
REVIEWS

Reviews are published in alphabetical order according to the name of the author reviewed.

Eleonora Belfiore and Anna Upchurch, eds. *Humanities in the Twenty-First Century: Beyond Utility and Markets*. New York, NY: Palgrave Macmillan, 2013. 256p.

MARSHALL LEWIS JOHNSON

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Eleonora Belfiore and Anna Upchurch's collection of essays *Humanities in the Twenty-First Century: Beyond Utility and Markets* contains an overview of the problems currently facing the humanities. These essays struggle with the difficult questions facing scholars in multiple disciplines. Divided into five sections, they explore: "The Humanities and Their 'Impact,'" "Utility v. Value," "The Humanities and Interdisciplinarity," "Meaning Making and the Market," and finally "Digitisation, Ethics, and the Humanities." The collection's editors, both employed in the UK themselves, balance the essays well among considerations at both UK and US institutions, a necessary balance given the policy shifts in both nations, such as the shift in focus of government funding to laboratory-based sciences in the UK, and US policy's clear favoritism toward big business and banks instead of higher education at both the state and federal level (Belfiore and Upchurch 2-3, Bérubé 66-68). Interestingly going beyond the quantifiable considerations of utility and markets, *Humanities in the Twenty-First Century* demonstrates exactly how the study of literature, history, art, and other disciplines enhances the quality of one's life.

Belfiore and Upchurch's collection answers these questions and more. Particularly noteworthy pieces include Michael Bérubé's "The Futility of the Humanities," in which he argues that the humanities has never benefitted from the language of utility, but will always "respond surprisingly well to forms of qualitative assessment" (75). In other words, although we *can* quantify the skills developed in the humanities, such as measurable improvements in "reading and writing," this should not be an obligation (72). The essays in the section on interdisciplinarity, "The Histories of Medicine: Toward an Applied History of Medicine" and "Productive Interactions: Geography and the Humanities," are excellent explorations of a potentially amorphous question. In "The Histories of

Medicine,” Howard I. Kushner and Leslie S. Leighton explain how medical history can be used for purposes besides rote memorization. As history is an examination of “historical sources,” which are “subject for contested interpretation,” these contestations themselves serve as red flags to clinicians who may be examining both “typical and atypical presentations of disease” (113-14). Connie Johnston’s essay on geography provides a defense both of geography as a continued discipline that treats humanity’s relationship with the environments in which it lives as always incomplete, as well as the frequent reliance on philosophy to develop approaches to studying different trends in regions across the globe (139). In a final section on the digital humanities, essays from Eleonora Belfiore, Rick McGreer, and Mark J. V. Olson debate how the humanities can be benefitted, reshaped, or potentially harmed by technology. McGreer, for instance, argues that technology has provided both the “greatest explosion of information and communication in human history,” while also providing “the potential for the greatest level of censorship in human history” (228). One’s ability to store a vast number of texts on a Kindle device, for instance, is also limited by Amazon’s prerogative, backed by force of law, to “remove *anything*” from that same device (226, italics original).

As Belfiore and Upchurch’s collection claims to be “agenda-setting,” then the debates these essays incite should be, and are, thought-provoking (5). The greatest concern the book addresses, however, is the apparent crisis surrounding the humanities. Regardless of this crisis narrative’s status as a rhetorical construct, at least in part, the majority of this collection argues that this narrative still requires our full attention. Given policy changes mentioned above that affect the funding higher education receives, the humanities must either find a language with which it can defend its own market value and “useful” qualities, or demonstrate to these government agencies that the humanities is quite different from a “useful” product, but still inherently valuable to the human condition. This crisis is particularly felt in the UK, where the government has recently passed legislation whose language is clearly preferential toward “lab-based scientific disciplines” in a market where education is now centered around value for the student’s dollar (1). Jan Parker’s essay provides an excellent response to all of these questions and criticisms. The humanities imparts the “skill of constructing and dealing with images of otherness” in ways that emphasize “nonclosure, provisionality, [and] disturbance” (59-60). The value of the humanities then comes from their investigation of any and all evidence that debunks or at least disagrees with cultural notions of “common sense.” Prevalent ideologies regarding utility and value today will not enhance the experience of being human. The humanities exists to provide these enhancements and to train students to view the world in (hopefully) shockingly

new ways. Bérubé can recall students who came to the humanities because their other disciplines were “too quick to discourage or dismiss speculative, creative thinking,” a skill that the humanities shapes and perfects to prepare students both for the workplace and their everyday lives (72).

Certain pieces in this book could have been left out. Belfiore’s first essay in the collection, for instance, constitutes a detailed review of literature that, while interesting to new scholars, does not bring forward any new claims of its own and may have served the collection better if the material were consolidated into the introduction. The introductions to each of the five sections felt unnecessary as well. If the introduction for the entire collection has already established what each section will discuss, then why reintroduce each area of inquiry anew? Regardless, the collection itself is certainly “agenda-setting” for a defense of the humanities in a market currently driven by utility and quantity over enhancement and quality.

Sara K. Day, Miranda A. Green-Barteet, and Amy L. Montz, eds. *Female Rebellion in Young Adult Dystopian Fiction*. Burlington: Ashgate, 2014. 210p.

THOMAS P. FAIR

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Just as the often bleak and threatening future scenarios predicted by both scientific and social pundits further complicate the adolescent’s already difficult and muddled journey into adulthood, they also significantly shape the content of the currently popular young adult dystopian novels. The successful cinematic adaptations of Suzanne Collins’s “The Hunger Games” trilogy and Veronica Roth’s *Divergent* provide further evidence of the genre’s current popularity. Notably, these works and their associated films present active and powerful female protagonists who attempt to negotiate gender related issues along with the distorted social and political challenges of their dystopian worlds. One notable critical response to the new dystopian texts, *Female Rebellion in Young Adult Dystopian Fiction*, edited by Sara K. Day, Miranda A. Green-Barteet, and Amy L. Montz, fills an important critical niche in its specialized focus on the forms of female rebellion and self-definition commonly found in this literature.

The editors’ introduction to the book’s eleven essays provides both a helpful historical context for the dystopian novel and a sequence for the emergence of the female protagonist. The collection’s tripartite division organizes the essays around shared points of emphasis. “Part I: Reflections and Reconsiderations of Rebellious Girlhood” investigates the degree to which prominent new texts either affirm new

directions for adolescent women or adhere to traditional cultural beliefs regarding their social identities. “Part II: Forms and Signs of Rebellion” considers how the female protagonists manifest their resistance or rebellion within the limitations of their social milieu. Lastly, “Part III: Contexts and Communities of Rebellion” examines how the protagonist’s surroundings embrace or reject her form of rebellion.

The first of Part I’s four essays, Sonya Sawyer Fritz’s “Girl Power and Girl Activism in the Fiction of Suzanne Collins, Scott Westerfield, and Moira Young,” provides an engaging cultural framework as she ties the discussion of female empowerment in the YA dystopian novels to the Riot Grrrl movement of the 1990s. Examining several texts in addition to those named in the title, Fritz primarily asserts “that the novels discussed here can be understood as helping female adolescent readers to develop a new awareness of their own potential as empowered socio-political agents” (30). Miranda A. Green-Barteet’s “I’m beginning to know who I am’: The Rebellious Subjectivities of Katniss Everdeen and Tris Prior” creates an unexpected and insightful parallel with Jane Eyre as a prototype of the rebellious female protagonist who “represents possibilities of resistance, empowerment, and subjectivity” (30). Green-Barteet examines how both Katniss (“The Hunger Games” trilogy) and Tris (*Divergent*) rebel from a subjective position: Katniss operates to protect her family, and Tris desires changes that will allow her to fit in. Through an examination of the small acts of subjective rebellion each protagonist undertakes, Green-Barteet concludes that each positively achieves a level of autonomy in her life. In “Of Scrivens and Sparks: Girl Geniuses in Young Adult Dystopian Fiction,” Rachel Dean-Ruzicka touches on the current controversy concerning the dearth of young women involved in the sciences. She analyzes the superficial portrayal of young female scientists/engineers in the novel *Fever Crumb* and the web comic *Girl Genius*. Despite the potential of YA dystopian fiction to have female characters who shift the paradigm and excel in the sciences, Dean-Ruzicka’s analysis points out how initially promising depictions of female scientists slip to conventionally subordinate stereotypes that fail to attain improvement. In one of the collection’s pivotal essays, “Docile Bodies, Dangerous Bodies: Sexual Awakening and Social Resistance in Young Adult Dystopian Novels,” Sara K. Day explores a range of novels to demonstrate “adolescent women’s sexual awakening as impetus for social resistance” (76). However, she also reveals how the novels contain the widespread conventional assumptions supporting heteronormativity that undermine the possibilities for diverse female identities.

Meghan Gilbert-Hickey’s “Gender Rolls: Bread and Resistance in the ‘Hunger Games’ Trilogy” begins Part II. She elaborates on Barthes’ argument of food as a “signifier” and explores how Collins uses both bread and food in general as

modes both of communication and of the rebellion at large. Amy L. Montz next incorporates Foucault's contention of a panoptic society in her essay "Rebels in Dresses: Distractions of Competitive Girlhood in Young Adult Dystopian Fiction" and analyzes how government and social scrutiny in dystopian societies exacerbate young adults' perception of their self-conscious liminality. Significantly, Montz points out that dystopian novels fail to establish the singularity of female competitive perception and continue to reflect a male sense of competition. She also notes that these novels have a common shortcoming in the assumption that girls are "automatically heterosexual" in both their sexuality and social posturing. Mary Jeanette Moran's "The Three Faces of Tally Youngblood: Rebellious Identity-Changing in Scott Westerfield's 'Uglies' Series" specifically examines Westerfield's use of a dystopian future to support a rebellion against the limiting patriarchal standards of beauty and his subsequent focus on the importance of strengthening mutually supportive personal connections. Bridgitte Barclays's consideration of Libba Brays' *Beauty Queens*, "Perpetually waving to an unseen crowd': Satire and Process in *Beauty Queens*," examines Brays' satire that "dismantles cultural pressures on women" by reducing these pressures to an absurd level. Barclays's discussion of Brays' innovative mixture of narrative devices in the novel further adds to her essay's critical importance.

The broadened perspective of Part III becomes apparent in Megan McDonough and Katherine A. Wagner's essay "Rebellious Natures: The Role of Nature in Young Adult Dystopian Female Protagonists' Awakenings and Agency." McDonough and Wagner argue that "a female protagonist's awakening is catalyzed by her experiences within nature and that these experiences shape nature into a place ideal for claiming her agency" (157). The authors offer an ecofeminist reading that opposes the rigid, male-dominated urban culture with a transforming nature that offers freedom to both genders with the possibility for both change and definition of a personal identity. June Pulliam's "Real or Not Real – Katniss Everdeen Loves Peeta Melark: The Lingering Effects of Discipline in the 'Hunger Games' Trilogy" interrogates the consistency of Katniss's capable demonstration of strength, skill, and intelligence through both the games and the rebellion with her final conventional emergence as a wife and mother at the series' end. Pulliam avoids a definitive position on the question of consistency and argues instead that many instances of Katniss's rebellion, such as her response to Rue's death, fall within the limits of normative femininity that allow for the possibility of the novel's conclusion. Concluding the collection, Ann M.M. Childs's "The Incompatibility of Female Friendships and Rebellion" covers several texts to demonstrate how early instances of female rebellion ultimately deteriorate and support gender stereotypes and heteronormative values.

As a whole, the collection makes a convincing case for how the rebellious female protagonist in YA dystopian fiction probes the differing presentations of adolescent womanhood in late-twentieth- and early twenty-first-century culture. Although some unavoidable repetition of texts occurs, the editors' essay selection features diverse points of emphasis, an extensive variety of supporting texts, and valuable critical references. One area, however, requires more deliberate discussion. Although several of the authors, such as Day and Montz, identify the failure of YA dystopian texts to move much beyond portraying conventional heteronormative roles, a deliberate and focused discussion of GLBTQ concerns in YA dystopian fiction is needed. Day calls attention to the issue with her reference to Paolo Bacigalupi's "The Invisible Dystopia" (*Kirkus Reviews*, 21 March 2012) that addresses the near absence of Queerness in YA dystopian discussions and notes how the nightmarish societies of the novels often mirror the repressive societies that queer adolescents experience. Other than this one concern, however, *Female Rebellion* provides a noteworthy and substantial critical resource for YA dystopian fiction in particular and YA fiction in general.

Simon Dentith. *Nineteenth-Century British Literature Then and Now: Reading with Hindsight*. Farnham: Ashgate, 2014. 182p.

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In a text concerned with the mechanics of reading and writing and sociopolitical mechanisms, Professor Simon Dentith investigates how hindsight informs contemporary treatments of nineteenth-century British literature and that body of literature's confluence with the current-day political landscape in Britain and abroad. Dismissing both linear historiographies and the old adage "the past is an abyss," the author instead adopts and reconceptualizes Hans-Georg Gadamer's notion that the passing of time "is filled with the continuity of custom and tradition, in the light of which everything handed down presents itself to us" (10). Though he finds Gadamer's formulation productive, he uses Bakhtin's "carnivalization of tradition" as a way of "putting into play the multiple resistances, hostilities, willed allegiances and arbitrary affinities which characterize any engagement with the past" to destabilize any sense of assimilative story-telling that prefigures the historical Other as little more than a phase (13). By combining Bakhtin with Gadamer—the two primary theoretical foundations for Dentith's

monograph—Dentith seeks to read dialogically nineteenth-century British texts, the complex and variegated histories intervening between these texts and today, and contemporary relationships to these texts and histories.

In the book's second chapter "Reading with Hindsight: The Nineteenth-Century and the Twenty-First," Dentith establishes the two primary sociopolitical threads that demand untangling: neoliberalism and what he calls "ecological catastrophe" (39). He invokes Carlyle, J.S. Mill, and Hardy to demonstrate the initial relationship between these twenty-first century concerns and their nineteenth-century analogues. The author does not simply draw the connection between similar concerns and close his argument. Rather he uses these two issues—issues pertinent to the contemporary political globalization—to undergird his theory that reading with hindsight allows us consider productive historical possibilities embedded in the power struggles inherent to any era and that the current political landscape *could have been* and *might still be* different because of such possibilities.

