoming Inhuman" (20-32) by Stefan Herbrechter; "From Utilitarianism to Transhumanism: A Critical Approach" (33-47) by Maite Escudero-Alías; "Posthuman Modes of Reading Literature Online" (48-64) by Alexandra Glavanakova.

Section II is comprised of the following contributions: "Vigilance to Wonder: Human Enhancement in TED Talks" (65-78) by Loredana Filip; "Patterns of Posthuman Numbness in Shirley & Gibson's "The Belonging Kind" and Eggers's *The Circle*" (79-93) by Francisco Collado-Rodríguez; "Subjects of the 'Modem' World: Writing U. in Tom McCarthy's *Satin Island*" (94-109) by Margalida Massanet Andreu; "The Paradoxical Anti-Humanism of Tom McCarthy's C: Traumatic Secrets and the Waning of Affects in the Technological Society" (110-125) by Susana Onega; "Don DeLillo's *Zero K* (2016): Transhumanism, Trauma, and the Ethics of Premature Cryopreservation" (126-141) by Carmen Laguarta-Bueno; "A Dystopian Vision of Transhuman Enhancement: Speciesist and Political Issues Intersecting Trauma and Disability in M. Night Shyamalan's *Split*" (142-160) by Miriam Fernández-Santiago.

Section III comprises the following articles: "The Call of the Anthropocene: Resituating the Human through Trans- & Posthumanism. Notes of Otherness in Works of Jeff VanderMeer and Cixin Liu" (161-177) by Justus Poetzsch; ""Am I a person?": Biotech Animals and Posthumanist Empathy in Jeff VanderMeer's *Borne*" (178-193) by Monica Sousa; "Posthuman Cure: Biological and Cultural Motherhood in Margaret Atwood's *MaddAddam*" (194-209) by Esther Muñoz-González; "Posthuman Transformation in Helen Marshall's *The Migration*" (210-223) by Sherryl Vint.

The last part, "Conclusion: Towards a Post-Pandemic, (Post)Human World" (224-227) written by the book editors, Sonia Baelo-Allué and Mónica Calvo-

Pascual, helps to delimit the message conveyed by the book presenting us with a comprehensive review of the existing body of work on the investigated topic with particular reference to post-pandemic and post-human world. Not surprisingly, the book structure reflects the ways in which transhumanism particularly is organized, bearing in mind that "[transhumanism] promotes an interdisciplinary approach to understanding and evaluating the opportunities for enhancing the human condition and the human organism opened up by the advancement of technology" (Bostrom 2005, 3).

In his contribution "Before Humanity, or, Posthumanism Between Ancestrality and Becoming Inhuman" (20-32), Stefan Herbrechter traces the gradual restoration of harmony before humanity up to posthumanist futurism and techno-utopianism (21), after which more attention is paid to ancestrality and the concept of 'after finitude' (22-25). Subsequently, the author of this contribution lists important considerations in linking 'becoming in/human' (25-31) to the idea of 'before humanity' (23).

The next contribution, entitled "From Utilitarianism to Transhumanism: A Critical Approach" (33-47) opens with a descriptive account of Jeremy Bentham (1748-1832), the father of Utilitarianism, who "coined the ethical and philosophical doctrine of "the greatest happiness for the greatest number" (33). Due importance is given to critical Utilitarianism and the mechanization of society (37-41) and to the relevance of re-visiting ecology and posthuman ethics (41-44). Even though, "the field of medical humanities is gaining a relevant presence not only in medicine degrees but also in STEM—i.e., Science, Technology, Engineering, Mathematics—programmes," definite conclusions are apparently difficult to draw. Yet, Maite Escudero-Alías sums up the ways of tackling the challenge: "As literary critics and teachers of literature, most of us should also ponder about the consequences of promoting the use of cutting-edge technologies in our courses" (44).

The chapter entitled "Posthuman Modes of Reading Literature Online" (48-64) looks at "[t]he transformations in reading both on paper and on screen" (48) and examines the collective reading of print texts (55-57). We are shown how social reading and collective online reading as a social practice may cut across distinctions of feelings made on the basis of pleasure, comfort and security (59). Alexandra Glavanakova concludes that "[t]raditional methodologies for close reading used in the humanities certainly play a significant part in developing deep attention" (60).

"Vigilance to Wonder: Human Enhancement in TED Talks" (65-78) is a well-constructed paper with solid and well-chosen examples and a fair exposition of human enhancement and transhumanism (65-67). Loredana Filip provides a useful review of bioethical debates on human enhancement (67-70) focussing on traction across diverse media ranging from scientific journals to popular magazines. More specifically, the author offers an interesting view on TED talks and human enhancement (70-75). The author's TED talk sampling methodology is adequately explained. One of the conclusions reached in this study is that "[t]he ubiquity of transhumanist ideas and ideals needs to be investigated by using different approaches and texts, rather than leaving the debate in the hands of a few philosophers" (75).

In his contribution, entitled "Patterns of Posthuman Numbness in Shirley & Gibson's "The Belonging Kind" and Eggers's *The Circle*" (79-93), Francisco Collado-Rodríguez explicates "[t]he Future, the Posthuman, the Transhuman" and then proceeds to peel off the layers of the symbols of the circle (79-81). The author rightly emphasizes the 'forge of posthuman numbness' before and beyond 'the crossing of the Millennium' (81-83). Interesting and illuminating data and examples are offered from various authors and diverse sources in the section of this paper in which the concept of 'the Pre-Millennium Community' looms large in 'belonging nowhere and everywhere' (83-87). 'The Circle of Knowledge or the Implosion of the Human' is also reported on, and this section provides a detailed account of circle of consumerism (87) and fluid modernity (89).

The chapter entitled "Subjects of the 'Modem' World: Writing U. in Tom McCarthy's *Satin Island*" (94-109) shows us "the pungent dichotomies resulting from the widespread of techno-scientific developments in a (dis)connected world" (94) highlighting the role of "a metafictional reflection on the importance of writing in a Networked present" (95). Furthermore, Margalida Massanet Andreu establishes 'buffer zones' by juxtaposing excerpts from *Satin Island*. The subheadings of her article might be said to be stylistically consistent: Introduction: "Me? Call Me U." (94-96); About U.(s): Contemporary Subjects (96-101); Buffer Zones: Hack or Sacked (101-105); U.topia: Writing YoU (105-107); Conclusion: Back to YoU (107).

