

However, the extent to which these experiments are influential today in the Anglo-Saxon world is debatable. The overwhelming pervasiveness of the capitalist mindset and ever-stronger links between the universities and business seems to be reinforcing the sense of proprietorship over intellectual produce. One of the results of this is that we seem to be moving inexorably towards a multi-tiered academic world in which readiness to uphold and enforce the standards of the centre is perceived as a marker of a nation's maturity. Irrespective of the ideological justifications mobilised, tolerance of plagiarism or "cheating" of any kind is now likely to result in the countries or institutions concerned being relegated to a lower league, and ultimately denied a place at the centre of influence.

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Reports and Reviews

Crossing the Borders. Transgressing the Boundaries in Literatures in English.
University of Prešov, Slovakia (26-27 October 2009).

Jaroslav Kušník
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The study of new literatures in English and post-colonial studies have become a rapidly developing field of study in Europe in the past decades. In Slovakia, the University of Prešov and Constantine the Philosopher University in Nitra have been particularly active in promoting this field: among the results of these activities was a conference focusing on New Literatures in English in Nitra in 2006 and three following conferences organized by the University of Prešov in 2007, 2008 and 2009. The focus of the last conference reported here was a metaphorical understanding of the idea of crossing borders and transgressing boundaries, echoing the post-structuralist, postmodern and recent re-definition of literary canons and

various manifestations of border-crossings, such as generic border-crossing in literary works, border-crossing of the essentialist concepts of national and cultural identities, and last, but not least, the representation of a border itself, all as manifested in literary and artistic works of post-colonial authors. The conference focus was not strictly on the literary and artistic works from the former British and settler colonies, but also on the authors from Britain and the USA discussed in a post-colonial perspective. The conference's aim was not only to promote new literatures and post-colonial studies in these countries, but also to bring together scholars and doctoral candidates in the field from Central and East European countries and last, but not least, to provide a space for dialogue on the topic between Central, East, West European and overseas scholars. The conference was attended by some 40 participants from some 15 countries including Europe, Australia, Africa, Hong Kong, and the USA. The introductory lecture was given by Bill Ashcroft, a leading scholar in post-colonial studies from the University of New South Wales at Sydney, Australia. In his lecture, Bill Ashcroft presented his concept of transnation which, in his view, overcomes national boundaries of a state and reflects an experience of both domestic and immigrant population within the national and state borders but overcoming national and state boundaries by its in-betweenness position like, for example, third generation immigrants, the indigenous population, or like nations in China and India. Bill Ashcroft has applied his concept of transnation on its manifestation in literary works such as, for example, Jhumpa Lahiri's *The Namesake*. The problems of cultural and national identities were dealt with also by several other papers which discussed a way the metaphor of border-crossing represents anti-essentialist positions of authors as manifested in Australian literature (Tomasz Gadzina from University of Opole in Poland and his paper on Tim Winton's fiction, Jaroslav Kušnír from the University of Prešov, Slovakia, who analyzed transnational aspects of Australian-Chinese fiction as manifested in Tom Cho's short stories). Other papers analyzed the way authors cross generic and linguistic boundaries in their fiction (Anna Kallas-Branach from Copernicus University in Toruń, Poland, and her paper on Black Canadian Writing, Ryszard Wolny from the University of Opole, Poland with his paper on Australian Aboriginal author Jack Davis's works, and Adreea Serban from West University of Timisoara, Romania, dealing with Margaret Atwood's novel *Penelopiad*). In addition to these, papers were presented on broader aspects of literature and post-colonial theory (Priscilla R. Appama from Australian Monash University's South African Campus, whose paper was a meditation on the concepts of diasporic, immigrant, and world literature). Many papers dealt with various aspects of metaphorical manifestations of border-crossing in British and American literature, from both a post-colonial and a more general perspective related to the conference theme. For example, the post-colonial perspective on the British cultural context was discussed by Verita Sriratana from the University of St. Andrews, UK. She discussed Virginia Woolf's novel *Orlando* as a novel offering a utopian space in which protagonists overcome rigid boundaries related to essentialist and clear definitions of sexual, racial, class and religious identities. In the same session, in her stimulating paper, Marina Ragachewskaya from State Linguistic University of Minsk, Belarus, dealt with Jonathan Coe's incorporation and use of psychology and science in his novel *The House of Sleep* and the way in which the author undermines the generic boundaries of a novel itself. Petr Chalupský from Charles University at Prague, Czech Republic, discussed Julian Barnes's novel *England, England* as a novel playing with the relationship between the original-replica and thus blurring a difference between them, all in the context of the theories of simulacra (Baudrillard) and popular culture (Fiske). Crossing the boundaries between literature and film and the way visual imagery and

effects reminiscent of film techniques are created in Caryl Phillips's novel *Dancing in the Dark* were analyzed in the paper by Su Ping from the University of Hong Kong. Irish literature was discussed in various post-colonial contexts and critical discourses dealing with William Butler Yeats' poetry (Grzegorz Konecniak from Copernicus University in Toruń, Poland) and John Montague's *The Dead Kingdom* (Péter Dolmányos from Eszterházy College in Eger, Hungary). A considerable number of papers in different sessions discussed the metaphorical implications of a border in various post-colonial contexts as manifested in American literature. Some of the most stimulating papers were devoted to an analysis of the frontier as a significant cultural metaphor in American cultural identity, its manifestation and undermining of the frontier myth in American ecological poetry (David Schaufler from the University of Silesia in Sosnowiec, Poland), to the representation of transgressive self in Joyce Carole Oates's short stories (Natalia Koliadko from Minsk State Linguistic University, Belarus). Transgressing narrative conventions in John Irving's novels were discussed by Katarína Školníková from Slovakia and Miloš Blahút from the University of Prešov, Slovakia. Blahút gave a comparative study of John Irving's and Tom Robbins' novels. The analysis of dreams as a border-space between reality and imagination was analyzed by Alesia Liubeznaya from Gomel State Machine-Building College, Belarus in her paper on Vladimir Nabokov's representation of dreams in his fiction and in Ivan Štrba's (University of Prešov, Slovakia) paper on Francis Scott Fitzgerald's undermining of the concept of the American Dream as manifested in *The Great Gatsby*. The interdisciplinary character of the conference was enhanced by the papers dealing with the theological similarities and differences regarding the boundaries (corporeal, natural and mystical) between man and his/her creator in Christianity and Islam (Racolta Remus, Bergische Universität in Wuppertal, Germany), with the representation of Christian and Muslim cities in Marjane Satrapi's film *Persepolis* (Ramona Bran from West University of Timisoara, Romania), and with cross-over identity in Orhan Pamuk's fiction (Andreea Pele from West University of Timisoara, Romania). In its nature, the conference can be understood as overcoming, although in a different sense, other formerly tighter boundaries, that is between a writer, reader, critic (editor) and a publisher, since the conference organizers did not only offer a space for academic discussions among the academics, but also for creative discussions among writers, scholars and readers. It is especially because the conference was attended by a Slovak writer, Peter Milčák, writing in both Slovak and English, who is also a publisher (his Modrý Peter publishing house publishing quality Slovak poetry and poetry in English as well as criticism), translator to and from English, and academic who lived and worked in Canada for some time. Peter Milčák gave a poetry reading both in Slovak and English and introduced his publishing house. At the same time, it was also a privilege to host another important poet, translator, and academic currently based at University of Prešov, Slovakia, James Sutherland-Smith who also, by his personality, literary work and publishing overcomes national, cultural, linguistic, territorial and other boundaries. James is a British-born winner of several prestigious British poetry awards living in Slovakia since the early 1990's and he gave a fascinating reading from his poetry.

