
REVIEWS

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

Arantxa Alegre-González, ed. *A Critical Edition of José Cadalso's Cartas Marruecas with Introduction, Annotations, and Glossary*. Lewiston: Edwin Mellen, 2015. 587p.

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The writings of José Cadalso (1741–1782), and in particular his *Cartas marruecas*, are artifacts of the intellectual and ideological climate of 18th century Spain. Cadalso examines the identities of a decadent Spain which found itself subjected to the wills of other European nations. He shows himself to be a patriot searching for Spain's own version of the Enlightenment. Several scholars have tendered critical editions of *Cartas marruecas* including Juan Tamayo y Rubio, Joaquín Arce, Rogelio Reyes Cano, and Russel P. Sebold. In her new edition, Arantxa Alegre-González builds on these works and provides students and scholars with a valuable resource: an edition directed at readers for whom Spanish is a second language.

The “Introduction to Students” fulfills its didactic intentions and firmly grounds the work in historical context and biographical knowledge of José Cadalso. Alegre-González points to the struggle of the first generation of enlightened Spaniards who looked to foreign authors for inspiration; special attention is given to the influences of a cosmopolitan and polyglot upbringing on Cadalso's vision for Spain.

As the name implies, *Cartas marruecas* belongs to the epistolary genre and comprises correspondence between three distinct writers. The Arab Gazel is traveling through Spain as a member of the Moroccan ambassador's entourage. He corresponds with his mentor Ben-Beley—whose contributions are largely philosophical—but the majority of the exchange is between Gazel and Nuño Núñez, a Spaniard who acts as his guide to the culture and history of Spain. The text combines the epistolary form with the tradition of travel writing common to the era. Epistles, as written by a fictitious foreign traveler, enable indirect criticism of Spanish customs by two writers “free from nationalistic prejudices” (50). Nuño embodies the 18th century notion of the man of good will and serves as a space of identification with Spanish national problems. He also romanticizes Spanish history, glorifying the true Spain of times past and the reign of the Catholic monarchs. Nuño, who shares many features with Cadalso himself, is an

innovation in the epistolary genre because he is a native Spaniard; the opinions of both foreign and domestic voices are heard. This perspectivism employed by Cadalso—utilizing multiple voices, including plausible exotic writers (there is a historical reference for Gazel's character) and a Spanish insider—contributes to the perceived objectivity of the account.

The highlight of this reading is the author's extensive intertextual analysis. She observes the blurring of fiction and reality produced by Cadalso's apocryphal technique (and its obvious reflections of Cervantes) in distancing himself from the manuscript by claiming it was bequeathed to him by a deceased friend. She also discusses the *Cartas marruecas* relationship to Montesquieu's *Lettres persanes* (1721) and the implication that Cadalso's work is a mere imitation of Montesquieu is given a lengthy rebuttal. Alegre-González does consider the two works evocative of the "differences and the cultural tradition of their respective countries" (59) but to have been written with entirely distinct objectives. Montesquieu's *Lettres* are based on intellectual rationalism with a theoretical focus on the problems facing 18th century France, whereas Cadalso, in contrast, writes with great passion for Spain. This patriotism is informed by affective feelings and a dedication to the monarchy and Catholicism. His goal is to analyze the decay of Spain and prescribe remedies so that it may attain equal status with the more advanced European nations.

Cadalso's original text is extensively annotated with explanatory footnotes that provide historical-political context, translations of idiomatic phrases, and historical-linguistic clarifications. The reader is provided with a three-columned chronology which juxtaposes Cadalso's life with important historical events as well as the dates of production of influential artistic works. What makes this book of even greater pedagogical value is the meticulously prepared Spanish-English glossary totaling 122 pages and which includes more than 4,800 entries. Its comprehensiveness is such that it precludes the need for students to resort to a bilingual dictionary.

Arantxa Alegre-González affirms that the *Cartas marruecas* allows readers to probe "the core issues of Spain at that particular time in history . . . a Spain that was difficult to understand" (9). Her work is valuable for precisely that endeavor, elucidating meanings in both Cadalso's writing and the ideologies of his era. Furthermore, this edition is a useful tool for students of Spanish language and literature due to its thorough grounding in political and intellectual histories and its impressive glossary. The "Introduction to Students" would benefit from better editing—punctuation errors and ambiguous syntactical structures often impede comprehension. The footnotes to the main work, however, are largely error free. Overall, this edition is a thoroughly researched contribution to the examination of one of Spain's most important enlightenment writers and his best known work.

Lauren Beck. *Transforming the Enemy in Spanish Culture. The Conquest through the Lens of Textual and Visual Multiplicity*. Amherst, New York: Cambria, 2013. 324p.

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Lauren Beck's monograph *Transforming the Enemy in Spanish Culture* aims to work interdisciplinarily in order to understand differing representations of the enemies of Spain in the early modern period, primarily through the lens of the enemy as Muslim. Over several chapters Beck explores different sorts of representation, with such varying emphases as narrative chronicles written by agents of the Spanish crown; illustrations of these chronicles for non-Spanish Protestant audiences; medieval images of soldiers during the Spanish Reconquest of Iberia; and legal edicts pronounced in the Americas against the practice of Islam. The variety of sources is one of the strengths of the study, and emphasizes that the implicit audiences for this text include dual disciplinary audiences – history and literary studies – that will privilege the use of archival sources and literary analysis in the work. Though the text focuses on Spain as a cultural center in its own right, readings of texts from other parts of Europe and from the Spanish colonies in the Americas enrich an understanding of a hegemonic Spanish mindset through centuries. Beck's strongest work deals with pieces prior to the 18th century, making it a text of particular interest for scholars of the early-modern period.

The main interest of this project is to explore what the representation of the “enemy” can reveal about the mindset of those who create said representations. *Transforming the Enemy* is divided into three parts of two chapters each that address representations of the enemy in general terms, though almost exclusively through the lens of Spanish understandings of Islam; representations of Islam in the Americas; and physical Muslim presence in the Americas coupled with images of the Black Legend. Beck later clarifies that two different frameworks “that have discursively defined and shaped the representation of the Spanish conquest” (283) are identified in the monograph: a symbolic relationship between Islam and North America, and the de-occidentalization of Spain in the form of the Black Legend. Beck opens with a narrative of Spanish history between roughly 700 and 1500 in order to propose a relationship between the mindsets prevalent in the Christian-Visigoth populations during the Reconquest and the representation of indigenous peoples in the Americas during the European Conquest in order to contrast this mindset with that of European Protestants. The introduction also briefly explores concepts surrounding primary sources, authenticity, and the history of the book in order to argue for an understanding of the changing importance of images and text and the relationship between them. While all of these pieces are interesting,

they at times do not hang together in a way that makes clear to the reader why they matter to an overarching argument in the book.

Part 1 includes representations read in both narrative and image. Beck focuses on patterns of labelling populations viewed as other alongside historiographical understandings of the shifting populations of the Iberian Peninsula. For example, the instability of narratives and images for Mozarabs illustrate the thorny representational issues Beck studies, particularly her conclusion that Spanish ideologies regarding cultural Islamification and linguistic Arabization both conflate language with religion in a way that may not do justice to the populations being represented. The unstable narrative representation of *moriscos*, *moros*, *sarracenos*, or *árabes* contrasts with the binary use of images such as the crescent; architectural features such as the horseshoe-shaped archway and yamur; and Crusade-related images such as the scimitar and turban and the connection of this imagery with Biblical villains. The examples Beck gives are rich and engaging, and her analytical work shines here.

The second part of the monograph centers on images, particularly cartography. Beck traces changes throughout different editions, noting that in the 19th century most references to Islam in chronicles of the conquest are removed because, from the perspective of the editors, they seem out of place. Where earlier editions transformed the spaces and peoples of the New World into analogues for Old World relationships, later editors appear to lack the frame of reference to understand the mindset that linked images of Islam to the Americas. In other cases, later editions omitted images from earlier manuscripts, focusing on reproducing the primary source as text rather than text and image. Beck argues that “the removal of Islamified textual and visual indices of description from the chronicles is symptomatic of a deliberate reframing of the Spanish conquest” (180). While this claim is substantiated, the reader may wish for more analysis related to this deliberate reframing. This section is strongest when dealing with the early modern period; when moving into the 18th and 19th centuries the associations the author proposes are not as clearly grounded.

The final section of the monograph suffers from a relative lack of focus; the connection between a study on Muslim travelers and residents in the Spanish New World and the use of images created by a Huguenot artist to illustrate selected Spanish texts in translation remains unclear. The first part of this section treats “the laws that governed [Muslim] presence in the Americas; the implementation of slavery and servitude; and the existence of explorers and settlers of Islamic heritage in the New World” (208). While the periodization of this section confuses, the portrait of the historiographical challenges facing a study of lived Muslim experiences in the Spanish Americas during the colonial period presents

a compelling argument. In contrast, the use of Theodore de Bry's illustrations to de-occidentalize Spain provides interesting information that nevertheless distracts from the larger overarching argument of the book related to the idea of the enemy in Spanish culture and the representation of Islam as such.

Transforming the Enemy in Spanish Culture offers the reader much food for thought, particularly for those readers whose work is firmly ensconced in one disciplinary background or type of representation. The focus of the construction of the enemy as Muslim reflects a gap in the literature. Many of Beck's examples are fascinatingly engaging, which enables the reader to move past the gaps in the overarching narrative. The connection between text, image, and their production and re-production illuminates an aspect of representations of the Spanish conquest that adds to the texture of the tapestry of early modern Spanish history.

Lauren Berlant and Lee Edelman. *Sex, or the Unbearable*. Durham and London: Duke UP, 2014. 149p.

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In her last book, *Cruel Optimism* (2011), Lauren Berlant opened with the pronouncement that all affective relationships are optimistic. Now, in *Sex, or the Unbearable*, she investigates that claim further by singling out sex as a form of relationality that, at its best, connects us with others and, at its worst, disconnects us from ourselves. In some ways Berlant and coauthor Lee Edelman follow a fairly familiar claim of Leo Bersani's, from the AIDS era, that sex signals a shattering of the self, offering, in its place, a *jouissance* that threatens the social order by subordinating identity to pleasure. Yet Berlant and Edelman (two titans of contemporary queer theory) build upon Bersani's theorization of sex as potentially negative to skewer some of our society's most sacrosanct concepts: the pursuit of happiness, the cult of cuteness, and faith in good karma.

What unites Lee Edelman, author of the invaluable *No Future: Queer Theory and the Death Drive* (2004), and Berlant is the critical interest they share in a fairly recent trend in LGBT studies: queer negativity, that is, the darker side of the social and psychic experiences of being queer as they complement the heretofore sunnier side of sexuality studies (i.e. pride, liberation, normalization). Sex remains central to issues of queer negativity since it is through sex that our limits are continually tested and where de-essentializing forces are unleashed for better or worse. In dialogue with each other throughout the book's three short chapters, *Sex, or the Unbearable* puts Berlant and Edelman in a kind of dialogic exchange, or –

perhaps more apropos in this context – in a Socratic form of intercourse. Think of a kinkier, twenty-first-century version of Plato's *Symposium*.

Chapter 1, "Sex without Optimism," uses Lacan's well-known hypothesis that there is no sexual relation as a gateway into the negativity of sex, specifically its ability to intensify one's feeling of "nonsovereignty," the authors' term for the undoing of any stable subjectivity, or what they call a state of "radical incoherence" (3). Both agree that Gayle Rubin's depiction of queer people as sexual outlaws overdramatizes their social roles. Edelman, the clearer of the two writers, puts it this way: "One need not romanticize sex to maintain that it offers...something in excess of pleasure or happiness or the self-evidence of value" (12). Chapter 1 is the most provocative in its critique of happiness, which is exposed as another "regulatory norm" akin to heterosexuality (18). Berlant and Edelman take aim at the predominance of the emoticon, specifically, the "regime of the smiley face," and America's (largely online) obsession with the adorable (19). The popularity of all things cute and adorable, they argue, draws its strength from the sublimation of more extreme aesthetic states such as the sublimely beautiful or the abjectly ugly. Amongst the authors' archive of texts to analyze is Miranda July's film "Me and You and Everyone We Know," which has been practically crying out for a queer-positive interpretation since its release in 2005. It gets it here, and expertly so.

At issue in Chapter 2, "What Survives," is the personal challenge to endure in the face of paranoia, depression, and bad karma, a designation used in the Sedgwickian sense of feeling trapped within a negative affective field. In fact the late Eve Kosofsky Sedgwick is the ethical axis on which Chapter 2 rests: it reads as a rare kind of critical elegy of an important influence and friend, but also as the authors' engagement with the late theorist and the negativity inherent in her (final) thoughts on living with and dying of cancer. *Sex, or the Unbearable's* third and final chapter, "Living with Negativity," is the book's longest section as it includes a close reading of Lydia Davis's "Break it Down," a discussion of fetishism, and, most interesting of all, a political theory that embraces the negativity of division ("*within* community as well as the division *from* community") and the usefulness of such subdivisions in forging new relations (109). The term "sexual politics" emerges as a redundancy because sex and politics occupy that same place where the subject comes into repeated contact with otherness. Berlant, who is the last to speak according to the book's he-said/she-said format, asserts that in all three domains – sex, politics, theory – we face the "strangeness" we identify in ourselves, and, more commonly, in those around us (116).

The two weaknesses of *Sex, or the Unbearable* are stylistic and rhetorical in nature. First, there are incomprehensible claims in the Butlerian school of self-obfuscation. Consider Berlant's admission, "I could destroy the world in my

dreaded desire for it – or not, and in the not, be rocked by things without being defeated by it,” (54), or Edelman’s gaudy camp, which puts the pun in punishing prose: “[Signifiers of cuteness] displace the anxiety about anal control and the correlative threat of nonsovereignty onto a past we can view as behind us now” (33). Formulations such as these leave the reader wishing for a stronger editorial hand. Second, the authors have a habit of equivocation, especially when it comes to terms like “space” and “place,” the latter of which has a very specific meaning in environmentalist studies but is used here willy-nilly and as if space and place are synonymous. They are not, and Sedgwick herself uses “space” much more precisely in, for example, her brilliant reading of nautical space in Melville’s *Billy Budd* (from 1990’s *Epistemology of the Closet*.) The matter is made murkier when Berlant drops “(dis)place” into the mix (91). Beyond those minor problems, there is a deeper challenge facing any theorist wishing to wax philosophic about sex since sex is still the most materially basic, bodily, and non-abstract thing going for us. Here Berlant and Edelman turn sex into an abstraction and render the topic inscrutably un-sexy. In the end, it’s a little like Prior who, in Tony Kushner’s *Angels in America*, tells his lover Louis: “You cry, but you endanger nothing in yourself. It’s like the idea of crying when you do it. Or the idea of love” (85). *Sex, or the Unbearable* offers its reader some highly original ways of thinking about sex even if the authors’ ideas of sex come across as their own neurotic projections. Still this perverse little book is evidence enough that sex remains everything it’s cracked up to be.

José Antonio Bowen. *Teaching Naked: How Moving Technology Out of Your College Classroom Will Improve Student Learning*. San Francisco: Jossey-Bass, 2012. 327p.

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“Out with the old, in with the new.” Or, in the case of José Antonio Bowen’s penetrating, thought-provoking study of pedagogical practice in higher education, “out with the new and in with the old (spiced up with a bit of the new).” Though he painstakingly parses out its implications over the course of three hundred pages, Bowen’s main argument is straightforward: the best way to harness the potential of technology in the digital age, while facing the challenges it presents to traditional models of education, is to utilize it to a greater extent *outside* the classroom in order to free up time and space for face-to-face, interactive pedagogy (or “naked” teaching) *inside* the classroom. Bowen, who at the time of the book’s

publication was a dean and music professor at Southern Methodist University (but, since July 2014, has been president of Goucher College), is an ideally suited to write a book designed to help both faculty and administrators rethink how they approach higher education in the 21st century. *Teaching Naked* opens (and closes) with a citation from Lincoln's "Gettysburg Address," specifically the lines: "The dogmas of the quiet past are inadequate to the stormy present As our case is new, so we must think anew and act anew" (ix). Bowen makes the compelling case that if traditional American higher education institutions do not adapt to rapid technological change, it may face a threat similar to that of the Union in 1863. In the past large universities had a relative monopoly on cutting-edge information and learning with their vast libraries and stage-walking sages. Now, Bowen argues, the traditional model of higher education is "challenged by changes in demographics and college preparation, for-profit institutions, hybrid class schedules . . . [and] free online learning" (ix). If colleges and universities are to survive, they must move away from merely delivering content and prioritize the "application, integration, and personalization of content" to justify their price tags (xviii).

Teaching Naked is neatly divided into three sections. The first section, "The New Digital Landscape," outlines the expansion and attractiveness of e-learning and the lessons that higher education can learn from gaming (including customization, high-expectations with low-stakes learning, experiential learning, and interaction). Part II, "Designing 21st Century Courses," is the heart of the book. Addressed primarily to faculty, it unpacks the connection between "naked" pedagogy and technology. Here Bowen delineates practical ways to use new media to deliver information and engage with students outside of class (ch. 5), as well as motivating students outside and inside class. The third and final section, "Strategies for Universities of the Future," is targeted primarily to university administrators. Though there are practical suggestions, this is the most speculative part of the book, addressing potential changes that could be made at the institutional level to facilitate interactive learning. Bowen is necessarily visionary and hypothetical here, though he builds his case on the solid research contained in the previous two sections. Though he carefully outlines the threats that face the American higher education system, his overall tone is hopeful, and not characterized by doom and gloom. He clearly embraces the gadgetry of the digital age, asserting that higher education is inextricably linked to technology whether we like it or not. At the same time Bowen does not fetishize technology – it is not an end but a means to an end, providing tools for facilitating higher-level learning.