To demonstrate the social and political possibilities often overlooked for the sake of historical (and narrative) consanguinity or organicism, Dentith re-reads or re-emphasizes productive textual antipathies in canonized nineteenth-century British texts. In his reading of *The Mill on the Floss*, he uncovers the multiply complex ways that Eliot produces the classed and gendered world of the novel to more fully understand the text's overarching liberal politics. In doing so, Dentith makes visible the numerous and multiple voices so important to the fullness of the novel in an effort to establish a way to unearth the "more opaque social relations of the present world" (59). This re-reading of the complexities present in *The Mill on the Floss* becomes a roadmap for discovering the innumerable social and political voices of the twenty-first century that become white-washed and even silenced by twenty-first century neo-liberalism. In chapters 6 and 7, respectively examining Ruskin's *Unto This Last* and Morris' *News from Nowhere*, he employs similar reading techniques found in his chapter on Eliot to elucidate the potentiality both texts hold for understanding nineteenth-century and twenty-first century ecological concerns. Ruskin's typological approach to nature foregrounds an argument that nature's health and wellness, and humanity's relationship to a healthy natural world, immediately and importantly relate to a more humane political economy. Dentith recovers Rusky's typology—specifically with reference to birds and 'birdsong"—to introduce a strong critique, a fatalistic approach to the deeply troubling role globalization holds today. He understands the turn in contemporary literary criticism to consider Morris as 'Morris the Green' as an inherent, perhaps even unspoken, acknowledgement of the ecological anxiety that pervades almost every aspect of both academia and (inter-)national political debate. Thus, Dentith endeavors to re-open the possibilities inherent in Morris' utopic look to the future

(the 1890 novel is set in 1952). Though 1952 has come and gone, the natural world of *News from Nowhere* remains a pliable contemporary discourse through what Dentith calls “a hindsight of the losers” (128). In examining the ways Morris’ utopia fails/failed to come to fruition in 1952 offers scholars a chance to examine the social and political choices made in the real-world to find those silenced or forgotten social and cultural and political possibilities.

Dentith’s monograph also possesses productive and insightful readings of *David Copperfield*, Trollope’s *Phineas Finn*, and a collection of late twentieth-century texts writing back to the nineteenth-century. In each of these chapters, he not only strengthens his theoretical and socio-political programs demonstrated above, but, with all of the texts considered, argues for the overall benefit of reading (and writing) with hindsight. “At the very least,” the author concludes, hindsight “makes salient that which, to an observer caught up in all the cacophony of the moment, can appear insignificant” (166). His deft management of the cacophony of the nineteenth century and the twenty-first century and the intervening chaotic uproar of the twentieth century reveals throughout the text a keen scholastic ear for the lost or silenced voices in each century and an attempt to create a space in which the possibilities they held in the past or hold for the present and future can be heard and read.

Jennifer Doyle. *Hold it Against Me: Difficulty and Emotion in Contemporary Art*. Durham: Duke UP, 2013. 203p.

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Jennifer Doyle’s *Hold it Against Me: Difficulty and Emotion in Contemporary Art* is startlingly affective. Naturally, one would expect it to be, as its title suggests it to be a contribution to the conversation about emotion and feeling, and how such affect is represented in literature and art, but this book seriously penetrates. In the introduction, Doyle reveals that the project of the book is about discovering the process of writing about what she calls “difficult art,” and how she had to make a shift in the vision of the project to acknowledge that her role as critic was impacted by the works she was attempting to write about. She just couldn’t write about them until she realized her task was not to resolve the difficulty of the works she explores, but rather, to reside in the difficulty.

Regarding her terms, Doyle writes, “This book uses the terms difficulty and

emotion in order to take up the questions of who is being dispossessed of what, who is being unraveled, how and why” (xiv). Because difficult works of art are often cloaked in the controversies they spark, the nerves they touch, the subjects they offend, Doyle suggests they are often not seen and experienced as they simply are. Part of her process of discovering in this book is to consider how controversy informs previous readings of the works and to shift the discourse to make space for a new way of discussing the impact, however large or slight, of the works themselves. Doyle also asserts that much difficult contemporary art is so because it is imbricated with identity and politics, but the artists in whom she is most interested throughout the study—Ron Athey, Carrie Mae Weems, David Wojnarowicz—seem to “reject the basic geometries of identity and politics that normally ground discussions” of such work (xi). These artists’ works compel the viewer to witness and participate in ways that make one feel uncomfortable (xvii).

Doyle’s writing is pedagogical and sincere. The structure familiar to highly theoretical, jargon-laced academic books is not present. Footnotes show intellectual rigor and exploration, offering the reader plenty of wonderful rabbit holes, but the chapters themselves shift in and out of deeply personal reflections about her own emotional investments in both the artists and their art. The first chapter, “Introducing Difficulty,” begins with an anecdote about failing to participate. The author had an appointment with performance artist Adrian Howells to be held in his piece *Held* (2006). Failing to show up on time for the appointment becomes the catalyst to understanding why it matters for Doyle to find the language to talk about the experience of difficult art. Her open, vulnerable, and honest discussion of how she came to terms with her own limitations opens up an empathetic space for the reader to begin to feel along with her.

Chapter two presents case studies. The first, on Aliza Shvarts, a Yale University fine arts student whose thesis project was a “yearlong performance of repeated self-induced miscarriages” (29), work that was so steeped in controversy that despite the terms Doyle has so carefully established, it is hard to see value past the offensive and shocking “performance” at all. Nonetheless, the debate engenders fascinating questions and is worth the read. The final study in this chapter, a reading of Ron Athey’s *Incorruptible Flesh: Dissociative Sparkle* (2006) is much more powerfully supportive of Doyle’s overall project as it presses on the question of what audience members risk by attending a performance in which the artist puts himself into a situation of prolonged discomfort, even pain. Within this discussion, the author is able to beautifully articulate the phobias around queer and feminist art, especially that which speaks to the AIDS crisis. The third chapter flows nicely from the second and examines performance pieces by artist such as Franko B and Nao Bustamante.

In some ways, Doyle's shift from deeply embodied performance pieces to static art is difficult in and of itself, and I have had to think intently about why—is it the careen toward race and oppression after discussion on sex, gender, and queer identity? Ultimately, the final chapter and the conclusion, which both emphasize static works by Carrie Mae Weems and David Wojnarowicz, offer ways of employing the new language Doyle has developed to discuss these pieces that are more accessible simply because they are hanging on a wall in a museum somewhere. The reading of Weems' *From Here I Saw What Happened and I Cried* (1995-1996) pivots on the work's forceful presentation of trauma and the problem of overdetermination. The author concludes that the work is "anticathartic" (123); it does not offer a way to reckon with the past. Similarly, Wojnarowicz's nine-panel collage, *Untitled (Hujar Dead)* (1988-1989) resides in the moment between life and death (the photographs are of Wojnarowicz's partner within minutes of his death by the AIDS virus) in a way that challenges critical intervention. As she puts it, "to treat this work formally would seem to do it a kind of violence, to reduce its urgency to a question of style rather than a question of history or crisis" (129).

Reading Doyle's book is to accept that her discomfort transfers to us. Some of the pieces she discusses are pieces I have seen in person, and being reminded of them reignites the feelings I had upon looking at them on gallery walls in curated shows at places like the Getty Museum and MoMA, feelings that caught the strangeness of such affective work being trapped in well-lit, well-behaved spaces. Some of them are of performance pieces, and by including images of performer, participants, and audience members, Doyle captures unnerving moments of unease, anxiety, even extreme pain. These images and the compelling discussion of their difficulty stay with the reader long after closing the book's covers. Perhaps that is what is so successful about Doyle's study. While the actual works explored are many of them fleeting performances, or done by artists who have by now succumbed to the AIDS virus, or are representations of the dead, they persist. They fight. They move us.

Jonathan Hsy. *Trading Tongues: Merchants, Multilingualism, and Medieval Literature*. Columbus: Ohio State UP, 2013. 237p.

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As a medievalist I expected to learn much from Jonathan Hsy's new book. And I did. It is a rich and well researched exploration of literary and commercial

translingualism in medieval "contact zones": teeming cities, intercultural marketplaces, ports of entry, and travel routes. What I did not expect was to find the book so directly applicable to my modern-day literature courses, which I now view in a new way as "contact zones," not just of students from different cultures and languages but also of cultures across centuries. A surprising inspiration for his study is *Borderlands: La Frontera*, Gloria Anzaldúa's emotionally charged reflection in prose, poetry, and two languages on her experience as a Mexican immigrant in the U.S. Hsy uses her bi-genre/bi-lingual model, her self-described "unruly tongue," in sympathetic juxtaposition with medieval translingual poets whose work, like hers, became "a highly charged locus for theorizing identities across changing environments" (195). Comparisons such as these helped me to re-contextualize my presentation of medieval literature in a present-day classroom.

Trading Tongues is a detailed examination of different sorts of medieval writers and works beginning with a chapter entitled "Chaucer's Polyglot Dwellings: Home and Custom's House" in which Hsy explores the eclectic language of London's waterfront and how "the activities conducted there produced a voluminous amount of mixed-language documents" (38). One of these documents is *The Shipman's Tale* and its "Francophone business jargon" which, through "'translingual semantic drift," represents shady trading in the multiple meanings of such words "cosnyng," "tailling," and "frankes." The study of Chaucer's literary business is followed by an examination of John Gower's poetry, in which "legal and economic transactions are encoded as linguistic transactions" (111). Here, I was particularly interested in Hsy's processing of Gower's language as analogous to the "ethnolinguistic difference" evident in petitions to the Crown by the Silkwomen's Guild. In fact, throughout the text, Hsy offers interesting examples of women's multilinguistic voices, including a chapter devoted to Margery Kempe's autobiography, which he sees as a travel narrative that self-consciously denies its multilingualism for effect. It depends on "Margery's purported monolingualism as a narrative device, seeking to extend the motif of the protagonist's unlikely, miraculous authority" (136).

Included with these literary studies is an analysis of the evolution of William Caxton's linguistic decisions and that of two representative London merchants—Robert Fabyan, a draper, and Richard Hill, a grocer—whose observations in business records interlace language registers and vocabularies representative of London's commercial activities. Finally Hsy examines the poetry of Charles d'Orleans, a war hostage in the English court, as a "fluid deterritorialization of language that often underlies translingual writing" (194). One term of art Hsy uses in his discussion of translingualism is code-switching, which he applies in the broad sense of "alternation between languages (or different registers of any given language) within a single utterance or text" (58-59). In his final chapter,

Hsy suggests that Charles' "translingual oeuvre . . . invites us to think beyond functional and pragmatic analyses of code-switching to more imaginative understandings, and his poetry allows us to more deeply explore how writers express the subjective experience of linguistic disorientation" (199). Remarkably Hsy then moves to compare Charles' code-switching to that of Gloria Anzaldúa's, an unexpected and invigorating flourish.

After reading *Trading Tongues*, I experimented with Hsy's ideas in a required course I teach that includes readings from *Canterbury Tales*. The class had students majoring in literary studies, secondary or elementary education, and creative writing. Three of them were bilingual and most of them from area public schools, which are now multilingual communities; the Denver Public Schools posts its "top languages spoken" as Spanish, Vietnamese, Arabic, Somali, Amharic, Nepali, and Russian. Since we only spend six weeks on Chaucer's works, I have never assigned the Man of Law's Tale, but after reading Hsy's treatment of the Custance story—not just Chaucer's version, but also Constance as presented in the analogous stories of Trivet, Boccaccio, and Gower—I wondered if the students might identify with her traumatic experience of geographical and linguistic displacement. We read the tale and Hsy's chapter. And I realized another application of Hsy's language: by reading the Man of Law's Tale in Middle English, the students enacted another dimension of the anxiety of translingualism; they had to "code switch" between Chaucer's dialect and their own.

I fully expected the class to be perplexed and stymied by the strange elements of the story and by Custance's impossible travel trajectory -- the story is so medieval! -- but a surprising number of the students related to her vulnerability and powerlessness. They saw her as a recognizable victim of racial violence, religious persecution, and sexual harassment, bartered by "pimps" or "slave traders." A student whose parents immigrated from Guatemala wrote with unexpected clarity that Custance "is just like many women in the world today, a social outcast with no access to justice except the fantasy of God's grace." My students found Custance's peripatetic suffering plausible and accessible. What they found "medieval" and unrealistic was the conclusion of the story: Custance survives her travails (the French root of travel) without having been raped or beaten and without losing her healthy child to kidnappers or death. Unrealistically she is reunited with her people in material comfort in her homeland. One first-generation American summarized it as "typical immigrant wishful thinking."

As a U.S.-born child of Taiwanese immigrants, Dr. Hsy is himself bicultural, and he is also multilingual. He has oral fluency in Taiwanese, reads Mandarin

Chinese, and through his medievalist training has a working knowledge of various European languages, living and dead. His own experience of translanguaging informs his study of the sensibilities and practices of polyglots in the historical past.

Trading Tongues refreshes and enlivens the importance of medieval literature in a contemporary curriculum. Hsy hopes that "by tracing the linguistic and spatial orbits of translanguaging writers, *Trading Tongues* might even have the potential to imagine the entire Western Middle Ages afresh: not as a fixed point of origin for a nation- or language-based literary histories (or even as a precursor to later eras of globalization) but rather as a dynamic world that is already in perpetual motion" (7). He succeeds by adding important perspective to this theoretical conversation and beyond that, he provides teachers with a practical way to approach the ever-changing linguistic contact zone that is the classroom, a dynamic world in perpetual motion.

Virginia Jackson and Yopie Prins, eds. *The Lyric Theory Reader: A Critical Anthology*. Baltimore: Johns Hopkins UP, 2014. 665p.

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The Lyric Theory Reader is on a mission to unfold 20th and early 21st century lyric criticism as the history of an error. Since at least the heyday of Anglo-American New Criticism, but reaching back to 19th century utilitarian philosophy and romanticism, critics from every major school of thought down to the present, including well-known figures in Post-structuralism, Phenomenology, the Frankfurt School, and even what the editors classify as Avant-garde Anti-lyricism, seem to presume and agree on the nature of lyric poetry as a genre and model. But these critics, one and all, presume the existence of something the *Reader* is not even sure exists. If by lyric poetry we mean a model of profound subjectivity, emotions with a broad affective range, and ironies of thought which are overheard but otherwise turned inward, then the *Reader* asserts that we are *reading* this model into what we call lyric poetry. The classical pedigree is especially dubious, more a backformation from a modern period that presumes the lyric to be necessarily primordial, a pure alternative to epic and drama. The cumulative effect of the *Reader* is to break down our resistance, converting us to its project, making us, almost against our will, reconsider (or at least recognize) what we are doing with

the lyric model, especially in light of each section's introduction, provided by the editors, Virginia Jackson, UCI Endowed Chair of Rhetoric at the University of California, Irvine (and author of *Dickinson's Misery: A Theory of Lyric Reading*), and Yopie Prins, Professor of Comparative Literature at the University of Michigan (and author of *Victorian Sappho*).

