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# REVIEWS

David W. Anthony. *The Horse, the Wheel, and Language: How Bronze-Age Riders from the Eurasian Steppes Shaped the Modern World*. Princeton, NJ: Princeton University Press, 2007. 545p.

SUNEETI CHHETTRI LOCK  
UNIVERSITY OF NEVADA, RENO

Reading David W. Anthony's *The Horse, the Wheel, and Language* is like inhaling the fresh, unpolluted air of the Eurasian steppes and the Roof of the World. This book is undoubtedly an ambitious project as it seeks to give body to a new theory regarding the location of the Proto-Indo-European language and homeland that has been developed by anthropologist and professor, David Anthony. Anthony builds his theory upon works of earlier scholars like Marija Gimbutas and Jim Mallory, and believes that the Proto-Indo-European homeland was located in the steppes north of the Black and Caspian Seas, in modern Ukraine and Russia, and that Proto-Indo-European was first spoken there. His book seeks to validate this claim, and Anthony has effectively used the scientific method, via radiocarbon dating, pollen-core studies, horse-bit measurements, metallurgy, and anthropology, to flesh out the body of his theory. His book is indeed an archaeological feat as he opens up the Eurasian steppes with his thorough, detailed, and extensive research of the chronological history of ancient and even pre-historical cultures that inhabited these steppes. His inclusion of the Sintashta discovery of 1992 as well as works of Soviet and East European archaeologists and scholars that were previously unknown in the West, enriches our understanding of these cultures and adds to the validity of his theory.

A valuable contribution of Anthony's work is his understanding of and insight into climate changes that have occurred in the past, whether in Europe, Asia, or in America. At a time when governments can rise and fall based on their perceptions of climate change, Anthony's perspective is helpful in enlightening us, in this day and age, of the drawbacks of climate change in the past, particularly of global cooling and its detrimental impacts, on the Steppes and other Eurasian cultures.

In an impressively scholarly manner, Anthony bridges the stubborn gap between linguists and archaeologists over the age-old dispute of the origins of the Indo-European language and its homeland. Although his work primarily focuses on the archaeological side of the dispute, and approaches it mostly from that angle, his theory nevertheless seeks to run with the linguists and their

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established contribution to this debate. In my opinion, Anthony lays a rock-solid foundation for his hypothesis; it needs further linguistic validation to complete the superstructure, and thus transform it into a language-homeland-origins reality. Anthony himself claims in the final chapter that the project is ongoing, and that he has barely scratched the surface of using material from Proto-Indo-European to examine archaeological evidence, thus leaving ample space for future collaboration between the two disciplines.

The book, however, leaves me with a few questions. How exactly did language(s) alter the Eurasian steppes? What were the languages—or our approximations of them—spoken by the various cultures and horizons that Anthony has so meticulously defined and described, and out of which Proto-Indo-European allegedly grew? Were these steppe-dwellers the original speakers of Proto-Indo-European? How can we be sure? Are the Eurasian steppes the original home of the “Aryans”? Are they also the original home of the Mongolians? If so, does Anthony’s hypothesis shift the focus from the Fertile Crescent to the Eurasian steppes as the foundations of civilization? My questions would probably entail another book or books. However, the wealth of reliable and scientific information that Anthony has drawn from and even himself discovered is a resource as well as a theory that linguists and literature scholars cannot afford to overlook.

I have a personal stake in Professor Anthony’s theory and conclusions. The Harappan Culture of my native India to which Anthony occasionally refers had left many loose ends for me when I first studied about it in the 1970s and ’80s in my homeland. In *The Horse, the Wheel, and Language*, Anthony brilliantly links the Harappan Culture with other Central Asian and, particularly, with Eurasian Steppe cultures, in a pattern of continuity that I had not read of before. He decisively attributes the reason for this culture’s sudden vanishing to climate change: i.e., climate cooling and subsequent desertification. In the 1970s, Indian and British/Colonial historians did allude to climate change as one of the myriad hypothetical causes for Harappa’s sudden disappearance. Strangely enough, the main cause ascribed to this event, was the Aryan invasion of northern India—an integral piece of Anthony’s argument, at least the “Aryan” part. Also, his speculation about the mysterious, undeciphered script of the Harappans as “Dravidian” in origin was another “light-bulb” moment for me.

As a side observation, the placement of end-notes and references at the end of every chapter rather than at the end of the book would definitely aid the reader for convenience. This book contains a wealth of well-placed maps and tables that are indeed a great visual aid. However, a few more photographs, rather than artists’ reconstructions, would cement the credibility of Anthony’s theory.

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Overall, *The Horse, the Wheel, and Language* is a monumental work that encompasses multiple disciplines and fields of study. The range and scope of this book, and the author's systematic development of his archaeological/linguistic theory, combine to help us realize the enormous debt that our modern world owes to the little-known, bronze-age riders of the Eurasian steppes.\*

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Helen Hackett. *Shakespeare and Elizabeth: The Meeting of Two Myths*. Princeton, NJ: Princeton University Press, 2009. 295p.

ERIN MAKULSKI SANDLER  
TUFTS UNIVERSITY

The hero of Jane Austen's *Mansfield Park*, Edmund Bertram, exhibits precisely the cultural fluency with Shakespeare that forms the basis for Helen Hackett's recent study, *Shakespeare and Elizabeth: The Meeting of Two Myths*. As Bertram says, "No doubt, one is familiar with Shakespeare in a degree from one's earliest years. His celebrated passages are quoted by every body; they are in half the books we open, and we all talk Shakespeare, use his similies, and describe with his description." Hackett's book starts from similar assumptions: namely, that English-speakers across the globe share a common heritage of the Bard and know him well, or at least we think we do. Hackett sets out to examine the development of Shakespeare's and Elizabeth's cultural power in British and, eventually, American literature, drama, and film. Her ambitious and well-researched book traces the two icons' status from their biographies in the early eighteenth century through postmodern representations of them in television and movies, always with an eye to uncovering "the 'cultural unconscious' of the Elizabethan period" (6). Hackett's premise is that by understanding how each successive period has incorporated and transmuted Shakespeare and Elizabeth, we may come to understand the cultural "work" these giants did and do.

Hackett engagingly explores the trajectories of the playwright and the queen. At the beginning of Hackett's period of study, Elizabeth retained enormous influence for having presided over a golden age in which artists like Shakespeare flourished. As Hackett demonstrates, Shakespeare's early reputation rested on the perception that Elizabeth's direct or indirect patronage underwrote his work. But as the centuries wear on, Shakespeare's star rises, while Elizabeth comes to be seen as a grotesque and tyrannical un-woman, and it is only her associations with Shakespeare that rescue her from this portrait. As Hackett notes, Elizabeth's image reaches a nadir in the Victorian era when contrasted against the more properly womanly queen who ruled over a similar golden age. However, Hackett does an excellent job of noting counter-representations in every age that complicate these

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images, such as nineteenth-century burlesques and George Bernard Shaw's coining of the ironic term "Bardolatry" to puncture the sometimes overinflated seriousness with which Shakespeare, in particular, has been treated.

A recurrent motif in Hackett's work is the persistent myth that Shakespeare and Elizabeth might have met. As she shows, each age has devised new plots, and revised previous generations' old speculations, in order to bring the two icons together. As Hackett thoroughly explores in her introduction, there is simply no evidence that the two came into direct contact, but the consistent imagining of the two together serves to merge their two myths into a concentrated strand of history. It allows their individual reputations to burnish each other, which becomes particularly important in those times in which one or the other's stock has fallen.

The best parts of Hackett's study are those in which she delves deeply into the "why" of these representations. Her discussion of Queen Victoria, as already mentioned, stands out as powerfully illustrating the cultural investment that shaped the images of the two female monarchs and the Bard. Another instance is her look at the 1924 silent film *Old Bill "Through the Ages,"* which transfers Bruce Bairnsfeather's World War I-era cartoon to the silver screen. "Old Bill," as Hackett explains, is Bairnsfeather's Everyman, who skips through time and meets both Shakespeare and Elizabeth. In the process, he blows up Shakespeare with a grenade for his histrionic and boring performance, takes his place on stage, and teaches Elizabeth to shimmy. Hackett's inclusion of this and other iconoclastic creations demonstrates the later impulse that attempts to claim Shakespeare and Elizabeth for the common man, wresting them from the stuffy, scholastic treatments they often receive.

Indeed, the full force of Hackett's approach, having delineated fully the cultural investments in the two myths across centuries, comes to fruition in her middle chapters that treat the academic debates over Shakespeare's authorship, his parentage, his and Elizabeth's sexuality, and their connections to religious controversies and plots. Hackett herself doesn't add anything new to these scholarly debates, nor does she make any attempt to resolve them. What her approach highlights is the investments that scholars, too, have made in the various myths and speculations that surround the questions. With respect to Shakespeare in particular, for example, she notes that from the beginning, his reputation has been convincingly claimed both by those who wish to see him as a man of the people, a commoner who produced democratic plays, and those who elevate him to an elite status as the beneficiary of royal patronage who produced a treasured cultural legacy. Each side, however, as Hackett demonstrates, selects, depending on their investment in a particular Shakespeare narrative, from the known facts and evidence to create these conflicting, but equally plausible, portraits of him. A similar process is at work, Hackett shows,

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in feminists' recent reclamation of Elizabeth, the trajectory of her image having, until the mid-twentieth century, declined.

Overall, Hackett has written a fascinating, readable, and illuminating study, and it should be well-received. Her ambition, however, handicaps the project from reaching complete success. As she notes in her introduction, Shakespeare and Elizabeth have been extensively treated separately, but "the long and complex interrelationship of the cults of Shakespeare and Elizabeth has not as yet received the book-length analysis that is merited by the volume and richness of the material" (6). Hackett sets out to show that images of Shakespeare and Elizabeth "are of interest less for what they tell us about the time and place they depict than for what they tell us about the time and place when they were concocted, the means by which they circulated, and the ways in which they were used" (7). The four-century scope of her project, however, leaves this very intriguing promise only unevenly fulfilled. While certain areas of Shakespeare and Elizabeth's cultural power are thoroughly demythologized, as with the Victorian representations and the early twentieth-century push to democratize their images, other aspects receive only a glancing treatment that is ultimately unsatisfying. For example, while Hackett does review eighteenth-century representations of the two, and especially forgeries that surfaced in that time period, she does not go into the same depth to reveal what they might say about eighteenth-century desires for monarch and playwright that she bestows on other materials, such as Virginia Woolf's *Between the Acts* or even the 1998 film *Shakespeare in Love*.

Hackett has, however, done important work in opening the door to a simultaneous study of these two cultural giants. By laying the myths side-by-side, while exploding the persistent myth that the historical persons themselves ever were side-by-side, she has created a new framework for Shakespearean and Elizabethan studies. As she notes, it is hardly possible to consider the one without the other, and, as she acknowledges, such consideration is a hole in the present scholarship. She accomplishes her stated goal of "tell[ing] this combined story more fully than others" (6), and we can only hope that others will use her work as a starting point to explore even further. ✱

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S.K. Robisch. *Wolves and the Wolf Myth in American Literature*. Reno: University of Nevada Press, 2009. 494p.

DAVID TAGNANI  
INDEPENDENT SCHOLAR

In his 2009 study of the wolf as a character in American literature, S.K. Robisch uses the word "literature" in the broadest possible sense: any written work qualifies.

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His study reads at times like a comprehensive catalogue of every time the wolf has appeared in print, from zoological studies to native and imported myths, from travel writing to psychoanalysis.

