

and the windows are silver mirrors
and Jem's flower stand is a grand piano
and the balcony railings have linings of gold
and the stores have closed down but are all serving champagne

and they've laid out for me a red carpet of dust
and I step in
on a beam of orange streetlight
that gives me neon hair and sepia skin

and the cypresses in their evening dresses
bow their heads as I pass
and there's a rustle and an ooh that go through the grass
and there's large moths that crash against lamps
flapping wings like clapping hands

and I sit at the piano and the concert hall goes quiet
until there is just a cough or two from the stalls
and the swish of silk on velvet
and then nothing but wait

and then the radio breaks into static and the evening goes bland
and the street has gone still
and there are husks of moths in the sand
and there's nothing awake
except this tempo that lingers on like an ache
in my piano fingers

CONFERENCE REPORTS

Humanistic Foreign Language Teaching and Learning I. Innovative Methods and Approaches, Nitra, Slovakia, 14-15 September 2012

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Under the auspices of the Dean of the Faculty of Arts at 'Constantine the Philosopher' University in Nitra, Slovakia, the local Department of English and American Studies¹ organized and hosted the first international conference on "Humanistic Foreign Language Teaching and Learning I. Innovative Methods and Approaches" on 14-15 September 2012. As stated in Kiššová (2012), the conference was dedicated to the latest trends in the field, providing an opportunity for language teaching professionals and researchers to share current research results, innovative ideas and experience in the areas of foreign language teaching theory, of the concept and representation of humanity in teaching literature, cultural studies, and linguistics.

Hosted on the modern, spacious premises of the Študentský Domov ('Student Residence') in the university area of Nitra, an ancient city in western Slovakia, the conference included plenary talks by five keynote speakers, 36 parallel sessions, 5 workshops and 3 poster presentations; the majority of the presentations were in English and some were in either Slovak or Czech. The

¹ <http://www.kaa.ff.ukf.sk/index.php/en/>

sponsoring publishers Macmillan, Cambridge University Press, Enigma Publishing, and Male Centrum bookseller offered a selected cutting-edge book exhibition; the social programme included an entertaining drama performance by The Bear Educational Theatre of Prague, an international traveling company specialized in teaching English through interactive shows, and an informative and relaxing walking tour of the historical city centre of Nitra on the evening of September 14th.

The keynote speakers highlighted some of the major running themes of the conference, with special reference to English language teaching: the addition of a sociological dimension to language teaching, teacher development tools and strategies, developing the students' imaginative power, the teaching of grammar through valence relations, and the value of formative assessment. In his very inspiring speech on "Re-Framing Humanistic English Language Teaching in Shifting Sands", Stephen Slater (University of South Australia) reviewed the development of foreign language teaching in the last decades and advocated the renewal and re-energizing of humane and humanistic values in language teaching as opposed to the excesses of technologization, globalization, consumerism, standardization and quantification. Tim Phillips (British Council, UK) illustrated the steps of continuing professional development for English language teachers as they are conceived in the British Council's website dedicated to ELT, and the ways to climb up the ladder of achievement through reflection, sharing, specializing and associating. Sarah Telfer (University of Bolton, UK) engrossed the audience in a talk about "Using creative writing and storytelling in literacy and language teaching" with many imaginative though practical sample activities for all language levels, meant to engage the learners' cognitive, affective and psychomotor areas. Dorota Chłopek (Akademia Techniczno-Humanistyczna Bielsko-Biała, Poland) proposed a refreshing approach to the teaching of grammar through the study of valence relations, providing a theoretically sound and detailed explanation of techniques and procedures as well as their ingenious application to some famed Harry Potter's texts. Not least, Daniela Bačová (Churchgate Academy, Manchester, UK) outlined the features of assessment within a humanistic frame ("Formative and summative assessment – classroom practice") as a seamlessly integrated process, and suggested very feasible classroom strategies and reflective practice for teachers.

The parallel sessions examined the broad theme of humanistic foreign language teaching and learning, spanning over a wide range of topics, including the development of learners' autonomy, motivation, learning styles, the role of emotions, CLIL, communicative activities, collaborative approaches, cultural studies and translation studies within language teaching, teaching through drama, plurilingualism, the teaching of English for special purposes (especially law and economics), the teaching of English through literature, teaching learners with special needs, ICT and e-learning, teacher training. The most recurring points at issue in the conference, which might be identified as the main leitmotifs in present and future humanistic language teaching, were as follows: the positive effects of cooperation among students, the involvement of both the intellectual and the emotional dimensions of learners and teachers, the development of student autonomy and responsibility, the need for a positive learning atmosphere, the debate about the role of ICT as facilitating or antagonizing humanistic approaches. The time devoted to discussions at the end of each paper provided fruitful opportunities for an exchange of views, since audiences, mainly academics and teacher trainers, participated actively and made informed comments.

The very engaging workshops involved the participants in a number of activities which they might later integrate in their daily practice, among which the employment of pictures and realia to stimulate creative written production (Telfer, S., Bačová, D., UK, "Collaborative storytelling and storywriting"), the exploitation of drama techniques to help dyslexic learners (Dohnalová, Š., Chocholatá, J., CZ, "Multisensory drama as a tool for compensating specific learning difficulties, namely dyslexia"), the stimulation of multiple intelligences and the development of responsibility by triggering and managing emotional responses (Chynoradská, J., SK, "Leadership in (e)motion"), and the use of multimedia, mainly presentations and videos in English, in an interactive way so that students become interested, involved (Bilanová, M., CZ, "The use of multimedia for the development of linguistic skills").

Overall, the conference was very successful in terms of both participation and professional exchange. The prevailing presence of Slovak and Czech scholars revealed a very active and well-prepared teaching community, alongside presenters from the U.K., Turkey, the U.S., Iran, Israel, Italy, and Poland. In spite of being the first international conference of its kind organized by the Department, the intense event proceeded very smoothly, thanks to the commitment and dedication of the head of Department of English and American Studies, Professor Gabriela Miššiková, of the organizing committee and their collaborators, and to the very spacious and functional premises and the helpful and friendly personnel. A special mention goes to the staff's efforts to create a welcoming, warm atmosphere throughout the conference.

A brief summary, some participants' feedback and pictures from the conference², as well as a 14-min. video³ are available on the Internet. A selection of the conference papers is to be published in two issues of the interdisciplinary journal *Ars Aeterna*⁴. The Department of English and American Studies intends to organize similar events biannually, therefore the next conference is going to be held in 2014.

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HUSSE 11.

The 11th Biannual Conference of the Hungarian Society for the Study of English.

Eötvös Loránd University, Budapest, Hungary, 24-26 January 2013

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The 11th biannual conference of the Hungarian Society for the Study of English was hosted by Eötvös Loránd University (Budapest, Hungary) between 24th and 26th January, 2013. The conference, which has always been both a major event in the life of the Society, and a most prestigious forum of academic dialogue for all Hungarian – and an increasing number of other European – scholars involved in English Studies, was also a celebration of twenty years since HUSSE was set up. The three-day event attracted – as it has always done in the two decades – about 250 presenters on a wide range of topics in the fields of British, American, Canadian and Australian literatures and cultures, theoretical and applied linguistics, and translation studies.

As the mere numbers might already suggest, it is impossible to do justice within the limits of this brief report to the whirl of events that often included eight or nine parallel sessions, five plenary lectures and such memorable academic-social gatherings as the Awards Ceremony, the introduction of recent HUSSE publications and the HUSSE general meeting. Therefore, my young colleague, PhD student Zsuzsa Szalóki and I have decided on a somewhat unusual approach: to present, from the perspective of a junior and a (slightly more) senior participant, those events and features of the conference that have left a lasting impression on us – however subjective this may seem.

² <http://www.ff.ukf.sk/index.php/udalosti/797-konferencia-anglictinarov-zozala-mimoriadny-uspech-a-uznanie>

³ <http://www.youtube.com/watch?v=WT75UEtCit0>

⁴ <http://www.kaa.ff.ukf.sk/index.php/en/2012-01-19-16-21-04/ars-aeterna>

Zsuzsa Szalóki:

For me, as a first year PhD student, the 11th HUSSE Conference in Budapest was the first occasion to get acquainted with the wider community of scholars and fellow PhD students working in the field of English Studies. Already the opening of the conference was a good opportunity to gain more insight into the work of the society as well as to discover the place of HUSSE within the network of other societies for the study of English across Europe. After the warm welcome of the organizers and the opening address by the HUSSE Chair, Dr Nóra Séllei, three distinguished guests addressed the audience. Prof. Liliane Louvel, ESSE Chair introduced the long-standing and rewarding relationship between the European and the Hungarian associations. Dr Slávka Tomáščíková, Secretary of ESSE and representing the P. J. Safarik University in Košice, Slovakia, called attention to the next ESSE Conference in 2014, which is going to be organized in Košice and will offer a good opportunity for ESSE members from Eastern Europe to participate in greater numbers. Prof. Hortensia Pârlog, from the Universitatea de Vest, Timișoara, Romania spoke about the work she does as current editor of *The European English Messenger*.

The topics of the five plenary lectures were carefully chosen, representing several fields of study, from fiction and cultural studies to drama and linguistics. The first plenary was given by ESSE Chair, Lilian Louvel, on "Hunting, Investigating and Excavating the Past: Effects of the Word/Image Apparatus and Photography". Her lecture invited us to a literary quest through personal and collective memory in novels by A.S. Byatt, Tracy Chevalier, Timothy Findley, Alexander Hemon, and W.G Sebald and guided us through a world of "double fiction" created out of images and texts. András Cser's lecture, "Reflections on Roots", was another investigation into roots and origin – this time, however, from a linguistic perspective. Slávka Tomáščíková's lecture, "Food Narratives in Media Discourses", gave us an intriguing introduction to food seen as a cultural signifier, constructing the way we see ourselves. Ondřej Pilný held a lecture on "The Grotesque in Contemporary Drama in English." After a brief overview of the history of the grotesque, he used the works of some British-Irish playwrights, such as Martin McDonagh and Enda Walsh, to introduce contemporary tendencies in the use of the grotesque on stage. Enikő Bollobás's lecture, "*Totus Mundus* – From Globe Theatre to James Bond and the Queen", can be seen as a frame for the other lectures: while discussing the question of performativity, she aimed to give an extensive scope to her analysis by providing examples of performativity from all the previously mentioned fields of study.

Angelika Reichmann:

As a regular participant in HUSSE conferences since 2001, I had mixed expectations regarding Enikő Bollobás's new initiative – that of a ninety-minute introduction of more than a dozen recent HUSSE publications. However, the sequence of terse and highly informative reviews presented by expert colleagues turned out to be both a most rewarding programme and a testimony of a professional organisation. It served as an excellent overview of the condition of English Studies in Hungary at present and reflected a most positive image. As it turned out, more than thirty books (monographs and edited volumes) were published in the last two years in the field, with a general tendency to bring out English-language monographs abroad, with prestigious English and German publishing houses. New initiatives, such as the series of on-line publications edited at Szeged University (with a print on demand option) which was introduced here, also called my attention to new and potentially prosperous alternatives in academic publishing.

