Worlding the South: Nineteenth-century literary culture and the southern settler colonies
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In 1847, Pacific Islander Kiro arrived in London to help the London Missionary Society with a translation of the Bible into Cook Islands Māori. As Kiro disembarked from the missionary ship onto the West India Docks, his status suddenly changed from a fellow Christian and facilitator of the missionary efforts in the South Pacific to a potential thief, an object of surveillance and suspicion. Michelle Elleray's chapter on Kiro's experiences in *Worlding the south: Nineteenth-century literary culture and the southern settler colonies* challenges our orientation toward colonial and Indigenous identity. Kiro exposes the challenges in reading not only Christian Pacific Islander experience, but in the problem of framing and accessing such experiences through British sites and archives. In this compendium, Sarah Comyn and Porscha Fermanis bring together essays like Elleray's that challenge how we read and understand the experiences of individuals like Kiro, as well as the broader constructions of periodization, the canon, literary movements, and the spaces, places, and textual forms associated with literary works. This collection draws from Indigenous studies, diasporic histories, and decolonial methodologies that reassess an assumed "above" positioning of literary studies from the perspective of the north, the old world, and the imperial, in an effort to denaturalize whiteness in texts and develop a more geographically inclusive model of the nineteenth century. Importantly, the compendium complicates traditional views of world literature extending from a core canon by tracing the entanglements of literature and culture created by colonization across conditions and forms of co-existing southern cultures. The result is a collection of essays by twenty-four scholars that uncover shared genres, forms, and themes across the literary cultures of southern settler colonies.

Worlding the south: Nineteenth-century literary culture and the southern settler colonies is divided thematically into three sections. Part 1: "World/Globe," reflects on the relationship between world and globe through examining complex constructions of space, temporality, and globalized identity. The chapters within this section offer new avenues for research in areas such as visual culture, periodicals, cultural iconography, travel writing, and maritime culture. Peter Otto examines how the 1828 panorama, "A View of the Town of Sydney," participates in world-making; at the same time the panorama depicts an imperialist view of civilization and progress, from a different point of view it also draws the viewer's attention to what has been set aside: a colony immersed in a world it does not understand. Analyzing the power of the antipodean duplicate to reproduce *and* upset in nineteenth-century Australian newspapers, Sarah Comyn demonstrates how negatives of inversions can be transformed into positives of political assertiveness and economic independence. Clara Tuite takes up the idea of antipodean transformation, demonstrating the role lag fever and flash culture and language played in the realization of Regency masculine social identity in Botany Bay, Newcastle, and Van Dieman's Land. Additionally, Fariha Shaikh examines the transformative potential of shipboard periodicals; such ephemeral, sociable productions were embedded in settler discourses of race and power and played a role in shaping emigrants on board ship into colonists. Bringing together both discussions of visual culture and travel writing, Ingrid Horrocks' chapter on Augustus Earle employs both mobility studies and ecocritical studies to move beyond the common focus on encounter and to scrutinize the mundane within Earle's written

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and visual works. In doing so, Horrocks demonstrates the potential of the textual, considered alongside the visual, to employ a double vision that complicates the static imperial depictions of lands and peoples and illustrates the access of Indigenous communities to what often remains unseen by Europeans. This section concludes with an essay by Jason Rudy, Aaron Bartlett, Lindsey O'Neil, and Justin Thompson which examines how race and labor are intertwined in the newspaper of William Lane's racist utopian community in Paraguay. Through examining the *Cosme Monthly*, these authors demonstrate the positioning of poverty and Indigenous land claims as intertwined, as well as the connections illustrated in the newspaper's use of minstrelsy to white supremacist movements in Australia and North America.

Part 2: "Acculturation/Transculturation," examines the myriad responses to and issues surrounding settlement: aesthetics, acculturation, encounter, colonial blending, transculturation, and the relationality of nature, the environment, and identity. This section begins with Jane Stafford's essay, which demonstrates how Defoe's *Robinson Crusoe* was read in New Zealand as a "marker of a shared language of culture, literature, and nostalgia" (162). Stafford illustrates how the novel capitalized on the tendency of readers to view the story as fact, not fiction and, thus, how the way this novel was read on colonized spaces can serve as a commentary today on the relationships between literary and real history, especially how this blurring can serve to obscure disputes over land belonging to Indigenous populations. Ken Gelder and Rachael Weaver's essay explores the ways that settler domination was expressed via the kangaroo hunt; kangaroos were part of the process of species circulation that resulted from colonialism and were subject to the fantasies of masculinity and authenticity that accompanied colonial conquest. As Stafford's essay ultimately draws upon nineteenth century colonial reading practices to comment upon disputes over Indigenous land in the present, so Grace Moore's chapter on Louisa Atkinson's recasting of the Australian landscape brings Atkinson's rejection of nineteenth century European aesthetic conventions into a current context of deforestation and global warming. Moore demonstrates how Atkinson's work critiques settler understandings of the Australian natural world. Lindy Stiebel's chapter on Thomas Baines' mapping of the expedition to the coronation of Cetshwayo kaMpande, Zululand 1873, examines settler understandings of space through a cartographic lens. Stiebel uncovers the official map created by Baines and shows the importance of such documents alongside visual and written accounts in mapping the geopolitical intrusion on Zululand. Continuing on the theme of settler vision and aesthetics, Matthew Shum's essay on William Burchell's *Travels in the Interior of South Africa* demonstrates the changes that occur in the modality of Burchell's perceptions and the emergence of an "archive of 'feeling,'" alongside the ethnographic. This section concludes with Jennifer Fuller's essay on Louis Becke's writing and the short story in the context of island collectives. Echoing the seminal work of Epeli Hau'ofa, Fuller beautifully illustrates how short story collections can serve assemblages and as models for representing a more complex and inclusive Pacific experience that stands in contrast to the singularity of the colonial narrative.