To make this wide-ranging study more unified and manageable, Robisch lays out seven theses in the introduction. The first and foremost claim is that the wolf is a major figure deserving of consideration in literary studies. The subsequent six claims are subordinate to the first, dividing and classifying the wolf as a literary figure. First, the wolf is both regional and biological, requiring that geography and biological knowledge be taken into account. Second, the American wolf myth has both typical and atypical characteristics for a North American myth. Third, the sheer number and variety of wolf stories substantiates the wolf as an archetype. Fourth, race, class, and gender in wolf stories (and *all* stories, according to Robisch) are subordinate to ecology. Fifth, the myth of the twins in wolf stories is so conspicuous as to merit special attention. And sixth, wolf stories necessarily exhibit some sort of influence on our consideration of and behavior towards the actual animal.

Robisch imposes a taxonomic model of the wolf onto this vast synthesis of myriad sources and theses as a framework for his study. This model divides the wolf into two primary components: the Real Wolf and the World Wolf. The Real Wolf is the actual living being, the mammal that exists apart from human subjectivity, outside of our stories and studies, unaltered by the lens of our perception. The World Wolf is the wolf as embodied in the various forms of literature. This part of the model is further sub-divided into three components: the Corporeal Wolf, the Ghost Wolf, and the Lines where they meet and commingle. The Corporeal Wolf is our best attempt at an objective representation of the Real Wolf, even as we recognize that pure objectivity is impossible. This is the wolf represented in the writings of the life sciences, as well as in some nature essays. It is the representation that William Dean Howells would approve of. The Ghost Wolf squints in two directions. One is the wolf as myth: the symbolic, imaginary, and often archetypal image. The other is the wolf as absent: literally a ghost, freed from its mortal coil by human beings.

In addition to the above theses and taxonomy, there are a few unstated threads that run the length of the study. One is the conflict of the wolf as individual versus the wolf as species. Robisch's recognition of the Real Wolf includes the recognition that each wolf is an individual that may or may not conform to the expectations that humans have of the species. This highlights the dangers of extrapolating the species' characteristics from an individual's behavior.

Another of Robisch's running concerns is the affect of politics on the Real Wolf. Though not a dominant theme, politics does surface with regularity, usually to the

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detriment of the study. When the politics of wolves is mentioned, it is usually in a brief and unsupported attack on conservatives, hunters, and/or ranchers. Even if one agrees with Robisch's political views, they are distracting, unnecessary, and superfluous. For instance, he parenthetically labels states that disagree with his take on wildlife policy as "politically retrograde" (36). Elsewhere, he derides the "purported ethic of the hunter" (41, emphasis mine) and "gun fanatics" (70). Most remarkably, during an examination of the role of wolf-dog hybrids, he comments that "Pet stores are no more morally defensible than crack houses," giving us perhaps the starkest glimpse of a radical ethos that quietly underlies the book, surfacing only intermittently, but always distractingly (93).

Beyond these unfortunate intrusions, Robisch's scope is impressive, using the lenses of psychology, sociology, and, of course, ecology to analyze this major figure in American literature. Anyone considering making the study of the wolf part of their scholarship would do well to read this book; it offers both an expansive catalogue of what is out there and a framework by which to begin to organize the sheer mass of material. ✱

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Monica L. Miller. *Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity*. Durham, NC: Duke University Press, 2009. 290p.

CHRISTOPHER ALLAN BLACK  
OKLAHOMA STATE UNIVERSITY

Monica Miller's study *Slaves to Fashion* traces the cultural history of the "black dandy" from his first appearance during the enlightenment through his contemporary incarnations in the post-modern art scene in Europe and New York. Initially employed in eighteenth-century England as a costumed object designed to validate the wealth and status of their white masters, Miller argues that Afro-British chattel slaves adapted "dandyism" to advocate for their right to be perceived as dignified human beings. Scholars have traditionally viewed dandyism as contributing to the racial degradation and objectification of blacks, yet Miller claims that the aesthetic performance of the black dandy significantly contributed to the construction of a unique African American cultural identity. Miller's analysis of black self fashioning focuses on several diverse artists and writers including Julius Soubise, an eighteenth-century emancipated slave who wore stylish diamond-buckled red-heeled shoes to fit into the London social scene, and Yinka Shonibare, an Afro-British artist who portrays himself as a fop yet creates ironic commentaries on the development of dandyism in his work. Miller extensively analyzes the racially performative nature of black dandyism in various

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literary and visual texts, and cultural settings, and argues that style and aesthetic self-fashioning were critical to black struggles for civil rights and the development of African American culture.

In her first and most engaging chapter, Miller argues that dandyism was a hybrid cultural identity imposed upon chattel slaves in Enlightenment England to satisfy the fascination among Western Europeans for noble savages and luxury slaves. Among the British, the appropriation of European dress and manners were primarily used to make blacks into assimilated colonial subjects. However, acculturated luxury slaves deliberately used their syncretic hybrid identity to advocate for their humanity and civil rights. Miller asserts that the appearance of Mungo in Isaac Bickerstaffe's comic opera, *The Padlock* (1768), is the first instance of a self-fashioning black dandy in British society. In contrast to performances by other blacks on stage, Mungo represents a radically different portrayal of Afro-British servitude. Bickerstaffe's protagonist speaks almost one quarter of the lines in his play while most black performers commonly had less than ten. Therefore, Mungo's presence and extended stage time allows the dandy to develop agency as an individual human subject. What is most fascinating about Miller's discussion of Mungo is her analysis of the dandy as a British colonial subject. While Mungo is a type of luxury slave, he also represents the ability of Afro-British servants to employ English manners and European dress as a means to advocate for their common humanity. Miller's examination of Mungo's syncretic cultural identity offers a new perspective through which to read the enlightenment dandy as a self-advocating subject. Yet, her arguments concerning racial performance and the colonial resistance of these luxury slaves would be enhanced by a thorough reading of Homi K. Bhabha's arguments about the nature of colonial mimicry in *The Location of Culture*.

In her discussion of African American slaves during the early republican period, Miller argues that blacks strategically employed colonial mimicry to advocate for their humanity and civil rights. While slaves were not considered status symbols by antebellum Americans, blacks still looked upon clothing as a means to gain class status and respect. Like the Afro-British dandy, slaves in America used fashion to resist being seen as a commodity; fine clothes became a means to be perceived as more than three fifths of a person. Anna Cora Mowatt's play *Fashion* (1845) and James Fenimore Cooper's novel *Satanstoe* (1846) feature African Americans dressing up like whites in order to ascend the social ladder and resist colonial oppression. Miller examines Mowatt's and Cooper's portrayal of the African American festivals—Negro Election Day and Pinkster—claiming that these rituals destabilized hierarchies of race and power. Frederick Douglass argues that

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these rituals functioned as “safety valves” to control the rebellious spirits of slaves, yet Miller challenges this view claiming that the performative festivals “visualize dignity in the face of oppression” (83). Therefore, Miller views these festivals as similar to the stage performances of British dandies in the eighteenth century. However, Miller does not acknowledge the fact that it was easier for blacks to pass as respected gentlemen in Britain than it was in America. Even though both societies practiced slavery, the institution in the United States was far more restrictive. African Americans attempted to improve their class status by following the example of Olaudah Equiano learning decorum and dressing in gentleman’s clothing but unlike England their efforts did not result in greater civil rights or individual freedom. Gentlemen servants, such as Mowatt’s Adolph and Frederick Douglass gained respectability by adopting European manners and dress, yet they were often resented by other slaves and still treated as property by whites.

The self-fashioning black dandies that Miller examines throughout her work all challenge traditional perceptions of African American masculinity and a black man’s place in society. Miller observes that dandified black men are often viewed as emasculated and effeminate by mainstream American society. This “queering” of the black intellectual is precisely what W.E.B. Du Bois discusses in his novel *Dark Princess* (1928). Du Bois’ protagonist is a “feminine man” whom the author transforms into a dandy in order to explore how European aesthetics might be used in order to advocate for black cultural nationalism. During the Harlem Renaissance black intellectuals travelled to continental Europe in order to acquire style and learn about fine art and high culture. Whereas the Eurocentric effeminate black intellectual was viewed as weak during the colonial and early national periods, Du Bois argues that the dandy was crucial to his definition of the “New Negro.” Therefore, the intellectual effete cultured black dandy played a crucial role in the evolution of black identity in the United States. Miller’s analysis of Du Bois’ queering of the New Negro makes a compelling case for the contribution of European style and aesthetics to the construction of African American identity in the United States. Yet other aspects of continental European culture such as exposure to liberal political ideology and the desire of black intellectuals to learn to speak French also contributed to the ability of these dandies to advocate for civil rights in the United States.

While Miller argues that the cultural hybridity of the black dandy contributes to the ability of African Americans to gain respect, prominent critics such as Houston Baker claim that the mulatto nature of the dandy results in a failure of blacks to achieve legitimate success in modern society. However, Miller asserts that the cultural syncretism of the dandy affords blacks the opportunity to achieve

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social status and economic mobility. Traditional interpretations of the dandy and the black-face minstrel view these representations of blacks as racially offensive and culturally degrading. Miller's study challenges these views by demonstrating how black men used their status as aesthetic objects to advocate for their common humanity. Miller's work therefore offers an innovative analysis of the black dandy challenging the reader to look upon a culturally ingrained stereotype from a new perspective. ✱

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Mark Bould, Andrew M. Butler, Adam Roberts, and Sherryl Vint, eds. *The Routledge Companion to Science Fiction*. New York: Routledge, 2009. 554p.

MONTY VIERRA  
INDEPENDENT SCHOLAR

If science fiction (sf) is going to remain a respectable mainstay in the academic world, books such as *The Routledge Companion to Science Fiction* will have helped to solidify the genre's place. Covering almost every aspect of fantastic or speculative fiction, the larger umbrella terms under which sf casts its own sizeable shadow, more than fifty scholars provide a nearly encyclopedic survey of the subject. For academics and students unfamiliar with the field, this collection of essays is an excellent starting point in acquiring a sense of the breadth and depth of study that has been devoted to the literature, taken broadly, of science fiction. Old hands will find much to admire. Although there is no cumulative works cited section, each article has its own bibliography, and there is a substantive 37-page index.

*The Routledge Companion* follows an organizational plan similar to that of *The Cambridge Companion to Science Fiction* (2003), which comes as no surprise as they share several contributors and editors, though some roles are swapped. The current editors acknowledge that this book builds on past works but never promises to be the final word on sf scholarship, especially given its Anglophone bias (xxi). As more sf works from Latin America and the Far East become available to scholars in the Anglophone world, a subsequent companion will likely draw on those new worlds. For now, both books start off with an historical background, move to criticism, and end with a look at subgenres. But *The Routledge Companion* adds a new section between the earlier "theory" and "subgenre" sections: "Issues and Challenges." This new section has the effect of knitting the other two together, a hybrid of sorts in a discipline built on a hybrid literature. For sf has often looked to travel narratives as much as to science for its sources of theme and topic, and it follows the wagon trails of the Western as much as the trail of clues of the detective story.

