

between the high Modernism of Pound and Eliot, and the relative obscurity of later regional writers. Alexander explores the contradiction between the specifically-located autobiography, and the regional but impersonal history of *Briggflatts* (1965). Drew Milne appraises Hugh MacDiarmid's efforts to forge a language for a specifically Scottish literature. MacDiarmid proposed that his 'synthetic Scots' would do for Scotland what the hybrid language of *Ulysses* had done for Ireland. Milne brings up questions about homeland, borderland, and alienation. He identifies the source of modernism's 'transcendental homelessness' as global capitalism which brings alienation, rather than unification, via its trans-nationalist spread (143).

The issues that the writers studied in this volume address have a distinctly contemporary flavour which is partly what makes this collection so timely: the devolution and dissolution of the United Kingdom, and debates about Scottish, Welsh and Northern Irish independence; discussions about what constitutes national and regional identities (and whether the two might ever cross over), as well as what it means to live as a subject under global capitalism; and the apparently imminent threats from the outside world of war and disease are all issues that come up in the collection. Furthermore, the book has a notably fresh perspective on its subject matter due to its engagement with recent work in the field: there are some instances where longer-established theoretical or critical voices are oddly absent, but the effect is to create an energised, contemporary presentation.

While the collection's aim to redraw the boundaries of the map of modernism, looking beyond its metropolitan centres and familiar locales, is admirable, it is interesting that this quest for difference frequently generates the sorts of white, male, middle-class perspectives that are already represented by modernism. The subject of Irish post-colonialism is touched upon, but other former colonial regions are not represented. The collection brings together studies of a number of women writers: perhaps more than tend to appear in collections on modernism. However, the fact that a healthy number of women writers appear under the term 'regional', with its possible implications of a marginal, small or domestic perspective that lies outside the spheres of power and the centres of cultural production, complicates their relative success in this field. Crucially, though, the editors' introduction addresses a number of these issues and their subsequent collection of essays helps to complicate and define 'the regional' with regards to its positive, as well as its negative, connotations. This volume is, therefore, a revelatory and timely critical reader for anyone interested in literary geographies, or British and Irish writing in the twentieth century, and is an important contribution to modernist studies.

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**John Heggland (2012) *World Views: Metageographies of Modernist Fiction*. Oxford: Oxford University Press, 224pp., \$53.00 (hardback), ISBN: 9780199796106.**

In the closing lines of *The Waste Land* (1922), T.S Eliot writes: 'I sat upon the shore/Fishing, with the arid plain behind me/Shall I at least set my lands in order?' In this, as in the rest of the poem,

Eliot is engaged in an exercise in cartography, albeit a forensic cartography. The poem, is emblematic of early twentieth century modernism's attempts to re-assemble, to refashion what remained of culture and (European) civilisation after the catastrophe of World War I. The 'fragments shored against my ruin' that constitute *The Waste Land*, are precisely that: partial, recovered, maimed. Modernism's disturbed relationship with space is thus always predicated on a kind of violence: the shock of the new, the distortions of technology, the displacement of settled modes of experiencing time and space and, crucially, the extreme danger posed by modern geopolitics.

John Heggland's fascinating and expansive contribution to the literature relating different cultural spheres of modernism – the cartographic, the literary, the geographical is a work of true interdisciplinarity and offers much to readers and scholars of these issues. Modernism – literary modernism - is often (mistakenly) read as dealing purely in abstractions; experimentations in form which became increasingly (and frustratingly) divorced from realism, verisimilitude and direct representation. Heggland, drawing on a wide range of writers from across the colonial and post-colonial worlds, draws attention to the fact that these experimentations were just as much an exercise in attempting to understand or represent the real world, as unsettled by modernity, as they were experiments in pure form. The core of his argument is that modernist writers were as much geographers (physical, human, cultural) as they were members of an *Avant-Garde*.