The Lyric Theory Reader builds momentum quickly, leading us swiftly and surely to its midsection (section 6) on the Frankfurt School, which starts with the dynamic duo of Walter Benjamin's "On Some Motifs in Baudelaire" and Theodor Adorno's "On Lyric Poetry and Society," the latter of which proves to be crucial to understanding more fully the essays and critical categories that follow in the book, most of which, in one way or another, owe (and often directly acknowledge) a serious debt to Adorno's conviction that "lyric work is always the subjective expression of a social antagonism" (344). According to Adorno, Baudelaire's lyric subject elucidates a larger cultural ideal, socially and ideologically, because even as the lyric voice turns away from the collective experience, it does so to protest, refute, and otherwise resist and overcome oppressive social forces: "This is why the lyric reveals itself to be most deeply grounded in society when it does not chime in with society [...]" (343). The net effect of Adorno's ironic, counter-intuitive approach is to grant the constituent parts of lyric subjectivity a whole new lease on life as a way of reading poetry that lends itself, for instance, to Stathis Gourgouris on the subject of "The Lyric in Exile," which examines Bertolt Brecht's and Hans Eisler's *Hollywood Songbook* and straightforwardly applies Adorno's model of the lyric as "a profoundly political form" despite its "almost inscrutable, internal universe" (370).

Prior to the Frankfurt section, the *Reader* provides a range of genre scholars whose criticism would seem the most indebted to the structural dynamics of lyric poetry, not only I. A. Richards, Cleanth Brooks (with Robert Penn Warren), W. K. Wimsatt (with Monroe Beardsley), and Reuben Brower, but also, more recently, Helen Vendler, Heather Dubrow, and Jonathan Culler. Notable in all these essays is an acknowledgement (at least in part) of the limits of the lyric model, not only in understanding a given poem (especially the sonnets of Shakespeare), but in regard to lyric's presumed status in poetic history, as M. H. Abrams himself notes in his essay "The Lyric as Poetic Norm": "Of course, those who believed that poetry had originated in the overflow of feeling also believed that the earliest poems were lyric—either proto-ode or proto-elegy, as the theorist assumed the religious and erotic passions to have been the more powerful and compulsive to expression" (141). Such caveats by genre scholars seem to be summed up by W. R. Johnson's

“On the Absence of Ancient Lyric Theory,” which systematically undermines any notion of a coherent “classical triad of genres (lyric, epic, and drama)” (94). Neither Plato nor Aristotle seemed to have the patience to explain categorically what the “sweetened muse” (93) actually is, other than, in Plato’s case, to blame it for corrupting the polis, or, in Aristotle’s, to see it constantly fall below his horizon of interest which remained fastened on the “pure” (94) mimesis of drama. Johnson gives the credit to Aristophanes of Byzantium, an Alexandrian-inspired scholar-librarian, with formalizing (in retrospect) the classical conventions of a poetry that today conjures up for us “the range of voices, styles, and attitudes that are appropriate to the varieties of lyric poetry” (98). Horace was very much doing the same thing, consciously reclaiming in Latin the lyric’s presumed “old Greek voices” (101) along with the lyric’s implied sacred status for the poet. Horace anticipates the romantic poets and critics who were nostalgic for the “forgotten authentic *vates* (‘seer’)” (103) associated with the lyric voice.

In regard to this “vatic” authority of lyric voice, the reader might be surprised to know how little Mikhail Bakhtin has to say. Known for his “revolutionary work on Rabelais and Dostoevsky” which “introduced the notions of the carnivalesque, of dialogism, heteroglossia, and chronotype into the study of the novel in particular” (220), Bakhtin nevertheless seems singularly resistant to examining the poetic voice: “Always concerned with the ethical consequences of literature’s inclusion of many perspectives and voices, Bakhtin tended to dismiss poetry as ‘monologic’ and exclusive” (220). More telling is Harold Bloom’s inclusion in the post-structuralist category of criticism along with Jacques Derrida and Paul de Man. For Bloom, subordination of form to inspiration is crucial to understanding the prophetic message of the “strong” poet whose power lies in his/her ability to evade tradition and rhetorical technique even from inside a received model: “But strong poems manifest the will to utter permanent truths of desire, and to utter these *within* a tradition of utterance” (286). De Man makes a similar point in regard to Baudelaire whose poem “Correspondences” would seem to be the last word in lyric epistemology, but which proves in de Man’s analysis to be somehow a *summa* of contradictory poetics: “All we know is that it is emphatically, *not* a lyric. Yet it, and it alone, contains, implies, produces, generates, permits (or whatever aberrant verbal metaphor one wishes to choose) the entire possibility of the lyric” (303).

Derrida, for his part, seems to be talking about the lyric model when he describes *poiesis* as a self-enfolding hedgehog, an “animal thrown onto the road, absolute, solitary, rolled up in a ball, *next to (it) self*” (287). In this vein, Thomas Yingling’s examination of Hart Crane’s poetry, “The Homosexual Lyric,” might qualify as perhaps the most riveting and moving of the *Reader’s* post-Frankfurt essays. The essay’s descent into Crane’s highly-defensive, but ultimately revealing

poetic experiments further demonstrates the *Reader's* point: the idea of lyric subjectivity folded back on itself and speaking ironically to oppressive social forces has rejuvenated the history of an error, allowing Yingling, for instance, to expound on Crane's evasive, difficult poetry as a "bizarre dialectic of anguish and ecstasy" (554). The final section of the *Reader*, on "Comparative Lyric," gives us Aamir Mufti's critical appraisal of Faiz Ahmed Faiz, the "uncrowned poet laureate of Pakistan" (603), as a study of "paradoxical possibility" and "inward turn" that would seem to epitomize the post-Adorno ideal of lyric becoming social at the far end of its subjectivity. By the *Reader's* final essay, David Damrosch's "Love in the Necropolis," the future of an error would seem assured if only because the lyric model makes possible the critical basis for a world literature that includes love poetry. The case in point is a set of Egyptian hieroglyphs which, in the view of a succession of archeologists and translators, are notable for their apparent "*similarity* to modern European verse" and a "thought not unlike one found on the lips of Romeo" (634).

Ultimately, the thesis of *The Lyric Theory Reader*—that the very existence of the genre is more a critical extrapolation than anything solid and real—may seem to be itself a kind of critical conceit, but only because the argument serves the *Reader* exceptionally well as a cogent frame for taking stock of a diversity of approaches. Accordingly, the *Reader* would seem especially useful as a primer for up and coming scholars (all non-English essays, including the cited poetry, are fully translated). As it is, Frederic Jameson's entry on the elusive "referent" of post-modern poetry, Sandra M. Gilbert and Susan Gubar's manifesto on women and lyric convention, and Juliana Spahr's overview of contemporary American women poets and "language poetry" are examples of why so much in the *Reader* is truly mandatory reading for an upper level or graduate seminar. Overall, the *Reader* should be considered *essential* in the formation of a thoughtful scholar of poetry and its criticism.

Wendy Lesser. *Why I Read: The Serious Pleasure of Books*. New York: Farrar, Straus and Giroux, 2014. 225p.

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A good book is oftentimes good for more than one reason, since good books generally do not only contain good characters, or only have a good plotline, or only speak with a compelling narrative voice. Wendy Lesser illustrates

this point clearly throughout *Why I Read: The Serious Pleasure of Books*. As the editor of the renowned literary magazine *The Threepenny Review*, she reads a great deal in her daily life. What she chooses to read for pleasure runs the gamut from the classics of English, French, and Russian literature to popular American crime novels, and all of these contain books Lesser would consider good literature. She uses examples from a number of different books, classic and contemporary, lengthy and concise, novels and biographies and even pieces of epic poetry, in order to discuss the characteristics that make a book worth reading.

These characteristics include character and plot, along with such aspects of a story as its novelty, how it evokes grandeur and intimacy, and the authority its writer projects. Lesser is extremely well-read, and the easy manner in which she discusses some of the most complex and difficult pieces of literature speaks to her own status as an authority on the art of reading. For novelty in a story, she points toward Melville's *Moby-Dick*, Joyce's *Ulysses*, and Cervantes's *Don Quixote*, also holding up Melville's book as an example of the use of writer's use of authority in a narrative. She cites Henry James's works throughout her book, and it is clear that she finds his writing particularly compelling. However, the author she discusses most often is Fyodor Dostoyevsky, and she uses his novel *The Brothers Karamazov* as an example of many aspects of a story that will keep her reading.

At one point, Lesser writes about the "linguistic intimacy" Dostoyevsky achieves in *The Brothers Karamazov* (130), citing the first few sentences of the novel in order to show how even at the word level, Dostoyevsky's narrator is at some points close associate and at others dispassionate observer. This naturally leads to the observation that Dostoyevsky in fact never actually wrote the words that Lesser applauds for this linguistic intimacy, since they are, of course, cited in English in her book. Lesser admits that she is unable to read the non-English literary works she cites in their native languages, and she devotes a chapter of *Why I Read* to the debt of gratitude she owes to those who have translated the non-English books she loves so well. This is an asset to Lesser's book, as she highlights the differences that can occur in the same novel from one translation to another and pays homage to the vitally important but all too often overlooked work of the translator.

Lesser concludes *Why I Read* with a list of 100 books that she insists are not necessarily to be considered canonical or a list of the best books, but merely those that have brought her a great deal of pleasure in reading. Her main limitation in making this list seems to be that she only includes one work per author, which makes some of her choices and omissions particularly noteworthy. Given Lesser's frequent references to *The Brothers Karamazov*, it is curious that she chooses *Crime and Punishment* for the Dostoyevsky piece on her list. Similarly, the omission of Cervantes from her list is surprising, as *Don Quixote* illustrates for her so many

aspects of a great book. Her choice of Patricia Highsmith's *The Complete Ripley Novels* seems economical, if nothing else, as it amounts to picking five books for the price of one. Overall, this list is a good addition to Lesser's book, in part because it encourages readers to think about the choices she has made, but also because it encourages readers to pick up some of the suggested books they might not yet have read and decide the merit of the list for themselves.

The greatest benefit of *Why I Read*, in fact, is that it motivates the reader to do more reading. Despite the many literary references that Lesser makes, there is never a sense that the reader needs to have read the book she discusses in order to benefit from her discussion. Indeed, I have only read about half of the works she mentions, and rather than feeling lost or left out of her discussion, her articulate synopses, clear analyses, and genuine love for these books encourage me to read more of them. The love Lesser feels for these books is apparent throughout *Why I Read*, so much so that the reader gets the sense that the reason why she reads is because every book brings the possibility to love like that again.

Elizabeth Losh, Jonathan Alexander, Kevin Cannon and Zander Cannon.
Understanding Rhetoric: A Graphic Guide to Writing. Boston: Bedford/St. Martin's, 2014. 292p.

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This book is the first of its kind in composition and rhetoric: a writing textbook presented in the form of a comic book. Adding to the growing body of research and pedagogy in visual and multimodal literacy, according to its introduction, the volume aims at first-year composition students and contains both theoretical background and practical tips for completing writing. On the whole, the book is a success (especially in presenting a well-crafted graphic format), though it also risks undermining its multimodal goals by largely emphasizing established writing approaches that center on the traditional academic research paper. In that sense, the book offers a contradictory message: while it is composed in the form of a comic book, it tries to teach (mostly) print-based academic writing.

Understanding Rhetoric evokes an interest in textual, visual, and artistic aspects of composing. It lists four authors: two are teachers and scholars in rhetoric and writing (Losh is the director of the Culture, Art, and Technology program at the University of California, San Diego, and Alexander is director of the Center

of Excellence in Writing and Communication at the University of California, Irvine); Kevin and Zander Cannon (not related to each other) are established artists and cartoonists. Clearly, the book is well crafted; the illustrations and overall approach as a comic book meet their goal of being both visually interesting and informative. The illustrators draw the two academics in a creative, friendly, and approachable manner, and they craft good movement and continuity into their panels. In terms of structure, the book presents seven chapters, or “Issues;” each chapter is color-coded and includes a three-part structure—a first section in which the teachers present an issue and “illustrate” it with examples; a second section, titled “Reframe with Luis and Cindy,” in which two imaginary freshman students work through an assignment; and finally, a two-page “assignments” section that proposes a sampling of possible class projects inspired by the chapter’s content. This structure works well, though a reader will recognize its form and function from innumerable previous writing textbooks. In this sense, then, this book is *structured* more like a conventional rhetoric rather than a comic book. Herein, then, lies a potential weakness.

This graphic book brings to mind Scott McCloud’s 1993 classic, *Understanding Comics: The Invisible Art*—the notable and influential non-fiction comic book that analyzes comics and provides a how-to guide for crafting them as both an artform and a means of communication. Even though the authors of *Understanding Rhetoric* do not mention *Understanding Comics*, a brief consideration of McCloud’s book is quite enlightening. Specifically, in chapter seven McCloud outlines “the six steps” that comics share with all other art forms. As McCloud explains, art of any kind and in any medium “is essentially tied to the question of purpose,” (169) and generally follows six “paths” (169), or steps for its realization. These six steps are idea/purpose, form, idiom, structure, craft, and surface. For example, a painter will first think of the purpose or philosophy of the work; she will then chose a form (an oil panting, a chalk drawing); the third step is to decide on a genre within the overall form; as a fourth step the artist will then compose the piece (leaving out some details and including others); after this step the painter “crafts” the painting using skills and practical knowledge; and finally, the painter will focus on surface matters to polish the piece Now, McCloud’s comic book is *about* comic books: as he lays out these six steps, he shows how and why to compose each step. His book is thus both an explanation of what graphic stories do (steps one and two), and a guide about how to compose graphic stories (steps three through six). As a result, McCloud’s first step—the content of his book, his philosophy, his purpose, namely, to explain to readers how comics work and how to compose them—is being supported by the other five steps. McCloud’s message in the book is thus consistent. The weakness of *Understanding Rhetoric* lies in its somewhat unfocused

application of these six steps.