It can be said the conference has managed to encourage an inter-cultural dialogue on the topic between East, Central, West European, Asian, Australian, and American scholars. Conferences on these topics will continue to be hosted in Prešov: the first of these will be the biennial conference of the European Association for Studies of Australia, scheduled to be held in September 2011.

“Contested Communities: Communication, Narration, Imagination”
21st annual GNEL/ASNEL conference, Bayreuth, 13 - 16 May 2010

Kathy-Ann Tan (Tübingen)

Taking up where last year’s conference on “Postcolonial Translocations” in Münster left off, the aim of this year’s convention in Bayreuth was to explore the notion of contested communities through not only literary, but also linguistic, perspectives of enquiry. As a result, the 11 panels that crystallised from the submitted paper proposals extended from investigations of literary and linguistic representations of diaspora to explorations of language crossings in transnational music cultures. The title of the conference itself, “contested communities” invited, of course, much speculation and a range of interpretations. While some chose to focus on the notion of “contestation”, others zoomed in on the idea of “community”, both actual and imagined; Robert Young’s keynote lecture, titled “Community and the Common”, for example, centred on the latter. Both interpretations were, indeed, invited by the call for papers, which sought out abstracts that examined how “membership in communities [is] achieved, manifested, tested or contested”, but also ones that would “critically investigate the usefulness of the concept of community” and propose new and alternative forms of communities that have arisen in the current era of globalisation and digital communication. Interestingly, some of the papers also went beyond the cfp’s recommended focus on “processes of communication” in communities, using it as a launching point for exploring the impediments in communication (or the ways in which acts of communication themselves are contested) in an era of technological progress where the speed and ease of the former is almost taken for granted.

One of the benefits of a conference on a smaller scale is perhaps the fact that the panels, as well as keynote speeches by Carolyn Cooper, Robert Young, and Ranka Primorac, cohered convincingly – dare I say, organically. After doing the usual rounds of panel-hopping (thankfully, there were only a maximum of 3 parallel panels at any given time), I found myself able to establish points of comparison and nodes of linkage between panels that explored different genres altogether – for instance, the session with the heading “British Asian diaspora” (effectively a panel on Hanif Kureishi’s writings that included a paper on the role of music in *The Black Album*) and the one on “language, style and belonging in music”. There was also a noticeable focus on African literatures, languages and cultures throughout the panels (as reflected in the panel headings “performing African theatre in the North: companies, concepts, communities” and “contemporary African narratives” for example), keynote speeches (especially Ranka Primorac’s keynote lecture on “The Cosmopolitan Communities of Zambian Fiction”) and readings at the conference, which was unsurprising given that the University of Bayreuth’s renowned Institute for African Studies is one of the strongest and leading centres for African Studies around the globe. At present, the IAS comprises around 50 professors and 50 other researchers who are engaged in research in Africa and who teach Africa-related courses (according to the IAS website). The institute’s co-operation with the Iwalewa House (founded in 1981 and now an integral department of the IAS) also ensures the continued study and documentation of contemporary African culture, literature, art and music in Germany.

For me personally, the highlight of the conference was the privilege to see the two highly-acclaimed writers Shani Mootoo and Abdulrazak Gurnah in the flesh. Both authors were very approachable, and the conference attendees enjoyed engaging with them not only on an intellectual, but also personal, level after their readings. The personal note was one that carried forth throughout much of the conference, which, rather refreshingly, did not shy away from tackling the issue of homosexuality – from the anti-homosexual references in Jamaican dancehall cultures and music, which Carolyn Cooper dealt with from an unconventional, if not entirely convincing, perspective in her keynote lecture, “Cross Talk: Jamaican Popular Music and the Politics of Translation”, to the passages that Shani Mootoo chose to read from her latest novel, *Valmiki's Daughter*, which included explicit scenes of lesbian sex. As the personal is undoubtedly political in this day and age, the heated debate and emotional cross-fire that arose in the aftermath of Cooper's keynote speech reflected some of the basic contentious issues with which postcolonial studies today still remains saddled, issues that are not always brought out into the open so candidly. These include: Who has the right to speak for whom; from which privileged positions we, as academics in the field, articulate our convictions; and how our cultural upbringings, class backgrounds, gender, and sexual orientations influence the positions we critique as well as, inversely, those we adopt and – let's face it – teach/encourage our students to espouse as scholars in the field of postcolonial studies and literatures.

The relentless May showers throughout almost the entire duration of the event did not dampen the moods of the conference attendees. In fact, it was a very memorable annual gathering in Bayreuth – one that, in my opinion, will be a tough act to follow (*kudos* to organisers Susanne Mühleisen, Eric Anchimbe, Amanee Katwaroo, Oliver Lindner and Hanna Straß). Having said that, I am very much looking forward to seeing familiar faces, colleagues and friends again at the next GNEL/ASNEL conference on “Postcolonial Studies across the Disciplines”, which will take place at the University of University of Hannover, 2-4 June 2011.