The author of the next chapter, entitled "The Paradoxical Anti-Humanism of Tom McCarthy's C: Traumatic Secrets and the Waning of Affects in the Technological Society" (110-125), Susana Onega is not a newcomer to the field, having previously published such contributions as *Form and Meaning in the Novels of John Fowles* (Onega 1989) and *Metafiction and Myth in the Novels of Peter Ackroyd* (Onega 1999), to name but a few titles. Her contribution may be divided into two blocks: 'The Birth of the Technological Society and the Waning of Affects' (112-116) and 'Traumatic Secrets and the Derealisation of the World' (116-123). Onega has successfully fused two sharp contrasts asserting that "[w]hile we are shocked and moved by the traumatic experiences that led teenage Sophie to commit suicide, our response to Serge's nihilistic task to derealise the world provokes awe and admiration" (124), thereby reconciling the illuminating opposing examples from the consulted pertinent literature.

After reminding us that there are certain possibilities "of reversing aging and, ultimately, overcoming death" (126), Carmen Laguarta-Bueno enumerates a whole lot of "the most widely discussed subjects in transhumanist circles" (126) and a series of strategies for approaching ageing as 'deadly pandemic disease' in her contribution, entitled "Don DeLillo's *Zero K* (2016): Transhumanism, Trauma, and the Ethics of Premature Cryopreservation" (126-141). More specifically, she supports her arguments by providing examples illustrating a constant state of flux in the struggle against ageing, citing the British biomedical gerontologist Aubrey de Grey, who "has described ageing as a "deadly pandemic disease" (126) (de Grey and Rae 2007, 78). In this article, one can find again the concepts of 'narratives' and 'narrative strategies,' when the author quite rightly insists on the importance of DeLillo re-enacting "the workings of the autodiegetic narrator's traumatized mind" (138) in *Zero K* (DeLillo 2016) whilst pointing out

the role of "a series of narrative strategies that are typical of the narratives of trauma" (138).

With reference to a dystopian vision of transhuman enhancement, Miriam Fernández-Santiago mentions the tendency for the analyzed discourse type to have recourse to speciesist and political issues. By elaborating on the transhumanist promise (142-143), the author provides a very useful detailed example of intersecting transhumanism and disability (143-144) in her contribution, entitled "A Dystopian Vision of Transhuman Enhancement: Speciesist and Political Issues Intersecting Trauma and Disability in M. Night Shyamalan's *Split*" (142-160). Then, the author begins with an examination of political analogies followed by socio-political implications (p144-150). She masterfully describes how Shyamalan's *Split* "renders a dystopian vision of transhumanity that results from inflicting mental disability on a human identity that is pathologized as fragmentary and dysfunctional" (150) and concludes that "dystopian accounts of transhumanism propound a self-reflective vision of the humanist project that questions the perpetuation of some of its premises in the transhumanist paradigm" (157).

Justus Poetzsch undertakes a painstaking, assiduous and meticulous analysis of the Anthropocene through new relations between man and world in his contribution, entitled "The Call of the Anthropocene: Resituating the Human through Trans- & Posthumanism. Notes of Otherness in Works of Jeff VanderMeer and Cixin Liu" (161-177), pointing out that "[t]he beginning of the third millennium was not only the highly anticipated and sometimes anxiously expected start of a new chronological chapter [...] but also marked the emergence of a new time concept relating to the geological timeline of the planet" (161). While explaining the position of the human being in the state of dissolution, i.e., in the context of transhumanism and posthumanism, the author concentrates on "redefinitions of the human" whilst "loosely following the two different tendencies of interpreting the Anthropocene" (164). Ultimately, the opposing transhuman and posthuman visions in the works of Cixin Liu and Jeff VanderMeer receive full coverage (166-175). The former is inspected through *Cixin Liu's Transhuman Triad*, whilst the latter is elucidated in terms of *Jeff VanderMeer's posthuman Area X*, respectively (see Liu 2014, 2016, 2017; VanderMeer 2014).

The contribution entitled ""Am I a Person?": Biotech Animals and Posthumanist Empathy in Jeff VanderMeer's *Borne*" (178-193) by author Monica Sousa is a reappraisal of Cartesian perspectives towards animals and biotechnology, particularly bearing in mind that "stories that depict the connections between animals and technology continue to arise" (178). Monica Sousa shows with ample evidence that animals have already had a history of being perceived more machine-like than organism-like, even prior to biotechnology. These ideas are supported by Descartes' views about animals. Namely, Descartes regarded animals as 'automata' and 'void of reason' (Descartes 2000, 2006). Subsequently, she explores the facets of touch, symbiosis and symphysis (186-188), only to arrive at the central question: "Am I a Person?" (188). Sousa welcomes diverse approaches to personhood without disqualifying any of them via formal or some other reasons. One of the conclusions reached in this contribution is that "the novel is an effective tool in capturing posthumanist empathy" (192).

The penultimate contribution, entitled "Posthuman Cure: Biological and Cultural Motherhood in Margaret Atwood's *MaddAddam*" (194-209), investigates the concept of 'the posthuman body' taking as a starting point some concrete literary examples. The contributor Esther Muñoz-González compares and contrasts human voice (198-202) with posthuman voice (202-204). Ultimately, she concludes that the novel *MaddAddam* might suggest sort of circularity and arriving back at its palindrome-title (204).