Overall, Bowen makes a compelling case for thoughtful pedagogical experimentation and innovation in the digital age, for a hybrid approach that

simultaneously embraces a selective use of technology outside and inside the classroom. The implementation sections are particularly invaluable, providing a treasure-trove of ideas and suggestions for enhancing “naked” pedagogy, from how to provide useful introductions to assigned readings (via email or podcasts) to posting course information on Facebook and Twitter and holding office hours via Skype. These sections are framed by careful analysis, but can be accessed readily by professors and administrators dipping into the book for ideas and inspiration. Bowen’s overview of class discussion (Ch. 8) is particularly excellent, where he includes a rich implementation section on teaching discussion behaviors (pp. 198-99). Though some statistics have no cited sources, the book is characterized by extensive research, with ample citation of current scholarship and a substantial bibliography for further study – some twenty-five pages of sources, the vast majority of which have been published in the last fifteen years.

Despite the many strengths and insights of the book, it would have been useful for Bowen to more directly engage scholarship that is skeptical of the changes that have come with the digital age. For instance, in *The Shallows: What the Internet Is Doing to Our Brains* (Norton, 2011), Nicholas Carr thoughtfully probes the limitations of internet-generated information, arguing that we are naïve to ignore the ways in which it shapes how we think and act (3). Bowen argues that technological innovation is “obvious and unstoppable” (xiii), and therefore should be harnessed. Carr is less certain – he does not see it as an inert tool, but rather as leading to a more superficial interaction with knowledge: “Once I was a scuba diver in a sea of words. Now I zip along the surface like a guy on a Jet Ski” (7). In *The Dumbest Generation: How the Digital Age Stupefies Young Americans and Jeopardizes Our Future* (Tarcher, 2009), Mark Bauerlein argues that new media tends to perpetuate a youth culture for college students which stunts their intellectual growth and prohibits them from engaging with knowledge on a deeper level, despite having unprecedented access to academic discourse. Bowen, on the other hand, seems unconcerned about the potential perils of youth culture, arguing instead that professors gain classroom credibility by exhibiting familiarity with social media, and are obligated to help the current generation of students to navigate (and discriminate) the vast sea of data found on the internet (130).

No doubt the debate over how to best utilize and contain digital technology in higher education will continue as that technology continues to morph and evolve. In the face of this uncertain future, Bowen’s study is refreshingly clear: the world of digital technology, with its ever-evolving gadgets, should not be feared. Rather, it should be used judiciously because it is where college students live and breathe. Bowen contends that it is silly to imagine that students will not avail themselves of “the greatest resource ever created for scholars,” and that

we should help them to use tools like Google discriminately (146). For-profit institutions, like the University of Phoenix, may represent a threat to traditional colleges and universities (a danger which, perhaps, is overstated in the book since its enrollment numbers have dropped dramatically since 2010, by some 50%). But Bowen remains hopeful, predicting that the “bricks-and-mortar” schools which judiciously harness technology to implement the values of a traditional liberal arts education have the best chances to prosper in the 21st century.

Elaine Carey. *Women Drug Traffickers: Mules, Bosses, and Organized Crime*. Albuquerque: U of New Mexico P, 2014. 295p.

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Elaine Carey's *Women Drug Traffickers: Mules, Bosses, and Organized Crime* is a powerful, comprehensive, and historically complex study of diverse salient roles women played in the flow of drugs to the United States from Latin America. The author critically addresses various historical events – e.g., drug trafficking in various decades, President Reagan's war on drugs and antidrug campaigns, as well as the specificities of U.S-Mexico border relationships, among numerous others – from an intersectional perspective. In other words, in addition to providing a comprehensive report on numerous historical events related to drug trafficking, she focuses on the intersectionality of gender, race, ethnicity, sexuality, religion, and class in the social construction and performative execution of the organized crime.

From a historical perspective, Carey has produced an intensely informed and profoundly analyzed piece, from her critical review of the literature in the field, to her detailed archival work, enriched by data from multiple institutional sources, as well as numerous scholars, librarians, archivists, journalists, filmmakers, museum curators, and former police/law enforcement officers. Geo-politically, this virtual scholarly journey includes a significant part of the Americas: the United States, Mexico, Colombia, Argentina, Venezuela, Chile, and Canada. The author's specific focus on the role of women in the history of drugs makes the book especially captivating and innovative due to the fact that historically, drug culture has been commonly considered and conceptualized as men's social milieu, women being typically either underrepresented or generally understudies in the field. That is why the author's rigorous travel across borders for the sake of data collection – in order to uncover women's diverse business models with maximum sensitivity and anonymity – has greatly benefited the piece.

The business models of women drug traffickers are truly remarkable. The

author provides the reader with a nuanced understanding of historically- and culturally-specific features of certain business categories, and simultaneously explains sociopolitical and psychological incentives for women to pursue salient – if not leading – roles in risky organized crime. Carey’s suggested models include mules, smugglers, bootleggers, peddlers, addicts, lovers, the so-called “notorious women,” “white ladies,” and “women who made it snow.” The author’s tropes and metaphors describe each particular case, always profoundly historicized and at the same time always brought to life with a captivating story, as well as the corresponding archival photographs and media coverage and visual representation, when available. The reader is naturally immersed into the corresponding narratives in all their complexities and – even more importantly – without judgment.

The book consists of five chapters, preceded by a captivating introduction and followed by a thought-provoking conclusion. The introduction is a particularly strong piece that sets the tone of the book and emphasizes the author’s deliberate deviation from a traditional “good versus evil” binary as a common framework to address the drug trade. Not only does Carey offer multiple perspectives – she also addresses the phenomenon of fluidity of narcoculture, and the inseparability of narco-narratives from the transgression of border crossing, convoluted rhetoric of immigration, shifting narratives of nationhood, and class-related marginality and xenophobia.

The first chapter of the book focuses on the emergence of a particular transnational discourse of “vice” and its interweaving with race, gender, modernity, and moral degeneration in North America. She problematizes the phenomenon of the race (*la raza*) in specifically Mexican-American cultural context and draws attention to representation of the Other in the realm of drug trafficking. The second chapter is dedicated to the illicit drug trade in Mexico in 1910s-1930s. It addresses performative and economic aspects of smuggling with all their historical and political controversies. The striking peculiarity of this chapter is its economic twist and conceptualization of the shifting terrains of drug trafficking as premises for economic opportunities and thus, consequently, class travel. The correlation between gender and social class in the narcoculture of the Americas is the focus of the third chapter of the book, dedicated to Lola la Chata, known as the White Lady of Mexico City. With a comprehensive tale of la Chata’s career, the extent of her power, and the impact of her narco-activism, the author challenges the widely known synonymy of drug-traffic-related power with masculinity. On that understanding, rethinking agency as historically fluid and profoundly gendered is a very compelling claim.

In addition to a strong emphasis on identity politics, the politics of space and place construct further foci of the book. This trend is especially well-analyzed in

chapters four and five, which address the U.S.-Mexican border as a site of vice; and the fate of women from Argentina, Chile, Mexico, Colombia, and Venezuela, involved in the trafficking of cocaine into the United States. Geographical and metaphorical border crossings, physical and social displacement, and rethinking of rural and urban spaces as sights of rewriting history are prominent in the chapters under consideration. A powerful trope used by the author refers to women “finding space in the male industry” and serving as architects of the modern drug trade (p.193). Rural borderlands and urban ports of entry are addressed in great detail.

The conclusion of the book is particularly critical and thought-provoking, embedded in and extensively elaborating on various contemporary trends of gendered representation of narcoculture, especially in pop culture. Those, according to the author, continue to celebrate and glorify quasi-normative masculinity and – disregarding the female legacy on the arena of drug flows – victimize and trivialize the humongous contribution of women and children. This is a strong and appealing claim, relevant to both gender- and critical media studies.

Curiously, having addressed various cultural, political, and social complexities of female roles in drug trafficking, the author chooses to narrow down the motivation of women to the banality of money. The book ends with a sad trivia: “Whether narc or narco, mule or boss, politician or banker, there is no secret: the money is alluring. And it needs no gender” (p. 203). This statement – with all due respect to its strong emotional appeal and the claimed universality of people’s greed – is problematic on multiple levels. For one, it – most probably unintentionally – trivializes the entire complexity of the actual incentives and motivations by the female protagonists portrayed in the book to that of money. Even more problematic is the actual perspective on the motivation (which might or might not be entirely plausible): the statement is suggestive of Carey’s reading of the women, and not their own critical reflexivity. That is, in my opinion, the weakest part of the book: by using predominantly historical approach in her investigation – rather than engaging into a more interactive ethnographic work – the author involuntarily deprived the protagonists of their own voices and with that, of their own agency. In the future of this research, Carey’s advocating for recognition of the salient and multifaceted roles woman played in narcoculture can only benefit from certain elements of ethnography (specifically interviewing and reflexive narratives) This method could be especially plausible for the study of contemporaneity of narcoculture, if the author decides to pursue this scholarly avenue any further.

Overall, *Women Drug Traffickers: Mules, Bosses, and Organized Crime* offers a comprehensive and fascinating study of female drug trafficker in the context of Americas. Profoundly informative and intellectually engaging, this original research

project successfully merges the past and the present, as well as a great variety of scholarly disciplines. On that note, this book provides a worthwhile perspective for gender and feminists studies; critical cultural and identity scholars; as well as historians, criminologist, ethnographers, sociologists, and anthropologists.

Jinhee Choi and Mattias Frey. *Cine-Ethics: Ethical Dimensions of Film Theory, Practice, and Spectatorship*. Burlington: Ashgate, 2014. 255p.

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Cine-Ethics: Ethical Dimensions of Film Theory, Practice, and Spectatorship provides a valuable and contemporary analysis in film spectatorship and engagement. Deeply engaged in philosophical and ethical inquiry, each of the sections contains chapters that focus on the films' artistic elements, such as the use of time and space and the viewers' ethical and emotional engagement, but this collection also questions the limits and possibilities of such experiences and analysis.

Of particular interest in the first section is the chapter written by Jane Stadler, in which she looks at the film, *The Diving Bell and the Butterfly's* content and style as factors that open up the "foundation for ethical understanding" (27), hence bridging the gap between film and viewer. The film uses cinematographic elements that make it impossible for the viewer not to get a sense of the physical limitations the protagonist experiences after suffering a stroke. Stadler's analysis of cinema's capacity to provide the audience the experience of locked in syndrome suggests that it is possible, in this film, to transcend the lines of subject-object position because the viewer is able to experience the mental and emotional state of the character.

The chapters in section two focus on the ethical dimension and limits of documentary films, in particular when they go outside the parameters of what may be considered real. From documentaries to mockumentaries, the chapters in this section bring to light the new dimensions of such films as they push the limits of the real and step into the realm of commercial filmmaking. Indeed, these chapters suggest that filmmaking and viewer receptivity are changing and demand new ways of analysis of self and the other. Vincent Bohlinger, in his analysis of the movies *A Moment of Innocence* and *The Apple*, concludes that "these films raise awareness of the contingencies and consequences of various artistic practices" (140). Although referring to the two movies mentioned above, his conclusion applies to the other films studied in this section.

Section three in the volume deals with the moral implications of commercial

cinema such as the films *Saw* and *The Idiots* that tries to distance itself from moral debates and insists on giving value to the artistic creation of the artist-filmmaker. This section calls for the need to look further into cine-ethics in extreme cinema that go beyond the dichotomy of good and bad cinematic productions. And lastly, section four, although less thoroughly explored, points to the ethics of using nature and animals to bring community awareness and engagement, tangible connections with the film subjects (nature and animals), and a new space for research collaboration across disciplines. In creating contact zones with animals and nature, Ruth Erickson in the last chapter of this volume sums up what each of the chapters propose, that “the ethics of this relation comprise the immense difficulties of accounting for oneself and the other” (228).

Overall, this volume advances the interdisciplinary nature of the study of films. Because of the wide range of analytic perspectives and film genres, it can be included in many fields of study.

Beverly Lyon Clark. *The Afterlife of Little Women*. Baltimore: Johns Hopkins UP, 2014. 271p.

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Extremely well researched, Beverly Lyon Clark’s book explores the reception, both critical and popular, of this well-known novel through a myriad of primary sources. In addition to Alcott scholars, this book will be of interest to those studying material culture, the intersection between high and popular culture, illustration and adaptations. The chapters are divided into roughly 30-year periods: 1868-1900, 1900-1930, 1930-1960, and 1960 to the present day. Clark approaches *Little Women* (*LW*) as “a mutable text” (2) and analyzes both indirect and direct sources to understand how social context has influenced the reception of the novel. In the process, Clark employs a variety of theoretical lenses and connects the reception of the novel to major social and literary movements and concerns.

Chapter one traces Alcott’s rise in popularity with the publication of *LW* through library circulation lists that show *LW* had a wide readership. However, Clark uses contemporary reviews in journals such as the *Atlantic* to show how *LW* polarized critics in the midst of the segregation of high from popular culture, works written for adults from those for children, and works for females from works for males. An exploration of early biographies, both article and book length, shows how Alcott was crafted into a 19th century virtuous role model, and the discussion of Ednah D. Cheney’s biography is particularly well thought out. Clark introduces

illustration theory and adaptation theory as she sifts through the material. One of the most interesting sections in this chapter is Clark's discussion of personal responses to *LW*—particularly fan letters—and Alcott's responses to them.

Publisher's records, reprints, student polls, and various contest entries are analyzed in chapter two to determine the attitudes toward *LW* from 1900 to 1930. Clark also deeply researches library circulation records, newspaper polls, and Bureau of Education records to show how the novel continued to be popular with adults and children, girls, and boys. She discusses "manifestations of public interest" (101) such as Little Women department store displays, and Alcott Days in schools. Another section of the chapter focuses on the cultural meanings of the many adaptations that were published during this time. Clark shows that the novel was in its height of reading popularity at a time when literary critics were interested in individuality not domesticity, and thus, *LW* was not treated kindly by the literary world and relegated to the realm of sentimental.

From 1930-1960, as critics were focusing on determining what was "American" literature, the Academy dismissed Alcott. Their verdict was that "A story about a boy and a man rafting down the Mississippi could be quintessentially American, but not one about a family of women guarding the home front during the Civil War" (105). In chapter three, Clark discusses not only the academic, but also the popular decline of *LW* during this time period. Although noting the beginning of Madeleine Stern's work on Alcott, she shows the almost total dismissal of Alcott by such seminal scholars as R. W. B. Lewis, Richard Chase, and Robert E. Spiller. In terms of popular reception, Clark provides evidence from library records and celebrity interviews to give proof of *LW*'s continued readership but mixed reception. She also explores the many adaptations that appeared, and she focuses on how George Cukor's 1933 film and the 1949 MGM film both led to commercialization of the characters and story through merchandizing: Madame Alexander dolls, paper dolls, and even women's clothing. The chapter ends with a discussion of the eight book-length biographies that were published during this time, the misinformation they contained, and why a domesticated view of Alcott was important.

The final chapter tracks *LW*'s reversal of fortune. Clark's research shows how just when *LW* reached an all time low in popularity, the novel began to rise in esteem in the academic world especially with early feminist critics. This chapter picks up the literary debate of whether *LW* is about female romance and domesticity or about female independence begun in chapter one. Here too, Clark comes back to Illustration theory analyzing the illustrations in several modern editions showing how the culture of the decade influences what is illustrated and how. There is a discussion of Mark Adamo's 1998 opera, as a "high culture" re-

visioning of the novel, as well as, an exploration of contemporary “low culture” fan fiction. Clark leads the reader through adult and juvenile fictional re-imaginings of Alcott’s life, and returns to adaptation theory in discussing spin-off novels, as well as abridgements and translations published since 1960. Noting that many post 1960 adaptations are homages, Clark connects *LW* to our almost overwhelming nostalgia in current times for what is perceived as the simpler time reflected in the novel. She goes on to state that “A work becomes powerful if it captures key cultural conflicts and does not fully resolve them: a disjunction between overt and covert messages can be valued as a source of power” (147), and highlights the novel’s engagement with modern societal conflicts between sentiment and individualism and autonomy and connectedness. She finishes the work discussing the most current of all adaptations, fan fiction.

Overall, this scholarly work is well written and sprinkled with humorously satiric asides which makes this heavily detailed book interesting to read. The bibliography has depth in many areas of criticism that makes this book particularly helpful to scholars with wide-ranging interests. A more conclusive conclusion would have been more satisfying than the ending of the last chapter, but then again, *LW* continues to be read, so maybe there are no final conclusions which can be drawn.

Conxita Domènech and Andrés Lema-Hincapié. *Ventura Pons. Una mirada excepcional desde el cine catalán*. Madrid: Iberoamericana-Vervuert, 2015. 357p.

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Ventura Pons es un valiente. Según él mismo cuenta en las primeras páginas del libro *Ventura Pons. Una mirada excepcional desde el cine catalán*, tuvo muy claro desde pequeño que el cine sería su vida. Su sueño entonces era poder hacer de mayor una película. Hasta la fecha, lleva confeccionados veintisiete largometrajes pese a formarse en una España fascista donde la censura y la prohibición era la norma y donde prácticamente no existían escuelas de cine. Ventura Pons es también un inconformista. Empezó su carrera como cineasta desafiando el concepto tradicional de hombre español con *Ocaña, retrat intermitent* (1978), un documental-metáfora de la España liberada por la muerte de Franco.

