

BOOK REVIEWS

At the Crossroads of Linguistic Sciences. Piotr P. Chruszczewski, Michał Garcarz, and Tomasz P. Górski, eds. Kraków: Tertium, 2006. 477 pp.

Jan Chovanec (Masaryk University, Brno, Czech Republic)

This recent publication by the Cracow Tertium Society for the Promotion of Language Studies is an extensive collection of articles by authors tackling one central issue from various perspectives – communication and culture. In their effort to identify different aspects of ‘culture’ and its linguistic manifestation on the interface between texts and their users, the contributors apply various methodologies including, anthropological linguistics, cognitive linguistics, pragmatics, (critical) discourse analysis, and translation theory. The diverse approaches underlie the division of the volume into eight distinct yet interrelated sections, metaphorically called ‘faces’: faces of cultural and anthropological linguistics, of lexis, of cognitivism, of discourse, of humour, of formal linguistics, of translation studies, of art and literature.

The volume comes with a preface by the American cultural anthropologist Clifford Geertz, who reflects on his motivations for entering the profession and on the paradigmatic shifts that have occurred in his field over the past decades. He details his own methodology and application of interpretive anthropology – an attempt to read traditional cultural phenomena as ‘text-analogues’, i.e. “enacted statements of ... particular ways of being in the world.” This interpretive (sometimes called “symbolic” or “semiotic”) approach operates, in its attempt to describe ‘culture’, with a number of concepts and expressions with a common origin in structuralism, concepts and expressions widely used by other disciplines in the humanities, including linguistics and literature. With a view toward the central position of this contribution in the volume, it is apparent that this approach actually operates as the connecting element between the other contributions in the volume, since they all deal with the situation of human beings, to use Geertz’s paraphrase of Max Weber, “suspended in webs of meaning they themselves have spun.”

The first section of the book – ‘Faces of Cultural and Anthropological Linguistics’ – includes five contributions. Piotr Chruszczewski, seeing a mutual interdependence between culture and language in the tradition of Hoijer, proposes to extend the fractal-

based approach from the study of natural systems to linguistic and cultural communication. Jan Cygan discusses the position of Gothic in relation to Proto-Germanic and Proto-Slavic. Kathleen Gibson deals with the neurobiological and evolutionary motivations for the formation of culture in humans, and considers whether culture is also present in other animals. By distinguishing social customs as transmitted behavioral patterns and symbolic culture as ‘symbolic systems of values and beliefs that may govern behavioral practices’, she concludes that, while numerous animal species do manifest social customs even leading to behavioral differences between groups of animals of the same species, there is no evidence that animals have developed symbolic culture. The development of human symbolic culture is, according to Gibson, motivated by several factors: it is a survival-enhancing strategy; it increases group cohesion; and it enhances communication with brief shared systems of understanding. This, one might say programmatic, article, is followed with a text by Marcin Walczyński, who describes multilingualism in Papua New Guinea, noting the role of local lingua francas and their changing mutual relationship, with the English language superseding Tok Pisin in some social contexts. The last article in the section, written by Anna Wierzbicka, draws on her theory of cultural scripts as representations of cultural norms shared in a society and reflected in language. The underlying assumptions and norms held by speakers of particular languages define the content of their respective ‘cultures’. In this way, Wierzbicka contrasts the notions of ‘Anglo culture’ and ‘Russian culture’ (conceptual constructs similar to ‘English language’ and ‘Russian language’) as revealed by a subtle analysis of phraseology and idioms translated into universal concepts (the Natural Semantic Metalanguage). By analysing socially acceptable linguistic behaviour, she reveals that notions of ‘truthfulness’ and ‘lying’ are associated with widely different social scripts in the two respective cultures.

The ‘Faces of Lexis’ section provides various perspectives on lexical issues. Elena Bonta describes conversational interaction from the point of view of argumentation, noting the various moves and

strategies applied in this ‘game of action and interaction’. Konrad Klimkowski provides an overview of structuralist and cognitive approaches to the lexicon in linguistic thinking, arguing that it is best described in terms of an information processing system. Ioan Lucian Popa deals with different kinds of synonymy and their role in the introduction or legitimization of meanings. Elżbieta Tabakowska focuses on iconicity in language, applying it to sequentiality, proximity and quantity of linguistic forms. She distinguishes primary and secondary iconicity, the latter involving a similarity between a structural pattern or schema and its meaning. The section closes with Maciej Widawski, who explores motives for using slang, noting that it conveys extra information – psychological, sociological or rhetorical. More specifically, he identifies e.g. solidarity, humour, informality, stylisation, and vagueness as concrete manifestations of these broad categories.

In ‘Faces of Cognitivism’, Henryk Kardela, using Langacker’s framework, discusses models of categorization in cognitive grammar that deal with linguistic structure despite the ‘fuzziness’ of cognitive categories. Barbara Lewandowska-Tomaszczyk contrasts two main approaches to modern linguistics – generative grammar and cognitive grammar – with respect to the role of syntax, the lexicon and language acquisition, noting the increasing points of contact between these two disciplines.