Sherryl Vint rounds off this section with her contribution, entitled "Posthuman Transformation in Helen Marshall's *The Migration*" (210-223), a study that examines, as its title implies, Helen Marshall's story *The Migration* (2019). The contributor's observations are exhaustively discussed from different angles, revealing that the story in question reflects multiple and intersecting crises "that are overdetermined in the Althusserian sense of this word" (210). In other words, each story element in the totality producing social reality has been mutually determined by all the other elements, "and none can be understood in isolation as the single or prime cause" (210) but rather in the context of contradiction and overdetermination (Althusser 2005; Speer 2018). Vint upholds the philosophy of the epigenetic changes prompted by climate change and explains this view by way of illustration (220). Hers is the neat work of analysis, which leads to one tentative, but solid, conclusion that "[t]he novel demonstrates the importance of speculative fiction to the project of affirmative posthumanism, to enable us to see in new ways through the framework provided by the story" (222).

The final chapter, true to its title "Conclusion: Towards a Post-Pandemic, (Post)Human World" (224-227), is a stimulating and refreshing reminder of the main ideas presented in the book. Sonia Baelo-Allué and Mónica Calvo-Pascual remind us of a dystopia produced by a pandemic of COVID-19, and then move on to explain that "[c]ritical posthumanism might give us the tools to navigate this changing world that can bring out the best and the worst in us" (227), indicating, without fail, directions for further study in transhumanism and posthumanism the narrative of our century.

To sum up, all the contributions in this book have been meticulously and carefully investigated and amply supported with extensive bibliographical references, and their quality is exactly what we would expect from a selection made by Sonia Baelo-Allué and Mónica Calvo-Pascual whose more than excellent editing has created a strong emotional impact of the selection of contributions on the potential readers (and the writer of this review, for that matter). One immediate impression is not solely that of cohesion and coherence of topics within the sections, but also a theoretical-methodological cohesion and coherence which is exhibited by the contributors whilst dealing with their respective topics. Moreover, the obvious merit of the book is to be found in its immaculate, consistent and meticulous organization of three sections and thirteen chapters within, which flow smoothly according to the algorithm provided in the introductory remarks. Equally praiseworthy is the contributors' treatment of the affluent and well-supplied terminology pertaining to the domains of transhumanism and posthumanism, which additionally whets the appetite for further study of the implications and repercussions of transhumanism and posthumanism in the world immersed in technology. The concepts promoted by

the editors, i.e., 'transhumanism,' 'posthumanism' and 'critical posthumanism,' are thoroughly observed and illuminated by means of fusing literary fiction and the posthuman.

To conclude, this book entitled *Transhumanism and Posthumanism in Twenty-First* Century *Narrative* fits admirably into the Routledge's family of books that are engaged in transhumanism and posthumanism and the Routledge's realm of titles working in the premises of interdisciplinarity, multidisciplinarity and transdisciplinarity. Consequently, this book will be warmly welcomed by interdisciplinary, multidisciplinary and transdisciplinary researchers of different profiles around the world. Further broadening of the topic of transhumanism and posthumanism still remains to be done, particularly in the domain of the Great Reset that we are witnessing these days, but this book is definitely a well-balanced start for any interdisciplinary undertaking of the same or similar profile.

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The pioneering book of Andreas Fischer, *James Joyce in Zurich: A Guide*, remains crucial to our wider understanding of James Joyce (1882-1941) and Zurich in depth. Fischer, in his comprehensive biography of Joyce, devoted a substantial section to Zurich when Joyce was there, and what it meant for Joyce as it seems to be a psychic space in which "he [was] a refugee during the [Great] War 1914-1918" (Fischer 2020, 20) in part I. Also, Fischer in his chapter "Zurich after Joyce" (57-62) in Part I, draws a distinction between "the start of journals, the [...] James Joyce Symposia, Fritz Senn [...] as an ambassador for Joyce" and "how important Joyce was for Zurich" after his death (59). Part II is a more substantial approach to the longer-term significance of 60 alphabetically ordered articles for Joyce on phenomena, institutions, places and people in the field of the biography of Joyce and his literary stance. To better understand Joyce, Fischer classifies Part III into two distinct sections: a chronology and a map, demonstrating Joyce's Zurich.

The book is mainly for Joyce readers and researchers, literature and history scholars, academicians and students, "Joyceans at all levels" (4), so it can be traced in the key categories of modernism, the chronology and the life of a novelist in Zurich in the twentieth century, Zurich and literature, war and literature, and Joyce's effect on literature and art. The book's title leads directly to the implied promise of a guide to James Joyce's life and his connections in Zurich. There is an extended taxonomy of literary circles of the twentieth century, such as Tom Stoppard and Stephen Zweig, of psychiatrists such as Carl Gustav Jung, of restaurants and places and many more in the second part of the book. The sense of place emblematic of Zurich and emotionally displaced characters in literary and art circles are diverse as the variety of articles in each part suggests. The space in this book is presented as originary for Joyce and his family and it reflects imaginative forces together with realistic ones for Joyce to write *Ulysses*.

The book is "biographical" (4) and Fischer makes an interesting contribution about the impact of "how Joyce was received in the German-speaking world and how he was translated into German" (4). Part I of the book covers introduction and acknowledgments, chapters entitled: "Joyce in Zurich" (9-32), "Zurich in Joyce" (33-56) and "Zurich after Joyce" (57-62). In "Joyce in Zurich," Joyce seeks a chance to leave Ireland with his family, so he was looking for posts, a possible vacancy in the Berlitz school, in Zurich in 1904, but upon his arrival, he learns that there is no post there, so he moves to Trieste (9). Having faced "internment as an enemy alien" in Trieste in 1915 (10), he moved to Zurich and stayed there with his family in June of that year until 1919 (10). He and his daughter had some health problems in Zurich; nevertheless, he did some translations for a journal, staying away from English people (12). However, due to "lawsuits" with Henry

Carr, one of the actors, he withdrew from his "theatre company" in 1918 (13). Joyce preferred investing conventions "with concentrated meaning" so he was not interested in the Dada movement (13). *Exiles*, his play (1918), received Stephen Zweig's help for its German performance (Fischer 2020, 13).

Joyce also wrote three poems related to Zurich, one of which is about a street called Bahnhofstrasse, elucidating his experience of "metropolitan smartness aloneness" (37). He also wrote "a major part of Ulysses" in Zurich (37). Its composition and serial publication can be observed in a table that includes the episodes, manuscripts, typescripts and the date of publication chronologically in "Zurich in Joyce" (39). Although written "after his time in Zurich" (45), *Finnegans Wake* has "the name Zurich […] three times" (45) and two rivers running through Zurich (46).

