Aliyah Khan, *Far from Mecca: Globalizing the Muslim Caribbean*. New Brunswick NJ: Rutgers University Press, 2020. 260 pp. (Paper US\$ 34.95)

Michel-Rolph Trouillot once characterized the Caribbean as a kind of epistemic “open frontier,” a meeting point where knowledge production about the past permeates and presses up against political stakes in the present and future. In her study of the Anglophone Muslim Caribbean, Aliyah Khan establishes new signposts at this border. With a compass and clock, she maps out spatial and temporal pathways that reinvigorate not only Caribbean studies and American studies, but also cultural studies and postcolonial studies. Trained in literature, and presently teaching in Afroamerican and African studies as well as English, Khan redraws conventional boundaries between the African and South Asian Caribbean, their entrance into and incomplete incorporation by national ideologies of creolization, as well as these islands and shorelines in global Islamic, Islamist, and Islamophobic imaginaries today.

The book’s title, *Far From Mecca*, speaks to the “inherently transnational and diasporic” location of the Muslim Caribbean, temporally and spatially distant from “representative sites and cities of Islam” (p. 205). “Neither center nor periphery,” to again paraphrase Trouillot, the Muslim Caribbean for Khan is a network node that crosses and reinforces borders. The book’s five chapters bring together nineteenth-century African Muslim literary legacies; twentieth-century South Asian Muslim narratives that reject “the erasure of indentured women’s histories” (p. 33); historical marvelous realist fiction that rearticulates African and South Asian Muslims through Amerindian Caribbean landscapes; Afro- and Indo-Caribbean identity shifts after the Afro-Trinidadian Muslim-led coup attempt in 1990; and the early twenty-first-century Muslim Caribbean vis-à-vis the global Middle East and U.S.-led “war on terror.”

The central protagonist of the book and this borderland is the fullaman, a term that “has come to mean ‘Muslim,’” and implicitly “any Muslim in Guyana and the [Anglophone] Caribbean” (p. 13). The introduction provides a thorough etymology of this “instructive term for Islam in the Caribbean” (p. 12), carefully considering the variability of the moniker across geography and history, including in the Spanish and Portuguese Americas. Specifically in the Anglophone Caribbean, Khan sees the fullaman “as both *a literary and a political subject*” (p. 10), inscribed in the novels, as well as some music and Calypso songs, that constitute the book’s analysis. The idea of the fullaman is the key to “globalizing the Muslim Caribbean,” the book’s subtitle. Through this original conceptualization of the fullaman, Khan interrogates what it means to belong not only in the Caribbean but also in “global Islam” itself.

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The fullaman also reveals one of the most important contributions of this book: to rethink the relationships between African and South Asian descendants in the Muslim Caribbean. Of course, much has been written about their colonial and postcolonial histories. To name only a few since the early 1990s, Brackette Williams's *Stains on My Name, War in My Veins*, Viranjini Munasinghe's *Callaloo or Tossed Salad?*, and Aisha Khan's recently edited volume, *Islam and the Americas*, probe the colonial hierarchies that gave rise to postcolonial tensions between these and other groups in the Anglophone Caribbean. Aliyah Khan makes an original and convincing point that colonial and postcolonial configurations that conventionally impute Islamic difference to Indo-Caribbean subjects have been transformed in the global racialization of Islam today. Without implying that Caribbean subjects of African and South Asian origins overcame historic tensions and divisions, she argues that fullamen and fullawomen's entangled histories culminate in the "war on terror" declared in the United States and globalized across the world.

Specialists in Caribbean studies and Islamic World studies will find particularly unique and timely Khan's insights about the Jamaat al Muslimeen in Trinidad and the more recent Afro-Caribbean Muslim converts in the "JFK terror plot." All but ignored by critics and glossed as hemispheric examples of "Islamic terrorism" by pundits, the Muslimeen led the 1990 coup d'état in Trinidad while the three Afro-Caribbean Muslim converts were convicted as terrorists in the United States in 2010 despite drawing sympathy from the Guyanese government for being "perhaps framed as more dangerous ... than they really were" (p. 175). Khan interviews the Muslimeen leader Yasin Abu Bakr, and engages with the popular depictions of these men and moments in Calypso songs as well as the novels, *Allah in the Islands* (2009) and *Chinese Women* (2010). She argues that these markers of the Muslim Caribbean trouble the creolization celebrated in Guyana, Trinidad, and elsewhere, and also tie into global discourses of Islam, Islamism, and Islamophobia. Defying "master tropes" about the Caribbean and Islam, this cross-border thinking is what Trouillot meant when he dared academia to learn the "political or metatheoretical lessons" from "the frontier."

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