The most extensive section in the volume – ‘Faces of Discourse’ – contains eight contributions. Camelia Cmeciu focuses on political intertextuality, analysing an election poster in terms of its narrative structure and the iconic representation of fairy tales. Her model of analysis aptly combines pragmatic and cognitive dimensions in an effort to explain the verbal and visual metaphors used. Magda Czyrek tackles linguistic vagueness in Polish criminal court cases. Drawing on Janney, she perceives courtroom talk as a sequentially organized speech event in which meaning is heavily dependent on context. Similarly, vagueness is found not to be a property of individual words but the relation between sequences of utterances (‘self-contextualization’). Karin Ebeling documents lexical choices used by the media when reporting on wars. These range from new coinages to euphemistic expressions; and, from the perspective of critical linguistics, clearly have political and ideological significances. Her analysis not only makes use of extensive material from the media coverage of the ‘War on Terror’, but also considers the diachronic perspective in tracing the gradual development of negative connotations of

certain lexis and their replacement by new coinages. A similar area is analysed by Beata Gołębiowska, who focuses on linguistic manipulation in public speeches, documenting the use of hyperbole in President George W. Bush’s rhetoric preceding the recent military action in Iraq. The use of various hyperbolic strategies is contrasted with increasingly ‘dehyperbolised’ versions of the same arguments used by the president later during the unfolding war. Textual strategies are also the topic of another contribution in the section, Cornelia Ilie’s analysis of micro-level coherence patterns in institutional discourse, namely British parliamentary debates. She identifies three strategies of institutional meaning coherence (key words, clichés, metadiscursive statements) operating on three micro-level strategies (lexical selection, collocational patterning and speech act interrelation). In turn, these contribute to the three major discursive functions – internal, external and rhetorical coherence. Ewa Komorowska adopts a semantic-pragmatic perspective on several directive speech acts – instruction, ban, order, command and demand – in order to identify their similarities and differences. She concludes that a crucial role is played by the official hierarchy of discourse participants and by the conflict between the reality and the sender’s image of the issue in question. Monika Kopytowska deals with framing, i.e. stereotyped representations of specific situations. Distinguishing media frames from audience frames, she analyses CNN news reports on the disaster of the space shuttle *Columbia*. The dominant heroic frame is interpreted in the context of American master narratives and values, and documented by various linguistic forms and strategies through which the frame is realized. Finally, media discourse is also the subject of the last contribution in this section: Agata Stopińska’s gender analysis of the Irish press, an analysis in which she traces the linguistic realisations of femininities and masculinities – cohesive chains, syntactic choices, and labelling. She observes that the Irish press has, over the last fifty years, undergone a metamorphosis in gender representation, traceable in terms of the deployment of linguistic forms and choices.

The discourse-analytical approach is continued in the section on ‘Faces of Humour’, which contains two papers. Władysław Chłopicki’s cognitively-oriented discussion of the relationship between humour, culture, genre and narration offers an analysis of humour at three levels – semantic, (con)textual, and cultural – exemplified by a detailed analysis of a story by Elisabeth Bowen. The author

notes that, in an attempt to define the genre of the humorous story, what matters is form rather than content. While dealing with the application of several characteristic linguistic devices, the form can be analytically described in terms of 'humour breadth' and 'humour depth'. In the second article in this section, Christie Davies looks at the development of English ethnic jokes in the twentieth century. Three strategies are identified: first, the simplification of traditional narrative jokes on the alleged stupidity of the Irish into one-liners, and their functional extension into generic jokes about various ethnic groups; second, the opposite narrativization of short jokes, evidenced by the transformation of non-sensical elephant jokes into Irish jokes on the one hand, and blonde jokes into localised Essex girl jokes on the other; and third, the simplification of jokes by using the device of internal narration – as in the transformation of many traditional Jewish jokes, where cultural knowledge is conveyed explicitly within the joke.

'Faces of Formal Linguistics' is likewise represented by two contributions. Jouni Rostila uses construction grammar to formulate a functionalist generative grammar and applies it to child language acquisition, discussing the role of generalizations as the processes of grammaticalization, and noting adult social motivations for using language. Ewa Rudnicka-Mosiądz and Dorota Klimek deal with the traditionally different conceptions of grammatical aspect (im/perfectivity) and lexico-semantic aspect (a/telicity) in Slavic and Western linguistics, looking for points of contact and convergence.

In 'Faces of Translation Studies', Gloria Corpas Pastor and Jorge Leiva Rojo provide a case study of the rendering of phraseological units in the German translation of a novel by Rossana Campo. Olgierda Furmanek discusses the possible turn, in interpreting studies, towards the psychodynamics of the interpreted event, i.e. increased attention to extralinguistic factors such as the interpreters' linguistic-emotional baggage, potentially affecting the appropriacy of e.g. terminology and register choices. Tomasz P. Górski applies the theory of techniques of foreignisation and domestication to different translations of selected verses from Shakespeare, arguing for extending the framework with a combination of the two approaches – foreignization through domestication and domestication through foreignization. Lastly, Anna Strużyk's article deals with the transfer of meaning in the translation process and with the issue of the faithfulness of translations, introducing a three-dimensional model representing a semantic space. It is argued that the variables in

this model, incorporating the axes of connotation/denotation, figurativeness/non-figurativeness, and idiolect/synoelect, may be used for the comparison and eventually recreation of corresponding meanings (semantic spaces) in source language and target language.

The last section, 'Faces of Art and Literature', opens with Doina Cmcieiu's analysis of poetic devices in a literary text, tracing the ways that words, images and metaphors are organized by rhythm and eventually transformed into poetic discourse. Michał Garcarz then explores the nature of film language as a multi-layered combination of verbal and nonverbal elements, pointing out that the process of film production is a textual practice utilizing a semiotic basis and relying on intersemiotic communicative channels. This extended perception of textuality and the multi-semiotic nature of communication is further taken up in the concluding article by Izabella Anna Malej. Considering the meaning of the nude in the art of cubo-futurism, she argues that, within the cultural context of the beginning of the 20th century, the nude simultaneously communicated several types of provocation – visual, mythical, symbolist and erotic. The polyphony of voices merging into a single stream leads to a "harmony of meanings and form."

