English Studies in Croatia

Stipe Grgas (Zagreb, Croatia)

Writing, at this point, an account of English Studies in Croatia, one is keenly aware that the national framework that has emerged since the 1990s elides the earlier political-pedagogical contexts in which the discipline arose and within which it developed. An objective perusal of the developments and the achievements of Croatian English Studies during the last century or so would undoubtedly establish that it was one of the focal sites, if not the central node, within the network of institutions and scholars doing English Studies within the former country. The position of English within the different units that made up ex-Yugoslavia was not identical throughout the country, owing both to the histories of the different nations and their geographical positioning but also to the options vying for domination within the ideological field of the former state. As such, the concept of English Studies, in whatever way they were carried out, cannot be reduced to language competence, but rather they have to be perceived as a cross-cultural transaction with profound implications. If this is kept in mind, the post-communist countries provide an intriguing field of research where these issues can be tackled, and it is there that a chapter of the thick history of English Studies waits to be written. On the present occasion I can no more than gesture towards this problematic and urge the reader to bear in mind this frame of reference as the horizon within which the factual account that is to follow is embedded.

As an institutionalised program of study, the origins and the most significant developments within English Studies in Croatia have taken place at the Faculty of Philosophy in Zagreb. Although there is evidence that contacts with the English language and its culture occurred elsewhere in Croatia and at an earlier date than in the capital city, the manner in which English Studies were implemented, the people who are most deserving in bringing this about and the structure of organising them evolved at this institution. Hence, I will begin by recounting some of the historical highlights of the Department of English in Zagreb.

Although it was only after the Second World War that significant numbers of students began choosing English as their major subject, the history of English Studies at the University of Zagreb can be traced back to the courses introduced by Aleksandar Lochmer in 1889. These included both the study of English language and the reading of selected literary texts. However, the person who, it can be said, founded English Studies on the university level was Josip Torbarina, a Cambridge graduate, who began teaching English at the Faculty of Philosophy in Zagreb in 1934. During that year English was one of the subjects that supplemented the programs of the earlier established courses of study. However, in the next academic year, 1935-36, the English language and literature program was transformed into something from which the student was able to graduate. Back then English was a part of the study program of the Germanic languages and literatures, but shortly afterwards it was offered as an independent study program that could be chosen by the students as a major or as an ancillary subject. Professor Torbarina's teaching load was impressive. It included grammar, the interpretation of texts, literary periods and Shakespeare, which was to be his lifelong professional specialty. It was in 1939, the last pre-war year, that contacts with the British Council were established and that Stephen Clissold was engaged as a lector of English.

During the war years, from 1941 to 1945, Josip Torbarina was an assistant professor and it was during this period that a chair in English language and literature as an administrative unit of the Faculty was established. At the beginning of the first post-WWII year, Josip Torbarina became an associate professor and proceeded to introduce new subjects. Shortly afterwards, two appointments were made that eventuated in the differentiation of scholarly pursuits and

in an increase in the number of courses on offer. The new members of staff were Rudolf Filipovic and Mira Jankovic. Rudolf Filipovic, who, without doubt, can be said to be the doyen of the linguistic dimension of English studies, in subsequent years not only pursued a distinguished scholarly career but was also indefatigable in strengthening the institutional study of English in Croatia. Mira Jankoviæ devoted herself to literary matters and was instrumental in the founding of the first English department outside the capital city. In 1950 Rudolf Filipovic was elected Chair of the English Language section and Josip Torbarina the Chair of the English Literature section, while the English Seminar was officially transformed into the Department of English.

Having thus established the two main divisions within the department, promising new younger scholars and teachers were recruited onto the staff. The themes chosen for dissertations, which mostly aimed at analysing the literary, linguistic and cultural contacts between the United Kingdom and the former Yugoslavia, reflect not only the priorities of the research agenda of the time but also the limited material resources at its disposal. Here is a listing of some of the first theses completed by the staff of the Department of English: "Echoes of English Literature in Croatia during the 19th century" (Filipovic), "Ossian as Impetus for the Collection of Folk Songs" (Jankovic), "English Literature and its Connection to Croatian Modernism" (Blazevic). These concerns continued to be the focus of interest of the next generation of scholars, where we find topics such as "E.A. Poe in Croatian and Serbian Literature" (Bašic) or "Theoretical Postulates in Translating Shakespeare" (Englesfeld). As far as the literary section of the Department is concerned, one of the crucial points in its growth was the coming of Ivo Vidan from Sarajevo. His methodological apparatus and the wide scope of themes he dealt with were instrumental in determining the profile of literary studies at the Department.

Postgraduate studies and the opportunity to visit English universities, particularly in Durham and London, enticed a number of scholars to undertake language research on a larger corpus of material. A listing of the research projects profiles the focus of investigation of the first generation of linguists: the use of the copula in its full and reduced form on the basis of spoken material (Spalatin); the relationship between adjectives and verbs in the predicate field of the English language (Ivir); the distribution of modal verbs (Kalogjera); the computer assessed quantitative characteristics of the language register of veterinary medicine (Bujas); expressions referring to the future in Chaucer (Maèek).

Sonia Wild Bicanic who came to Zagreb from London after WWII needs to be mentioned in this historical survey of the Department. Her English background and her familiarity with the customs, cultural traditions, society and history of her mother country brought to the department a first-hand familiarity with the language and culture that was being studied. As an integral part of this opening up to foreign contacts, one has also to mention the exchange programs that brought English language teachers to the Department who enhanced the quality of the language skills of the student body. Since 1962, the department has also hosted American guest-professors who teach American literature and culture to the students.

These scholars, some of whom are now deceased and some of whom are still on the staff of the department, educated generations of students and were tutors to those who today make up the staff of the English department in Zagreb. It was this generation of scholars and teachers who put English Studies on the map of the Croatian academic community and who were responsible for making the Department the foremost amongst such institutions in the former country. To substantiate this claim one can mention a series of linguistic projects which, from the early 1960s, for two decades brought together the linguists of the Department and linguists from the other departments on the Faculty but also linguists from the other centres of higher learning in the former Yugoslavia. Candidates from destinations outside Croatia sought the expertise of the Zagreb staff and many of them did their postgraduate work and

wrote their dissertations under their mentorship. As the oldest, best-staffed and largest department in Croatia, today the Department of English is structured around the following organisational units:

The Linguistic section of the Department includes both linguistic courses in the strict sense of the word and also practical language teaching. Three older members of the staff make a huge contribution to the program offered by the Department: Dorak Macek gives courses in historical grammar and the history of language, and Damir Kalogjera teaches courses in syntax and sociolinguistics, while Vladimir Ivir deals with both syntax and the theory of translation. The more recent generation of linguists in the Department includes Milena Zic-Fuchs, whose primary field of interest is semantics but who has played the foremost role in introducing cognitive linguistics into Croatian scholarship. The research interest and teaching of Višnja Josipovic-Smojver, the acting head of the Department, are focused on phonetics and phonology. New trends in English language teaching necessitated a more diversified organization of practical language classes, which has resulted in a growing team of language instructors.

The legacy of doing literature from the comparativist perspective, founded on the pioneering work of Josip Torbarina and Ivo Vidan, has been reflected in three academic projects. Both Sonja Bašic and Janja Ciglar-•anic have been coordinating projects that focus on the different aspects of the interrelation between Croatian literature and the literatures of the English-speaking world during the twentieth century. Ljiljana Ina Gjurgjan has been researching the concept of national ideologemes in Irish and Croatian literatures. Apart from comparative studies, mention ought to be made of the critical studies of modernism written by Višnja Sepcic and Matej Muzina. More recent work within the Department reflects the theoretical turn within literary studies, most evidently in the research and teaching pursuits of Tatjana Jukic and Borislav Knezevic. The widening of the cultural span covered by the Department, in tune with the widening scope of contemporary English Studies, is evinced by courses concerned with Australian and Canadian literature.

In 1981 Zeljko Bujas, Sonja Bašic and Ivan Matkovic established a Chair of American Studies within the Department of English, relying heavily on an interdisciplinary approach to American culture and on Area Studies. Though each of them worked primarily within their original fields of teaching and research, they managed to include the perspectives congenial to anthropology, political theory and economics. In addition to the courses that have been offered to the undergraduates, mention should also be made of the postgraduate two-year program that was organized in Dubrovnik. This program was one of the casualties of the havoc brought to the famous city by the recent war, but it has continued to exist as a postgraduate program at the Zagreb faculty.

The Teaching of English as a Foreign Language section was developed by Mirjana Vilke, who was subsequently joined by Jelena Mihaljevic Djigunovic. In 1991 Mirjana Vilke launched a research project concerned with the early learning of foreign languages, which attracted collaborators from other foreign language departments at the Faculty of Philosophy. The approach developed within this project is now recognized as the *Zagreb School of Early Learning*.

The most recent extension of the activity of the Department of English is a study program devoted to Swedish language and literature, initiated by Dora Macek in 1985. The program originally consisted of courses in the Swedish language and its social and cultural background, but this was soon extended to include courses in Swedish and other Scandinavian literatures as well as a short course in Norwegian. At present, plans are in the making for developing a section devoted to Translation Studies. The experience of Vladimir Ivir, who has an international reputation as a translation expert, has provided a solid foundation for this section of the Department.

In order to place English Studies within a broader context it needs to be said that, throughout the period of ex-Yugoslavia, English

in Croatia has always been the language of choice. Despite the ideological bias against Western influences, English, both as a means of communication and as the language of cultural artefacts, had, and continues to have, an ever-increasing appeal. The astounding growth in the number of enrolled students, from the 10-15 in all four years in the not-so-distant past to today's huge student body, clearly indicating that English departments are the most popular area of study for newly-enrolling students, only corroborates this fact.