This aspect can be seen in a number of specific instances. Firstly, in its attempt to focus somewhat on the visual rhetoric of comic books, the book can only provide a rather superficial explanation (and guide) to producing comic books. Because its major purpose is to teach students how to write, the book's few descriptions and directions of composing comics remain almost perfunctory. For example, the second section of the introductory chapter, in which imaginary students work on accomplishing a writing task, provides an example of one student's mother composing a graphic story as a class assignment of her experience in a Vietnamese refugee camp. In two pages the book presents fewer than a dozen panels and some descriptive text in word balloons ("I suppose that's an example of "visual literacy ... Reading frames in a comic book as showing the passing of time ... "). More precisely, then, in McCloud's terms, the book works on steps one and two for graphic novels, but cannot focus adequately on steps three through six because of space and focus limitations.

The second weakness follows from the first one: the book spends considerable time discussing the research process, drafting, and revising academic writing and academic argument (steps three through six), but does so in a comic book form (steps one and two). Thus, unfortunately, what it does say about academic writing lacks specificity because it has to discuss the details of academic writing in a comic book format. For example, the chapter focusing on academic research mentions the difference between summarizing, paraphrasing, and quoting and notes in six different panels the need to cite one's sources—but it does so without providing a step-by-step guide on how to construct citations. It might be objected that college-level writers have certainly encountered citations before; however, in my experience as a writing teacher at a comprehensive and open-enrollment regional university, I find that students benefit from careful explication and much practice with citations and with integrating outside sources. This lack of specific and step-by-step directions becomes evident, for instance, in one panel in which the two teachers mention in three statements that students are to tell readers where they found their sources, that they ought to evaluate and interpret outside material, and finally, that students need to analyze and reflect on their sources (205). That is to say, while the advice is certainly sound and crucial for teaching students how to deal with information from outside sources, the specificity of *how* to construct such complex tasks remains unaddressed. Ultimately, then, while the book certainly covers relevant aspects of conducting research and composing research papers, its comic book format prevents specific instructional modeling. In a way, one might say that the visuality of the comic book prevents a focus on the text-specific needs of a traditional research paper; arguably, the traditional paper requires more text-

specific, *writerly* instruction, which this book by definition cannot quite deliver.

In the end, this book does several things well. Clearly, it presents writing advice in a refreshing and rather approachable comic book format. As McCloud explains in his metawork about comic books, the sequential structure of the genre makes it a medium that delivers narratives (31). Thus, the outstandingly positive feature of *Understanding Rhetoric* is its delivery of narrative—in the interaction between the various characters (the two teachers or the imaginary students in the second section of each chapter), in the illustration of narrative momentum of some of the examples (such as the example of analysis and synthesis by way of presenting different aspects of Douglass’s autobiography in a narrative sequence). Its narrative focus will be a success with students and instructors. However, as demonstrated above, the comic book struggles to provide sufficiently in-depth (textual, non-narrative) detail about the technicalities and particulars of academic writing. Since it sets itself the goal to largely address academic writing, this goal then remains partially unfulfilled. So, in working with this book in the composition classrooms, a teacher would need to supplement it with specific and very focused work in the classroom as well as supplementary materials that help students learn the craft and techniques of academic writing (and composing non-print, multimodal texts). In short: the book is fun and innovative, but insufficient by itself.

Michael J. Meyer and Henry Veggian, eds. *East of Eden: New and Recent Essays*. New York: Rodopi, 2013. 299p.

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East of Eden: New and Recent Essays took the idea of the late Steinbeck Scholar and professor Michael J. Meyer and, posthumously, finished his work of compiling a series of new critical essays that cover a wide variety of scholarship from a number of different critical theories. The first few chapters read a little off, speculating on the history of influence for Steinbeck’s *East of Eden* (*EoE*) and photographs of possible locations and potential inspirations for *EoE*’s setting. After this, however, the anthology takes a more academic turn and results in a solid series of essays, all written for the 60th anniversary of *EoE*’s first publication.

Inside the anthology are twelve different essays, each with a different scope or view. The topics range from biopolitics and geopolitics in *EoE* to biblical allegory and in-depth character studies. The idea behind the anthology was, simply, to

release modern scholarship surrounding what is considered one of John Steinbeck's greatest novels. According to the introduction of the anthology, new criticism arose recently surrounding *EoE*, and the novel as a whole had long been neglected. With this idea in mind, Dr. Meyer began compiling and collecting essays on *EoE*, hoping to rectify the neglect. Because of *EoE*'s experimental narrative, blending fiction and autobiography, many critics have focused much on the mismatched storytelling, claiming Steinbeck should have written one or the other, but certainly not both. Because this anthology takes a look at "new and recent essays" on *EoE*, much of that critique has been ignored, and newer ideas have taken their place.

Setting plays a large part in Steinbeck's work, and the anthology represents that. Many of the essays discuss setting and location, some even going so far as to be solely about the setting, though those that do focus on setting discuss different aspects. There are also a few essays that cover the biblical significance of the title and the biblical parallels and allegories woven into *EoE*'s narrative. And while some of these essays are related by theme, theory, or content, the book has no discernible grouping for the essays; this disorganization was intentional, according to the introduction, to signify the ongoing discussion surrounding *EoE*.

Florian Schwieger's "Mapping the Land of Nod': The Spatial Imagination of John Steinbeck's *East of Eden*" is a powerful essay with a heavy focus on the geopolitics and American psyche of *EoE*. Schwieger focuses on the established knowledge about "the best-known story in the world" (qtd. in Schwieger). Schwieger goes on to discuss how crucial setting is to the novel and how each major setting of *EoE* represents some piece of the American psyche or biblical Eden narrative.

Henry Veggian's "Bio-Politics and the Institution of Literature: An Essay on *East of Eden*, its Critics, and its Time" takes an interesting approach, offering a critique of the critics of *EoE*. Veggian argues that some critics misinterpreted the novel and misattributed its role in history. A large part of Veggian's argument looks at the many critiques that argued about the anachronisms present in the book. Veggian's essay focuses on cold-war postmodernism versus new postmodernism and how they both pertain to *EoE*.

Moving away from setting as a key, Jeremy Leatham's "Out of Eden: Dualism, Conformity, and Inheritance in Steinbeck's 'Big Book'" looks at Steinbeck's use of allegory and American cultural views, especially the duality between communism and capitalism, and how conformity to ideas was rewarded and non-conformity chastised or feared.

Elisabeth Bayley's "Mimesis, Desire and Lack in John Steinbeck's *East of Eden*" is a unique piece for the collection. Bayley's essay takes a narrative theory approach to the novel, focusing on the mimesis present in the novel and how that mimesis

is what draws readers to *EoE*. In short, Bayley argues that people want and like to read about things that relate to them or their lives, and Bayley points out the many themes in the book that are universal, that readers may enjoy reading about.

Due to the diverse topics and, for the most part academic, essays, *East of Eden: New and Recent Essays* serves as a tool for Steinbeck scholars looking for new arguments and critical analyses as well as a primer and supplemental text to those new to Steinbeck's work. This book could be used to help an Intro to Steinbeck class understand some of the unique themes or conversations taking place around *EoE*. It could also serve as a starting-point to a study in setting or allegory, as several of the essays touch on those elements of fiction.

Achy Obejas and Megan Byles, eds. *Immigrant Voices: 21st Century Stories*. Chicago: The Great Books Foundation, 2014. 257p.

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Studded with contributions from a wave of new immigrant writers such as Junot Diaz (Dominican Republic), Seifu Atta (Nigeria), Daniel Alarcon (Peru), Porochista Khakpour (Iran), Alexander Hamon (Yugoslavia), Yiyun Li (China), Laila Lalami (Morocco) and others, *Immigrant Voices: 21st Century Stories* is a wonderful expression of how a collection can connect through the thread of the immigrant experience. Divided into three sections, "Coming Over," "Being Here," and "Going Back," the eighteen stories, marking the symbolic thresholds of transition, presence, and return, weave a stunningly beautiful tapestry of the life of recent migrants.

Immigrant Voices highlights key aspects of life in transition, as migrants are caught between two worlds, value systems, languages and customs. For some of the characters in these stories, entering the United States is the top priority. Others try to take root in the United States, but find the process of immersion complex and bewildering. Still others struggle to find their morphing identity. Work, pursuing education, displacement by war and political conflict are among the main reasons why the protagonists leave their homeland and come to the United States. In "Letting Go to America," Ernesto and Milagros, parents from Manila, dream of the good life in Chicago. Imagining a different life for their daughters and seeing them go to school to become doctors, they take on additional jobs to pay for the transit. Their dream seems to die young, however, as Ernesto dies in a car crash. But Milagros, still wanting a better life for her children, decides to

accept a marriage proposal from an aging Philipino-American as the only option to make the dream come true. "Otravida, Otravez," delves deep into the life of immigrants that have left their families behind in order to seek employment in the United States. Yasmin, the narrator, is a maid in the local hospital and spends her days laundering the patients' bloody sheets. She has an affair with a man named Ramon. He has left his wife, Virta, in the Dominican Republic and works in a bread factory. Ana Iris, Yasmin's close friend and roommate, hasn't seen her three children for seven years, "she understands what has to be sacrificed on a voyage."

Some stories turn on the precariousness of life and clashes between the past and the present. In "The Bees, Part 1," the past is too precious for some of the characters to forget. The father of the narrator, a Yugoslavian immigrant to Canada, ends up despising his adopted country, largely because the past has an intensity that is no match for recent experiences. Nada, the father's cousin living in the United States, recalls her "golden childhood" and asks him in a letter "could you come and take me out from this pit of hell?" Porochista Khakpour's "Mother the Big" shows traditional family dynamics transformed by the strange new world. An Iranian young boy, wavering between two cultures, is bewildered between the offerings of the United States and the warnings of his conservative grandmother. While he wants to become Americanized, his grandmother imposes on him the traditional culture.

Other stories feature characters perpetually in search of belonging and identity, even after residing in the United States for decades. In "Grandmother's Garden," the narrator is sworn in as an American citizen, but there remains a longing deep in her heart and a sense of loss for the land left behind. While pledging allegiance to the new country, she yet fears never to "fully belong" to either country. In "No Subject," the narrator, who has been living in the United States for decades, longs to go back to Uruguay, but recalls his past as if it were a figment of his imagination: "Do you know what it's like, to be gone from your country for so many decades that you start to think you dreamed the whole place up?" For the narrator of "Home Safe," "the memory of home is too far away to inspire but bare reason." In "Bamboo," the narrator struggles to find a sense of grounding when asked where he is from: "I don't know why it's always hard to convince people, to convince myself even, that I'm Guatemalan."

Perhaps the collection's major contribution to the literary dialogue of immigration is that it contains not only voices with close geographic proximity to the United States, such as from Latin and Central Americas, but that it also features emerging ethnicities that have only recently begun to make the American dream their own, such as those who come from South and Southeast Asia and the Middle East. As a recent immigrant and writer and translator coming from

Iraqi Kurdistan, I find the book to be a true reflection of the situation in today's diaspora. Living in America now, I am in the second phase of the immigrant life-cycle: I am in the process of adapting to the new land. Assimilation and resistance to the new identity are two options in front of me. As the writers in *Immigrant Voices* communicate through their stories, only the future can tell what the final phase of the cycle—to stay, or not to stay, to return, and if so, for how long—will look like for me.

Lucy Pearson. *The Making of Modern Children's Literature in Britain: Publishing and Criticism in the 1960s and 1970s*. Surrey, England: Ashgate, 2013. 218p.

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The Making of Modern Children's Literature in Britain is a concentrated look at the changing publication dynamics of the 1950s through the 1970s, the widely regarded second Golden Age of the genre. This era produced names and works of lasting influence, but the attention to authors and illustrators neglects the crucial role of progressive editors. The expansion and diversification of the type of work published greatly altered audiences' perception of contemporary writing. Pearson provides case studies of Kaye Webb's era-defining work as editor of Puffin Books and Aidan Chambers editing of imprint Macmillan Topliner. In so doing, she deftly illustrates the profound influence these individuals played in redefining the quality and goals of children's literature amid the post-war social and economic emphasis on the value of childhood. New awards for the genre appeared, and publishers played an important role in heightening the public recognition of the cultural value of the changing field. Pearson argues that before book stores in the 1980s and 1990s shifted their focus to fiscal profits and the content of television and media effectively shortened childhood, the role of schools and libraries in funding children's literature and editors who championed the work for its educational, social, literary, and aesthetic values established benchmark-quality that continues to inform the field today.

Prior to examining Webb and Chambers' roles, Pearson provides a chapter of historical and social background which argues that during the post World War II era, increased awareness of culture and race led to increased diversity, international contexts, and books in translation. As child-rearing practices gained attention within British popular culture, literature was not just written for but about young

audiences as Romantic and Rousseauian influences helped redefine childhood. “Quality” children’s literature became increasingly open to fantasy worlds, encouraging imagination and escapism, and representing cross-class portrayals of childhood while also reflecting an investment in socially progressive ideologies.

In her second and third chapters, Pearson illustrates the influence of editors Kaye Webb and Aidan Chambers. As editor of Puffin Books from 1961-1970, Kaye Webb played a formative role in establishing the ideals of “quality” British children’s literature. At the time of her appointment, Webb’s editing experience had been limited to magazine publishing, and she quickly realized the lack of value placed on Penguin’s children’s imprint when she discovered the company had not felt the need to provide her a desk and felt she could monitor Puffin’s low output while working from home. Under Webb’s editorship, Puffin doubled its annual number of new titles, skyrocketed sales, and cemented its position as a top-tier publisher. Webb sought to provide child audiences with a greater variety in reading material, put increasing focus on illustrating book covers, marketing, and publicity, and encouraged brand loyalty through the institution of the Puffin Club. Furthermore, Webb proved book buying need not be limited to the wealthy when she increased publication of paperback editions and made sure working-class children could have equal access to building their personal libraries.

As editor of the MacMillan Topline imprint, Aidan Chambers focused on appealing to the “reluctant” adolescent reader through culturally specific and socially-focused book titles. A former secondary school teacher and teacher-librarian, Chambers published works for neglected demographics by considering texts that might often be excluded from the standard literary canon. Instead of seeing reluctant readers as remedial readers, Chambers argued these adolescents needed high-quality literature that reflected their own diversity. Topline titles demonstrated his wish for directness, truthfulness, and exploration of more controversial, adult themes including sex, class, racism, drugs, death, and war. In addition to Pearson’s archival research, she provides a transcript of part of her 2009 interview with Chambers as well as an extensive and informative bibliography of the key books for children and adolescents published during Britain’s second Golden Age.