The previous sentence could likewise be used, metaphorically, to describe the entire volume – the polyphony of voices of the individual authors culminating in the eventual unity of the publication. The diversity of perspectives is such that looking for a single unifying perspective, apart from the common preoccupation with culture and communication, would be artificial and self-defeating. However, it is this diversity which may actually be the strong point of the present collection. It brings together theoretical discussions and practical analyses, while providing a venue in which highly esteemed and established authors engage in an interdisciplinary dialogue with young and promising scholars. As a result, readers may find inspiration here for their own pursuits, from various branches of linguistics other than their own.

The editors probably had this in mind while choosing the title for the book: *crossroads* is not only a place where paths diverge – prompting the question of where to go from here – but also a place where paths converge, thus providing a venue for mutual exchange and for sharing various perspectives and approaches. In view of its staggering number of modern linguistic investigations, the title *At the Crossroads of Linguistic Sciences* thus seems particularly well chosen.

Michele Marrapodi (ed.), *Shakespeare, Italy, and Intertextuality*, Manchester and New York: Manchester University Press 2004, 278 pp. 8 Illustrations.

Wolfgang Riehle (Graz, Austria)

This is the reshaping of a collection of essays originally published under a different title.¹ The new collection containing seventeen contributions by professors and research scholars, most of whom teach at Italian universities, fulfils the expectation of its title only if the term “Italy” is taken in its widest sense. The various ways in which intertextuality can be studied are usefully listed in Robert S. Miola’s essay on “Seven types of intertextuality,” which, to him, are revision, translation, quotation, sources, conventions and configurations, genres, and para-logues. Sadly, however, the present collection of essays, which cannot here be considered in full, sometimes centres on similar or overlapping topics.

Three essays examine *Measure for Measure* and its relation to Cinthio’s narratives and plays. Michele Marrapodi, the editor of the collection, turns his attention to the ransom plot in *Measure for Measure* and provides new aspects of Italian intertexts. The way he comments on some parallels with Boccaccio’s second tale of the ninth day in his *Decameron* is really interesting. Yet the main point of his contribution seems to me problematic because Marrapodi claims that the solution of the moral problem in Shakespeare’s play is brought about by the idea of clemency towards a tyrant, which was propagated by writers of the Counter Reformation, whereas according to Marrapodi authors of the Reformation insisted on the rigorous use of justice. There is no need to accept this implausible suggestion that English Shakespeare, in writing the final scene of *Measure for Measure* with Angelo being forgiven, should have been influenced by Cinthio in adopting the preference of the catholic Counter Reformation for clemency. The ideal of forgiveness in a ruler was well established in the tradition of humanist writers.

Jason Lawrence examines Shakespeare’s transforming use of Cinthio’s *Hecatommithi* and *Epitia* in *Measure for Measure* from another perspective. In the first part of his essay he concludes that, by being “familiar with *both* the foreign and native versions of his source,” and also by knowing them “in both their narrative *and* dramatic forms,” Shakespeare “explore[s] fully the dramatic potential of the original Italian story” (94). As far as *Othello* is concerned, Lawrence demonstrates how “some powerful expressions of Italian Renaissance

thought” (194) and particularly a considerable “correspondence between *Othello* and the primary narrative sequence of *Orlando Furioso*” (96) serve to improve greatly the crude *Othello* plot which he had taken from *Hecatommithi* (102). In his article, “The politics of plot: *Measure for Measure* and the Italianate disguised duke play,” Michael J. Redmond provides some surprising insight. We are told that the English interest in disguised duke plays reflects “the English fascination with the Italian political scene” (161). By setting Vincentio against these Italianate plays, Redmond is able to define his individuality more clearly. Charlotte Pressler, turning once more to the Renaissance Italian narratives, offers a thoughtful contribution in which she demonstrates “the *Novella* as mediator between Italian and English renaissance drama” (107). Even Pamela Allen Brown, in her article on “*Othello* italicized,” again partly focuses on the *novella*. She claims that “the play is an elaborate [...] parody of familiar Italian forms, the *commedia dell’arte* and the tragic *novella*” (148). Brown furthermore wants to make us aware of the strong satiric element in the play. Venice is satirized by the fact that it is, for example, dangerously dependent on *Othello*. She further maintains that, “[b]y placing an outlandish Venetian Moor before his audiences, Shakespeare invites them to read the play in light of their biases about both Venetians and Moors” (151). I partly agree with her conclusion that critics have tended to purposefully overlook the satirical quality of the play, but I cannot see it as being as strong as Brown thinks, and I do not agree with her conclusion that therefore *Othello* should be a “raw play” (154).

Keir Elam’s essay on “English bodies in Italian habits” is concerned with “seeing ourselves from without, defining Englishness, culture clashes, the attempted assimilation of imported codes and languages, and specifically the rituals of duelling” (38), all of which aspects he finds assembled in *Twelfth Night*. Drawing on Bourdieu’s definition of ‘habitus’, Elam also has useful things to say about Shakespeare’s characterization of Portia.

In his detailed study of “Shakespeare and Plutarch: intertextuality in action,” Alessandro Serpiéri is deeply engaged in showing, with the help of the speech act theory, how Shakespeare transformed his source material in his *Julius Caesar*. Giorgio Melchiori

discusses the question of authorship in *Edward III* and *Sir Thomas More*, indeed in Elizabethan Apocrypha in general. He draws the reader's attention to the fact that there are clear parallels between the Italian 'bottega' in the visual arts and the creation of Elizabethan plays: in both cases the work of art is often the result of different "hands."