Part two demonstrates the space and the spatiality as full, including "human passions" (Wegner 2002, 179) that are mobile, as people like Joyce come and go, so it is more than a stage. Moreover, Zurich is depicted with its "cultural flows" including "social production of social space" (181). Thus, the chapters are about Joyce's neighbours, open spaces and streets like Bahnhofstrasse, his students, his friends, hotels, his death mask, professors, his affair with Martha Fleischmann and his first grave in Fluntern Cemetery. They all illustrate space where the body entails "power relations" (183). Therefore, there are also lawyers, critics, painters, a guesthouse, the James Joyce Pub, a composer, Carl Gustav Jung, a theatre, novelists, a newspaper, a restaurant, Lenin—an exile in Zurich like Joyce, expositors, libraries, cafés, rivers, publishers in chapters where a "conflicted and contradictory process" takes place and people "intervene as agents" (183). The chapters about a bank employee, models for his characters in *Ulysses*, rituals, Fritz Senn, a sculptor, expatriates, concert halls, *Travesties* by Tom Stoppard (1974), a conceptual artist, his doctor Alfred Vogt, his translator, Zurich James Joyce Foundation, Joyce's personal library, effects, paintings letters, manuscripts (Fischer 2020, 269), all mark a spatial orientation and a "spatial scope" navigating in a global space (Wegner 2002, 193).

Fischer's "concretization" of Joyce's work of art aims at "an understanding, based on direct experience, of the nature of the ontic connection among the aesthetically valuable qualities appearing in concretization" (Ingarden 1988, 76). In other words, James Joyce in Zurich becomes a guide "within a pattern of harmony" and an "ontic connection" (76) between the reader's aesthetic value and "aesthetically valuable" aspects such as Joyce's poem "Bahnhofstrasse" (1918), evoking "the signs that mock" (Joyce 1992, 38) and "twining stars" (38) as "value bearing factors of the object" (Ingarden 1988, 76) referring "to a deeply personal experience" of Joyce's sense of "transitoriness of life" and his declining health (Fischer 2020, 36).

The second part of Fischer's book has a chapter entitled "*Travesties* by Tom Stoppard" (Fischer 2020, 241). Stoppard's seminal play remains crucial to our wider understanding of the notions of revolution and exile as its characters are "the Irishman James Joyce, […] the Romanian Tristan Tzara, one of the founders of the Dada movement, and the Russian Vladimir Ilyich Ulyanov […] Lenin, who would lead the Bolshevik revolution in Russia" (240). These three people are of great significance as they "lived in Zurich in 1916/17" (240) though they did not meet. In the play Joyce and Tzara are "artists" presenting various "ideas of the

function of art" (242). For Tzara, Joyce approaches literature like religion; nevertheless, Tzara sees art "as dead" in wartime. Lenin, on the other hand, "is a cultural conservative" enjoying traditional art (243) in the play.

The chapter entitled "Zurich James Joyce Foundation" (265-268) in the second part of the book exacerbates the contribution to bring about how Joyceans came together. Starting with a coincidence, "a Zurich banker and a self-taught Joycean met in the process of the bank's setting up" (265) in James Joyce Pub in Zurich. Fritz Senn, also the proofreader of Fischer's book, built up a private library of "Joyceana" (265). Raising funds, Fritz Senn founded the James Joyce Foundation in 1985; the decision was taken by the Director General of the bank, Dr Robert Holzach and Senn (265). The foundation aimed to keep Joyce's memory and his work. A prominent example of support for studies is the "annual August Workshop," emphasizing discussion and interaction with "monologue performances" (266). There are also guided tours and Fritz Senn teaches university courses and attends reading groups (266), programmed in the James Joyce Foundation Zurich.

In this well-designed and robust study, Fischer examined data (dates) from *A James Joyce Chronology* (Norburn 2004) in the most essential part of his book, Part III. Hence, a tourist can make use of the chronology and the map of Zurich in Part III to build up the perspective of James Joyce's mind's eye in a passage to Zurich. For instance, between April 1-14, 1930, Joyce stayed at Hotel St Gotthard in Switzerland, according to the chronology in Part III (Fischer 2020, 279). Also, the place of Odeon Café is illustrated in the map of Joyce's Zurich (281). The reader of the book could sense the effect of history and the spatial phantasmagoria of Zurich through several people's lives in connection with an artist and novelist like Joyce as one can sense the spatial literary circle of the city.

By way of conclusion, Andreas Fischer's *James Joyce in Zurich: A Guide* auspiciously amalgamates space, time and the author, allocating the importance of Zurich in Joyce's life and his influence on his environment by providing a new understanding of his biography through photographs, paintings, postcards and a map. The bibliography, at the end of the book, adds to the resourceful future studies that may produce new projects on James Joyce. The index further demonstrates new means to find in Fischer's guide. The key strength of this book is the in-depth investigation of the known places and people by Joyce that connect each one like a web to James Joyce.

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"That life has to do with narration has always been known and said," argues Paul Ricoeur and adds that the plot "has the power to make a single story out of the multiple incidents" (1991, 426). However, narrating one's life becomes problematic when "the impossibility of knowing" (Caruth 1995, 10) weighs down on the victim of a traumatic event. In those cases, "the coherence of the life narrative is shattered—the traumatised person has "lost the plot, and a void enters the structure of the narrative" (Viljoen and Van der Merwe 2007, 1). It seems that narrating trauma is "the paradox of telling what cannot be told" (Schwab 2010, 48), and it is precisely this paradox that the authors of *Arts of Healing: Cultural Narratives of Trauma* ventured to observe. Drawing from the experiences of the 2016 conference of the same name, eleven academics from nine different universities from Canada through Europe to China worked on studies to bring together diverse approaches and responses to trauma. As a result of the well-thought-out concept and meticulous editorial work of Arleen Ionescu and Maria Margaroni, the individual contributions matured into a volume in 2020.