Finally, Part 3: "Indigenous/Diasporic," de-emphasizes white settler experience and writing, foregrounding Indigenous, Black, Creole, and Southeast Asian voices. This section, in many ways, is the culmination of this project, as it looks to Anglophone and translated literary cultures of non-European and Indigenous populations to re-frame how we read the long nineteenth century, problematizing the notion of a "universal subject." The first chapter in this section, Anna Johnston's essay on knowledge production and the colonial Australian frontier, exposes

connections between language studies and empire. Johnston, though examining the experiences and contributions of two female settlers to the preservation of Indigenous culture, demonstrates the importance of "keeping both dispossessive colonialism and knowledge preservation in dual focus when approaching southern archives of linguistic encounter" (287). Following Johnston's call for dynamic, collateral, and progressive study of southern colonial print culture, Michelle Elleray's chapter brings into focus how much of our knowledge of Pacific islanders relies on the individuals' "proximity and relevance" to British print culture. As Elleray notes, publications, like the one from which we gain access to Kiro's experiences which I mentioned at the opening of this review, "obscure and conceal as well as reveal" (308). Nikki Hessell's essay examines Māori writer Rēweti Kōhere's appropriation and repurposing of British writer Thomas Babington Macaulay's works. Hessell contends that Kōhere's quotation of Macaulay, particularly in his 1949 biography of his grandfather, (chief) Mokena, reveals his perspectives on issues of land and relationships to the government and to his ancestors; this text from the twentieth century illustrates how the cultural geographies of the nineteenth century continue to affect the present. This chapter showcases so clearly how important it is to move beyond a strict periodization in order to best understand the concerns and struggles of the nineteenth-century southern settler colonies. Hlonipha Mokoena's chapter, similar to Hessell's, works against and challenges notions of periodization, showing how 1994 was the culmination of a longer history and tradition of African liberalism that had not borne fruit in the nineteenth century. Engaging with the works of the London Missionary Society, like in Elleray's essay on Kiro, Mokoena shows how the African convert and liberal was relegated to the position of novice in relation to the missionary, thus limiting the potential of liberalism in South Africa. Tackling issues of literacy and cultural legitimacy, Manu Samriti Chander's chapter on the Afro-Creole British Guianese poet, Egbert Martin, demonstrates how literacy was deployed in the erasure of the Guianese native. Chander illustrates how literacy became linked to the recognition of humanity and the construction of the Amerindian, unable to read, as figures who were always already read themselves. Martin's participation in Creole writing about Amerindians thus deploys literacy as a means of doubly expelling the Amerindian from human community. Chander demonstrates in this chapter that what counts as culture most be radically rethought, and any form of recognition-based politics emerging from European imperialism must be met with refusal. Porscha Fermanis's essay concludes this section of the book. Fermanis examines representations of literary culture in *Straits Chinese Magazine*, a culturally hybrid periodical modelled on the miscellany format of the British monthly magazines. Fermanis shows how the discourses of comparitism and liberal universalism work together minimize the fetishization of Chinese difference and to produce a framework from which to assess Chinese literary culture, ultimately demonstrating "the extent to which ethnic nationalisms could emerge from apparently loyalist periodicals" (372).

The "worldings," defined by Comyn and Fermanis as southern subjectivities, orientations, and perspectives, are I think ultimately best understood as what Elleke Boehmer terms "*re-worldings*": "a double movement both of showing how the south was made into a knowable global object *and* of unravelling the representational strategies and entangled histories that made the south conceivable in this way" (378). This book has immense value in challenging our orientations, notions of periodization, and the space and place of the literary works and subjects we study. The collection of essays in this compendium leads us to reconsider the very concepts, like Romanticism, which we have long assumed to be familiar. Ultimately, as Boehmer suggests, it is through not only these re-worldings, but also through adopting an arhipelagic heuristic, a way of

thinking connectedly and fluidly, a commitment to resisting the centre-periphery model, that we are able to continue the fundamental work of transforming the arena of nineteenth century literary studies.

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