

Reviews

Renaissance: Things Old and New. Newcastle: Cambridge Scholars Publishing, 2019.

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This book review is for *Essays on the Medieval and the Renaissance: Things Old and New* co-edited by Ágnes Matuska and Larisa Kocic-Zámbó. The volume is a fresh rethinking of things old and new in both Medieval and Renaissance literatures and scholarships. It covers a wide range of texts starting from Tudor drama, plays of Shakespeare and his contemporaries, and eventually Milton. Transdisciplinary in its approach, the volume re-examines old paradigms of criticism from within to bring to the fore new readings and findings and to contribute to English studies in Hungary. The essays rely upon different approaches including digital humanities, film and drama studies, and social and cultural criticism.

Antonio Gramsci claimed in his *Prison Notebooks* that “the old is dying and the new cannot be born; in this interregnum there arises a great diversity of morbid symptoms” (556). In this regard, revisiting various scholarships, including Shakespearean and Milton studies, necessitates a close examination of their vicissitudes, a metacritical outlook. The volume *Essays on the Medieval and the Renaissance: Things Old and New* offers different essays that rethink “things new and old” in Medieval and Renaissance literatures, including *inter alia* early Tudor interludes, Shakespeare plays and their contemporary reappropriations, and Milton. The anthology offers a mosaic of essays addressing various lacunas in Medieval and Renaissance scholarships introducing fresh re-readings of the texts under examination.

In a self-reflexive commentary, the editors preface the volume remarking that they “are oddly reminiscent of the Old Testament scribe whom Christ likens to a householder bringing ‘forth out of his treasure things new and old’ (Mt 13:52), especially when putting together a compilation of essays on the Medieval Period and the Renaissance” (vii). The volume, therefore, introduces its readers to contemporary (meta)critical quarrels to bring “forth things new and old,” while distancing itself from the *imitatio* tradition to rather place itself under the *aemulatio* tradition (vii).

The volume is co-edited by Ágnes Matuska and Larisa Kocic-Zámbó. Ágnes Matuska is an associate professor at University of Szeged and is the author of *The Vice-device: Iago and Lear's Fool as Agents of Representational Crisis* (2011). Larisa Kocic-Zámbó is a Senior Assistant Professor at University of Szeged. The essays were initially delivered at the 2015 Biennial HUSSE (Hungarian Society for the Study of English) Conference.

The volume is divided into three major parts that examine Medieval and Early Modern texts from various perspectives. The authors point to under-represented discourses within this scholarship and, also, address contemporary adaptations and (re)interpretations of these texts.

The first part entitled “Medieval and Early Modern Experiments with Genre” directs its attention to the medieval and early modern experiments with genre including Tudor interludes and plays for Shakespeare and Marlowe. The essays in this part examine innovation on both the generic and thematic levels. The first essay, “Exegesis as Key to Mystical Experience: The Case of Love’s *Mirroure*” (Périd-Nagy) studies Love’s aporiac argument and how *Mirroure of the Blessed Life of Jesus Christ*, being primarily identified as anti-Wycliffite propaganda, invites the laity for a hermeneutic activity so as to counter the emergent Wycliffite order. Géllert and Hargitai (in “A space for farther travel”: *Antony and Cleopatra* in Shakespeare’s “Spacious Mirror” and “Masters or Servants in *Doctor Faustus* and *Macbeth*: Faustus and Mephistopheles vs. *Macbeth* and *Seyton*”) study the two binaries of East and West and master and slave in relation to the generic innovations through, on the one hand, the world of the romance and its heterotopic spatiality and, on the other, the supernatural element in the tragedies and its role in the master slave dialectic. The fourth chapter, “Plays Against Playing: Self-reflexive Criticism in Early Tudor Drama,” (Matuska) traces the emergence of the play metaphor in the pre-Shakespearean and/or non-commercial early modern plays as opposed to the evolutionary narrative of Tudor drama (Matuska 47) through, for instance, the vice character who incites disorder and disobedience in plays like *Mankind* and *Jack Juggler*. This part, thus, fuses the poetic and political innovations of pre/Shakespearean drama that have been, so far, dismissed.