Lucy Pearson convincingly argues that editors like Kaye Webb and Aidan Chambers played a vital role in the expansion and appreciation of children’s literature during this era. She skillfully assesses Britain’s publication industry during the 1960s and 1970s and its evolving dynamic while expertly weaving in scores of primary texts to illustrate her argument. Detailed, well-supported, and highly informative, Pearson’s study is a welcome and valuable addition to any scholar of twentieth-century children’s literature.

James Prothero and Donald T. Williams. *Gaining a Face: The Romanticism of C.S. Lewis*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2013. 90p.

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Gaining a Face: The Romanticism of C.S. Lewis, by James Prothero and Donald T. Williams, questions the general view of Lewis as a Christian writer and argues that there is a larger Romantic component to his style that many readers overlook. The authors maintain a consistent non-confrontational tone that allows readers, regardless of investment in the subject, access to their subject matter. This approachability, however, also leaves openings for those that disagree with their premise. Even with this, the book is a compelling take on an author that is frequently overlooked, as Prothero and Williams point out, as “genre fiction.”

In order to support their main argument, the authors create a framework for a definition of Romanticism that allows for Lewis to be compared. They are aware of the challenge, and fully admit that it is an opinion with which many scholars will disagree. The first and most difficult issue is that Lewis was not active during the traditionally defined Romantic period. This takes up much of the underlying work, and the authors build a logical series of connections to the likes of Wordsworth and Coleridge through later authors like George MacDonald and G.K. Chesterton. For readers that are not married to the temporal limitations of the term “romanticism”, the stylistic progression presented by Prothero and Williams is convincing.

The Romantic elements of Lewis’ work that much of the author’s argument is centered on are his approach towards writing children, a pastoral version of heaven, and his complicated relationship with the subject of the imagination. The topics are, in general, so frequently associated with Lewis as to be nearly stereotypical, but the author’s examinations allow for an alternate take that is based less in Christianity and a bit more in Romantic Aesthetics.

There are a few points that are potentially open for argument that could lead to further discussion. Early on, they assert that Lewis, in addressing material similar to Wordsworth through his later Christian approach, actually finishes off the work of his predecessors and thus places him among the Romantics. The Christian ontology that allows for Lewis’ objective completion of the Romantic task at the same time distances him from the subjective contemplation of the sublime that characterizes the genre.

The main critic that Prothero and Williams address is Lewis himself, as he personally decried the sensual potential expressed in Romanticism. This is a critique that lingers throughout the book until it is deftly deflected by Lewis’s

own argument that authors cannot be self-defining. This gambit pays off, as the framework provided draws the argument of the book together and ultimately makes for an easily accepted conclusion.

Overall, *Gaining a Face* articulates a potentially contentious interpretation of the nature of C.S. Lewis' body of work which is commendably defended by Prothero and Williams. Aside from the examination of Lewis' work, the cumulative definition of what it means to be a Romantic author in general is potentially of interest to a wider variety of scholars.

James Prothero. *Wordsworth and Welsh Romanticism*. Cambridge: Cambridge Scholars Publishing, 2013. 202p.

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Over the past two decades scholars of William Wordsworth and Romantic Era writing have seen a shift in the study to include the effects of Romantic era thought on later nineteenth- and early twentieth-century writers. James Prothero's *Wordsworth and Welsh Romanticism* contributes to this focus by paying particular attention to the ways that Romanticism appears unexpectedly in early twentieth-century Welsh poetry. In doing so, Prothero makes important connections between Wordsworth and Wales—both in terms of how Wales influenced Wordsworth, and how Wordsworth influenced Welsh writers in the twentieth-century. In his book, Prothero painstakingly recounts how six Welsh writers allude to the “mountainous shadow of William Wordsworth”: Huw Menai, John Cowper Powys, Idris Davies, R.S. Thomas, William Henry Davies, and Leslie Norris. A great deal of the book's theoretical approach centers on issues of identity, and an emphasis upon cultural concerns of the early twentieth-century. *Wordsworth and Welsh Romanticism* focuses on two significant Welsh allusions in Wordsworth's poetry—his ascent of Mt. Snowdon and his “poem Upon the Wye”—as these moments punctuate Wordsworth's literary career. Although there has been increasing interest in Wordsworth's relationship with Wales and notions of national identity in his writing, Prothero's book is significant to the study because it examines not only how Wales influenced Wordsworth, but also how Wordsworth continued to influence twentieth-century Welsh writers.

In Chapter One, Prothero defines Wordsworth's relationship with Wales and how it is reflected in his writing. The reader is able to recognize the ways that Prothero punctuates Wordsworth's literary career by using *Lyrical Ballads* and

the posthumously published *Prelude* as definitive markers of “start” and “finish” (11). After the book’s first chapter, Chapters Two, Three, and Four follow a similar structure, as Prothero works to establish an explicit connection between Wordsworth and Huw Menai, John Cowper Powys, and Idris Davies.

In Chapter Five, Prothero breaks this pattern in his discussion of R.S. Thomas, whom he calls “admittedly a Romantic...almost reluctantly so” (101). Like the first four chapters of the book, Chapter Six draws connections between the twentieth-century Welsh poet and Wordsworth as a model of what a poet should be. Here, however, Prothero argues that while Thomas does not show admiration for Wordsworth, nor does he acknowledge him as a poetic model, the study and discussion of Wordsworth in Thomas’s writing demonstrate his influence. W.H. Davies, who possesses the same working-class background of Huw Menai and Idris Davies, is in this chapter as well. Prothero claims that for W. H. Davies, Wordsworth’s poetry was an important component of writing and reading education, which is evident in his commitment to carrying a copy of Wordsworth’s poetry as he was “on the tramp” north of London (122).

The book’s final and seventh chapter on Leslie Norris is an outlier, not only because it addresses Wordsworth’s influence on the only woman writer featured in the book, but also because Prothero performs more qualitative analysis on Norris and her Romantic perspective. Chapter Seven features excerpts from an interview with Norris conducted by Prothero from 1998. The questions regarding Welsh identity in early-twentieth century writing are perhaps most clearly articulated in Appendix A of the book, wherein a more complete model of this interview can be found.

Each chapter clearly and carefully feeds into the next, and Prothero is just as careful in his construction of his argument as he is in his avoidance of the term “movement” to describe “Welsh Romanticism.” This active avoidance in defining the term as such is perhaps the central weakness of *Wordsworth and Welsh Romanticism*. Where Prothero could lay the foundation for a new set of scholarship, he adjusts the focus of the book more on the idea of Romanticism as a perspective instead of defining it by its features. Ultimately, this weakness helps the reader see beyond the alleged features of Romantic Era writing; indeed, Prothero wants his readers to recognize that the Romantic point of view is one that extends beyond the nineteenth-century and into the twentieth.

The notion of a Welsh Romanticism occurring in the twentieth-century and its relationship with Wordsworth’s writing is the cornerstone of *Wordsworth and Welsh Romanticism*. James Prothero traces the influence that Wordsworth had over prominent Welsh writers of the twentieth century. Although Prothero responsibly asserts that his book does not argue for Welsh Romanticism as a movement, he

lays the groundwork for critical assessment of such an argument in his assessment of six writers who were keenly aware of Wordsworth's presence and voice in their writing.

Walter L. Reed. *Romantic Literature in Light of Bakhtin*. New York: Bloomsbury Academic, 2014. 192p.

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Interrogating the space between “creative imagination and critical reason” (xiv), Walter Reed utilizes the dialogic methods of Russian theorist Mikhail Bakhtin to explain Romantic literature. Reed employs Bakhtinian thinking to illuminate the literature of the time, and to define Romanticism as a distinct cultural period in America and Europe. While pursuing this theme, Reed not only contributes to an expanded understanding of Romantic literature, but also enhances contemporary Bakhtin scholarship.

Reed uses the Bakhtinian idea of architectonics to construct a systematic understanding of Romantic thought, focusing on the open, “unfinalizability” of the text. This unfinalizability enables continuous dialogue between allies and antagonists, thus creating meaning. Reed repeatedly discusses Bakhtin’s “Author and Hero in Aesthetic Activity.” In referencing the relationship between author and hero (character), as well as the refracting relationships between author, hero, and reader, Reed brings the other into conversation with Romanticism. This concept of open-ended communication with and between others underlies the various Bakhtinian themes Reed employs in his analysis.

In the first chapter, “Articulating a Period Imagination,” Reed emphasizes the position of the other in defining Romanticism. Using the poems “Kubla Khan” by Coleridge and “The Tyger” by Blake, Reed argues that “each of these poems reveals itself as a distinctive dialogic nexus of different modalities of Romantic otherness” (26). The period is defined by otherness, and the tension created when engaging the other allows a multitude of interpretations of the Romantic canon. Of this fundamental other, Reed writes, “It is an otherness that everywhere challenges and unsettles selfsameness” (21). Deeply engaging two of the pre-eminent authors of the period, Reed reveals the sociocultural conscience of the time. The dialogic linking of author and poem with society moves Reed closer to creating a unified theory of Romanticism.

In the second chapter, “Personalism: Reckoning Voices,” Reed uses novels and

poems to articulate Bakhtin's personalism of meaning. Every act of communication is dialogically interpersonal, and meaning depends "on the particular living human context in which communication takes place" (43-44). Reed illustrates Romantic poetics of authors and characters through Bakhtin's theme of author and hero. Works by Austen, Byron, and Mary Shelley are among the examples used to explain the author-hero relationship. Reed uses Austen's *Northanger Abbey* to elucidate the free indirect discourse used by an author to infuse her "mind-reading" abilities into a hero (character). In each utterance of a character, the author shares some of her authorial capabilities and intelligences. This relationship of author and character is an interpersonal event that is simultaneously constructed and constructing in a "narrative structure so common in prose fiction that it has come to seem, to most readers most of the time, perfectly natural" (56). By focusing on the author/hero dynamic, and the popularization of free indirect discourse by Austen, Reed further defines Romanticism as occurring in a distinct time period creating its own recognizable poetics.

Chapter three, "Chronotopes: Coordinating Representative Genres," uses Bakhtin's concept of the chronotope to explain how time and place underlie both the literature and also the sociocultural experience of any moment in history. Reed catalogues genres as diverse as hymns, poems, essays, and novels using relationships between author, hero (character), and reader. Thus, the novel is not only a single literary genre, but the form that is most open to a limitless realization of human narratives. The reader is invited to interact with a broad array of narratives about people or groups of people. Reed offers an especially intriguing conversation regarding the *Bildungsroman*, and its low-brow genre cousins: Gothic, domestic, and historical novels. By including a range of texts across a number of years, Reed uses Bakhtin to establish the historical time and themes of Romanticism.

As much as Reed uses Bakhtin to illuminate Romantic literature, he uses Romantic literature as a vehicle for expanding Bakhtinian poetics. Moving beyond polyphony and heteroglossia, Reed explicitly employs Bakhtin's ideas of chronotope, other, author/hero, and architectonics to interrogate Romanticism. This deep engagement with Bakhtin shows, for example, how his theories may apply to a variety of literatures. Reed closes his book by quoting Bakhtin: "There is neither a first nor a last word and there are no limits to the dialogic context (it extends into the boundless past and the boundless future)[sic]" (146). *Romantic Literature in Light of Bakhtin* contributes to the ongoing, limitless conversation surrounding creativity and criticism.

Robert D. Richardson. *Splendor of Heart: Walter Jackson Bate and the Teaching of Literature*. Jaffrey, NH: David R. Godine, 2013. 127p.

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Splendor of Heart is a tribute by one great contemporary literary biographer, Robert D. Richardson, to another great biographer, Walter Jackson Bate, who was his instructor and mentor. Richardson is the author of three acclaimed biographies of American writers: *Henry Thoreau: A Life of the Mind* (1986), *Emerson: The Mind on Fire* (1995), and *William James: In the Maelstrom of American Modernism* (2006). Bate (1918–99) is best remembered for his biographical studies of Samuel Johnson, *The Achievement of Samuel Johnson* (1955) and *Samuel Johnson* (1977), and his 1963 biography, *John Keats*, as well as several major literary critical texts and anthologies of literary criticism. Among the latter are *Criticism: The Major Texts*, an anthology he first assembled in 1952 for use in his own innovative course in literary theory at Harvard; and *The Burden of the Past and the English Poet* (1971).

Bate joined the English faculty at Harvard in the 1950s when that department was home to a rich milieu of influential writers and scholars. I.A. Richards, Harry Levin, Perry Miller, Alfred Harbage, Douglas Bush, and Archibald MacLeish were all on the faculty; Northrop Frye held an honorary professorship; and among the school's many visiting readers and lecturers were Frost, Eliot, Stevens, Cummings, Eliot, and Robert Penn Warren.

The first half of the book (pages 1–59) is Richardson's tribute to Bate; the second (pages 61–123) is an extended interview, conducted in 1986, by the scholar Robert Paul Russo, in which Bate ranges freely over such topics as writing, teaching and mentorship, the arts of biography and literary criticism, literature and popular culture, and the future of English and the humanities. (More often than not, this almost 30 year-old interview seems uncannily current.) The volume concludes with a bibliography of Bate's major publications.

Richardson brings Bate colorfully to life through anecdote, remembered conversations, classes, field trips (in the mid-1950s the entire Harvard English Department boated to the Dry Salvages, a cluster of rocks off Cape Ann and the inspiration for the third of T.S. Eliot's *Four Quartets*), and Bate's eclectic and inclusive zest for books, arts, and culture in all their forms. We learn that Bate venerated *Four Quartets* yet also indulged a strong appetite for pot-boiler fiction. In his later years, with his biographies and other major scholarship behind him, he took childlike glee in a visit to Disneyland. For fun, he liked to drive his 1946 surplus navy Jeep on bumpy roads at high speeds, "with branches lashing both

driver and passenger” (33).

From the perspective of the contemporary scholar and teacher, perhaps the most valuable part of this book concerns Bate’s dynamic ideas on scholarship and teaching. In contrast to Richards and other senior faculty at Harvard, who subscribed to New Criticism, Bate took a “humanistic” position that literary texts are inseparable from lived life. Under Bate’s tutelage, writes Richardson, “We expected to be saved by literature, especially by poetry” (13). Bate taught that “Culture is not just knowing the best that has been thought and said, it is the active emulation of the best” (14). He liked to quote Alfred North Whitehead: “Moral education is impossible apart from the habitual vision of greatness.”