The conference was also a pleasant reassurance for me that the usual objections to such large-scale events as the HUSSE conference with the non-descript overarching theme of "English Studies" are not necessarily well-founded. On the one hand, though a specialist in modernist English fiction, I had no problems over the three days in finding presentations that would fall into the scope of my interest – in fact, one of the greatest benefits of the conference for me was the widening of that particular scope. On the other hand, the panels themselves were so expertly organised that each session – or often two consecutive sessions, as the two Saturday panels on English modernism blatantly exemplified – worked much in the manner of mini thematic conferences, with a most lively academic dialogue following the presentations.

If our highly positive impressions can be treated as representative of both newcomers' and "veteran" participants' opinions, the HUSSE conference, organised in roughly the same manner - large-scale venues with a general topic - ever since its foundation twenty years ago, proved to be a viable form of meaningful academic debate, able to rejuvenate itself within its traditional framework this year. For this, I think, all the participants owe special thanks to the devoted and indefatigable organisers at Eötvös Loránd University.

REVIEWS

Arja Nurmi, Minna Nevala, Minna Palander-Collin (eds.). 2009. *The Language of Daily Life in England (1400-1800). Pragmatics and Beyond* New Series, 183. Amsterdam and Philadelphia: John Benjamins.

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Today, historical sociolinguistics has left the margins, niches and corners of linguistic academia and can probably be included in the canon of well-established research traditions. Quite a number of studies on numerous phenomena from virtually all periods of English (and other languages) have convincingly shown that sociolinguistic theories, methods and approaches can be applied to past language states, and even that the findings from the past can help us to explain present situations. One thing, however, that is still lacking from both present-day and historical sociolinguistics is the study of the linguistic individual. We know a lot now about the "macro", and only very little about the "micro", the individual speakers and their language use. The reason for this appears to be twofold: on the one hand, linguistic theorizing has virtually always praised the individual as its object of investigation (where else would we find language?), but has simultaneously turned away from the individual as a potential data source. On the other hand, the development of ever-growing corpora in association with the fetish of "representativeness" has also led to a dehumanization of linguistics and a very unfortunate neglect when it comes to individual language use, down to the point that sometimes we cannot even tell anymore who the speakers actually were. This is of course not to say that these macro, corpus-based studies are in any way false or uninformative. On the contrary: they help us to establish the baseline, to see the norm in Coseriu's sense, without which studies on the micro-level of the individual would be very difficult and sometimes even meaninglessly descriptive. Nevertheless, the macro-studies should not distract us from the equally interesting and important micro-level.

The present volume explicitly aims at re-introducing the speaker into the picture. It seeks to complement and combine the macro and the micro. This means that it also discusses new and innovative ways of combining quantitative and qualitative methods and approaches. The volume offers nine papers, organized into three sections, which deal with the language of daily life and of individuals between 1400 and 1800, i.e. the late Middle and Early Modern English period, broadly construed.

In the first section on "Variation and social relations" we find Päivi Pahta's and Arja Nurmi's paper on "Negotiating interpersonal identities in writing: Code-switching practices in Charles Burney's correspondence". In Burney's letters we find six different languages and the switches between the different languages can be traced back, with the help of qualitative and quantitative analyses, to interpersonal intentions and acts of identity. In particular, we see that code-switching is more frequent and common when the correspondents are in a close relationship. Switches as such then seem to have more or less the same functions as they have today, i.e. they organize discourse, indicate stance, or personal style and social membership.

The second paper in this section, by Minna Palander-Collin, looks at "Patterns of interaction: self-mention and addressee inclusion in the letters of Nathaniel Bacon and his

correspondents". The paper investigates the use of self-mention and *you* (vs. nominal title) in the sixteenth-century personal letters of the Norfolk 'county magnate' Nathaniel Bacon. Palander-Collin finds that Bacon's discourse changes considerably when writing to inferiors or family, or to socially superior correspondents. The former rather require first and second person pronouns, the latter 'humiliative' discourse, i.e. full titles and complex address formulae. Interestingly, similar patterns emerge in the writings of Bacon's superiors, but not in the letters of his inferiors. This is eventually pinned to education and stylistic literacy as factors causing the variation.

Minna Nevala addresses a similar phenomenon in "Referential terms and expressions in eighteenth-century letters: A case study on the Lunar men of Birmingham". Her analysis of the writings of Erasmus Darwin, Matthew Boulton and James Watt, a close-knit network group, shows that their use of self-reference and addressee orientation was also determined by social factors similar to those identified in Palander-Collin's paper. As a matter of fact, much of the variation in referring to other members of the circle depended on appearance, attitude, and authority.

Section 2, "Methodological considerations in the study of change" begins with a paper by Anni Sairio on "Methodological and practical aspects of historical network analysis: A case study of the Bluestocking letters". This study develops a new network strength scale (NSS) for the network of the eighteenth-century Bluestockings circle. NSS is tested on the basis of a morphosyntactic variable, pied piping versus preposition stranding. Sairio finds that the stigmatized form, preposition stranding, can be correlated with strong network links to Elizabeth Montague and social inferiority. Social superiority promoted the avoidance of this feature. This leads Sairio to the conclusion that social network analysis and NSS can and should be supplemented by traditional social variables, such as social group membership.

The second paper in this section is by Terttu Nevalainen and looks at "Grasshoppers and blind beetles: Caregiver language in Early Modern English correspondence". Going back in time, she analyses sixteenth- and seventeenth-century letters by parents and other caregivers. The question is if and how far child-directed speech can be reconstructed on the basis of this data. By comparing the language Lady Katherine Paston uses in letters to her son and in those to other adults, Nevalainen is able to identify politeness phenomena, lexical features and even language change in the language of child-directed speech, a hitherto practically non-explored topic in sociohistorical linguistics.

"Lifespan changes in the language of three early modern gentlemen" is the topic of Helena Raumolin-Brunberg's chapter. She analyses the personal letters of Sir Walter Raleigh, Philip Gawdy and John Chamberlain and finds considerable variability in the degree to which their adult grammar is still flexible. Chamberlain's language almost does not change at all over time, while the other two show grammatical change in their language across their entire lifetime. The changes traced in this study are the use of first and second person possessive pronouns, the third person singular present tense suffix, affirmative and negative *do*, and the subject relativiser *who*. The diverging behavior of the three informants is related to factors such as age, ambition, and migratory behavior.

Section 3 of the volume focuses on "Sociohistorical context". It begins with a paper by Mikko Laitinen on "Singular *you was/were* variation and English normative grammars in the eighteenth century". Using the *Corpus of Early English Correspondence* and *A Representative Corpus of Historical English Registers*, Laitinen traces the establishment of one standard, high-prestige variant in relation to its non-standard counterpart. This study shows that the non-standard form *you was*, for example, had its heyday before the mid-eighteenth century and was consequently ostracized as a socially stigmatized form in the normative grammars. Somewhat surprisingly, the move towards the modern standard *you were* was led by men, who established this form before women, who in turn used *you was* for a longer period of time.

Samuli Kaislaniemi investigates East India Company merchants and foreign terminology in his study of "Encountering and appropriating the Other". Here we find a detailed investigation of three lexical borrowings from Japanese (*goshuin* 'license for trade', *tono* 'lord' and *tatami* 'standard-sized rush-covered floor mat') in letters written by East India Company merchants in Japan between 1613 and 1622. Kaislaniemi identifies the incorrect use of a borrowed item (appropriation) as a particularly interesting process as it fits least into established theories and

models. *Tatami* for instance was used by the English to signify a measure of about two yards. It is therefore suggested that these traditional models of borrowing should be supplemented by observations concerning sociohistorical and discourse contexts in order to explain the observable processes, and their sometimes quite unexpected speed.

Last but not least, Teo Juvonen describes and analyses “Everyday possessions: Family and identity in the correspondence of John Paston II”. This paper focuses on the fifteenth-century correspondent John Paston II and his use of possessive constructions. It aims at supplementing previous accounts by studying both specific constructions and everyday language use in late Middle and Early Modern English. In particular, this study tries to incorporate the manifold and very complex semantic relations that can be found in possessive constructions. The author suggests that such a micro-level approach can help to identify several different types of possessive relations and constructions, including assertive, informative ones (where ownership is central) and inherently relational ones (where kinship and body relations are highlighted).

The volume concludes with an extensive appendix listing the editions in the *Corpora of Early English Correspondence*, a name index and a subject index.

In sum, it can be said that this is a most interesting and welcome addition in the field of sociohistorical linguistics. Several of the papers in this volume with more general topics have wider theoretical implications, and some more detailed, focused studies exemplify certain issues on a more fine-grained level. All of the studies present new and original research, and the majority are a pleasure to read. Most of them clearly relate to the general topic of the volume and present some new and interesting ideas regarding the study of either the language of everyday life (a topic which was established some time ago, but which only now has turned into a major research domain!) or the micro-macro link in sociolinguistics (something we definitely need to focus on in the future!), or even both. Needless to say, the volume is meticulously edited and well structured with its sections covering general research topics such as “Variation and social relations” and “Sociohistorical context”, and corresponding research methods and problems. This book should find its way into our research libraries pronto, so that the fascinating treasure that has been briefly described in this review can be further explored by researchers.

Mireille Ravassat and Jonathan Culpeper (eds.). 2011. *Stylistics and Shakespeare’s Language: Transdisciplinary Approaches*. London and New York: Continuum.

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Appropriately for a book that demonstrates the wide variety of ways in which Shakespeare’s words can be analysed, *Stylistics and Shakespeare’s Language: Transdisciplinary Approaches* opens with an acknowledgement of the difficulties posed by the sheer size of potential material. This is a problem that is still with us, despite the advances in analysing word and language use that have been made possible by technology. Yet as the authors of these articles demonstrate, it is a problem that can be tackled with great success. In their “Introduction”, Mireille Ravassat and Jonathan Culpeper state that they “intend this book to be a synthesis of linguistic and literary criticism” (1). It is testimony to the potential appeal of stylistic approaches and the skill of the authors involved that the book does indeed have much to offer both to critics interested in more specific linguistic matters and those with an interest in seeing how such issues might support and expand the literary criticism of Shakespeare.

Giles Goodland considers the role of Shakespeare as the first recorded user of words in ““Strange deliveries”: Contextualizing Shakespeare’s First Citations in the *OED*”. Searchable databases offer modern scholars a tremendous advantage, “[removing] the task of having to *read* a text in order to extract lexical information from it” (15). Goodland focuses on the *NED* and the *OED* as he discusses antedated and un-antedated first citations and their possible contexts, both in terms of the words’ original uses and the aims of the dictionaries. This specific analysis illustrates

Goodland's wider points about Shakespeare's vocabulary: he points out how the increased availability of works by other writers, as well as the greater variety in the types of writings that are within easy reach of scholars, can lead to a more measured consideration of innovation and variety in Shakespeare's vocabulary.

Ward E. Y. Elliott and Robert J. Valenza continue the discussion in "Shakespeare's Vocabulary: Did it Dwarf All Others?" They consider the historical context of Shakespeare's new-word coinage on two levels, in his own time and in the scholarship that has accumulated over the years. Detailing the different tests used to measure Shakespeare's vocabulary and compare it to that of his contemporaries, they compile evidence to support their claim that, despite the common perception, the size of his vocabulary was not exceptional. This convincingly presented argument is further developed by their thoughts on how it is Shakespeare's artful use of his words, rather than their rarity or newness, that leads to their impact.