The second part, entitled “Shakespearean Text and Adaptations- Our Contemporaries”, in the same vein, addresses Shakespeare as our contemporary particularly in the light of the digital turn and contemporary performances and adaptations. Almási Zsolt in “ePublications and Shakespeare Studies: *Much Ado About Nothing*” studies e-publications as a way to make the texts more accessible to their audience/readers, particularly outside academia. He chooses a Hungarian annotated edition of *Much Ado about Nothing* as a (hypothetical) case study. Anikó Oroszlán, in “Adapting Performativity: (Re)Interpreting ‘Shakespearean’ Acting Styles,” argues that our understanding of authorship and what could be termed as Shakespearean stage affects contemporary performances and interpretations of the plays, particularly acting styles, and how this notion carries an ideological subtext. András G. Bernáth, in “The moral perfection of this character’: Thomas’s *Hamlet* Opera and the Modern Reception of Shakespeare,” studies the Romantic elements in Ambroise Thomas’s *Hamlet*, a French Opera, and modern receptions of the play.

The third and last part, entitled “Perspectives on Milton’s *Paradise Lost*,” is devoted to new debates in Milton studies. Miklós Péti and Ágnes Bato study two underrepresented motifs, laughter and death. Péti, in the eighth chapter “Homeric Laughter in *Paradise Lost*,” argues that Milton’s appropriation of the Homeric laughter is chiefly directed to the prelapsarian state of man and the fall and redemption narratives. Bato, in the tenth chapter “The Experience of Death—A Cognitive Approach” argues for a re-reading of death in the Miltonic verse in

relation to mortality, punishment, and sin. Gábor Ittzés and Larisa Kocic-Zámbó, in “Time Envisioned: Michael’s Historical Pageants and Epic Chronology in *Paradise Lost*” and “Ruminations on Paradigms within Milton Studies” provide two paradigms in Milton studies; Ittzés argues for a re-ordering of the epic’s chronology; Kocic-Zámbó provides new re-readings of the criticism in Milton studies particularly those of Stanley Fish and other “demi-gods” (161).

The volume, therefore, offers a plurality of re-readings within Medieval and Renaissance scholarships that have been overlooked. The authors are successful in showing that these fields are always-already an unfinished business. In the scholarly interregnum, one can still approach the new within the old. Contemporary readers, in and outside academia, can not only relate to Medieval and Early Modern literature, but, also, contribute to an understanding of the present through interpretations and techniques different from the ones contemporary to the texts themselves. These essays, hence, underscore how past and present con/texts function to the understanding of things new and old.

Works Cited

Gramsci, Antonio. *Prison Notebooks*. Translated by Quentin Hoare and Geoffrey Nowell Smith, ElecBook, 1999.

Matuska, Ágnes, and Larisa Kocic-Zámbó. *Essays on the Medieval and the Renaissance: Things Old and New*. Cambridge Scholars Publishing, 2019.

Keller, Daniela and Ina Habermann, eds., *Brexit and Beyond: Nation and Identity*, SPELL 39 (Swiss Papers in English Language and Literature). Tübingen: Narr Francke Attempto Verlag, 2021. 309 pp. ISBN 978-3-8233-9414-3.

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Where better place than neutral Switzerland to offer an impartial view of what Brexit is all about? The country itself has never belonged to the European Union, and indeed there was an almighty fuss a few years ago about even joining the United Nations. So a new book produced by a group of concerned authors, both within and beyond the European academic world, is highly welcome. And the book has many interesting revelations: linguistic analysis, for example, shows that both sides of the debate within the Conservative party from May 2015 to June 2016 framed Britain as exceptional and in opposition to Europe. No wonder it has all been such a tangle both for Leavers and Remainers.