Mario Domenichelli contributes a fascinating, well-informed and truly intertextual article in which he reminds us of the frequency of 'la belle mort', of unvanquished valour in the face of death in Shakespeare's plays. With this topos in mind he revisits the *Troy Book* tradition and rightly attaches great importance to Hector's miserable death in *Troilus and Cressida* because it can be seen as signifying "a reversal of the whole value-system of chivalry" (64), so characteristic of the Shakespeare play.

In his stimulating article, Anthony G. Barthelemy tries to demonstrate how "the ambivalence that is found in English discourse about Italy is also found in the play [*The Merchant of Venice*]" (141), and how the famous 'myth of Venice' turns out to be a world of "luxury, sodomy, and miscegenation" (131). But Barthelemy's answer to his own question as to "the moral lessons of *The Merchant of Venice*" (141) is somewhat too simple: "naughty brings forth naughty, and virtue virtue. *The Merchant of Venice* offers the opportunity for both" (142). Fernando Cioni's essay concentrates on "Shakespeare's Italian intertexts: *The Taming of the/a Shrew*", especially as regards the reception of Plautus' *Mostellaria*, whereas he leaves unmentioned Shakespeare's use of Ovid in this play. J. R. Mulryne deplors the "lack of scholarly interest in the theatre of ritual and pageant, so marked a feature of Renaissance political and cultural life" (213), and

he claims that this has prevented critics from a full understanding of *Antony and Cleopatra*. In his very perceptive essay he discusses the "transition of cultures" (197) with special regard to Inigo Jones, since his work reveals "the creative influence of Florentine court theatre" (206). Concentrating on Enobarbus' famous description of Cleopatra in her barge, Mulryne shows, for example, that Enobarbus' description of her appearance belongs "to the [...] Renaissance mode of fanciful classicism" (208).

Writing on Roman art in *Romeo and Juliet*, *Antony and Cleopatra*, and *The Winter's Tale*, François Laroque has a preference for speculation, e.g. when he brings the name Romeo in connection with Rome and Roman art. Furthermore, he opines that Paulina's famous discovery of the "statue" of Hermione in *The Winter's Tale*, supposedly created by Giulio Romano, is meant to be a bit of shock to the audience, because Laroque interprets Leontes' comment of Hermione's "natural posture" as an intentional ironic reference to Giulio Romano's famously scandalous illustrations of the "sexual postures" described in Aretino's *Sonetti lussuriosi*. I doubt that this association is intentional. Arguing like this simply means repeating once more an old prejudice against this great Renaissance sculptor and painter. Salingar (whom Laroque quotes) has provided us with a more adequate comment on the reason why this artist is mentioned by name; he is referred to by Paulina (who is named, by the way, after Seneca's second wife) as the master of *trompe l'oeil*.

Elam ends up this collection of substantial articles with his Afterword in which he argues that they indeed bring out how "Italy" itself functions as a great cultural intertext for Shakespeare and his contemporaries.

Delabastita, Dirk & Rainer Grutman (eds.) *Fictionalizing Translation and Multilingualism* (*Linguistica Antverpiensia*, 4/2005).

Cees Koster (*Utrecht, Netherlands*)

Linguistica Antverpiensia is a yearbook series dedicated to 'the study of language, translation and culture, with a special focus on translation and its many oral and written manifestations'. The 2005 ISSUE, guest edited by Dirk Delabastita and Rainer Grutman, is devoted to the fictional representation of the interrelated phenomena of translation and multilingualism.

The editors present translation and multilingualism as two alternative ways of mediation, as two possible outcomes of language contact (12). They justify the collection by noting that "the increasing use of either translation or other languages [...] as a device in

fictional texts [...] crucially, provides a comment about our socio-cultural values and the state of the world we live in" (13-14). This "increasing use" is a significant part of our postmodern era, and is illustrated by pointing to the crucial role of translation and multilingualism in our globalised world, in postcolonialism, in our search for identities, in the crisis of representation and the postmodern taste for metafictional effects (28) – all subjects of which are central to the current discourse of the humanities.

The introduction, which excels in descriptive clarity and depth, can be read as a contribution in its

own right. It does not only provide a context and framework for the collected essays, but also explores the theoretical implications of the fictional manifestation of translation and multilingualism, providing the reader with ample illustrations of relevant fiction.

Much attention, in the introduction as well as in the essays, is devoted to the fictional representation of the translator, both as a character and as a narrator. Delabastita and Grutman draw an interesting distinction on the basis of the position of power a translator may be in, according to the relative importance and responsibility s/he has and according to the relative distance in the situation in which s/he functions (“the degree of mutual incomprehension and non-communication that would follow if it weren’t for the translator’s bilingual and cultural competence and intervention” [19]).

Using these parameters they distinguish fictional translators ‘between gods and humans’, ‘intergalactic’ translators and ‘international, or even intercontinental’ translators. Most of the essays may be categorized under the third heading. That a collection of essays on the impact of heteroglossia turns out to be heterogenic may not come as a surprise, and the essays aptly represent a wide variety of perspectives, ranging from the role of translation fiction in national literatures, the constitutive role of translators in particular genres, to the role of translation and multilingualism in an author’s oeuvre or in individual texts.

