
Ann Marie Fallon’s *Global Crusoe* offers valuable insight into Daniel Defoe’s canonical text *The Life and Strange Surprising Adventures of Robinson Crusoe* (1719) and its twentieth-century revisions. Fallon uses feminist and postcolonial theories to read these texts in the context of transnationalism; the resulting study is an original and valuable addition both to Crusoe scholarship and to postcolonial criticism in general. *Global Crusoe* brings the discussion of Defoe’s novel into the present day, proposing that ‘we see Crusoe today ... as a cosmopolitan figure of connection and a representation of our own moment of anxiety around a rapidly globalizing world’ (2). The figure of Crusoe continues to be relevant in contemporary times: updating the scholarship on this topic, as Fallon has done, is thus of paramount importance.

Literary text and geographical/imagined space are closely intertwined throughout the study, with Fallon stating that she will ‘demonstrate the ways that revising and unsettling these texts are intimately connected to revising and unsettling space’ (17). This process creates, in Fallon’s words, ‘a transnational map of literary influence and revision’ (17). *Global Crusoe* argues that these revisions present us with ‘a new kind of transnational aesthetic’ wherein ‘the colonial Crusoe becomes the postcolonial Robbie Crusoe’ and ‘the uncharted island becomes the overly inscribed postmodern, postcolonial nation’ (29). ‘Home’ is a key concept within this aesthetic: Fallon repeatedly returns to the term and seeks to display how her chosen texts engage with it and how it forms links between texts. ‘What does it mean to be at home in the world?’ is, Fallon explains, ‘a basic question for *Global Crusoe*’ (3). The book explores how characters and authors negotiate this question and how, in turn, our own attitudes and anxieties are embedded within these negotiations.

*Global Crusoe* has seven chapters. The first of these extends on the theoretical groundwork covered in the text’s introduction, with Fallon very diligently providing the reader with a range of definitions for key terms as well as clarifying her own intended use of these terms. The second chapter offers an analysis of Fallon’s foundational text — Defoe’s *Robinson Crusoe* — in relation to ‘revision’ and ‘dislocation’ within the text itself. The next four chapters discuss twentieth-century revisions of this urtext and are structured around specific titles: Derek Walcott’s play *Pantomime* (1978) and Sam Selvon’s novel *Moses Ascending* (1975); J.M. Coetzee’s novel *Foe* (1986), Nadine Gordimer’s short story ‘Friday’s Footprint’ (1960), and Bessie Head’s short story ‘The Wind and a Boy’ (1977); Marianne Wiggins’ novel *John Dollar* (1989); and Victoria Slavuski’s novel *Música para olvidar una isla* (1993). A range of other narratives are also discussed throughout these chapters, most notably Defoe’s *The Farther Adventures of Robinson Crusoe* (1719) and *Serious Reflections of Robinson Crusoe* (1920), Elizabeth Bishop’s poem ‘Crusoe in England’ (1979), and the film *Cast Away* (2000).

The final chapter works as a conclusion to the book. Fallon summarises her work and posits

that the Crusoean ur-Island is in fact an expression of an ‘American’ experience anticipated by Defoe, and postcolonial pan-American writers are transforming the meaning of the term *America* and revising this ur-Island as a uniquely transnational, and idealized, humanistic space. (134)
Fallon continues by concluding that the story of Crusoe has changed from a myth to a metaphor, and that ‘this movement ... represents a way of expressing the dislocations and unease inherent to inhabiting this new territory of American globalization’ (136). Defoe’s novel has often been described as a ‘myth’ within Crusoe scholarship, and Fallon’s argument, therefore, provides a fresh and original point of view. It is a pity, however, that the argument is not expanded upon; instead, Fallon ends her book by offering an examination of the life and works of Julieta Campos. This feels somewhat jarring, particularly as this new content, unlike all that has come before it, is not made directly relevant to the legacy of Crusoe.

The clarity and value of the book are, moreover, severely lessened by consistent problems at the level of editing. This begins with many spaces missing between words in the abstract, continues within the text itself, and ends with the incorrect formatting of the cover illustration citation on the back cover. Recurring errors within the text include missing articles and prepositions (e.g. ‘Transnational aesthetics is way of seeing’ [15]), incorrect plural constructions (e.g. ‘preconceptions of the self is’ [51]), and incorrectly placed or absent commas (e.g. ‘Noland only escapes his island when a piece of garbage, the tin wall from a port-a-potty allows him to build a sail for an escape raft’ [23]). Sentences are, at times, poorly constructed and as a result become convoluted or nonsensical: ‘The feminist Bildungsroman, the desire for fiction cannot, therefore, be disconnected from colonialism in John Dollar (104) and ‘Leaving home, early in the novel is the recognizable trope of escape from the drudgeries of domesticity’ (106). The first of these two examples also has a spelling error, as ‘Bildungsroman’ should read ‘Bildungsroman.’ Perhaps most problematic of all is the repetition of content: the chapter following ‘South African Revisions: J.M. Coetzee, Nadine Gordimer, and Bessie Head,’ for instance, re-introduces the texts and their contexts from the previous chapter as though they are new material (100-101), thus hampering the flow and continuity of the text.

Fallon’s reading of Defoe’s novel and its aftermath in the context of transnationalism provides new ways of understanding and engaging with these texts. The constant typographical and syntactical errors, however, are a serious problem as they prevent Fallon’s arguments from achieving their full potential. It is a great shame that this text has not been better edited. Global Crusoe offers valuable criticism of Robinson Crusoe and its aftermath provided, of course, that one is able to read past the errors.