“Narrative in Drama” 19th Annual Conference of the German Society for Contemporary Theatre and Drama in English (CDE), Paderborn, 3-6 June 2010

Mark Berninger (Mainz) and Christoph Henke (Augsburg)

What might seem a paradoxical title, i.e. the combination of theatrical performance and narrative, proved a thought-provoking and very fruitful theme for the 19th annual conference of the German Society for Contemporary Theatre and Drama in English (CDE) in Paderborn. In a fascinating counter-current, or complementary movement to the performance and body-oriented “postdramatic” theatre, numerous English-language playwrights have recently based their plays on the arguably most fundamental of communicative modes: narrative. This year's CDE-conference explored the frictions and opportunities caused by this move, which juxtaposes the creation of stable meaning through narrative emplotment with the obvious fictionalisation and unreliability of “tall tales”, contrasts monologue with the dialogic mode, and combines the power of the spoken word with the physical aspects of theatre.

In her opening key-note speech entitled “The Epistemology of First-Person Narrative”, **Janelle Reinelt** (University of Warwick) directly addressed the seeming paradox of the conference topic by asking whether narrative is not obsolete in contemporary drama. Her answer to this was however that, especially in plays aiming at autobiographical self-

representation, authenticity is created through narrative. Yet Reinelt also claimed that this essential truth is not located in the narrative itself but in the relationship between the narrative, its mediators, and the audience. By drawing on the example of David Hare's production of Joan Didion's *The Year of Magical Thinking* (2007, starring Vanessa Redgrave), Reinelt showed that even the inevitable fictionality of a narrative might be a source of insight into the oscillation of the subject and different versions of reality. She showed how this oscillation can be especially foregrounded in theatrical performance.

Deidre Osborne (Goldsmiths College, University of London) expanded this programmatic outline in her key-note lecture "How Do We Get the Whole Story? Contradictions and Counter-narratives in Debbie Tucker Green's Dramatic Poetics" by drawing attention to the special significance of narrative for black British playwrights. Using *born bad* (2003) and *random* (2008) as examples, Osborne showed the importance of fragmented and searching narratives in Green's plays. Osborne thus both highlighted the tensions surrounding the representation of blackness in drama and rightly placed Green in the tradition of Harold Pinter.

The debate thus initiated by Reinelt and Osborne showed a new facet in the first panel where **Christopher Innes** (York University, Toronto) and **Wolfgang Funk** (Leibniz University, Hanover) explored the creation of national myths through narration in Irish and English drama. While Innes outlined the long Irish tradition of story-telling in drama, ranging from Synge's *Playboy of the Western World* (1907) to Enda Walsh's *The New Electric Ballroom* (2004) and *The Walworth Farce* (2006), Funk's paper on "Myths of Origin and Authority" zoomed in on Martin McDonagh's *The Pillowman* as a specific Irish example of what Funk termed "In-Yer-Brain Theatre." He also drew connections to the similar English myth-making in Jez Butterworth's highly successful play *Jerusalem* (2009).

This was followed by a panel devoted especially to the tensions arising from "Acting in Docudrama: Narrativising the Facts." **Derek Paget**, **Lib Taylor**, **Heather Sutherland**, and **Jonathan Bignell** (all University of Reading) illuminated the various facets of the role of the actor in a narrative rendition of events in docudrama. Their papers spanned both theatre and TV-drama and were part of an ongoing research project based on interviews with actors. While Lib Taylor drew attention to strategies of enlisting the audience in Gregory Burke's *Black Watch* (2006) and Victoria Brittain and Gillian Slovo's *Guantanamo* (2004/5), Heather Sutherland and Jonathan Bignell focussed on the actor's precarious position in the construction of meaning in TV-docudrama. As Derek Paget summed up the findings of this panel, it could well be argued that we are currently witnessing another high phase of documentary drama (as in the 1930s and the later 1960s), yet one which rather concentrates on intimate revelation and an experience of identity porosity instead of oppositional confrontation.

The work of Mark Ravenhill, which strongly relies on narrative structures, was the theme of the next panel. **Sarah Grochala** (Queen Mary, University of London) spoke about "De-commodifying the Narrative: The Concept of Story in the Monodramas of Mark Ravenhill" and **Nils Wilkinson** (University of Siegen) explored "Ravenhill's Pool of Narrative Products: Theatre in the Conflict Area of Pretension and Presumption." While Grochala highlighted the failure of the rationalization process in the fragmented narrative of *The Experiment* (2009) and the emphatic but manufactured story-telling in *Product* (2005), Wilkinson claimed that the constructedness of Ravenhill's stories does not diminish their

radiance. Also drawing on *Product*, as well as on *pool (no water)* (2006), Wilkinson showed the workings of conflicting metadiscourses on story-telling in Ravenhill's plays.

The similarity of Ravenhill's dramatic strategies to those of Martin Crimp is evident and it was thus highly suitable that **Aleks Sierz** (Rose Bruford College, London) addressed Crimp in the next key-note paper entitled "'D'you really give my scribbling that much thought?' – Martin Crimp's Narrative Games." Surveying Crimp's career since *Dealing with Clair* (1988) and up to *Fewer Emergencies* (2005) and *The City* (2008), Sierz pinpointed the overarching theme of form as disturbance in Crimp's work. In connection with the conference topic, he also illuminated the role of narratives in Crimp's theatrical search for the "unknown unknowns" (cf. Donald Rumsfeld), i.e. the unexpected pitfalls and fault-lines in the unifying movements of stories.

The following panel returned to the problematic relationship of narrative, autobiography, and documentary drama. **Roland Weidle** (Ruhr University, Bochum) looked at "Mimetic Narration: Documentary Theatre and the Staging of Truth" and drew on Moises Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde* (1997) and David Hare's *Stuff Happens* (2004) to show two different approaches: While Hare attempts to capture and mediate truth, Kaufman acknowledges the constructedness of reality. The tension between verisimilitude and veracity also formed the analytical focus of **Margarete Rubik's** (University of Vienna) paper on "Fragmented Biographies: Restoring a Voice to Guantanamo Prisoners", which returned to Britain/Slovo's *Guantanamo*.

The final day of the conference started with a talk with the playwright **Dennis Kelly**, conducted by **Aleks Sierz**. Kelly explained how important it is for his writing to open up to the possibility of contrary conclusions, of surprising oneself as well as the audience. The unsettling and propelling force of narratives show in all of Kelly's plays from *Debris* (2003) to the recent RSC production of *The God's Weep* (2010) and Kelly also explained how he uses structural reversals and jumps to uproot stable narratives and preconceived "truths".