La rebeldía narrativa presente en los filmes de Pons se argumenta—precisamente—en cuatro de los catorce artículos que conforman el volumen editado por Conxita Domènech y Andrés Lema-Hincapié. William Viestenz, Scott Ehrenburg, Darío Sánchez González y Santiago Fouz-Hernández exponen

la singularidad de la técnica cinematográfica del director barcelonés mediante un análisis pormenorizado del retrato audiovisual de José Pérez Ocaña. El pintor andaluz afincado en Barcelona, conocido por su gusto por el travestismo era considerado a finales de los setenta como un representante de la España que rompía con las normas del pasado franquista. Cuando *Ocaña, retrat intermittent* fue seleccionado para competir en el Festival de Cannes en 1978, se inició el reconocimiento internacional de Pons, quien siempre ha recibido mayor atención fuera que dentro de España. Mientras que en la Península sus películas se consideraban extrañas, en el exterior se celebraban retrospectivas y homenajes a su obra en tres continentes. La atención recibida por el director catalán se explica por la capacidad que tiene de hacer visible lo invisible y por su extraordinaria habilidad para narrar historias universales. Todos los críticos que participan en el libro, investigadores jóvenes unos y otros ya consagrados, coinciden en defender el carácter local y a la vez universal de la obra fílmica de Pons; si bien, cada uno de ellos interpreta la rica filmografía de cineasta desde distintas perspectivas.

Por orden de publicación en el libro, los artículos de Joan Ramon Resina y de Andrés Lema-Hincapié dialogan sobre el origen y la traducción en imágenes de cinco temas recurrentes en la cinematografía de Ventura Pons: la memoria, el amor, la amistad, la crisis y la muerte. Las dimensiones del compromiso social y cultural de la creación del director, en general, las trata en su artículo Ibon Izurieta. Según él, por un lado, Pons critica los modelos sociales represivos de la condición humana a través de su filmografía. Por el otro lado, y también en opinión de Izurieta, el realizador visualiza una identidad lingüística y cultural—la catalana—, históricamente invisibilizada. El mensaje explícito del compromiso social y cultural de Ventura Pons nunca se pronuncia, solo se comunica por medio del lenguaje del cine.

Carlos-German Van Der Linde y Nina L. Molinaro sostienen que el dominio que demuestra Pons de la lengua cinematográfica nace paradójicamente de la amplia experiencia formativa del cineasta en el teatro. Ventura Pons mismo reconoce que una década como director teatral en la que dirigió una veintena de espectáculos, le sirvió para aprender a tratar y a dirigir a ambos actores y a actrices. Pero el teatro no es el único género literario del cual se alimenta la obra ponsiana. Novelas y cuentos catalanes populares son material habitual para los guiones del realizador. Conxita Domènech y Susana P. Pàmies desvelan que una parte significativa de la filmografía de Ventura Pons, en concreto dieciséis de sus obras, están basadas en textos literarios que tienen como escenario Barcelona. La capital de Cataluña es el contexto geográfico donde se desarrollan las historias y guiones de Pons, que invierte todos los recursos teatrales y fílmicos a su alcance para añadir significados—y no palabras—, a los textos que guioniza y rueda.

Como todo director cinematográfico que se precie, Ventura Pons apuesta por la narración visualmente atractiva y a ella dedica tiempo y atención. En cada filme, lleva a cabo un trabajo minucioso de la historia, el reparto, la estructura narrativa, las secuencias, las escenas, los planos, la iluminación y el montaje. Más allá de la calidad de las películas de Pons, existe una marca personal que singulariza sus producciones: la invitación constante al espectador de cuestionar las normas y las visiones hegemónicas del mundo. Un ejemplo de ello, según Jennifer Brady, es la manera en que el director ha subvertido la noción tradicional de la masculinidad desde el principio de su trayectoria, porque Ventura Pons es un hombre que a lo largo de su carrera nunca ha renunciado a su independencia artística. Àngel Quintana se encarga de dibujar en el presente volumen la larga travesía de Pons por el cine catalán. Desde sus preferencias iniciales por seguir un modelo cinematográfico alternativo al oficial, hasta convertirse en guionista, productor y director de un cine de autor, es como lo califica María M. Delgado.

Ventura Pons. Una mirada excepcional desde el cine catalán es la primera publicación que estudia a fondo la obra del director más prolífico del cine salido de Cataluña. El libro es una valiosa fuente de conocimiento para todos aquellos que en todo momento se interesen por el cine realizado principalmente en la capital catalana. Su lectura se recomienda tanto a lectores aficionados al cine, como a los más iniciados porque el volumen es una obra preliminar sobre un cine que—por su carácter glocal—merecería ser objeto de más estudios en adelante.

Leila Gómez, Asunción Horno-Delgado, Mary K. Long, y Núria Silleras-Fernández, eds. *Teaching Gender through Latin American, Latino, and Iberian Texts and Cultures*. Rotterdam: Sense, 2015. 230p.

MARÍA ISABEL MARTÍN SÁNCHEZ
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El estudio del género y del feminismo ha llegado a convertirse en una cuestión incómoda para algunos estudiantes universitarios de Estados Unidos y de Europa que llegan a calificar la temática de anticuada e innecesaria. Es por ello que el volumen número seis de la serie de monografías y antologías *Teaching Gender* reflexiona sobre su enseñanza, al tiempo que pugna por consolidarse como una herramienta para profesores de nivel superior. A través de la recopilación de doce artículos que abarcan desde la Edad Media hasta el siglo XXI, organizados en cinco partes diferenciadas, el libro explora cómo es posible aproximarse a la cuestión del género en un entorno cultural castellano y desde una perspectiva nueva, alejada de la tradicional teoría franco-anglosajona. *Teaching Gender through Latin American,*

Latino, and Iberian Texts and Cultures ha sido escrito por académicas que cuentan con una larga experiencia en la materia, y es resultado de sus propias vivencias en universidades de ambas partes del Atlántico.

En la introducción, Leila Gómez recapacita sobre la necesidad de defender el feminismo en la actualidad y señala la paradoja de que algunos estudiantes lo rechacen mientras reclaman una sociedad más justa e igualitaria. Del mismo modo, apunta la importancia de buscar nuevos planteamientos y praxis que permitan su estudio en textos de Latinoamérica y de España. La editora también contribuye un ensayo al volumen y se acerca al género en la literatura de las zonas de contacto y de las culturas híbridas. A través de escritoras indigenistas, propone leer el feminismo como punto de encuentro entre sociedad e historia literaria.

Sara Castro-Klarén trata el papel de los intelectuales académicos en relación con el feminismo y la construcción del canon literario—en especial la influencia de Michel Foucault—a la vez que reexamina la polémica existente en torno al feminismo hispánico, evaluando el trabajo en el que Angela McRobbie arguye que los medios de comunicación capitalistas han relegado al feminismo al ámbito personal.

En “Cada Maestrillo Tiene su Librillo: Personal Reflections on Teaching Gender through Medieval Iberian Texts,” Núria Silleras-Fernández propone revisar el estudio del género en áreas más tradicionales de la literatura latinoamericana e ibérica. Partiendo de la Edad Media y el Barroco, para pasar por la América Latina del siglo XIX y terminar con textos contemporáneos, propone cursos que incluyan materiales normalmente ignorados o infravalorados donde las mujeres son protagonistas.

Con el eslogan feminista “The Personal is Political,” Vanesa Miseres muestra la importancia de historiar el género para evitar estereotipos en América Latina y recuerda la relación que existió entre las diferentes esferas—públicas y privadas—del movimiento en esta región durante el siglo XIX.

Ellen Mayock propone cuatro programas de estudios que incorporan el género en lecturas de la península Ibérica, Latinoamérica y Estados Unidos. Mayock, además explora el empoderamiento de los colectivos LGBT y el posicionamiento de la mujer en la arena pública.

En el artículo “Gender Matters: Engaging Early Modern *Dramaturgas* in the Classroom,” Valerie Hegstrom y Amy Williamsen recrean su trabajo en el Grupo de Estudios sobre la mujer en España y las Américas Pre-1800. Ambas amplían el corpus de textos empleados para estudiar a las escritoras del teatro del Siglo de Oro español, más allá de Sor Juana Inés de la Cruz y Santa Teresa de Jesús. Así, analizan el travestismo masculino y feminismo, la violencia de género o el sistema patriarcal.

Cynthia Tompkins presenta una aproximación pedagógica diferente del feminismo al analizar las películas *Cámara oscura* (2008) y *La rabia* (2008), ambas adaptaciones literarias. El objetivo de este pasaje es mostrar los diferentes paradigmas teóricos que los alumnos extraerían gracias al diálogo y a un acercamiento distinto a los textos culturales.

Reflexionando sobre las fronteras físicas e imaginarias, Amanda L. Peterson anima a romper el silencio en las aulas ante temas delicados, entre los que incluye al género o las diferencias sociales. A modo de ejemplo, detalla una clase que ella imparte en una universidad católica en San Diego, en donde analiza el feminismo y la identidad a través de símbolos culturales como Pancho Villa y la Virgen de Guadalupe.

Shelley Godsland continúa abordando cuestiones incómodas para formar la conciencia ética y moral en los estudiantes y explica el tema de la violación mediante la novela negra española de la Transición española. Entiende la agresión de forma heterosexual primordialmente y analiza las circunstancias que rodean a los ataques.

Como directora del programa de español profesional en la Universidad de Boulder, Colorado, Mary Long examina temas tan variados como la heterogeneidad de realidades hispánicas, el papel de las mujeres dentro y fuera de las aulas, o los desafíos de los planes interdisciplinarios de cara al mercado laboral.

Finalmente, se examina la problemática de los cursos *online* y su incapacidad de permitir funciones pedagógicas que solo son posibles de forma presencial. Con el uso de la teoría comunicativa de Marshall McLuhan y las obras de teatro con temática de género, Debra Castillo recuerda aquí la importancia de que profesores y universidades recobren los valores y la conciencia que tradicionalmente se ha asociado con el feminismo.

Teaching Gender through Latin American, Latino, and Iberian Texts and Cultures propone acercarse al feminismo en la literatura hispánica de una forma diferente y actual. Pese a que en ocasiones el lector puede tener la errada impresión de que solo las mujeres están legitimadas a enseñar el género, sus colaboradoras transmiten con acierto la importancia de una temática infravalorada, pero necesaria. Las editoras de este volumen han llevado a cabo un cuidadoso trabajo de selección. Los artículos incluidos en él abarcan un amplio abanico de posibilidades y de realidades pedagógicas. Se trata de una obra útil para académicos que enseñan en varias universidades de España, Latinoamérica, Estados Unidos y el mundo anglosajón, de la que sin duda pueden beneficiarse alumnos y profesores a partes iguales.

Gastón R. Gordillo. *Rubble: The Afterlife of Destruction*. Durham: Duke UP, 2014. 315p.

KYLE K. BLACK

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Gastón Gordillo's ethnographic study of rubble in northwestern Argentina is one of the most culturally-engaged, theoretically-supported, and ideologically-provocative texts in Latin American Studies that I have come across in some time. On the surface, Gordillo's work was originally motivated by the idea of exploring the affective relationship the inhabitants of Gran Chaco region have had with the physical spaces and debris created by the disruption connected with Spain's colonization of the original peoples of this area and their land. With places like forts, mission and railroad stations, tobacco dryers, or even entire cities (see Part Two/Lost Cities) that experienced, what Gordillo denotes, "the destructive forces unleashed as collateral damage by the construction of the modern infrastructure that followed the conquest of the Chaco," his hopes of studying the contemporary connections with these ancient nodes of rubble were brought even more current with what is established in his study as the negation of the negation brought on by the bulldozers and their destruction of the forests to make way for soy cultivation, which first gained momentum during the Argentine neoliberal bubble of the 1990s (1; 19). Although the debris that Gordillo originally had intended to study was unassociated with that left behind by the tracks of the bulldozers, he found it difficult to separate older ruins from new ones given that much of these modernizing processes that have materialized through the manipulation of space have and had in common a capitalistic ontology of profits in the name of progress. In order to break the "spell" of ruins fetishized by elites and elitist-official histories through exploitative and imperial relations that produced certain places now (un)officially celebrated as ruins, Gordillo disintegrates the term "ruin" in order to re-conceptualize it as rubble by rethinking "what space is, how it is produced, how it is destroyed, and what is created by this destruction" (2). The theoretical support for these inquiries abound in reference and contribute to the overall fluidity of Gordillo's anthropological considerations on and continuations to revisiting Argentina's history, in this case, by analyzing the physical and emotional configurations the Gran Chaco inhabitants have with the materiality of space and rubble in their cities and towns. Seeing the history of Argentina through the lens of an "object-oriented negativity," we can then revise the history of human creation, destruction, the silencing of rubble, and the struggles over its afterlife in ways that are not dislocated from the suffering and domination that originated with the Spanish conquest and that have evolved, without oversimplifying, into the reconfigurations of space in the name of agribusiness and "the planetary

machinery of spatial destruction” (263).

Structurally speaking, *Rubble* consists of four parts: Ghosts of Indians, Lost Cities, Residues of a Dream World, and The Debris of Violence that thematically orient the ten inclusive chapters, plus the introduction and conclusion. Parts 2-4 also have three theoretical interludes so the reader is not only presented with the socio-historical context of the northwest regions of Salta and Santiago del Estero, but also provided with adequate support from other great minds that have contributed to the discourse on destruction in the modern era. With support from thinkers like Walter Benjamin, Theodor Adorno, and Henri Lefebvre, among many others, Gordillo acquires a very fulfilling application of theoretical discourse and terminology on what comes to be a path toward further historicizing and politicizing our understanding of the materiality of space in its immanence and in this area of Argentina (263). Particularly applicable to the overall historicism of this project is Benjamin's concept of “constellations” as a “thought image” that suggests a “non-causal connectivity [to history and its actualization in the present] defined by multiplicity, rupture, and fragmentation” in order to counter the fetishization of objects (20). What Gordillo proposes is to add disruption and debris to this perspective “to show that spatial constellations are made up not only of inhabited places but also of the nodes of rubble they are enmeshed with” (20). The nodes of rubble such as mass burial sites, churches, the two cities of Esteco, or the detritus of steam ships on the dry riverbed of the Bermejo River make up some of the locations the author explored from 2003 to 2007. Combined with this, most importantly, is the human element that has either lived the destruction brought on in the name of progress of the soy boom beginning at the end of the twentieth century or those ghosts of the past that experienced similar consequences of modernization projects through different applications of violence in the name of state advancement. Questions of criollo, indigenous, and gaucho identity are rightly at the forefront of this study, initially presented in the first two chapters and then reappearing throughout the rest of the study to compare the traditional elitist perspectives and declarations of history with the palatable, authenticating, and subaltern versions that reorganize or expropriate the official conceptualizations of Argentine history. One ultimate hope of this project is that a sensibility toward rubble can teach us more about anti-capitalist struggle in the twenty-first century through this “constellational, object-oriented, negative, and de-reifying path toward materiality” that breaks the top-down spell of the ruin by revealing the places, things, and people that have been destroyed and/or disregarded throughout history by the state and its official narratives (260). Through the particular examples revealed in *Rubble*, another ultimate aspiration is to generate forms of solidarity and to see the possibility of collective transformation and rebirth by

appropriating narratives of destruction and the history of it in order to remake the world in such a way that is sincere with the socio-political realizations of the state over the people, both in the present and past conceptualizations of time (264).

Jordi Gracia. *José Ortega y Gasset*. Barcelona: Taurus, 2014. 709p.

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José Ortega y Gasset muere en su ciudad natal de Madrid el 18 de octubre de 1955 aunque de hecho había sido enterrado muchos años antes por la España franquista. Valga la fecha del 31 de agosto de 1936, cuando embarca en Alicante con su mujer e hijos rumbo al exilio exterior, para señalar su ocaso definitivo de la nómina oficial española. Tiene a la sazón el escritor cincuenta y tres años cuando da principio su periplo a la deriva, o sea la edad en que un celebrado hombre de letras y figura política ineludible en toda la nación debería poder cosechar el abundante fruto de décadas de intensa labor intelectual en la universidad, la prensa, el foro público y hasta en alguna que otra camarilla gubernamental. Lamentablemente, tal panorama no le es dado contemplar al biografiado de Jordi Gracia. El mundo de Ortega se hace añicos por mucho que él y otros se empeñen en recomponerlo a lo largo de la veintena de años que le tocará de sobrevivir en Francia, Alemania, Argentina, Portugal y—cabizbajo— por fin en España donde su persona se resume en un anonimato penoso y humillante. Alguna conferencia que otra se la autorizará la censura, siempre y cuando el tema sea lo inofensivo bastante como para no inquietar ni al público ni al gobierno, como por ejemplo lo fue la inicial de su retorno titulada “Idea del teatro,” impartida en el Ateneo madrileño en 1946. Todo protagonismo cultural orteguiano fue permitido con la siempre observada salvedad de que ni la publicidad ni los comentarios en la prensa en torno a estas funciones fuesen ni muy elogiosos ni muy extensos. Como será archisabido que la brillantez del filósofo corrió pares con un orgullo que nunca procuró ocultar, la mella que semejantes prohibiciones hicieron en su ánimo fácilmente puede imaginárselo el menos avisado.