While the first two articles focus mainly on data to be found in existing dictionaries, Culpeper reflects on their potential future in "A New Kind of Dictionary for Shakespeare's Plays: an Immodest Proposal". Taking into consideration that there are different purposes for dictionaries, Culpeper discusses how his proposal could include elements from what he terms the three main groups: linguistic, non-linguistic, and occurrence. This would create a collection of information about word use and meaning, dramatic content and historical context, and the size of Shakespeare's vocabulary. Culpeper presents several case studies in order to illustrate the questions that should be addressed when crafting a dictionary, concerning matters such as discursal words and multiword units.

Peter Kanelos turns to Shakespeare's verse in "If I break time': Shakespearean Line Endings on the Page and the Stage". His central question is whether line endings provided actors with obvious breaks that could in some way be noted in performance or whether they merely reflect the natural flow of sentences; whether they were clear units or predominantly part of a greater whole. Through his consideration of specific cases, Kanelos illustrates his wider argument about how line endings may guide our views of character and dramatic structure, making this article one of the book's most intriguing from the perspective of literary criticism.

Performance is also among the elements of Richard Ingham and Michael Ingham's approach to linguistic analysis in "Subject-Verb Inversion and Iambic Rhythm in Shakespeare's Dramatic Verse". They seek to bring attention to what they identify as an underrepresented issue, "how the interplay of metre with syntactic variation was handled by Shakespeare in the domain of subject-verb inversion" (101). In doing so their contribution does well to illustrate the book's greatest advantage, i.e. its offering of perspectives that can serve both linguistic and literary or dramatic analysis. Here those who research VSpro order and the use of rhythm in performance may find observations of interest.

Peter Groves discusses metrical structure and beats in "Shakespeare's 'Short' Pentameters and the Rhythms of Dramatic Verse". His analysis of different kinds of short pentameters shows how even small and mostly imperceptible elements of verse can add to the construction of drama and performance, providing the critic and the actor in particular with guides to the emotional state or thought processes of a character. Shakespeare's talent for dramatic speech that can be naturalistic and emotive, despite being in metered verse, comes through strongly in the article.

Groves' silent beats are followed by another article on the value of paying attention to absences, Dirk Delabastita's "Wholes and Holes in the Study of Shakespeare's Wordplay". As punning so often relies on our work of filling in the absences, it is a process clearly tied to the historical context, yet as Delabastita also rightly notes, there must exist a foundation for interpretation. His purpose, then, is to look at both wholes and holes, the framework and the indeterminacies, to consider how wordplay occurs in Shakespeare and how such a consideration may be undertaken with awareness of the continuity and historicity of its interpretation.

Ravassat turns to linguistic details and their relation to the larger narrative in "'a thing inseparate/ Divides more wider than the sky and earth' – of Oxymoron in Shakespeare's *Sonnets*". She argues that the oxymoric paradigms employed in the *Sonnets* subtly emphasise the divisions present in the characters and their relationships. This approach allows Ravassat to illustrate the

duality that is particularly characteristic of the portrayal of the young man and focuses on the conflict of opposites above the possibility of their reconciliation.

The contemporary cultural context is strongly present in Thomas Anderson and Scott Crossley's "'Rue with a difference': a Computational Stylistic Analysis of the Rhetoric of Suicide in *Hamlet*". Turning to the contrasting views on suicide, the Roman heroic action and the Christian mortal sin, the writers demonstrate how thematic analysis of the topic can be supported by corpus analysis. Anderson and Crossley contribute an article that operates on multiple levels of inquiry, revealing how history, literature and language interact when it comes to *Hamlet*'s famous question, to be or not to be.

Sexual imagery and semantic fields are the focus of José L. Oncins-Martínez's "Shakespeare's Sexual Language and Metaphor: a Cognitive-Stylistic Approach". Oncins-Martínez uses Cognitive Metaphor Theory to help increase our appreciation of how metaphor functions. Through the example of 'sex is war', he demonstrates how a variety of linguistic metaphors can be connected to an inclusive concept and how CMT aids in the evaluation. Despite its different perspective, this article is linked to some of the book's earlier approaches by its interest in finding a way of helping the researcher make sense of a large amount of information.

While previous articles have discussed performance, the audience response to language or how listening inspires thinking becomes central in Amy Cook's "Cognitive Interplay: How Blending Theory and Cognitive Science Reread Shakespeare". A play's power to create meanings is tested as the passing of time changes the audience's contextualised ways of making sense of it. Cook uses conceptual blending theory to illustrate how Shakespeare's meaning is constructed by the interaction of image and culture in our heads. With examples from *Hamlet* and *Richard III*, she shows how CBT can lead us to think about connections between the onstage words and the internal, culturally influenced processes that give words their power.

The book's greatest strength lies in its ability to use stylistic approaches to suggest avenues of thought regarding both the details and the big picture of the chosen topics. The writers direct our attention to what may often pass unnoticed yet inspires the imagination when taken into consideration. While the book is clearly most suited for those interested in the language of Shakespeare or of Renaissance drama in general, the ideas presented here may also inspire scholars who do not specialise in this specific historical or literary field. The diverse topics remain connected to the key question of what stylistics can tell us or encourage us to think about. The result is a work where the writers' expertise bears out the editors' promises of both linguistic and literary potential.

Norman Fairclough. 2010. *Critical Discourse Analysis. The Critical Study of Language*. Harlow: Longman.

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The focus of this extensive, fundamental work by Emeritus Professor Norman Fairclough is the relation between language and society in a number of different manifestations. These are analysed in twenty-two papers making up the collection. The book grows out of the author's long-standing research on the topic which led to a first edition in 1995 and to this second, much enlarged, version of 2010.

The volume opens with a preface by the series editor, Professor Christopher N. Candlin, who highlights the key elements of the study. According to him, there is a justified insistence throughout the book on the concept of *transdisciplinarity* and on the potential role of critical discourse analysis (CDA) as a means of social change. The general introduction then provides the reader with a unifying framework for these papers dealing with different topics, but all linked by a common objective. The basic properties of CDA are illustrated here, namely its relational, dialectical, and transdisciplinary character, and a real manifesto is given. Unlike other forms of

research and analysis, CDA is not just descriptive, but also normative in that it aims at righting or mitigating the obstacles and limits of contemporary capitalism in this period of global crisis.

Section A (*Language, ideology and power*) consists of three papers showing how discourse mirrors the ideological mechanisms of power in society. Paper 1 analyses various texts in order to demonstrate how interaction and turn-taking in conversation are dominated by ideological rules that now tend to be perceived as natural; hence the role of CDA in “denaturalising” them through elements of resistance. Paper 2 also considers the process of ‘naturalisation’ of ideology, in other words its becoming “automatised”, but from a Gramscian perspective, while paper 3 investigates the imbrications of the media with ideology in the specific context of Romania, where there appears to be a failure in producing a change of mentality after the country’s recent turn to capitalism.

Section B (*Discourse and sociocultural change*) reveals that the market economy has reshaped the structure of language in various ways. Paper 4 evidences a deep change within universities in contemporary Britain through the analysis of various text samples that indicates a process of ‘marketisation’ of the higher education system. Paper 5 instead deals with the ‘conversationalisation’ of medical discourse in doctor-patient interaction as opposed to the ‘technologisation’ of language in an extract from a university prospectus. Paper 6 shifts back the attention to the framework of paper 4, but this time the author observes political discourse and how it is restructured by the media in order to combine institutionalised patterns with a lightened version characterised by humour.

Section C (*Dialectics of discourse: theoretical developments*) contains two theoretical contributions to CDA research. The first of these contributions, paper 7, discusses the changes in the British New Labour’s ways of governing and how these changes affect the ‘texturing’ process. The author argues in favour of a socially grounded theorisation of texts that can prove beneficial both for the linguist and the social analyst. Paper 8, co-authored with Bob Jessop and Andrew Sayer, centres around the concept of semiosis and addresses its social preconditions as well as broad context. Semiosis is here understood as the intersubjective production of meaning in social structuration. Although this paper discusses primarily aspects of social realism, the authors suggest that the latter can benefit from a CDA-based approach to the treatment of semiosis.

The papers included in Section D (*Methodology in CDA research*) have a more applied character and deal with issues of methodology. Paper 9 illustrates the author’s four-stage approach developed in CDA, aimed at the recognition and observation of injustices and inequalities in order to understand what makes it difficult to right them and whether or not righting them may have a radical social impact. It is argued that the impossibility of ‘voicing’ political dissent could lead to nationalistic or xenophobic forms of expression. Paper 10, co-authored with Eve Chiapello, discusses the benefits of developing a common methodology for critical discourse analysts and sociologists in studying the changes occurred in capitalism in the 1980s and described in a book entitled *Le nouvel esprit du capitalism* written in 1999 by Chiapello herself and Luc Boltanski. The third paper in this section (paper 11) is an interesting discussion of the possible areas of intersection between CDA and systemic-functional linguistics. The latter, however, is viewed as not capable of providing interdiscursive analyses of how genres, discourses and styles shape texts. Paper 12 demonstrates how Marx’s critique of language, in a series of economic, political and historical texts, can be considered as a first form of critical discourse analysis. Finally, paper 13 polemically comments on the approach adopted in the analysis of organisational discourse, suggesting that CDA could make a significant contribution to research in this field.

The four papers in section E (*Political discourse*) are all concerned with the analysis of political discourse. The first text in this section (paper 14), previously published in a Romanian journal, is a shorter version of the author’s much more detailed account of political discourse provided in his 2000 book *New Labour, New Language?*. Three main aspects are considered in the study of the language of New Labour, namely the representation of social life, the various modalities of interaction in governmental processes and political style, in particular that of Tony Blair. The political sphere is observed “from without”, i.e. from the citizens’ perspective, with a focus on the image of democracy perceived in decline (paper 15). It is argued here that the normative character of CDA could contribute to successfully impacting the public sphere. The

results of an EU-funded research project (PARADYS) are presented in paper 16, which focuses on the role of citizenship as a communicative achievement for authorising and regulating farm trials of genetically modified crops in the EU. The last paper of this section (paper 17) addresses the notion of political correctness and can be viewed as a study about ‘cultural politics’, although its focus is on the language aspect.

Section F (*Globalisation and ‘transition’*) deals with the relation between language and globalisation. In the first paper (paper 18), the author shows the interconnectedness of globalisation and discourse. The former appears to shape the latter to the extent that discourse becomes part of globalisation. Once again, it is pointed out that language can turn the dominant strategy of ‘globalism’ in various other directions. Paper 19 illustrates the architecture of textual production in the American National Security Strategy document of 2002. The paper examines the impact upon discourse of the militaristic course taken by the USA and suggests constructive-cum-persuasive means to transform reality. Finally, paper 20 shifts the reader’s attention to the specific case of Romania to show how the process of transition from single-party state socialism towards the market-economy of Western Europe has not just a material character, but also a discursive one.

The last section of the volume, section G (*Language and education*), consists of just two papers which see the application of CDA in the field of education, recognized as a key domain for the linguistic expression of power. Paper 21 highlights the fact that educational institutions have the possibility of raising learners’ critical language awareness, so that they can ultimately and autonomously intervene in the (re)construction of discursive practices. Paper 22 further stresses the importance of developing people’s critical awareness of discourse by taking into account new forms of semiosis, in particular visual tools. Contemporary changes in our ‘information’ or ‘knowledge-based’ society are thus discussed.