In the closing panel of the conference **Hana Pavelková** (Charles University, Prague) and **Tom Maguire** (University of Ulster, Londonderry) complemented the discussions surrounding the roles of actors and playwrights in narrative drama by drawing attention to David Hare and Claire Dowie, two authors who have acted out their own texts on stage. Pavelková concentrated on the overlapping of theatre, staged reading, and journalism in Hare's monodramas *Via Dolorosa* (1998) and *Wall* (2009). She showed that Hare's two plays on the Middle-East conflict move with varying degrees of self-reflexivity between the reporting mode of verbatim drama and personal commentary, as well as between acting out and presenting material. While Pavelková thus analysed a playwright who has slowly drifted into acting, Maguire presented the opposite case, a performer who has drifted into writing. His paper, "Performing Evaluation in the Theatre of Claire Dowie," took the "stand-up" theatre of Dowie as a prime example how the body of the actor can be employed in story-telling both as a representational tool that illustrates the story and as the site of the performance itself.

All these academic debates were rounded off by more directly practical takes on narratives in drama in the form of a presentation by **Kathleen Starck** (University of Osnabrück) and **Jan Kraneis** ("detales" theatre group, Osnabrück) about improvised theatre and by two student theatre productions. After presenting an overview of the historical development as well as current trends and formats in 'improv theatre', Starck and Kraneis went on to show a variety of practical techniques and forms by performing short improvised scenes in an active involvement of their audience who provided them with initial ideas and

cues for their improvisations. It was intriguing to see how improvised narratives emerge from arbitrary words or phrases, and thus become the backbone of spontaneous performance. On the side of what would still pass as more conventional theatre productions, the **Desperate Thespians** of the University of Siegen presented a poignant performance of *Crave* (1998), Sarah Kane's disturbing play of overlapping and interlacing monologues. Finally the **English Drama Group** at the University of Paderborn allowed a glimpse into the various possibilities of story-telling in the rehearsal process of their current play in production, Alan Ayckbourn's *Confusions* (1974).

Réka M. Cristian and Zoltán Dragon, *Encounters of the Filmic Kind: Guidebook to Film Theories*. Szeged: JATE Press 2008, 149 pp., ISSN 0230-2780, ISBN 978-963-482-858-7.

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One of the strengths of this complex book lies in its balance between the theoretical and the informative, and in the right proportion between the conciseness and density of information necessary for a useful study book. Conceived mainly as a guidebook for students, *Encounters of the Filmic Kind* combines its coverage of major areas of film theory with a fair number of practical examples. The artful handling of the theoretical and conceptual framework accompanying the "encounters" proposed by the various chapters raises *Encounters of the Filmic Kind* far above the status of a textbook.

The opening chapter – "Encounters of the First Kind: Once Upon a Time in Film" – traces the origins of film back to ancient forms of visual arts and proto-cinematic events, like Plato's allegory of the cave, nineteenth century experiments in photography, and the first motion pictures. Despite the encyclopedic nature of this "film story," Cristian, does not lose sight of general considerations concerning the film's relationship with music or the theatre, and points at the distinction between the realistic/mimetic and the formalist/creative tendencies in cinema, as well as to the long-term debate about the status of film within the sphere of the "high arts." While Cristian sketches the main stages in the development of cinema, the chapter gains depth with the use of specific terms and theoretical incursions that are clarified throughout.

Chapter 2, "Do You Speak Film?: Film Language and Adaptation," focuses on the communicative dimension of cinema. The approach is interdisciplinary and relies on literary (narrative) issues such as Victor Shklovsky's concepts of *fabula* and *syuzhet*, the Platonic distinction between mimetic and diegetic narratives, as well as linguistic theory. At the same time, Dragon mentions alternative experimental approaches that subvert narratives, most notably the Soviet school of montage generally and Eisenstein's approach in particular. The most elaborate part of the analysis concerns the issue of adaptation, which starts from the issue of fidelity to the source (usually a literary text) but also tackles more recent attitudes, like the one offered by Robert Stam in *Beyond Fidelity: The Dialogics of Adaptation* (2000), and it illustrates the correspondent filmic interest in intertextual dialogism with reference to Spike Jonze and Charlie Kaufman's 2002 movie entitled *Adaptation*.

⁹ With great regret, the Editor and the Book Reviews Editors of *The European English Messenger* have learned that Liliana Hamzea passed away in January 2011.

With the next chapter – “Dream On: Psychoanalysis and the Cinema” – the theoretical focus at first seems to narrow down by restricting the perspective to psychoanalysis, but the remarkable scope and depth of the analysis contradicts this expectation. Relying on some fundamental concepts from Lacanian theory (fetishism, the mirror stage, gaze and look), and on an inventory of the main psychoanalytical approaches in film criticism, this chapter also includes the analogy between cinema and dreamworks. Although it is a theoretical *tour de force*, the chapter never becomes inaccessible.

The fourth chapter is Zoltán Dragon’s encounter with genre theory. “Cowboys, Deadly Women and Co.: Genres of the Cinema,” like the two previous chapters by the same author, is conceived “cinematically” as a series of snapshots of specific film genres such as western, melodrama, film noir, and screwball comedy. In the process, it draws attention to the unavoidable pitfalls of reception theory and categorizations in general, including category extension, normativism, and hybrid forms. The issue of genre is here placed in a more general cultural and historical context.

In Chapter 5 – “Cinema and Its Discontents: Auteur, Studio, Star” – Cristian embarks on a rigorous analysis of auteur theories and subtly outlines the Hollywood studio system and stardom issues. The author moves easily from the notion of authorship in literature to its implications in film theory. The wealth of information about studios in Hollywood and censorship, the presentation of classical stars as ideological constructs, as stereotypes and polysemic figures, all add to the impact of this chapter.

A broadening of perspective in both theoretical/conceptual and analytical terms may be discerned in Chapter 6, entitled “Gender and Cinema: All Sides of the Camera.” A specialist in feminism and gender studies, Cristian convincingly demonstrates “her story” of filmic gender issues. With a plethora of examples, the analysis becomes a rewarding read not only for those in need of a guide, but also for specialists in the field of film and gender studies. The chapter comes with a *Selected List of Recommended Films about Women and Feminist Issues* (including 57 titles, arranged chronologically, with the earliest dating from 1916), as well as a *Selected List of Recommended LGBT Films*.

The chapter devoted to Third World Cinema focuses on the aesthetics of hunger, imperfect cinema, guerilla cinema, Tropicalist movies and transculturation, and provides a brief survey of Third Cinema’s main geo-cultural spaces. The account of this vast topic is remarkably coherent and clear. The chapter ends on a pluralistic, multicultural note with a discussion of the concept of the “Middle-worlder,” illustrated with reference to Steven Spielberg’s *The Terminal* (2004).