Felizmente nos quedan sus libros y los numerosos de sus críticos y de sus discípulos, no únicamente como consuelo por injusticias y soslayos pretéritos sino como prueba irrefutable de una obra incomparable en el campo del pensamiento filosófico hispánico moderno. Tal testimonio lo constituye el presente *José Ortega y Gasset*, según titula sencillamente su obra premiada Jordi Gracia y que aparece en la serie “Españoles Eminentes” de la Editorial Taurus. Serio y extenso trabajo de gran envergadura, allí nos ofrece una minuciosa apreciación sin ambages--a lo largo de

setecientas páginas repartidas en dieciocho capítulos--de lo que constituyó una vida centrada en el ámbito cultural y político del país marginado por toda Europa que fue la España del primer tercio del siglo veinte. La preponderancia de fechas clave, los testimonios de rivales y adeptos, las circunstancias que propiciaron sus escritos, las naciones que supieron apreciar debidamente sus ideas como ocurrió con Alemania, entonces y siempre cuna del pensamiento europeo, sus debates con aquellos coetáneos a su altura (Heidegger, Einstein, Unamuno, Curtius), el a veces difícil trato hasta con sus discípulos más allegados (María Zambrano, Xavier Zubiri, Julián Marías), sus deslices amorosos (Silvia Ocampo), las intenciones del franquismo por atraerlo al redil mezquino y ovejuno de su mundillo cultural, todo esto y algo más nos lo brinda Jordi Gracia de modo fehaciente y entretenido. Sin una sola nota al pie de página, pero con una “Bibliografía Razonada,” un “Índice Onomástico” y un “Apartado de Imágenes” que suman juntos medio centenar de páginas, el lector se sabe seguro de que la documentación de nuestro biógrafo no deja nada en dudas.

La figura de José Ortega y Gasset que tan larga y sabiamente nos pinta Jordi Gracia es la de un hombre inmensamente complejo y contradictorio, sabio y a la vez soberbio, cuya obra dispersa no solo es difícil de aprehender sino con la cual compaginar. Por ello y en todo momento el lector no dejará de admirarse de la claridad con la cual tanto la persona como el pensamiento y la circunstancia del sujeto son historiados. Semejante labor, indudablemente ardua en propósito y emprendimiento, la cumple con creces Jordi Gracia en su *José Ortega y Gasset*, con lo cual su lugar en el listín de “Españoles Eminentes” es indiscutible. Y, sin embargo, al igual que la extensa obra de gran pensador que el propio Gracia calcula rebasa las diez mil páginas pero que estricta y paradójicamente solo rinde dos libros concebidos como tales, su *José Ortega y Gasset* no puede prescindir de otros volúmenes igualmente actuales como, por ejemplo, el monumental *El Madrid de José Ortega y Gasset*, fascinante tomo-catálogo iconográfico publicado por la Sociedad Estatal de Conmemoraciones Culturales en 2006 con motivo del fallecimiento del filósofo, para redondear con justicia semejante figura proteica. Hurta decir que los grandes beneficiados de semejante riqueza bibliográfica—además del inmortalizado Ortega—somos nosotros, sus lectores siempre ávidos por saber aún más de su vida, de su obra y de las repercusiones de ambas.

Felipe Hinojosa. *Latino Mennonites: Civil Rights, Faith & Evangelical Culture*. Baltimore: Johns Hopkins UP, 2014. 297p.

ELENA FOULIS
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Interdisciplinarity is one of Latino Studies greatest assets. From works of literature, art, language, history, religion and everything in between, the presence of Latinos can be analyzed and understood in a wide range of fields. Felipe Hinojosa advances this field of study in his book *Latino Mennonites: Civil Rights, Faith & Evangelical Culture*. While there is a growing body of research focusing on the impact of protestant traditions among Latinos in the United States, Latino spirituality continues to be associated primary with Catholicism, indigenous religions or the fusion of both (syncretism). In this book, Hinojosa shows how Mennonites and other protestant traditions have been alive and thriving in places like Texas, Iowa, Illinois, Indiana and Ohio. His study opens up a new door into Latino faith, evangelical culture and civil rights, as the title suggests, and it also advances the recent need to document the Latino presence in the Midwest. Divided into three parts, Hinojosa's study incorporates a historian's perspective in his analysis of the emergence and growth of the Mennonite tradition within, primarily, the Chicano and Puerto Rican communities in the United States in the 1960s and 1970s.

Starting with a study of missions and race in part I, the book outlines the desire of the Mennonite church to minister to the Mexican American community of South Texas by working and living among them. However, many Mennonites—deeply rooted in tradition—were hesitant about allowing Mexicans in their congregations. While there was a desire to reach both the Mexican American community in places like Texas and Illinois as well as Puerto Ricans, Mennonites quickly realized they did not have the language capabilities or cultural knowledge to be able to effectively engage Latinos. These missionary encounters with Mexican Americans and Puerto Ricans raised important questions about social justice, race relations and even marriage, since many Mennonites were fearful of losing their own identity or allowing mixed race marriages. Such attitudes, Hinojosa points out, “hindered the early attempts to plant churches in South Texas” (27); additionally, Mennonite conservatism in dress and attitude and their position on peacemaking often contradicted many of the cultural traditions and realities of the Mexican American community in South Texas. This section unveils many of the attitudes Mennonites had about Mexicans and Puerto Ricans; for example, Mennonite saw Latinos as inferior people driven to vice and temptation, and, for the most part, treated them paternalistically. Hinojosa provides a balanced view of the attitudes of Mennonites who refused to integrate and those that spoke against racism. Mennonites lived among Puerto Ricans and Mexican Americans and

Mennonite teachings and way of life were influential in these communities. Still, for Puerto Ricans and Mexican Americans, Hinojosa notes, “it did not eliminate a strong desire to remain tied to their ethnic identities” (46). In this section and throughout the book, the use of abbreviations of the different organizations the author refers to can be overwhelming; however, definitions are included on the page before the introduction.

Latino Mennonites shows how considerations about racial justice in the church were a primary concern for Latino and African American Mennonites as early as the late 1950s, but it wasn't until the late 1960s that real conversations began to happen. Indeed, as Hinojosa points out in his introduction, ignoring the role of the evangelical churches' interethnic alliances and the faith-informed social activism of many of its members, “leaves us with an incomplete picture of the civil rights struggle that emerged in Latino communities, especially for Latino evangelical leaders who resonated with the preaching and theology of Dr. Martin Luther King, Jr.” (5). Hence, the presence of Latino Mennonites, and African Americans, demanded a new direction for the Mennonite church. In truth, if we are to thoroughly consider the participation of Latinos in the United States, we must explore every dimension and pay particular attention to the way the evangelical culture of Latinos has shaped, and continues to shape, the politics, religion, and gender relations of this country.

Part II describes the fight over money and representation among minority groups within the Mennonite church. Whether intentional or not, this section demonstrates how the African American and Latino members were often pitted against each other as they sought recognition and acceptance from the Mennonite church, but failed to successfully work together. These chapters explain how many Latino Mennonites leaders did not see the need to separate religion from politics, which was a point of conflict from the pacifist teachings of white Mennonites. For example, Latino Mennonites saw how the often privileged position of white Mennonites contradicted the realities of Latinos who were serving as American soldiers, or being exploited as farm workers even in the Mennonite owned farms. Chapter 5 pays particular attention to the way labor unions and concerns about the conditions of farmworkers were handled among Latino and white Mennonites. On the one hand, the chapter outlines how white Mennonites continue to minister migrant workers in the fields. On the other hand, it documents the poor working conditions that many Mexican Americans encountered in places like Indiana and the push by many Latino Mennonites to remedy this situation. This chapter connects the Chicano movement with the awakening of social consciousness in many Latino Protestants and Catholics.

What is significant about the evangelical culture that emerged during these years

is that Latinos pushed for action in the areas of racial identity and reconciliation, gender equality, and the emphasis of church services that were cultural significant for them. They created services in Spanish, with music from their cultural traditions (i.e. mariachi, conjunto, etc.) and had a strong emphasis on meeting the social needs of the community. In this way, many members were deeply connected and influenced by the push for civil rights of the time so much that it infiltrated the sermons, youth conferences, and even the worship music they were singing.

Part III documents evangelical women's agency. Latina Mennonites were successful in creating their own space, despite the many conflicts the men were having. Hinojosa notes that Latina Mennonites practiced, "their own brand of 'female collective action' that asserted the leadership capabilities of women, the importance of family, and the importance of education for women" (151). Although Latina Mennonites were never invited to form part of the male-dominated Minority Ministry Council (MMC), they successfully organized and funded several women's conferences to address women issues and push for a more egalitarian view of women in the church. This last section also reveals that Latino religious identity was not fully understood by white Mennonites even after decades of talking about race. Nonetheless, these struggles "solidified the place of Latinos in the Mennonite church" (204).

The historical accounts of Latino Mennonites and the connection to social movements such as the Chicano movement and the Puerto Rican's Young Lords found in *Latino Mennonites: Civil Rights, Faith & Evangelical Culture*, opens up a much needed discussion of Latino civic and religious engagement rooted in the Protestant tradition. Certainly, the most significant contribution of the book is that it offers a valuable examination of politics, gender and religion in the turbulent decades of the 1960s and 1970s, and it also helps us consider how the long-standing and systemic injustices against immigrants and black lives in the U.S. are being discussed and [must be] dealt with within the church today.

José Ignacio Hualde, Antxon Olarrea, and Erin O'Rourke. *The Handbook of Hispanic Linguistics*. Malden, MA: Wiley and Sons, 2014. 875p.

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The *Handbook of Hispanic Linguistics* is a compilation of forty essays in English which treat a wide range of topics in Spanish linguistics. This collection is a continued editorial collaboration between Hualde and Olarrea, the two primary authors of a previous introductory textbook on Spanish linguistics, titled *Introducción a la*

linguística hispánica, which was first released in 2002, and subsequently in 2010. The appearance of the *Handbook of Hispanic Linguistics* is timely and serves as a complement to the prior textbook. Also, both the sheer volume of its forty papers as well as its wide range of its topics more than suggest that the field of Spanish linguistics has progressed significantly in its own right.

In terms of content, as expected of any comprehensive manual or desk reference, the *Handbook of Hispanic Linguistics* (hereafter referred to as the *Handbook*) is impressive in its coverage of the wide range of fields in linguistics, including some areas which are treated to a lesser extent in the research. For example, in addition to material on each of the four structural components of language (phonetics, phonology, morphology, and syntax) that one would expect from such a large volume, the editors also include individual chapters dedicated to more specialized yet relevant topics, such as the first language acquisition of sounds and prosody, Spanish as a heritage language, as well as the psycholinguistics of reading Spanish words and phrases. The only area that appears to be missing from the volume, but which has also made significant progress in the profession, is that of Spanish corpus linguistics.

From an organizational perspective, the book, which approaches 900 pages of text, could benefit from a more formalized division of related material into sections. As it currently stands, the *Handbook* does appear to at least initially follow a loose order according to topic, beginning with the first fifteen chapters which deal with sociolinguistic issues, continuing thereafter with separate papers dedicated to the structural components of language. However, it is after these unmarked, topic-driven sections that it is difficult to determine the rationale for the order of chapters throughout the remainder of the book. This lack of book sections, particularly within a book of this size and depth, make it extremely difficult to navigate the material.

Also in terms of both the organization and management of the vast range of material that the *Handbook* covers, a major criticism is that it does not have the customary introductory chapter typically penned by the editors which, in addition to organizing the material within a book of this size, would also provide a necessary explanation for the rationale for inclusion and interconnectedness of each chapter. In its place is a half-page “Editors’s Note” which serves primarily as acknowledgment to both contributors and reviewers. In short, readers are left to the three-page table of contents and an eleven-page topical index as search aids. Both the lack of adequate organization of its forty contributions and a missing introductory chapter seriously hinder the accessibility of the material. For illustration of how an introductory chapter can effectively tie the contents of a handbook together, the editors are referred to another recent handbook, the

Handbook of Spanish Second Language Acquisition (Geeslin, 2013), released by the same publisher.

Overall, despite the organizational limitations cited above, the *Handbook of Hispanic Linguistics* offers value to all researchers in the field, whether inside or outside the classroom, and whatever the methodological framework to which they subscribe. In some respects, the volume's detail would make it ideal required reading for a graduate course in Spanish linguistics. On the other hand, with the guidance of an instructor, the volume could also be appropriate as additional assigned reading of selected chapters for students of similar courses at the undergraduate level. Finally, the book may also serve as introductory reading for students undertaking special projects across a wide range of topical areas in Spanish linguistics, as well as further direct them to more in-depth sources beyond the book itself.

Sheila Jeffreys. *Gender Hurts: A Feminist Analysis of the Politics of Transgenderism*. New York: Routledge, 2014. 189p.

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Over the past several decades, interested scholars have no doubt observed a shift in the discourse on transgenderism and transgender rights to include, broadly speaking, post-modern, queer theory-inspired research on the fluidity and performativity of gender and sexuality. Such discourse, now widely accepted by both academics and millennial popular culture, serves as the cornerstone of Sheila Jeffreys's *Gender Hurts: A Feminist Analysis of the Politics of Transgenderism* (2014). In this controversial book, Jeffreys's account of the ideology of transgenderism—briefly outlined above—is one that she claims is harmful to feminism and women's causes. The critique I offer here is one that attempts to balance the inherent problems and circularity of such an argument with the comprehensive and professional research completed by Jeffreys.

In *Gender Hurts*, Jeffreys carefully traces the rise of the ideology of transgenderism in the twentieth and twenty-first centuries. She makes important assertions that transgender activism operates within a distinct historical and political moment, one that pays particular attention to the changes that social, political, and legal changes that have afforded transgender people more rights by institutional and government bodies. For Jeffreys, however, such changes are not always positive; indeed, Jeffreys presents a radical feminist analysis of transgenderism as a political movement that is harmful to feminist issues. This presentation of feminism as

secluded from those who identify as women, but were not biologically born with female sex organs, is one that feminist critics will remember from Jeffrey's earlier work from the 1990s, as well as arguments from Janice Raymond and Germaine Greer.

Despite the familiarity of the argument, Jeffrey does present something new and runs head first to her critics: in the wake of postmodern arguments regarding the performativity of gender and sexuality, Jeffrey asserts that her book is one that is "premised on the understanding that transgenderism is a social construct..." (13). Moreover, from the onset of the book, Jeffrey defines transgenderism as based on "sex stereotyping" or, plainly, "gender," which is presented here as an inherently conservative ideology based on women's subordination (1). The notion that gender as a significant vector of identity leads to complicity with binary modes of gender construction is one that Jeffrey rails against in this book. Often, however, readers can note circularity and contradictions within the argument, as Jeffrey calls transgenderism both a "disorder" and a "social construct"; indeed, it is widely recognized that gender is, in itself, socially constructed, but transgenderism is a recognized by many as a biological, genetic or sometimes purely performed upheaval of those binary gender performances.

The chapters in the book are carefully and comprehensively laid out from the first three chapters, which lay the foundation for the argument of the book, Jeffrey's definitions of transgenderism, woman's position in the midst of men who transition to women, and how feminism should be limited to women, not transgendered women. These chapters, which constitute nearly the first sixty pages of the book, although at times too controversial and provocative for the "postmodern reader," should be recognized for the comprehensive research and succinctness of the argument. Jeffrey introduces the book fully understanding that many of her readers will undoubtedly take issue with what she argues. That transgenderism is something that scholars and critics are still discussing and attempting to understand is perhaps what makes Jeffrey's viewpoint one worth considering, one that can help students and scholars see the ways that gender and sexuality are not written in stone, but instead are often politicized according to trends in popular research, social events, and so forth.

In chapters four and five, Jeffrey argues that transgenderism is both harmful for women and men. In particular, Jeffrey focuses on how being with a partner who decides to transition—wife, girlfriend, lesbian partner, etc.—is psychologically harmful to the non-transitioning partners in the relationship, as they too are forced to reassess their identities. Although anecdotally Jeffrey presents compelling evidence to support this claim, she neglects to include information regarding women transitioning to men: does the identity issue still affect the partner in the

relationship? How pervasive are transgendered women who have “histories of cross dressing for sexual excitement” (10)? Does this excitement happen to women who transition to men? Jeffreys leaves many unanswered questions in these particular chapters, and this is unfortunate as elsewhere in the book Jeffreys is willing to confront the ideology of transgenderism from all angles.

Chapters six, seven, and eight all look to the potential human rights issues that arise with children identifying or being identified as transgender, as well as the prescriptive constraints that the role of “woman” undergoes when men transition to women. The examples that Jeffreys uses—children who are misidentified, transgendered women in women’s prisons, etc.—present an alarming alternative to the ideas of transgenderism that many scholars have built their research upon. Further, what serves as one of the driving catalysts in these chapters is the notion that transgendered women enjoy residual male privilege, an idea that rejects the large amount of research completed on transgenderism that indicates far higher rates of suicide, depression, incarceration, and homelessness, as noted by sociologists and psychologists such as Eve Glicksman and Beth Hoffman. These particular adjectives—depressed, imprisoned, and homeless—do not suggest privilege in our society, but instead quite the opposite. Jeffreys’s lack of acknowledgement to these particular, and now bountiful, statistics within this context is concerning, particularly because such statistics are found within her argument in how transgenderism is harmful to those seeking to transition.

