

closely associated to the Beats a Spanish countercultural rock music magazine *Star* was, and it is evident from the works of an Estonian writer Mati Unt and the Estonian punk. Looking further, Ginsberg's growing interest in performing poetry with rock musicians finds its counterpart in Leonidas Christakis, a Greek writer who became rock musician, as well as László Földes, an underground singer, with whom the American poet gave concerts and had a studio session in Hungary (217). Also, no different than the American Beat, the European Beat/Beat in Europe would not have flourished and expanded without local networks and alternative channels of communication. The entire collection, thus, may well be read as a tribute to institutions (the Vienna Poetry School, echoing Jack Kerouac School of Disembodied Poetics), clubs and studios (Club 7, Zum blauen Apfel and Skippergata in Oslo; the early-1960s happenings in Greek cafés) and alternative periodicals (the before mentioned Greek *To allo stin techni* and *Pali*, the Portuguese *Almanaque*), all of which played a substantial part in familiarizing audiences with Beat voice.

The book succeeds in accomplishing its objective to keep up the trend in transnational Beat studies and is recommended to anyone interested in retracing the evolution of Beat reception and dissemination across the European continent. The twelve chapters reveal the book's overall resourcefulness in learning more about the immense body of texts, such as first translations, reprints, literary tributes and a bulk of scholarly work, which earned Beat some proper recognition in the discussed countries. Occasionally, the book appears to expand Beat studies when and where no one would expect just as by mentioning Ginsberg's appearance in a Hungarian 1981 feature film *Kopaszkutya* ("bald-head dog") (dir. G. Szomjas), a detail most likely unrecorded in any publication devoted to Beat presence on screen thus far. Perhaps the biggest value of *Beat Literature in a Divided Europe* lies in demonstrating to the reader that Beat aesthetics and Beat legacy may be and should be looked from a great deal of angles, translation studies and global geopolitics being but a few, so that Beat studies continue to be on the go.

Work Cited

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Denijal Jegić. *Trans/Intifada: The Politics and Poetics of Intersectional Resistance*. Universitätsverlag Winter, 2019, 329 pages.

Denijal Jegić's *Trans/Intifada: The Politics and Poetics of Intersectional Resistance* offers a useful overview of the Israel-Palestine conflict between 1947 and the present along with an evaluation of the literary movements that the violence inspired. While the discussion is heavily weighted toward exegesis of the conflict's roots and lasting cultural effects, and only about a third of the book is devoted to literary analysis, the author makes a convincing argument overall about the activist energy that Palestinian and African-American writers share in the twenty-first century.

Jegić begins his study by defining Palestinians, African Americans, and other culturally marginalized groups as “transnationally continuously (re)produced as subalterns” (8). While each group’s ethnic background and history are unique, their experiences with social prejudice and violence have motivated them to declare public support for one another over the past several decades. Recent developments in social media have further accelerated movements toward cross-cultural solidarity and collective resistance. Jegić points out that Palestinian culture is transnational by nature; writers’ own experiences with dispossession and diasporic existence encourage them to speak out in favor of domestic rights and the value of home. Such themes add an activist tone to the work of many Palestinian writers.

In making his argument, Jegić focuses on the colonialist relationship between Zionist Israelis and Palestinians in the West Bank and Gaza, noting that new developments in Palestinian cultural studies draw parallels between “engagements with settler-colonialism” in Palestine and in the United States (22). Such cultural-studies analyses offer critiques of extremist Zionist politics, which tends to position Palestine as a barbaric, undeveloped part of the world. Jegić points out that Zionist immigration policy formed during the creation of Israel did not welcome immigrants unilaterally but discriminated against anyone not of Eastern European descent. This discrimination has created a fragmented, transnational Palestine. Zionist aggression toward Palestinians has taken many different forms, including domestic terrorist tactics, resettlement, destruction of entire communities, reforestation of Palestinian land with non-native species, use of the Hasbara public-relations ministry, and promotion of a “collective criminalization and identification of the Palestinian people as an enemy” (94). United States interventions in the Middle East and its own history of colonial practices have also contributed to Zionist control over Palestine. Public prejudice against persons of Arabic descent increased significantly after the 9-11 attacks, resulting in a widespread social perception of Palestinians as “others,” while Zionists have perpetrated myths about their preordained homeland that resemble American settlement myths. Palestinians thus function as both “colonized subjects” and “test objects” (125) in the eyes of Zionists and sympathetic Americans alike.