Finally, in “Ultimately Onscreen: The Futures of the Cinema in the Age of New Media,” Zoltán Dragon takes the reader to the “Hollywood 2.0” film generation, exploring the digital potential not only in terms of technological developments or the newly created interface areas, but also with respect to viewing experiences and cultural implications of the digital media. A connoisseur of the new technologies, Dragon skillfully combines a well-informed perspective with good illustrations, conceptual definitions and subtle commentaries, making this account worthwhile for both the informed and the less experienced reader.

The book combines extensive research with insightful reflections on a field that is gaining more and more terrain in Western academia as well as Central and Eastern European universities. Its major theoretical purpose is pedagogically balanced by examples and historical surveys. *Encounters of the Filmic Kind* is demanding but also delightful reading. It

offers a challenging and thought-provoking journey through the world of film. It seems indispensable for colleagues in English and American Studies.

John Roe and Michele Stanco (eds.). *Inspiration and Technique: Ancient to Modern Views on Beauty and Art*. Oxford: Peter Lang, 2007. pp. 360.

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While people have always produced objects that have been considered works of art, the idea of art as a separate category of human endeavour is anything but fixed, and has been progressing through countless debates over the centuries. Yet, as Michele Stanco notes in his Introduction, a “dual view of ‘form’, and of its complex relation to matter, may be said to be at the basis of a dual approach to aesthetic issues – a *psychological* and a *textual* one – which, albeit in a different way, still characterizes contemporary aesthetics” (13). Such a view may be traced back to the opposition between Plato’s focus on the inner, mental processes of artistic creation, and Aristotle’s stress on its actual textual manifestation. As is widely known, Plato framed arguments about literary, visual, and musical works as imitations of things which are in turn imitations of their eternal archetypes. Since each replica always falls short of its original, they are incapable of transmitting any true knowledge. So, to quote Stanco again: “given the difficulty [...] of transposing the original beauty of ‘ideas’ into matter, Platonic and Neoplatonic philosophers end up [...] by concentrating their attention on the artist’s previous mental conception of it” (16). Aristotle, on the other hand, inquired into art as a textual product, analyzing both its material and final purpose, in order to establish the criteria, or ‘rules’, which are at the basis of it and make art a pleasurable experience. Implicitly or explicitly following his trail, rhetoricians and formalist critics would focus their attention on the textual patterns and the overall unity of the aesthetic experience.

The preliminary distinction between Plato’s and Aristotle’s respective focuses on inspiration and technique is further developed in a later essay by Stanco, “‘Madness’ and ‘Technique’: Psychological Theories of Beauty and Linguistic Theories of Art” (49-76). Here, he weaves a complex web of influences and relationships in order to highlight how modern and contemporary literary/philosophical movements have been affected by this classical dualism in the conception of art. Stanco mentions, the opposition between the Augustan ‘rules’ and the Romantic ‘imagination’, the structuralists’ attention to ‘textuality’ in response to the idealists’ praise of ‘intuition’, and so on. More particularly, as Stanco points out, the classical, twofold approach to artistic creation would beget two distinct lines of aesthetic enquiry: on the one hand, a theory of beauty, which “mostly considers the aesthetic activity as an unconscious or a half conscious process” (66); and, on the other hand, a theory of art, which “mostly considers the aesthetic activity as a willful and highly regulated process” (66).

Keeping this dichotomy as their mainstay, the sixteen essays which make up the collection follow one another like stops on a historical journey diachronically arranged to encompass all the main stages of ‘Western culture.’ Their purpose is to give an overall account of the different ways in which thinkers and artists have tried to work out this cleft in the conception and evaluation of art, between inwardly inspired creativity and the conscious application of norms.

This is a work of perspective, a toolbox where the multiplicity of points of view and angles of vision aims at providing as many devices for a further inquiry into the terms and questions of beauty and art. The structure of the book is thoughtfully designed for this purpose.

The first chapter by Michael J. Edwards deals with the overall lack of quotations in Greek oratorical texts, a scarcity that is most surprising when one considers the paramount importance of Homer's and Hesiod's works and the central role they served in the education of orators. Homer and Hesiod themselves investigated the origin of artistic inspiration, which they ascribed to divine power. Such a 'godly' sentiment also emerges in Glyn P. Norton's analysis of Book X of Quintilian's *Institutio Oratoria*. Quintilian's treatise epitomizes a classic writer's vision of rhetoric according to which the orator is seen as a double *persona*, that is as a body "possessed" by an alien, divine force which speaks through him; the very same force ("ymagynacioun") which Alessandra Petrina observes in the collection of poems by Charles d'Orléans now known as *Fortune Stabilnes*.

Patricia Kennan chooses Sidney's *Defence of Poesy* to show how the poet, through the cunning use of forensic rhetoric, managed to "merge seamlessly both Platonic and Aristotelian slanted argumentations" (139). Angela Locatelli follows suit with her "conciliatory" reading of Bacon's *Advancement of Learning*. Aware of the problematic open-endedness of Bacon's work, which reflects the general tendency in Renaissance literature towards ambiguity and contradictions, Locatelli sheds light on the omissions in Bacon's text in order to challenge the widespread critical belief which points to Bacon's aversion to poetry. Acknowledging that science is Bacon's main interest, Locatelli persuasively illustrates that at no time does this result in the demotion of poetry.

In his brilliant critical account of George Chapman's *Ovids Banquet of Sense*, John Roe questions the author's will to handle the erotic theme in such a way as to confer on physical perceptions features which are more akin to the functioning of the soul. Walking the tight rope between moralism and lust, Chapman constructed a bridge between mind and body while, at the same time, trying to avoid criticism. As Roe further notes, in Chapman's work senses and soul effectively communicate to the advantage of a "dual nature of feeling" which overcomes the limits of the body despite being considerably nourished by it.

The real heart of the matter of 'balance' acquires wide implications in C. Maria Laudando's essay on eighteenth-century prose. Commenting on the struggle for a level-headed aesthetic experience in Pope's *Essays* and Addison's issues of the *Spectator* devoted to the imagination, Laudando also points out "a much more provocative and disruptive sense of modernity" (187) in William Hogarth's *Analysis of Beauty*. In his work, the British painter and satirist shows a passionate commitment to what Edward Said would later call the worldliness of cultural items, something opening up "new fruitful ways of reading and re-reading them in order to bring into focus what has been silenced or excluded by the dominant cultural affiliations" (174). As the reader soon finds out, revealing the branched network of cultural ties eases the transition to modern approaches to art. Hereupon, Edward Nye extends such conceptual threads by examining the aesthetic controversies between Rationalists and Sensationists not only in literature, but in music and dance as well. And as the reasons of art become more and more entangled with human senses, Claudia Corti explores the ways Romantic poets used opium or similar exhilarating drugs to ignite vision as a privileged means of aesthetic creation.