The ideology of transgenderism comes under attack in Jeffreys’s book, as she presents feminism as that which is exclusively meant to honor women, not transgendered women. The book ultimately asks for us to reevaluate the role and importance of gender broadly speaking; in this reassessment, Jeffreys posits that women will benefit due to the oppressive nature of gender construction. Despite the controversial argument and content within the book, it is an important contribution to the ongoing discussion of transgenderism and transgender rights. Such a viewpoint would undoubtedly benefit students who are unfamiliar with the discourse on transgender issues throughout the twentieth and twentieth-first centuries develop a more comprehensive understanding of what constitutes the ideology of transgenderism, and historically how some branches of feminism have disagreed with it.

Russ Kick, ed. *The Graphic Canon*. Vol. 1. New York: Seven Stories Press, 2012. 502p.

Russ Kick, ed. *The Graphic Canon*. Vol. 2. New York: Seven Stories Press, 2012. 500p.

Russ Kick, ed. *The Graphic Canon*. Vol. 3, New York: Seven Stories Press, 2013. 564p.

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First and foremost, reading ought to deliver pleasure. When good literature is combined with striking visuals, as Russ Kick's anthologies in *The Graphic Canon* series indeed provide, that pleasure intensifies. The critic self is stripped away, loosened, released. The childhood self who used to sit on a rug in the closet, surrounded by stuffed animals and picture books, swims up to the surface and relishes the pleasure of thick pages, sweeping colors, and complicated images that one might carefully examine for a long time. But, oh, Kick's collection is not for kids. Many of the three books' images depict moral query, sexual expression, and violent struggle. The images deliver. In a talk given shortly before his death and in reflecting over his forty years of teaching literature, Alan Purves reminds us that we can read images in the same way we do poetry. He writes, "We make a grave mistake if we see literature only as print; it has only been print for a brief period, two hundred years." The image, Purves argues, deserves as much attention as the words on the page. As readers and consumers of culture, we have a canon of images at our disposal, a canon just as crucial to our comprehension of the world as the canon of printed words. The volumes in Kick's series capitalize on the way literature manifests oceans of images and while urging us to rethink the value of canonicity.

While the notion of canonicity has certainly come under fire in recent years, owing to the profession's desire to expose students of literature to more writers of color, writers who are women, and writers who write in genre-bending ways, Kick's anthologies work to explore the breadth of the canon including a significant portion of "A-list Western literature" (Vol. 1 1). However, as Kick contacted various graphic artists and illustrators, the list came to also include work from Japan, China, India, Tibet, religious and spiritual texts, philosophy, bawdy material, ancient Greek drama, medieval writings, fairy tales (Vol. 1 1), and even unknown, rare works, such as Hemingway's "A Matter of Colour," an early story written while he was in high school (Vol. 3 138). Volume One spreads its wings from *The Epic of Gilgamesh* to *The Inferno* to Shakespeare to *Dangerous Liaisons*. Volume Two begins with "Kubla Khan" and ends with *The Picture of Dorian Gray* and includes Romantic and Victorian delights such as "She Walks in Beauty,"

“The Raven,” and Middlemarch along the way. Volume Three jettisons readers into the twentieth century with key texts such as *Heart of Darkness*, *Ulysses*, *Animal Farm*, *The Stranger*, *The Bell Jar*, and closes with the greatest novel about tennis ever written, *Infinite Jest*. The rendering of Virginia Woolf’s first novel, *The Voyage Out* (1915), is a particular standout. Caroline Picard illustrates a key scene in which Rachel Vinrace tells her Aunt Helen she’s been kissed by a man for the first time. Picard’s “sinuous, flowing style” (Vol. 3 111) supports the narrative’s meandering through Rachel’s sheltered and confused mind. That Picard chooses Woolf’s first novel over more canonical works presses on the collection’s challenge to canonicity and asks us to remember, in the case of *The Voyage Out*, (which includes Clarissa and Richard Dalloway as minor characters) that a start can lead to later, major works. Being exposed to the start of a writer’s career, as in the case of the Woolf and Hemingway selections, may encourage a deeper appreciation of their better-known works. Included in each volume are descriptive and highly accessible paragraphs of further reading for each text represented. For example, about Mary Wollstonecraft, Liz Byer writes, “Wollstonecraft’s ur-feminist text remains a hugely important work for bluestockings and latter-day riot girls, not to mention history buffs and general readers . . . For a thorough critical review, you can’t beat the Norton Critical edition” (Vol. 1, 493).

The Graphic Canon is a beautiful series of anthologies. While it has tremendous value as a teaching tool and can easily be used in conjunction with teaching the texts it illustrates in a high school or college classroom setting, the series is also simply absorbing. One can lose many hours within its pages. Recently, on a chilly late-summer evening, my friends and I gathered for a backyard meal, and the sixteen-year old and highly literary son of one friend picked up Volume Three of *The Graphic Canon*. We watched as his head dipped closer and closer to the pages as he examined every last detail. Completely absorbed, he sat on the back porch long after we’d all gone inside to warm up. When he came in, he simply said, “That is the best book I’ve ever seen.”

Eben Kirksey, ed. *The Multispecies Salon*. Durham: Duke UP, 2014. 306p.

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Upon turning over the dust jacket, the image that greets the reader who picks up *The Multispecies Salon* is of a dark-eyed, bristling, demonic creature baring his sharply pointed teeth. It is from a sculpture made by Patricia Piccinini entitled *Bodyguard*, and it served as the poster-child for the the events surrounding the

Multispecies Salon project. In her essay about Piccinini's work, "Speculative Fabulations for Technoculture's Generations: Taking Care of Unexpected Country," Donna Haraway writes, "Most of Piccinini's works are premised on bioscientific practices of manipulation and alteration of living beings, of creating 'new worlds'...Stem cell research, genetic engineering, cloning, bioelectronics, and technologically mediated ecological restoration and kin formation loom large" (248). But, Haraway also notes, the otherworldly figures are familial, "near-kin" (242), and they invite us to consider refiguring our relationship to critters who need care and who can care for humans. It is such a symbiosis and its possibilities that the writers collected in *The Multispecies Salon* query.

The Multispecies Salon collects essays short and long from participants in a salon event originally created and curated by Eben Kirksey and several of his colleagues from the University of California, Santa Cruz in 2006, which eventually developed into a series of larger events in San Francisco, New Orleans, and New York City by a swarm (their word) of cultural anthropologists and artists from institutions and collectives worldwide. The salons, exhibits held in art galleries, offered space to test the ideas emerging in discussions of multispecies ethnography and an "arena for reworking the relationship of anthropology to natural sciences" (4). The salons proved that bringing "art interventions together with empirically rich ethnography could produce unexpected ruptures in dominant thinking about nature and culture" (4). The book, edited by Kirksey, serves as an ethnographical object of commitments about an ontological turn in cultural anthropology that drove the salons and asks how, without ventriloquizing, the voices of beings other than human might be ethically represented. While the question has carried great weight for most intellectual practices for a long time, its burden is especially critical now that we have entered into the anthropocene, and *The Multispecies Salon* offers readers myriad ways into asking difficult questions about biopower and biopolitics at the micro and macro levels. The writers collected here, some traditional scholars and researchers, some artists, and many both, bring to their work a lot of themselves; the personal is political again, but the personal is also attuned to making space for the "voices" of the critters (the word adopted by the book to describe living organisms) with whom each writer's work is engaged, be they goats who produce milk for cheese, dandelions who provide essential nutrients to Hepatitis C patients, micro-organisms that ferment our food into delightful flavors, felted wool balls that provide homes for endangered forest critters, or piñon nuts and acorns that carry long histories of native peoples.

The book's methodology of "poaching" has a lot to teach us about new ways of working in interdisciplinary ways. Using Michel deCerteau's notion of "reading as poaching," which allows the reader to convert the text into something usable

and everyday, a practice that trespasses on the meanings ascribed by the “elite literari” who claim rights through publication (5), contributors to the volume shared their work in early stages and poached from each other. Such a method gives the book a true through-line, traceable across the pages, in a set of writings that might not easily converse with one another. For example, “R.A.W. Assmilk Soap,” a travel essay by Karen Bolender about place internalized in the colostrum of her companion, an ass named Aliass, and the impact of blasted landscapes on heritage and biological histories resonates with a later essay by Heather Paxson (“Microbiopolitics”) about the political contest between the Food and Drug Administration’s criteria for food safety and the craft movement around raw cheese. These two essays, taken together, provide a hermeneutics for thinking about the transfer of a mammal’s bodily fluids (milk) and the microbiota that assist in its conversion into rich nutrients and useful products. Such a hermeneutics protects the connection between giver and receiver and the tactical knowledge of the care required by the receiver to the giver to produce milk; this connection has been lost to most of us who buy commercial food at chain grocery stores. These essays, along with many others in the volume, call us to critique our particularly American fear of contamination and our reliance on the antiseptic intermediary that distances us from our food and the long chain of critters that provide it to us. Mirium Simun’s essay “Human Cheese,” destabilizes the relationship between giver and receiver in extreme ways as she asks us to consider our aversion and attraction to human breast milk as a food item. Simun’s cheese made from human milk, which she served at one of the salons, performs a reworking of dominant forms of biopower by undoing the hierarchy of the food chain. A recipe is included.

Indeed, there are many recipes, including Plumpiñon, a highly nutritive paste made from piñon nuts harvested by Navajo women in New Mexico and Colorado (122) and Acorn Mush, a traditional, medicinal food prepared by the Pomo people in Northern California (156-8). Those interested in more content (and recipes) should visit *The Multispecies Salon: A Companion to the Book*, the digital archive. Overall, *The Multispecies Salon* offers quite a lot to digest with very little indigestion, but it is a meal that should be taken slowly. Its philosophical questions can and should result in rethinking and revising how we occupy our own landscapes, live in our communities, and share resources with not only our kin, but our near-kin--plants, vertebrates, invertebrates, and micro-organisms of every kind.

Adam Mansbach. *Rage Is Back*. New York: Penguin Group, 2013. 290p.

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Adam Mansbach's *Rage Is Back* is an ode to a New York where teenage angst was best expressed through a can of Krylon Hot Raspberry or Aqua Turquoise. The novel is narrated by 18-year-old Dondi Vance, the biracial progeny of two graffiti legends. Recently expelled from the prestigious and predominantly white "Whoopy Whoo Ivy League We's A Comin' Academy," Dondi's is fueled by a fresh round of resentment towards his former school, his mother, and life in general. The story begins as Dondi's estranged father and graff icon, Billy Rage, mysteriously reappears in Brooklyn just in time to stop Anastacio Bracken's campaign for mayor. Bracken, a longtime scourge of the graffiti world, and the killer of Amuse, Billy's best friend and fellow member of the Immortal 5 graff crew, is positioned as a "tough on crime" representative of the ways in which NYC law enforcement and gentrification contribute to an overall whitening of New York.

The most effective aspect of the novel is the colorful glimpse into graffiti culture incorporated throughout the narration. Mansbach deftly illustrates how a generation of angry and marginalized teenagers found their voice through "burned" subway cars, and he speculates where the 80's graff legends might be now. Mansbach has clearly done his graffiti research, and the novel is suffused with the language of hip hop and the graff lifestyle. Mansbach also tackles the taboo subjects of race and class privilege through Dondi, a product of 80's graff culture living in a New York dominated by fancy coffee and bourgeois "cheese-loving motherfuckers." In Dondi, a self-proclaimed "nerd with swagger" who is equally versed in the *Odyssey* and the iconic graff documentary *Style Wars*, Mansbach smartly positions hip-hop culture within the literary canon.

Less effective, however, are the half-baked elements of magical realism interwoven into the text. An apartment building staircase providing a 24-hour portal into the future and Dondi's psychedelic Amazonian drug trip do little to further the plot. An allusion to a possible subway tunnel demon seems at first like an interesting segue between Rage's training as a shaman and the underground life of graffiti art, but this connection remains unexplored, and there is no apparent relationship between Billy's newly-cultivated spiritual powers and his former life as a legendary graff artist.

Like Dondi, Mansbach is a writer still working to find his voice. Just as Dondi appropriately remarks that there are "a lot of little technical things I didn't even notice as a reader... already kicking my ass," Mansbach leaves underdeveloped subplots throughout, while his characters at times seem more like caricatures. However, Mansbach's wandering and irreverent prose is a souvenir of a New York

fueled by spray paint and cocaine, and a witty commentary on the city's changing social climate. The novel speaks to kids like Dondi, born into a grittier and more colorful New York, but also equipped with the tools to succeed in a changing and increasingly gentrified city.

Peter J. Marchand. *The Bare-Toed Vaquero: Life in Baja California's Desert Mountains*. Albuquerque: U of New Mexico P, 2013. 123p.

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Peter J. Marchand's *The Bare-Toed Vaquero: Life in Baja California's Desert Mountains*, published in 2013 by the University of New Mexico Press, is a little bit of a whole lot of genres. In tracing his journey along the Sierra de la Giganta, Marchand draws on elements of photojournalism, photonarrative, and ethnography to describe the landscape and the lives of the families who inhabit it. As well, Marchand's inclusion of Latin names for flora lends a scientific air to the narrative while his easygoing recounting of his journeys evokes travelogue. This eclecticism, though, is also the text's weakness; its fragmented structure--of the book's 122 pages, 33 are divided into five brief narrative "chapters"—are a challenge at any level. Most conspicuously, between the third and fourth chapters are no fewer than 89 pages presented as a series of two-page spreads with one or two photographs on the right page and a brief explanatory caption on the left. Among the photographs are some that depict the unforgiving landscape, but most are of the residents shown either formally in portrait or informally at work. The result is that, rather than a text that integrates words and pictures in a way that enriches each medium as well as overall content, *The Bare-Toed Vaquero* offers disjointed sections of narrative interrupted by a seemingly random section of photographs.

One explanation for the text's organization might lie in Marchand's intentions. In his introduction, Marchand explains that his goal is to "provide a window" into the lives of the residents whose qualities of resourcefulness, stewardship, and community he admires and to record how their lives are changing. In addition, he continues, although change is coming to the Sierra at "slightly more than a geological pace," he contends it is "worth recording" (ix). Recording, Marchand asserts firmly, must not move to intrusive analysis of what he experiences, for "this work is observational rather than analytical." Drawing conclusions is the task left to the reader: "Whatever lessons may be found here I leave to the reader to extract" (xi). Marchand thus establishes himself as writing from within but standing outside the communities he visits.

Although Marchand's approach might be applauded as heuristic, it can also be, more simply interpreted, frustrating. After all, it is Marchand who has travelled among these people, and the reader looks to him for guidance. Instead, the fragmented structure of the text does little to assist the captioned photographs only minimally referenced in the narratives. In Chapter Two, for example, Marchand travels to Los Pilares, where he meets the particularly endearing "Chavalo." Chavalo is recovering from a recent and devastating flood that has destroyed his homestead and taken 70 of his goats. Yet, as Marchand writes, "For the privation and isolation that is his life now, Chavalo is bright, witty, uncomplaining, energetic, and seemingly undaunted by his misfortune" (9). The entire chapter then recounts Marchand's time with Chavalo while he prepares to start again, but the photographs of Chavalo, his land, and the *palapa* he is building single-handedly appear randomly in the section of photographs (nos. 17-18 and 32-33 of the 44 total). One longs at times for a clear, resonant connection of words and pictures.

At issue in Marchand's text, then, is generic effect. From Georges Rodenbach's 1892 Symbolist masterpiece, *Bruges-la-Morte*, to André Breton's *Nadja* or Virginia Woolf's *Orlando*, both published in 1928, photographs can wonderfully destabilize traditional genres. This mixing of modes and media continues in the fiction of contemporary writers such as Dave Eggers, Jonathan Safran Foer, and Marianne Wiggins. Other writers--Leslie Marmon Silko, Nikky Finney, and Norma Cantu, for example--include family photographs in the same way as Marchand to illustrate the lives of those about whom they write. Marchand's book falls somewhere between works like *Storyteller*, *Rice*, or *Canicula* and those of the late W. G. Sebald. Sebald included photographs to extend his theme of the loss of personal and collective memory and to illustrate the decay of the physical world, traditions, and even civilization. Although his work is non-fictional, Marchand's intentions comes nearest Sebald's in probing the nature of memory and loss. However, whereas Sebald's photographs are not illustrations of the narrative but rather contrapuntal to it, Marchand's are documentary in intention and nature. What Marchand aims to document is a people's collective memory about the slow decay of their culture in land of Baja's desert mountains. In the final analysis, the reader of *The Bare-Toed Vaquero* does indeed experience as much--if, that is, the reader is willing to do the "heavy lifting" that really should have been done by the author himself.

John Joseph Mathews. *Old Three Toes and Other Tales of Survival and Extinction*. Susan Kalter, ed. Norman: U of Oklahoma P, 2015. 186p.

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Old Three Toes marks another installment in the recovery of Native American literatures launched over the last several decades. Scholars already aware of John Joseph Mathews's other landmark contributions to the field, most notably his novel *Sundown* (1934), will find this posthumously published manuscript of nine short stories provocative within several overlapping areas of interest, including Native studies, environmental literature, western American literature, regionalism, naturalism, and animal studies. The collection also constitutes the second manuscript unveiled by Susan Kalter, who pilots the recovery of Mathews's oeuvre. Her first recovered manuscript, Mathews's autobiography *Twenty Thousand Mornings* (2012), augments his life's work and expands the critical knowledge of Mathews's significance as "one of the early shapers of the Native American novel" (xviii). *Old Three Toes* continues to highlight Mathews's remarkable literary achievements and reinforces his importance to twentieth-century American literature.