The above-mentioned interest in English studies and the need for qualified schoolteachers of English have been instrumental in the establishment of departments elsewhere in Croatia. A history of these initiatives yields the following story:

In 1945 a Teacher Training College was founded in Split, where the English study program was institutionalized to alleviate a shortage of English teachers at both primary and secondary school levels in the coastal region. Ten years later, in 1955, the Faculty of Philosophy was founded in Zadar and as such was the first faculty outside the national centre. The Department of English in Zadar, although enrolling more students than any other faculty unit, was understaffed, so that support from the Department in Zagreb was indispensable in guaranteeing that students could be offered satisfactory courses within an appropriate scholarly atmosphere. Professor Rudolf Filipovic's affiliation with the Department was of crucial significance, and he is recognized as the most important founder and promoter of the Department. After Professor Mira Jankovic moved to Zadar, she headed the Department for a long period in its subsequent development. The conditions under which the Department, along with the other units of the Faculty, functioned during the recent war, in a city virtually under siege, would merit an account of its own. Ivo Mardešic and Danica Škara head the two basic units, literature and linguistics, making up the Department. Recently, Damir Cavar, a returnee-scholar from the USA, has joined the staff, while Stipe Grgas, a long-time employee of the faculty, has moved to Zagreb. As in the past, the students of the Department today make up the largest constituency of students enrolled at the University of Zadar, which has been established recently on the foundations of the former Faculty of Philosophy.

The need for English teachers in secondary schools in eastern Croatia was the main reason for organising a course of study in English in 1977 at the Pedagogical Faculty in Osijek. The two people who were instrumental in the establishment of the department were Elvira Petrovic, as far as the linguistic side of the program was concerned, and Jasna Perucic, on the literary side of the program. Initially, students who enrolled into this program could only study German as a second language. The curriculum that was offered to students was patterned on the model of the English Department in Zagreb. It has to be mentioned that one of the professors from the Zagreb faculty, again Rudolf Filipovic, showed a great understanding of the needs of the new department both in working as a guest professor and in mentoring the writing of MA and doctoral dissertations of younger people affiliated with the Department. At the same time, under the Fulbright program, two American professors were engaged full-time each year at the Department.

As with the situation in Zadar, the most difficult period for the Department was experienced during the most recent Homeland war. Both the American professors and some of the domestic teaching staff left Osijek. Under these extraordinary conditions, students were forced to fend for themselves, relying on consultations that were very frequently conducted by telephone. Many of them simply broke off their studies, fleeing the war and seeking safety in Zagreb or abroad. In the post-war period, the Department of English has become a part of the newly-established Faculty of Philosophy in Osijek. A younger generation of scholars has been recruited to the Department (Boris Beric, Mario Brdar, amongst others) and the broken ties with foreign institutions have been re-established.

In 1996 the Faculty of Pedagogy in Rijeka founded a Department of English whose program of study could be combined with the

study of Croatian language and literature. The person who initially directed the affairs of the Department was Boris Pritchard. Since 1999, students of the Department are able to combine their program of study with the other major subjects on offer at the institution, which in the meantime has been transformed into the Faculty of Philosophy. For six years the chair of the department was Branka Kalogjera, who has been succeeded by Maja Brala.

The most recent development in English studies in Croatia has been the establishment of a Department of English as one of the three units that initially made up the Department for the Study of the Humanities in Split. Mirjana Bonacic has acted as Head of Department over the last couple of years, and the department is now one of the units within the newly-fledged Faculty of Philosophy in Split.

The history of English studies has been concentrated within the different departments that have been mentioned in the overview presented above. My intention has been to outline the basic structure that accompanied the institutionalization of English Studies. However, the impact of English Studies has not been restricted to the pedagogical setting but has also had an effect outside the institutions of higher learning. These departments and the people who work in them have contributed a great deal to opening up channels between the English-speaking world and Croatia. Making accessible to the Croatian public not only works of literature but the theoretical breakthroughs that have been spawned by the different disciplinary fields has been one of important achievements of people engaged in English Studies. Theirs has been the task of selection, valorisation and interpretation that has been necessary for incorporating these works into Croatian culture. A review of the publications coming out of these institutionalised settings would show how people working in these departments have contributed to and intervened in the broader disciplinary frameworks.

The history of English studies in Croatia indicates both the differentiation of the discipline as implemented within a pedagogical setting and the geographical dispersal of the study of English from Zagreb to the Croatian regional centres. Although both of these developments are welcome, the resultant network of institutionalised English programs of study has some difficulty in offering the ever-growing body of students equally viable courses. One can anticipate that this problem, if not attended to, will become even more pronounced with the full implementation of the Bologna structure of study in the coming years. All of the five departments offering English as a course of study have revised their programs according to the Bologna guidelines and all of these programs have received positive evaluations. In accordance with governmental policy and the schedule that it accepted in implementing the Bologna reforms, as of the academic year 2005/2006 the newly enrolled students follow the Bologna regime of study.

Whether the Croatian departments of English will have at their disposal the staff and the material resources requisite for actually implementing the reform that the Bologna process projects is a question that neither the departments themselves nor the broader academic circles alone can attend to. Just as the institutionalisation of English in the past was related to the broader social context, the future of English studies will be determined both by the immanent capabilities of the discipline itself but also by the priorities that Croatian society projects for the future. Within these parameters, what can be anticipated is that the network of institutionalised studies which is nowadays quite uniform will have to be differentiated both as far as the structure of study and also the contents of the program on offer are concerned. Whatever turn the future takes, it will inevitably have to depend on the people engaged in English Studies. These are the younger people who both as teachers and as researchers are spread throughout the network, engaged in research projects dealing with an array of problems, including people who have, amongst other deserving individuals, not been mentioned in this account. I have no doubt that many of them will find their place in a future retrospective of English Studies in Croatia.

NOTES

In the account I have used the following published material:

Ivo Mardešic, “English Studies in Dalmatia 1775-1995”, *Studia Romanica et Anglica Zagrabiensia*, Vol.XLII, pp. 247-256.

Ivo Vidan, “Odsjek za anglistiku”, *Filozofski fakultet Sveučilišta u Zagrebu*, Zagreb, 1998. p.201-212.

Pedagoški fakultet (1977-2002), Osijek, 2002.

Amongst my colleagues at the different English departments in Croatia I want in particular to thank Milena Zic-Fuchs, Ljiljana Ina Gjurgjan and Tatjana Jukic for their contribution to this account.

EDITORIAL NOTE For currently insuperable technical reasons, many of the diacritics that should appear in names in this article are absent—my apologies!

International Milton Symposium 8, Institut d'Etudes Politiques, Universite de Grenoble 2, June 7-11, 2005

Neil Forsyth (Lausanne, Switzerland)

Every three years or so, Miltonists gather from around the world to confer, to inform and amuse each other, and to enjoy each other's company. The most recent celebration in the series, in Grenoble, June 7-11, 2005, lived up to and even exceeded the various excellences of its predecessors. Participants for this, the eighth conference of the International Milton Symposium, came from very far afield, several from 'down under', many from Asia, a few even from South America, although the majority, as is to be expected, were North Americans or Europeans. Because of the location and its connections with the French Revolution (one of the receptions was held in the Musée de la Révolution), the conference theme was 'Milton, Rights and Liberties'. Most of the seminars or plenary sessions addressed this issue in one way or another, from the inner liberty of the 'Paradise within' by Barbara Lewalski, to the more overtly political discussions of civil liberty by Elizabeth Sauer, of Milton and Jefferson by John Tanner, or Annabel Patterson, to close the conference, on the odd fact that there is apparently so little rights talk in Milton's poetry.

Many other topics also came up during the discussions or the various seminar sessions, from aesthetics and poetics to Milton's links with other poets. These topics featured some of the most brilliant papers, and included allusions to Virgil (Maggie Kilgour), influence of Spenser (Thomas Leasure), replies to Donne (Elena Levy-Navarro), impact on Wordsworth (Hugh Wilson) or the recent American poem RADI OS by Ronald Johnson (Coburn Freer), made up by leaving out letters from *Paradise Lost*.

There was also a good deal of interest in the French connection, including a talk by John Shawcross on Milton's influence in France, another by Stella Revard on the Samson music of Handel and Saint-Saens, and a third by James Grantham Turner on 'Sexual Freedom in London and Grenoble' (which turned out to be a contrast of the local libertine Chorier's pornographic masterpiece *Satyra Sotadica* with Milton, though both writers enjoyed salty wit). Milton, it is hard for some to remember, was called a libertine in his own day, largely because of his divorce tracts. There were also a number of contributions by French scholars, some in French, some in English, which gave one hope for the future of Milton studies in France. This made it all the more disappointing that, in spite of an array of international stars from around the world, none of the more eminent French Miltonists chose to attend. And if anyone doubted that there is a genuine crisis in French English departments over the study (or not) of early modern texts, or indeed anything written much before the twentieth century, then please find another explanation for the complete absence of any students or teachers from the neighbouring Stendhal University of Grenoble, supposedly the one that teaches 'Lettres' (and whose president is in fact a Professor of English). The conference host and organizer, Christophe Tournu, whose genial and youthful, energetic presence throughout the conference was worthy of all the tributes he received at the end, is attached to the Law faculty (where he nonetheless teaches English). He is also the translator of Milton's *Doctrine and Discipline of Divorce* into French, a work which, through the efforts of Olivier Abel, a Protestant theologian and member of the French senate, has contributed directly to the recent change of the divorce laws in France. For more information about this, see the essays in a volume entitled *Milton et le droit au divorce* (Genève. Labor et Fides, 2005).

The Grenoble conference was, nevertheless, chiefly animated by discussions of *Samson*

Agonistes, inspired largely by the now famous *TLS* essay by John Carey (Sept 6 2002) on Samson as suicide bomber. There were many Samson sessions of one kind or another, including one on 'Milton and Terrorism', in which Robert Appelbaum compared the Gunpowder plot and Milton's poem about that, and in which Derek Wood, Michael Bryson and Joseph Wittreich, author of three recent books, also participated, and all of whom, in one way or another, reminded us how unpleasant is Milton's idea of God. In other sessions, the question of justice in the poem was brilliantly presented by Regina Schwartz, while Julia Walker showed how Samson's radical act itself is not in the poem's 'now' but only either anticipated or reported, and the result is that its morality is left in doubt: we are left to 'sort through the intellectual rubble'. Many conference participants engaged in heated but, I am happy to say, usually civilized discussion of these issues both within the seminars and in local restaurants.