The fourth section of the book includes Adrian Grafe's "Hopkins's 'one rupture' and its Inscription in Time and Eternity" (241-56). Directing his attention to G. M. Hopkins's a posteriori view of artistic creation, he effectively distils an ambivalent variation on Plato's idea of inspiration where, as Grafe notes, "things and their beauty preceded the beholder in time" and yet "that beauty partakes of the divine beauty when it is enacted in poetry" (255).

The very context or conditions involved in the aesthetic experience play a crucial role in shaping the individual's response to art. In their attempt to explore the extent to which aesthetic experiences are socially constructed, the fifth and final section of this book offers truly thought-provoking arguments. Both Peter Robinson and Peter Conradi – who respectively deal with Wittgenstein's idea of revision, and with the dissolution of identity in Iris Murdoch's *The Black Prince* – expose how, by the beginning of the twentieth century, the theoretical boundary between inner and social life begins to blur. They insist on the identification of the work of art with the artist's inner life considered as constantly and intimately connected to the outside world, rather than detached from it. It follows, then, that a work of art cannot be seen as the product of a superior or non-human entity, but as the reflection of a wider social reality. The recovery of pragmatic and cultural aspects flows seamlessly into Brian G. Caraher's "Genre Theory: A Sociolinguistic Approach to the Aesthetics of Literary Form" (293-308), which undertakes a reassessment of genre theory. As Caraher notes, "the attention that the largely posthumous work of Mikhail Bakhtin on the social and cultural development of genres has received over the last twenty years" (295) has freed the notion of literary genre from the often constraining confines of classical schemes. As an example, Caraher himself revises Northrop Frye's Victorian and Christian stance about the cultural meaning of literary material through R. D. Rossel's socio-linguistic theory, thus offering a "more distinctly historicized, socially particular" (299) insight into forms and myths in literature.

At this point in the book the conception of 'art' has widened so as to potentially embrace every expression of human behaviour to such a degree as to lay itself open to a final provocation by Ivan Gaskell in "After Art, Beyond Beauty" (311-32). While it is true that not every object inspires an aesthetic experience, it is also true that aesthetic experiences vary in response to the same object. Given the immense variety of social and historical factors which come into play in aesthetic judgement, Gaskell, echoing the American philosopher Nelson Goodman, suggests that it may not be important to determine "what" an object of art is, but "when" it becomes one. He examines how two artifacts were considered as pieces of art at one time or merely used as tools at another (depending on different cultural and temporal contexts), to show that an object is not regarded as art because of its inherent qualities, but it "functions" as art depending on the fluctuation of tastes. "This is why," Gaskell concludes, "the understanding of such things [...] is properly a historical understanding. The recuperation of things from neglect permits them to be used, like all art, to demonstrate that the world does not have to be the way we find it" (332).

Gaskell thus hints at the release of artistic knowledge from stable ideological apparatuses: an aesthetic experience arises only when it is felt by individuals within a given cultural context. So, isn't an overall theory of art needed to tell if an object is a work of art? Furthermore, is it necessary (or possible) to distinguish aesthetic from other kinds of experiences? The book offers no settling or inevitable conclusion, nor was it the editors' intention to 'pilot' the opinion of their readers. By the end of this read, the richness in material will have inspired scholars for future investigations while non-specialists will have been

provided with a comprehensive vision on a subject otherwise difficult to grasp in its entirety. Indeed, many key-words occur several times in the essays, in spite of the remarkable diversity of the subjects covered. Not just the binary opposition which stands out in the title, 'inspiration' and 'technique', but also many other more or less closely related terms (such as 'idea' / 'utterance', 'imagination' / 'text', 'intuition' / 'expression', 'form' / 'matter', 'beauty' / 'art', and so on) evolve under the reader's eyes, gaining or losing shades of meaning as pages are turned. What texture they may be lent in the future, this book can help to predict.

Elinor Shaffer and Edoardo Zuccato, eds. *The Reception of S. T. Coleridge in Europe*. London and New York: Continuum, 2007.

Carl Krockel. *D. H. Lawrence and Germany: The Politics of Influence*. Amsterdam and New York, Rodopi, 2007.

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After the general editing of her much acclaimed critical surveys on the reception of British and Irish authors in Europe, Elinor Shaffer has now co-edited, together with Edoardo Zuccato, a single volume devoted to the reception of S. T. Coleridge on the continent. This collection is timely, especially following Coleridge's *Opus Maximum* (2003).

The Reception of S. T. Coleridge in Europe opens with the Series Editor's Preface and a useful timeline compiled by Paul Barnaby which records full details of translations and criticism on Coleridge from 1772 to 2007 across Europe. Shaffer's strong editorial hand emerges plainly from the Preface, as she fruitfully combines the general aims of the Research Project with the complex case of Coleridge's kaleidoscopic work and rather troubling criticism. In the Introduction to the thirteen essays discussing the story of Coleridge in Europe, Shaffer maps the diverse responses to the English poet, his reception in the different countries and languages. The Introduction comprises brief sections, each devoted to a single country. The various territories represented include Great Britain and Germany, a few Mediterranean countries (France, Italy, Spain, and Portugal), the Czech Republic, Poland, and Russia.

Seamus Perry charts Coleridge's English afterlife. He shows how the poet's achievement as well as his influence as a philosopher and a literary critic came into prominence. Coleridge made a profound impact on Thomas Carlyle, Matthew Arnold and T. S. Eliot, but he also influenced 19th-century Hegelian studies and the British Idealist movement of around the 1930s. Perry notes that the reception of Coleridge in England was not an easy process, and that the 20th-century reappraisal of the poet was not free from the doubts of the previous century.

Two essays focus on the history of Coleridge in France. Michael John Kooy discusses his early assessment (First and Second Empire), and Gilles Soubigou looks at the reception of *The Rime of the Ancient Mariner* via Gustave Doré's illustrations of the poem. Coleridge's reputation in France began in 1818. Coleridge's image first derived from British sources but soon developed from the independent assessments of Amédée Pichot and Philarète Chasles into the sympathetic portraits drawn after the publication of his poetry. It was principally through the translations and the discussions of *The Ancient Mariner* before the middle of the century that Coleridgean ideas came to be widely acknowledged in France. Doré's edition of

the poem became a major reference from 1876 onwards, and dominated the popular imagination. With new evidence and archive material, Gilles Soubigou reconstructs the chronology of Doré's plates, his engraving technique, as well as the circulation and reception of his edition in England, France, and the rest of Europe. What I find most stimulating in this essay is that, after clarifying the artist's subtle perception of Coleridge's text, Soubigou shows why this edition became such a powerful visual pattern, either to be followed or rejected.