Novice and experienced instructors alike can learn from Bate’s pedagogical principles and practices, which are articulated both in Richardson’s tribute and in the interview with Robert Russo:

Read literature aloud, in class and out of class. Literature is as much an art of the ear as of the eye.

Avoid reading from notes when speaking or lecturing in class. Know your material so well, and be so impassioned by it, that you can keep eye contact with students and only occasionally look at a note.

Identify all possible points of connection that can be drawn between the literary text and *life*, in its manifold forms, outside the text.

Teach literature like you love it. Bate clearly did.

A book this short can be read in a single sitting but invites rereading. Like his mentor, Richardson can say as much in a paragraph as other writers do in a book. *Splendor of Heart* has taken a place on my desktop, alongside Richardson’s compact study of Emerson’s creative processes (*First We Read, Then We Write*), where I can read and reread it for inspiration and enjoyment.

Monique Roffey. *Archipelago: A Novel*. New York: Penguin, 2013. 360p.

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The driving force behind the plot in Monique Roffey’s novel *Archipelago* comes as the protagonist, Gavin Weald, tries to comfort his daughter Océan as she is screaming herself awake because she hears rain falling outside. It is in this moment

that Gavin “knows what to do, how to save them” (17). The mystery of what Gavin is saving himself and his daughter from is slow to unfold, as Roffey deftly drops hints throughout the novel of a “flood” that has changed their lives in irrevocable ways while delaying the full exposition of the event. Gavin’s solution is to set sail on his boat, *Romany*, on a voyage from their home in Trinidad to the archipelago of the Galapagos Islands. This archipelago, which gives the novel its title, is a dominant metaphor for the novel. As Roffey skillfully reveals the traumatic circumstances which lead Gavin and Océan to flee Trinidad, it becomes increasingly apparent that the archipelago takes on a metaphorical significance.

The theme of traumatic exposure in the novel is readily apparent, despite the delayed revelation of the circumstances regarding the trauma. While the word “trauma” comes from the Greek word for “wound,” it is important to keep in mind that psychological trauma in its current usage really means a return to the wound. Roffey depicts this constant urge to return to the wound through Océan’s panic attacks and Gavin’s flashbacks. At the beginning of the novel, Océan is depicted as being able to “sob for a whole night, not eat for days, throw tantrums which spin themselves from nowhere. Or spin themselves from her new fear, the rain which bounds down from the hills” (6). What starts as a description of a particularly difficult--though not necessarily abnormal—six year old child who throws fits and refuses to eat quickly takes on increased significance with the introduction of the “rain which bounds down from the hills.” The specificity of this fear suggests that it is born of an event that she has experienced. This, coupled with a scene in which Gavin is caught outside of the house in a rain storm, but he can still hear “From inside the house...louder than the rain, the screaming of his little girl” (15), are strong indicators that Océan is suffering from PTSD stemming from a traumatic event which is recalled through the trigger of the rain. Gavin also shows signs of PTSD through the unwelcome flashbacks to the event that intrude upon his thoughts. These flashbacks also provide readers with the steady revelation of additional clues to help them piece together the narrative of the traumatic event. What starts with oblique references to a “flood” (13) that leaves him feeling that “all his strength is ungluing and stretching and he can feel himself going stringy, like he could just come apart” (4) eventually gives way to a complete revelation of the storm that led to the flood that wiped away his home in Trinidad the previous year, and which killed his infant son and caused his wife, Claire, to disappear into a deep depression that results in a near comatose state. Gavin remembers the vivid details of this flood as he “turned in time to see the concrete garden wall break open...the wave of water like an athlete taking a hurdle, landing tight and then springing forward, racing towards them” (236). When he finally finds his son, Alexander, who had been sleeping in a bedroom, he finds “his tiny body lifeless

and his clothes brown with mud, face down” (239). Gavin, troubled by the fact that “the flood had no meaning, no order” (244) attempts to restore order to his life through his voyage with Océan.

It might, at first, seem counterintuitive to try to recover from a traumatic event stemming from an exposure to water by surrounding oneself completely with water; however, Gavin’s and Océan’s quest to recover from the traumatic event by setting sail aboard *Romany* serves an important symbolic purpose. Gavin hints at this purpose when he contemplates Charles Darwin’s observations on the Galapagos Islands that contributed to his theory of evolution: “And yet the young Darwin sailed here too... Like Gavin, he was in search of answers, and yet Darwin concluded it was unlikely there was such a thing as God. He decided that the world came about as a series of accidents, without design or purpose, over millions of empty unrecorded years... How did Darwin look up and behold these skies and think there was no art here, no divine alchemy?” (332). This passage shows Gavin’s conflict with reconciling the flood that took his son with the “divine [alchemist]” that could cause such a disaster. Gavin’s first impulse upon experiencing the flood was to feel that it lacked meaning and order; however, this passage reverses that earlier feeling to show that Gavin is starting to realize that the flood may be part of a higher order that he is just not capable of understanding yet. While this revelation in the novel could easily give way to a simplistic moralizing, Roffey shows great restraint by not having Gavin provide an answer to his own rhetorical question. Instead, the conclusion of Gavin’s search for answers as to how to deal with the trauma brought on by the flood is to have him experience another flood. This time, though, the flood results from the tsunami that hit the Galapagos Islands as a result of the March 11, 2011 earthquake off the coast of Sendai, Japan. This flood allows Gavin and Océan to reenact the flood that they suffered through in Trinidad, but with drastically different results. When the flood hits, Océan asks Gavin if the wave is the same wave that killed her brother. Gavin responds that it is “another wave,” and that they “happen every now and then. They happen when it’s too hot, or when it rains too hard and there are no trees. They are natural” (352). Gavin’s explanation that floods are naturally occurring shows that he is finally able to accept the death of his son due to the flood in Trinidad. He is able to explain that the floods have causes, which shows that he understands that, though the outcome may be painful, there is a natural order to these tragedies.

The archipelago of the Galapagos Islands, then, becomes a significant metaphor in the narrative for dealing with trauma. While the inclination upon experiencing a traumatic event like the flood in Trinidad may be to pull away from a connection to others – just as Claire pulls away from Gavin and Océan – the real solution

to dealing with an event like this is for the person that experiences it to realize that he is part of a natural chain, an archipelago, of people that can help him deal with the aftermath of the traumatic event. The archipelago becomes the dominant metaphor for this novel because it represents a collection of islands – land masses that at first appear to be independent, cut off from a main continent of land – which derive their identity from the recognition that they are not as isolated from other land masses as it would first appear. Thus, Gavin and Océan are able to help each other heal through their voyage, which is clarified through Gavin’s admission that “I thought I was separate. Me *against* the world. I wanted to escape...everything. But really, I’m a part of it all, the earth, the sea. I can’t get away” (356). With her mastery of such a complex metaphor for dealing with trauma, Roffey demonstrates why she has earned a well-deserved reputation as a powerful emerging force in Caribbean fiction.

Gary Scharnhorst. *Julian Hawthorne: The Life of a Prodigal Son*. Urbana: U of Illinois P, 2014. 258 pp.

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Gary Scharnhorst supplies an update to the only previous biography of Julian Hawthorne (1846-1934), *Hawthorne’s Son* (1970), by Maurice Bassan, with this rigorous and engrossing study of “one of the most prolific—or profligate—authors in the history of American letters” (ix). Scharnhorst incorporates a prodigious amount of research, revisiting his own articles and recovering hitherto unseen papers from Hawthorne’s living heirs, in order to depict the second child of Nathaniel Hawthorne and Sophia Peabody as a version of the Prodigal Son. Not only does this biography encompass the vast terrain of Julian Hawthorne’s oeuvre, which included an astounding array of fiction, nonfiction, poetry, and journalism. It also reveals why he was so strapped for cash later in life that he partook in a scheme to defraud investors in a nonexistent mine: while living with his wife and eight children in Sag Harbor, he maintained a secret family in Manhattan. Structured along the lines of “Part I: The Heir,” “Part II: The Hack,” and “Part III: The Shadow,” bookended by a prologue and an epilogue, this biography unfolds like a three-volume novel that tells the story of Julian Hawthorne squandering the literary reputation he came into then sold out on, and scrambling to stay afloat in genteel poverty.

Scharnhorst narrates with a mix of fascination and frustration toward

Hawthorne. The opening chapters establish that he eschewed academics, exercising and socializing at Harvard until he was dismissed for failing math—which apparently prefigured his struggle to please reviewers and negotiate with publishers, however indefatigable he remained in writerly pursuits. His early fiction exhibited tropes and themes from his father’s fiction, garnering reviews that acknowledged the potential of a new Hawthorne and/or lamented the deficiencies of a lesser one. Crucifying Julian Hawthorne’s work has since become a time-honored custom among scholars who choose even to touch it. One literary historian’s comment from 1915 that “No literary career so promising has ever failed more dismally” sets the tone as the book’s epigraph. Scharnhorst partly rescripts this discourse, though, with tête-à-têtes between himself, Hawthorne, and the reader. When covering Julian’s significant, yet controversial, work as a biographer of Nathaniel Hawthorne, Scharnhorst essentially pulls the reader aside to say, “(In truth, there is no neat distinction between Julian’s potboilers and his ‘serious’ writing)” (113). Yet Scharnhorst allows that the author “penned perhaps the finest and most heartfelt prose of his life” in his diary when he and his wife lost a newborn to spina bifida (130), selecting portions from that entry for the longest excerpt in the book. Otherwise, the principal argument here about Hawthorne as a writer is that he was a hack who couldn’t quite hack it among the elite literary periodicals. And throughout, though it makes no apology, this biography is specially attuned to the personal as well as the commercial pressures that affected Julian Hawthorne’s shaky career.

It is a testament to Scharnhorst’s command of a wide range of materials that Hawthorne’s finances are tied to sexual development—overdevelopment, maybe. In one anecdote, at eighteen, Julian went skinny-dipping with his late father’s friend, Franklin Pierce. Noticing that “the cat was jumping,” in Julian’s words, the former President treated the virile young man to a week, as Scharnhorst puts it, of “trolling for girls” (42). Julian thanked Pierce but, predictably, entreated him to cover another bill. When Sophia found that the Nathaniel Hawthorne estate was draining, the family moved to Dresden, where Julian met his first wife, Minne Amelung. Scharnhorst pairs Julian’s effort to earn a marketable degree at Polytechnik with excerpts from Julian’s erotic love letters. This narrative builds toward Scharnhorst’s major discovery that, in 1897, Julian “yielded to temptation by deliberate choice” for writer Minna Desborough (151). Scharnhorst shows how the author recorded, in code, when he rendezvoused with Minna, whether she performed fellatio or whether they had intercourse, and how many times. Providing for her and two children they made meant that Julian would always need to fend off creditors. The risqué further devolves into the twisted as Scharnhorst moves toward the last decade of Julian’s life, when Julian married yet another mistress.

Edith Garrigues Hutchins had stayed by him through his final breath—not long before which the dying man sought one last roll in the hay. Scharnhorst makes a point of saying that the second Mrs. Hawthorne was left financially insecure, and in this fashion, the imbrication of sex and money forms an ingenious governing motif.

Woven into this narrative are important points about how Julian Hawthorne entered into prevailing social discourses, endeavoring to shape the cultural and political landscapes of the US. Readers can glean that in the realm of gender, race, and class politics, he fanned the flames of reactionary ideologies. An “unrepentant misogynist,” as Scharnhorst justly characterizes him, his diaries and his publications cast aspersions even worse than Nathaniel Hawthorne’s grievance against “scribbling women” (106). In 1891, Julian produced an American literature textbook that excluded works by women as well as African-Americans and indigenous people. Scharnhorst stresses that the book got slammed for its palpable “Southern bias” (129); however, pedagogical though it could be to teach proslavery texts, this objectionable textbook appeared in high schools for decades, as Maurice Bassan explained. Scharnhorst lends enough attention, all the same, to Hawthorne’s articles about southern HBCUs, which argued for disfranchisement, took issue with integration, and only criticized lynching as a “public spectacle” (173). Regarding the so-called labor question, Julian belied his socialism by defending “Capital” during the Homestead Strike (134). Scharnhorst even fits in Hawthorne’s imperialist leanings as a correspondent for William Randolph Hearst. It is a bit strange, however, that he exonerates Hawthorne from charges of anti-Semitism in one endnote. Though not as vicious as other fiction, granted, Hawthorne’s depiction of a Jewish pawnbroker in *A Tragic Mystery* (1887), for example, was still dubious.

Scharnhorst gives a brief yet substantive hearing to *A Tragic Mystery* and the four other true-crime novels that Hawthorne wrote in collaboration with famed (and infamous) New York police detective Thomas Byrnes. Yet the comment that the representation of Byrnes “seems more like Poe’s commonsensical prefect of police than the shrewd Dupin” (124) highlights that Poe’s influence is missing in this study. Julian modeled his aesthetic on and against his father’s—but also on the crime writing of Poe. In *Confessions and Criticisms* (1886), he cited “The Mystery of Marie Rogêt” (1842-3) and “The Gold-Bug” (1843) as American tours de force. *The Great Bank Robbery* (1887) explicitly puts itself in an ambivalent relationship with the paradigms in “Marie Rogêt.” In “My Adventure with Edgar Allan Poe” (1891), Julian imagines meeting Poe (recently arisen from a premature burial) and asking him about “Rogêt” as well as the unfinished true-crime verse drama *Politian*. Fantasizing that Poe mistakes him for Nathaniel Hawthorne,

Julian indicates, among other things, that he had at least two main literary fathers.

Scharnhorst places Julian Hawthorne's incarceration in the Atlanta federal penitentiary as the prologue to foreground that the author's redeeming qualities lied in his advocacy for prison reform. Though overlooking the anti-black racism in Hawthorne's prison memoir, Scharnhorst makes a clear case for why Hawthorne was "justifiably proud" of *The Subterranean Brotherhood* (1914) (5). (In this respect, Julian had sooner thought himself to be like Joshua at the walls of Jericho than the Prodigal Son.) But as the Prodigal Son's return meant a kind of resurrection, so this biography, in taking up Julian Hawthorne anew, aims to "resurrect him from the footnote" (xii). It has the potential to achieve this with its sharp profile of a once-prominent figure in American letters. That profile inevitably compels us to think about the peculiar, often precarious, social positions in which the children of cultural icons are put and/or put themselves. And ultimately, Scharnhorst demonstrates how to write biography—not just to inform readers, but to pique their interest in its subject, or, title character.