From almost all points of view, the conference was a tremendous success. Glorious weather helped, both for organized excursions and outdoor strolls, the mayor and his aides were extremely hospitable, and the fine gastronomic traditions of the area were more than upheld in the remarkable farewell banquet at the Chateau de Sassenage.

"Mapping Space(s): Memory, Place, Locality" 14-17 September 2005, Ustron, Poland

Jacek Mydla (Silesia, Poland)

Last year's conference, held in Ustron, Poland, from 14 to 17 September and hosted by the Institute of British and American Culture and Literature in Sosnowiec (Philology Department, University of Silesia, Sosnowiec, Poland), was devoted to a number of issues centering on space and on cultural and literary representations of place, space, and memory. It attracted over sixty participants, over half of whom were guests from various academic centers in Poland and from outside Poland.

According to a now well-established tradition, Ustroñ conferences have been an occasion to interrogate, in an interdisciplinary fashion, crucial cultural determinants, to address problems which are central to many contemporary academic pursuits, and to reflect the current discourses within the humanities. In the past, our conferences addressed such themes as: exile and exiles (1999), dilemmas of multiculturalism (2002) and, most recently, political correctness (2004). Last year's proposal to examine cultural space(s) arose out of the conviction that memory, place and locality are crucial components of cultural identity, regarded both individually and in large sociological terms and contexts, especially those of group, community and nation. In addition, it was held that the complex nature of these components of cultural identity calls for an adequately complex, i.e. interdisciplinary scholarly approach. In many ways this conviction found ample confirmation in the number of participants attracted by this problematic and in the variety of approaches, discourses, and methodologies that they represented.

It was this variety that necessitated the division of the proceedings into many thematic panels. Some of them are listed here: "Literary Mappings," "(Dis)Locations of Identity," "Urban Stories," "(Re)Constructions of Memory," "Cartographies of Change," "(De)Tours," "Gender, Body, Space," "Space(s) of Art," "Reading Landscapes," "The Local/The Regional," and "Space Visualized." John Stotesbury (Joensuu, Finland), the conference's guest speaker, gave an opening address on "Diaspora and the Fictionalization of Memory."

A number of participants have already submitted their papers for publication. The Institute is planning a volume of conference proceedings as well as a special, post-conference issue of the Institute's scholarly periodical *Er(r)go*.

BOOK REVIEWS

Douglas Bruster and Robert Weimann. ***Prologues to Shakespeare's Theatre: Performance and Liminality in Early Modern Drama.***

London and New York: Routledge, 2004

Emmanouil Aretoulakis (Crete, Greece)

A widely held assumption during the previous century was that a prologue is not an organic element of a dramatic text but rather an artificial and totally redundant appendage, whose role is even less important than, say, the role of the appetizer before the main course. It is true that formalist attitudes to literature and drama encouraged the elitist privileging of sheer textuality as a sacred entity as well as an exclusive source of meaning. That was the time when "prologue" or "pro-logos" basically meant "no-logos." Bruster and Weimann's incisive study called *Prologues to Shakespeare's Theatre: Performance and Liminality in Early Modern Drama* exemplifies the recent shift of emphasis from "no-logos" to PRO-logos as both: what comes before the advent of speech *and* what is supportive of (complementary to) the dramatic spectacle. The authors turn the tables against those who argue that early modern dramatic prologues were "outside" the world of the play, retorting that precisely because of their position as something external to the play prologues functioned as thresholds between the outer sphere of the real world and the inner sphere of the dramatic performance, as liminal spaces between the actor and the audience and as the productively ambivalent difference between the dramatic script/text and its performance/representation on stage.

The authors draw upon historicism, anthropology, literary history and sociology in order to "augment," as they say, "performance history with a historicized study of the early modern theatre's coming-into-consciousness of itself" (viii). The prologue serves as a medium for the theatre's reflection upon itself, legitimizing its power on the readers/spectators and at the same time, questioning, paradoxically, its own legitimacy. The concepts of liminality and threshold (Latin "limen" meaning threshold), taken from the work of anthropologists like Arnold van Gennep and Victor Turner, are very critical in introducing a key aspect of the prologue as a *rite of passage* through which actors and audience are ushered into the world of play experiencing gaps between imaginary and material modes of representation.

The book addresses three different versions of prologue: texts, persons and performances (of theatrical introductions). Despite Bruster and Weimann's eagerness to start talking about the third version, that is, the real history of the mounting of specific performances in pre-Shakespearian and Shakespearian times—an eagerness fully justified if we take into consideration the cultural materialist interest in registering "authentic" moments of interaction or friction between text and society—it is obvious that insofar as the first one, the textual prologue or scripted text, provides information for the other two (or "precedes" them, so to speak) it has to be prioritized in one's analysis. In terms of content and intention, the prologue may be *introductory*, in which the play is recommended; *critical*, when there is a curse after a wrong has been done; *dramatic*, which explains the plot of the play; and *mixed*, which mingles all the above. The authors are quick to announce that Shakespeare's prologues are generally mixed in the sense that they combine dramatic and critical elements while introducing the play to the audience. To substantiate their arguments, they make concise references to the widely commented upon prologues to *Romeo and Juliet* and *Henry V* but they seem reluctant to place Shakespeare on a plane that is higher than his predecessors or early contemporaries such as Christopher Marlow, John Lyly or George Peele. Nonetheless, as the title of the book suggests, the reader might as well expect to read prologues that *are* prologues—

preliminary, "warm-up" acts—to whatever extraordinary is to follow: Shakespeare's theatre. It may be argued that John Lyly's theatre is herein seen as a theatre upon which Shakespeare draws to conceive of his own work. More particularly, whereas the prologue to Lily's *Midas* (1589) mixes the expectations of the audience, the actors' performance and the playwright's written text in some kind of "hodge-podge" (exemplifying the deep-seated heterogeneity of the worlds inside and outside the play), Shakespeare's own technique aspires to demonstrate a "scene individable," a complementarity of text and performance, and a digestion of both "use and 'abuse' of distance," a projection and dissolution of the scene (p.140). Shakespeare's is a different, more advanced kind of mixture, which integrates Lily's own literary technique and vision in order to make something distinctive. Seen through that perspective, Lily's prologue to *Midas* is also an anticipatory act; an act of and for the future. Consequently, the title of Bruster and Weimann's work—*Prologues to Shakespeare's Theatre*—cunningly attempts to straddle (or create a threshold between) two parallel universes, one in which Shakespeare's predecessors constitute but just a prologue to Shakespeare, and one in which they render Shakespeare's own prologues a feasible future project.

How can one delve into the problem of the prologue in early modern times if one doesn't look into its oral "translations" and representations on stage? In the Tudor era, the question of who is performing the prologue is not really fashionable. Boy-actors or lesser characters having little to do with the main plot are assigned the role. By contrast, in the Restoration theatre the presentation of prologues assumes a new kind of importance, which is naturally reflected in the very strict selection of the actors who make the oral presentation: only leading actors are given the assignment. The years between the Tudors and the forced closing of theatres in 1642 established the liminal, "in-between" dimension of prologue-actors. The professional status those actors enjoyed was both, peripheral and central—Bruster provides the characteristic example of Richard Alleyn, a talented actor given important roles "but little financial stake in the company" (p.20)—while the characters they impersonated were, at times, abstruse; still, they helped them through a rite of passage, a threshold between ages, careers, and genders—Richard Sharp performed the prologue and the fourth-largest role in John Clavell's *The Soddered Citizen* (1629), whereas in 1623 quarto of the *Duchess of Malfi* he is recorded to have played the Duchess herself!

A seminal idea in the book is that the Prologue-actor's presence entails "an over-determination of symbolic authority," while simultaneously creating a "fundamental ambivalence in that authority" (p.25). On the one hand, the Prologue may be presumed to play the part of an usher who seats the audience and tries to seize their attention. He makes his appearance on stage in a black velvet robe holding books or scrolls, thus giving off an air of authority, formality and political stature. On the other hand, he exhibits signs of subservience when it comes to acknowledging differences in social status. He supplicates the audience invoking its kindness and generosity but flaunts his own importance; he "disciplines" the restless crowd but seeks its good will. In other words, he has to "work contrariously," to use the words of Henry V's churchman (p.33). It is a contrariety that marks the transitional ("midliminal") phase underlying van Gennep's notion of the rite of passage which he describes as separating "the neutral ('a previous world') from the sacred ('the new world')." The prologue as text thrives on the *in-between-ness* implied in the transition, while the actor that performs the prologue is called upon to help the audience experience imaginarily and imaginatively the rite of passage.

Aside from the question of the prologue-text and the Prologue-actor, one should point out the significance of the prologue as *performance*, since the *how* is as important as the *what* and the *who*. We are informed that the actor presenting the prologue stands too close to the audience, in the *platea* area of the stage, almost downstage, this resulting in the evocation of a feeling of complicity between him and the spectators, almost as if the two parts were about to conspire against the official version of the

play and the authoritativeness it transpires, indeed against the play with its formality and seriousness. The prologue's performance in the spatially marginal *platea* establishes its own (marginal) authority in front of the audience and, additionally, positions the prologue at a liminal moment before and after the beginning of the play, or between theatre players and theatre goers. In dramatic prologues, where the basic plot is unfolded and major issues related to the story are touched upon or deployed beforehand, the performance of the prologue determines the upshot of the theatrical event as regards its reception (or not) from the spectators. Bruster argues that there is a consensus involved in the performance, an agreement that relies on the prologue's "embodied knowledge that cannot adequately be defined as either *sermo simplex* or even *sermo humilis*, but rather as taking its place in a subgenre of rhetoric that stretches from Plautus to Rabelais . . ." (p.63). What he means is that this embodied knowledge is no mere moralistic sermon or humble narrative pleading with the audience for patience and forgiveness. Even when it appeals to the spectator's own sense of humility and humanity, by means of some sort of *sprezzatura* the performed prologue manages to convince its viewers of the validity of two contradictory things: first, that there is a profound connection between what will take place on stage and what occurs in the outside world; second, that the gap between the material/physical condition of attending the play and the magical exposure to the imaginative realm of the theatrical happening cannot possibly be bridged. The spectator oscillates between the two statements/frames of mind, thus bearing witness to the liminality of the performance at hand.