These short stories depart from the other genres Mathews published in his lifetime. Although Kalter tells us that he drafted approximately thirty-four short stories, most of them leaned toward non-fiction, and he published few of them (137, 172). This unfinished collection, however, he composed during the 1960s and imagined as a boy's book (ix). Their settings draw from a wide array of regions, from the American Southwest to the western coast of Scotland, and he narrates the stories from the perspective of various animal and bird protagonists, following the trajectory of their lives from birth to violent death. The rhetorical force of Mathews's writing remains uneven, but its unpolished moments do not diminish the staggering effect of each story or the overall impact of the collection. Its effect does not merely project human feelings upon animals, a practice Kalter claims Mathews "despised" (149). Instead, these stories read as a refocus of perspective, one infused with emotional hyperbole at times but nonetheless genuine in its imagination of nonhuman animals and bold in its decentering of human life. At its best, Mathews's prose tenders striking imagery of the natural world, such as when he describes the sandhill cranes in flight as "a kite string that had been severed high above the earth" and the ground below as "yellow sand hills and broken earth that cast inky shadows, and the yellow of the hackberries and the cottonwoods and the willows made the streams into yellow arteries of the earth" (26).

The collection unabashedly addresses conservation concerns, adding diversity to the corpus of environmental writing still sometimes accused of being racially

homogenous. Humans do not fare well in these stories, from the incompetent hunting of both men and boys to the malicious use of cyanide and woefully inept conservation efforts. Mathews pulls no punches against what he clearly considers to be the dysfunctional and destructive relationship between humans and the natural world. Outrage often attends the emotional devastation of these stories as in nearly every instance the animal protagonists die wastefully. Kalter later reminds us of the veracity of Mathews's portrayal, as "wild animals almost never see old age or die without violence" (143), yet these stories exhibit wasteful violence as a symptom of human corruption. For example, hunters and ranchers in the titular story of the collection, when thwarted by a particularly skillful and elusive mountain lion dubbed Old Three Toes, decide to kill him with a bomb dropped from a helicopter. From Old Three Toes' perspective, Mathews writes, "He crouched and waited for the attack which never came. His racial memories urged him to take this position and fight for his life, but there was nothing in these memories about the attack of mechanism. The bomb killed him instantly" (128). Mathews' frequent use of the phrase "racial memory" troubles nearly every story. Scholars interested in intersections between race and animality in literature will be intrigued by the use of this phrase as an explanation for the survival instincts of the animals. Mathews also employs other phrases that invoke racial politics, such as in "The Last Dance" in which he repeatedly labels the extinct heath cock as "a bird of destiny," invoking the concept of Manifest Destiny. Certainly, as Kalter mentions, these invocations connect *Old Three Toes* to other literature categorized within naturalism, and the text's recovery inserts another voice into those critical conversations.

Kalter's brief preface and editor's note may at first surprise readers expecting the standard scholarly introduction. Kalter also chooses not to embed editorial footnotes, providing numerically identified notes at the end of the collection only. She justifies both of these decisions quickly in the last sentence of the two-paragraph editor's note, explaining, "I have chosen not to insert note signals into the stories themselves so that readers may read the narratives as Mathews wrote them and aspired for them to be published" (xiii). The result may initially feel odd given the strong editorial hand providing readers with the text in the first place, but it does prove appropriate when experiencing the uninterrupted affect of Mathews's prose. Kalter's thorough afterword answers any paused questions raised by the text and addresses biographical, literary, and historical context in addition to offering interpretations of each story in eponymously designated subheadings. She also weaves in her expansive knowledge of Native literature, environmental writing, and zoology in her notes and afterword. Kalter's brief preface without an accompanying introduction constitutes an atypical choice, but she succeeds

in preventing an introduction or inserted notes from dampening the emotional power of the stories.

Old Three Toes contributes a Native voice to the field of environmental fiction, giving readers a more complex picture of the characterizations of animals in twentieth-century literature. Its numerous critical connections denote the collection's broad significance and compel attention, as Native American literature and as fiction pertinent to the most pressing concerns of the past several decades. Mathews deserves such recognition as scholars continue to encounter his extensive writings.

Anne-Marie Millim. *The Victorian Diary: Authorship and Emotional Labour*. Burlington, VT: Ashgate, 2013. 216p.

MISTY URBAN
INDEPENDENT SCHOLAR

Approaching the diary not simply as a repository of lived experience or record of “self-examination” (2) but as “a vital tool in rational decision-making” (1), Millim applies the sociological concept of emotional work to argue that certain Victorian authors used their diaries as a site of emotional “self-management” (2), an intentional disciplining or “private socialisation” that helped the diarist “fashion a respectable persona for the public sphere” and redirect their “emotional resources” to “favour and further literary production” (2). The private act of emotional management, Millim argues, “consisted in readying the diarists’ perceptive and evaluative mindset through actively managing the emotions so that emotional labour—the basis of authorship—could occur” (183). In the case of the Victorian diarists she analyzes, this emotional labour produces the novels of George Eliot and George Gissing, the poetry of Gerard Manley Hopkins, criticism and nonfiction by John Ruskin and Elizabeth Eastlake, or the diary itself, in the example of Henry Crabb Robinson and Edith Simcox. While Millim suggests that “[a]ll diaristic writing is to some degree aware of a potential audience and therefore outwardly oriented” (9), the public for whom these acts of emotional sculpture are performed is most often represented by the writer himself, who uses will and intellect to reshape strong feeling into useful emotional energy, polices moral conformity to cultural norms, and reinforces personal and cultural standards of literary taste. In their “desire to gain control over the emotions and to exploit them as a productive resource” (4), Millim says, these writers used the diary “not simply [as] a tool for repressive self-control but also an instrument for artistic self-development and public self-construction” (28), engaging in “self-expression

and the professionalisation of the self” (25) as a means to “achieve professional productivity and respectability” (1).

The argument is well-grounded in research on the practices of life-writing as well as Victorian attitudes toward emotionality, excitability, and moral approbation of regulated affection, best demonstrated in the writings of Eastlake herself. Readers new to the concepts, however, might be forgiven if they find the distinction between “emotional management” and “emotional labour” occasionally slippery and at times interchangeable. In the diaries of cultural commentator Henry Crabb Robinson and art critic Elizabeth Eastlake, the subjects whose “tailored public performance” (65) forms chapter one, “emotional management[. . .] fundamentally a private adjustment and position to societal circumstances, is turned into a model for public emulation” (28). The utterances in Eastlake’s highly edited diaries “reinforced cultural norms of propriety” (56), educating her readers in a model of refined womanhood that avoided too-feminine excess of emotion, while, Millim argues, Crabb Robinson’s emotional labour is defined by its absence; he shrank from creative endeavor, insisting he “lacked emotional resourcefulness” (49) and the “sensibility” (53) required to shape literary works. The second chapter engages with the professional anxieties of the novelists Eliot and Gissing, reading their diaries as “an emotional account book” (63) in which both authors “negotiated their personal and authorial value . . . which allowed them to manage their emotional resources and ensure maximal productivity” (67). The “economic reasoning” (81) of their respective diaries shares high expectations of cultural and literary value with Ruskin, the subject of chapter three, whose diaries became a “tool to conduct and document the emotional labour of feeling visual beauty” (109), the task upon which his career as an art critic depended. Ruskin’s personal reflections, like those of Eliot and Gissing, reveal his effort to establish the “emotional receptivity” that escaped Crabb Robinson, by “trying to control ungovernable aspects of the self and to make them function at maximal productivity” (109). The outward orientation of emotional management is most subtle in the last chapter, which examines the ways in which Simcox and Hopkins “used their diaries to construct and execute strategies of resignation, through which they could manage their desires and turn them into productive labour” (147). While the goal of Hopkin’s emotional labour is “to convert undesirable emotions into divine praise through aesthetic contemplation” (151), Simcox uses her autobiography as anodyne for unrequited adoration of Eliot. Though they pursue different strategies, Millim successfully demonstrates that all the diaries under examination essentially “fulfil a productive function” (183) in orienting the author’s emotional management towards creative efforts productive of literary output—authorship.

Millam's approach steers clear of the murky territory of psychologizing her subjects, even when the application of psychology might advance her argument beyond merely indicating the presence of emotional management and postulating motive. The link between Eliot, Gissing, and Ruskin's anxieties about their creativity and their clear individual tendencies toward melancholy—to us, depression—could, for instance, potentially bring further nuance to an analysis of their emotional labour. Both Simcox and Manley Hopkins' efforts to redirect their sexual impulses beg some acknowledgement of the complexity of Victorian attitudes towards same-sex desire, with its "romantic friendships" and cherished model of compulsive heterosexuality. Millim also conjures the paradox of idealized Victorian womanhood in Crabb Robinson and Eastlake's chapter, in which the association of excessive emotion with femininity contradicts the restrained, practical, upright model of the female preceptress embodied in the ideal Victorian lady-traveler and mother. Millim limits her model of emotional management to a strictly analytic, even logical process, which at times seems counter-intuitive to the task of authorship and creation, which necessarily tap into the messy structures of the human un- and sub-conscious.

Millim's prose is as ornate, stylized, and densely decorated as a Victorian parlor, which lends an elaborate, even lofty sophistication to the intellectual acts under discussion. On one or two occasions the book shows a greater interest in the processes of self-signification than of emotional labour *per se*, with the result that the analytical framework occasionally feels applied to rather than evident in or arising from the primary texts. Use of these varies by chapter; compared to the depth of exploration in Ruskin's diaries and Millim's perceptive connections to his published works, the journals of Crabb Robinson, Eastlake, and Simcox seem fairly skimmed, while much of Gissing's and Eliot's are, by necessity, broadly summarized. Readers approaching this study from the non-Victorian period will do well to gather biographical information on its main subjects from other sources, as Millim spends little time contextualizing the diary excerpts in terms of a broader literary or personal career. However, none of this detracts from the very interesting theory, well-defined analytical approach, and fruitful observations about authorship and emotional labour which sustain and unite the book into a coherent, polished whole. Millim's argument offers intriguing insight into the creative process and expands the many uses of the diary, and her research yields convincing evidence that diaristic writings should be taken seriously as literary texts revealing "sociocultural context" (185) as well as the techniques by which individual writers "[made] past selves useful to present and future selves . . . to increase their professional, social and personal value" (183) and create works of literary significance and lasting interest.

Eric W. Nye. *John Kemble's Gibraltar Journal: The Spanish Expedition of the Cambridge Apostles, 1830-1831*. Basingstoke: Palgrave, 2015. 416p.

SARAH WEAVER
INDEPENDENT SCHOLAR

John Kemble was never one to keep quiet. As an undergraduate at Cambridge, he was active in the Union debating society, and among his friends in the semi-secret society known as the Cambridge Apostles, it was a common occurrence that “Kemble got into a passion about nothing but quickly jumped out again” (Tennyson 44). After university, he worked to overhaul Anglo-Saxon studies, castigating contemporaries who resisted adopting the techniques he promoted. One philological skirmish raged in the pages of the *Gentleman's Magazine* for over a year. It is all the stranger, then, that Kemble's writings from the ten months he spent as a would-be revolutionary off the coast of Spain have remained silent for the better part of two centuries. Eric W. Nye, who discovered Kemble's papers in the Dunedin Public Library in New Zealand, has given the fiery Victorian his voice again by publishing them as *John Kemble's Gibraltar Journal: The Spanish Expedition of the Cambridge Apostles, 1830-1831*. These documents were evidently intended for posterity, for Kemble prepared his materials with an eye to aiding future readers. In addition to keeping a detailed journal, he preserved, catalogued, and cross-referenced the letters he received during this period. Mid-journal entry, when he realizes that he has drifted into a topic that he had intended to discuss in its own entry, he concedes: “it will be all one a hundred years hence” (133). Nearly *two* hundred years later, Kemble's observations can fulfill their intended purpose at last, thanks to this meticulously curated edition.

The outline of the Spanish Expedition has long been established, but the details have remained obscure. In 1830, some of the Cambridge Apostles took up the cause of Spanish liberals who had been exiled for supporting a constitution rather than the absolute monarchy of Ferdinand VII. Spearheaded by John Sterling, they gathered funds in support of the exiles and their leader, General Torrijos. When they and their new friends had determined that the political situation in Spain was primed to spark an uprising, Sterling's cousin Robert Boyd bought and stocked a ship – which was impounded before even leaving London, a misfortune that foreshadowed how the entire venture was to proceed. Nevertheless, Boyd, John Kemble, and Richard Trench made their individual ways to Gibraltar, where they met with the gathering Spanish rebels and awaited news from the mainland that the time was ripe to invade and rally troops who were loyal to Torrijos. Alfred Tennyson and Arthur Hallam delivered letters and money on the French-Spanish border, while their friends stagnated in the south. Weeks turned to months as incursions came to nothing; first Trench and then Kemble returned home,

disillusioned and “demoralized” (203). Boyd stayed behind and was eventually executed with Torrijos and the remainder of his men in Málaga.

This episode has been an inevitable presence in biographies of the Apostles, where it has been reconstructed from a handful of references in letters, together with brief accounts in memoirs that minimized how seriously the participants took the endeavor. Nye’s book offers a wealth of new information. In later years, the Apostles so carefully memorialized themselves, each other, and their collective youth that Kemble’s journal provides a refreshingly candid account of young men ambitious to make a change in the world. The details of his affair with a teenage Spanish girl is probably the most salacious example of his frankness, but it is also intriguing to track the persistence of literary and philological work in Kemble’s notebooks.

Nye writes in his introduction that “It is too easy to reduce Boyd, Kemble, and Trench to impulsive Byronists, ready to die for their cause,” as Thomas Carlyle did in his *Life of John Sterling* (5). It is indeed oversimplifying matters to suggest that their involvement was motivated by dilettante literary romanticism. Nevertheless, Kemble’s journal expresses a common tension within the Apostles of this period: while delighting in honing what they considered to be their considerable intellectual talents, they simultaneously felt uneasy about remaining in the ivory tower. As Trench wrote to another Apostle shortly before leaving for Gibraltar, “it is action, action, action, that we want” (Trench 32). When Trench later began to have serious doubts about the possibility of success, Kemble complained to his journal that his friend “cannot help being a poet, even at the time when it would be better for him to be a man of action” (100). Yet Kemble himself could hardly claim to have left poetry behind him, for literary engagement interweaves the record of his time in Gibraltar. He used his growing knowledge of Spanish to flesh out his philological expertise and composed poetry during his night watch (113). To pass the time on board a ship in the harbor, the rebels read *Don Quixote* aloud (100). As the enterprise dwindled into inaction and disappointment, Kemble composed ever more verses, and even when it became clear that the mission was hopeless, he noted, “I find no inconsiderable support under evil circumstances and low spirits in reading Plutarch” (144).

This dynamic is one of many that should make the book appealing to a variety of scholars. Those interested in how Torrijos’s company attempted their insurrection will find a daily account of the junta’s movements, albeit filtered through the eyes of a man holding little respect for Spaniards. Kemble’s attitudes – and his clashes with the British governor of Gibraltar – offer insight into nineteenth-century English worldviews, while researchers working on any of the Apostles from this period will find characteristically flamboyant material in the journal and accompanying letters.

To aid such research, Nye has provided many particulars of the manuscript. The printed text notes folio page numbers, transcribes crossed-out words, and retains original abbreviations, for example. Some, perhaps most, readers will find these details unnecessary, but they are representative of how thorough Nye has been. Nowhere is this more evident than in the painstakingly researched footnotes, which go far to place Kemble's commentary into context. Individuals are identified and their significance summarized, from otherwise-unknown Cambridge undergraduates to minor civil servants; the briefest of quotations in Latin, Greek, German, Spanish, Anglo-Saxon, Hebrew, or Gothic are translated and their sources cited when possible.

Further context is provided through the extensive appendices, which include Kemble's letters to his sister Fanny and the testimony of Torrijos's wife. Indeed, the book's title does it a disservice, for the journal composes just half of this volume. Of broadest appeal is probably the appendix consisting of the letters that Kemble scrupulously collected and labeled. Their contents have already been used by Marion Shaw and by John Batchelor for his recent biography of Tennyson, but much remains to be mined from them. Rare is the scholar who can arrange a trip to New Zealand, and the Tennyson Research Centre in England (which holds photocopies) is equally a challenge for some. The access to materials which this book affords therefore promises to be a great benefit to the academic community. It is a shame that space considerations have forced Nye to paraphrase some of the letters, since the book's major contribution is to serve as a substitute for primary sources. For the most part, however, it does so with a level of precision that Kemble would have approved. Loudly.

Gustavo Pérez Firmat. *A Cuban in Mayberry: Looking Back at America's Hometown*. Austin: U of Texas P, 2014. 181p.

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What does it mean when the format changes in the middle of a book, suddenly and subtly moving from right and left justified formal margins to a left-justified essay section titled, "Interlude"? Is it just a cut-and-paste error that the typesetter didn't catch? Did the author decide to insert an afterthought as the book was going to print? I don't read this as a printing lapse, I see this seven-page section at the end of Part I, titled "The Place," as the central character sketch of *A Cuban in Mayberry*. That Cuban is the author Gustavo Pérez Firmat himself. Like the margins of this mis-aligned short chapter, the little Cuban boy has been cut-and-

pasted into the square margins of American society. Even though he was about the same age as Opie of the TV series, as a Cuban immigrant, Gustavo was displaced into the middle of the southern United States as a youngster, and ended up smack dab in the middle of a new place.