Professor Fairclough’s profound expertise in the critical study of language makes this book an invaluable contribution to discourse analysis, important for researchers in linguistics and in a number of other related disciplines. It is an updated and comprehensive collection of papers about CDA, a real goldmine of useful references to many other works in this field and a thought-provoking reflection on language and its use in the society we live in.

David Walton. 2012. *Doing Cultural Theory*. London: Sage.

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Walton’s second handbook of cultural studies contains all the successful features of his first (Walton 2007), except perhaps for the cartoons. After that brilliant book, the expectations were very high. This is, however, no mere sequel to the previous volume, but rather a vast expansion of it, suggesting how the cultural studies field has come of age after structuralism. In fact most of the theoretical content of that book is revised (without practice activities) in the first, introductory chapter of the present work. It is, therefore, from Chapter 2 that the richly imaginative practice suggestions and heuristics are offered (as in Walton’s earlier manual), with the occasional “Oversimplification Warning” and welcome “Help Files”, which do their clarification job more compellingly than footnotes might have done.

The book is packed with theoretical issues (the table of contents alone runs to 6 pages), bibliographical references and cultural concepts, including an 18-page “mini-dictionary” of debated terms as an appendix. The span could not afford to be narrower, given the sprawling dimensions of its subject, which the Glossary defines as “a loose miscellany of self-reflective, inter-disciplinary approaches” (298). Yet not everything can be encompassed. For example, Walton no longer makes the (in my view, unsuccessful – Valdés Miyares 2008: 188-9) attempt to include a panorama of feminist cultural studies. Instead, after a brief reference (21-22) to Angela McRobbie’s ground-breaking *Women Take Issue* (1978), what Walton now does is to integrate the insights of various feminist authors and perspectives into his new description of the practice of

cultural studies. Chapter 10, "Gender and Sexuality: Judith Butler" (171-188), is an obvious landmark in this respect, but feminist issues are crucially advanced through other authors as well, both in previous and subsequent chapters. Among them, we find Kaja Silverman on structuralism (37), Laura Mulvey's adaptation of Althusser (87), Sherry B. Ortner on deconstruction (108), and Elizabeth Wright on Lacan (131), Susan Bordo's criticism of gender games (185), and particularly Nancy Fraser and Linda Nicholson's retort to postmodernism à-la-Lyotard (221-22). Thus, without meaning to be exhaustive, the survey feels, at the very least, representative.

One may notice throughout the theoretical weight of certain authors, who were already important in the former volume and in the "narrow" British cultural studies tradition (3) particularly, such as Althusser, Foucault, Gramsci and Stuart Hall, while others, traditionally associated with poststructuralism (Barthes, Derrida, Lacan, Lyotard, Baudrillard), acquire a new weight. Others yet, especially North American critics Fredric Jameson and Lawrence Grossberg, strike keynotes in the later chapters, through their critique of postmodernity and their calls for committed anti-capitalist cultural criticism. However, practically none of them is allowed to have their say without a nuanced review of their characteristic positions, which is often achieved by bringing in significant criticism by less known names. Walton's ambitious aim "to help readers get to that 'other place' of the specialist" so as "to aid interpretive independence" (xv) requires this sort of contrasted analysis, which opens up the various perspectives without unconditionally espousing any of them. At the same time, his commitment to the "project" of cultural studies implies that the author cannot remain aloof, that he must politicize culture with a utopian gesture towards a "more equitable" world, and offer "critical thinking linked to possible forms of agency" (265). Thus, the book is part of that dynamic social process that Raymond Williams envisaged in *The Long Revolution* (1961), as Walton states it (16 and 262).

The overall project, therefore, stems from the duly acknowledged British paradigm, which Walton (5) calls, after Andrew Tudor (1999), "the founding myth of cultural studies". While Walton's previous handbook queried, "cri-tickled" and expanded imaginatively the canonical works and their authors, the first chapter in the new one sums them up, mostly following general surveys like those by Inglis (1993), Strinati (1995) and Storey (2009). Although he admits that "the Birmingham Centre (...) was by no means the only hotbed of cultural analysis", Walton (18) makes no attempt to include "the important research (...) being done elsewhere in Britain, in the US and other parts of the world". Admitting that this first chapter focuses on Britain, and that some of the research done elsewhere is duly incorporated in the following ones, one may still wonder why there is no reference at all, for instance, to the pioneering research done by the Glasgow Media Group in the 1970s and 1980s particularly in TV news, which was made readily accessible by Eldridge (1995) and Philo (1995). We may likewise wonder why the British cultural studies myth always assumed Saussurean semiology as the norm, and never gave much thought to Charles S. Peirce's arguably more sophisticated semiotics (free of the binaries which post-structuralism has taken such pains to deconstruct), whose existence Walton merely acknowledges (29, 40). Moreover, British Cultural Studies has also tended to pay little regard to the parallel development of Michael Halliday's functionalism, pragmatics, and discourse analysis. Critical Discourse Analysis as popularized by Norman Fairclough (2010), among others, provides a practical model to explore the relationships between language and power, the linguistic "acts of power" which are also a central concern for cultural studies (38). But such work usually goes unacknowledged, as if they were worlds apart, in cultural studies books, and Walton's is no exception. The rationale is probably that, in spite of the "linguistic turn" of structuralism, the thrust of cultural studies is philosophical and political, rather than linguistic or analytical.

Perhaps the first chapter is too similar to the previous book, missing the chance to challenge the foundational mythology on which both books stand. The second chapter, "Structuralism and the Linguistic Turn", seems to confirm that this volume is not going to be as creatively critical as the first, nor its heuristics so challenging. Explanatory diagrams are also fewer and perhaps more conventional. But the impression gets better as we read on. Walton still has his flair for explaining and illustrating even the most complex concepts with excellent clarity, and he is best when he creates his own examples for practice (for example, the sections "Food for thought" (32-35), an allusion to Lévi-Strauss' *The Raw and the Cooked*, exploring the semiological shift from

linguistics to anthropology and culture in structuralism), while his revision of other authors' research, necessary in order to familiarize the readers with them, is always neat and useful. Though we may miss the more playful features of the other book, the present volume is, as we shall be trying to argue in the following paragraphs, even better, deeper, more thoroughly researched and practical.

Chapter 3, "Semiotics: Umberto Eco, Roland Barthes and Stuart Hall" is among those which can make a reader feel s/he read their whole books. For Walton not only sums up classical concepts, such as Barthes' "anchorage" (50), but also develops them in ways the original authors may not have envisaged, often by drawing on an author's later interpretations, like, for example, when an image from Žižek is used for illustrating Barthes on myth (59). Thus this chapter approaches ideology from a semiological perspective, through Barthes and Hall, and the complexity of the concept is duly balanced with a particularly wide range of examples (60-2 and 64-6), leading to its full exploration through Althusserian Marxism in the following chapter. The revision of Hall's encoding/decoding model and his calls for oppositional readings (64) does not forget various later revisions and questionings of that model, assessing its current use, and encouraging readers to rethink it by themselves (66). Finally, a further reading section invites exploration beyond the classic examples which the handbook necessarily favours, since its aim is to teach established concepts as well as to practice, expand, and, if necessary, challenge them.

Chapter 4 does not add very much to the memorable corresponding chapter on Althusser in Walton's previous book, but in Chapter 5, "Poststructuralism: Roland Barthes and Jacques Derrida", we meet again the ironic, witty "Davoid Walton" (95) that readers of that book might have been missing. It is after a compelling account of Barthes' stepping into poststructuralism through his "Death of the Author" that "Davoid's" authorial self-consciousness emerges, via Derrida's arguments on "the trace" and conceptual "erasure", admittedly simplifying Derrida "in a very un-Derridan way" (97). I, for one, must also admit that Walton's review of deconstruction has helped me understand some of its ideas which I had been struggling with for very long, though this may not be the first time I feel such "metaphysics of presence", the pleasant illusion that I have "finally" understood Derrida's thought. But Walton will not leave us with the impression that Derrida is just a philosopher, since Chapter 6, "Doing Deconstruction", immediately revises the importance of deconstructing patriarchy, the popular, historiography, and post-colonialism, via illustrative deconstructive readings done, respectively, by Monique Wittig, Hall, Spivak and Bhabha, culminating in Walton's own deconstruction of a work he had previously held up as a model, Barthes' *Mythologies*. After this powerful chapter, the reader can rest assured that deconstruction is both practicable and momentous in the current world. The self-critical awareness that comes with this realization stays throughout the remaining chapters.

Chapters 7 and 8 are devoted to Lacan's psychoanalysis and to applying it to culture. After justifying, in a section playfully called "preliminaries" (123), the importance of "Lac(k)an", as Walton likes to call him in an ingenious allusion to the psychoanalyst's central tenet, we are easily introduced to each of his key concepts, from "the subject" and *objects petit*, to "the Name of the Father" and the Real. The unraveling of complex theories is duly followed by fascinating examples of their use by "Feminist and other Forms of Cultural Analysis" (141), including the "anti-corporate activist pranksters" known as "The Yes Men" who created a bogus World Trade Organization website to dupe and expose the dubious ethics of some great corporations (146-7), largely the kind of cultural activism that this book will recommend in its closing chapters. The Lacanian chapters conclude highlighting the "points of connections" between poststructuralism, Derrida and Lacan (151-2). Such connecting sections are numerous in the book, and they help readers keep an overview through the large number of concepts which are progressively spelled out.

Chapters 9 and 10 partly repeat the dual pattern of theory and its exemplification, but this time Foucault's "Discourse and Power" (Chapter 9) is utterly transformed under Judith Butler's perspective in the following chapter. The Foucault chapter stands out for its useful explanation and practice of the genealogical approach to history (163-6), while the one on Butler focuses on the complex working of genealogy when applied to gender subversions and "corporeal styles" (181-6), once a full account of "performativity" has been given (177-80). Indeed, if what counts as

meaningful is not what we *are* in any essential way, but how we perform, that is, what we *do*, the notion of performance is importantly related to the “Doing” in the book’s title.

In turn, Chapter 11 explores “The Postmodern Condition” through Daniel Bell, Lyotard and Habermas, and then similar ideas are shown at work in Baudrillard’s writing on “Identity and Consumption” (Chapter 12). Baudrillard’s “art of provocation” (220) becomes another important strain in the central thesis developed by Walton’s book. However, what some readers might perceive as cynical playfulness in postmodernism, is compounded, and confronted, by a more “unplugged”, committed, Marxist brand of criticism as found in Fredric Jameson work, expounded in Chapter 13, “Postmodernism Unplugged: Fredric Jameson.” The revision of Jameson’s ideas is so engrossing that it is necessarily followed by a “Practice” box (235), raising questions about the Jamesonian discourse, and by a subsequent “Help File” (236-7), suggesting answers which result in a deconstruction of it, opening up the critical notions that Jameson himself denied in his rigid definition of postmodernism and stern rejection of its political value. For example, his refusal to see little in postmodern culture beyond “heaps of fragments” (240) leads to introducing the concept of “cognitive mapping” (241-3), a way of making sense of the complex, disjointed current world, which the present book holds up as the most promising model of cultural analysis. Once again, discussion of the subject is not concluded without stimulating suggestions for critical practice, in this case the possibility of applying Jameson’s “high-tech paranoia” to a more appreciative analysis of cyberpunk (241-2).