The early modern theatre is not a place to hide from the noisy world. On the contrary, it is utterly implicated in the trajectories of society and the world of the market. It lives *in* and *on* the market, which entails that there are "customers" involved—the people attending the theatrical performance (the Greek word for "market" translates as "agora" which means precisely the place where many people have assembled). Under those circumstances, the prologue may be seen as advertising in advance the story to be presented later on. In a way, during this process it empowers the audience because it levels and identifies with it in terms of language, tone and technique. In the prologue to Robert Wilson's *The Three Ladies of London* (1581) authority is shared with the spectators who are to decide whether what will be shown is worthy enough to be "bought." Dissociated from the conventions of literary discourse—invocation of the muse, persistent mythological, cosmological or pastoral allusions—the prologue legitimates the play's potential marketability while authorial voice gives in to the voice and whims of its hearers. The use of "we" sixteen different times obviously hints at some kind of authority but it is an internal authority "which includes rather than eclipses the authorial first person singular" (p.75). No doubt the authors here attempt to describe the configuration of an authority that simultaneously materializes and dematerializes, shifting from an individual/personal to an institutional/cultural version. Moreover, the idea is to demonstrate that the use of "we," while superficially consistent with the tendency to reinforce the market (and the public), actually subverts the market, without, however, being prepared to give rise to a solid authorial agency, which will emerge, according to the two authors, only ten years later with the appearance of Marlow, Greene or Shakespeare. The problem of explicating such a threshold position, in-between states or attitudes, lies in the paradox of having to explain an ambivalent and slippery notion through straightforward and clear-cut oppositions and formulations thereby, at times, running the risk of oversimplification. In this particular case, the authors run also the risk of complicating their narrative so as to account for an allegedly already complicated phenomenon. They are themselves on a threshold position.

If Wilson minimized authorship (which is debatable, considering the ambivalence described above) Christopher Marlow reinstates and solidifies it. Weimann claims that the prologue to the first part of *Tamburlaine the Great* (1587) pretends to a self-inscribed authority that uncovers the concept of the Author and flaunts poetic/literary writing as the dominant agency of knowledge and meaning:

"We'll lead you to the stately tent of war, Where you shall hear the Scythian Tamburlaine threatening the world. . . ." The ushering force of these lines is unquestionable. The audience (or the reader) is ushered by a self-legitimating voice (an "we" which is actually "I") into a new domain of presented rather than represented violence. What the prologue does is bridge the gap between a "text-appropriating practice" and a "world-appropriating practice" (p.80), Tamburlaine's "conquering sword" turning into a "conquering word" and back. With Marlow, a new alliance between play writing and performance is inaugurated via the prologue that forges a new relationship among text, performance, playhouse and playwright. The conquering "word" becomes as sharp as the conquering "sword" insofar as the newly arisen author is far from anonymous, humble or semi-ignorant; he is knowledgeable, self-confident and an adept in the rhetorical art.

Towards the end of the work, Weimann argues that the prologue provides us with "a version of what it was possible to think and say about theatrical performances, and about those who produced and consumed those performances . . ." (p.155). This statement, as simple as it looks, accurately depicts the complex dimension of the prologue in early modern texts and performances. In the prologue to the second part of *Tamburlaine*, the author (?) gives us the reason why he wrote a sequel to *Tamburlaine the Great*: "The general welcomes Tamburlaine received when he arrived last upon our stage has made our poet pen his second part" (p.86). For one thing, if he is telling the truth, we are offered an unpredictably vivid picture of what had truly (historically) taken place during the mounting of the performance: we are assured that people received it with enthusiasm. Thus seen, the prologue to the sequel incorporates the positive comments and maybe fruitful critique of readers and spectators at the time. In a way, it has justified, in retrospect, the very writing of the first part and simultaneously justifies, in advance, the writing of the second. Had there been no enthusiastic acceptance of the play, there would have been no sequel, the prologue to which is also intended to operate preemptively—in case the play fails to appeal to the audience. Weimann does refer to the content and the locus of the second prologue but he is more concerned with the question of authority and its circulation around and about the theatre. For instance, who is saying these words to the audience? Is it the author? Maybe the publisher? At any rate, he argues, this incident reveals the multiplicity of the agencies of theatre production at the time.

Weimann and Bruster's narrative progresses in a linear fashion, but this does not mean that there are no points of regression, moments when they are giving the impression that they have to hold back before they push forward. Weimann has beautifully pointed to the extraordinary ebb-and-flow motif in Marlow's works—a technique that seems to be partially adopted in this book too. In George Peele's *The Old Wives Tale* (1590), the Author, whose "birth" has already been announced with Marlow, experiences minor setbacks. His authority may be retrieved, still, it looks adulterated by the interference of preliterate oral traditions and folktale devaluing the learned culture and feminizing it. Here, the assimilation of story-telling and folklore to the author's written representations foregoes rhetoric and the learned culture. Madge is given the license to "assume the roles of the chorus, presenter, and director of the performed play" (p.106). Her position is liminal to the extent that she wavers between story-telling and dramatization.

Weimann's chapter on John Lyly's prologues constitutes the appropriate transition from the chapters addressing the pre-Shakespearean era to the final chapter discussing the Shakespearean theatre *per se*. Lyly's prologue to *Midas*, like the prologue to *Henry V*, traces the possibility of "truce" (p.117) between text and institution. The dramatic text co-exists with institution but is not encompassed by it. However, there is an indeterminate fusion or promiscuity of text, actors, audience, playwright and playhouse creating a "Hodge-podge" mirroring the world—but "which world?" is the question that arises, touching upon the issue of liminality. Weimann complicates unnecessarily his language to point out that this "hodge-podge" does not mirror a particular place or time but rather alludes to the whole world as well as the

future. What is important for this study though is that the prologue to *Midas* causes the broadening of the horizons with regard to dichotomous thinking such as "comic-tragic" or "farcical-learned," and transgresses the boundaries between generic conventions to such an extent that previously distinct categories become gradually more interdependent. The Shakespearean discourse was already under way. . . .

The liminal space in Shakespeare's prologues is marked by "an exorbitant kinetic energy," "the movable, audible, visible extension in the use of signs, symbols, and localities in rapid succession and interaction" (the aforementioned "scene individable"), as Weimann eloquently argues (p.146). Such exorbitance configures a flawless complementarity of text and performance—now what you read is what you will see on stage—which pretends to both, the verisimilitude and the fictionality of the performance. The chorus in *Henry V* first presents but later misrepresents the story, misleads the audience and generally contradicts the text itself. The famously heroic tone of the play starts to suffocate in its own comic undertones and the prologue manages to hint at the artificiality of the dramatic event, thus keeping the audience off from the stage without really putting it off—Weimann doesn't mention that part of Kenneth Brana's success in turning *Henry V* into an excellent movie is attributed to the fact that he bore witness to the heterogeneity but not contrast between opposing tones or attitudes. There is a threshold, a limen, between two ostensibly contradictory positions, that is, between the heroic and the comic, or the presentational and the representational, the truthful and the playful. It is worth investigating the possibilities of crossing that threshold, and that is what the book does quite successfully.

It might be argued that Bruster and Weimann are really *writing* a history of performing prologues and plays of the early modern era, rather than *reading* plays and the performance of plays. In fact, they stand (like the prologues they study) on the threshold between history writing and literary criticism—we wouldn't call it "new historicism"—shifting their narration towards what seems to actually have happened in terms of the use of prologues and the "text-audience-performance" nexus. Regardless of their theoretical agendas, they do not seem willing to self-consciously employ theory or apply theoretical terminologies to their analyses. Hardly ever do we come across terms like "cultural materialism" or "new criticism" throughout the work, even though they do make references to names and/or offer citations from previous works from which they have borrowed. This is not accidental since they wish to abstain from any theoretical schemas that might prevent them from getting to the "thing itself." The concept of the "thing itself," in their analysis, is an intersection of authorial will and material necessity; still, neither "author" nor "matter" is strictly fixed in the book. Moreover, they write as if they believed that the whole new historicist concept of the circulation of authority as a basic factor of meaning constitution should be called into question unless it was linked anew to the resourcefulness of *an* author and his indebtedness to his predecessors. In a sense, they are calling for a temporal rather than spatial—vertical rather than horizontal?—investigation, thus diverging from the beaten track of connecting theatre production with the "containing" potential of social and political authority. Bruster himself, in the book *Quoting Shakespeare: Form and Culture in Early Modern Drama* (2000), has revealed his skepticism about New historicism's questioning of the notion of source as supposedly inextricably linked with authorial agency. Instead, he has called for a "writerly" rather than "readerly" intertextuality (p.33), meaning that it is crucial to shed light on Renaissance writers' own sense of connection with their own cultural past, their sense of duty in intentionally borrowing from artists preceding them. A great example of this view is the book called *Prologues to Shakespeare's Theatre*, insofar as it performs a temporal, vertical, step-by-step investigation of the role of the prologue, from late medieval times, to Marlow, Peele, Lily and finally Shakespeare, privileging cultural heritage rather than either individual genius or impersonal cultural agencies.

Peter Lawson. *Anglo-Jewish Poetry from Isaac Rosenberg to Elaine Feinstein*. Foreword by Anthony Rudolf.

