Charlotte Hammond, *Entangled Otherness: Cross-gender Fabrications in the Francophone Caribbean*. Liverpool, UK: Liverpool University Press, 2018. xii + 258 pp. (Cloth US\$120.00)

The first comprehensive volume on gender transgression in the Caribbean, *The Cross-Dressed Caribbean* (edited by Maria Cristina Fumagalli, Bénédicte Ledent & Roberto del Valle Alcalá), was published in 2014. Four years later Charlotte Hammond produced this partially complementary text. While the earlier book explores transvestism as represented in literature across the Caribbean, Hammond's focuses on the visual production of male to female crossdressing in Martinique, Guadeloupe, and Haiti, with mention of Guyane in passing. It thus contributes to the mosaic of Caribbean history of gender and resistance, showing the "continuities between colonial race- and gender-making and contemporary performances of gender in the former French Caribbean colonies" (p. 9). Hammond's conflation of Haiti with the two French *départements* may spark discussion, but she justifies her approach by the idea that the visual regimes of French colonialism which "sought to solidify rigid racial, gendered, sexual and classed borders" have not been totally dismantled (p. 9). Thus contemporary transvestism must be traced back to slavery and the French plantation system.

Because of the significance of dress in colonial times, today's *travesti* is still navigating between colonially inherited identity markers, so cross-dressing as a cultural practice cannot be reduced solely to sexual politics, but rather "forms part of an ongoing process of decolonization" (p. 17). In Hammond's view, violation of expectable dress "allows the subjects to reclaim and recircuit the specifically French colonial fabrication of the Other" (p. 3) and to "refract and redefine a colonial signifying system in their own terms" (p. 17). Thus a cross-dressing aesthetic, as exemplified by the captivating photographs and film stills interspersed in the volume, reveals both cultural memory and colonial resistance—even if, as Hammond points out, the camera and photographic lens are unable to capture rituals in their totality.

Hammond draws on the work of postcolonial scholars such as Antonio Benítez-Rojo, Édouard Glissant, Homi Bhabha, Frantz Fanon, José Esteban Muñoz, and Michel-Rolph Trouillot as well as Mikhail Bakhtin, Judith Butler, and Marjorie Garber, among others. Some provide useful tools for her analyses, others are questioned: for instance, she criticizes Butler's performativity theory for referring only to Western contexts and Bhabha's concept of mimicry for neglecting to address gender and class. Fanon, too, is taken to task; "his argument that Martinican male same-sex desire is performed discreetly within a heterosexual paradigm is now infamous within the field of Caribbean studies and beyond" (pp. 13–14). Her discussions of the *mariage burlesque* in Mar-

tinique (a symbolic inversion of bourgeois/elite marriage) and possession in Haiti (“which brings temporary status reversal” [p. 148])—brings to the forefront the agency of cross-dressers and their right to opacity.

Hammond highlights the interdisciplinarity of her project and the interwoven methodologies she employs. Chapter 1, on prerevolutionary performances in Saint-Domingue, calls on the rich French archives to show how power was mediated through dress, and how “political transformation for the enslaved, maroon and free populations of colour” consequently also hinged on clothing (pp. 6, 44). Chapter 2 analyzes the ethnographic documentary of Haitian film makers Anne Lescot and Laurence Magloire. While it deals with the important connection between same-sex desire and vodou, it also explores the hegemonic model of masculinity and familial imagery in Haiti and Martinique. Haiti is again discussed in Chapter 3 through the work of Maya Daren in the 1940s and photographer/film maker Leah Gordon on practitioners of Haitian vodou. Here Hammond considers the White female gaze on the Black male subject, drawing on the notion of positionality and on theories of the gaze proposed by Fanon, Trinh Minh-ha, and bell hooks, as well as Mikhail Bakhtin’s notion of the grotesque. In Chapter 4, oral history and empirical investigation help to shift attention to popular theater audiences and their reactions to performances of ambiguous bodies. This is followed by an interesting exploration of the Guadeloupe-based production of Jean-Pierre Sturm’s comedy *Ma commère Alfred*. Finally, Chapter 5 provides a substantial analysis of France-based Claire Denis’s film *“J’ai pas sommeil.”* Its mixed reception in the metropole allows Hammond to include France and its prolonged colonial relation to the two *départements* in her study. Throughout the book, historicization and contextualization tend to be overabundant.

Some of the most original pages are on Afro-futurism. In the concluding chapter Hammond shows how fascinating the performances of Martinicans Annabel Guérédrat and Henri Tauliaut are in reinscribing the local tradition of Carnival, which was itself a subversion of the colonial masks aimed at challenging both postslavery patriarchy and French universalism. Hammond’s examination of film technology, Carnival space, vodou community, and theatrical performances, interrogates and complicates gender impersonation, suggesting new potentialities to think and act beyond Western discursive structures.

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