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With over fifty articles, there is no way I can do justice to this book here. Rather than gourmand, I have to be gourmet and sample judiciously. If we follow out the metaphor and try to decide where to begin our meal, the head of the table—the first chapter—is the place to begin. Here editor Adam Roberts tackles the contentious issue of deciding just what we can include under the rubric “science fiction.” Although some of us mark the “beginning” of the genre with Mary Shelley’s *Frankenstein* (1818), others look to the stories of lunar travels that began to emerge in the seventeenth century, and it is with the Copernican revolution slowly unfolding a century earlier that Roberts stakes his claim for sf’s origins: “The Copernican revolution is bound up with the ways in which science supplanted religion and myth in the imaginative economy of European thought; and sf emerges from, and is shaped by, precisely that struggle” (5). The study of science fiction, then, is more than a study of a literature, of a genre, but of a cultural big bang that echoes in academe and beyond. To return to my original metaphor, seventeenth-century tales of travel to the moon discarded forever the notion of it being green cheese.

And it is in his “long history” of the genre that Roberts also shows how the Copernican revolution overthrew the Western temporal sense as well as our geocentrism. If in the popular imagination sf is associated with travel to the future—from *The Time Machine* to *Back to the Future*—it is better thought of as a “counterfactual literature: not things as they actually are, but as they might be, whether in the future, in an alternative past or present, or in a parallel dimension” (9). Science fiction, in short, is an experimental literature. And one of the topics it experiments with is politics, with Thomas More’s *Utopia* (1516) sparking a flurry of subsequent works that explored the nature of political and economic relationships, which audiences today will recognize in works as different as George Orwell’s *1984* (1948) and Steven Spielberg’s *Minority Report* (2002).

The remaining seventeen chapters of Part 1 cover the history of sf from the nineteenth century to the early years of this decade. Each essay reviews a particular era or topic specific to an era, such as the new media which arose with film, and each author provides encyclopedic coverage without succumbing to a simple dry recitation of the facts and who’s who in the field. Six articles recap traditional book and short-story publication, and nine articles review the contributions of film and television, manga and anime, and comics to the genre. Missing from this account is a section specifically devoted to the pulps and magazines such as that provided by Brian Attebery for *The Cambridge Companion*—“The Magazine Era: 1926-1960” (32-47)—but Farah Mendlesohn, one of that edition’s editors, covers the core of the period in her “Fiction, 1926-1949” (52-61), with Rob Latham completing the account in his chapter, “Fiction, 1950-1963” (80-89).

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One of the most fascinating chapters in Part 1's historical overview is Brooks Landon's look at "Sf tourism." Landon's effort to construct "a material history of sf" (33) begins with the Science Fiction Museum at Seattle Center, where the 1962 World's Fair was held. Landon compares the futuristic offerings of that fair with those of the Paris Exposition of 1889, Chicago's fair in 1893, and similar "material embodiments of sf's 'sense of wonder'" (33). Landon cites Henry Adams' view (in "The Dynamo and the Virgin," first printed in 1900) that "dynamos ... were beginning to assume in the popular imagination a status previously accorded religion and its great icons" (34). Landon reviews the literature on such emblems of material culture, comparing these occasional fairs with the futuristic "set pieces" fashioned for the Disney theme parks (37) and with P.T. Barnum's fascination with the sometimes lurid or "sensationalized" fantastic (38). Leaving no possible locus unexamined, Landon also considers cyberspace sites like *World of Warcraft* and *Second Life*, which allow players to enter other worlds in avatar form, the latter even including an sf museum within it (39).

Part 2, "Theory," surveys in fourteen concise chapters a wide range of current approaches to thinking about literature and the other humanities and how they apply to sf. Landon's essay, for example, is easily complemented by Lisa Yaszek's "Cultural History" (194-203), Robin Ann Reid's "Fan Studies" (204-213), Darren Jorgensen's "Postmodernism" (279-287), and Thomas Foster's "Virtuality" (317-327). Other insightful essays take up the theoretical stances maintained by feminism, Marxism, psychoanalysis, queer theory, and utopian studies, providing teachers and students alike with sophisticated current inroads to understanding a popular art form. As with Part 1, there are too many excellent essays to discuss in depth, so I will highlight one of the theories with which I work.

Isaiah Lavender III opens Part 2 with "Critical Race Theory," pointing out at the beginning one of the central ironies of sf: for all its concern with "aliens," sf has long maintained that it is "colorblind," skirting actual issues of race as we experience them or "projecting racial anxieties onto the body of the alien" from a white-as-norm basis (185). Lavender reviews key concepts of critical race theory and examines its applications in court cases as well as essays and fiction (185-187); his next section specifically looks at portrayals of blacks, Native Americans, and Asians in sf including critiques of these portrayals ranging from short stories in the late 1940s to American television's *Quantum Leap* (1989-1993). Lavender's discussion of "Afrofuturism" indicates the direction which studies of race and sf are now taking, not simply "challeng[ing] the notion of a future without race" (190) but showing how history, technology, and music are informed by inclusion of people of color with the sf genre (190-192). I should add that Michelle Reid's

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“Postcolonialism” (256-266) considers racial and ethnic identities from the perspective of the colonized as well as the colonizers, giving students in particular a chance to see how sf works outside traditionally Anglo-centered literature.

As noted earlier, the third part of *The Routledge Companion* takes up various “issues and challenges.” Scholars will recognize echoes of theoretical concerns in such essay titles as “Animal Studies,” “Empire,” and “Environmentalism” to list only three of the dozen articles in this part. Two articles concerned with science run back-to-back: Roger Luckhurst’s “Pseudoscience” and Sherryl Vint’s “Science Studies.” In the first, Luckhurst contrasts the idealized “scientific naturalism” that developed in the nineteenth century (403) with those whose unfalsifiable hypotheses form the mainstay of “much of the content of the genre, which has self-evidently reveled in the imaginative potentials of modern pseudoscientific belief” including ESP, ether, and UFOs (404). He notes that Bram Stoker’s *Dracula* (1897) drew on a number of “marginal sciences” prevalent in Stoker’s day into which he places the technology of x-rays (409). H.G. Wells, who initially was skeptical of many claims of the social sciences, such as the budding field of psychology, would later employ the “promissory signs” of such “proleptic sciences” as telepathy and clairvoyance in his sf stories and novels, even though he was worried that the public would take up superstitious beliefs (409-410). And Luckhurst reminds us that Dianetics, the basis of L. Ron Hubbard’s religion of Scientology, first saw the light of day in the pulp sf of the early 1950s (410). Vint’s essay is in close dialogue with Luckhurst’s, covering some of the same early ground but from other or parallel perspectives. She highlights the contributions of feminist scholars such as Evelyn Fox-Keller and Helen Longino in questioning patriarchal views that have “influenced the axioms of scientific practice” (418). Vint also points to Donna Haraway’s investigation of technoculture and speculative fiction in Haraway’s “A Manifesto for Cyborgs”/“A Cyborg Manifesto” (1985/1991) (418). Both authors’ contributions to this volume underscore the continued rift that exists between science and the humanities; the dialogue they raise is a very healthy step in updating our understanding of the two cultures.

Although the essays in *The Routledge Companion*, as in any similar anthology, may be read separately, Part 4, “Subgenres,” seems to grow out of or expand upon the discussions of the first three parts. Here another dozen essays divide up sf into the modes or avenues that creators of sf have chosen as the “core” of their work. Graham J. Murphy, for instance, provides both the article on “Dystopia” and on “Eutopia.” These two subgenres are not exclusionary, since one reader’s “good place” may be another’s nightmare. China Miéville wraps up the collection with a look at “Weird Fiction,” that meeting ground of horror, fantasy—the “dark fantastic”—and science fiction.

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In sum, *The Routledge Companion to Science Fiction* makes a wide range of readings available to teachers of literature who seek a current compendium of thought and research in the field. As such, it is a welcome addition to the academic bookshelf. To appreciate the breadth of offerings available, a full list of the table of contents is available on a bookseller website such as Amazon.com. The only drawback is that its current price, over \$100, will probably confine its sale to libraries. ✱

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Eileen Barrett and Ruth O. Saxton, eds. *Approaches to Teaching Woolf's Mrs. Dalloway*. New York: MLA, 2009. 167p.

DORSÍA SMITH  
UNIVERSITY OF PUERTO RICO, RÍO PIEDRAS

In *Approaches to Teaching Woolf's Mrs. Dalloway*, Eileen Barrett and Ruth O. Saxton have edited a noteworthy text, especially for teachers in the classroom. Barrett and Saxton provide several sections consisting of material such as the editions of *Mrs. Dalloway*, reference guides, theoretical approaches to *Mrs. Dalloway*, cultural contexts, biographical information of Woolf and her publications, and multimedia resources such as significant websites and films. The emphasis is not to promote a particular way of examining Woolf, but to “prompt recognition of familiar ways of teaching” by providing a diverse array of twenty essays (23). Indeed, the material on Woolf and *Mrs. Dalloway* will enhance the enjoyment and knowledge of instructors and students.

The first section, “Approaching a Modernist Text,” includes essays on teaching *Mrs. Dalloway* in an upper-level course on modernism, introductory courses to modernist texts, an undergraduate course on city novels, a first-year composition course, and a seminar on gender and space. One of the most significant aspects of these essays is the exploration of the pedagogical methods central to teaching the novel. In addition to providing a background on modernism, the instructors mention several other suggestions: assign students keywords, have students write response papers and make oral presentations, read Woolf’s essay “On Not Knowing Greek,” and ask students to keep a record of their spatial practices. These methods give greater insight to how students can be engaged with the novel and find new artistic representations in Woolf’s work.

The second section, “Using the Context of War,” offers essays based on readings of the novel in the framework of recruiting posters of the First World War, the historical trauma of 1918-1923, literature of World War I, and the involvement of women and war. There is an ambitious attempt here to reexamine *Mrs. Dalloway* as novel outside of

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modernism in the academic curriculum. This is significant because students can move beyond the usual parameters and break new ground in having an interdisciplinary experience. In particular, students can link the novel to cultural ideals and propaganda in recruiting posters, the role of the state in war, the connection between psychology and war, and the gender roles of women and feminist posits.

The five essays in the third section trace how to read *Mrs. Dalloway* in an intertextual manner by focusing on topics such as the influence of time, extinction, and life; a framework of the Industrial Revolution and Victorian literature; literary connections to Homer's *Odyssey*, Joyce's *Ulysses*, and Cunningham's *The Hours*; cinematic and literary aesthetics; and representations of cultural studies, especially class, sexuality, gender, and imperialism. As the essays serve the purpose of providing instructors with ways to revitalize students' interest in Woolf, they also discuss the broad representations of Woolf and her remarkable contribution to literature. This will likely encourage instructors to explore new concepts in the classroom and ease students' literary comprehension.

Barrett and Saxton leave "Teaching in Multiple Settings" as the last section. This part is highly informative and gives suggestions to instructors in a variety of teaching situations: techniques for teaching at a community college, strategies for teaching the novel as a general education course, methods of incorporating art with the examination of the novel, experiences with student resistance and lesbian readings of the novel, and the links between the medical community and the novel. This section had the most practical recommendations and guidance for instructors and would have been even stronger with additional essays.

Aside from adding more essays to the last section, the text is significant to scholars of Woolf and to those teaching *Mrs. Dalloway*. This reviewer recommends *Approaches to Teaching Woolf's Mrs. Dalloway* and believes that it will be a valuable resource. ✱

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Shelly Brivic. *Tears of Rage—The Racial Interface of Modern American Fiction: Faulkner, Wright, Pynchon, Morrison*. Baton Rouge: Louisiana State University Press, 2008. 265p.