Brian James Baer’s contribution, for instance, focuses on the role of the translator in post-Soviet detective fiction. Baer argues that as “representatives of the embattled Russian intelligence”, translator detectives in the works of several contemporary authors ‘embody resistance to mindless cultural borrowings from the West’ (242). According to Baer the authors “typically present their translator-heroes as a model for how to take in, or manage ‘the foreign’” (246).

Carolina P. Amador Moreno focuses on the role of English in the novels of Spanish authors Javier Marías (*Todas las almas* and *Corazón tan blanco*) and Antonio Muñoz Molina (*Carlota Fenberg*) in which “fictional images of linguistic interference and translation [are created] in order to add credibility to their characters and narrators” (201). As a general explanation Amador Moreno posits that the “novels can be said to be a reflection of the international environment of diaspora and transcultural connections that we live in, where double visions are no longer uncommon, and where national, traditional and cultural boundaries are

increasingly eroded” (212).

Some essays here bear the promise of covering a mind-boggling range of relevance, as for instance Beverley Curran’s “The fictional translator in Anglophone literatures,” but in reality turn out to be more modest in scope. In this case the essay amounts to a discussion of the manifestation of a translator as character in Jonathan Safran Foer’s *Everything is Illuminated*, David Malouf’s *Remembering Babylon* and Michael Ondaatje’s *The English Patient*. The discussion of the novels themselves is interesting, of course, but with a corpus like this one cannot even begin to answer the main question “If translators are agents of change, how do they operate in Anglophone writing in late modernity?”

Judy Wakabayashi explores the same terrain in relation to Japan in “Representation of translators and translation in Japanese fiction,” though her corpus (some 40 works of fiction) seems substantial enough to make more solid claims. The author, however, is more modest in her conclusions. She notes a “relative dearth” in the fictional comment on translation in Japanese fiction. She finds this surprising in the light of “the vital role of translation in modern Japanese history” (167).

A typical example of an essay on the narrative role of translators and the theme of multilingualism is Fernando Toda’s “Multilingualism, language contact and translation in Walter Scott’s Scottish novels.” Toda discusses three Scottish Scott novels, *Waverley*, *Rob Roy*, and *The Heart of Mid-Lothian*, in which “the multilingual and multidialectical situation of Scotland [is] foregrounded” (123). He relates this foregrounding to political and ideological intentions of the author and convincingly argues that Scott

had a definite political and didactic purpose in portraying linguistic variety. He wanted his British readers to understand the underlying historical tension between England and Scotland, and between Highlands and Lowlands, not only through the historical backgrounds of the stories told, but also through the interaction of the language varieties used by his fictional (and sometimes historical) characters. (134)

These (fairly randomly chosen) examples aptly show how the subjects of both translation and multilingualism can be made to narratological and ideological use in an astounding variety of contexts. The editors themselves, in the meantime, have significantly chosen for a multilingual approach rather than a translational one. The essays come in five different languages: Dutch (1), English (11), French (4), German (1) and Spanish (2). The abstracts

are all in our modern academic *lingua franca*, like the editors' introduction. Ideologically speaking, this may be a justifiable choice but it is, perhaps, politically hyper-correct. The choice is significant, because it directly affects the accessibility of all these fine insights (unless of course the editors aim at the ideal polyglot reader that renders all public translation superfluous). It foregrounds the very linguistic and cultural borders translation tries to overcome, and as a consequence the reader is faced with the frustrating experience of not being able to cross these borders, or borders of any kind, when facing them. In that sense the editors' choice itself testifies iconically to the crucial role of multilingualism and translation in our academic environment and simultaneously to the relevance of the subject in that context.

The editors end their seminal introduction on a more principal note by posing the question if the

growing attention for the subject within academic circles justifies speaking of "a fictional turn in translation studies." From an epistemological view-point this amounts to the question if the fictional representation of translations is on the same level as the non-fictional and non-narrative discourse on translation (e.g. argumentative essays, forewords, letters, reviews) which have long been considered a legitimate object of study. The answer of course depends on what one is willing to accept as a legitimate knowledge claim. In this respect Delabastita and Grutman point to the "postmodern critique of Western rationality and empirical scholarship" (29), to the debate between object- and subject-oriented approaches to what constitutes knowledge. They are careful not to take sides in that debate, but rather present their collection as a contribution to it. Rather a valuable one.

Gabriele Griffin (Ed.), *Research Methods for English Studies*. Edinburgh: Edinburgh University Press, Series "Research Methods for the Arts and Humanities", 2005, viii + 248 p., £17.99 ISBN 0748621555

Yves Laberge (Québec City, Canada)

Methodology and methodological problems are fundamental in research for postgraduate students in any field, but these issues are still very much absent in literary studies, either in English Studies or French Studies. I remember back in the 1980's, as a postgraduate student in literature, when our professors in various graduate seminars at the *Faculté des lettres* were hiding behind some approximative jargon and semiotical concepts in their graduate seminars. These professors had no idea about how to problematise research or how to use current methodologies, as our graduate colleagues in social sciences usually did in the most efficient way, since they often had the chance to have competent supervisors with a strong methodological background. At that time, none of my professors in literary studies knew how to teach methodology. So after getting my Masters diploma in Literature, I still felt like an autodidact, even after many years spent at the university.

For these reasons and more Gabriele Griffin's textbook must be seen as an important tool for graduate students who consider doing a masters, because it tries to answer many of these initial questions and issues about research, using interdisciplinary approaches, or sometimes adapting current methods from the social sciences (discourse analysis, interviews, statistics) to fit into literary studies. We find here twelve instructive, although

uneven chapters by 11 authors from U.K. campuses; each text presents a specific approach.