Michael Saint James. *Bridges of Paris*. San Francisco: Citron Bay Press, 2015.
280 pp.

RICARDO LANDEIRA
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Paris at night. Paris in springtime. Paris in the rain. Paris in the movies, hundreds of them, from Michael Curtiz's *Casablanca* to Woody Allen's *Midnight in Paris*. Everybody knows about Paris even if they haven't actually been there, though almost everyone has, heeding Audrey Hepburn's wistful farewell to Bogie, as *Sabrina* draws to a close: "Paris is always a good idea." This most famous of all of the world's cities has never lost its appeal—from first mention of the Parisii tribe in Julius Caesar's *Commentaries on the Gallic War* (Book VII) in 51 BC. Admittedly, its historical ascendancy and the accompanying artistic hegemony among European capitals did not arrive until the waning of the Renaissance in Italy. Likely it began with the incredibly successful 72-year-long reign of Louis XIV, the Sun King (1643-1715), which made France the leading European power and, in turn, made possible the Enlightenment of the *philosophes*, an intellectual revolution that would catapult Paris into the undisputed cultural center of Europe in the nineteenth and the larger portion of the twentieth century.

It was another of its great public figures, Napoleon III (1808-1873), wielding not only political power but a daring renovating zeal, who would so completely

transform his nation's capital into the magnificent city it remains today. He chose Georges Haussmann, the ambitious Prefect of the Seine district, as the chief architect of the largest public works project ever undertaken before or since. During a seventeen-year period, Baron Haussmann carried out a total remake of Paris with tens of thousands of workers under his command. New broad boulevards were opened, railroad stations inaugurated (Gare de Lyon, Gare du Nord), extensive parklands expropriated (Bois de Boulogne, Jardin du Luxembourg), central markets consolidated (Les Halles), sumptuous buildings erected (Paris Opera), and bridges built or rebuilt across the river Seine. All the sooner the better, since the Emperor wanted to show off his city at the Paris Universal Exposition of 1855; never mind that there were four more to come in the 19th century. Eventually it was all done to the tune of 2.5 billion francs, a staggering sum that not even Haussmann's or Napoleon's staunchest supporters could stomach. The former was fired by his friend the emperor to save himself, but as we now, to no long-term avail—Napoleon was out of power and in captivity only a few months after Haussmann's exit. Today, we may think it was all worth it: the billions spent, the disgrace of its architect and the defeat of an emperor. Paris is what it is because of these two brilliant and determined men.

Hundreds of bridges cross the Seine, and though most were built in the nineteenth century, a couple of them are nearly two thousand years old. In *Bridges of Paris* Michael Saint James focuses his camera on the thirty-seven that lie within the city of Paris itself, and the results are over three-hundred and fifty color photographs where Haussmann's indelible and recognizable signature can be appreciated. Because all 37 cross the Seine and lie within the city boundaries, they are neither as long (the longest one is the Pont Aval which is 312 meters long) nor as widely known as, say, New York's Brooklyn Bridge (1,825 meters) which spans the East River, connecting the boroughs of Manhattan and Brooklyn. And, of course, no bridge in the world is as famous (ie., as often photographed), nor as long as San Francisco's Golden Gate (2,737 meters) which traverses the Bay and connects the city with Marin county.

In order to better deal with such a large number of subjects, Saint James divides his 280-page book into four categories: the Island Bridges (13), the Palace Bridges (9), the Downstream Bridges (7) and the Upstream Bridges (8). The first section, Island Bridges, includes the oldest structures, such as the Petit Pont (ca. 50 B.C.) which connects the Île de la Cité with the Left Bank, and which leads to Rome heading east and, in a westerly direction, to the city of Santiago de Compostela, the medieval pilgrimage site where Saint James the Apostle's remains had been unearthed. The newest, erected in 2006, belongs to the Upstream segment, and is

properly named *passerelle* Simone-de-Beauvoir, since it's strictly a pedestrian bridge. Located on the Left Bank and leading to the Bibliothèque Nationale as befits its namesake, the feminist writer (*The Second Sex* 1949) and sometime collaborator of existentialist author Jean-Paul Sartre, it is also the first Parisian bridge named after a woman. All of the other bridges in between are each remarkable their own way--*passerelles* and *viaducs* among them--for Paris had become an acknowledged leader in its design and construction. Some, such as the exquisite Pont Alexandre III, are so opulent as to be almost too grandiose for words--only a photograph can best capture their full beauty. Inaugurated in 1900, this favorite bridge of millions represents like no other the epitome of France's Belle Epoque era with its inimitable Art Nouveau sculpted lamps and numerous allegorical statues of sea monsters and demigods.

Primarily a book of photographs, its author (a one-time Berkley café owner whose wife Diana still owns a travel agency in S.F.) fills the majority of its pages with hundreds of magnificent full color pictures recorded in the course of his one-year sojourn in the French capital. Usually three to ten pages of photos accompany one or two of text where the most interesting characteristics of each of the bridges are noted. The Pont Neuf, the oldest standing bridge in Paris (1604), written about by Benjamin Franklin while ambassador to that country, a favorite of *bouquinistes'* stalls, painted by Renoir in 1872, merits no fewer than a total of fourteen pages—from all angles, in all seasons, at night and at all hours, in large scale and in small detail. All bridges are accorded similar care so that some singular feature inevitably comes to the fore and makes any given bridge unique. No matter how ancient or how modern, how humble or how imposing, the reader/viewer will be left with a bridge that will beckon him or her to the city of bridges. Even those carrying a political appellation, such as the Pont Charles de Gaulle, can be admired for their intrinsic merit—in this particular example dating from 1996, for its stealth aircraft-wing like structure that almost renders it invisible.

Those readers fortunate enough to have travelled to Paris will find in *Bridges of Paris* an album that triggers indelible memories. Those who still have not made the trip will find Michael Saint James' pictures an inspiring record of the fabled city and its bridges and, perhaps, an impetus to contact that little travel agency in San Francisco to book a flight and a hotel within strolling distance to the bridges of Paris. It's always a good idea.

Carmen Tafolla. *Rebozos*. San Antonio: Wings Press, 2012. 44p.

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Carmen Tafolla's *Rebozos* captures the multiple meanings of the rebozo—the Mexican shawl. As Tafolla states in the introduction, this shawl can be used to carry children, cover the dead, protect against the weather, cart fruits and vegetables, and offer privacy. Most importantly, Tafolla asserts that the rebozo is a thread connecting Mexican and Mexican-American women through the folds of history, landscapes, cultures, languages, and classes. In this sense, her poems highlight the garment as a physical testimony and creative expression of womanhood. Accompanied by Catalina Gárate García's oil paintings, Tafolla's bilingual volume of sixteen poems profoundly demonstrates the strength and beauty of women who use the rebozo in their everyday lives.

The first poem of the collection, "Mujeres del Rebozo Rojo" (Women of the Red Rebozo), starts the tone for the rebozo as a symbol of women's transformation. Here, the use of the rebozo gives women the ability to grow, awaken, and spread their "wings." The corresponding painting adds further depth of the commanding presence of the rebozo as it displays a woman against an intense background of diverse hues of red. As it drapes upon her shoulders, the shawl evokes the spirit, resistance, and passion of women who can display their "inner colors" and become their "real" selves.

The protecting power of the rebozo is also featured in "They Call Me Soledad." In this poem, the child servant named Soledad (solitude in Spanish) wears the shawl to shield her from the numerous challenges in life. Used as a thick armor, the rebozo conceals Soledad's face to mask her unhappiness and loneliness from the public. Yet, it also keeps her physically and emotionally isolated from seeing and talking to others. Tafolla's image of the child servant that finds some solace in the rebozo is poignant and memorable, perhaps made even more compelling by the faceless child in the interwoven painting. Tafolla leaves readers with the understanding that Soledad represents the many exploited child workers who bear their injustices with a mental and physical resilience—an inner reserve of strength due, in part, to wearing the rebozo.

Tafolla's depiction of the rebozo reaches a great intensity in "To Juan." In this poem, the shawl is linked to the women who participated in the Mexican Revolution. As she uses the rebozo as a bed, the speaker can also utilize it as a weapon or political statement. The poem also links the rebozo to the speaker's love interest, Juan, and the bloodshed during war. As seen throughout the collection,

Gárate García's painting significantly contributes to the scope of the poem. The portrait of a woman with outstretched arms and a bright red rebozo whipping across her head, shoulders, and waist accentuates the carnage of war. In addition, the dizzying strokes replicate the variable purposes of the rebozo and the frenzied emotions of the speaker.

Since her overall aim is to emphasize the various interpretations of the rebozo, Tafolla focuses on its connection with women and their emotions and body towards the end of the text. In "The Other Side of Tired," the shawl acts as a protective blanket to soothe the speaker's weary body. It also comforts the crestfallen speaker who is on the verge of a physical and emotional collapse in "Longing." Tafolla demonstrates that the fabric of the shawl, the weaving of the numerous strands of thread, can carry women through physical exhaustion and mental grief. The last poem, "You Can Tell We're Related," ties the rebozo to the lifecycle of nature and women. Similar to the earth's seasons of the "dead" of winter and "rebirth" of spring, the shawl also covers the dead to "care for them" and wraps newborns. As she envisions herself eventually enveloped in the "sky blue rebozo" of the heavens, the speaker sees the end of her life as an intersection between the shawl itself and "soft brown earth." Tafolla's final image composes the rebozo as a shroud to enclose the speaker's body as it re-enters the earth. Once again, she strikingly uses the rebozo as a metaphor to represent the many voices of women who bear their stories.

Gerhild Scholz Williams. *Mediating Culture in the Seventeenth-Century German Novel: Eberhard Werner Happel, 1647-1690*. Ann Arbor: U of Michigan P, 2013. 248p.

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It has been common understanding that the German Baroque novel barely existed, apart from Grimmelshausen's famous *Simplicissimus*, while the genre strongly emerged in England, France, Spain, and Italy. In light of the massive oeuvre by Eberhard Werner Happel (1647-1690), which Gerhild Scholz Williams introduces here, almost for the first time, we might be in a good position to revise that paradigm and to explore on our own what the archives might be hiding even beyond Happel's novels. Having been born in Kirchhain near Marburg, he grew up under fairly poor conditions, but he succeeded later in his life to gain a considerable reputation as a novelist living in Hamburg. Happel was a direct

product of a new era which witnessed the development of newspapers. These served quickly to inform the masses about news from all over the world, and Happel drew extensively from them for his own novels, which stand somewhere between fiction and historical-political reporting. Previous scholarship has closely examined Happel's work as a journalist, which he was in his own right, while Scholz Williams centers her attention on his fictional texts, which represent a curious but fascinating mix of genres.

Not much is known about Happel's biography, but here we are at least presented with the bare-bone facts, often drawn from his own autobiographical comments. As much as newspapers gained in importance during the second half of the seventeenth century, Happel's protagonists reflect upon the need to be fed with solid and reliable news all the time. In many respects his novels combine fictional elements with factual accounts, which inform the readers about famous adventurers, expeditions to foreign, exotic worlds, and political and military events. Two historical characters stand out in Happel's work, the Hungarian count and general Emmerich Thököly (1659-1705) and Frederick, first Duke of Schomberg (1616-1690). Scholz Williams offers detailed background information about both famous and rather tragic figures struggling against their destiny and then traces the methods used by Happel to integrate that into his novels.

Happel and his readers were equally interested in the experiences of adventurers such as Emmanuel D'Aranda who was captured by pirates and sold into slavery, spending five years in Algeria. Similar cases were William Dampier and Alonso de Contreras, buccaneers and corsairs, whose accounts titillated the ordinary readers in Germany, and hence also Happel as a writer. He focused, however, only on Africa or Asia, but not on America, perhaps because living in Hamburg and mostly addressing the local readership determined this limited focus.

Happel also drew from sermons for his writing, but exciting reports about human adventures and suffering were his favorite sources. He regularly situated his characters in the exotic foreign world where they encounter representatives of different cultures, languages, and religions, and build meaningful relationships with them, in a kind of transcultural experience. By contrast, as Scholz Williams points out in the following chapter, the protagonists display a rather stereotypically negative disposition toward representatives of lower social classes. At the same time we hear of numerous cases of cross-dressing and gender-bending, but without, of course, any indication of homosexuality. We learn a bit about the content of some of Happel's novels, but they are all too voluminous and uncharted until today to do full justice to them in the limited space of this study.

The author presents, altogether, a most valuable introduction to Happel and a critical examination of his works, which enjoyed great popularity. I would have

liked to have seen some statistics, such as print-runs or editions. Further, since newspapers began to matter so greatly at that time, more details about that media, especially in Hamburg, would have been helpful. Otherwise, Scholz Williams can be praised for her heroic efforts to unearth a heretofore mostly ignored German Baroque novelist and to discuss his works as worthy contributions to the genre on the stage of seventeenth-century European literature. The well-researched and lucidly written book concludes with a bibliography and an extensive index.

Keri Yousif. *Balzac, Grandville, and the Rise of Book Illustration*. Farnham, Surrey, England and Burlington, Vermont: Ashgate Publishing, 2012. 200p.

MARY ANNE GARNETT

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The rivalry between authors and illustrators during the July Monarchy exemplified in the relationship between Balzac and the artist J.J. Grandville forms the basis of Keri Yousif's thoughtful and fascinating examination of the changes in the cultural field of book production in the first half of the nineteenth-century. Taking as her point of departure Bourdieu's articulation of the cultural field as a site of struggle to amass economic and symbolic capital, Yousif explores the aesthetic and financial tensions between writers and illustrators in a period that witnessed the primacy of the word challenged by the popularity of illustration. Her book is beautifully illustrated with two dozen black-and-white reproductions from collections at the Newberry Library and the Lilly Library at Indiana University.

Contemporaries who were both competitors and occasionally collaborators, Balzac (1799-1850) and Grandville (1803-1847) provide "a case study for the processes of change within the cultural field" (2) during the July Monarchy. Although not as well known today among the English-speaking public as Balzac, Grandville (pseudonym of Jean-Ignace-Isadore Gérard) enjoyed immense popularity in his time both as a caricaturist and as an illustrator of classic texts such as the *Fables* of La Fontaine. He was and remains particularly appreciated for his highly original half human/half animal characters and anthropomorphic plants; his satirical, fanciful *Un autre monde* (1844) foreshadowed the art of the surrealists.