London and Portland, Oregon: Valentine Mitchell, 2006. ISBN 0 85303 617 9.

David Malcolm (Gdansk,Poland)

Peter Lawson has written a very stimulating book about Anglo-Jewish poetry in the twentieth century. He is well-qualified to do so, being the editor of the important anthology *Passionate Revival: Jewish Poetry in Britain since 1945* (2001). Lawson's method in *Anglo-Jewish Poetry* is to discuss the work of six Jewish poets writing (largely) in Britain in the twentieth century. In individual chapters he analyzes closely particular texts by those authors and also suggests general arguments concerning their work. In an introduction and a conclusion he summarizes the overall outline of his discussion. The writers he chooses to consider are Isaac Rosenberg (1890-1918), Siegfried Sassoon (1886-1967), John Rodker (1894-1955), Jon Silkin (1930-1967), Karen Gershon (1923-1993), and Elaine Feinstein (born 1930). Lawson acknowledges in his conclusion that he could have written of others, such as Harold Pinter or Joanne Limburg; but his choice seems a happy one, and has produced a rich and useful book. It is also a pioneering one. In his conclusion, Lawson insists: "This is the first study of a literary history that has been ignored in England" (192). He suggests that, while the poets he has dealt with have been discussed in studies of British poetry, they have not been seen as part of a particular Anglo-Jewish literary tradition, and although this is not the only way to read Rosenberg, Sassoon or Feinstein, for example, it is, nevertheless, an important context in which to understand them.

In the introduction to his study, Lawson writes that "this book focuses on tensions over the course of the twentieth century between otherness and affiliation in Anglo-Jewish poetry" (1). The introduction sketches out some of the main themes of his discussion of his chosen authors, themes that are linked to a tension "between otherness and affiliation": a drawing on Hebrew traditions; a complex engagement with Zionism and Israel; an enthusiasm for what is American (because America is not England); an aspiration toward innovation; an espousal of marginality; a universal and cosmopolitan perspective; an unease vis-à-vis England/ Britain and some of its cultures and conduct. Subsequent chapters on individual authors explore many of those themes in relation to their work.

Lawson's chapter on Rosenberg examines the writer "as an Anglo-Jewish poet engaged with social and literary hybridity" (19). Lawson analyses individual texts by Rosenberg in order to reveal the complex elements of the poet's engagement with England and his Jewishness. Lawson points to Rosenberg's examination of Judaism and its historical and future role in civilization, and the universally millenarian and Zionist elements of his verse. A specifically Jewish alienation from England is also a theme that Lawson detects in Rosenberg's work, particularly through Rosenberg's conflicts with his patron Edward Marsh about the obscurity and shapelessness of the poet's work. Rosenberg's admiration for Emerson and Whitman is discussed as part of his attempt to rework English verse in new and disturbing fashions. Rosenberg's engagement with early twentieth-century English anti-Semitism is also addressed.

The inclusion of Siegfried Sassoon in Lawson's book may provoke some raised eyebrows. Sassoon was never an observant Jew (although his father came from a middle-eastern Jewish family), and, indeed, was brought up in the Church of England and converted to Catholicism in later life. Nonetheless, Lawson makes a good case for seeing Sassoon's work in the context of the complex hybridity of Anglo-Jewishness. First, Lawson notes Sassoon's affiliation with Christianity and English nationalism. The Judaic roots of that culture are present in the poem "Ancestors," but are seen ambivalently and, above all, rooted

in the past. Second, Lawson notes Sassoon's complex attitudes towards contemporary Jews, part self-identification and part distancing. Third, however, Lawson notes Sassoon's growing anti-Christian discourse in his poems about the Great War (for example, in "They" and in his poems about Christian women who have sent their sons to horrid deaths). Yet, fourth, Lawson notes that this anti-Christian element in Sassoon's work does not shift into Zionism (Sassoon's interest in the Eastern Mediterranean casts the landscape in an orientalist past), and is nuanced with considerable traditionally anti-Semitic reserve.

The chapter on John Rodker is one of the most interesting in the study. Rodker is seen by Lawson as an unjustly ignored English Modernist who is best understood as an Anglo-Jewish writer, a "Minority Modernist," for whom displacement and foreignness were both the substance of his own Anglo-Jewish experience and a universal existential state. The chapter details the anti-Semitic jibes in which Wyndham Lewis and Richard Aldington discussed Rodker, a close collaborator and fellow poet (Pound is, surprisingly, much less vile). The chapter also notes that Rodker's poetry was seen as unhealthily unshaped, obscure and foreign by Aldington, just as Rosenberg's had been by Marsh. Lawson discusses Rodker's own complex attitudes towards Jews, trivializing them, yet also finding a cultural depth in Judaism. The celebration of America that Lawson noted in Rosenberg's writings is also present in Rodker's, and Rodker explicitly sees foreignness as his fate and his choice. "Instinctively my life fell among strangers," Rodker writes in 1932, "and if I met others it was to what was foreign in them I turned." Art offers a kind of freedom for Rodker, a site of achievement, in which the stresses of hybridity can be momentarily alleviated. Although Rodker, according to Lawson, does not directly write of Jewish experience, he does so obliquely, for example, via motifs of indeterminacy, blackness and women.

Jon Silkin, the subject of chapter 5 of Lawson's study, is much more explicitly part of an Anglo-Jewish tradition than Sassoon or Rodker, and this makes Lawson's judgment that he is rarely read as such surprising (111). Lawson quotes Silkin's self-commentary from 1967 that he is an advocate of "humanism [...] and a cosmopolitanism, cautioned, as it were, by English and Jewish specifics," and his whole chapter illustrates this. Lawson points to Silkin's use of Biblical language, attempting a balance between the Hebrew Bible and the King James translation. He sees Silkin as combating what he thinks of as a Jewish-Israeli parochialism, offering the complexities of the diaspora as a broadening perspective. Yet Silkin also suggests a Jewish perspective as one that will open out the limits of English verse and the occlusions of English history. Lawson concludes the chapter with a discussion of Silkin's attempts to engage with differing Jewish and Christian notions of suffering.

The chapter on Karen Gershon is very illuminating, bringing the reader to the work of a lesser known poet. A *Kindertransport* exile from Nazi Germany to Britain, who also took Israeli citizenship and lived in Israel between 1968 and 1974, Gershon embodies in very clear and painful form the hybridity that Lawson sees as central to Anglo-Jewish poetry. A writer of prose (some unpublished) as well as poetry, Gershon can be seen as one of England's war poets of the 1939-45 conflict. Her work is loaded with the burden of the Holocaust. Her speakers feel guilt for their survival; they are in a species of linguistic exile; uncertainty, insecurity, homelessness mark them. The home, the figure of the patriarch and Israel provide an imagined and limited release from history. On the evidence offered in this chapter, Gershon is clearly a poet of some substance who deserves to be much better known to a wide readership.

Lawson's last chapter is devoted to Elaine Feinstein, a poet who *is* justly known and celebrated. He discusses her work – poetry, biographies, novels – in terms of his recurrent concerns. He points to her direct references to the Holocaust and persecution of Jews. He also notes her desire to expand English horizons, to go beyond what is English, and also her oblique allusions to English anti-Semitism. Feinstein's

interest in outsiders, like Bessie Smith, and her correlation of black and Jewish experience are also discussed. Feinstein's texts in which she presents herself as an exile are relevant here. Feinstein is further seen as drawing on explicitly Jewish female role-models in her feminist writing. The figure of Amy Levy (1861-1889), Anglo-Jewish novelist and the first Jewish woman to be admitted to Newnham College, Cambridge, is inevitably of importance to Feinstein, and Lawson analyzes her poem on her enabling predecessor as one that epitomizes Feinstein's understanding of her own complex, inflected cultural situation.

Lawson acknowledges that there are other frameworks in which his poets can be read: he proposes reading Rosenberg and Sassoon as war poets, Rodker in terms of an unmodified Modernism, Rosenberg and Feinstein through the prisms of class and gender, and Silkin via his radical and provincial English concerns. Nevertheless, this study marks out these writers' status as Anglo-Jewish writers as one of the most revealing lenses through which their writing can be understood. The specificities of Anglo-Jewish poetry, for Lawson, are the very in-betweenness marked by the hybridizing hyphen, and a rich instability and a complexity of vision that is at once English yet other, other and yet drawing on and addressing English concerns.

This study is a fine piece of literary scholarship. If one has reservations – Lawson almost always remains on a thematic level in his discussions; at times his teasing out of allusions seems a mite forced; he sometimes explains allusions that do not (surely) need explaining – these are trivial compared to one's appreciation of the great service he has done to one's understanding of some major poets within twentieth-century British/English verse.

Burnham, Douglas and Enrico Giaccherini, eds.
The Poetics of Transubstantiation: From Theology to Metaphor

Aldershot: Ashgate, 2005. 181 pp.

Krisztina Timár (Debrecen, Hungary)

As its title suggests, the essays included in *The Poetics of Transubstantiation* are constantly shifting between two fields of cultural thought: aesthetics and theology. Aware that "no sphere of discursive activity […] is so hermetically sealed that it does not naturally lend itself to translation into another sphere" (Burnham 57), the book adopts transubstantiation (regarded as a metaphor) as a theoretical framework, consistently employed in every sense and context. The question, however, also emerges as to whether any concept may retain its identity in different circumstances—and whether absolute identity exists at all.

These are the main questions the essays concentrate on: essence, truth, reality—and change as the counterpart of these concepts (although it is doubtful whether this is always the case). All written by different authors, the studies in the book cover the most diverse artistic periods, contexts, and genres in European, and especially British and Italian writing and art, from Greek philosophy to Postmodernism; as well as employing various methods of analysis. Despite this diversity—and demonstrating the thoroughness of the editors, most of the essays follow the central theme and hold the volume together as a conceptual whole. Moreover, by constant cross-referencing, the essays create a close network of inter-connections.