Many issues are taken up in the course of this rich and illuminating volume: Queen Victoria (who has appeared on screen more than any other British monarch) as a national icon in two films of the 1930’s that responded to the Abdication Crisis and also in the recent *Victoria & Abdul* with Judy Dench, herself

a national icon; the official Queen's Speech as an unexplored genre, especially useful for a contrast of the two referenda forty years apart of 1975 and 2016 as indicator of how attitudes to Europe changed, and here given a fine, close reading; Brexlit for both adults and children, including Ali Smith's *Autumn*, often seen as the first post-Brexit literature (the essay expands to include all Smith's season novels under the auspices, obviously enough when you think about it, of Northrop Frye), and the satirical *Alice in Brexitland* or the Ladybird spoof *The Story of Brexit*; the treatment of migrants in Brexlit; the Conservative strategy to substitute a 'Global Britain' for a European one; efforts to glorify *English* medieval history in order to promote a *British* nation forced to fight for sovereignty against an oppressive EU; as well as a telling comparison of the Jarrow March of 1936 with the Farage publicity stunt of 2016, a time when Stuart Maconie, author of *The Long Road From Jarrow* (2017), felt that 'something very like fascism was arising again out of the depth of history'.

Scotland, we know, voted to stay in the Union, while a majority in England wanted out. This contrast and the uneasiness it has continued to produce is brilliantly represented by an essay on The Highland and Islands Film Guild. Formed in 1946 to deliver mobile film shows in remote rural and marginalized communities, it has long been supported by EU money as well as the Scottish Agricultural Organization Society in its struggle against depopulation. These early film shows were put on in village halls, some of which had to be built for the purpose. The Free Presbyterian Church spoke out in strong terms: a Mr Macdonald wrote to the *Stornaway Gazette* to argue that the hall would not be used 'wholly for dancing, but it will be used as orgy, and it will have a bad effect on the rising generation of this locality'. The opportunity for local people to contribute to the improvised cinema space by laying out benches and chairs and even unloading equipment helped to overcome such entrenched opposition. In one place on the Shetlands, the community of Eshaness, where the designated hall stands in the middle of a peat bog, the people set to and built a road to reach this craggy and isolated headland. In 1998 a new vehicle called The Screen Machine, was built, a wholly self-contained mobile cinema: it was soon very popular, and there are now two of them, and soon it seems three. But Scotland, writes Ian Goode, can 'be considered as stuck between a disunion with the EU that it regrets and a union with the UK it only half-heartedly embraces'. It is not surprising that Scotland now has a party in power devoted to its independence from the UK and worries that its laws and agreements will fall back into the hands of the UK Parliament in London.

Relations between Scotland and England are tricky enough, but they are certainly overshadowed by the Irish Question, as it has long been labelled. The complexities of this issue are ably discussed by Maurice Fitzpatrick in what is the hardest to read of these essays, not because of its style but because of the difficulties of the issues raised. 'Brexit has been the biggest political earthquake that England, Ireland, Scotland, and Wales (what Norman Davies has termed "the Isles" [in his Macmillan book of that title, 1999]) have experienced so far this century'. One issue is simply the rapidity of historical change in this region. Withdrawal Agreements come and go. One moment there is a Northern Ireland Assembly, the next there isn't. (It ceased to function in June 2016, but both Sinn Fein and the DUP (Democratic Unionist Party) agreed to return to it in January

2020. The essay contains an able and sometimes witty summary of the historical background, including ‘the mural which references the 400th anniversary of Martin Luther’s ninety-five Theses, which ironically originated in “the continent” of Europe, and bears a putative quotation from the Book of Revelation 18.4 (“Come out of her [Babylon], My people, lest you share in her sins, and lest you receive of her plagues”), rendered into the modern Irish vernacular thus: “Vote Leave EU”.’

The nub of the problem is the border between Northern Ireland and the South. It is fraught with anomalies and paradoxes. ‘On the Inishowen Peninsula ... the farther North one travels geographically the further South one gets politically’. The border was instituted by the UK Parliament after Lloyd George threatened ‘immediate and terrible war’ on Ireland lest the negotiators agree to the Anglo-Irish Treaty of 1921. Even further back in time, ‘William Gladstone, speaking in the House of Commons, maintained that “the Irish Question is the curse of this House. It is the great and standing impediment to the effective performance of its duties”. That impediment endures’, on down to ‘the disastrous handling of negotiations on the UK side during the 2016-9 period’. Alone among the constituent parts of the UK, Northern Ireland is to be subject to the EU’s customs code. And fresh trouble has now flared up in Belfast. The dilemma is still with us: a hard border between North and South, or a customs border down the Irish Sea.