In the same way as the conference, the book takes a "revisionist approach" to trauma: instead of focusing on the "unrepresentability of the traumatic event" (as listed on *Arts of Healing*'s conference website, November 30, 2022) as classical trauma studies does, it maps the current state of approaches and points to undiscovered paths. It includes timely themes not usually discussed next to each other, such as the Holocaust trauma and the Israeli-Palestine conflict, psychosis and autofiction, queer trauma and forgiveness or fragmented memory and the suitability of humour in narrating the Shoah. In her 1995 book *Trauma. Explorations in Memory,* a milestone in trauma studies, Caruth clarifies that the idea behind publishing essays from different fields and disciplines is that "the irreducible specificity of traumatic stories requires in its turn the varied responses" (Caruth 1995, ix). In the more than twenty-five years since the publication of *Trauma*, the field has grown and witnessed shifts in its focus and approaches. The editors of *Arts of Healing,* Ionescu and Margaroni, have kept Caruth's approach of "varied responses" to traumatic events but have also taken a step forward: from the questions of truth and memory they progressed to examine the diverse relationships among trauma, art and healing.

As a collection of eleven essays, the book comprises three parts discussing three significant subtopics: the Holocaust, reactions to mass trauma and cases of individual suffering. All three parts approach their topics in dialogue with the concept of healing through art. Contemplating "the ambivalence of healing" through "irreverent takes" (Ionescu and Margaroni 2020, 1) regarding the

Holocaust is the primary concern of the first three essays. Ivan Callus' "Unfamiliar Healing: Reconsidering the Fragment in Narratives of Holocaust Trauma" suggests that healing from trauma might be similar to how Rod Mengham (2018) characterises "the movement of thought" in connection with Montaigne's essays "an 'attempt' [...] to compose something out of scattered materials'" (Ionescu and Margaroni 2020, 4). The chapter repeatedly returns to the notion of the "fragmentary," leading the reader gradually to understand why and how it is the most suitable form of communication concerning Holocaust trauma. As Callus explains, "the form of the book chapter can feel sclerotic and inapt to the Holocaust" (4); consequently, what we need is "a different essaying [...] the risk of fragmentary writing" (4). The unusual form of the study distances the topic from what is familiar to the reader and its provocative structure operates not primarily through well-structured arguments but through its fragmentary nature. This way, the reader experiences not only the confusion of the traumatised person attempting to recollect their painful memories but also the confusion of the listener trying to make sense of the victim's story. Uncertainty is further enhanced by the visual breaks in the text and the fact that there are no page references after the block quotes. In Callus's words, including "page references [...] would have felt counter to the shape and spirit of what is being essayed" (24). Consequently, the essay 'becomes' an example of how the mind works itself through traumatic memories and shows that "healing [...] can be helped by [...] little devices to living [...] [as a way to] recover a little every day, off fragments read in fragments of time" (5).

Ionescu's "Forgiving as Self-Healing?" starts with a reflection on "What is forgiveness?" (27), discussing Jankélévitch's 1967 book, *Forgiveness*, which differentiates between 'similiforgiveness' and 'pure forgiveness' (27). The former denotes "traditions meant to end a critical situation [...] and bring acceptance or reconciliation" (27) as a result of "the fulfilment of several conditions on the part of the perpetrator" (28). The latter is "akin to a divine act, [a] 'gracious gift'" (28). Keeping a strong focus on the nature and types of forgiveness, the essay aligns Arendt's (1958, 1979, 1994, 2003), Levinas' (1969) and Derrida's (2005) views on the matter (29-32).

Ionescu approaches forgiveness from a specific angle, analysing the Auschwitz survivor and twin-experiment victim Eva Mozes Kor's words of forgiveness as uttered in the film *Forgiving Doctor Mengele* (2006) "through the lens of John Austin's theories on 'performative utterance'" (36). She raises two questions: "whether her [Mozes Kor's] gesture can be actually called forgiveness" (32) and if her "forgiveness can be regarded as an operative speech act" (33). Ionescu finds that Mozes Kor's words fail to meet four of Austin's six conditions and are also "incorrect, incomplete, and, thus, inoperative" (36) as a speech act. The essay concludes "that after Mozes Kor's death, the time for pure, unconditional forgiveness with its supreme healing effects has not yet come" (42). 'Pure forgiveness' "has perhaps never been granted in the concrete acts of forgiveness," claims Looney (2015, 10); an argument that Ionescu also cites at the beginning of her study (27). Following the closing statement, however, the chapter does not question the feasibility of the notion with regards to resolving Holocaust trauma.

As the centrepiece of the book's first part, displaying 'irreverent,' that is, disrespectful approaches, Ionescu's chapter leaves the "observation point" from

which Auschwitz can be seen "as a metonym for the unforgivable" (28). However, it does so not to observe the healing effects of forgiveness on the victim, which, as the study suggests, could be one way of interpreting Mozes Kor's words (37). Instead, it takes leave of the taboo of forgiving Auschwitz to examine a survivor's speech act. The strictly linguistic analysis of the forgiver's statement foregrounds factors that do not concern the act of forgiveness as the ultimate achievement a victim can reach. Thus, the study prompts the reader to turn inward and contemplate whether understanding victims is at all possible, whether the mere fact of their existence and trying anything can truly be appreciated by outsiders. In this respect, the study engages the reader not only rationally but also emotionally in an innovative way.