The entertainment value of *A Cuban in Mayberry* transports us to a fictional place that never existed except in the collective imagination of a generation of television watchers who can still whistle the happy tune that accompanies Andy and Opie on their way to the fishing hole at Myer's Lake at the start of every episode of *The Andy Griffith Show* (called "TAGS" by aficionados). The book's introduction begins with this bucolic image, situating the series amongst other situational comedies of the time: family sit-coms where you can sit for half an hour and be a part of another family—*Father Knows Best*, *Make Room for Daddy*, *Leave It to Beaver*, *The Donna Reed Show* and *Ozzie and Harriet*.

Format follows function. With its less formal margins, the interpolated "Interlude" between "The Place" and "The People," does not offer a complete break, and does not reflect the complete marginalization of the author. It just doesn't quite fit, reflecting his need to make a place for himself and his perspective in the middle of a space where he doesn't belong. Whether this is a printer's mishap, a cut-and-paste essay afterthought, or a purposeful format-follows-function visual device, we readers are left with the text, so how it lands on the page is part of what we analyze, and its appearance contributes to the formation of the central character. This interlude section, just like Gustavo in his little cowboy boots and slicked-down gomino hair when he lands on the US shore, looks almost right, but seems slightly out of place and doesn't quite fit in.

Even though the setting is Mayberry, the main character of *A Cuban in Mayberry* is Cuban. He is interpolated in the interlude and he is the lost little boy of the epilogue. Very self-aware, and very much the resident Cuban in Mayberry, Gustavo forms an American childhood he never had by watching reruns of programs he never saw the first time. He writes himself into the script and becomes a resident alien—lost (for an afternoon) in Mayberry and found in Mayberry. He is from Cuba and is from North Carolina.

The second half of the volume, "The People" offers a series of character sketches, divided into short chapters. The principle players have individual sketches, with roughly eight pages each: Andy, Barney, and Opie all merit one sketch each. Women get less individual attention; all the single women (Aunt B, Helen Crump, and Thelma Lou) are grouped together as "Mayberry Maidens," and the "Trashy Women" (Daphne and Skippy) are only allowed four paragraphs. The rube of the rube-com (Gomer, Goober, and Howard) together form the bachelor's line. Making up the bulk of the volume, these character sketches serve as a scrap book

of the imaginary town's residents, full of snapshots of their physical, emotional, social functions within Mayberry society.

Why write a book of character sketches about fictional characters? The pop-culture entertainment value is bound to be appealing to a wide general audience of baby boomers and rerun rewinders, but why would a Spanish and Comp Lit professor from Columbia University watch 125 hours of reruns and a reunion movie and dedicate a volume of creative non-fiction essays to a TV show? The answer is a very personal one, and centers on that Cuban transplanted to the middle of a new country. Pérez-Firmat writes, "I am not sure how many literature professors regard sitcoms as equipment for living, but I have to confess that, much as I love literature, *I Love Lucy* and *The Andy Griffith Show* have had a greater impact on my life than any book I've ever read or written. Without them, I might never have cut the umbilical cord to Cuba (81)." The fact that he did not begin watching TAGS until he was an adult and saw them as reruns makes his self-realization all the more engaging. With *A Cuban in Mayberry*, Gustavo admits to cutting the umbilical cord to Cuba, he is now a transplant to the southern US, and has adopted an American childhood, complete with a repertoire of television characters that have become as real as next-door-neighbors.

Quoting Somerset Maugham in the epilogue, Pérez Firmat creates his own television persona and writes himself into the final chapter, inventing an episode in TAGS called "The Lost Boy," that allows him to be a part of the town. The lost Cuban boy steps off the bus in Mayberry in search of his aunt, named Tía María not Aunt Bea, and is befriended by Opie, despite the language barrier. *A Cuban in Mayberry*, like Maugham's *The Moon and Sixpence*, offers the little Cuban boy, as well as the grown up literature professor, a fictional identity that becomes his new home, "Sometimes a man hits upon a place to which he mysteriously feels that he belongs. Here is the home he sought, and he will settle amid scenes that he has never seen before, among men he has never know, as though they were familiar to him from his birth. (148)."

Peter Quartermain. *Stubborn Poetries: Poetic Facticity and the Avant-Garde*. Tuscaloosa: U of Alabama P, 2013. 322p.

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T.S. Eliot held that genuine poetry can communicate before it is understood. In *Stubborn Poetries: Poetic Facticity and the Avant-Garde*, Peter Quartermain quantifies Eliot's theory. He identifies twentieth-century poets whose poems are

difficult to pin down meaning and bolshie in focus. However, as Quartermain views them, the poets and their poetry communicate and reverberate long after their cultural moment.

There is much to impress and savor in the life-long writer, manuscript reviewer, editor, artist, and small press operator's newest book about select modern poets, poems, and poetics. Two primary reasons for critical endorsement of this book are that, first, Quartermain appreciates creative writers, and second, he is attentive to communicating excitement about poetry. He is especially passionate and deeply committed (stubborn himself!) to the critical advocacy of modern poets whom he feels should not be marginalized or forgotten. Perhaps above all, Quartermain makes clear in *Stubborn Poetries: Poetic Facticity and the Avant-Garde* that there are some poets of our time who have produced real artistry with works that should be considered among the finest of our literature. Hence, the scholars' long-held or rather, own stubborn strategy is to evoke continued interest in, and add hype to, a very privileged group of poets who have yet to attain current popular literary acclaim, in spite of their superior poetry.

These poets should be cherished for their uniqueness and blends of influences. Their poems display a wide array of traditions and individual translations, transposing and stretching back through Shelley and Shakespeare, Wordsworth and Wyatt, and Byron and the *Beowulf*-poet. These "stubborn poetries" further show influences of high modernism, vast cultural experiences, and divergent views of history. However, because these works are not becoming canonical, they remain Quartermain's focus, and he is especially spurred to speak and write about nonmainstream poets. In fact, the former lecturer in the Summer Writing Program at Naropa University, Boulder, and Writer in Residence for Capilano College in British Columbia is very obstinate about touting writers whom he feels are neglected yet who have produced "avant-garde" poems resisting critical convention and linguistic norms.

For Quartermain, "avant-garde" translates as literary precision that withstands space and time and grows in scope and range when decontextualized and recontextualized (71). Consequently, among Quartermain's select group of neglected poets are, principally, the following, in no certain order: William Carlos Williams, Basil Bunting, Louis Zukofsky, Lorine Niedecker, Robin Blaser, Richard Caddel, Mina Loy, George Oppen, Robert Creeley, Lyn Hejinian, Steve McCaffery, Bruce Andrews, Hilda Doolittle, Charles Olson, and Susan Howe.

Through remarkable cross references, striking technical details, in-depth analyses of history and criticism, imposing philosophy, and impeccable scholarship, Quartermain explains why certain poets' "stubborn poetries" possess accentuated styles that should have curtailed popular dismissal. In spite of the

works being difficult, obdurate, and resisting or contrasting with conventional explication, Quartermain argues that they are worthy to be placed inside our canon. Most poignantly, he advises that the larger social and political drama of the “moral imperative of Authority” works against these texts becoming canonized (81). Instead, and unfortunately, they have been deemed “irregular” or “corrupt” and remain unstudied and overlooked. The texts are not seen as pure. As a result they remain unworthy of aggregation of language and literature which has been classified and comfortably fits into the arbitrary order and ranking of the logical, syntactical, etymological, material, and socio-political.

Therefore, *Stubborn Poetries* advances not just Quartermain’s purposes and excitement but each of our own sense of rationale for academic inquiry and intensity for re-engaging with current poetry. This book succeeds an earlier work by Quartermain titled, *Disjunctive Poetics: From Gertrude Stein and Louis Zukofsky to Susan Howe* (Cambridge UP, 1992). In *Disjunctive Poetics*, Quartermain examines some of the most interesting and experimental contemporary writers. Certainly, *Stubborn Poetries* is foundational for reappraising postmodernism and twentieth-century language and literature which counter mainstream writing. Quartermain has at long last set down his scholarly reflections, ideals, and truisms about poetry and poetics from over 30 years of teaching and criticizing contemporary poetry. Indeed, his persistent views about poetry have modulated between paroxysms of book and manuscript reviewing and teaching summer writing courses to fledgling poets and fiction writers, and these are undoubtedly why Quartermain labeled his book a “study” and one of “*ad hoc* quality” (1). Nevertheless, he claims that his text was derived out of the vigorous selection, or rather re-selection/re-focus, upon modern poets who have never failed him personally with works of constant “reading and delight” (1).

Through 21 erudite essays, including a critical introduction entitled “Reading the Difficult,” Quartermain answers why he has so identified with his endearing group of poets that are not so easily understood and well-accepted. His general thesis foregrounds major aspects of his life-long professional studies and work, essentially an overall purpose best broken down into a couple of simple axioms: some poems are clearly better than others, and, some poets (across the ages) were *and are* clearly more gifted than the rest. The proof is in the poems as they visually appear on the page and how readers read, hear, say, and understand them. As Quartermain explains: “... The more any of us reads a given poem, silently or aloud, the more established becomes an inward notional neutral tune which persists from reading to reading, familiar but elusive in its fine detail” (292). And the author concludes: “Good reading, bad reading: neither is wholly possible; either might bring us to the threshold of speech. Strength of vocables: to bind” (300).

Consequently, *Stubborn Poetries* suggests that, in spite of or because of poetry being the first and most lasting of genres, it continually proves to be overused and underappreciated within academia and by the entrenchment of literary authority. Reconfigured and innovated aesthetics and linguistics lead to poetries that sidestep and trump our discipline's "badness in poetry" (3). Without question, this text by the former creator of Slug Press and operator of Keefer Street Press will fascinate university faculty, students, and readers.

Alexander Sedlmaier. *Consumption and Violence: Radical Protest in Cold-War West Germany*. Ann Arbor: U of Michigan P, 2014. 342p.

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Alexander Sedlmaier's *Consumption and Violence: Radical Protest in Cold-War West Germany* is a politically profound, economically sound, and historically complex study of various dimensions of consumption and violence in postwar Germany. The author critically examines regimes of provision as a key political, economic, and cultural phenomenon in his thorough analysis of complex dimensions of consumption in Germany between the late 1950s and the time of Unification in 1990.

The world-famous linguist, philosopher, and political commentator Noam Chomsky once said that "capitalism makes us buy things we do not really need, with the money we do not really have, to impress people we do not really like." In addition to analyzing consumption as a driving force of capitalism *per se* as well as the semantics of consumption, Sedlmaier adds a whole new dimension to the process – that of violence. The study is informed by different sources – ranging from works by philosophers and critical cultural scholars, inhabitants of squats and communes, prominent – often radical – militants, to political activists involved in various protest campaigns. On that understanding, the book's focus is everything but a study of average consumers: far beyond that. It is about the multiplicity of practices, meanings, ideas, performative acts, economic outcomes, and political interpretations of consumption. And the complexity of the plot constantly suggests both the undeniable embedded-ness of consumption in history, and also its interwoven-ness with such phenomena as war, terrorism, violence, revolution, and genocide. Therefore, the author constantly brings into conversation consumption, on the one hand, and conflict, destruction, and violence, on the other.

From the linguistic point of view, the book is fascinating. Not only does the author investigate the etymology of various consume- and violence- related

concepts as cognates – he constantly emphasizes the power of the semantics and multiple connotative readings of certain terms as powerful tools to affect human behaviors. Though a solid command of the German language would certainly be of advantage for the reader who might get lost in the avalanche of fascinating examples when semantics and elements of psycholinguistics are discussed, the latter however truly enrich the reading and strengthen the main theme of the book – that centers the dimensions of political, social, and cultural violence, inseparable from consumption. Notably, French sources used in the book are left without translation in the actual text and are randomly translated only into German in the footnotes.

The book offers seven chapters, preceded by a lengthy and well-structured introduction. The latter is particularly worth mention – as one of the strongest and at the same time most challenging passages of the book. Paradoxically, the overabundance of historical, political, and cultural context as a “setting” for the argument and its consequent manifestations produces a two-fold affect on the reader. On the one hand, it engages the reader in intellectually stimulating conversations ranging from the subjects of the Cold War, the infamous Kitchen Debate between former American vice president Nixon and former Soviet premier Khrushchev, the revolutionary work by Vance Packard’s on persuasive mechanisms of advertising, gender dimensions and feminists impulses related to the regimes of provision, the English, American, and French Revolutions, cultural memory of consumption and strategic propaganda in Hitler Germany, to American, Italian, and French literary classics such as Aldous Huxley, Pier Paolo Pasolini, and Henri Lefebvre, as well as critical intellectuals Adorno, Veblen, Horkheimer, and Galbraith. On the other hand, however – as thought-provoking, captivating, and humbling as it might read – the introduction is trying to do too much work in the given space; and the author runs a double risk of distracting and “losing” the reader, as well as proving too much information simply in passing and thus delivering insufficient coverage of numerous sources addressed in that lengthy piece.

The two main re-occurring themes in the chapters are performativity of consumption-related violence, and the politics of symbolic reflection and manifestation of violent acts, correlated with regimes of provision. All seven chapters are organized around the themes, not always chronologically, but always well interwoven with one another, and with highly-qualitative thematic transitions. All the chapters provide versatile data to support the book’s main hypothesis: “even in an age of affluence, militant protests and political violence can essentially be tracked back to competing concepts of moral economy” (p.21). The author skillfully develops supporting claims and elaborates the correlations between

the regimes of provision and political protests about forms and mechanisms of militant forms of protest, and engages the reactions to and interpretations of those protests by intellectuals, economists, politicians, and government officials.

The first chapter starts with a thought-provoking citation by Adam Smith that dates back to the late 18th century. Mainly, it addresses the prehistory of the Frankfurt bombings in the framework of political activism of *Kommune I*. The chapter, with a transition to the RAF (Red Army Fraction) that is critically analyzed in chapter three (skipping chapter two). While chapter two might initially read as a tangent, it actually benefits the reader with a comprehensive theoretical understanding of regimes of provision and prepares him/her for a holistic understanding of the RAF, explored later in the book. Although the amount of sources, themes, and perspectives addressed in chapter two might appear, once again, overwhelming – ranging from Freud, Marcuse, Marx, Hegel, Horkheimer, Adorno, to Nietzsche and Semler – it brings politics, economics, history (with emphasis on ideology), and psychology in conversation with one another and sheds light on complexities of consumer society and its violent elements.

Chapter three is the most powerful chapter of the book, starting with Ulrike Meinhof's quote about consumption being the system's power. Not only does it provide a full understanding of RAF – it explains the physiological, political, and ideological values and beliefs of the movement, its notions of consumption, citizenship, terror, and social inclusion. Most importantly, this chapter almost dialogues with the reader so that the latter naturally develops a non-judgmental understanding of the movement and is almost engaged in its decision-making. The chapter is fascinating from a communicative perspective – as it allows the reader to realize that violence in itself is a powerful tool of political communication.

Chapter four, five, and six extend discussions of consumption and violence to such components of public sphere as transport, media, and housing. Those chapters allow the reader to understand the full complexity and multilayered-ness of militants' background in particular and, at the same time, the mechanisms and the degree of outreach of violence in a consumer society in general. The last chapter of the book brings the discussion to the next – global – level and by doing so, opens up new avenues for further research. Notably, in chapter seven Sedlmaier addresses salient concepts such as international regimes of provision, consumer morality, solidarity, and responsibility; various political campaigns and social movements, and introduces a thought-provoking concept with an almost oxymoronic touch: "moral economies." On that understanding, the author strongly appeals to consumer consciences, and makes the book relatable to different citizens of global economy regardless of their national origins. The conclusion is brief, strong, and invitational of rethinking consumption, violence, ideology, and social change.

Overall, *Consumption and Violence: Radical Protest in Cold-War West Germany* offers an intellectually stimulating, rigorously analyzed, and historically extremely well-informed study of the politics of consumption and violence in postwar Germany. It engages a great variety of disciplines without yet compromising on the original aims and scope of the book. Therefore, *Consumption and Violence* provides a valuable perspective for German and generally European studies, historical, political, and critical cultural fields; it could greatly benefit scholars of globalization, as well as economists, ethnographers, sociologists, anthropologists, market analysis, and critical media scholars.

Peter Thompson and Slavoj Žižek, eds. *The Privatization of Hope: Ernst Bloch and the Future of Utopia*. Durham and London: Duke UP, 2013. 310p.

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Ernst Bloch, the utopian neo-Hegelian speculatist materialist philosopher of the mid-twentieth century, the neglected “rebel” philosopher whose work, by being neither continental nor analytic, was emphatically “extra muros” (Hudson 23), and who has consequently found only an “isolated position” within English-language theory and cultural studies (Siebers 61), gets his day in this new collection, the eighth in Slavoj Žižek’s influential SIC series for Duke University Press. *The Privatization of Hope* collects fifteen new essays by established Bloch scholars, most of whom are based in the UK or Australia. The essays urge a return to Bloch within today’s theoretical circles, and should spark renewed interest in Bloch’s work within the humanities and social sciences.