Possibly the least satisfying of the whole book, is the opening chapter about the inclusion of archival documents and historical manuscripts in research. Nonetheless it introduces an interesting topic, with many useful references in the endnotes, although the discussion is too much centred on the author's own impressions and projects. Impressive is chapter 5 by Gillian Rose, who writes about visual methodologies and visual culture. Here, we get the fundamental elements and some critical concepts in order to work with images, but we also find many definitions and some useful distinction between concepts like depiction and illustration. The author borrows from semiology, discourse analysis and cultural studies (Stuart Hall) in a very clear way. From a methodological point of view, this interdisciplinary construction made from various approaches will be interesting in itself and valuable for students who must discover what can be done in research design. Then, the text draws from Roland Barthes to explain the use of codes and the meanings of ideologies in current popular culture.

Gabriele Griffin raises many accurate questions in chapter 6, devoted to English studies, and referring to the different kinds of texts, the possible levels of analysis, and the research tools in the processes of discourse analysis. In "The Uses of Ethnographic

Methods in English Studies” Rachel Alsop defines ethnography as a “multimethod research”, using various elements such as “interviews, document analysis, consideration of novels, magazines, photography”. She concludes with an interesting account of a previous analysis of the magazine *National Geographic*, to confirm how the non-Western world is appropriated in the images made by the staff of that magazine. This fine example of an ethnographic study confirms the possible uses of ethnography and its methods, although in this case the reader should on finishing chapter 7 go on directly to Catherine Lutz and Jane Collins’ fine book, *Reading National Geographic* (University of Chicago Press, 1993). In a sense, this book is made to open doors for future research and inspire students who seek for a specific theme and accurate approach.

The remaining topics in the book are about Quantitative methods (for instance, how to build figures and charts about literature and books), but also Textual analysis, Interviewing, Creative writing, Information and communication technology (ICT). Most texts bring valuable elements and insight into one direction; each contributes to show the many possibilities of research in English Studies. Among the selected authors who are quoted and the case studies that are mentioned, most chapters focus on English or American writers, without the inclusion of

many Carribean, Australian, Canadian or non-Anglophone names. In *Research Methods for English Studies*, the best chapters (like the one devoted to Quantitative methods) tend to show how to do the research in reflexive terms, showing various skills, while some of the other rather un-perfect texts seem really to have been written as a succession of impressions from a scholar about “doing a research”, without giving instructions, advice, insight into the tricks of the trade or moves to avoid. Research is ever the result of a series of relevant choices; knowledge is more than a collection of mere facts and comes from a rigorous analysis. Students need to learn how to understand, how to analyse, in order to see how knowledge can emerge from observation and analysis.

Research Methods for English Studies is essential and quite unique, a rare book in its kind in our discipline. University professors and graduate students in English Studies need to find more titles such as this for postgraduate seminars. I sincerely hope Gabriele Griffin’s textbook will soon be translated in French and other languages, because I think it is the most important theoretical book in English literary studies that I have read so far in this decade. No postgraduate student should prepare a thesis without reading it. Inspired methodologists and scholars in English Studies should write more practical books in this genre.

Mary Ann Gillies and Aurelea Mahood, *Modernist Literature: An Introduction*.

Edinburgh: Edinburgh University Press, 2007.

Rob Spence (Edge Hill University, Ormskirk, UK)

As an undergraduate, I acquired a copy of Beckson and Ganz’s much recommended *Guide to Literary Terms* in its 1960 edition. It did not have an entry for “modernism”, though now, of course, nearly half a century later, it does, as would any respectable guide. In the intervening years, modernism has become, like classicism and Romanticism, one of the established “-isms” that any undergraduate course in English Literature must cover. This volume, by two Canadian scholars, is aimed squarely at students encountering modernist literature on such courses, and offers an introductory overview of the subject.

What distinguishes this volume from others attempting to deal with the topic is its organisation. The authors have taken a conventional chronological approach, so that each chapter covers a decade within the period 1900-1940, but each of these chapters is focused on a particular literary genre, and a distinct theme. Thus, the first decade is

examined through the short story and sexuality; the second looks at poetry in the context of war and new technology; the third focuses on the novel and new modes of expression, and the fourth gives an account of the emergence of the documentary and links it to leftist political engagement. Each chapter begins with a chronology listing notable events in art and literature alongside historical events. This rather rigid organisational arrangement leads to some anomalies. In the chapter on the short story, for example, covering the years 1900 to 1909, Katherine Mansfield is discussed, despite, as the authors readily admit, not publishing a collection until 1911. They point out that she had published several short stories in Orage’s *New Age* in 1910 – still theoretically outside the scope of the chapter. The short discussion of Mansfield is confined to a few stories in that early collection, *In a German Pension*, resulting in a somewhat skewed evaluation of her work. A student looking to this volume for an

account of Mansfield's significance to the modernist movement (and her contribution to the development of a feminist aesthetic) would surely be better informed by a discussion of her significant later stories, such as

"Bliss" or "Marriage à la Mode." The organising principles of the book mean that the short stories of Somerville and Ross – not normally thought of as leading modernists – are awarded as much attention as Mansfield's.