The third study of Part I, Lucia Ispas's "(Mis)Representing Trauma through Humour? Roberto Benigni's *La vita è bella*" revisions the use of humour while narrating the Holocaust. Starting with a deliberation on the suitable representations of the Shoah, Ispas argues to prove "the irrationality of several of the arguments put forward by Benigni's detractors" (53). They claim that the film's use of humour softens the wickedness of the deeds and misrepresents the immensity of trauma to an extent which equals "Holocaust denial" (53). Ispas explains that the movie is the product of a different kind of thinking, following in the footsteps of Jewish jokes best described in the writings of Henry Eilbert and Justin Geldzahler by "a common Yiddish phrase [...] 'laughing with the lizards'" (55), meaning "laughing through the tears" (55). In Ispas's understanding, humour in Benigni's film is a defence mechanism, a tool supporting the victim in keeping his sane mind. It is not something that presents the horrors in a light-hearted way but rather a mother's womb, protecting and embracing the foetus's body. Alternatively, as the book's editors point out, humour in Ispas's argument "resembles Perseus's shield, which enables spectators to face the traumatic event while protecting them and future generations from the petrifying effects of its horror" (23). Being performative to varying degrees, the first three chapters are brave and unusual undertakings exerting their effect in unexpected ways. Their strengths lie not solely in their meticulously built-up arguments but in their capacity to evoke feelings of uncertainty, anger or fear in the reader through their refreshingly unusual takes on a known topic.

Part II opens the door to the wider perspective of cultural and mass trauma. Its four essays consider non-literary representations of trauma as a solution to the difficulty of recalling and narrating traumatic memories. With an editorial feat, Ionescu and Margaroni place Mieke Bal's "Improving Public Space: Trauma Art and Retrospective-Futuristic Healing" as the opening essay. Bal starts her analysis with the description of an early modern internment experience reminiscent of the Shoah victims, arguing that the only way to understand them is through 'imagination.' In an era when healing is mainly associated with medical doctors and psychologists, Bal asks the crucial question of "What can art do?" (73) for those suffering from trauma. She reflects on the question in three acts by examining the works of Nalini Malani Indian and Doris Salcedo, Colombian visual artists to finally suggest her unique audio-visual project she created with Mathieu Montanier. In her view, the key to healing and "improving public space" (73) is 'moving.' Malani's videos show moving images that are capable of moving the spectators' emotions. Bal points out that "art is able to provide visions, including

knowledge that other forms of knowledge production have difficulty achieving" (77). This idea brings the reader back to Callus' essay which, instead of explaining, *performs* and makes the reader perceive the fear and unease caused by fragmentary narration. Salcedo's *Palimpsest,* a dialoguing visual art, is dedicated to the memory of people who, pursuing a better life, drowned in the Mediterranean Sea or the Atlantic. With its "grainy surface of extremely fine pebbles" (82), the artwork displays names that are engraved or written in sand. In an interplay with water, the names appear and disappear, shine and tremble, making the viewer contemplate the importance of names in the context of life, death and memory.

In the section "Act 3: From Classical Literature to Contemporary Art," Bal returns to the early modern slavery victim of her opening lines, who proves to be Cervantes, the author of *Don Quijote* (1605). Considering the work for its "traumatic texture" (89), Bal focuses on a traumatised character, Cardenio, who seeks healing through telling his life story. Cardenio suffers not primarily from the unspeakability of his trauma but from being repeatedly interrupted by others and, consequently, from being unheard. This problem, the lack of compassionate listening, was what inspired Bal and the artist Mathieu Montanier to base their audio-visual project on *Don Quijote*. They argue that "a well-thought-through video project can explore and transgress the limits of what can be seen, shown, narrated and witnessed" (91). Bal explains that by moving narration outside the boundaries of literature, they built their project on the famous closing lines of Wittgenstein's *Tractatus* (2001), which Bal quotes in her own words as "of what one cannot speak, one must keep silent" (Bal 2020, 85). She points out that the philosopher later modified the sentence into "Of what one cannot speak, one can still show" (91). As the ultimate source of this modified sentence Bal references Maurice O'Drury's *Conversations avec Ludwig Wittgenstein* (2002, 159, 170, 173), a work mentioned in a note by Davoine and Gaudillière (2013, 17, 51-52). Starting from the second version, Montanier and Bal hoped to "to explore the importance of showing as a 'silent,' non-interruptive way of enabling witnessing [...] against the indifference of the world" (Bal 2020, 91). In their approach, *showing* is the way to overcome impatience which interrupts narration and leads to indifference; a phenomenon observed also in Margaroni's closing chapter of *Arts of Healing* as one of the most urgent problems of our time.

Continuing eastward in imagination, in the centre of Ernst van Alphen's "Transforming Trauma into Memory" lies the installation *Destroyed House Gaza* by the Dutch artist Marjan Teeuwen. This 2017 installation is part of Teeuwen's long-running project, in which her artworks are named after the locality where the houses destined to be demolished stand. Van Alphen's purpose in analysing these works is to observe visually Michael Rothberg's theory that in the "confrontation of different histories, memories are borrowed and cross-referenced" (Rothberg 2009, 99), implying that "memories are not owned by groups, nor are groups owned by memories" (van Alphen 2020, 99). Teeuwen "breaks away floors or walls" (102), "creates sculptures out of debris" (102) and arranges the objects "on the basis of materials and colours" (102), aiming to tell visually how the mind tries to organise memory images. The overall effect is that of an "obsessive practice of ordering and structuring" (102), showing possible ways of moving from the zero point of being paralysed by trauma. The significance

of making 'the house' as both the raw material and the central image in her works is highlighted by van Alphen's elaborate explanation of the word's symbolic meaning, especially in the given geographical area under study, which is, "family and its roots" (101). 'The house' as such gains significance as a sign of being rooted in the land in the Israeli/Palestinian conflict. Van Alphen points out that in Teeuwen's house in Gaza, the rearrangements do not only show visually how the mind processes traumatic memories, but the project also displays "the symbolical significance of the house [...] [as] a site of memory" (108).

Continuing the reflections on visual representations of remembering and "the healing politics of place" (Ionescu and Margaroni 2020, 71), Radhika Mohanram's "Textures of Indian Memory" addresses an intriguing situation in which what is seemingly created to be a site of memory, the city of Chandigarh, is in fact a realisation of another, the real purpose: forgetting. In other words, what Mohanram claims is that the city does not answer the question "What must we not forget?" (Assmann 2011, 16), the key dilemma in Jan Assmann's concept of cultural memory, but on the contrary: it conceals what people should remember. Mohanram argues that the modernist design of the Capitol Complex, foreign to the land and its past makes Chandigarh "a place without memories of the wretched past of a colonised India or the anguish of the partition" (Mohanram 2020, 120). In this sense, the city is a visual sign of forgetfulness and serves as a place for forgetting the haunted and violent past. *The Martyr's Monument* is the only construction in the modern city which "signifies the absence of the past and memories [...] of the trauma of the 1947 partition" (121). However, as Mohanram points out, even this artwork, with its dominantly Hindu symbolism, fails to show "Sikh or Muslim grief in the losses of partition" (123).