If there is an overall argument across the essays, it is that our current era has learned to construe hope only in individual terms such as hope for oneself or one’s family, and that Bloch can be the solution. A thinker who “belongs even more to our time than to his own” (Žižek xx), and who “offers interesting parallels and discontinuities with current speculative materialist thought” (Moir 125), Bloch teaches us to see the contingent processes by which the future is already immanent in the present, and, from this perspective, to hope collectively. The volume offers an excellent introduction to Bloch’s utopian thought, expositions of his theories of utopia and the “not yet,” syntheses of his vast and wide-ranging body of work, correctives to common misunderstandings, and applications of his thought into new contexts. It brings Bloch with surprising ease into current theoretical contexts, especially those defined by Žižek, Judith Butler, Alain Badiou, Frederic Jameson, Graham Harman, and Michael Hardt and Antonio Negri. *The Privatization of*

Hope will be an indispensable entryway into Bloch's oeuvre for many readers and an urgent call for further engagement with his sprawling three-volume magnum opus, *The Principle of Hope* (1959).

Three essays deserve particular praise here for the way they have challenged me to think about Bloch's work very differently. Really the heart of the collection is a long essay by Frances Daly, who sees Bloch not as a thinker of optimism, as he has sometimes been seen, but really of the "sublime emptiness of nothingness" (187). In Daly's reading, Bloch's genius was to see how politics confronts a void or "zero-point" through which death can become the backhanded engine of political renovation (171, 187). This is a startling rethinking of Bloch's promethean politics, and a perfect corollary to David Miller's essay, "A Marxist Poetics." Miller presents *The Principle of Hope* as a literary text, one that gains rhetorical power because of, not despite, its vexing style. The difficulty of Bloch's writing becomes an allegory of its own reading, argues Miller persuasively as he channels Paul de Man, forcing Bloch's readers on to the trajectory of hope, however necessarily bewildering, that *The Principle* is actually theorizing (213). Meanwhile, Caitríona Ní Dhúill brings Bloch into an unanticipated collision with the work of Judith Butler, finding in Bloch's implicit utopianism, openness to the future, and capacity for strategic essentialism a prefiguration of contemporary gender theory despite Bloch's relative silence on questions of gender (146).

Equally admirable are the two essays by Peter Thompson, who co-edited the book with Žižek and is Director of the Centre for Ernest Bloch studies at the University of Sheffield. In the Introduction, Thompson offers an overview of Bloch's theory of hope and situates Bloch within an intellectual context including Brecht, Badiou, Žižek, Lacan, and Hegel. He develops this framework further in his outstanding second essay, "Religion, Utopia, and the Metaphysics of Contingency," in which Bloch is shown to have thought about religion in a way resonant with Badiou and Žižek's work on Christianity some fifty years later. Thompson better than anyone here insists upon the dialectical aspect of Bloch's thought: for Bloch, the future isn't actually embedded in the present so much as it's created here and now in the very process of its becoming (89–91). Provocatively, Thompson's essay immediately follows an essay by Johan Siebers, which had just tried to rescue Bloch from attempts, such as Thompson's, to Lacanianize him. Further, Thompson's essay perfectly introduces one by Roland Boer, who rehearses Bloch's debate with Rudolph Bultmann about eschatology to show the political fecundity, now mostly and sadly lost in our intellectual culture, that came out of Bloch's refusal to dismiss Christian mythology as false consciousness despite his atheism. It is a brilliant sequencing of essays, really. Between Siebers and Thompson, the collection is staging the complicated question of whether and to

what extent Bloch can be thought of as a Lacanian, despite Bloch's clear opposition to psychoanalysis. Moreover, Žižek and Catherine Moir each, in their essays, frame Bloch as ambivalently Žižekian, finding psychoanalytic value in his openness to the future (the "not yet," as Bloch would put it), but remaining somewhat wary of his optimism (Žižek xix; Moir 122, 136). Framing this entire debate is the collection's place in the SIC series, one "unabashedly avowing its exclusive Lacanian orientation," as the mission statement proclaims, and which would seem to be trying to resuscitate Bloch for contemporary psychoanalytic theory.

The final three essays are less effective than the preceding twelve. Most strikingly ineffective is the penultimate essay, in which Henk de Berg plays devil's advocate to the collection's other authors. De Berg's essay is so different in tone and orientation from the other essays that it seems both utterly misguided and dreadfully out of place, and on its own terms it espouses a naively sanguine view of modern consumer culture. De Berg wants us to acknowledge the ways that capitalism has brought equality and justice, and even urges us to admire the heroism of the police—two notes which seem particularly tone-deaf given events in, for instance, Zuccotti Park and, subsequent to the collection's 2013 publication, Ferguson, Missouri. Read in these contexts and in the context of the collection overall, De Berg's essay is repulsively reactionary and actually dismissive of Bloch's legacy, making it a poor fit for this collection. The final essay, by Franceca Vidal and Welf Schröter, which considers the changing meaning of leisure time in computerized workplaces, is not similarly objectionable but seems too narrowly and differently focused to serve as a meaningful coda to the collection overall, the aims of which are more theoretical than policy-oriented. The overall impression, then, is that *The Privatization of Hope* exhausts its momentum some fifty pages before its actual terminus.

The collection overall, though, is so strong and so innovative in its readings of Bloch, and each author remains so authentically in implicit conversation with the others, that I expect it will catalyze a widespread return to Bloch in theoretical circles and remain central to the discussions that ensue. It is entirely worthy of its place in the SIC series—no small praise—and makes indispensable contributions to contemporary speculative materialism and Marxist cultural studies.

Alice Walker. *The World Will Follow Joy: Turning Madness into Flowers*.
New York: The New Press, 2013. 191p.

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The omnipresence of violence seems, at times, impossible for one to escape. World events, television shows, and recent trends in Hollywood movies all seem to highlight the brutality of humanity. Alice Walker's poetry is a fresh, and welcome, reminder that being "human" means one has an equal capacity for peace and love as one does for violence. In *The World Will Follow Joy* (2013), activist and award-winning novelist Alice Walker implores readers to reexamine the insidious presence and effects of violence. Walker's collection of poetry encourages readers to reexamine the way we treat one another. Written from October 2009-August 2011, Walker's poetry is saturated with evocative images, elegant language, vexation, compassion, and sympathetic prudence. Focusing her poetic collection on history's nonlinearity, politics, and nature, as well as on world figures such as Jimmy Carter, Gloria Steinem, and the Dalai Lama, Walker's transcendental approach to events such as Gaza, Cornell West's arrest, and the impact of AIDS worldwide enjoins readers to connect to one another and recognize that being human means understanding peace and forgiveness as one would understand war and suffering. In this poignant collection, the talented and award-winning author offers a range of poetry from short, imagistic poems to pages of prose meditations to incite and support contemporary activists, students of literature, and lovers of humankind. Serving as a poetic scrapbook filled with songs, meditations, photographs, and prose and verse poetry, Walker's collection supports equality among all demographics in the world. Indeed, peace and wellbeing, to Walker, are not theoretical concepts contained by borders.

When the term "civil rights" is discussed, it is, far too often, contained within the scope of historical events, limited to discussions of the past. Lately, it seems nearly impossible for one to escape the impact of violence, whether it is due to world events, television shows, or the recent trend of Hollywood movies, which valorize an individual's unforeseen, insufferable privation, and subsequent triumph(s), during a time of war. Walker considerably relates the contemporary conditions of human life, while illustrating, as always, her spirituality, deep empathy, and astute sociopolitical adeptness. The poems in *The World Will Follow Joy* remind us of our human capacity to come together and take action, even in our troubled political times. The poems in this collection are already cultural artifacts, illuminating and preserving the processes and implications of life in our current world. This penetratingly intimate collection fosters a bond of rare immediacy between poet and reader, illustrating the exact themes in Walker's poems as well as the talents so

adored by her devoted readers.

Walker's collection reveals the transcendental beauty and kindness of humankind, directly engaging with and ultimately providing a counter-narrative for the religious and philosophical doctrines that either support or excuse violence, which, Walker posits in the introduction to her collection, "reveal their true poverty of hope for humankind" (*xiv*). Indeed, Walker successfully engages sensitive topics in order to offer a solution to the ill treatment she sees in the world around her. While a lesser-skilled writer could sound vitriolic in this process, Walker maneuvers delicate political, civil, and social topics with such finesse that even the most cynical readers will emerge with a newfound optimism after reading her collection.

Andrea Wood and Brandy Schillace, eds. *Unnatural Reproductions and Monstrosity: the Birth of the Monster in Literature, Film, and Media*. Amherst: Cambria P, 2014. 421p.

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Zombies don't drive or dance, but if they did, imagine that terrifying commute or block party! Indeed, monsters in literature, cinema, and media make good figures for many excellent things, above all spectacle. Yet three other critical qualities of monsters are conflict, character, and dramatic action. Fortunately, the terror and horrors any monster brings to a book, play, or movie is short-lived, at least within the work. Thank goodness. The escape and pleasure that fictional monster characters and their frightful conduct afford readers and audiences make great and lasting impressions. With dramatists and novelists, monsters stage villainy, bulk plot, and simultaneously portray good and evil at work. In poetry, monsters have permitted poets through the centuries to remove themselves from social blame by making them metaphors and also to circumvent and test the boundaries of censorship; remember Marlowe and Shelley.

Second, monsters make possible our storybook, theatrical and cinematic heroes and heroines. Without monsters we would not have classic creatures of horror and fatal-attraction like the mythical man-bull Minotaur, Homer's female Scylla, and the mad, ecstatic and interrogating sphinx which Sophocles transposed from legend to develop dramatic character and conflict in *Oedipus Rex*. Further, without monsters, oral and scribal cultures are eschatologically-challenged to explain exile, punishment and death through artful storytelling, epics, songs and poems; consider the Ojibwa's half-beast spirit Wendigo and the Milton's distant and fallen

but powerful angel, Satan.

Finally, modernism and post-modernism's contrasting anxieties about tradition, technology and apocalypse would lose their appeal and force if not for the likes of Carroll's Jabberwocky, Browning's Dark Tower, Verne's giant squid, Tolkien's Balrog, Baum's Wicked Witch of the West, Clarke's program-flawed HAL 9000 computer (both cyber villain and savior), or Lucas's human-cyborg Darth Vader. Amazingly, Stephen King's larger-than-life authorial legacy is built on terrific monsters, including his possessed automobile Christine and Pennywise the dancing clown, while no monsters overshadow American film more than director and producer Alfred Hitchcock's Norman Bates and suspense novelist Thomas Harris's Dr Hannibal Lecter. Still, due to monsters and their artificers, heroes, heroines and saviors like Hercules, Odysseus, Theseus, Jesus Christ, Childe Roland, Captain Nemo and the Nautilus, Gandalf, Dorothy Gale, Luke Skywalker and Princess Leia, plus a plethora of other brave and memorable characters writers would have been hard-pressed to create, develop, and anchor plot. Hence, because of monsters, marvelous protagonists, innocents, combatants, technologies, systems (including video games), and new worlds, not to mention and perhaps the least of all, grown-ups – all – who/that could and would not exist or survive on our library shelves, movie screens, television sets, desktops, and ipads.

Even creatures great and small have been adopted and adapted by writers to threaten and subdue monstrosity: Joey in the novel, play and film *War Horse*; Bambi; Scuttle the seagull and Flounder the fish; the wonderful and witty coyote and social organizing turtle, plus other animals from America's forests, plains and deserts in Native American epics, stories, poems, songs, oratories, and chants. And let us not forget the most popular literary animal which artists have developed into heroic characters: dogs. The list of furry saviors in tales that wag our literary canon and film archives is long: Toto, Lassie, Benji, Pug of *Men in Black* (1997), the Jack Russell terrier Uggie in the Oscar-winning *The Artist* (2011), and many more canines.

For all of the above, monsters and their champions contribute to literature in multiple and far-ranging creative and cultural appropriations. Of these, Andrea Wood and Brandy Schillace present a new path of scholarship with *Unnatural Reproductions and Monstrosity: the Birth of the Monster in Literature, Film, and Media*. While the co-editors' hefty text of 421 pages neither promises to be a history or guide, the book offers rare interrogations how monstrosity must be considered in relationship to gender, procreations, and relationships. The volume is devoted to 14 well-written essays by twelve emerging scholars and contributors plus the two editors.

The compilation is divided into four sections: "Theorizing Monstrous

Genesis,” “Repetition and Replication,” “Dangerous Maternity and Monstrous Mothers,” and “Innocence Lost.” While indeed focusing on monsters in literature, motion pictures and mass media, most of the essays fit under a tripartite umbrella of scholarship assembling themes about gender, myth and reproduction, and materializes links and intersections. Particularly, most of the chapters center around studies of how monstrous births and monstrous children or rather, the reproductive and regenerative capacity of monsters, have been used by authors, filmmakers and others to, literally, investigate and communicate “elements of reproduction broadly conceived” (Wood and Schillace 3). Monsters and monstrous humans from medieval and classical Greek and Roman literature are not cited in the essays, except for a handful of references to demons, demonology, and Satan. As replacement for this oversight, the two researchers essentially view monsters as a phenomenon of late-early modern and modern literature, mostly in terms of their existence in literature after 1700.

Wood and Schillace explain in an eleven-page introduction that, prior to undertaking this volume, they discovered their mutual research interests were in “ways in which cultural and physical replication [of monsters] could inspire both hope and fear” (3). Wood is an assistant professor of media studies in the English Department at Winona State University. Schillace is a medical humanities scholar and holds a PhD from Case Western Reserve University where she serves as research associate and guest curator at the Dittick Medical History Center, while also teaching for Case Western’s SAGES program. Hence, the essays invited and accepted for this volume incorporate Wood and Schillace’s shared interests in wider investigation than monsters and, rather, of the larger scope of monstrosity, and even more specifically, about the “vestiges and imprints of miscreation, as trope and epithet, as horror narrative and counter-narrative” (3). Therefore, with their clarification and concentrated focus, yet lacking any attempt at universal coverage and literary history of monsters, the editors fulfill their carefully-designed quest to amass and edit worthy essays about the cultural fascination and repulsion of monsters.

Essentially, *Unnatural Reproductions and Monstrosity* offers a more thorough treatment and ethical query of reproductive monstrosity and unnatural parturition. In this regard, how women, maternity and motherhood are treated in literature, film and media are especially scrutinized and evaluated in very intriguing essays aggregated in the section, “Dangerous Maternity and Monstrous Mothers,” pages 189-263. Of great interest, Danielle Lawson’s essay analyzes vampiric pregnancies in TV producers Joss Whedon and David Greenwalt’s supernatural drama *Angel*, an American spin-off series (1999-2004) after Greenwalt’s *Buffy the Vampire Slayer*, and *Breaking Dawn* (2008), the fourth and final novel in

Stephenie Meyer's *The Twilight Saga*. Lawson finds these texts, especially in their film adaptations, challenge previous literary works and accompanying scholarship that long held vampiric reproduction symbolized the sex act: "that sex itself was largely implied and rarely made explicit" (236). However, with respect to female agency and patriarchal cultural structures Lawson states that in both texts, *Angel* and *Twilight*, the process of becoming a mother is made grotesque, rendering both the mother and her child something monstrous. Hence, Lawson's study extends vampire scholarship and feminine criticism beyond discovery to analysis and proof of how sex is not only made "real" but also problematic if it involves an unexpected pregnancy and more so, very problematic when it involves women who become mothers. Lawson's theories are based on two methods that are termed "conversation analysis (CA)" and "membership categorization analysis (MCA)." She deduces the following:

Thus, CA and MCA are used in this chapter to show how both the vampiric pregnancy and the child in the live births of *Breaking Dawn* and *Angel* are conversationally constructed in ways that attempt to control the "deviant" female body in order to perpetuate the "rightful" social structure. (Wood and Schillace 237)

Likewise, and without question, the other thirteen essays in this book are well-written, scholarly and edgy. Two others of note include, first, chapter 13 by April D. Miller. Miller's essay is titled, "Gender, Genetic Engineering, and Ethics: Transhumanism in *Splice* and *Hanna*." Second is the book's final essay, chapter 14, written by co-editor Andrea Wood and titled, "Failed Futurity: Reproductive Anxieties, Undead Children, and Queering Survival in Apocalyptic Zombie Films." Miller articulates how Hollywood's endeavors to portray efforts to perfect the human form and intellect result in works about monsters and reproduction. She states that these works entertain the topicality of "genetically manipulated designer babies, thus questioning the ethics behind the natural but dangerous drive to give one's child every advantage" (328). Wood delves deep into studying the social dynamics of zombie films and how their portrayals of rejected reproduction, failed futures, and zombie children advance queer bonds among men, noting that their affective significance is accelerated after heterosexual sex has been rendered lifeless and deadening. In diverse and interesting ways, these two essays, along with the other twelve add new meaning and breadth to the relevance of literary studies of monsters, monstrosity and horror.

While deficiencies to this well-focused edition are absent, I make note of two matters of style. First, the co-editors collated and compiled one Works Cited for the fourteen essays. My feeling is that this complicates and diminishes easy access to and effective reference of the credits particular to each essayist's chapter and

the sources they used. However, the publisher Cambria has assured me that they insist on this format for all edited volumes because it has proven far more useful to readers given how all the references are in one section and eliminates the problem of duplication. To Wood and Schillace's credit, every author's chapter concludes with notes. Second, the book contains figures which add visual variety. However, there are only eight images and five of them pertain to *Left for Dead 2*, the second co-op game in the video sequel that is set in zombie apocalypse as launched with Xbox 360's award winning *Left for Dead* in 2008. Otherwise, the text on whole and the essays individually poignantly identify and extrapolate the co-editors' main focus upon reproduction and replication. The collection offers innovative topics and new concepts how monsters haunt and attract us, frightening and stimulating our imaginations if not also making us rethink what it means to be human.