INGO R. STOEHR  
KILGORE COLLEGE

The premise of Sheldon Brivic's *Tears of Rage* is brilliant, and its presentation is at once thoughtful and thought-provoking. The premise is to tell—through careful selection of only four significant novels—how American literature unfolded in terms of both content and language during the roughly fifty years from the early to the late

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twentieth century covered by the four novels. In this manner, William Faulkner's *Absalom, Absalom* with its modernism, Richard Wright's *Native Son* with its social activism, Thomas Pynchon's *V.* with its postmodernism, and Toni Morrison's *Beloved* with its multiculturalism all enter into a conversation with each other, "revealing ... a concealed level of their motivation, a level connected to Africa" (210, Brivic's italics). What is more, Brivic understands the revolutionary element of "African-influenced models" in its interaction with European-American thought as the driving force in what he presents as a distinct and enriching progress of American literature: "the revolutionary and the imagination are at their best when they work together" (214). The progression that Brivic traces from one novel to the next focuses on how each novel widens the literary discourse by approaching topics that are unspeakable because they are the object of desire (here Brivic follows theories of Lacan and Lyotard). For example, it is the social system—or, rather, its language, which is "organized around the law of the Father" (51), most directly represented by Sutpen in *Absalom, Absalom*—that manufactures race. Each of the other three novels approaches this condition, and Brivic suggests that each novel gets successively closer to what remains ultimately unspeakable.

Brivic elaborates on the commonly held view that white and black—or, by extension, Western and non-Western—worldviews are opposed to each other, for example, in terms of authority: one is privileged, the other is oppressed; one has a language of "cognitive (knowing) phrases," the other of "ostensive (showing) ones" (11). His overarching argument, however, is that literary discourse reveals both sides as mutually dependent and, ultimately, needing each other for survival. Therefore, a brief overview of his argument seems appropriate here. Although *Absalom, Absalom* constructs a dichotomy of white and African American values (Charles vs. Bon) in the sense that "both [sides] need each other" (52), Faulkner himself seems at times caught in racist ideology that denies black characters full humanity outside white imagination. Still, Bon is a source of "black resistance" that "gives *Absalom* its depth and intensity" (70).

Indeed, Richard Wright, as a Marxist, thought of "Faulkner's work as strongly progressive" (37) to the extent that Brivic argues that "Bon's story is substantially the same as that of *Native Son*," that is, of Bigger Thomas in Wright's novel (69). The "irreconcilability" of Bigger's "need to join the white world" and his need "to reject it," as well as a related set of conflicting values—including ideologies (nationalism versus socialism) and Bigger's crime (at once accidental and intentional)—complicate Bigger's uncertain position, which Brivic understands as pointing away from the Western model of a single truth, or center, and thus as "contribut[ing] an influential decentered paradigm not only to the liberation of African Americans, but to American culture and literature" (82).

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Brivic emphasizes the abstract structure of Pynchon's *V*. In this novel, *V*. is more than a mysterious woman; *V*. also appears as "a temporal *v* shape in the order of [the novel's] telling" (110). The novel's first half is preoccupied with a decent into the atrocities of Western colonialism, while its second half is an upward move toward Malta, which the novel constructs as (ambiguously) non-Western. In the second half, "humanity is recovered outside the Western order" (110) and "women take on new powers of resistance" (139).

In Morrison's *Beloved*, violence and compassion are inextricably linked in Sethe's killing her own daughter to save her from slavery. When the dead daughter reappears as Beloved, she "is a figure of dizzying complexity, a living woman who is also dead, an American African spirit who was generated by white racism" (173). This complexity allows Morrison to (re)connect African and European-American values. The fantastic is embedded in the realistic; in this context, animism emerges as the novel's "main trope" (181). In *Beloved*, Morrison "develop[s] an argument that African Americans need to confront African spiritism in order to regenerate themselves" (190).

*Tears of Rage* delivers what it promises: to show how the four novels advance literary discourse by advancing attitudes toward liberation in terms of both political thought and poetic language. The four novels enter into a "conversation" that is thoughtful because that the thoughts it provokes are typically anticipated; for example, Brivic's main issue is race—more specifically, racism as the legacy of slavery in the United States—but he includes other factors, such as class and gender. In this sense, I would like to continue the conversation with Brivic's book on some issues.

First, however, I'd like to comment on the one element of the book that could be improved: a more detailed index would make it easier to work with the book. Brivic discusses important concepts from animism to protest that do not show up in the index. In addition to the four novelists and their works, other authors are also considered. Most of them and their works are indexed; nevertheless, in a study on race, the most curious oversight is that the index includes references to four Shakespeare plays, but not to *Othello*, although *Othello* is mentioned at least three times (44, 84, and 186) in the text.

In examining American modernism, Brivic points to elements like "diversity of interpretation" as contributions of black sources because these elements open a text for minority views (that is, any view outside the mainstream). In historical terms, modernism grew mainly out of minority views; by the time of high modernism (when Faulkner writes *Absalom, Absalom*), the movement was well on its way to becoming mainstream—at least in America (while the literary landscape in Europe was drastically altered by state censorship in Nazi Germany and the Soviet Union). From short comments in the text, such as about the role of Nietzsche for Zora Neale Hurston's

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thinking, and from a few footnotes, such as on Wright's preference for European models of revolutionary writing, it is clear that the "interface" between Western and non-Western source is genuinely interactive. It says a great deal about intended audience and the power of European models when, for instance, W.E.B. du Bois includes several lengthy quotes from German, without even supplying a translation, in his *The Souls of Black Folk*. I do not think that Brivic's book is weakened by not considering these issues of modernism, but it might have benefited from considering them.

Brivic is careful to point out the problematic status of the terms "First," "Second," and "Third Worlds," but mentions that "Second World" may be used for the Soviet bloc. I would be interested in Brivic's thoughts on the suggestion that postmodernism is (was!?) the literature of the Cold War, that is, the product of a world view that was predicated on the antagonism of "First World" (the "Western" world, capitalism) and the "Second World" ("Eastern" Europe, communism) with the "Third World" (or "developing," "formerly colonized") countries aligning themselves with one of the world powers and trying to catch up. In this outline, the picture is full of stereotypes (numbering the worlds assigns value) and does not begin to encompass actual Cold-War realities, such as the role of China, the even more "Eastern" rival of the "Eastern" Soviet Union; however, the picture is suggestive of the political forces that are likely to have influenced literary discourse. The "Cold-War hypothesis" seems able to explain elements of postmodernism; above all, it seems to work with Brivic's discussion of postmodernism. Brivic already hints at a changed paradigm when he mentions the current threat of Islamic terrorism that moves us from the Cold-War era "dangerous delusions" of an idealized Third World to "the danger of demonizing that world" (142).

Questions like the ones about modernism and postmodernism, of course, do not distract from the qualities of Brivic's outstanding study. Rather they formulate hopes for what I would like to hear (or read) Brivic discuss in as an engaging way as he discusses "the racial interface in modern American fiction" in his most recent book, *Tears of Rage*. ❀

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Joy Landeira. *Ernestina de Champourcin. Vida y literatura*. Ferrol, Spain: Sociedad de cultura Valle-Inclán, 2005. 309p.

FRIEDA H. BLACKWELL  
BAYLOR UNIVERSITY

A member of the famous Spanish poetic generation, the Generation of 1927, Ernestina de Champourcin is one of only two women anthologized in Gerardo Diego's famous collection, *Poesía española (Contemporánea)* from 1934. However,

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no book-length biography of this poet and her works has appeared until Landeira's work. Divided into six chapters, only one of which focuses primarily on details of the poet's life, this study attempts to provide a comprehensive biography of the poet and then to analyze her poetry and prose in the context of the broad literary and cultural currents of the day. In addition to providing the aforementioned biography, Landeira analyzes much of Champourcin's work in terms of themes or topoi that appear throughout her production, looking at her evolution as a person and writer.

Much of Champourcin's poetry develops the traditional love theme; the early verses focus on human love while the later work, written after her marriage to Juan José Domenchina and their exile to Mexico during the Civil War, expresses her love for God. Chapter 2 analyzes in some detail her early poetry, putting special emphasis on the poems included in Diego's anthology and then connecting it with the French symbolists and with the vanguard movement of the 1920s. Landeira carefully links Champourcin's work to those of the better-known figures of this generation including Rafael Alberti, who wrote the prologue for one of her early collections, Federico García Lorca, and Pedro Salinas. She begins by considering the motif of silence, taking her cue from the title of Champourcin's first work, *En silencio...* She also points out the innovative erotic elements of Champourcin's poetry, which were considered quite shocking because they came from a distinctively female perspective.

Chapter 3 focuses specifically on Champourcin's prose production, including her novel, *La casa de enfrente* (1936), two chapters from "Mientras allí se muere," written during the Civil War, and her homage to Juan Ramón Jiménez, *La ardilla y la rosa (Juan Ramón en mi memoria)* (1981). Landiera takes great pains to connect aspects of the novel, including its structure and psychological aspects to the motifs presented in the poetry of the prewar years.

The remaining chapters return to analyses of Champourcin's poetry written and published during her exile in Mexico and after her return to Spain in 1973, just two years before Franco's death. Landeira argues that Champourcin's poetry can be divided into three distinct periods—human love, divine love, and love longed-for—which correspond approximately to the early period before the Civil War, the years of exile in Mexico, and her final years living in Madrid again. As she looks at the motif of the "Jail of love," she gives readers a history of the poetic figure in Spanish letters beginning with the medieval period, and after much background, finally moves to consider its appearance in Champourcin's early poetry and eventually analyzes it in *Cárcel de los sentidos* from 1964, again taking her cue from the title.

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She follows a similar procedure in Chapter 5 as she looks at Champourcin's *Hai-Kais espirituales*. Landiera traces the introduction of the unique Japanese poetic form of the *haiku* in European letters, beginning in France, and spreading to Spain during the early years of the twentieth century. She also examines the spelling of the word, its varied definitions and formats, its proponents in Spain, especially among the Generation of 1927, and Mexico where Champourcin again encountered it after immigrating there. Only after establishing the background in great detail does Landiera offer analyses of Champourcin's unique contributions to the genre. Her final chapter, titled "Los sentidos y la sinestesia," introduces this poetic trope and its definition, traces its use in the Generation of 1927, including Champourcin's early works in which the poet seems to have a special talent for combining the different senses. Finally, she looks at the collections Champourcin produced later in her life. She argues convincingly that because the poet became almost blind and deaf in her later years that these later poems focus only on smell, touch, and taste in their imagery rather than sight and sound.

Ladeira's work is well argued and offers a wealth of information and references not only to the works of Ernestina de Champourcin, but also to those of the Generation of 1927 and their contemporaries. While sometimes it seems as if Ladeira gives too much background before getting to her primary subject, such detail ultimately results in a richer reading of the poems. In addition to a biography and extensive analysis of Champourcin's prose, this book also includes a detailed chronology and appendices which include a transcription of an interview with Champourcin and the author in 1991 at the poet's apartment in Madrid, as well as an extensive bibliography of everything Champourcin published, and an extensive bibliography of works that discuss Champourcin and her works. It makes an ideal companion piece to Ladeira's collection of essays on Champourcin's works titled *Una rosa para Ernestina*, from the same publisher. This book should be required reading for anyone working with the Generation of 1927. ✱

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Wisabelle Constant and Kahiudi C. Mabana, eds. *Negritude: Legacy and Present Relevance*. Cambridge: Cambridge Scholars Publishing, 2009. 321p.