More curious choices are evident in the chapter on the novel. Since this chapter is the 1920-1929 decade, one might expect some discussion of Joyce's *Ulysses*, arguably the single most important artefact of modernist literature, and perhaps Woolf, who, as the chronology reminds us, published *Jacob's Room*, *Mrs Dalloway*, *To the Lighthouse* and *Orlando* during this period. Instead, after a brief account of the impact of *Ulysses* and a reference to Woolf's "Modern Fiction," the chapter examines in detail Forster's *A Passage to India* and Elizabeth Bowen's *The Last September*. Clearly, these novels are worthy of attention, and are significant documents of the modernist canon – but in a volume which purports to be an introduction to modernist

literature, it would be reasonable to expect more attention to be devoted to those writers whose works are indelibly associated with the concept of modernism.

This is not to suggest that this volume does not have its value. It clearly does; the writing is lucid, and the discussion illuminating, and well-informed by recent criticism. The thirties chapter, in particular, which examines Auden and Isherwood's *On the Frontier* and Orwell's *Homage to Catalonia*, is an excellent example of sharply observed insightful writing.

There can never be a completely comprehensive account of modernism: it is too various and nebulous for that, but there is a place for an introductory account. Here, despite the occasional oddity, the basics are covered, and there is also the bonus of a review of recent scholarship on the topic. This volume, perhaps consciously not competing with Childs's brief overview in Routledge's Critical Idiom series, or the Blackwell *Short Introduction* by David Ayers, lays itself open to charges of eccentricity. It does, however, have a certain quirky charm, and will certainly complement those other volumes, and may even suggest some alternative lines of investigation for the student keen to take the road less travelled.

Sudesh Mishra, *Diaspora Criticism*, Edinburgh: Edinburgh University Press, 2006.

Konstantina Georganta (Glasgow, Scotland, UK)

Diaspora Criticism marks its unexpected difference from relevant criticism in this particular field when from the very beginning Sudesh Mishra debates the 'dynamic procession of statements' (vi) which made up a genre. We are confronted with a clearing up of terms and interrelated fields which should prevent us from comparing apples and oranges.

In 'Prologue to a Generic Event' (Chapter 1) Mishra starts from base one to differentiate the mediated event witnessed from the purity of the vouched-for event that can never be reached. To this purpose, he juggles Michel Foucault, Jean-François Lyotard and Gilles Deleuze to show how a chain of statements creates the 'eventfulness of an event' (3), proceeds with Arjun Appadurai and Jacques Derrida to talk about the graphic overdetermination of a statement that leads to it being perceived as a spectacle in a memory marked by *différance*, and uses Friedrich Nietzsche, M. M. Bakhtin and Alain Badiou to reach the conclusion that an overbearing amount of different contexts and witnesses to an event based on structures of repetition and resemblance make the pure event 'an untameable excreta of sign-senses' (5). From then onwards, an impressive array

of names appear, such as Tzvetan Todorov on origins and genres, and Maurice Blanchot on rules and their exceptions, with whom the writer gets involved in a constructive dialogue to purport how a durable event with its 'restorative strain' (12) becomes a genre and calls 'diaspoetics' the *techne* of his own witnessing of diaspora and its theorists (14).

'The Scene of Dual Territoriality' (Chapter 2) addresses the first in a series of statements that generate, for Mishra, the exemplars of diaspora criticism from the 1980s and 1990s onwards. In this scene of exemplification we see how 'exemplars seek to account for diasporic subjects, cultures and aesthetic effects in terms of the subjective split between the geo-physical entities of here and there, of hostland and homeland' (16) starting from Gabriel Sheffer's *Modern Diasporas in International Politics* (1986), leading to Robin Cohen's *Global Diasporas: An Introduction* (1997). In this time span, Mishra maps the creation of modern diasporas, a new type of social species, which includes voluntary and involuntary diasporas within Sheffer's 'triadic network' of homeland, diaspora, and host country,

an influential relations schema till even 2001. The writer criticizes the limitations and confusions when juxtaposing ethnic diasporas on the grounds of issues including language, religion, emotional homeland vs. political state, the myth of return and immigrant society, and concludes that by 1997 'the scene of dual territoriality' had played itself out, since diaspora remained 'the hostile other of the homeland' (36).

'The Scene of Situational Laterality' (Chapter 3) deals with 'the idea of bounded terrains and the constitutive role played by the tensional split between homeland and hostland in diasporic subject constitution' (16), with Paul Gilroy's *The Black Atlantic: Modernity and Double Consciousness* (1993) as an exemplar. As early as 1987, Gilroy had argued for the repressed non-linear rendering of western modernity refusing to equal nation with culture but suggesting alternatives in culture, race, and nation outside absolutist categories. Mishra discusses the ways in which Gilroy's position, then and in 1993, revealed the inadequacies of the first scene and created a diaspora framework further supported by the relevant work of Kobena Mercer on films, Stuart Hall on identity politics, which travelled the Atlantic to serve as 'an anti-amnesiac account of the complex dimensions of power-knowledge that shaped what is commonly [...] understood as western modernity' (71). The writer reveals himself to be loyal to his 'diaspoetics' when he criticizes Gilroy's 'utopian ethicality' and emphasis on double consciousness (76-77) and moves on to James Clifford's 'history of routes *plus* roots' (80) to reach theories of the hyphen and the border.

'The Scene of Archival Specificity' (Chapter 4) addresses the issue of historicizing diasporas in the modern world by looking at the work of Vijay Mishra on the break between old exclusivist and new border Indian diasporas, at Donna R. Gabbacia on the absence of a national consciousness in Italy's diasporas and their differences on a synchronic or vertical historical plane, and at Brent Hayes Edwards on the black diaspora in the interwar period and

décalage. This scene offers a break from previous comparative approaches and adheres to historical continuums set against idealist views of diaspora criticism, of which Mishra is an insightful reader. He relates this work to previous criticism and focuses on the core of each particularist approach, that is, Vijay Mishra's archaeology and archive, the juridical and embodied citizen, and the process of hyphenated interpellation, Gabbacia's rejection of the description 'Italian' and her discontinuity framework, and Edwards's appreciation of historical events and difference-generating concepts. The intra-diasporic analysis continues with a small sample of work on ethno-national fractures, neglected religious identities, political dimensions, and western vs. non-western queer practices in diasporas.