The book's chapters are structured around a series of judiciously chosen scales, each vital to the epistemology of modernism as it was to be found in the early twentieth century: 'Continent', 'Region', 'Internal Colony', 'Island' and 'Boundary'. The logic of this system of organisation is, as Heggland puts it, to 'expand on a geographical space or scale that in some way questions, complicates, or denies the originary primacy of the nation-state as a fundamental, essential category of geographical knowledge' (25), making the book an exercise in critical geopolitics as well. In the introduction, Heggland states that his readings of the works he includes will necessarily involve not only the literal topography encountered within them but also a 'metatopographia', or 'narrative descriptions or citations of photographs, landscape painting, travel narratives, geographical studies, guidebooks, or other mediations on place and space' (15). Here, the modernist novel and its characters are implicated in a geographical reference network, containing within it layers of equipment, objects and techniques all vital to modernist world construction, but also inviting the reader 'to view with scepticism the discursive authority of cartography, photography and other forms of spatial representation' (15).

'Continent' triangulates (another theme of the book) between Joseph Conrad's *Heart of Darkness* (1899), Graham Greene's *Journey Without Maps* (1936) and King Njoya's map of Bamum, sent by the African ruler to King George V in 1916 to request his kingdom be taken into British protection from Germany. Heggland argues that these texts characterise the ambiguities of Africa in the colonial cartographic imaginary: Kurtz is produced by the geographical and climatic extremities of Africa just as much as he is a pan-European cypher for the excesses of empire; and yet for Conrad, just as for Greene, Africa's 'underlying geography consists of an unrelenting sameness' (45). This homogeneity – a view of Africa as a homogenous *tabula rasa* – simultaneously existed, though, within the idea of its opposite: a starkly bordered grid of territories carved up by colonial powers.

This paradox, Heggund suggests, means that ‘modernist writers record visions of Africa as a symbolically weighted place, but in making the imaginative journey to Africa, modernism tends to cut the continent loose from an actually existing geography, projecting any number of symbols onto the blank screen of the continent’ (49).

In ‘Regions’, Heggund scales down, discussing Patrick Geddes and E.M. Forster as modernist writers in a *chorographical* documentation of region. That is to say, region as: ‘A knowable space: one that has an organic coherence and identity distinct from places exterior to it. It is more expansive than a settlement or town, but its totality can be subjectively known and experienced’. This reading emphasises the rooted, the genealogical, the topographical and the folkloric rather than the scientific. The contrast between these two writers, as Heggund sees it, is found in Geddes’s belief in the power of modernity to create a kind of networked regionalism in which ‘city centres exist in self-sustaining relations to towns and rural districts’ (58); as against Forster’s inability to reconcile ‘English’ regionalism – ‘A localized *Gemeinschaft* [...] at the coastal margin of England’ – with an expansive imperial model of Britishness. This failure to find a way whereby place can be ‘represented in all of its tactile, rooted placeness without fictitiously or naively repressing the larger, abstract spaces against which the region is necessarily defined’ (57) lies at the heart of the issue of regionalism in modernist metageographies.

The chapter on the ‘internal colony’ addresses possibly the most famous abstraction of modernist fiction: James Joyce’s *Ulysses*. Discussing how the unusual strategies of representation in the novel oscillate between pure narrative ‘projecting individual movements through time and space (which) ultimately must rely on partial views and situated knowledge’, and cartography which ‘promises a surveying view, but this vantage is distant, abstract and ahistorical’ (87), Heggund draws on Leopold Bloom’s view of the Ordnance Survey map (as the name would suggest, an organisation who’s provenance lies in the military logistics of empire building) in order to ‘give rise to projection and fantasy about different possible relationships between geographical space and community’ (87). Joyce is thus conceived here as both narrative experimentalist and ironic mapmaker, opening up the objectified space of colonised Ireland to ‘a politicized Irish sensibility – a kind of nationalism from below’ (96), able to utilise (whilst resisting) the scientific factualism of imperial cartography.

These themes, then, run through *Worldviews* in much the same way as the territorial and boundary-making practices of imperial geography divided up so much of the earth’s surface, exposing with it their arbitrariness and dysfunction which nevertheless remained cloaked in the scientific, objective, logical and civilising master discourses of the enlightenment. Heggund’s book is a fine addition to the literature, and likely to be of interest to geographers, literary scholars and mapmakers alike.

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