In this co-operative work, the essays share a firm theoretical basis. The "Editors' Foreword"—providing the reader with more than is usual in a publication of this kind—helps the reader find his/her way in the volume by elaborating on the two basic versions of transformation in Greek and Christian mythology: metamorphosis and transubstantiation respectively. Metamorphosis implies the mutability of material form, together with the persistence (although not the transcendence) of the soul. In opposition to this, the central Catholic dogma of transubstantiation, with its sharp

distinction between substance and form, claims that the miraculous change of the former (the bread and wine becoming the body and blood of Christ) leaves the latter untouched (viii). The first chapter by Douglas Burnham, one of the editors, begins to refine this distinction by making the first shift from mythology and theology to aesthetics. In contrast with the Real Presence revealed during the Eucharist, he concentrates on the absence inherent in the figurative transformations involved in metaphor and riddle. Metaphor, which keeps substances apart instead of creating connections between them, and riddle, which leads to confusion and chaos instead of union, both intertwine with theological thinking, however dangerous such a connection may prove. Most of the subsequent chapters follow Burnham's lead in the sense that they use, as well as deviate from, their well-defined common ground, either explicitly or implicitly.

Tomaso Cavallo, analyzing Descartes' struggle with Scholasticism over the explanation of the Eucharist, returns to the religious context, but demonstrates its permeability by dealing with an issue verging on heresy. Michael Davies's essay constructs the most detailed elaboration on the changing views of the Eucharist throughout the history of religion, from the literal, Catholic interpretation to Zwinglian figurativity (32). Turning from New Historicism towards deconstruction, Davies then composes a witty refutation of Shakespeare's alleged Catholicism. Employing the same (?) pattern of change from one period to another, and from one theoretical school to the other, his chapter also lays the foundations to help the reader understand shifts (transubstantiations?) within contexts that are only implicitly connected with religion—foundations that are crucial for the next chapter, by Silvia Bigliazzi, on *Hamlet*. Weaving an intricate web of connections and even contradictions, moving to and fro among different categories, she shows narrative transforms into drama, drama into meta-theatre, and performance into passionate participation. Andy Mousley, following the methods of cultural criticism, concentrates on multiple transubstantiations among the discourses of religion, love, and politics in John Donne's poetry. His is the first text in the volume to explicitly refer to the (inevitably) open boundaries of religious terminology as a source of *guilt* (55). Nicoletta Caputo analyses English Reformation plays in the context of a period that badly needed an ethical reform ("ethical transubstantiation" [63]), after Protestantism had become established in England. Laura Giovanelli, on the other hand, chooses a more "literary" path. Examining James MacPherson's "Fragments" from a structuralist point of view, she shows that the path from the Gaelic ballads to MacPherson's narrative is a creative reworking rather than falsification. It is the narrator who, by assuming the power of the spoken word, strives to provide at least a chance of contact between distinct realms (body and ghost, love and death, death and self-fulfilment, past and present).

Surprisingly, the volume leaves the nineteenth century completely undiscussed and leaps straight on to the twentieth with Francesco Gozzi's essay comparing James Joyce and T. S. Eliot. In accordance with Modernist aims, in the chosen extracts from *Ulysses* or *The Waste Land* secular transubstantiation takes place between the substance of everyday life and that of eternal and incorruptible art. Another comparison follows in the next chapter (another attempt to open up the boundaries of one oeuvre in the direction of another?): Catherine Burgass's analysis of Virginia Woolf's *To the Lighthouse* and Michèle Roberts's *Daughters of the House*. While Woolf firmly assigns superiority to the spiritual over the physical, displaying a one-way transition from body to soul (and subversively attaching a domestic femininity to the former), Roberts charts a two-way permeability between the two, in the form of a pre-linguistic mother-daughter relationship. Martin Stannard's chapter proves the possibility of a biographical reading from a Post-Modernist point of view, by showing that the transformations in Ford Madox Ford's accounts of his life are the creative reworkings of a biography, rather than being lies. In the context of Impressionistic art (and Ford's Catholicism) the question of representation emerges as vital: the question of whether art can show a true vision of life, or whether life becomes fully aestheticized instead. Creativity becomes

important from the point of view of translations in Emma Parker's essay. Translations from one language to another, and from one gender to another, provide the backbone of her chapter, which is, accordingly, another comparison of two texts: Barbara Wilson's *Gaudi Afternoon* and Jeanette Winterson's *Written on the Body.*

With the chapter by Mario Curelli, another pattern of transubstantiation enters the book: analyzing the similarities and differences between literature and other works of art. Curelli examines the adaptation of text to film (of Joseph Conrad's *Heart of Darkness* to Ettore Scola's movie) as a further manifestation of creativity: what the film changes or retains is constantly compared to the written text, and neither one proves to be more authentic than the other. Carla Dente's essay analyzes the process of turning a dramatic text into performance: T. S. Eliot's *The Family Reunion,* produced by the Royal Shakespeare Company. Marina Spunta's chapter returns to literary analysis: to an Italian novel, Erri de Luca's *Tu, mio.* She claims that this text leads from body to spirituality, while in fact the two are inseparable from each other; their connection is provided by the spoken word, the voice as breath *and* transcendence. The last chapter, by Alison Yarrington, completely abandons the realm of literature, choosing a tragically reverted kind of transubstantiation in contemporary sculpture for its subject. Statues made of flesh, blood, bread, or wax, instead of providing the perfect representation of life, will change living material into dead material, and direct the audience's attention to destruction.

After all the contributions have constructed their own interpretations of, or, more frequently, their own *transformations* of transubstantiation, the question emerges: how much will actually *remain* of transubstantiation in the course of all these shifts and changes? The book must cope with the danger inherent in the very notion of transubstantiation as miraculous transgression (another word beginning with "trans"). After a while the "original" pattern (if it makes sense to talk of originality in such a context) of transubstantiation fails to provide an organizational backbone for the book—or rather its organizing principle turns into a see-saw of appearances and disappearances at the most unexpected moments. A more serious problem, however, lies in the fact that, even if most of the essays remain consistent in adopting the definition of transubstantiation or deviating from it, a few are unable to follow this path. Theoretical misinterpretations can also be found in the volume. The texts sometimes lose their way among the permeable boundaries: using all the possibilities that transubstantiation allows them, and ignoring the dangers. Yet, quite surprisingly, although the volume gives so much (maybe even too much) room to transitions, at the same time it seems to be preoccupied with one never-questioned dichotomy, namely, Catholicism versus Protestantism. Those essays that use this dichotomy will consistently assign sensuality, irrationality, and the desire of a union with transcendence to the former; while rationality and skepticism unambiguously belong to the latter. Perhaps the pattern of transitions could have been better refined by eliminating that too strictly defined borderline as well.

I do not, however, wish to find fault with *The Poetics of Transubstantiation.* As a well-constructed volume, with essays covering several important fields of literature and art (as well as encompassing fields rarely discussed, at least in this context), which openly reflect the various possible contacts between theories and definitions, *The Poetics of Transubstantiation* achieves the objective that it sets itself in its title. I recommend the book to those who wish to find connections among religious, political, social, theoretical, and artistic categories, and to explore the possibilities (and dangers) of such communication.

Lynne Hapgood, *Margins of Desire: The Suburbs in Fiction and Culture, 1880-1925*

Manchester University Press, 2005.

Stipe Grgas (Zagreb, Croatia)

Amongst other things, the recent scholarly interest in spatiality has brought to the fore spaces and places that have been elided or relegated to insignificance by established narratives and dominant theoretical paradigms. It needs to be said that this is true not only of seemingly insignificant spaces but also of those that have been important determinants of human history. Furthermore, insights yielded by the "spatial turn" have shown that space is not an undifferentiated extension but that it is an element within the process of cultural production that endows it with a recognizable identity. In addition, when cultural artifacts are read for the way that they represent space, it comes as no surprise that not all spaces receive equal treatment, nor are they evaluated in the selfsame manner. All of these contentions are relevant when we are dealing with suburbia.

Writings on the suburb generally maintain that it is a habitat that arose at a certain point in Anglo-American modernity. This spatial configuration and the relationship it implies both to the urban and the rural are not characteristic of Continental spatiality let alone on its margins from where I am writing. However, although the ongoing process of suburbanization, which can be seen as one of the largest demographic shifts of the twentieth century, has had such a powerful impact on Anglo-American societies one would be hard put to find its representation in the literary works that have been at the cutting-edge of twentieth century breakthroughs.

One of the reasons for this development clearly has to do with the fact that, to the modernist mentality the suburbs stood for things that were inimical to their innovative project. Their sprawl represented a feminized culture of the mass-market, the middle-class common taste, and a confined, shallow understanding of life. On the other hand, tradition-minded observers bemoaned the disappearance of rural isolation and privacy. In both options the burgeoning "middle-ground" was not deemed a suitable setting for literary representations.

In the study under review here, Lynne Hapgood undertakes a reading of a body of English texts from the decades around the turn of the twentieth century to show how they attempted to define "the enigma of a new kind of landscape". In her analysis she sets out to explore how that landscape generated new themes and genres and to investigate its impact on the writer-reader relationship. The "suburban imaginary" under discussion in this study is divided into three sections, which the author labels as suburban visions, suburban dreams and suburban realities. In the first section the suburban imaginary is represented as a utopian place of possibility and renewal. The fictions spawned by this purchase on suburbia "are free from the moral and political contradictions of the inner city, promising a new civilization of physical and economic liberation and of moral and physical wealth" (40). Relying on her approach of "critical egalitarianism", Hapgood reads both well-known and now forgotten writers to excavate the suburban visions. The contextualist approach that she espouses throughout her study enjoins her to broaden the conceptual frame she works with and to embed the textual evidence into the more pervasive issue of how these utopian musings were implicated in the self-representations of English identity.