As he was walking across a bridge over the Rhine from Strasbourg in France to Kehl in Germany, John Hume had an epiphany that he kept returning to later. These two countries had slaughtered each other for centuries until finally they found a way to make common cause. Hume there ‘found inspiration for the divided people of Northern Ireland’. And another politician, the German foreign minister Heiko Maas, speaking in Dublin on January 8, 2019, said ‘we insisted, and still do, that a hard border dividing the Irish island is unacceptable’. French President Emmanuel Macron said something similar on 2 April 2019. Fitzpatrick comments: ‘New brooms such as Maas and Macron have perceived the overarching function of the European project in Ireland, and yet their British counterparts largely have not’.

The ‘Beyond’ in this book’s title refers to the last two essays, both on American literature. One is on the Chickasaw author Lina Hogan’s *Mean Spirit* of 1990, which contrasts the Indigenous peoples’ attitude to the land with that of the concept of private property, crucial for the nation-building process of the USA. The other is about the pervasive and false nostalgia in Trump’s America for a time when the supremacy of white, Anglo-Saxon Protestantism went unchallenged. Yet many American writers have their roots in Asian or African contexts. The voice of Huckleberry Finn derives from ‘the speech of an engaging black child’. Two years before he published *Tom Sawyer* he wrote an article for the *New York Times* called ‘*Sociable Jimmy*’ based on ‘a simple, guileless little darkey boy ... ten years old — a wide-eyed, observant little chap’ who brought him his supper. ‘If I’d a knowed’ and ‘light out fer’ both occur in lists of what was called ‘negro English’ by the newly formed American Folklore Society.

Perhaps the last word in this review of a fine collection should go to contemporary writers. Brian Friel said in an interview before his play *Translations* opened in Derry in 1980: ‘You and I could list a whole series of words that have totally different connotations for English people than they have

for us. Words like loyalty, treason, patriotism, republicanism, homeland... words that we think we share... [but] which in fact are barriers to communication'. David Hare's play *Time to Leave* contains the following line in a speech about anger spoken by Kirsten Scott Thomas: 'That's why we're all so unhappy. We voted to leave Europe. But that's not what we wanted. We wanted to leave England' (2017).

Gadpaille, Michelle and Victor Kennedy. *Words, Music and Gender*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2020.

288 pp. ISBN (10): 1-5275-5695-6 ISBN (13): 978-1-5275-5695-9.

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Words, Music and Gender is the fourth volume of a more extensive investigation on the relation between words and music following *Words and Music* (Kennedy and Gadpaille 2013), *Symphony and Song: The Intersection of Words and Music* (Kennedy and Gadpaille 2016), and *Ethnic and Cultural Identity in Music and Song Lyrics* (Kennedy and Gadpaille 2017). This new collection of seventeen essays starts from the urgency to highlight the different, sometimes deceitful, kinds of gender implications and discriminations that still persist in the world of music. The volume is basically divided in two parts, the first centered on singers and lyrics, while the second reflects more on gender in music as it appears in literature. All the essays share the aim of showing how music shapes our perspective on life and gendered selves.

The first work by Mojca Krevcl focuses on the 'queerness' of David Bowie "Ziggy" whose artistic career was the result of a sophisticated combination of music and sexual ambiguity. His subjectivity was characterized by all the possible variations of sexual fluidity that turned the artist into a fictitious and timeless hero.

Melania Larisa Fabčić explores the extravagant feminist rock of Kim Gordon through her song lyrics which all turn around the definition of "gut level" as the inexplicable expression of physical reality in music.

Dolores Husky's essay is instead a provocative reflection on how tough it was and still is for a woman to become a pop star in the music business. In doing so Husky shows the vicissitudes of the vocalist of a band of the 70s, The Runaways, as an example.