The phenomenon that Mohanram describes is reminiscent of Bal's argument in the previous chapter that "Salcedo's work addresses cultural memory in its negativity" (Bal 2020, 87) and focuses on "dis-remembering" (87) which, together with "mis-remembering" (87), represents "devastating, wasteful missed opportunities for the present and future" (87). In Bal's view the artist's task is to make the viewer perplexed to sensitize his "viewing attitude" (82) and to make it "permeable to the multiple effects and encounters with people who have been hurt" (82). Mohanram points out that in the Martyr's Memorial "it is not that memory resurfaces from forgetting but rather the reverse - it is forgetting that resurfaces" (Mohanram 2020, 128) in the form of the monument.

A group may face similar difficulties as individuals when recalling a high-impact traumatic event. Through its silent, yet, telling images, art can address mass trauma and express what would otherwise be unspeakable. In the last essay of Part II, "How Do We Mourn? A Look at Makeshift Memorials," Irene Scicluna takes under scrutiny visual representations of grief created by everyday mourners. Her focus is on how "individual feelings of mourning [are expressed] on the public stage" (Scicluna 2020, 133). Starting by describing an iconic snapshot taken on the coast of Normandy in 1944, showing a helmet "set atop a rifle gun," the study points out that the improvised memorial for a dead soldier has "all the qualities that our sprawling contemporary memorials do" (134). Scicluna meticulously looks at several examples of public, sudden deaths in Great Britain between 1936 and 2017 to observe changes in mourning practices. She shows how the "modern banishment of death [...] is linked with the nullifying of

places related to death" (135). Makeshift memorials are the results of a "cultural shift from silence to expression" (137). They are "volatile and unpredictable" (137) and carry a "potential for connectedness" (137). In Scicluna's view, they are witnessing trauma and loss not with "the silence of gravestones" (142) but by exposing it to public awareness. Risking to be "a threat to the authoritative narrative" (147), their real strength lies in the fact that they follow "a bottom-up rather than a top-down process" (147). Scicluna's study is a pioneering work calling attention to various layers of meaning behind simple-looking everyday practices connected to tragedies.

Classical trauma studies emphasises the difficulty of representing and recounting a traumatic event and, to a certain extent, questions the idea of successfully recovering from trauma. Contributors to the 2013 book *Mending Wounds? Healing, Working through, or Staying in Trauma* point to "wounds and scars" (Masterson and Williams 2013, 2) as tangible signs of trauma that place the experience "to a sphere non-identical to consciousness and memory" (Masterson and Williams 2013, 2). This approach allows a different understanding than classical trauma theory and concludes that trauma studies were too hasty in judging the "efficacy of working through traumas" (Ionescu and Margaroni 2020, 2). This inefficiency in healing is at the heart of the Algerian-French author Chloe Delaume's autofiction discussed by Laurent Milesi in "Literature between Antidote and Black Magic: The Autofiction of Chloe Delaume." The opening chapter of the third part of the book is dedicated to individual trauma. The study focuses on the *fictional I* in several of Delaume's autofiction novels, in which the author recreates herself through narration to use her writings as a script for her life.

Delaume's works are intertwined with her personal life, especially her early childhood trauma. As a ten-year-old girl named Nathalie-Anne Abdallah, she witnessed her father shooting her mother and then committing suicide. As a grown-up, she coined the name *Chloe Delaume* to distance herself from her traumatic past. "Autofiction for Delaume," argues Milesi, is "the self-analysis and postmodern (autopsie) of an ego damaged by parental deaths" (160). A crucial factor in Delaume's vision is the rejection of writing as a healing tool. As she points out in *Dans ma maison sous terre*: "My body is the abode of the dead of my family [...] I won't heal" (Delaume 2009, 169). Milesi discusses how writing is "a performative empowerment of the self" (Milesi 2020, 160) but empowerment has to be understood as revenge through writing (163), as rewriting the Self as a form of "inversion of divine incarnation" (168). Milesi argues that this feature makes Delaume's writing "more than mere magic, a kind of black magic" (168). By directing the spotlight on the oeuvre of an author who denies healing through art, whose writings perform repeated re-creations of the Self, while the author's original Self remains dead, killed by family trauma, Milesi breaks down the readers' presuppositions rooted in psychoanalytic writings declaring the healing power of art. This groundbreaking approach reflects on the fragility of the human mind and the possibility or impossibility of healing from trauma which mysteriously involves art and the artist in various ways.

With another editorial masterstroke, Ionescu and Margaroni arrange Milesi's essay to be followed by a study arriving at an alternative conclusion concerning art and healing, Olga Michael's "Queer Trauma, Paternal Loss and Graphic

Healing in Alison Bechdel's *Fun Home: A Family Tragicomic*." Michael's describes how Bechdel was able to process her painful memories about her late, repressed homosexual father through the process of writing a graphic memoir. One of the essay's novelties is that instead of focusing on the problems of the closeted homosexual person, it describes the difficulties of those around him, affected by his repressed identity. When the writer, Bechdel was a child, her father's, Bruce, hidden secret created a rigid parenting style, not without violent outbursts, which caused fear and uncertainty in his children. Michael shows that in her novel Bechdel attempts to understand her late father by finding analogues between him and Oscar Wilde, his favourite author. Michael argues that through the Gothic style *Fun Home* expresses "the child's perspective on Bruce" (192). As a result, the house with "its 'artificiality' and exaggerated ornamentation, transforms into Bruce's 'autotopography" (203). In *Fun Home,* "as the narrative unfolds, Bechdel alters her perspective, distancing herself from her child self's view of Bruce and reconfiguring the meaning of the house" (195).