HELYNNE H. HANSEN  
WESTERN STATE COLLEGE OF COLORADO

This collection of twenty essays on the beginnings and continued significance of the Negritude movement in literature must be among the most comprehensive as well as most eclectic sources of information and analysis available on French-language literature by and about people of African descent. Editors Isabelle Constant, a white

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Frenchwoman, and Kahiudi C. Mabana, a black Congolese, both professors at the Cave Hill campus of the University of the West Indies (UWI) in Barbados, have organized articles—eight of which are written in French and twelve in English—that describe the early beginnings of Negritude writing in the 1930s and 1940s and follow its development through modern times in novels, plays, and poetry in francophone Africa and the Caribbean as well in some non-French-speaking areas of the Caribbean and in such unlikely countries as Cuba and Brazil.

The book's introduction, which is provided both in French and English, notes that Negritude has its roots in Paris where it began as a cry from black scholars against the pressure to assimilate into French Caucasian society. Predating such literary scholars and critics as Derrida, Foucault, Barthes, and Kristeva, the movement quickly grew and blossomed into a vital *élan* to reinforce African culture and values and a method of expressing positively one's racial character. "La Négritude à ses débuts parisiens fut un mouvement rassembleur, sortant de leur isolation les Noirs de la diaspora.... C'était un cri contre l'assimilation et demeure par là-même plus qu'un mouvement du passé" (1).

This assemblage of articles would be a valuable resource to the most knowledgeable of Negritude scholars as well as to those who lack a basic and comprehensive scope of the authors and their works. Most of the essays review some of background and ideologies of the movement, and many focus chiefly on the main contributions and philosophies of Negritude's original proponents, Léopold Senghor (1906-2001) of Senegal, who also served as president of his country, and Aimé Césaire (1913-2008) of Martinique, also a political leader of that country. Other essays feature later Negritude contributors, both men and women, including Cheikh Hamidou Kane (b. 1928) of Senegal, Patrick Chamoiseau (b. 1953) and Suzanne Dracius, both of Martinique, Tsitsi Dangarembga (b. 1959) of Zimbabwe, Tchicaya U Tam'si (1931-1988) of the Congo, and Lsaana (b. 1959) of St. Martin.

In the book's excellent first essay, "Léopold Senghor et Aimé Césaire: Pour Quelle Négritude?" Najib Redouane describes how these two authors, plus their compatriot Léon Gontran Damas (1912-1978) of French Guiana (La Guyane) met as students in Paris in 1932, and, little by little, developed the concept of Negritude, culminating in Césaire's watershed poem *Cahier d'un retour au pays natal*, which was the first piece of literature actually to use that key word. (Incidentally, African-American author Maya Angelou, in her 2008 book *Letter to My Daughter*, quoted some verses from this poem that include several definitions of Negritude). Césaire would say later at age 80, that it was white people who inspired the moniker Negritude with their word "Negro," not knowing they were sparking

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an phenomenon that eventually would connote an effort to resolve differences between races and usher in a universal rapprochement bringing harmony to all of humanity. “Mais il faut bien concevoir la Négritude comme un humanisme,” says Redouane, “Au bout d’un particularisme, on aboutit à l’universel” (13).

In “Black Civilization and the Dialogue of Cultures: Senghor’s Combination of Cultural Nationalism and Cosmopolitanism,” Chicke Jeffers challenges the old colonial Europeans’ claim that blacks did not have a culture of their own until whites came along, and calls Negritude “a part of a cultural exchange through which all peoples are meant to be unified, but not made uniform” (55). Jean Chrysostome Kapumba Akenda adds in his “Identités Culturelle Noires et Interculturalité à l’Ère de la Mondialisation: Le Noble Rapport de Leopold Sedar Senghor” that the Senegalese writer in *Chants d’ombres, Hosties noires*, “montre que l’Afrique possède la sagesse et l’humeur, la candeur et la malice; qu’elle a une âme aussi vieille que le monde” (104).

Another particularly interesting and touching article is Edmund J. Champion’s “Levels of Meaning in Senghor’s ‘Élégie pour Georges Pompidou,’” which analyzes Senghor’s poem that was dedicated to the French president who died in 1974, and also describes the decades-long friendship between the politician and the poet. In “Price-Mars: Parrain de la Négritude” Alex Louise Tessonneau discusses the contribution of Jean Price-Mars and other nineteenth-century Haitian writers who originally urged their black countrymen to resist colonialism and embrace their African roots, thus making Haiti a pioneer in pre-Negritude thought.

Several of the authors discuss Jean-Paul Sartre as an early commentator on Negritude. Mikela Lundahl in “Negritude—An Anti-Racist Racism? (Or Who Is the Racist?)” focuses on Sartre’s 1948 essay *Orphée Noir*, which influenced numerous future scholars to praise the philosophy, then call it an impossible project (87). Lundahl concludes that Sartre and certain other writers are guilty of a blindness of ignorance of their own identity as privileged whites. “[This] also implies a lack of awareness of how their writings are a part of the ongoing reconstruction of white supremacy” (95).

One of the book’s editors, Constant, offers a short but surrealistically interesting analysis of four novels by different authors Ahmadou Kourouma (1927-2003) of the Ivory Coast, Alioum Fantouré (b. 1938) and Williams Sassine (1944-1997), both of Guinea, and Henri Lopes (b. 1937) of the Congo in her essay “Le Rêve Politique dans les Romans de l’Afrique de l’Ouest.”

Thorough, professional, and fascinating, this collection is an invaluable manual of the basics and the intricacies of Negritude literature. ✱

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Stuart Parkes. *Writers and Politics in Germany, 1945-2008*. Rochester: Camden House, 2009. 239p.

CORNELIUS PARTSCH  
WESTERN WASHINGTON UNIVERSITY

At the outset of Stuart Parkes' ambitious survey of political engagement by writers and intellectuals the author notes that such activity is sometimes seen as a "German preoccupation," but reminds us that the term *littérature engagée* was coined by Jean-Paul Sartre. Another politically-minded author, George Orwell, asserted that the attitude that art should be separate from the realm of politics is itself a political attitude. The distinction between *Geist* [intellect] and *Macht* [power], which has enduring traction in the German-speaking countries, implies a hierarchy between the high pursuit of intellectual activity and the banality and baseness of politics. Readers of this study will realize that it became virtually impossible after the Second World War to continue this tradition and its attendant bourgeois conception of art. Too much of the political involvement of writers and intellectuals since 1945 derived from an impetus to throw light on the German past, to counteract its lingering effects, and to define a proper manner of remembrance—with each of these aims being highly contested. In this book, Parkes proffers a revised, updated, and extended version of his earlier *Writers and Politics in West Germany* (1986) by including material on East Germany and a second part addressing the post-unification era.

Up until the year 1989, each chapter covers a decade, with the exception of a "West German Interlude" about the momentous year 1968 and the student protest movement that brought forth a fundamental and lasting transformation of politics and culture in West Germany. Parkes opens each chapter by providing brief sections on important developments in politics and literature before examining the role of writers as politically involved, public intellectuals. He uses mostly fiction as evidence from the GDR, since there was not a comparable public sphere of intellectual debate, and a mix of non-fiction and fiction from the FRG. That the sections on the GDR were added to the existing framework of the 1986 publication is evident throughout. In every chapter, these sections are considerably smaller than those concerning the situation in the FRG, giving the impression that the complex issue of dissent and collusion in the GDR can be dealt with in a much more speedy fashion. These sections could have benefited from a much more thorough investigation of the mechanisms of censorship, the periodicals published in the GDR, or of the various debates about aesthetics which often provided a forum for voicing political arguments. As a general point of reference, Parkes uses Ralf Schnell's *History of German-Language Literature Since 1945* (1993), but to obtain more up-to-date information as well as more background on GDR

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literature, he might have consulted the second edition of Schnell (2003) and Wolfgang Emmerich's seminal history of GDR literature, now available in a third edition (1996).

In the following, Parkes discusses many of the important political and cultural issues that elicited the involvement and critical commentary of writers: (collective) guilt and re-education in the postwar period, West German re-armament and Cold War policy in the 1950s, responses to the building of the Berlin Wall in 1961, the protest movements of the late 1960s, the effect of the terrorism of the Red Army Faction in the 1970s, environmentalism and the nuclear arms race in the 1980s, unification and the renewed quarrel over collaboration (with the East German Ministry for State Security), right-wing violence in the early 1990s, responses to the wars in the Persian Gulf and in former Yugoslavia, and the ongoing negotiations of the memory of the Nazi past in unified Germany. Parkes concludes that a considerable number of German writers have, since the end of the Second World War, fulfilled the role of the public intellectual and enlightened citizen, by participating in vibrant intellectual debate and thus emphatically affirming that activity as a foundational principle of democratic culture. Outstanding examples of this critical practice are the careers of such writers as Günter Grass, Hans Magnus Enzensberger, Wolf Biermann, Martin Walser, Rolf Hochhuth, and Heinrich Böll, who all defined the figure of the public intellectual through their tireless, far-ranging, and provocative activities as essayists, authors, speakers, performers, advocates, campaigners, and protesters.

Although certain selections have to be made in a study that covers so much ground in a relatively small space, there are some surprising omissions to record, which appear to be rooted in the fact that Parkes foregoes clearly defining the term "political" for his purposes. As the choice of documents and issues shows, "political" relates primarily to domestic and foreign policy, the relationship between political parties or individual politicians to intellectuals, formulations of national identity as linked to the Nazi past, issues of public speech, and debates sparked by certain actions or comments by intellectuals. But social issues and policy play only a marginal role in this work. Thus, discussions about the social status of women, and the feminist movement, or about the status of guest workers, non-citizens, and ethnic minorities living in Germany are not understood to be "political." Indeed, women are largely absent from Parkes' study, and his characterization of women's writing at the time of first-wave feminism fails to acknowledge that "the personal is the political" in this context, leading to a corollary conception of the "progress" of literature by women: "Since the 1970s, writing by women has progressed from mainly portraying personal themes to become a major element in German literature" (90-91). As a result, the work of influential writers such as Ingeborg Bachmann, Elisabeth Plessen, Irmtraud Morgner, Ruth Klüger, and the recent Nobel Laureate Herta Müller receives no mention. The genres and authors of "guest worker

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literature” or “migrant literature” are treated only in passing by Parkes, mainly through a reference to a German author, Günter Wallraff, and his famous account of slipping into the identity of a Turkish guest worker titled *The Lowest of the Low* (1985). Indeed, there are many other works that could have reasonably been included in this study, some of them by all accounts part of the canon of “political” writing, while some others could have broadened our perspective, but all of them important in the specific circumstances of their publication and impact: Ernst von Salomon’s *The Questionnaire* (1951), an early bestseller that resonated with the widespread dissatisfaction among Germans with the Allied policy of de-Nazification, Stephan Hermlin’s *The Kommandeuse of Buchenwald* (1953), a novella largely in alignment with the official East German explanation of the West’s hand in inciting the 1953 workers’ uprising, Bruno Apitz’ *Naked among Wolves* (1958), a bestselling and officially sanctioned East German novel about a dramatic triumph of Communist resistance at the Buchenwald concentration camp, Bernward Vesper’s *The Journey* (1977), a narrative about radical oppositional culture authored by the son of a prominent Nazi poet and one-time partner of the RAF-terrorist Gudrun Ensslin, Hans Joachim Schädlich’s *Tallhover* (1986), a biography of an immortal secret policeman fanatically dedicated to serving a long line of repressive German regimes, Feridun Zaimoglu’s *Kanak Sprak* (1995), a jarring riff on the lives of young Turkish men “on the edge of society,” or Dorothea Dieckmann’s psychological portrait of an unjustly imprisoned man in *Guantánamo* (2004). One might be surprised to find a considerable amount of space devoted instead to Michael Ende’s *The Neverending Story* (1979).

