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however, voices contrary to the claim of *Lusotropicalism*, as seen in the works of political activist Mário Pinto or films that reflect on feelings of alienation and displacement from native Africans living in Portugal. The films provide a vast field for the exploration of race relations, ethnicity and migration. This same questioning is present in “War in Africa and Global Economy: Leaving Home and Returning.” As the chapter title points out, the emphasis is on the trauma of war, a feeling of nostalgia, the issue of the returnees and the Portuguese presence in China (Macau). Through an analysis of more contemporary films and novels, Sadlier traces different ways of deconstructing an official, celebratory discourse. Unfortunately, Sadlier restricts her analysis to the content and socio-historical context, without making any allusion to the stylistic approaches of the different filmmakers, which would add an extra layer of complexity to her analysis.

Written for a broad English-speaking audience, the author contextualizes each topic by supplying essential historical, political and literary background information. She constantly draws parallels between authors and their historical moments so as to provide the reader with familiar points of reference. Her analysis creates important links between cultural productions and society, but there is no attempt to go beyond the socio-historical criticism with a theoretical approach to the material. With this extremely valuable addition to the field, there is no doubt that Sadlier’s work will stimulate other researchers to develop other intellectual enterprises.

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Stephen Silverstein. *The Merchant of Havana: The Jew in the Cuban Abolitionist Archive*. Nashville: Vanderbilt UP, 2016. 205p

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In *The Merchant of Havana*, Stephen Silverstein studies the prevalence of “Jewishness” in nineteenth-century Cuban “abolitionist” writings that treat the Cuban identity crisis and socio-economic reconfiguration. Drawing on texts of different genres and using an informed historical review as context for his argument, he uncovers the different ways that Cuban texts of the period refer to the “notional,” “figurative” or “metaphorical” Jew to represent foreigners who are seen as a threat to Cubans’ socio-economic condition and their identities. Thus, the continental Spanish and English, to name the most significant, are associated with the Jews, who continued to be stereotyped in the nineteenth century and were regarded as participants in Cuba’s socio-economic plight. Due to questions of race and identity, “colored” people are

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also included in this project.

Beginning with the merchant class, the author argues that they were the ones who have received the lion's share in the attribution of Jewish traits in texts like Ramiro y Corrales's "El usurero." The drastic shift in Cuba's economic and social structure when the texts circulated sparked the hatred of merchants of foreign origin. Silverstein demonstrates that this hatred is projected on the Jew as a "despised or dreaded Them," to borrow W. H. Auden's words. The merchants are condemned for their practice of "usury." The latter led many Cuban planters to financial upheaval and a decrease in output. Jews are also related to blackness or the black population of Cuba. They are both 'Otherized' by the Cubans of European origin or the creoles.

The author uses the notion of the "fictional Jew" to analyze the way the English, the blacks and the Amerindians were "racialized" in Cuban fiction. He does so by focusing on Gómez de Avellaneda's *Sab* (1841), a narrative that he believes to racialize these classes of people in a connected way. In the text, the British are "Judaized" as foreign "businessmen" and "money-lenders" who have an economic impact on Cuba and participate in the transatlantic slave trade. According to Silverstein, the British are also ascribed Jewish physical attributes like wearing "gabardine." Besides, the author highlights the connection of the Judaization of the British with the racialization of the African slave population. This is explained by the fear of their rebellion and their consequent contribution to the reversal of the white Cuban established status quo. The "mulatto," or Cubans of mixed African-European descent, are also racialized mainly because, combined with the blacks, they were feared to be outnumbering the Cuban population of European descent. White Cubans had a white colonial project in Cuba. The most obvious mark of Cuba's non-whiteness was its Amerindian past, so it needed to be erased. Therefore, the novel, according to Silverstein, does not swerve from its erasure by dismissing "anyone claiming such ancestry... [as] insane" (55).

Quite differently from *Sab*, the author examines Alejandro Tapia y Rivera's *La cuarterona* (1867) as a dramatization of the racialization of the merchant and the "the mulatto's deracialization" (67). According to Silverstein, Rivera sets his play in Cuba so as to use the Cuban racial experience to foster reforms in his own country, Puerto Rico. Rivera applies Western stereotypes of Jewish "foreignness, economic parasitism, and pursuit of social advancement" (62) in order to demonize the European merchants who made their wealth on the slave trade and usury and advanced socially by paying for titles of nobility instead of inheriting them. According to the author, these practices impoverished the 'true' Cubans and helped to spread the practice of slavery. Silverstein also underlines the author's appropriation of

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the physical markers of ‘redheadedness’ and ‘redbeardedness’ to Judaize the merchants. Second, he puts emphasis on Rivera’s ‘normalization’ of the “mulattos” by ignoring their “blackness” and seeing only “whiteness” transpiring through them (67). However, doing so is not innocent and puts a stigma on the black persons or those of black pedigree. Therefore, Silverstein does not dwell so much on this point because he subsequently returns to texts where the blacks’ enslavement and the Judaization of the non-Cuban white people are accentuated.

Indeed, making a “contrapuntal” reading of Cirilo Villaverde’s *Cecilia Valdés* (1882), he examines the novelist’s endorsement of the continuity of Cuban slavery by the proper treatment of slaves and his promotion of the suppression of the transatlantic slave trade. According to him, this would keep the existing slaves in place and obstruct Spain’s and Britain’s efforts to demonize slavery and abolish it. Silverstein argues that the novel opposes two microcosmic economic systems: an inhumane system characteristic of the “sugar mills” which feed on slaves taken from Africa and renewed periodically by others and a humane one specific to “coffee farms” which count on the labor of nurtured slaves. Obviously, anti-Semitism is directed toward the former with its Judaized characters. According to Silverstein, the latter is the ideal were it a “microcosm of the Cuban rural order” (98).

His analysis of the selected materials sheds light on the complexity of the issue of slavery in nineteenth century Cuba. It was the center of interest among intellectuals, politicians and writers who wanted to abolish it. However, abolition was a difficult task because it meant a reconfiguration of Cuba’s economic and social system and Cubans were not ready to give up its benefits. Consequently, the authors implement Jewishness to avoid directly dealing with Cuban or European merchants and slavers. They imagine a Jewish ‘Other’ on whom they cast wickedness and greed in order to denounce slavery, and the slave trade which fed it with slaves taken from Africa, without abolishing it. It is why Silverstein’s selected texts are ambiguous. This begs two questions: does the word “abolitionist” pertain to them? If it does, did such writings participate in Spain’s decreed decision to abolish it in 1886?

What is certain, however, is that the texts show the convolution of Cuban race relations. Arguably, the way that Silverstein’s concept of the “metaphorical Jew” is used to analyze the place of the blacks, the mulattos and the Amerindians in Cuban racial location is similar to Kimberlé W. Crenshaw’s theory of “intersectionality.” Thus, an intersectional reading of texts that examine race and identity in relation to the Jews, the blacks, the mulattos and the Amerindians is recommended because they are stigmatized or even erased by the white Cubans and their colonial project.