Two contributions examine the fortune of Coleridge in Germany: *The Reception of Coleridge in Germany to World War II*, by Frederick Burwick, and *Coleridge's German Reception after 1945*, by Hans Werner Breunig. As the land of ideas that shaped Coleridge's thinking itself, providing the philosophical substratum that he was to develop in his prose writings, Germany proved to be the first foreign country where the English poet won respect during his lifetime. His stay in Germany, his keen interest in its culture, and, above all, the translation of two parts of Schiller's *Wallenstein*, quickly introduced him into the German context. Burwick investigates the response to Coleridge between 1798, the year of his journey to Göttingen, and 1939. He discusses the poet's personal contacts with German intellectuals, his reception as a translator, as well as the German translations, imitations and free adaptations of his poems, and concludes with the surprising political interest in him on the radical side during the Reich. Drawing on new research, Breunig depicts Coleridge's reception in the post-war period as the development of more than one distinctive critical approach to his philosophy. They included Friedrich Uehlein's neo-Fichtian reading in West-Germany, and a fertile engagement with the tension between transcendental aesthetics and critical realism in the East.

M. Eugenia Perojo Arronte writes two essays on Coleridge's reception in nineteenth- and twentieth-century Spain respectively. These essays mark a new phase in our understanding of Spanish Romanticism and Coleridge himself. The seeds for a new approach to Spanish poetic expression in the nineteenth century were substantially sown by the Spanish writers in exile in England. The Spanish exile community absorbed British politics and literature, reformulating both before their return to Spain. Perojo Arronte shows for the first time that the exile Joseph Blanco White in the nineteenth century, and the major academic Miguel de Unamuno one century later were vital for the development of Coleridge's Spanish afterlife, which was rich, complex, and fascinating.

Edoardo Zuccato and Franco Nasi study Coleridge and Italy. Zuccato looks at Coleridge in translation and its impact on 20th-century Italian poetry. Nasi studies the afterlife of Coleridge's aesthetic philosophy and critical writings. Both essays demonstrate that Coleridge's impact on Italian poetry and philosophy has been strikingly fruitful. Zuccato argues that Coleridge's technical experiments in poetry were well-received by Mario Luzi, and the influence was not just superficial. Coleridge left a deep impression on Italian poetry indeed. Nasi reconstructs the links between Coleridge's philosophy and the powerful idealist critics who dominated Italian aesthetics from the 1870s onwards, including Francesco de Sanctis and Benedetto Croce. He also highlights the continuation of these links to post-war philosophers and critics up to the present. In particular, Nasi dwells on Luciano Anceschi, who developed a new interpretation of Coleridge's philosophy, moving towards a more imaginative interpretation of philosophical dialogue, away from plagiarism and inconsistency.

Portugal is the last Mediterranean country investigated in this collection. "On the Very Late Reception of Coleridge's Writings in Portugal" is an account of the virtual non-existence of Coleridge's influence on Portuguese poetry until Fernando Pessoa. The only complete translation of a poem by Coleridge – *The Rime of the Ancient Mariner* – was made as late as

1998. Only in recent decades has the study of the English Romantics become established in Portuguese universities.

The three remaining essays in this collection explore the unfamiliar history of Coleridge in Central and Eastern Europe. Martin Procházka examines the critical impact of the English poet on Czech culture. He points out that the early reception of Coleridge's works came through France, and he continues to draw attention to the largely unrecognized role played by Czech criticism, in particular by René Wellek, in modern Coleridge studies. Procházka stresses the importance of Wellek's analysis of Coleridge's Kantism, the result of a fertile autochthonous culture existing long before the efforts of the Prague Linguistic Circle and the structuralists reached the English-speaking world.

Monika Coghen writes on Coleridge's afterlife in Poland. The reputation of Byron strongly affected the reception of Coleridge. Byron's satirical attack on his fellow-poet in *English Bards and Scotch Reviewers* affected the early (mis)fortunes of Coleridge in Poland, but in the twentieth century he acquired a certain fame thanks to Zygmunt Kubiak's personal encounter with the Romantic poet. However, Kubiak looked on Coleridge not as a poet but as a great aphorist in a long European tradition.

In the final contribution to this volume, "The Albatross in Russia: Praised, Shot, Repented," Elena Volkova investigates Pushkin and Tolstoy's interest in Coleridge. Interestingly, she illustrates how Coleridge's *Aids to Reflection* was important to Tolstoy during his religious crisis. But she also fascinatingly reads Coleridge's *Rime* tale of crime, punishment and repentance as the story of Russia in the twentieth-century.

Not all geographical areas have been represented in this eminent survey, but Coleridge does stand acknowledged as the quintessential European Romantic poet, critic, and philosopher. This is a unique introduction to European Coleridge and an invaluable source for future research.

* * *

The critical reception of D. H. Lawrence, as well as the self-contradictory nature of his art, has never followed a straight path, and has often fluctuated between extreme readings. Lawrence's relationship with Germanness has not reached to a satisfactory outcome, notwithstanding various scholarly contributions about it since the Fifties. The capital importance of Lawrence's German literary and philosophical inheritance has been the target of heavy criticism, for the emotional excess of his language and for his suspect leaning towards right-wing politics. Either considered a proto-German fascist, a champion of Freudianism, or simply the husband of a German woman who always had a great influence on him, Lawrence has roused critical surveys aimed at investigating his political opinion or just outlining references to Germany throughout his work. There is still a wide gap to be filled regarding the historical, cultural and ideological issues emerging from his writings. Reading *D. H. Lawrence and Germany* is an occasion to interrogate, in an interdisciplinary fashion embracing literature, philosophy, art and music, the cultural determinants which are central to Lawrence's response to Germanness.

This book contextualises Lawrence's style and political values in German culture, especially the nation's Romantic tradition, which has been subjected to the same criticism as himself. The book covers the entire span of Lawrence's career as a novelist, but Carl Krockel also occasionally refers to other Lawrencean works, including the poetry, drama, prose writings, as well as his correspondence, relying here on the Cambridge edition of his works and letters. This edition enables Krockel to discuss the complex developments in the novelist's

life and thought, especially in terms of his contacts with Germany, thanks to new material that was unavailable to previous researchers in the field.