'The Three Pillars of Diaspora Criticism' (Chapter 5) begins with two of the basic orbital terms of diaspora, namely transnationalism and modernity, and continues with what Mishra calls the Achilles heel of diaspora criticism, that is, globalization. The writer tries to locate Khachig Tötölyan's 'transnational moment' (*Diaspora* 1991) caught as it is in the vicious circle of nation-geopolitical realm-state and thus always doomed to upset bounded categories, and challenged by modernity's spatial perception of time and its constantly changing capitalist equilibrium. The excerpt on globalization reads like a newspaper column as Mishra becomes more personally involved in the critique of 'ghost globalisation' (151) which privileges the powerful, an element which makes his following discussion on the paradox of global economic practices noticed by only a few diasporists become more animated (his champion being Appadurai and disjunctive theory).

On the whole, we could say that Mishra's book critically presents a wealth of contrasting theories to show the multi-functionality of diaspora criticism as well as its inadequacies, the main advantage of his writing being the fluidity of the writer's critique that succeeds in presenting the big number of works devoted to the study of diasporas as a chain of events.

Andrew McKeown and Charles Holdefer, eds. *Philip Larkin and the Poetics of Resistance*. Paris: L'Harmattan, 2006.

Greg Matthews (Washington State University, USA)

The title under review consists of selected papers originally presented at the first International Conference of Larkin Studies, held at the University of Poitiers in September, 2004. Contributions include recent Larkin research produced by thirteen scholars

from Belgium, France, Great Britain, and Hungary. Overall, the essays reproduced in this volume convey a sense of the robust state of Larkin scholarship, but they also represent the consistently high quality of emerging Larkin criticism. This dual

result is significant in light of the widely-held, dismissive, and sometimes savage opprobrium Larkin's work and reputation received after the publication of his *Selected Letters, 1940-1985* in 1993. *Philip Larkin and the Poetics of Resistance* suggests that the critical reception and stature of this poet continues to rehabilitate over time, and that his work rewards increasingly thoughtful reading and interdisciplinary approaches.

Larkin's apparent contradictions surely influence this renewed interest in his life and oeuvre. For example, an intensely private person, Larkin chronicled his vulnerabilities and doubts in sometimes painfully candid correspondence and poems, and warily recognized his celebrity; though initially influenced by Yeats and Auden, he eschewed the literary pieties of high Modernism; skeptical of institutions and rituals, both civic and religious, he seemed to yearn for social and spiritual fulfillment throughout his life. In addition to these potential paradoxes, the publication of letters, prose, fiction, and criticism that did not appear during Larkin's lifetime provides additional evidence to support the ongoing and expanding area of Larkin studies. Indeed, several of the contributors to this volume make extensive use of previously unpublished works, especially the early erotic fiction composed under the pseudonym Brunette Coleman.

Though all the essays collected here treat the theme of Larkin's poetics of resistance, the authors approach this topic from a wide array of critical angles. Organized into two parts, "Toward a Theory of Resistance" and "Resistance in Context," pieces in the first part of the book broadly address the theme of resistance in terms of Larkin's language, his various literary, public, and private personae, and his uses of form and meter. The latter section consists of close readings and comparative studies of Larkin's work and that of other writers, as well as the possible influence of historical events on his poetry. Despite this range of scholarly inquiry, this volume conveys a remarkable consistency due, in part, to the recurring consideration in a number of contributions of several significant poems, namely

"Anna Mirabilis," "Dockery and Son," "High Windows," "Love Again," "Mr. Bleaney," "MCMXIV," and "Sunny Prestatyn." From the varying readings of these and other works, Larkin's poetic of resistance emerges as a desire to identify and preserve some essential core of selfhood while at the same time striving to articulate something universally human. Larkin ultimately seems more progressive and inclusive than previous reviews and commentaries have allowed, and Larkin scholarship appears to have moved beyond apologetics and justifications to deal with the enduring excellences of his work.

Readers interested in descriptive summaries of the individual contributions gathered here will be richly rewarded by Andrew McKeown and Charles Holdefer's introduction to this volume. Likewise, Adolphe Haberer's afterword provides a fitting conclusion to the diverse selections included in this volume. He, along with several contributing authors, submits that Larkin's poetics of resistance is possibly most acutely experienced by readers who have "tried to make a close analysis of [his poems], or indeed attempted translating them, because of the irreducible remainder one is left with, like a core of darkness that resists and defeats all paraphrases and interpretations" (213). The very publication of these conference papers, however, suggests that readers are not deterred by the dark, resistant core of Larkin's work. Rather, what continues to draw readers to his poems is the "any-angled light" ("Water," *The Whitsun Weddings*) that occasionally shines in them, illuminating the recognition of something authentic and credible, including Larkin's resistance to this same recognition. In addition to being the first thematically-organized study of Larkin published in France, *Philip Larkin and the Poetics of Resistance* serves to redress some the popular and critical prejudice against the man and his work. As such, it represents a valuable contribution to the further development of Larkin studies, especially in respect to interdisciplinary scholarship of Larkin's evolving place in the English canon and the critical consideration of his fiction and prose.