In the section devoted to "suburban dreams" Hapgood reads women's suburban writing, which, according to her, is characterized by the capacity to evoke and narrate other worlds. She begins her account by looking at the idea of the garden as a "rural domain" that provides a setting wherein is inscribed a gendered experience. Although short-lived, the garden romance "transgressed the privacy of the gardens that they described to make a dream

of women's empowerment shareable with suburban women readers" (111). It is to these latter that Hapgood turns in the next two chapters of her book. In other words, the emphasis shifts from the narrated dream to the narrative as dreamworld. Although she remarks that she is taking a "risk" (141) in focusing upon the reading experience within the suburbs, I am not convinced that this excursion is warranted. Although the "reader-led demand" which impacted on the format in which certain textual productions were disseminated (journals, serial novels) can be seen as a culturally formative factor, I am not convinced that the exposition of these fictions contributes to our understanding of the suburb.

In the third part of her study, Hapgood looks at a number of novelists who chose the working-class suburbs as their location and theme. This change of emphasis allows her to leave the suburban romance behind and to tackle versions of Victorian realism. For some of these novelists the suburban terrain, to use the author's formulation, became "a metaphor for a society and culture which are stretched thin, distressed and brittle, broken up into atomistic individuals acting out forms of social intercourse" (203). In a certain sense, the realistic treatment of the suburb described here marks a full circle from its initial utopian rendition. As a counterpoint, in Bennett and Chesterton, Hapgood discovers a representation of the suburbs that liberates them from the symbolic weight of being locations for a new future but which also stays clear of "the demonization of the new suburbanite and suburban culture" (227). Perhaps when she discovers in Chesterton "the celebration of the ordinary" (234) she unwittingly indicates the reason why the suburban phenomenon, which has come to play such a significant role in the emergence of contemporary England, did not find equal resonance in the most valuable output of its literary imagination.

Mary Ann O'Donnell and Bernard Dhuicq, *Aphra Behn (1640-1689): Le Modèle européen.*

Entrevaux, France: Bilingua GA Editions, 2005. 176 pp. ISBN 2-84656-005-6.

Marguérite Corporaal (Leiden, Netherlands)

In recent decades numerous modern editions of Behn's work have seen the light of day. These include Maureen Duffy's edition of Behn's *Love Letters between a Noble Man and his Sister* (Virago, 1987) and Janet Todd's seven-volume *The Works of Aphra Behn* (Pickering 1992-1996). In turn, the increased accessibility of Behn's work has led to a remarkable revival of Behn scholarship, as recent studies by Janet Todd (1999), Jane Spencer (2001) and Derek Hughes (2001) reveal.

Now that we have reached the twenty-first century and are so many major Behn publications richer, which direction should Behn scholarship take? This question is central to Maureen Duffy's "Aphra Behn's Entry into the Twenty-First Century," included in *Aphra Behn (1640-1689): Le Modèle européen*. This collection of essays itself would seem to provide an answer to Duffy's relevant question. The nineteen essays included here – proceedings of a conference held at the Sorbonne in Paris on 7-9 July 2003 – adopt a variety of approaches to Behn authorship, ranging from contributions that focus on auto-bio-graphical elements in her writing to the editing of Behnn's texts. Despite such thematic divergence, some common concerns and topics may be discerned. All of the contributions address Behn's engagement with the larger European culture, and her reconstruction of literary traditions and genres.

Some contributors compare Behn's work to texts by contemporary European writers. Since, to date, Behn has primarily been studied in relation to the national British context, these essays offer a refreshing insight into her interaction with European culture at large, and display Behn as a woman who was well read in other literatures. Violetta Trofimova, for example, argues that Behn's depiction of the noble savage is in line with contemporary discussions of the phenomenon by French

authors such as Denis Veiras d'Alais, Gabriel de Foigny and Claude Gilbert. Likewise, in light of Aphra Behn's interaction with European culture, Jacqueline Pearson's "Dutch Lovers and Other Europeans in Aphra Behn's Comedies" offers most valuable insights. Pearson argues that Royalist writers like Behn displayed "a Eurocentric vision" (33) in their writings, which was in line with their political affiliations. According to Pearson, Behn's European characters and settings serve to explore the per-meable boundaries of national identity and to voice sympathy for the Roman Catholic Church; the international contexts in Behn's plays served as a back-ground against which to ridicule the narrow-minded, nationally oriented Whigs.

Pilar Cuder-Domínguez discusses the role of Spain in Aphra Behn's *Abdelaz'r, or the Moor's Revenge* (1676) and her *Agnes de Castro* (1688). Cuder argues that Behn explores different forms of kingship and the issue of legitimate rule in *Abdelaz'r* in particular, and she subsequently points to "the connections between Behn's play and the Exclusion Crisis that was fast approaching" (48). Cuder's suggestion of these connections is highly interesting, for it implies that Behn saw parallels between Spanish history and then contemporary Britain, and used her Spanish settings as her entry into the political debate about the British monarchy. Unfortunately, however, Cuder only proposes these connections but does not elaborate upon them further. Nor does she explore any link between Behn's depiction of the tensions in *Agnes de Castro* between Spain and Portugal, two countries joined through a royal marriage, and the Glorious Revolution of 1688, which issued, in part at least, from the fact that England and the Netherlands were linked by marriage.

Interestingly, this collection also contains a range of articles that aim to show how Aphra Behn worked with and revised European literary models of theme and genre. Margarita Rivas illustrates how Behn adopted and adapted the generic conventions of French romances by Honoré d'Urfé and Chrétien de Troyes in an attempt to depict masculine love as the power which stabilises feminine will. Joanna Lipking discusses the depiction of the juniper tree in Behn's pastoral love poetry, claiming that Behn breaks away from the depictions of juniper trees by Virgil, Ovid, Spenser and Milton in order to voice a post-Renaissance awareness of sexuality and a cynicism about love relationships. These various articles successfully highlight Behn's importance in remapping the generic boundaries of literature, in European culture at large. While Behn demanded the "Priviledge" to "tread in those successful Paths my Predecessors have so long thriv'd in," as she claimed in her preface to *The Lucky Chance* (1686, A1v), she did much more than adopt the literary parameters established by her (male) precursors. As the essays here show, Behn should be considered a cultural agent who was actively involved in processes of cultural transformation rather than a writer who had to rely on or even plagiarise male literary models. The latter view, expressed by many of her contemporaries, is now successfully deconstructed.

Aphra Behn (1640-1689): Le Modèle européen largely concentrates on Behn in her European literary and cultural contexts, but also includes seminal articles on editing Behn's work (Derek Hughes, Janet Todd, Laura Runge). Mary Ann O'Donnell's, Margarete Rubike's and Annamaria Lamarra's essays are interrelated in that they explore Behn's identity and life on the basis of her writings. Finally, the collection contains some essays that may not be directly related to the other main themes, but which are nevertheless of considerable interest. Jennie Donald offers a groundbreaking reading of Anne Finch's reference to Behn's "looseness" in "The Circuit of Apollo," stating that this "looseness" does not refer to Behn's sexual reputation but to her political allegiance to James II. The term could allude to Behn's swerving loyalty; to the fact that she diverted her concern from James II to William and Mary, whom she needed as patrons. Yet the term can also be read as a covert warning to Behn to be careful in expressing her support of James II. Since the essay connects gender, class and state politics in many respects, it offers a very

comprehensive view of the contexts of the late 1680s in which Behn wrote.

Like Cuder, Anne Hermanson discusses Behn's frequently neglected tragedy *Abdelaz'r*, comparing it to Elkanah Settle's *Empress of Morocco* (1673). She draws an analogy between the evil female queens in the two plays and the debate about the female Stuart consorts who were often considered a threat to monarchical power. Henderson's reading is interesting, but fails to consider the issues of race and sexuality that are bound up with the representation of political power in *Abdelaz'r*. For instance, the moor Abdelazer who usurps the throne of Spain through the infatuated, weak Queen, is identified with a sexual threat to white virginity. He seeks to rape the rightful heir to the throne, the princess Leonora. Thus, his political power is linked with sexual power over the Queen, who thus evokes some sympathy, and his exterior blackness symbolises his evil morality in the play.

"Whither Aphra Behn?" In response to Maureen Duffy's question, posed in the final contribution of *Aphra Behn (1640-1689): Le Modèle européen*, this collection formulates a twenty-first century critical attitude towards Behn's work. Behn is here perceived as a cultural agent to be studied in the context of European culture at large, as a writer with a Eurocentric rather than a national vision. In an era of increased internationalisation, these essays suggest many valuable new directions for Aphra Behn studies.

Book announcement

Annette Gomis and Susana Onega, eds.,
George Orwell: A Centenary Celebration

Heidelberg: Universitätsverlag Winter, 2005. 218 pages.

As its title suggests, the eleven essays collected in this volume originated in an international symposium organised by the editors to celebrate the centeneray of George Orwell's birth.Written by some of the best-known Orwellian specialists, the essays selected here in this book reassess Orwell's writings an establish his significance in the history of English Literature, from the vantage point of the contributors' early twenty-first-century perspective.

CALLS FOR ARTICLES

JOURNALS & ANTHOLOGIES

Towards a New Aesthetics: Technology, Intensity, Heterogeneity. A special issue of *Litteraria Pragensia*, eds. Martin Procházka, Brian Rosebury & Louis Armand. Deadline for proposals: 31 May 2006

"If man is ever to solve that problem of politics in practice, he will have to approach it through the problem of the aesthetic, because it is only through beauty that man makes his way to Freedom" (Schiller). Following Schiller´s *Letters on Aesthetic Education*, aesthetics came for a time to be seen as a political instrument, and identified as a means of improving and even perfecting society. In the last century, its public status began to be seen more negatively, as in its deconstruction by Paul de Man as aesthetic ideology, based upon progressivist notions of "technology" and "systems of formalization". Aesthetics lost some of its confidence and authority, and often found itself on the defensive as an academic discipline.