Thus, after navigating the most influential streams of cultural theory and learning how they both come into conflict and are ultimately interrelated, we reach the two concluding Chapters, 14 (“Practising Cultural Studies: Hegemony and Cognitive Mapping”) and 15 (“Where to Go from Here: Cognitive Mapping and the Critical Project of Cultural Studies”), where Walton maps out his view of the present and future cultural studies that matter. In order to define his own position, he uses Linda Hutcheon’s “historiographic metafiction” (248), which shows how to overcome the dilemma of being either totally complicit with postmodernism or totally critical of it, by considering it as “unmarked politically”, a site of struggle rather than a concept, in other words, a space for “hegemonic interventions” (249), which is, for that matter, what cultural studies should also remain, in Walton’s view. This is immediately pinpointed with a practice section describing in great detail Haacke’s work *MetroMobilitan* as a model of cognitive mapping by means of an article by Travis English (250-4), that is, as a postmodern work which does not stop at endorsing its aesthetics self-contentedly, but actually performs a political intervention denouncing certain international corporations. In this Chapter 15, which also includes Walton’s own analysis of Susan Daitch’s novel *L.C.* as a further example of art as cognitive mapping in practice, Grossberg’s view of cultural studies as “a political history of the present”, and his call to changing the world rather than just interpreting it (according to Marx’s celebrated quote, 261, 266) becomes significant as a counterpoint to Jameson’s shortcomings as a radical thinker.

Revising possible objections to cognitive mapping (266), and producing a version of it which (via Grossberg’s use of Deleuze and Guattari’s concepts, 287) is “akin to Giroux’s idea of ‘performative politics’”, Walton finally offers it as an all-round critical approach that will carry cultural studies beyond the dominant paradigms of postmodernism. This time the case studies are Nestlé’s contravention of the code regulating the marketing of breast milk substitutes in Third World countries, the Coca-Cola corporation’s anti-union policies, and the global water sales (perhaps “no healthier than tap water”) of these two multinationals and Pepsico. After cognitively mapping what these corporations are doing, the corresponding practice would consist in activism, for example boycotting, against the abuses of such “oligopolies” (267-9). Walton starts the job for us by further mapping “the military-industrial complex” (271), “the business of higher education”, where the sponsorship of multinationals weakens the power of higher education to make corporate interests accountable (274), “the rise of disaster capitalism” (277), and “the IMF and World Bank” (279-80). The task of fighting these formidable entities may look beyond the capacities of the average cultural studies reader, though the book also offers examples of how this has been done by “new social movements, subverting, culture jamming and DiY” (284-7). Of course multinationals also provide many jobs, and destroying them does not guarantee a better world; like any other powerful institutions, including churches and political parties, they have their dark sides,

which should be kept in check. The idealist's job may be challenging, but there is no doubt cultural studies (including postcolonial studies) has moved a long way from its roots in literary studies and semiology. The practice of cultural or literary studies without such cognitive mapping in mind today might smack of aestheticism or complacent escapism, if not connivance with corporate interests and abuses.

This book signals a critical turning point in the development of the humanities – should they remain the bastions of a timeless (as Matthew Arnold had it) Great Tradition (à la F.R. Leavis) of human achievement in the arts, or reinforce their commitment to the present? The “homo economicus” which Adam Smith hailed has returned with a vengeance, or rather has never departed in the first place, as he or she has never quite been replaced by a pure, disinterested “homo academicus” (272-3). Indeed, Walton's ultimate point is educational (in connection with Giroux's “radical pedagogy”), and, after cognitively mapping the Bologna process and how it tends to subordinate the institutions of higher learning to the existing powers, he endorses Derrida's call for the preservation of a critical public space to resist “the powers that limit a democracy to come” (275). The last practice section uses Stephanie Black's documentary film *Life and Debt* (2001), on the economic predicament of Jamaica, as an example of the kind of text that will help us cognitively map the “Empire” of all-encompassing late capitalism (280). He advocates the link between academic contexts and investigative journalism, as well as the “new social movements” like *avaaz.com*. His stress on agency, seeking to empower individual students with an “all-purpose toolbox” (265), crucially distinguishes Walton's cultural studies from the Marxism of the Frankfurt School or even Jameson, who tend to see people as a mass of passive dupes. Always aware of how heuristic concepts may be used in contradictory ways, the book closes with sections on checking the reliability of sources, “struggling with theory”, and further reading and resources. Thus Walton is bent on pushing cultural studies one step beyond its traditional emphasis on “identity politics and representation” (293), and starting on a new path. All in all, this is, possibly along with Grossberg's (2011), the cultural studies handbook to do so, which sets it apart from the classic ones by Inglis, Strinati, or Storey.

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Marguérite Corporaal and Evert Jan van Leeuwen (eds.). 2010. *The Literary Utopias of Cultural Communities, 1790-1910*. Amsterdam and New York: Rodopi.

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As Peter Liebrechts mentions in the foreword to this volume, literary utopias existed long before More's *Utopia* was written, yet the term he coined came to be the name for idealized, perfect

societies. Over the centuries, literary utopias have proven a useful space for writers' imaginations to roam freely. The discovery of America, a utopian place in itself, seemed to both confirm and put an end to utopias. America was the place where ideas that were once considered unrealizable could now be put to the test: perhaps there was no longer any need to write about other, better worlds if one had just been discovered. Divided into fourteen chapters, a foreword and an afterword, this volume shows that utopian literature did continue to be written and published.

In the first essay, C. C. Barfoot uses the figure of Joseph Johnson to bring attention to the often overlooked but essential role of publishers. As a publisher and/or friend of William Blake, William Godwin, Thomas Paine and Mary Wollstonecraft, Johnson became a patron of these authors as well as of the society known as 'The Lunar Men'. Bryan Waterman uses 'The Friendly Club' and *Alcuin* to illustrate the contemporary concern of whether sincere talk between the sexes was possible or if gallantry and delicacy forbade it. According to these ideas, men were to teach women through conversation, which caused much speculation when men were seen too often with single women. Evert Jan van Leeuwen analyzes the influence of Edward Bulwer Lytton and Godwin on Edgar Allan Poe in that the three men envisioned a better society where intellectual improvement was to be attained and the popular fiction writer was to instruct society through his writings.

Marilyn Michaud interprets the short-lived Brook Farm (1841-1847) as an example of pessimism in 1820s America as to how the Republic was unfolding. However, rather than a radical departure, with its emphasis on righteous citizens, Republican virtue, equality based on personal independence (i.e., individual property), an agrarian society, and emphasis on education, "the ideological goals of the Brook Farm community were, in many ways, profoundly traditional. [...] a return to republican ideology as the basis for social and personal improvement" (69). In "Utopian Waste at Brook Farm, Fruitlands and Walden Pond", Richard Francis sees waste as the opposite of utopia and analyzes it in these three communities. Because utopias can never be fully realized in the real world, they can only exist in books. This is not to diminish their role in inspiring thinkers and idealists, for "literary utopias do not simply record the utopian impulse – they enact it" (92). Teresa Requena Pelegrí examines Hawthorne's criticisms of Transcendentalism in his stories "The Celestial Railroad," "Earth's Holocaust," "The Old Manse," or "The Minister's Black Veil." Hawthorne, who lived in Concord, the birthplace of Transcendentalism, and also at Brook Farm for eight months, had no absolute faith in human goodness and disagreed with many Transcendentalist tenets, as shown in his fiction.

Daniel Ogden explains Thoreau's fierce advocacy for individualism, urging people to "front" "the essential facts of life" and to act "extra-vagantly" (defying conventionalism). Grounded on his skepticism that achievements were not of the government but of the people, Thoreau wanted the state to respect the citizens' individuality without coercion. Not paying taxes was his way, along with Bronson Alcott and Charles Lane, of disassociating himself from the state. In "'The Great Earth Speaking': Richard Jefferies and the Transcendentalists" Roger Ebbatson explains how the English nature-writer conveyed in his writings American Transcendentalism and English Romanticism in contrast to Victorian notions dominant at the time, such as the concept of progress.

In "The Ideal of Everyday Life in William Morris' *News from Nowhere*", Florence Boos analyzes how this Anarchist-Socialist organization founder wrote "the most original and enduring utopian fiction of nineteenth-century Britain" (141), in which he emphasized finding pleasure in labour, the importance of nature and its preservation, architecture as testimony of human achievements and history, and the stress of living a simple life. In "Thoughts towards the Nature of Creativity in Literary and Cultural Communities: *The Germ* and its Fruition", Valeria Tinkler-Villani focuses on the short-lived (four issues) publication of the Pre-Raphaelite Brotherhood founded in 1850 and sees Bloomsbury as the descendant of *The Germ*, with William Morris serving as the link between both groups.

In "A Feminist Mirage of the New Life: Utopian Elements in *The Story of an African Farm*", Wim Tigges explains how Olive Schreiner's novel qualifies as a feminist utopian novel in its presenting alternative ways of womanhood as well as of manhood. Margu rite Corporaal ("Towards a Feminist Collectivism: Charlotte Perkins Gilman and the Nationalist Movement")

reads the novel *Looking Backward* (1887) by Edward Bellamy, the founder of the utopian Nationalism movement and Gilman's active involvement in the movement, and its influence on her utopian writings (three novels and one story).

Kimberly Engber explores the identity construction mechanisms at work in Isabella Bird's *Unbeaten Tracks in Japan* (1880) and Winnifred Eaton's *A Japanese Nightingale* (1901). In these works, Japan provides the possibility of self-invention, so that "each writer uses the foreign not to refer back to a place of belonging, but to begin to create a community to which their transgressive characters might belong" (242). In "Nonsense Club and Monday Club: The Cultural Utopias of Sukumar Ray," Debasish Chattopadhyay analyzes two societies founded in 1907 and 1915, respectively, as "cultural utopias of high intellectualism and a spirit of unalloyed fun and creative play" (245).

Peter van de Kamp's afterword, "Utopia: The Ghost of Thomas More," reminds us that it is only human to look for utopia and to find out that it does not exist. He examines utopian and eutopian writing, including pornotopia, ecotopia and motopia as well as dystopias (or "kakotopias") such as subtopia, phrenotopia, agathotopia and queutopia.

All in all, this volume represents a valuable and detailed contribution to the understanding of literary utopias, providing a thorough and powerful analysis of the genre.

Lindner, Ulrike, Maren Möhring, Mark Stein, and Silke Stroh (eds). 2010. *Hybrid Cultures - Nervous States: Britain and Germany in a (Post)colonial World*. Amsterdam: Rodopi.

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Postcolonialism has been defined, since its inception, as a transnational and cosmopolitan field of studies, yet, so far, there has been a relative dearth of comparative works providing a larger and inter-related picture of modern European imperialisms. A diffuse tendency to represent Empires as 'national' enterprises ('transnational' only in relation to their impact on the colonised countries/regions) has in the long run ironically contributed towards a 'devolved' perspective of what is in fact a field fraught with powerful political and ideological intersections. Furthermore, and possibly even more ironically, by confining the study of imperialism to a national methodological framework, and by according centre stage to the British and French empires, postcolonial scholars have often unwittingly reproduced, rather than deconstructed, the hegemonic relations shaped in the course of the 18th and the 19th century, leaving largely unexplored the assonances and collusions that connected large-scale to small-scale empires, and policies implemented at home with extra-European colonial practices.