Krockel's approach to Lawrence's art is strongly influenced by Adorno and Horkheimer's *Dialectic of Enlightenment*, particularly in its characterization of fascism in dialectical terms. Krockel concentrates on the historical and personal processes that take place in the novelist's struggle between different literary discourses, and identifies the contradictory position in Lawrence's novels as a deliberate strategy to achieve a dynamic expression of reality, regardless of any possible failure or achievement. As Krockel states in his illuminating introduction to his study, his aim is to demonstrate how "Lawrence's failures are integral to his achievements, and how the self-contradictory nature of his art is its saving grace." Through his analysis, Krockel also responds to the criticism of the most significant Lawrencean scholars of the last twenty years, including Michael Black, John Worthen, Mark Kinkead-Weekes, George Hyde, Michael Bell and David Ellis, whose search beyond the issues set out by Leavis, Russell and Millett, has explored the multifaceted achievements of Lawrence's fiction. Furthermore, Krockel goes beyond other studies in the field, such as those concentrating on references to Germany in Lawrence's works.

In order to provide a full account of the complex developments of Lawrence's novelistic art in terms of his contacts with German culture, this book is structured chronologically in nine chapters, respectively devoted to an analysis of *The White Peacock*, *The Trespasser*, *Sons and Lovers*, *The Rainbow*, *Women in Love*, *The Lost Girl*, *Mr Noon*, *Aaron's Rod*, *Kangaroo*, and *The Plumed Serpent*. Each chapter highlights the subtle, often conflicting way Lawrence negotiates certain German literary or philosophical issues. Novalis, Goethe, Schopenhauer, Wagner, Nietzsche and Thomas Mann are familiar figures in *D. H. Lawrence and Germany*, although Krockel also extends his research to German expressionist art, as well as the *völkisch* narrative that contributed to the fascist movement in Germany. Krockel's analysis does not focus only on German primary sources. Even Lawrence's precursors in his literary appropriation of Schopenhauer, Wagner and Goethe, namely George Eliot and Thomas Hardy, are dealt with in this study, as Krockel compares their reception of German dialectic in the transition from Romanticism to Realism to Lawrence's own responses. This dialectic mainly concerns the crucial interaction between sexual, subversive forces and society which notoriously pervades the thought and works of the intellectuals mentioned above. The dualistic nature of most characters' individual desires is made even clearer through the study of structural repetition in Lawrence's novels. Krockel explores Lawrence's recurrent use of the *Leitmotif* – deriving from Wagner and initially permeated with Schopenhauer's pessimism – in order to express the characters' flux between the primal will and their consciousness of the outside world.

Across the nine chapters, Krockel maps a route on which to shape Lawrence's reworking of German cultural elements most effectively, successively devoting attention to the novelist's initial rejection of Realism and social integration (as was proposed by Goethe and George Eliot in the wake of the former's *Elective Affinities*), his adherence to Romanticism and nihilism (through Wagner's opera as a key to reinterpret Schopenhauerian pessimism), and his mature style, which marks both the affirmation of the body against all mental and social constraints, and the need for a religious sense of unity. Yet, this study moves far beyond this simple scheme. Krockel's fine and detailed arguments provide a convincing analysis, throwing light on the struggles, impasses, unresolved mediations, and syntheses that dominate Lawrence's characters in their gradual appropriation and subsequent reformulation

of German ideas and forms. Krockel draws our attention to the novelist's first works, where his heroes discover their physical desires but are unable to affirm them, and turn from life to resignation. The structural repetition of *Leitmotive* stressing the non-development of the central characters in *The White Peacock* and *The Trespasser* still expresses Schopenhauerian pessimism, which Lawrence cannot transcend yet. It is through Nietzschean ideas, as Krockel suggests, that the protagonists' conflicts of will no longer lead to resignation but to a transformation of them. Although lapsing into a Wagnerian "nothingness", the characters recoup themselves in the knowledge of their individual desires (*Sons and Lovers*), and subsequently try to reconcile their dualistic nature in a religious vision reminiscent of Novalis' imagery from *Hymnen an die Nacht* (*The Rainbow*). In Chapter 5, Krockel departs from *The Rainbow* to link Lawrence's need for a religious sense of unity with the problems of contemporary German history, showing the psychological conditions of capitalism in terms of the repression and obsessional neurosis that affect his characters whose chief achievement lies in the acknowledgement of their failings (*Women in Love*). In *Rewriting Wilhelm Meisters Lehrjahre* in *The Lost Girl* and *A Reflection on Past Influences: Mr Noon*, Krockel approaches Lawrence's attempts to answer the idealism of liberal German culture, investigating the novelist's parody of both Goethe's novel (Chapter 7) and his *Faust* (Chapter 8), as far as they lead to the triumph of bourgeois society. In Krockel's opinion, the crisis of ideas emerging from Gilbert Noon's turning from marriage towards militarism expresses an impasse between eroticism and war, opening the way to the political positions of *Aaron's Rod* and *Kangaroo* which represent Lawrence's responses to the failure of liberalism and socialism in postwar Germany. Krockel explores many possible interpretations of violent authoritarianism, socialism and even Zionism, with regard to the *völkisch* qualities of some of *Kangaroo's* ideas that the author further analyses in the chapter devoted to *The Plumed Serpent*, where he tries to answer whether such positions correspond to fascism or Zionism. This book closes with some remarks on *Lady Chatterley's Lover* including Krockel's conclusion that "it is impossible to answer the question of how Lawrence would have responded to the political events leading up to the Second World War." Yet, Krockel's focus on the historical, cultural, and ideological issues concerning Lawrence's contacts with Germany helps to reveal many tragic dilemmas that were characteristic of the novelist's age.

This book represents both a carefully researched study on the issue of Lawrence's contacts with the German world and a welcome opportunity to survey some vital cross-cultural relationships of European Modernism. *D. H. Lawrence and Germany* is most admirable for the energy that has gone into this convincing and stimulating contribution to the reception of Lawrence's work. Krockel's solid erudition on German literature emerges from his illuminating arguments, while his unchallenged personal involvement in the matter is well supported by the clear and lucid style of writing.

CALL FOR PAPERS: Novelties and Reminders

Please note that this section includes only a small selection of the numerous CFPs listed in the ESSE website. Here, precedence is normally given to announcements whose deadline is approaching, but **in the website there is a much larger number of CFPs**, which also includes those received since the newsletter went to press and those for events whose deadline for