Parkes’ selection of the political interventions by German writers is based on a large variety of sources and presents a broad spectrum of political viewpoints, which, however, derive almost entirely from leftist positions. To those readers who come to this topic for the first time, this study will provide an apt overview of leftist critical culture, which has indeed been a dominant discursive force up until the present day, but for those readers already acquainted with post-war German culture Parkes’ account will seem like well-traveled terrain. ✱

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Lisa Narbeshuber. *Confessing Cultures: Politics and the Self in the Poetry of Sylvia Plath*. Victoria: ELS Editions, 2009. 103p.

KRISTINA MARIE DARLING  
UNIVERSITY OF MISSOURI, ST. LOUIS

In her recent book, *Confessing Cultures*, Lisa Narbeshuber challenges traditional readings of Sylvia Plath’s poetry, particularly efforts to situate her work as part of the Confessional movement initiated by Elizabeth Bishop, John Berryman, and Robert Lowell. In her assessment, Plath’s work lacks some of the most commonly

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accepted characteristics of Confessional writing—such as its “direct approach” and “concentration on intensely personal themes” (ix). With that in mind, Narbeshuber sets forth a provocative alternative to this established critical framework. *Confessing Cultures* presents Plath as a socially and politically conscious writer, who allows personal experience to serve as a point of entry to questions of national, and even global, significance. Because her work lacks the purely introspective quality that pervades much of Confessional writing, Narbeshuber insists that scholars must never limit themselves to purely autobiographical readings of such classic poems as “Daddy,” “Ariel,” and “Stings.” Rather, Plath’s life experiences should be treated as a single facet of a more complex portrait of the human condition.

Narbeshuber’s landmark book is at its best when her assertions are grounded in close readings of individual poems. Throughout *Confessing Cultures*, small stylistic decisions within a given piece become a point of entry to larger questions about history, autobiography, and culture. Consider her treatment of “In Plaster,” a selection from the poet’s later work. For Narbeshuber, seemingly minor technical decisions within the piece frequently complicate Plath’s discussion of the nature of language. She writes of “In Plaster” that “conversation takes place not between two people (I-thou) but between two semiotic fields ... marginal and official culture” (35). Narbeshuber’s great strength is her ability to locate these sorts of claims within the writing process itself. She presents Plath’s ambiguous use of pronouns as embodying this conflict between marginal culture, mainstream society, and the competing identities that they require the narrator to negotiate. For Narbeshuber, the poet’s subtle blurring of semiotic boundaries explores both the promises and perils of creating an alternative discourse. She writes that “this elusiveness is double-edged ... making it hard to pin down or grasp the effects of cultural rhetoric on us, but also making it hard for cultural stereotypes to fix us as subjects” (35-36). Innovative and thought-provoking, such passages suggest an overlooked political dimension to Plath’s careful matching of style and content. What’s more, Narbeshuber shows us through these attentive readings that autobiographical material, while compelling, illuminates only one facet of Plath’s complex body of work.

With that said, one must wonder whether Narbeshuber’s claims—namely that a Confessional writer can make astute political and cultural observations—would prove relevant not only for reading Plath, but for our understanding of Lowell, Bishop, and Berryman, as well. Narbeshuber’s main criticism of Plath scholarship is the proliferation of autobiographical readings of clearly multifaceted texts, a problem that is not unique to any single poet working in this tradition. Approached with that idea in mind, one must wonder whether *Confessing Cultures* understates its relevance. Narbeshuber’s groundbreaking study offers not only detailed readings

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of Plath's work, but a new, undoubtedly productive, framework for understanding Confessional writing in a much broader sense. All points considered, *Confessing Cultures* is an invaluable resource for literary scholars, as well as individuals working in the field of cultural studies. In short, a true service to the academic community. ✱

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Lee B. Croft, et al. *Russian in Arizona: A History of Its Teaching*. Tempe: Institute for Issues in the History of Science, 2007. 260p.

GETA LESEUR  
UNIVERSITY OF ARIZONA

Lee B. Croft, Professor of Slavic Languages and Literatures at the School of International Letters and Cultures, and four colleagues (Boosman, Lutz, Nielsen, and Raymer) have created a journal or annual, which does not look or read like a book or journal or log. Actually, *Russian in Arizona* has forged its own genre by its unique presentation so one wonders how to critique it.

In this "lovefest," the authors exclude nothing, beginning with the early sections which catalogue the history of the Russian language program at Arizona State University. One could mistakenly, on first seeing the cover, think that the work is about Russian people in Arizona!

It begins with a trivial yet pertinent quote from Nikolai Gogol as follows: "Lord don't lead us to serve in the academic ranks, you're afraid of everything... everyone wants to show that they are the intelligent ones" (10). This "text" then continues with multiple eclectic inclusions such as profiles of various colleges and faculty from the University of Arizona, Arizona State, and smaller colleges and programs throughout the state; a professor's curriculum vitae, events—formal and informal—many pictures of just about anyone associated with the program, and, much to this reader's surprise, emails from students including some from Russia.

The writing style of *Russian in Arizona* is wordy, folksy, and informally conversational, so that even if it is a report on everything about the Russian program, it is difficult for the general reader and probably is geared to those who value this style of presentation. A question and problem here is how much information can be gleaned from this style or presentation. We hear that "Joe [is] a good man to have in your corner"; Joe's obituary is also included in this "text"/journal.

Among all this un/important "data" is an "essay" of a professor's "blond wooden chair" which takes up three pages. The author notes "lovingly,"

In recent years I have come to a sense of appreciation of all the diverse personalities who have at sometime or other, and for whatever reason, sat in this simple blond chair ... and I have tried on several occasions to list the most interesting of them into some

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kind of compendium of illuminati.... I even speculate that some arcane aura of them, an aura still increasing, acts to imbue contemporary citizens seated there with certain advantages of personal essence unseen.... (179)

The author then goes on to list “who sat on it.” He lists more than twenty-five persons from national, local, and international politics, sports, literature, and the arts, such as Raul Castro, former Arizona Governor; Alexander Medved, Olympic heavy weight wrestling champion; Czeslaw Milosz, Nobel Laureate for literature; Barry Goldwater, former Arizona Senator; Byron Scott, NBA basketball star; and several Russian “stars” from various fields (180). This reviewer actually enjoyed this piece because it appears the writer has a good ear for orate language and satire in an 18th- or 19th-century prose style.

The big question about this publication is who is the intended audience? Is it teachers of Russian, former students, or is it a recruitment tool, a souvenir piece, like a yearbook for those in this field? *Russian in Arizona* is unique in that it does not claim to be a work that will be at Borders or Amazon.com, but may be enjoyed and appreciated by an “insider audience,” wherever they are. The fifteen or more indexed pages with many of their names will make them feel important and uplifted: their few minutes of fame! ✱

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Ilse Nagelschmidt, Sven Neufert, Gert Ueding, eds. *Rolf Hochhuth. Theater als politische Anstalt*. Weimar: Denkena, 2010. 465p.

IRMGARD HUNT  
COLORADO STATE UNIVERSITY

The conference on Rolf Hochhuth's life (1931- ) and works, leading to the above title, *Theater as Political Institution*, took place September 25-28, 2008 in Weimar. The handsomely produced volume is a cut above the usual conference proceedings in form, size, and content; in fact, the meeting report and commentary by way of an introduction (Neufert) ends on page 35. The rest of the voluminous book is filled with approximately 300 pages of substantial scholarly contributions by a round dozen authors, as well as discussion transcriptions. The chapters raise questions such as the theater as political institution; the theater as “arson,” i.e., inciting violence; how to stage and direct Hochhuth plays and how to understand his “drama of contradiction.” It appears that the volume documents accurately what the symposium set out to accomplish: to show this playwright just as political today as he entered the world literary stage with *Der Stellvertreter* [*The Deputy*] in 1963, but (or therefore?) more isolated and less produced on stage, occupying “die vereinsamte Position des Erfolgreichen” [“the solitary position of the successful”] (11).

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This, according to the proceedings, is a consequence of insufficient attention to Hochhuth's work on the part of currently fashionable theater review and criticism, as well as of the difficulty theaters see in producing (and actors in "speaking") this playwright, because they have forgotten that the theater is a politically responsible institution (Ueding 43-60).

There follows a podium discussion of three experts and a moderator, together with the author himself in front of audience, on the topic "*The Deputy* and No End: Should Pius XII Be Beatified?" Whoever read, saw, taught Hochhuth's early play and has followed the recently ongoing controversy around Pius XII will find this discussion fascinating. As would be expected, Hochhuth stuck to his portrayal of "the deputy," begun in 1959 in Rome. A long question and answer period followed this forum; excerpts can be seen at <http://www.annaamalia-goethe.de/> A second podium discussion on the topic of staging Hochhuth was moderated by Gert Ueding.

Overall, symposium participants agreed that Hochhuth's works cannot be categorized as documentary theater; at the same time, no particular genre name can label his plays. At one time representative for the symposium findings in general and going beyond them is the contribution by Axel Schalk, "Der Klassenkampf ist nicht vorbei. Überlegungen zu Rolf Hochhuths jüngster politischer Dramatik" ["The Class Struggle Is Not Over..."]. The author leads the discussion further in that he points out the direct political interference of the plays in social conditions and sees Hochhuth's plays as distinctly different from other modern political stage works (e. g., Bert Brecht's or Arthur Miller's). After 1989, a paradigm shift is visible away from the single, history-affecting individual (*The Deputy*, *Guerrillas*) to an open-form concept, now as a dramatic discussion of the social question in a globalized capitalism. The characters are now representatives of the collective, modern-day "Everymen" who can no longer act in a societal chaos (*McKinsey kommt*, among other plays after 2000). The individual has become an alienated functionary of economic conditions in the so-called "Prekariat" (265). Hochhuth, according to Schalk, argues not for a revolution, but for a new social ethics of economics.

A highly valuable part of this volume is the "Personallbibliographie," compiled by Sven Neufert, comprising in its 137 pages a separate preface and table of contents—a book in itself. Beyond the usual body of primary and secondary literature, it painstakingly seems to list every single theater review, but also, under "Lyrik," about two dozen scattered poems aside from the three collections. The fourteen pages of secondary literature are a rich and ready source for continuing Hochhuth scholarship, and they make for intriguing bibliographic reading. ✱

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Lauren R. Hartley and Patricia Schiaffini-Vedani, eds. *Modern Tibetan Literature and Social Change*. Durham, NC: Duke University Press, 2008. 382p.

PEARCE DURST  
WASHINGTON STATE UNIVERSITY

Tibet has long resided in a singular place in the Western literary imagination. It usually wavers somewhere between a stereotypical religious “Shangri-La” and a secondary state in the shadow of China, but Lauren R. Hartley and Patricia Schiaffini-Vedani’s collection of fourteen erudite essays situate Tibet on the frontline of numerous disciplinary crossroads. Whether the text is viewed through the lens of postcolonialism, postmodernism (both of which, it is noted, developed without regard for Tibetan literature), or cultural studies, the bridge between tradition and modernity that *Modern Tibetan Literature and Social Change* constructs simultaneously imprints paramount steps in an enduring quest to define Tibetan literature. This journey promises to stir up recurring debates over what properly resides under the canopy of Tibetan national literature.

