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Short Bio (50-55 words max):

Kate's research interests include the intersection of world literature with queer theory and materialist feminism. She is currently developing a book on post-millennial fiction that frames migrant female domestic workers as emblematic figures of globalisation. Her monograph *Sexuality, Gender and Nationhood in Caribbean Literature* appeared in 2016, and a co-edited collection on *Popular Postcolonialisms* in 2018 (both with Routledge).

Book Title: *The Other Windrush: Legacies of Indenture in Britain's Caribbean Empire*

Author/Editor/Translator: Maria del Pilar Kaladeen and David Dabydeen

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Recent years have seen various scholars, writers and artists interrogate the Windrush legacy, pointing to the omissions and occlusions of mainstream commemorative narration. The urgency of this project has only been exacerbated by the contemporary Windrush Scandal by which numerous British citizens of Caribbean descent have wrongly been apprehended and deported from the UK. As this Special Issue makes clear, that kind of governmental policy-in-action cannot be understood without detailed reference to longer imperial and racist histories. In keeping with that spirit of inquiry, *The Other Windrush* seeks, through a range of both factual and fictional writing, to draw greater attention to the (often complex) lived realities of those Caribbean migrants to Britain originally descended from Indian and Chinese indentured labourers – ‘a minority within a minority’ as the editors would have it (1). The collection’s contributors range from journalists, academics, poets, actors, playwrights and presenters to activists, and it would be difficult not to be moved by their epic ancestral stories of migration, bravery, loss and creativity. First conceived after an oral history panel organised by the editors, *The Other Windrush*

undoubtedly has an educational function, laying out the achievements and legacy of its subjects for an engaged popular audience as well as those from within the communities on which it draws.

In their introduction, Kaladeen and Dabydeen claim persuasively that the British have little awareness of the system of indenture instigated at their nation's direction (which carried as many as 18,000 Chinese individuals and 450,000 from India to the Caribbean across the nineteenth century, [2]). Quite rightly, they argue that the fantasy of 'imperial benevolence' associated with the Abolition of slavery plays no small part in this ignorance (2). Yet they also acknowledge that a degree of reticence was perpetuated by many first-generation migrants to Britain themselves, who frequently participated in a 'collective amnesia', in part, to protect their descendants from the horrors of their past (7). As such, the book serves as both excavation and exorcism, touching on racial ambiguity, informal West Indian support networks, British hostility, loneliness, loss and the navigation of inter-racial, transnational relationships. Importantly, Kaladeen and Dabydeen stress the 'creative ways we have resisted the silence that surrounds our cultural history', with this phrasing making clear that both editors situate themselves amongst the book's constituencies (1). This personal investment carries through the collection at large, a clue as to its tone being given by the List of Figures at the beginning, which starts with 'My mother Maureen'. Every piece has merit. Jonathan Phang – best known as a chef and television personality – evokes the racial and migratory complexities of his Guyanese family origins. Nalini Mohabir fills in what is often another gap in Windrush history: that of its migrant women. The aspirations and labour of figures such as Mohabir's mother are laid out painstakingly, as is the solidarity created through their othering in Britain. Crucially, Mohabir stresses such women's determination to 'be young and alive, to date, to dress up', making evident that not only Caribbean men (as per the stereotype) sought pleasure in Britain (48). Tao Leigh Goffe also addresses gendered elision, pointing to how Afro-Chinese women were 'beyond the interest or comprehension of coloniality' due to the misguided belief on the part of colonial authorities that 'the races would not mix' when Chinese indentured labour was introduced (94). Goffe explores the violence inherent to the familial photographic archive, particularly with regard to those non-conforming women threatening 'the patriarchal capitalist order', whom the author relates to Silvia Federici's powerful discussion of witches (98). Goffe's essay also draws an important distinction between the first wave of Chinese indentured migrants to the Caribbean and a second wave of

merchants, calling the gap between the two an ‘archival break’ (97). This specificity holds true to the book’s commitment to highlighting the gaps and silences of the historic record.

No collection can do everything of course, but *The Other Windrush* gives only a brief nod to Caribbean migrants to the UK of indigenous heritage (such as the writer Pauline Melville), despite Goffe noting how Amerindian people ‘are often casually erased as though a relic of the past’ (99). I would have liked the editors to consider in their introduction the distinction between personally biographical narratives and those concerning third-hand, non-familial subjects as we see in a few of the contributions. One of the book’s more intriguing aspects is its occasional nod towards the materially inflected challenges of solidarity: a number of pieces gesture towards the early ‘strategic essentialism of Black as a political identity’ as compared to more contemporary racial demarcations (100). As Bob Ramdhanie, for example, acknowledges in his interview, he uses the terminology ‘Afro brother’ because ‘today there’s a context’, whereas in the 1960s ‘[w]e were really strong Caribbean black people. All of us were Black in those days’ (61, 63). The sad irony, both of this collection and the special issue, is that such unity is needed more than ever to forge ‘a community of resisters whose support for one another’ must operate ‘in defiance of the hostile environment’ (8).

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