Hybrid Cultures - Nervous States represents an important and timely contribution towards a redressing of such remarkable lacuna in the field of postcolonial studies. This collection of twelve essays maps out a new, exciting empirical and theoretical territory by providing a comparative investigation of British and German imperial (cultural) practices. Divided into three sections ("(Post)Colonial Identifications, Colonial Traditions, and Cultures of Memory"; "(Trans)national Consumer Cultures: From 'Kolonialwaren' to 'Ethnic Cuisine'"; "Multiculturalism Failed? Cultural Difference and the Debates on National Belonging"), it engages with a vast range of issues and subjects (from politics to history, literature and culture), yet manages to achieve a remarkable degree of unity in the methodological approaches deployed (focused on the notions of cultural transfer and *histoire croisée*), as well as in the attempt to identify transnational and transimperial phenomena. Even more importantly, the collection aims at deploying colonialism as an interpretative framework for social, political and cultural events (e.g. Germany's National Socialism) which are usually dealt with as 'European history', and which in fact were developed

within the same trans/national colonial discourse. Finally, *Hybrid Cultures - Nervous States* should be also praised for its bold articulation of a comparative investigation of the contemporary notions of multiculturalism and ‘cultures of memory’ across British and German societies, fruitfully questioning the ‘primacy’ of the British Empire as the privileged lens through which post/colonialism is usually assessed.

In Section I, U. Lindner (“Encounters Over the Border: The Shaping of Colonial Identities in Neighbouring British and German Colonies in Southern Africa”), for example, points out how “colonial knowledge and self-understanding as a colonizer were developed not only within the boundaries of national empires but also across metropolises and the colonies of different empires” (5), while M. Pesek (“The Colonial Order Upside Down? British and Germans in East African Prisoner-of-War Camps During World War I”) focuses on the interaction of the German and the British colonial powers in the re-definition of Europe’s colonial order in Eastern Africa. E. Bischoff, in “Jack, Peter and the Beast: Postcolonial Perspectives on Sexual Murder and the Construction of White Masculinity in Britain and Germany at the Turn of the Twentieth Century”, identifies the roots of German and British constructions of hegemonic masculinity as reliant on anthropological and medical discourses of the colonial age; J. Zeller (“Decolonization of the Public Space? (Post)Colonial Culture of Remembrance in Germany”) investigates and deconstructs cultures of memory and practices of memorialisation in the context of worldwide demands for reparation. Finally, E. Buettner (“‘Setting the Record Straight’?: Imperial History in Postcolonial British Public Culture”) analyses ‘popular’ forms of the postcolonial and reveals their (often) cryptic conservative agendas, paradoxically re-validating the empire.

In Section II, L.J. Rischbieter’s “(Trans)National Consumer Cultures: Coffee as a Colonial Product in the German Empire” traces a history of ‘colonial coffee’ as a history of the constructions of ‘Self’ and ‘Other’, as well as of the changing relationships between producing and consuming societies; C. Vogt-William (“Transcultural Tea Times: An Overview of Tea in Colonial History”) maps out the quintessentially ‘English’ tea-drinking practice as a transnational one, evincing both exoticism and cosmopolitanism; M. Möhring’s “*Döner Kebab* and West German Consumer (Multi-)Cultures” defines *Döner Kebab* as a translocal practice — a Turkish fast food catering for German (and international) consumer habits and tastes; along similar lines, in “A Cultural Politics of Curry: The Transnational Spaces of Contemporary Commodity Culture”, P. Jackson charts the cultural politics of curry as a transnational and hybrid dish — in-between Indian and British culinary and social practices.

In Section III, M. Maisha Eggers’s “Knowledges of (Un)Belonging: Epistemic Change as a Defining Mode for Black Women’s Activism in Germany” accounts for Germany’s specific approach to and experience of blackness and focuses on the radical agendas of black women activists in Germany; D. Osborne’s parallel essay on “‘I ain’t British though / Yes you are. You’re as English as I am’: Staging Belonging and Unbelonging in Black British Drama Today” explores the complex predicament of Black British playwrights, who, in a nation that considers itself as multicultural and yet still harbours racist prejudice, are faced with the “impossible burden of representation”. S. Stroh’s “Muslims, the Discourse on (Failed) Integration in Britain, and Kenneth Glenaan’s Film *Yasmin*” similarly deconstructs the multiculturalist façade of the British nation from the perspective of the Muslim community in the UK — Glenaan’s film is seen here as an only partly successful attempt to overcome the binarisms which stifle conventional representations of such community; in the concluding essay, “The Current Spectacle of Integration in Germany: Spatiality, Gender, and the Boundaries of the National Gaze”, M. Schmitz delves further into representational issues in relation to diasporic communities within the nation’s double narrative defined by Homi Bhabha as a dialectic of integration and national regeneration.

Hybrid Cultures - Nervous States provides a timely and challenging theoretical and empirical space for re-mapping European imperialism(s) as a transnational event, and for a comparative analysis of the multiple and diverse postcolonialisms that have developed out of it, thus opening new important pathways of research.

Paul Douglass (ed.). 2011. *T. S. Eliot, Dante and the Idea of Europe*. Newcastle upon Tyne: Cambridge Scholars Publishing.

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As a critic, T. S. Eliot was ambivalent, even fickle about the work of Shakespeare, Milton or John of the Cross. By contrast, in his essay “What Dante Means to Me”, he nominated the Italian master’s verse as “the most persistent and deepest influence upon my own verse” (1978:125). In his introduction, the editor of *T. S. Eliot, Dante and the Idea of Europe* (2011), Paul Douglass, acknowledges previous studies devoted to Eliot’s solid allegiance to Dante. This new volume offers a variety of perspectives and new insights from European and American Eliot scholars. Their contributions reveal or reaffirm to the reader that Dantesque echoes “inhabit” Eliot’s literature, thought and worldview.

The first three essays in Part I (“Aesthetic and Philosophical Convergences”) are particularly cohesive. Jewel Spears Brooker explores Bradley’s philosophy, which she claims had a lasting influence on Eliot’s poetry: it promised to resolve and transcend the dualism emotion-intellect, but Eliot found that both these terms were in perfect conjunction in Dante’s poetry (5). Brooker convincingly links Dante’s use of imagery and the three divisions of *The Divine Comedy* with Bradley’s three interrelated forms of experience: immediate, relational and transcendent (9). In the 18th century, the “dissociation of sensibility” caused the sensual (immediate) and the intellectual (relational) to be perceived as incompatible. Viorica Patea focuses on the concept coined by Eliot, who lamented the momentous division of thought and feeling and aspired to retrieve a unified sensibility, best exemplified by Dante’s poetry (15, 17). Patea connects Eliot’s views on perception and the literary imagination with those of H. R. Patapievici and Henri Corbin (20-23). She also associates Eliot’s “objective correlative”, his emphasis on impersonality and universality with direct experience (18). Nancy K. Gish—whose fascinating analysis of Gerontion as the poet’s *doppelgänger* is only distantly related to Dante—parallels Pierre Janet’s “extremes of dissociation”, so often objectified in Modernist literature, with Eliot’s “dissociation of sensibility” (31-32). Interestingly, Brooker had begun her essay alluding to Eliot’s “bifurcated self”, oscillating between the unconscious and the mystic (3-4).

Although Eliot (1932: 227) admired above all Dante’s ability to “realize the inapprehensible in visual images”, only two contributions (the last two in Part I) examine specific images inspired by *The Divine Comedy*. According to P. S. Sri, the rose garden in “Burnt Norton” resembles a *mandala*, which combines diversity and unity and invites movement from the margins to the centre (48-49). Temur Kobakhidze, on the other hand, analyses “the still point” in depth: an image of the coincidence of opposites and of the paradox that only through time can we reach the timeless (55) - or, as Eliot put it in “Burnt Norton” II, “Only through time time is conquered.”

Kobakhidze contends that Eliot parodies Christian theology and imagery in his early poems, but beneath his cynicism lies the aspiration to convey genuine faith through poetry (54). This idea connects with Andrija Matic’s compressed study of Eliot’s irony in Part II (“Dante’s Ghost and Eliot’s Modernism”). Matic observes that Eliot’s allusions to Dante progressively become integral to a defined poetic aspiration and cease to be juxtaposed for ironic effect (94). Arianna Antonielli, who chooses *Inventions of the March Hare* as object of study, points out that the Dantesque influence on the young Eliot does not yet impress upon the reader a sense of purpose (65).

Several contributors to this volume look at Eliot’s poetics as an evolving whole. According to Steffano Maria Casella, a Dantesque thread connects *The Waste Land*, *Ash Wednesday* and *Four Quartets* (95). David Summers argues that, although Eliot’s poetic journey takes *The Divine*

Comedy as a model, the beatific vision is only implied and not fulfilled - not even in "Little Gidding", whose imagery and thematic direction are comparable to the last cantos of *Purgatorio* (77, 79). Massimo Bacigalupo would agree that the fourth of the *Quartets* is essentially purgatorial: Eliot's lyrical speakers only seem to gain a glimpse of paradise in "Marina" or *Ash Wednesday* (117-118), composed shortly after the poet's conversion to Anglo-Catholicism.

The convergence of Eliot's poetry and criticism in Dante and his adoption of European tradition are considered in Parts II and III ("Eliot, Dante and the Idea of Europe") which, a little oddly, has the same title as the whole book. Casella refers to Eliot's and Pound's writings about Dante, where both Modernists praised aspects they attempted to imitate (95). Randy Malamud makes the interesting point that the essays about Dante and Shakespeare have the effect of conditioning the reception of Eliot's own poetry (124). Shakespeare, with whose work Eliot never fully identified, represents Englishness that deviates from European orthodoxy symbolised by Dante; the Italian poet becomes a guide for Eliot, the "pilgrim" to European tradition (131). Douglass stresses that Eliot only accepted Matthew Arnold, his most direct predecessor, when he showed interest in European (Dante's) culture (137). Bacigalupo considers Eliot together with other American Modernists who found in Dante a more inspiring model than any canonical English poet (120).

Eliot's idealised vision of European culture was defined by the Graeco-Roman and Catholic heritage. As Mafruha Mohua explains, Eliot attributes the crisis of the Roman Catholic Church - a guarantee for the unity of Europe - to Jesuitism. The romantic vein in European mysticism was, according to Eliot, an Arabic import introduced through Spanish Islamic culture. However, Mohua's lucid essay clarifies that the Arabic influence was not exclusive to Spain, and was also strong in Dante's Italy (161-164). Other essays in Part III elaborate on Eliot's statement that Dante is simultaneously European and local, though never provincial ("What Dante Means to Me", pp. 134-135). In John Xiros Cooper's view, Eliot's defense of regional or peripheral cultures was the result of his conviction that their development would be an antidote against totalitarian centralism, which had proved disastrous for Europe (157-158). Early in his career, the poet recognised the necessity to voice "the (unified) mind of Europe"- a task only completed, according to Patrick Query, with his markedly local verse drama (169). Query compares Dante's use of allegory with Eliot's choice of dramatic verse (174). Both make abstract ideas concrete, and so do the characters and plots of Wendell Berry, whose novels *Remembering* and *Jayber Crow* Dominic Manganiello reads comparatively with Eliot's plays, identifying Dantesque points of contact.¹

The only objections that can be made to *T. S. Eliot, Dante and the Idea of Europe* are formal or typographical (for example: several quotes in Sri's essay have obviously been misplaced; the name of the Provençal poet Arnaut Daniel is misspelt as "Arnault" in Antonielli's essay). The volume is a valuable contribution to Eliot studies, covering the full extent of Dante's influence on the 20th century poet: philosophy, religion, critical theory, poetic imagery, allusion, European tradition. Fittingly, the book opens and closes with the voice of a poet: Richard Berengarten writes an "Invocation" and a "Benediction". In the latter, we read: "you and I join hands through poetry in a kind | of harmony that is unshakable" (195).