Breaking down geopolitical and linguistic borders in order to “err on the side of inclusion” (xiii), the editors make note of their effort to relay complex social and literary interchanges as a means for readers to critically arrive at their own definition of Tibetan Literature. In doing so, the first part of the book, “Engaging Traditions,” can be read not just as an account of the Tibetan poetic tradition as it relates to social change, but as the first major thread readers are invited to unravel for themselves. By highlighting three poets, for instance, who broke from classical literary norms in pre-Communist rule, Hartley surveys what she sees as a commonly overlooked continuity held with those years. In doing so, as in many essays, the periodization and origins of modern Tibetan literature are deconstructed and ostensibly reordered at the same time. This one instance is synecdochic of the text as a whole to the extent that understanding the status of literary affairs in Tibet seems incomplete without also accounting for social transformations. Put another way, the colonial power wielded in the face of Tibetans can largely be seen in debates centering on the Tibetan Poetic form. At times, Chinese colonial rule harasses the mind in a similar manner to the more covert western hegemonic colonial rule; on the other hand, it is clear that “the Communists came to Tibet with the explicit intention of replacing the existing socio-ideological system” (62). Take Döndrup Gyel, conventionally considered the founder of modern Tibetan literature and writing in a time shortly after the Third Plenum of the Eleventh Central Committee in 1978, which is when authorities allowed Tibetans the freedom to represent their own cultural

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identity. His momentous 1983 poem “Waterfall of Youth” cannot be described for its literary merits alone (an innovative form of layered free verse) since these merits likewise symbolically articulate a nationalistic political statement. The implication here is that literature is more than a byproduct of social change; instead it becomes the impetus of social change. Nearly every chapter makes reference to Gyel’s poem as a turning point because in many minds he embodies how “literature has become the main arena for intellectual confrontation among competing ideas in Tibet today” (83). To me, this alone suggests the power of their thesis and of the collection as a whole.

Many of the essays in this collection offer more than social and literary roadmaps from past to present; instead, these touchstone pieces provide essential commentaries for making sense of Tibetan literature today. For instance, Pema Bhum’s 1991 momentous speech “Heartbeat of a New Generation” is included in this collection alongside a separate essay where he measures this pulse decades later. This seems essential for two reasons. First, like others in the collection, he takes into account the changes in the literary landscape, which now cascades in a “virtual flood of poetry both in and outside Tibet” (146). Second, these changes are seen in light of an equally undulating social landscape. The combination of these two elements surrounds the text with an urgent sense of purpose never leaving the reader with a taste of superficiality.

As someone interested in this work not as a scholar of Tibetan literature, I sense that others like me could benefit by grappling with a subject potentially new to them, or at least by considering well-established literary themes in a new light. For instance, the exploration in one essay of Tibetan writers unique use of magical realism suggests that while it is deployed as a political tool, it also differs from Latin American magical realism; at the same time, it uniquely diverges from socialist realism, and in rather interesting ways is sustained longer than the Chinese use of magical realism. It is common that readers in this collection come to understand the complexity of such a theme in different colonial contexts, while also perceiving the details of Tibetan socioeconomic development alongside political vicissitudes, the effects of an education emphasizing diglossia (not bilingualism), and elements of diaspora that all coalesce into formidable literary influences.

As a whole, the generous amount of summaries provided by numerous essays gives this collection a welcoming feel for newcomers to Tibetan studies. Nearly all fourteen essays provide illustrations and maps aiding students or general readers unfamiliar with places of reference. The division of the book in two halves seems both fluid and necessary in the (admittedly) constructed narrative provided from past to present. By providing commentary on essential poems, short stories, films,

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conferences, novels, and journals contributing to the development of modern Tibetan literature, the editors better achieve their goal of inclusivity. By loosening rigid definitions of Tibetan literature, Tibetan exile communities in India, Nepal, and the western hemisphere, in addition to literatures of China and South Asia are taken into full consideration. On one front, the editorial directive to provide a panoramic view is achieved in its collaboration between Tibetan and Chinese specialists, but a newcomer to the field may be less clear as to what literary and extra-literary topics have been excluded. In spite of this, the relatively secular bent of this collection alongside the academic tone of its essays create a cornerstone text, in being the first, for instance, to provide a bibliography of modern Tibetan literature in translation. In this sense, *Modern Tibetan Literature and Social Change* is necessarily for both strengthening the longevity of previous work and laying the foundation for future debates. ✱

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Tomoko Aoyama. *Reading Food in Modern Japanese Literature*. Honolulu: University of Hawai'i Press, 2008. 273p.

GABRIEL WU  
CITY UNIVERSITY OF HONG KONG

Prior to the new millennium, insightful discussion and systematic conceptualization of literary treatment of food in the East and the West were limited and had mostly confined themselves to the classics. Maggie Lane's *Jane Austen and Food* (1995), for instance, discusses how food in the British writer's novels fulfills various functions such as defining character, suggesting profound personality and situation, forwarding the plot, enhancing the theme, and so forth, whereas Gang Yue in his *The Mouth That Begs* (1999) studies major works from the May Fourth period to the post-Tian'anmen era so as to explore the articulation of hunger, cannibalism, gender, and identity in modern Chinese literature. It took us another decade before we could finally benefit from a critical survey of food writing in both canonical and less discussed literary texts. This happened when Tomoko Aoyama's *Reading Food in Modern Japanese Literature* came on the scene in 2008.

In this book, which sandwiches six chapters of forceful argumentation between a concise introduction and conclusion, Aoyama calls attention not only to the works of Japanese literary masters such as Masaoka Shiki (1867-1902), Natsume Sōseki (1867-1916), and Tanizaki Jun'ichirō (1886-1965), but more to those of minor writers such as Murai Gensai (1863-1927), and Kaikō Takeshi (1930-1989), a strain of woman novelists including Miyamoto Yuriko (1899-1951),

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Sata Ineko (1904-1998) and Hirabayashi Taiko (1905-1972), and even of the contemporary pop-cultural Murakami Ryū (1952- ) and the mysterious Numa Shōzō (?-?). With a much broader range of selection and discursive deconstruction of creative texts dating from the Meiji era to present, she superseded in no time Arashiyama Kōzaburō (1942- ) who merely offers casual remarks of the eating habits of mostly male eminent literary figures in his *Bunjin akujiki* [*Eccentric Eating Habits of Writers*] (1997).

Aoyama structured her core chapters in such a way that the first four share a common objective of proving modern Japanese writers employing food as “an important signifier of ordinariness in the midst of extraordinary circumstances” (33, 38)—such as critical illness, dire poverty, war, etc.—in their works. Chapter one investigates how personal conditions of Masaoka Shiki, Hayashi Fumiko (1903-1951), Ibuse Masuji (1898-1993), and Inoue Hisashi (1934- ) actually affect the writing of food and eating in their “literary” diaries, which are unarguably “public commodities” in Aoyama’s opinion under the influence of Donald Keene (1922- ) despite their ranging from private to public, from poetic to prosaic, from nonfictive to fictive. The ensuing two chapters categorize a bunch of prewar texts, which are generally considered as peasant literature, *Bildungsroman*, proletarian literature, children literature, or women literature, under the term “down-to-earth eating and writing” so as to expound how food is depicted as a necessity for all Japanese on the one hand, yet marking class division on the other. Chapter four situates fiction within the examination of anthropophagy and contends that those of war time generally cope with cannibalism as a fundamental issue of human existence and survival; those of postwar, a site for attacking postmodern complacency. These four chapters locate in serious literature few examples of happiness associated with food but instead many sorrows and problems such as hunger, starvation, conflict, and marginalization as recurring themes; but chapters five and six form the second part of the book by analyzing works not written out of extraordinary circumstances but as responses to the food itself. Under the term “gastronomic novel,” chapter five highlights gratification of gastronomic quests, in which the writers often incorporate play elements to espouse special knowledge and fantasies of food. What is discussed in chapter six is indeed a reaction to such carnivalesque celebration, for the texts in question are all composed by women writers from a perspective of gender awareness, interpreted by Aoyama as either criticism or parody of feasting and cooking in men’s texts, or as expressions of fear or disgust of eating which serve as remonstrations against postwar indulgence in food.

As the author has claimed, the purpose of this study is not to provide detailed recipes of Japanese cuisines. Aoyama’s scholarship is best demonstrated in her

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deliberation of eating and cooking in Japanese literature as symbolic constructs and value signifiers along two main axes: social relation and gender politics. Through illuminative interpretation and cogent argumentation of culinary representation, she alerts us to the overlooked issues and tensions between family members, between different social classes, and between men and women at different stages of modern Japanese history. Such scrutiny would not have been possible without a holistic understanding of Japanese perception of food from pre-modern to present days.

In fact, Aoyama also excites the reader with her assertion of “textual cannibalism,” meaning “texts eating (incorporating) other texts” (65), as she ruminates over the literary works. However, the brevity of her explication of how such notion works—an interesting topic which in this reader’s mind deserves a separate chapter for discussion—is disappointing. Lastly, concerning the source of reference, Aoyama’s research would have been more thorough had she added to her bibliography a couple of publications that appeared during her preparation of this book, namely Sachiko Schierbeck’s *Japanese Women Novelists in the 20th Century: 104 Biographies 1900-1993* (Denmark: Special-Trykkeriet Viborg a-s, 1994) and Katarzyna J. Cwiertka’s *Modern Japanese Cuisine: Food, Power and National Identity* (London: Reaktion, 2006).

All in all, *Reading Food in Modern Japanese Literature* is a momentous effort worth our admiration. Thanks to Aoyama’s inspiring reading and theoretical sophistication, we are able to feast on the rich and fascinating foodscape of modern Japanese literature, which has been relatively obscure when compared to that of other literatures. ✱

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Azade Seyhan. *Tales of Crossed Destinies: The Modern Turkish Novel in a Comparative Context*. New York: MLA, 2008. 237p.

MONIKA FISCHER  
UNIVERSITY OF MISSOURI

In 2006 the Nobel Prize for Literature went to the Turkish writer, Orhan Pamuk, consequently bringing the modern Turkish novel to world attention and increasing public awareness in Turkish literature. Azade Seyhan’s book, in which insightful close readings of literary texts and broad cultural analysis converge, adds much depth and a new angle on this largely understudied and unexplored literature.

In her introduction, which is also Chapter One, and in the Afterword, Seyhan offers a comprehensive reading of the evolution of the modern Turkish novel and the state of its reception. Her heavy reliance on western literary and philosophical tradition draws the Turkish novel into the era of modernity and thus participates

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in the western discussion of modernity. The other chapters are organized around historical and aesthetic themes with a distinct generational flavor as can be seen by the titles of each chapter. Seyhan groups three generations of writers since the collapse of the Ottoman empire and juxtaposes them against each other as well as reflects on historical and cultural developments at the time. The novels from the 1920s and 1930s, thus in the early years of the new republic, comprise the first group and most strongly show the role of literature in identity formation and serve for an analysis of cultural nationalism and Turkey's path towards the west. Her close reading of Karaosmanoğlu's *Alien*, the memoirs of Halidé Edib, and Resat Nuri Güntekin's *Autobiography of a Turkish Girl* which was widely received and prompted many young girls to seek employment as a teacher, enforce the idea that the Turkish novel is intricately linked to the new Turkish republic. Seyhan discusses Edib's contribution as a woman writer to a male-dominated field and points out the similarities in these writers from the early period upbringing, their ties to the bygone Ottoman empire, and preoccupation with the future of the young republic. They were Kemalists and socially committed writers. In her comparison of Karaosmanoğlu's novel *Alien* and Edib's *Shirt of Fire*, divisive differences in the belief of a secular Turkey become apparent. Karaosmanoğlu saw an alarming divide between the Turk and the Muslim and did not share Edib's belief in the unifying power of Islam. Yet all three writers are responsible for underwriting the educational policies of the early republic.