In her introduction, "Out of Bounds: Book Illustration in France, 1830-1848," Yousif briefly recounts the factors contributing to what she calls the "arranged marriage" (18) of writers and illustrators during this period: the rebirth of the satirical press in the early years of the reign of Louis Philippe; technological innovations,

including lithography, that made the mass production of images possible; the rise of the serialized novel or *feuilleton*; the commercialization of the illustrated novel; and the restrictive press laws of 1835 that introduced prior censorship of images, thereby causing visual artists to shift from political to social satire and book illustration. These factors led to a restructuring of power relationships between writers and illustrators as the latter sought greater autonomy and recognition as artists in their own right. Although Balzac and Grandville directly collaborated only twice, first in *Les Français peints par eux-mêmes: encyclopédie morale du XIXe siècle* (1840-42) and again in Grandville's *Les scènes de la vie privée et publique des animaux* (1842), their competition throughout their respective highly prolific careers reflected broader changes within the literary marketplace in which the illustrated book became increasingly an object of commodification.

Yousif's first chapter, "The Frames of Competition: Balzac, Grandville, and Caricature," establishes the context in which the two men, early in their careers, sought to establish their credentials as author/visual artist as opposed to journalist/illustrator but found themselves "framed" by the constraints of the popular press that produced their works and provided them with their financial livelihood. Yousif examines Balzac's 1830 essay, "Les artistes," several of his articles dealing with the literary marketplace (1830-1834) and the short story *Gobseck* from *Les scènes de la vie privée* (1830) in which Balzac established himself as a "verbal painter" (38) of the inner workings of society. In a similar fashion Yousif shows how Grandville used wordplay, self-representation, and animal tropes to differentiate himself from his peers and to critique the market system in his breakthrough *Les métamorphoses du jour* (1829). Throughout her book, Yousif provides insightful interpretations of Grandville's illustrations, extending her analyses to the layout of pages and placement of illustrations in relation to text.

An author himself of verbal caricatures for the popular satirical press, Balzac published three reviews of works by Grandville that Yousif discusses: the album *Voyage pour l'éternité* (1830) and individual prints, "Moeurs aquatiques" and "Carnaval politique: les bacchanales de 1831." In her analysis, Yousif argues that Balzac set out to demonstrate "the word as a superior mode of representation" (62) by guiding the interpretation of Grandville's images or, in the case of "Moeurs aquatiques," by providing multiple possible interpretations (62). A similar effort to undercut the visual artist is detected in Balzac's collaboration with Grandville on the portrait of "Le rentier" for *Les Français peints par eux-mêmes*, a discussion of which concludes the opening chapter.

The title of Yousif's second chapter, "Caging the Writer: *Les scènes de la vie privée et publique des animaux*" is inspired by the closing caricature from that work, "Le jardin des plantes" by François Louis Français, that depicts animals

viewing, and Grandville sketching, the caged main contributors to the book: Balzac, Jules Janin, and Pierre-Jules Hetzel. The usual role of the artist as illustrator of the written word was reversed in this work, with writers enlisted by Hetzel, the publisher, to provide verbal interpretations of the artist's drawings. Balzac, in financial straits, was persuaded by Hetzel to contribute narratives to *Les animaux*, a parody of his own successful *Scènes*, and did so "with good humor, hamming up his own texts to be exaggerated self-pastiches" (96). In her examination of Balzac's texts and selected illustrations by Grandville, Yousif focuses not only on the author/illustrator rivalry, but also on their power relationship with the publisher who controlled the organization and production of *Les animaux*, and was the legal owner of Grandville's images. Despite his subordination to the wishes of the publisher, however, Yousif concludes that Grandville in this work rewrote the rules of illustration while gaining peer recognition and financial success.

Balzac's efforts to assert the authority of the writer over the visual artist while simultaneously using illustration to better market his work is the theme of the third chapter, "Penning the Illustrator: Caricature and Illustration in *La comédie humaine*." Yousif begins by examining how Balzac exercised control over the production of the illustrated edition of *La comédie humaine* published by Furne beginning in 1842. She briefly discusses his selection of artists (Grandville was not among them), his rejection of in-text illustration, and the decision by the publishers to go against the dominant mode of illustration of scenes in favor of head-to-toe portraits of characters, such as that of Vautrin by Daumier, thereby privileging Balzac's verbal scenes over those of the artist. The most original and interesting section of this chapter, however, is devoted to an analysis of Balzac's deprecatory portrayal of the character Bixiou, a caricaturist and illustrator who appeared in eighteen novels from 1837-1847, most notably *La rabouilleuse*, *Les employés*, *Les splendeurs et misères d'une courtisane* and *Les comédiens*. Yousif contends that the representation of Bixiou as a failed artist, a jester or *bouffon* permitted Balzac to "maintain the traditional hierarchy of illustration by restricting the illustrator to mere visual mimicry of the writer's words" (137). It should be emphasized, however, that Balzac did not seem to be taking aim directly at Grandville in his portrayal of Bixiou. Yousif, in a footnote, indicates that Balzac asked the illustrator Henry Monnier to provide a portrait of Bixiou based physically on Monnier himself, and concludes that Bixiou "may be a composite of the writer's acquaintances" (123-24). Indeed, it is easy to lose sight of the fact that the rivalry between Balzac and Grandville did not appear to be based any personal animosity. Yousif acknowledges that the men admired each other, while asserting that, "Admiration, however, did not preclude artistic and commercial competition" (91).

The final chapter, "The Artist Unbound: Grandville's *Un autre monde*,"

focuses on the artist's "move from illustrator to artist-author" (146) in a work that proved to be far ahead of its time. Yousif demonstrates how *Un autre monde* was a further attempt by Grandville to assert his autonomy. The author of the text's narrative, Taxile Delord, remained anonymous until the final installment and worked from Grandville's notes for each illustration, thus reversing the traditional subordination of the illustrator to the writer. Yousif examines in detail how the tensions between writers and illustrators were embodied in the opening and closing dialogues between the artist's phallic *le crayon* (pencil) and the writer's feminized *la plume* (quill) as well as in Grandville's images, one of which, "le feuilletton," depicted Balzac as a chef. A work of aesthetic experimentation in which Grandville combined caricature and the fantastic, *Un autre monde* was, however, a commercial and critical failure in its day.

In her conclusion, "Cat and Mouse," Yousif analyzes an illustration from Grandville's *Cent proverbes* (1845) as emblematic of the relationship between the cat/writer and the mouse/illustrator. She then briefly discusses how, during the Second Empire, illustration split into two branches, that of *l'édition populaire* and that of *l'édition de luxe*. This bifurcation, she contends, "neutralized the illustrator-writer" rivalry that Grandville and Balzac had exemplified (176).

Yousif provides perceptive and detailed analyses of Grandville's illustrations and Balzac's texts, although at times some of her interpretations seem strained or even slightly contradictory. For example, in her discussion of *Les animaux*, Yousif argues that "enclosing the text between two illustrations" renders Balzac "a prisoner of the image" (102). Yet an illustration of a quill and pencil shaking hands in the middle of the page in the prologue to *Un autre monde* is viewed as fragmenting the text, making "the image, in lieu of text, the focal point" (150). On the whole, however, Yousif provides compelling evidence to support her arguments. Readers interested in nineteenth-century literature, illustration, caricature, and the history of the book will find reading Yousif's book a rewarding experience.

Gwendolyn Zepeda. *Falling in Love with Fellow Prisoners: Poems*. Houston, TX: Arte Público, 2013. 80pp.

JOSHUA LEAVITT AND AYENDY BONIFACIO
THE OHIO STATE UNIVERSITY

An esteemed writer mainly of fiction, Gwendolyn Zepeda has also earned her title as the first poet laureate of Houston in her debut book of poetry, *Falling in Love with Fellow Prisoners*. Her direct, precise language breathes life into verse and prose

poems at once hardnosed and deeply affecting as she navigates the crosscurrents of her consciousness as a mixed-race single mother working in an office to support her children. Although we should bear in mind the ways that imprisonment metaphors can obfuscate the realities of actual incarceration, Zepeda artfully recounts the figurative, and markedly gendered, forms of confinement that she has experienced. Numbering among her “fellow prisoners” are officemates who barely find reprieve within the walls of an elevator or a bathroom stall; expectant mothers in the maternity ward; and even the stars of *Girls Gone Wild*, who appear to attempt an escape from degradation by pressing their exposed breasts against the television screen. Zepeda’s work exemplifies the capacity of poetry to examine the conflicts that come with being female, mixed-race, and lower-middle-class in repressive, masculine (and often white) social structures. Enthusiasts of lyric poetry should find much to enjoy in this collection, and even readers who do not prefer poetry can appreciate feeling dispirited yet invigorated by Zepeda’s candor and dexterity.

Mixed-race, and identifying as such, Zepeda’s poems peer through the lens of a sort of double-consciousness. “The Mexican in Me / The White in Me” demarcates a dual self along the lines of ethnicity, yet the key with this poem is that its two halves refuse to be separated. Listing out the various ramifications of being biracial, physiological and sociological, Zepeda attaches ethnicity to the implications of white privilege. She knows the white in her “Makes the cops listen to my side of the story” and “Makes you trust me at garage sales” (5). Zepeda’s anaphora, namely the repetition of the verb “makes,” conveys the coerciveness of the baggage that comes with cultural markers. Whether it is “being superstitious” on her Mexican side or “lov[ing] elves and dwarves” on her white side, racial distinctions become all the more coercive when pivoted against one another. “It makes you accuse me of using this half to get by,” she writes in both halves. Zepeda’s work diverges from the *xicanisma* politic of a writer like Ana Castillo, who discusses the precarious experiences of Mexican-American women marked with visible Amerindian traits. Nonetheless, *Falling in Love with Fellow Prisoners* seems to converse with what Castillo calls “countrylessness” by depicting the impact of minimal representation of Chicana women in the middle-class workforce. “I Ruined My Work Shirt with Jack in the Box Taco Sauce” rightly asks, “How are we living if / our nutrients corrode us” because that which marks the speaker’s non-white ethnic identity, the “one dot of brown” spilled on her shirt and thus on her person, “makes a difference in how we’re perceived” (14). Zepeda compellingly registers her perception and perceptibility—the different ways she sees Houston and is seen in it.

Zepeda’s speaker often finds herself in cells constructed by a patriarchal social

order. The opening section, "Raised Catholic," describes the constraints tightened by the theological underpinnings of her upbringing. Vigilant of doctrinal explications of women's place, Zepeda explores what the logic of Catholicism and of male supremacy broadly has compelled her to feel, think, and do. The speaker in "A Locust A Hundred Feet Up" sees the title character "watching me through his / monster eye" (3). The male bug surveils from above as the speaker's dread turns the grasshopper into a proxy of the Lord, "sent by God to teach me a lesson." The panopticism of the Almighty's pest-angel is empowered by a set of fears it generates and was already present in the speaker. In the remarkable "Prayer to a Man," the speaker investigates the divine authority of men and of masculinity in God's world, moreover, its reliance on the sexual disempowerment of women. The speaker obsequiously calls herself "Daddy's girl" and barter her sexuality to "strike a deal" with patriarchy, acerbically supplicating with a slippage between kneeling to prayer and performing fellatio: "Father of men, holy be Thy name / Maker of the world-goes-round / Do I have to swallow my pride or what? / Do you want me down on my knees? / [...] / should I moan out the words 'oh God, oh my God'" (7-8).

This search for resistance to misogyny extends to everyday contexts. Nodding along to her obnoxious male boss's story about his son's sexual conquest is, more accurately, "listening to this man piss / into my brain" (26). Zepeda kept her paid position as this receptacle for the toxic phallus for the sake of her children. Later on, another poem takes as its ordinary subject "Why There Are So Many Songs About DJs"—but more than getting caught up in a hit by Rihanna (alluded to in the last line), the speaker recognizes that she is submitting herself to a "marionette Master" (63). With every track he spins, the DJ "reaches inside me and / [...] / buzzes my head 'til I / can't feel a thing except / for what he gives me." Zepeda thus creates dissonance within the ordinary and locates truth within the monotonous. Correspondingly, readers are shown the signposts of her womanhood: the "Situational Anemia" of menstruation (46); the "Nicked Spine" from an epidural during childbirth (47); the unique feeling of having "made this" when her newborn finally emerged (49); on through her acknowledgment, deeply sighing, that "I wanted to be an Aphrodite, but it turns out I'm Hera instead" (50). Zepeda's complicated sense of her physicality and divinity at once raise and answer Sojourner Truth's famous rhetorical question, "Ain't I a Woman," placed as the title of the third section of poems.

Zepeda's attention to quotidian captivities rattles the cage. Furthermore, it also mobilizes longstanding movements in American letters. Indeed, there are resonances of Emily Dickinson here in addition to Sojourner Truth. "Prayer to a Man" evokes Dickinson's "Master" letters, and "Freckles" calls out for the signature

m-dashes. Yet, more significantly, the interplay between gendered forms of confinement throughout the collection carries subtle overtones of Dickinson's "A Prison gets to be a friend." Dickinson writes of closing herself off from society in a cell of her own at home, wherein she cannot help but transact "The slow exchange of Hope / For something passiver — Content." In a style as sophisticated as it is straightforward, Zepeda reworks this figuration in her "Proposal" as her speaker affirms, "I'm ready to be my own bride / [...] / I'll lock the rest of the world outside" (52). Seemingly in response to Dickinson's "The Drop, that wrestles in the Sea," which contemplates what it means to be subsumed by the beloved, Zepeda maintains that, in this marriage, "It won't be you at my side" nor "Jesus" or "the sea." Together, the poems in this collection place themselves in a nexus with contemporary poetry as well as a diverse body of work by American women.

Falling in Love with Fellow Prisoners draws an intricate self-portrait of a Mexican-American woman who has moved a few rungs up the socioeconomic ladder, notwithstanding ongoing challenges from without and within. Zepeda's eye is unwinking, observant of other eyes that perceive her skin color, class, and her gender most of all. This collection accordingly maps the prisons and the escape tunnels—if only hypothetical or partial ones—in hegemonic terrains. Acclaimed Chicana author Lucha Corpi summarizes this collection's subtext well in the preface she contributed: "The imprisoned human heart, the spirit, longs for freedom. But escape from prison, even when possible, demands constant effort, daily payments in sweat and blood, with the balance due paid in tears" (xi). In more than one sense, we could say, Zepeda offers a *pièce de résistance* to be captivated by and fall in love with.*