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¹ Dominic Manganiello is the author of the first full comparative study of both poets, *T. S. Eliot and Dante* (Houndmills/London: MacMillan, 1989).

Maria Olausen and Christina Anglefors (eds.). 2009. *Africa Writing Europe: Opposition, Juxtaposition, Entanglement*. Amsterdam and New York: Rodopi.

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The collection *Africa Writing Europe: Opposition, Juxtaposition, Entanglement* (2009) offers an alternative reading to Europe in African writing. The contributors in this book shift the focus from Africa and the quest towards an African identity onto Europe as an idea that shapes writers with different outlooks in regard to the binary Africa/Europe. Through the notion of writing/reading Europe from a historical, African point of view, the contributors aim to constitute a link between the two “geographical spaces”, thereby heralding a new approach to the relationship between Africa and Europe. However, Maria Olausen argues that, in the process of reading, the African writer articulates and “returns to the origin of the opposition – both to the ideals of universality and the betrayal of these ideals” (2009: xi). The importance of such a shift rests in the way that masculinity and whiteness gain interest only in their opposition to femininity and blackness.

To address the importance of whiteness in shaping African writings, the essays in this volume concentrate on a variety of writings from the African geographical space. Based on this geographical variation, the notion of “Europe” that is presented varies from writer to writer. Most of the writers that are studied here may share certain similarities as migrants, but the idea behind their being “away” from home may vary. Refugees, worker migrants, diaspora and so on do not all perceive “Europe” in the same way. In her study of Njabulo Ndebele’s *The Cry of Winnie Mandela*, for example, Dorothy Driver argues that “British colonialism invented in Africa a version of patriarchy reminiscent of what it felt to be a European tradition” (11). Europe here is seen as a colonial power that is entrenched in the power of patriarchy. In order to transcend this patriarchal tradition, Driver suggests that Ndebele is in favour of claiming “domesticity as a modern African formation” (11). Europe in this context represents the patriarchy that oppresses the African female, therefore setting Europe in opposition to femininity is paramount to the understanding of African identity in a European context.

The contributors to this collection aim at a role-reversal approach wherein the African gaze, to a certain degree, monitors the conventional stereotypes that have constructed Africa. The essays offer new interpretations of the relationship between Europe and Africa. The collection aims at re-writing modernity by examining European philosophy and theory from different perspectives: gender, place and space. Works that are examined by the contributors include both “professional writers” (including Leila Aboulela, Abdulrazak Gurnah, Alice Solomon Bowen, Tayeb Salih, Eric Ngalle Charles, Adel Guomar, Njabulo Ndebele, Dan Jacobson, and Marie Cardinal) and non-professionals. Jopi Nyman’s article “Refugee(s) writing” informs the reader that “not all of the contributors are necessarily professional authors” (246), for instance. The diversity contributes to the freshness of this viewpoint on Europe, offering a picture that is different from the self-image held by Europeans. The collection acknowledges the importance of Europe in shaping aspects of African identity, but challenges our perceptions of Europe itself.

It can be concluded that *Africa Writing Europe* is an important contribution to the debate on the Europe-Africa relationship, as the contributors offer alternative sites of struggle including gender, space and place. It is also significant in the way the framework of examining Europe under African eyes both dismantles the colonial discourse on Africa and proffers a reversed role of reading self vis-à-vis the other. This book contributes to reading African identity and the idea of Europe from an African perspective, and therefore provides an innovative approach to re-writing modernity.

David Malcolm. 2012. *The British and Irish Short Story Handbook*. Wiley-Blackwell: Singapore.

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The British and Irish Short Story Handbook provides a rich and dense treatment of short fiction writing and its development in Britain and Ireland. This new volume represents a further development of David Malcolm's *A Companion to the British and Irish Short Story*. Malcolm's earlier study, dated 2009, provided a comprehensive treatment of the short story in Britain and Ireland as it developed from the 1880s to the present. It included a discussion of genres, as well as chapters on individual texts and authors, and an examination of women's writings, gay and lesbian writings, and short fiction by immigrants to Britain.

The author's new volume, published in 2012, is a very interesting and useful handbook, rigorously divided into five parts. The first part presents a brief but dense history of the short story, first in Britain, then in Ireland. The rise of the modern British short story, and of the British short story *tout court* dates around 1880, a convenient opening date to mark its beginnings, while the last decade of the nineteenth century was crucial for its development. Malcolm underscores a difference in the lines of development of British and Irish short stories, although these lines are sometimes difficult to differentiate. He also points out that the number of Irish writers who have produced substantial work in short fiction over the past fifty years is much more impressive than one could have expected.

The second part deals with basic issues in short-story studies, i.e.: the question of short story definition; whether it can be considered a genre or a higher-level category; the position of short stories in the context of other texts, and the meaning of such position for their interpretation; and, last but not least, the idea of the short story as principally concerned with the representation of marginal characters, or "submerged population" groups. Frank O'Connor, an Irish short stories writer, has suggested that in these the reader often finds the presence of outlawed figures, wandering about the fringes of society. That explains why the short story flourished in the context of an unstable, fragmented, isolated, traumatized world, such as that of nineteenth and twentieth century Ireland and Great Britain.

Another important issue analysed by David Malcolm is the seminal topic of canonicity. For Ireland the question is whether the short story is integral to any discussion of Irish literature; in Britain, where the short story has been almost ignored and underrated by critics for a long time, the debate has focused on the non-canoncity of short fiction. The short story was a booming form in Britain in the 1890s, in the inter-war period, and during the Second World War, but commentators have mostly neglected it, if not ignored it altogether. On the contrary, the Irish short story has always been taken seriously by critics, as the most popular of all literary forms with both readers and writers.

In the third section of the volume Malcolm gives a typology of the major genres current in the British and Irish short story from the 1880's to the present. It includes: the Ghost Story, the Supernatural and Gothic Short Story, the Science Fiction and the Fantasy Short Story, the Fable, the Exotic Adventure, the Detective and Crime Short Story, the Historical Short Story, the Realist Social-Psychological Short Story, and the Metafictional-Experimental Short Story. As repeatedly underlined by the author, genre is understood as a kind of text, widely recognizable by authors and readers and having verifiable markers (certain characters, settings, actions, themes and so on). However, these markers are not fixed, but may take any shape and offer a set of signs that inform the reader as to what kind of text s/he is dealing with, and what the appropriate expectations and feelings should be for that text. It is important to note that not every text will display all the markers of its particular genre, because genres are never fixed, but they evolve and develop, while showing elements that configure them uniquely. All texts seem to be polyvalent with respect to genre, and to show features of other genres, sometimes widely mixing them. The rich overview of

the genre preferences of British and Irish writers leads to the conclusion that the short story cannot strictly be called “a genre”, because it embraces too wide a range of traditional categories of texts and features.

The fourth part presents a wide spectrum of brief discussions of more than 50 “key authors”, balanced between British and Irish writers, as well as between well-known and less canonical authors. Part 5 provides extensive analyses of individual “key short-stories” by different authors, both in the British and the Irish tradition, such as: Hubert Crackanthorpe, Ella D’Arcy, T.F. Powys, A.E. Coppard, Julian Maclaren-Ross, Mollie Panter-Downes, Denton Welch, and Sylvia Townsend Warner. Some of the short stories discussed are accessible in available collections, but several are not. It is such a lack of availability that underlines once again the uncertain canonical status of the short story. And that makes Malcom’s book valuable.

Malcolm’s fruitful choice to edit a new volume on the short story in Great Britain and Ireland shows the author’s awareness of literary areas that still need considerable research, from the pre-1880s to the role of institutions and media (newspapers, academic journals, web) in the dissemination of the twentieth-century British short story.

This volume offers a rich and systematic analysis of a corpus of emblematic texts covering a range of major authors and genres in the British and Irish short story. The book, providing a dense history of the short story and addressing important issues in short fiction studies, is of special relevance to academics and university students in British and Irish literature and culture.

Legarreta Mentxaka, Aintzane. 2011. *Kate O’Brien and the Fiction of Identity: Sex, Art and Politics in Mary Lavelle and Other Writings*. Jefferson, North Carolina, and London: McFarland.

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Aintzane L. Mentxaka’s book, dedicated to Irish allegorist writer Kate O’Brien (1897-1974), reads like a challenging detective story, scholarly, yet unpredictable and sparkling with great spirits.

Zooming in on O’Brien’s key fiction *Mary Lavelle* (1936) and revealing, under different exposures, its creative environments, ‘mixed-media’ fabric and activist subtexts, Mentxaka succeeds in reevaluating the entirety of O’Brien’s writings, which are not only “high-standard” but also “non-parochial and free”, and positions them firmly within the canon of European modern literature.

This multi-thematic study can be divided into a dissertative corpus per se (*Preface*, first four chapters and *Conclusion*) illuminating *Mary Lavelle*’s anti-authoritarian politics, ‘subtextual queer women’ and ‘intratextual’ aesthetic practice; a superimposed travelling map of Basque and Bilbaian histories (fifth chapter) animating further the socio-political and cultural backdrop; and a biographical diptych (sixth and seventh chapters) unveiling the Kate O’Brien mystery that put golden threads into *Mary Lavelle*’s poetical weave, and informed O’Brien’s systematic approach to identity as a multiple self.

As a French national living in an Anglophone country, I was impressed by the historical approach to continental socialism devoid of prejudice, took pleasure in Mentxaka’s chronicle of industrial Bilbao’s life and struggles, and was struck by the passage on Dr Enrique Areilza, who, by designing the thalasso- and helio- treatments of Gorniz Sanatorium (1919), committed himself to ‘all poor children in Biscay’. This connected with my inherited memories of two concomitant feats of social activism, which occurred on my flat and rainy land of Picardy, my own childhood playground. There is this pioneering maritime hO(s)p(it)al for orphans crippled by tuberculosis, which sprouted from the dunes of 1860s Berck-sur-mer – then a small fisherman’s village on the Opal Coast of France; and there is also this realised utopia of an education-driven industrial p(a)lace, ‘Le Familistère’, which Godin, an ingenious stove maker, and his second wife, both

inspired by the teachings of Fourier, built in the forlorn backyard of the Guises' crumbling castle...