As Bal, van Alphen and Mohanram, Michael also emphasises the significance of visual representation in expressing trauma, as a way to express what words cannot. In a graphic novel, text and pictures narrate the story in a joint venture. Reflecting on "testimonial (life) writing" (188), "literary autobiographies" (188) and "scriptotherapy" (188), Michael points out that the difficulty of expressing trauma comes from difficulties with language and memory but visual representations can convey with the immediacy of images what would otherwise be difficult to explain.

Likewise focusing on the artistic representation of painful individual trauma, in the third essay of the part "Intimate Healing," Nicholas Chare reflects on Teresa Margolles' 2016 installation commemorating the murder of a Mexican transgender woman, Karla, the previous year. While keeping its focus on themes of violence, expectations and judgement connected to unorthodox sexuality, Chare's "Concrete Loss: Attesting to Trauma in Teresa Margolles' *Karla, Hilario Reyes Gallego*" touches on problems appearing in other chapters as well: the influence of economic issues on the individual and the effect of the individual's sexuality on her integration into society. The first half of the study contemplates the nature of crime, sex and mourning through a pun highlighted by the section's title. 'Concrete' has various meanings, which connect to the artwork at different points. The installation includes a piece of concrete from the scene of the crime, "a visual synecdoche for the crime scene" (211). But concrete as a material is present in the artwork also in the form of a big block behind a "nearly life-size photograph of Karla—[which] gives it [...] the appearance of a shrine" (213). Concrete is a "signature material" (214) of the artist and it also links *Karla* (the artwork) to Margolles' other installations. As a "material associated with modernity" (213) it is connected to economic exploitation and social abjection, both of which severely affect Mexican sex workers. Similarly to Bal, who suggests that artworks have the potential to sensitise the visitor to feel more empathy and solidarity, Chare argues that although "Margolles offers no relief in relation to traumas" (225), she creates the possibility to have "encounters that are potentially transformational" (225) and through which "the beholder is potentially subject to change" (225).

The closing chapter of the book, Maria Margaroni's "The Monstrosity of the New Wounded: Thinking Trauma, Survival and Resistance with Catherine Malabou and Julia Kristeva" approaches the problem of healing from a rare angle, focusing not only on survival but on the possibility of living a quality life after severe trauma. Margaroni argues that while becoming less sensitive to one's surroundings might be a natural reaction to trauma and can also serve as a useful tool for survival, living in what could be called a survival mode can become a habit of the victim, preventing the person from truly living. Margaroni points out Malabou's a priori reasoning that trauma in all cases causes brain damage (241) and that contrary to Freud's concept of the neurotic, the latest findings of neuroscience identify "emotional indifference" as the main byproduct of trauma. This damage "leads to the production of a new type of patient, one characterised by 'cool indifference'" (234).

With her concept of the new wounded, Malabou proposes "new pathological paradigms" (234). While Freud is concerned with "the internal conflict that gets revived and remobilised through the action of the external event" (Margaroni 2020, 234), Malabou claims that in what she calls the new type of patient, the problem lies exactly in the fact that the traumatic event is meaningless, and the person finds no connection to it. Margaroni also calls attention to the fact that this new approach to trauma victims needs to go hand-in-hand with acknowledging the social contexts of terrorism and "aggressive global capitalism which drains its accomplices of all effect" (235). If "cool indifference" characterises the survivor's reaction to the world around them, "destructive plasticity" (234) goes a step forward and describes a situation in which "both suffering and making suffer [...] share the same death-like face of emotional apathy" (237). Discussing Kristeva's "extended metaphorics of 'holding'" (248), Margaroni also argues that in Kristeva's view it is the "principle of the hold" (248) that can make life passionate again, and it is this principle that forms the core of Duras' script, *Hiroshima mon amour*.

Arts of Healing integrates the findings of various fields, looking at trauma from the points of view of "critical and cultural theory, psychoanalysis, philosophy, neurology, literature, the visual arts, film studies and gender and queer studies" (ixx). Ionescu and Margaroni point out that trauma studies has proceeded "from a Holocaust-centric reflection to the increasingly terror-haunted world" (x). Therefore, their aim with the book has been "to address urgent questions within the field" and "to contribute fruitfully to ongoing debates" (x). The themes that the book discusses concern all of us, connected to other people, living in globalised societies, experiencing the imperfection of the world. In some of the essays, artworks represent a person's reaction to trauma through their structure (Callus, van Alphen, Scicluna). In contrast, in others, it is the process of creating art which appears to be therapeutic (Michael, Ispas). An artwork can stand for the impossibility of healing and go toward creating a new self from the ashes (Milesi), or it can collect individual responses and compose them into a whole (Scicluna). *Arts of Healing* summarises and points forward. The book does not only reflect on works by artists from different fields but makes it its mission to include what is curious or counts as an exception.

The order in which the essays follow each other is well thought-out: there are no repetitions of any argument or topic; all studies come fresh and exciting,

keeping the reader intrigued. All studies point to the direction of the main topic, but they help the reader to simultaneously reflect on other chapters by giving different answers to previously asked questions. This allows a deeper understanding of the connections between art, healing and trauma. Despite the various, sometimes opposing viewpoints, the eleven essays together provide a sense of wholeness, as a guided highlights tour in a museum does, making the visitor feel that s/he has gained an overall view of the collection. The most outstanding achievement of the volume is that its essays not only bring novelties in terms of themes but also in terms of viewpoints and interpretations. Its contributors clearly *tell us something we do not know*.

Arts of Healing is a book about the difficulty and (sometimes) the impossibility of narrating one's suffering coherently. However, it is also a book about understanding and imagining, healing people and places through increasing compassion and "laughing with the lizards" (55). The book includes old and new traumas and invites the reader to face themes freed from taboos while observing the familiar with new eyes. Having started by causing bewilderment by displaying a study composed from fragments, the book ends in a hopeful and forward-looking tone, citing Duras' script: "the protagonists part, but they offer each other all they have: namely, their survival [...] through them, all of Hiroshima was in love with all of Nevers" (250).

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