A number of recent attempts have been made, however, to reassert its importance for the present. The claims of "aesthetic specificity" are argued in John Joughin and Simon Malpas (eds.), The New Aestheticism (2003). Other approaches, such as those of Vilém Flusser and Friedrich Kittler, have focused upon the importance of the link between modern communication technologies and artistic creation, and the impact of contemporary media and mass culture on the transformation of aesthetics. Such approaches proceed radically beyond such earlier preoccupations as the aesthetics of representation, romantic notions of irony and the fragment, and Adorno´s negative aesthetics.

A special issue of *Litteraria Pragensia* will attempt to explore and assess aspects of the contemporary ferment in aesthetics, and its relation to and significance for contemporary society, culture and politics. Proposals are invited on any topic within this broadly defined field; we particularly invite submissions on such topics as the following.

1. transformation of traditional aesthetics by mass culture (kitsch, schlock, etc.)
2. interaction of aesthetics and communication technologies
3. prevalence of the aesthetics of intensity and heterogeneity (from the eighteenth-century notions of the picturesque to Deleuzean machines and rhizomes).

Abstracts (up to 300 words) should be submitted by 31 May 2006. Papers, of up to 7000 words, should be submitted by 30 September 2006. Please address all correspondence to: Prof. Martin Procházka, Department of English and American Studies, Charles University, Jana Palacha 2, 116 38 Prague 1, Czech Republic. E-mail: <martin.prochazka@ff.cuni.cz>.

Revisiting Save Narratives II. Les Carnets du Cerpac. Paul Valéry University, Montpellier III (France). Deadline for proposals: 1 June 2006

An international colloquium was organized by the Cerpac and held at Paul Valéry University in April 2003 that focused not only on the African-American neo-slave novels published in the 1960s but also on the more recent neo-slave narratives written in the 1980s and 1990s by, African, African-American and Caribbean writers such as Fred D'Aguiar, David Dabydeen, Charles Johnson, Caryl Phillips… among others. After the success of the colloquium and its proceedings (2005), a second volume of papers entitled « Revisiting Slave Narratives II » is going to be published to cover some of the many writers not included in the first. Priority will be given to papers examining new authors. Details of the authors and works examined in the first volume can be found on the Cerpac website: <http://recherche.univ-montp3.fr/cerpac>.

The following names may serve as a starting point although not as a limit : Elizabeth Alexander, David Bradley, André Brink, Barbara Chase-Riboud, Michelle Cliff, J. California Cooper, David Anthony Durham, Beryl Gilroy, John Hearne, Manu Herbstein, Lawrence Hill, Paule Marshall, Valerie Martin, Robbie Mc Cauley, Susan Lori Parks, Lawrence Scott, Simone Schwarz-Bart, Lalita Tadem. Novels, young adult fiction, short stories, poems and plays can be examined in relation to the original 18th- and 19th-century slave narratives and to the 1960s first wave of neo-slave novels.

Contributions about visual artists like Renée Green, David Hammons, Isaac Julian, Glenn Ligon, Kerry James Marshall, Adrian Piper, Kara Walker, are also welcome. This publication should interest all those working in the Caribbean field, anglophone or francophone, as well as the African and African-American/ Canadian field, in Literature, Cultural Studies or the Visual Arts.

Please submit a 500-word abstract with a short bio by 1 June 2006 to Judith Misrahi-Barak <judith.misrahi-barak@univ-montp3.fr>. An answer will be given by 15 July. The final deadline to send the completed paper is 31 January 2007.

Swinburne: A Collection of Essays. Deadline for proposals: 20 August 2006

With Swinburne's 2009 centennial approaching, we would like you to consider contributing to a new collection of essays that will celebrate Swinburne and Swinburne scholarship. As our main goal in this collection is to explore the less familiar regions of Swinburne corpus, we invite essays that focus on the poetry, prose, and criticism published after 1870 and especially during the Putney period.

Essays may address, but are not confined to, the following issues: Swinburne's later formal and generic experimentalism; treatment and redefinition of Romantic tropes; manipulation of classical and medieval myth; mature philosophical and spiritual concerns; modulating visions of sexuality; conceptions of childhood; the function of "bad" poetry; post-Mazzinian politics; Swinburne's place in print culture as writer and bibliophile; late-Victorian readers' response to Swinburne; Swinburne's status and influence in Britain and abroad

Contributors include Jerome McGann, Catherine Maxwell, and Rikky Rooksby. Proposals (500-800 words) and further inquiries may be sent to Yisrael Levin, University of Victoria. E-mail: <ylevin@uvic.ca>.

"Intercultural Communication". To be published May 2007. Deadline for submissions: 31 August 2006

The Journal *Culture, Language and Representation* invites contributions for Volume 4, devoted to "Intercultural Communication", to be published in May 2007.

Submissions may engage in the theoretical or empirical discussion of:

- Comparative analysis of communicative interactions between cultures.
- The exploration and evaluation of intercultural situations in divergent communicative contexts.
- The analysis of transcultural, intracultural, ultracultural, metacultural, or acculturization processes.
- Educational proposals that adopt an intercultural communicative approach.
- The role of the intercultural mediators in social contexts (public services, institutions, etc.)
- The role of the media and advertising in promoting or appropriating elements of intercultural communication.
- The articulation of issues of intercultural communication in the arts, literature, film, or any other field involving creative processes.

Articles will be peer-reviewed and acceptance or rejection, based on the external evaluation, will be notified within the 3 months following the Deadline for submissions.

Prospective contributors should follow the Journal's Guidelines for Publication, available in the Journal's Web Page: <http://www.clr.uji.es/>www.clr.uji.es>, or on request to the Editors. They are requested to send two hard copies of their contributions and a PC diskette with a Word or RTF document to the Editor, Jose R. Prado, Departamento de Estudios Ingleses, Campus Riu Sec, Universitat Jaume I, 12071 Castellon, Spain. E-mail: <mailto:prado@ang.uji.es>.

Victorian Representations of War, *Les Cahiers Victoriens et Edouardiens*, n°66, October 2007. Deadline for submissions: 30 December 2006

The Société Française d'Etudes Victoriennes et Edouardiennes (http://www.sfeve.paris4.sorbonne.fr/) is inviting contributions for issue number 66 (October 2007) of its journal *Les Cahiers Victoriens et Edouardiens* (http://www.cervec.org/) devoted to **Victorian Representations of War**. A small CV and an abstract should be sent for approval before the deadline for the submission of the article which is 30 December 2006. Papers are to be in English only. All submissions should conform to the notes for contributors, and should be sent

by email to Gilles Teulié, special editor of this issue. E-mail: <Teulie7@club-internet.fr > and <teulie@up.univ-aix.fr>. For more details (summary and notes for contributors) please go to: <http://www.sfeve.paris4.sorbonne.fr/actu.html>.

The Short Stories of Ernest Hemingway. *Journal of the Short Story in English*. Deadline for submissions: 31 December 2006.

For a special issue of the *Journal of the Short Story in English* on "The Short Stories of Ernest Hemingway," we invite submissions on the wide range this title offers (there are more than one hundred pieces of published short fiction written by Hemingway). Yet, we encourage works that explore the stories textually, examine the discursive strata that create complex effects and renew the experience of reading. The deliberate equivocalness of Hemingway's writing, the music of understatement, the plastic quality of description, the syntactic vigor of discourse, the violence of desire and its strategies of concealment (verbal, visual, dramatic), the tension between the unsaid and the unspeakable, the poetics of cruelty lying at the core of his work are, among many other relevant notions, pertinent reading keys disclosing new dimensions of the ambiguously simple complexity of Hemingway's writing.

Submissions, not exceeding 7000 words and conforming to the *MLA Style Manual* (1985), should be sent electronically to the guest editor, Rédouane Abouddahab, <Redouane.Abouddahab@univ-lyon2.fr> , and to <Linda.collinge@univ-angers.fr> and <emmanuel.vernadakis@univ-angers.fr >, the co-editors, or to <dalec@mail.belmont.edu> and <PAINESTOVER@aol.com>, the American editors. If you submit a paper manuscript, please send a single copy to Rédouane Abouddahab, Université Lumière-Lyon2, Département du Monde Anglophone, 74, rue Pasteur, 69 007, Lyon, France.

Please include the following in the body of the e-mail: the title of the paper, a 150-word abstract, preferably both in English and French, a short contributor's note, your name, e-mail address, and postal address, and your institutional affiliation. It is understood that manuscripts submitted to the *JSSE* for consideration have not been published previously, in part or in whole, and are not simultaneously under consideration for publication elsewhere.

Note that the author's name and institutional affiliation are not to appear in the manuscript.

***GRAMMA: Journal of Theory and Criticism*. Issue number 15, 2007. Deadline for submissions: 31 December 2006**

Although Shakespeare has always been recognized as a dramatist whose appeal cuts across geographical and national borders, it is only recently that his relationship to non-English speaking peoples has become the object of serious investigation. From the appearance in 1993 of two turning-point volumesEuropean Shakespeares, ed. Dirk Delabastita & Livien Dhust, and Foreign Shakespeare, ed. Dennis Kennedymuch has been said about Shakespeare outside his native language and culture. There is, in fact, a boom currently of publications and conferences on this subject. This volume of GRAMMA aims to focus on a particular aspect of world-wide Shakespeare: the audience(s). We mean audience(s) as it applies to a variety of cultures, situations, media, and historical periods. We therefore invite papers on such topics as: Theatrical and cinematic audiences; Audiences of professional and amateur performances; Audiences of specific translations or editions; English-speaking audiences within foreign cultures; The class constitution of audiences; Audiences of past centuries and of the present

Papers should not exceed 7000 words (including footnotes and Works Cited) and should follow the latest MLA Handbook. Papers should be submitted in double-spaced format (two hard copies and a disk) to the editors of the issue at the following addresses:

Tina Krontiris, School of English, Aristotle University, 541 24 Thessaloniki, Greece, e-mail: <krontir@enl.auth.gr>, and Jyotsna G. Singh, Department of English, Michigan State University, East Lansing, MI 48824-1036, e-mail: <jsingh@pilot.msu.ed>.