The next generation of writers includes Yaşar Kemal and Adalet Ağaoğlu who have international renown next to less widely read writers like Mahmut Makal, Bilge Karasu, and Azis Nesin, Turkey's master humorist. Social responsibility and philosophical concerns at a time of Hitler's advancing army gave way to novels concerned with rural life and social reality in the 1950s. Ahmet Hamdi Tanpınar, one of the most important modern novelists as well as a politician, actively promoted a critical reflection on social and national identities which coincided with the birth of the so called "village literature."

Next to Latife Tekin, Aslı Erdoğan and Ahmet Hamdi Tanpınar's continuing presence, Orhan Pamuk looms large in the book, especially in the last chapters, "Istanbul: City as Trope and Topos of Crossed Destinies" and "Scheherazade's Progeny: The Modern-Postmodern Will to Fiction."

A close reading of Pamuk's *Snow* and *The Black Book* reveals common narrative strategies, particularly the interruption of the reconstruction of the past with present reflections and the ensuing refusal to fix anything. Seyhan is unmistakably a comparatist and views the Turkish novel under different perspective, from reader-response theory to a feminist reading. Thus, it comes as no surprise that throughout the book, Seyhan argues for the need of a comparative study and relies

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heavily on western philosophical tradition as a means to express cultural, aesthetic, and historical concerns as well as situate the Turkish novel within a European framework. Ultimately, by making an important contribution to the fields of comparative studies, the history of modern Turkish literature, comparative studies, and Middle Eastern Studies, Seyhan's book bridges the divide between east and west without smoothing over differences. ✱

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Mark Garvey. *Stylized: A Slightly Obsessive History of Strunk & White's The Elements of Style*. New York: Simon and Schuster, 2009. 208p.

JOYCE ADAMS  
BRIGHAM YOUNG UNIVERSITY

Whether you have praised it, damned it, used it, should have used it, denounced it as too prescriptivist, or ignored it, *The Elements of Style* has sold more than 10 million copies and is in its 50th year of publication. Mark Garvey's timely *Stylized: A Slightly Obsessive History of Strunk & White's The Elements of Style* will appeal to all types of readers, because of (or in spite of) their feelings about the original *Elements*.

Garvey's book is the most thorough coverage of the production of Strunk and White's *Elements* published to date and is certainly the most interesting. Garvey admittedly loves both the physical form and content of *Elements*, for he collects editions of the book for fun. Garvey's book is "the story of writers and editors who created *Elements* and the influences that shaped it" (xxiv). Garvey debunks a popular myth about *Elements* and offers new insights by including many previously unpublished letters from E.B. White, as well as letters from the editors at Macmillan and from readers of *Elements*.

A popular persistent myth about *Elements* is that everything everyone needed to know about writing was condensed into *Elements*. Although Garvey praises the authors of *Elements* and the work invested in its creation, his love for *Elements* and for its history has not blinded him to criticisms of the book nor to some of its weaknesses. Garvey debunks the myth, asserting that it was never the purpose of *Elements* to be all inclusive in writing instruction. Instead, Garvey asserts that the book is an arbitrary list of Strunk's "pet peeves," the problems that frequently appeared on student papers submitted to Strunk for grading. Garvey says that Strunk created the book with the intent to reduce the amount of time he spent grading and that he never intended to encompass all possible student errors.

Garvey explains how White came to be co-author with Strunk and how it was White who was responsible for all the successive editions. Garvey successfully intersperses White's personal correspondence with that of his editors at Macmillan

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and with his readers to supplement the narrative of the creation of *Elements*. Sometimes these letters are set off in text boxes; other times they are simply italicized and embedded in the book's text. The correspondence that showcases White's feelings about the book most prolifically is that with Case, his foremost Macmillan editor. In contrast, letters from the readers of *Elements* often offer some comic relief. For example, White received a letter from a reader who wanted the book to retain the "gender-complacent pronouns of the men who had created it" (156). White responded by saying, "I share your concern but am not optimistic about the outcome of the battle. The girls are fighting with a fury born of centuries of oppression, and I don't think they'll stop till they get the 'men' out of 'menopause' and 'menstruation.' Even a 'menagerie,' if it houses any female creatures will feel the weight of their displeasure" (156). He then wishes the reader his encouragement: "Good luck, swordsperson! Fight on" (156).

One problem with Garvey's book is the muddy organization that fails to guide the reader through the text. Garvey includes rich details of Strunk's and White's biographies, although they are limited to what pertained to *Elements* and to their relationships with each other. These biographies are not linear, but are given in pieces throughout the text, often accompanied with letters or other pieces of anecdotal insights into their lives and relationships with others. Some of the chapters include additional material at the end, where Garvey includes excerpts of his interviews with writers he has invited to make comments about *Elements*. These authors were chosen simply because they were some of Garvey's favorite authors, including Dave Barry, Roger Angell (White's stepson), Will Blythe, and others. Garvey does not always agree with these critics, but rather than avoiding conflict, he allows them a chance to "nay-say." This extra material fails to blend in with the chapters; there is no introduction to the extra material and its relevance is not explained. Because of this disjointed narrative, it would be extra helpful to have enlightening chapter titles and subheadings to guide the reader through the chapters. Unfortunately, there is not always an obvious connection between the chapter titles and the chapter content and supplemental material.

To illustrate, the purpose for the title "The Happiness Boys: Truth," for Chapter 4, is found buried in correspondence from White to his editor; it is a reference White makes to those whom his editor fears will condemn the book for its prescriptivist nature; White calls these descriptivists "the Happiness Boys." This chapter outlines the battle between those who felt that the book too carefully prescribed how one should write instead of enabling creativity, a concern that *CCC* bemoaned when the book first came out. It would be much more helpful for the reader if this chapter were labeled "prescriptivists vs descriptivists." "Truth," the

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section embedded at the back, includes interviews of writers relating to a theme that Garvey asserts undergirds *Element*: if one works to “achieve clarity in one’s thinking, observing, and writing, one has a real hope of arriving at some truth about the world and communicating it successfully to readers” (121). It appears to have no relevance to the rest of the chapter and the lack of discernible connection to the chapter leaves the reader confused.

Despite the organizational problems, Garvey’s *Stylized* provides an engaging narrative of the creation of *Elements* and of the lives of the two men instrumental in producing it. The book is enjoyable as a straight-through read and is marred only by the lack of relevant chapter titles to guide the reader. This book will appeal to any who have used *Elements* to improve their own or others’ writing or to those who are simply curious. ✱

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Ian Lancashire, ed. *Teaching Literature and Language Online*. New York: Modern Language Association of America, 2009. 460p.

ALLISON FRAIBERG  
UNIVERSITY OF REDLANDS

As I prepared this review of Ian Lancashire’s *Teaching Literature and Language Online*, a colleague of mine at another institution, someone responsible for training teachers to work with online technologies in literature and writing classrooms, was embroiled in a telling battle. Classrooms are all wired now and students are all online, she was told; consequently, her services would no longer be needed. The error in thinking here—that because online technologies are pervasive in terms of infrastructure, no pedagogical training is required—demonstrates how keenly necessary Lancashire’s collection is, particularly at this point in time. Ubiquity does not guarantee integration pedagogically, assurance of learning, or effective teaching, and these are precisely the concepts Lancashire’s text addresses.

Lancashire isolates three key perspectives relevant to online education: the institution’s, the teacher’s, and the student’s; however, the essential audience, as made clear in the title, is the post-secondary teacher. Indeed, Lancashire focuses on creating a collection useful for teachers new to online teaching whether they are tenure-track, adjunct, or graduate teaching assistants. He divides the collection into three parts. An opening section provides an overview of online education for instructors in MLA disciplines, while the other two sections, and really the bulk of the anthology, offer case studies focusing on teaching language and literatures using online technologies.

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The collection draws an important distinction between teaching fully online and in a blended or hybrid format (combination of face-to-face and online interactions). The emphasis on teaching fully online is, perhaps, the collection's greatest contribution, as, over the years, this format has received significantly less scholarly attention than blended formats have. Many of us use online technologies, but very few of us teach courses fully online. As the number of fully online courses and programs increases, as the need for what contributor Laura L. Bush calls "our society's seeking another personal ... convenience" (304) grows, our collective pedagogical attention is sorely needed.

That it is not is evidenced in the collection's repeated characterization of those who teach online as "pioneers" still (3); Lancashire, himself, invokes the image of "Lone Rangers" (7) to describe "novices training to teach fully online" (7). Contributing to this image is the persistent lack of institutional support for those who teach online. While universities have adopted various course management systems, such as BlackBoard and WebCT, the presence of intensive pedagogical training and continued support remains hit and miss. For example, Saussy notes that his educational technology life is "supported by odd moments in the office between meetings or late nights and weekends at home" (229). Driver finds it "essential to work" with someone who is "well versed in the technology" (250). Bush contends that despite several semesters of online teaching, "nothing has ameliorated [her] sense of isolation" (302), and she invokes images of prison and solitary confinement to emphasize her point. Perhaps Bush is being a bit hyperbolic, but the feeling of being on your own to develop courses, integrate multiple forms of technology (occasionally writing necessary programs), teach in an "on call" type of format, and troubleshoot is sincerely real. And it leads Lancashire to keep at the forefront the MLA Publications Committee's question of "why instructors would go through more effort in teaching online to get the same results as teaching in a physical classroom" (14).

From the more than twenty case studies included, readers will become acquainted with myriad resources for online teaching. These include the use of blogs, wikis, chats, discussion groups, and online response groups, as well as course management systems such as BlackBoard, WebCT, and Moodle (and their constraints). More specific program software discussion includes podOMatic, Profcast, Compleat Lexical Tutor, Collex, MITUPV Exchange, and Robo Sensei (Japanese language acquisition). A significant portion of the text is devoted to examinations of how digital archives can contribute to online literature and language learning, as essays from early developers of several key archives are included. Of particular interest are analytical and historical treatments of the

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Dickinson Electronic Archives, Project Gutenberg, The Rosetti Archive, Aymara on the Internet, Shakespeare's Life and Times, Representative Poetry Online, and Decameron Web. Most welcome, especially for novice teachers, is the contributors' willingness to address pedagogical failures as well as successes.

Two issues, however, remain severely under-treated in the collection. The first focuses on the motivations behind institutions' providing online education and students' increasing interest in enrolling in such courses. Lancashire and several other contributors introduce more altruistic reasons for increased offerings and enrollments: online courses allow parents with small children, people with physical disabilities, and people with conflicting work schedules to pursue educational degrees. True enough. However, Bush captures other very realistic motivations. "Students often hope," she notes, "that taking a course online might somehow be easier" (304). Even more telling, she observes, "Institutions believe they could serve more students and earn more dollars by packaging as many courses and programs as possible by way of the Internet" (304). Revenue generation is mentioned only three times in the entire collection, yet online courses function, and will continue to function given our economic climate, precisely and predominantly as revenue generators for universities and colleges. Divorcing that discussion from the implementation of online teaching seems a disservice to teachers who must work under these conditions.

The second issue concerns plagiarism and other forms of cheating. While all classroom situations require vigilance to curtail student cheating, fully online courses make that job even more difficult. Only one essay explores the topic of plagiarism; no other form of cheating is mentioned anywhere else in the collection. Given that this is a text focused on helping teachers who are new to online teaching environments, it would be helpful if more attention were paid to potential violations of honesty by students. Other than these two rather glaring omissions, the collection offers those of us who teach literatures and languages online some excellent resources and guidelines for improved pedagogy. ✱