As a film lover, and a fan of Victorian and modern English literatures, I was equally impressed. Mentxaka does not only link up *Mary Lavelle* with its companion travelogue, *Farewell Spain* (1937), or with its high-profile predecessor in queer activist fiction, Radcliffe Hall's *The Well of Loneliness* (1928), but she also guides us through a maze of correspondences where 'different versions of stories and characters are simultaneously visible to the reader'. Modernism, then, instantaneously becomes a reader- (and viewer-) orientated practice, and we wish to see Mary, the eponymous heroine of the 1936 novel, transform herself as we are leafing through *Without my Cloak* (1931) and *As Music and Splendour* (1958) – which encompass O'Brien's novelistic output. What is more, we look forward to re-reading Charlotte Brontë's 'governess abroad bildungsroman' *Villette* (1853), and just cannot wait to watch again the prophet Maria (and her robot double) in Fritz Lang's *Metropolis* (1926), or Tilda Swinton in Sally Potter's enquiry into love, gender and subjectivity, *Orlando*¹.

Mary's 'adventure in invisibility', in the foreign city of Bilbao (or Bilbo – the homograph of Tolkien's 'Bilbo' – in Euskara), bears all the signs of the best allegorical fiction. Away from her native Ireland, she can, without wearing her cloak, take on her true, free-floating identity of foreigner. At a formal level, the heroine's 'queer' identity is matched by O'Brien's modernist proficiency in intertextuality and intermediality². She uses, for instance, Hemingway's treatise on bullfighting, *Death in the Afternoon* (1932), as a common subtext for the two events that are structurally highlighted in *Mary Lavelle*, the bullfight sequence itself and the sex scene. As meticulously demonstrated by Mentxaka, O'Brien's 'novelistic-filmic' techniques of flashback, moving shots and double-exposure allow both events to 'merge into one another', and transform Mary into a surrealist Minotaur, whose 'social death' is at stake.

In its adaptation of languages borrowed from bullfighting, architecture, interior design, painting and cinema, *Mary Lavelle* expresses 'the [modernist] will to share, embrace, exchange', and shouts its intention of keeping at bay 'the pressing univocality of de Valeraism'.

In a period of heightened political tensions, the interplay between fiction and reality, feminism and nationalism, cannot be ignored. Rich of fresh testimonies – and of memories, both personal and inherited – Mentxaka retraces for us Mary's footsteps through a Bilbo, a Biscayan, and a Castilian region, fleetingly aware of the danger of a Civil War that would signal the end of an era for Spain, Europe and the rest of the world. In the fiery Bilbaian tertulias³ of the early 1930s, Mary, an 'Irish governess abroad' whose country had recently freed itself, could witness the dynamic of social change. It had been prompted, a century earlier, by a genuine anarcho-Christian impulse, and evolved into a solid utopian-socialist ethos, which was rallying, all over Spain, some left-wing forces strong enough to oust de Rivera. Five years later, the Frente Popular, by winning the elections, believed it could defeat reactionary Spain, and Kate O'Brien, by composing *Mary Lavelle*, and testifying about self-government and class structure, still expected the best of courage from individual consciences all over Europe.

Mary's sabotaging of her normative marital prospects, and her sharpened sensitivity to non-normative attachments subsuming sex and love into art and beauty, could well have been considered 'immoral' in De Valera's Ireland and Franco's Spain, where the novel was promptly banned, and for so long. Nonetheless, it is in its deliberate merging of the concepts of 'individual' and 'political' self-government, argues Mentxaka, that *Mary Lavelle*'s true radicalism (or frightening 'obscenity') was, and still is, lying. Its enforced invisibility and the whole ideological disaster of the Spanish Civil War were severe blows.

While O'Brien, as an author, could hardly produce a novel more topical, militant and multi-shaded than her free-standing *Mary Lavelle*, its blackout in 1936 had the adverse secondary effect of obscuring its intratextual trail and of relegating all of her work into a haze of romantic writings, fairly controversial, and stylistically puzzling.

¹ 1992.

² Mixed-media practice.

³ Political discussions regularly taking place in some chosen Bilbaian cafés.

Laura Jesson⁴ of *Brief Encounter* (1945), popping into the library to get ‘the new Kate O’Brien’, and Mary Lavelle, who reinvents herself as the opera diva Clarabelle Halvey, in *As Music and Splendour* (1958), are both fictional heroines given the flexibility of mind to envisage some other lives; whether they can fully explore them, or not, is purely ‘circumstantial’. In O’Brien’s oeuvre as in the films of David Lean, these ‘circumstances’ – personal, societal and political – constitute the essence of the story; they are, in the vocabulary of the perfume-makers, its base notes.

By giving us full access to the ethical and historical framework of O’Brien’s characters, Aintzane L. Mentxaka fulfils her modernist promise of ‘sharing, embracing, and exchanging’, and makes us expectant of reading about, or even seeing, some rediscovered *Brief Encounters* and *Long Goodbye*⁵.

Jane Desmarais and Chris Baldick (eds.). 2012. *Decadence: An Annotated Anthology*. Manchester and New York: Manchester University Press.

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The meaning and signification of the term “Decadence”, at least as a literary appellation, has been subject of ongoing debates since its inception in the nineteenth century. Yet, the anthologist of *Decadence* has conveniently at his/her disposal a more or less well demarcated reservoir of writings pertaining to this elusive term. For this reason “Decadent” anthologies proliferate, making the task of the later anthologist, however, limited and much harder. Where anthologies differ is in that editors’ outlook (or lack of outlook) on *Decadence* determines the choice and arrangement of material. Desmarais’s and Baldick’s lavishly finished and vibrant anthology is a statement furnishing a confident point of view on this term and what it stands for.

In their introduction, the editors perceive “Decadence” as a “tendency” that permeates the long nineteenth century rather than a “movement or school” (1). This tendency, as they purport, “embodied a peculiar post-Romantic form of protest” (1). Their collection does not confine *Decadence* solely to the *fin de siècle* as Karl Beckson’s famous *Aesthetes and Decadents of the 1890’s: Anthology of British Poetry and Prose* (1981) does, but refreshingly broadens its timeline by tracing its development in the 1830s and beyond, and even drawing special attention to its roots: the profligacy of the Roman Empire. The introduction, subdivided into handy subsections, is informative and well-ordered. Not only does it justify the importance of “The Roman Heritage”, but also makes a valuable distinction between *Decadence* in France and *Decadence* in England (e.g., 3). In the sections “The Decadent Outlook” and “Decadence, decadentisme, décadisme”, the editors, *inter alia*, lay emphasis on Baudelaire’s *Les Fleurs du Mal* (1857) as a pivotal decadent work, on the relevance of Anatole Baju’s magazine *Le Décadent* (1887-9), and on the nuances of nomenclature. These aspects of *Decadence* are often brushed aside; highlighting them is to the editors’ credit. The aforementioned sections are balanced with “English *Decadence*” as well as with an exclusive commentary on Arthur Symons’s spokespersonship in a “Decadent Movement in Literature”. Scholars of *Decadence* sometimes tend to downplay the role of Symons; fortunately Desmarais and Baldick rehabilitate him as a decidedly cohesive force of the phenomenon in Britain. The last section on the “modern tradition” agrees with the continuity of *Decadence* as “tendency” and its persistence beyond the *fin de siècle*.

⁴ Interpreted by the actress Celia Johnson.

⁵ Kira Muratova’s censored diptych (1967 and 1971); see *Senses of Cinema*’s article by [Ruslan Janumyan](http://www.sensesofcinema.com/2003/great-directors/muratova) at: www.sensesofcinema.com/2003/great-directors/muratova. Accessed 15.04.2012.

The manner in which the anthology is organised does not only render it a student textbook that collects writings sharing a common flavour, but an all-round survey of Decadence in its generic manifestations in six parts: programmatic writings, texts of and about Roman decadence, poetry, fiction, “diagnoses and denunciations”, and parody. In other words, Decadent literature is sampled here in terms of its theory, its origins, its poetry and prose, its interpretation/reception, and its spoofs, respectively. This arrangement sheds light on the characteristics of a *movement*; yet, since Desmarais and Baldick expand and diffuse Decadence into a “tendency”, their sectioning cleverly gives the term a certain literary gravitas and presence, much like Romanticism and its continuity/discontinuity in the nineteenth and twentieth centuries.

The significance of this anthology, therefore, is that it samples: it *represents* rather than *amasses*. The material may not be voluminous but is a model and exemplary material. The editors combine essential familiar documents such as Wilde’s preface to *The Picture of Dorian Gray* (1890/1891), Dowson’s “Non sum qualis”, Johnson’s “The Dark Angel”, Symons’s “White Heliotrope”, and Huysmans’s *À rebours* (1884), with other less familiar or outright obscure, nonetheless pertinent texts. Vitaly, Desmarais and Baldick offer English translations of some of these obscure sources for the first time in this anthology. Gautier’s Preface to *Mademoiselle de Maupin* (1835) is a key document of *l’art pour l’art* that is more talked about than read; its translated extract makes this anthology potentially highly sought after. Other imperative texts pertaining to Decadence newly translated for the first time for inclusion in this book are pieces by Anatole Baju, an extract from Gautier’s famous preface to the third edition of Baudelaire’s *Les Fleurs du Mal* (1868), and poems by the neglected yet central figure of the French Decadent scene Jean Lorrain.

The poetry section justifiably is dominated by generous selections from Baudelaire and especially Symons, stretching out the period of Decadence on a par with the introduction. The inclusion of germane lyrics by authors such as D’Annunzio, Maeterlinck, Eugene Lee-Hamilton, Wratislaw, Flecker, and John Barlas is refreshing. Symons’s more obscure “The Andante of Snakes” is a nice surprise. In the same vein, in the fiction section the editors imaginatively stretch out the Decadent “tendency” from Poe’s “The Masque of the Red Death” to Proust. The editors’ choices include hard-to-find and correctly chosen continental pieces by such authors as Villiers de l’Isle-Adam and Rachilde. Their English choices are Kate Chopin’s “An Egyptian Cigarette” and an extract from Beardsley’s fragmentary novel about Venus and Tannhäuser. This section could have been more comprehensive; surely there are a plethora of more palpable Decadent texts that could contest a place in this anthology. A few examples could be passages from Arthur Machen’s *The Hill of Dreams*, from *Dorian Gray*, or short stories by Dowson. A short section or even a note or appendix on Decadent theatre/drama would also have been of benefit. The choices in “Diagnoses and Denunciations” are excellent, save one misgiving: the insertion of Symons’s influential “The Decadent Movement in Literature”. It would make better sense if Symons’s defining essay was part of the first section, “Prefaces, Manifestos, and Declarations.”

The book’s sections are accompanied by useful preambles and balanced, informative endnotes. At times there is unnecessary repetition of information; for instance the fact that Nordau’s *Entartung* was first translated into English as *Degeneration* in 1895 is mentioned both on page 14 and on page 242. The “Select Bibliography”, divided into other anthologies and general studies, is updated, collecting in a concise but wide-ranging manner the most prevalent sources on Decadence. Desmarais’s and Baldick’s editorial choices are imaginative and often surprising. The arrangement of their material is inventive and constructive, putting the field of literary and cultural Decadence into perspective. The showcasing of previously unavailable material alone is enough to guarantee the book’s merit. *Decadence: An Annotated Anthology* is an indispensable tool for students and scholars of Decadence, Aestheticism, nineteenth-century culture and poetics, and *fin-de-siècle* studies alike.