Jegić argues that the United States’ consistent promotion of Zionism as official state policy has helped to foster solidarity between Palestinian activists and American black nationalists. Both groups base their activism in anti-colonial thought and transnational community, in part because of Israel’s support of South African apartheid. Israel and the United States also share a common public-policy language that focuses on anti-terrorism efforts and the military-industrial complex. As a result, US police targeting of African Americans and Israel’s ongoing war against Palestinians living in Gaza have spurred the two groups on to collective action and protest. These actions have taken the form of “a new wave of written, spoken, and performed statements” that are “characterized by an intersectional analysis and have resulted in demands for transnational resistance” (170). Palestinians and African Americans recognize civil-rights violations that occur on both continents and articulate shared goals, often through the lens of W.E.B. DuBois’s notion of double consciousness.

Jegić’s assessment of the literary movements that react to social injustice in Palestine and the United States centers on the work of Palestinian-American

writer Suheir Hammad, African-American writer June Jordan, and Israeli-Palestinian hip-hop artists DAM (Da Arabian MCs). These performers, according to Jegić, “articulate a confluence of autobiographic narration and a de-colonial activism” (187). They use a range of different languages and dialects to highlight the political histories that their work represents, and they rely upon several diverse artistic genres to convey their messages. These strategies reflect the ways in which today’s writers of color emphasize their unique ethnicities in the service of transnational identification. Palestinian writers, for instance, focus on “experiences with expulsion, ethnic cleansing, settler-colonialism, and the many forms of structural violence” (199). Poetry in particular offers these artists an ideal forum for transnational self-expression. They explore several central themes, including the concept and implications of home, which in their work may connote a physical space, an abstract idea, or a personal value; the high rates of African-American and Palestinian incarceration; the ongoing oppression of women; and the need for social revolution. Hammad, Jordan, and DAM all examine the parallels that exist between the United States’ and Israel’s governmental policies, producing both critiques of current conditions and calls for social change.

Jegić’s study ultimately concludes that the work of Suheir Hammad, June Jordan, and DAM constitutes a “trans/intifada” (an internationally situated “shaking-off”) that seeks to map out and change “common experiences of subjugation among Blacks, Palestinians, and *Others* more generally” (273; italics in original). These writers criticize the extremist values of both Zionists and conservative US nationalists and highlight the dangerous results of United States-Zionist collaboration. Their work in a variety of genres, including written poetry, spoken-word performance, essays, and social-media posts, have helped to strengthen Black-Palestinian solidarity and to create counter-histories of the two regions. Together they reimagine the concept of home as a welcoming and creative space, in opposition to mainstream military rhetoric; they become activists by “revealing human rights violations, and formulating equality and solidarity” (278).

Denijal Jegić labels these actions a kind of “subaltern narration” that makes resistance and real change possible (285). *Trans/Intifada: The Politics and Poetics of Intersectional Resistance* draws together a comprehensive assessment of Israel-Palestine struggles, the violent fracturing of the Palestinian community, and the roots of Zionist conservatism in order to make the argument that modern-day Black and Palestinian poetry is inspired by a sense of shared experience and a drive toward social change. As an intervention in the field of American studies, the book offers a compelling evaluation of the political history and social factors that undergird the literature. Its literary analysis is shorter and less substantial than the study’s other discussions but helps to support the argument in general. Recommended for any readers wishing to gain not only a detailed understanding of twentieth- and twenty-first-century Middle Eastern political history but also insight into the creative literatures that reflect on that history.

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