Victor Kennedy analyzes the so called Canadian New Wave Music and, in particular, the satiric lyrics of Carole Pope and Kevan Staples of Rough Trade, and Graeme Williamson, Neil Chapman and Tony Duggan-Smith of Pukka Orchestra which aim at ironically criticizing the marginalization of homosexuals and minority groups by the right-thinking Canadian society.

Maiken Ana Kores draws our attention to the aesthetic masculine and feminine elements in glam metal music and specifically on the male-female relationships and motifs of femininity and their subversive quality.

Homophobia in both Rap singers and fans is the focus of Jožef Kolaric's article. The topic is extensively analyzed by an accurate linguistic and social study on Rap culture.

Bojan Kašuba's study shows how many neologisms have been introduced in the English vocabulary from hip-hop, pop and R&B singers and songwriters that are now commonly used by everyone.

Can a female singer scream like a man? This is the question asked by Tina Ritlop in her work and the answer is affirmative. Female voices in Metal Rock are as powerful as the male ones, but their intent is to use the voice in a more creative way and not simply to mimic the male one.

Two contributors look into the historic roles of female singers in some specific cultural contexts, this is the case of Marged Flavia Trumper who examines the history of the Hindustani classical thumri tradition and Zmago Pavličič whose interest lies in the representation of female jazz singers in Slovenian jazz bands.

Two other scholars, F. Zeynep Bilge and Michelle Magpaille offer unexpected insights into the use of music in Shakespeare. The first examines the character of Ophelia in a French operatic adaptation of *Hamlet*, while the latter deals with the musical puns which were performed by boy actors acting female roles.

Stimulating correlations between music and literature are also highlighted by Jerneja Planinšek-Žlof, Ana Penjak and Nastja Prajnč Kacijan who respectively show interesting references related to music in Tennessee Williams's *Cat on a Hot Tin Roof*, James Joyce's *The Dead*, and in the lesbian poetry of Adrienne Rich.

Folk music and rock songs outline the Canadian novels of Alice Munro and Miriam Toews examined here by Tjaša Mohar and Jason Blake in their studies. In both cases music plays such an important role that it becomes a tangible and meaningful character of the narration.

The volume provides many answers, but it also poses as many other questions on this very complex issue which we can continue to explore. Scholars, musicians and teachers will get a wide perspective on the subject of music and gender including practice, performance and reception. Through a close reading of lyrics and music related to various social contexts and epochs, the hermeneutic analysis enables readers to elicit an in-depth understanding of meanings of artistic works and of culture in a broader sense.

Kérchy, Anna and Björn Sundmark. eds. *Translating and Transmediating Children's Literature*. Cham: Palgrave Macmillan, 2020.
337 pp. ISBN 978-3-030-52526-2.

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In our rapidly changing world where customs and ideas are in constant motion of transition, the way we consume entertainment and culture shifts just as promptly, carving out new platforms, methods and ways of production. One common concern of this agility is how well we can adapt and how certain values that may

not live up to current standards could fit in a world where constantly high stimulus is almost a fundamental condition for any form of action. Some would argue that technology is the number one adversary, especially for literature, blaming screens for the diminishing number of readers, more importantly young readership. The way in which stories are being told and shared is in the constant process of transformation, catering to these new demands of multimodal narratives, connecting old and new media and expanding our perception of consumption. *Translating and Transmediating Children's Literature* edited by Anna Kérchy and Björn Sundmark is a book that tackles the above-mentioned contemporary concerns from every possible aspect and with each chapter highlights the advantages and interrelationship of translation and transmediation, two different, but not opposing forms of storytelling across medium.

The purpose of this collection is to explore how transmediation and translation play out in children's literature together by taking into consideration factors such as languages, the relationship between text and visuals, and intermedial aspects. The book focuses on translation and transmediation as an interrelated practice with an emphasis on neglected languages and the cultural transition that emerges during the process. This collection of essays is divided into five substantive parts and each study displays important elements of the translation and transmediation process of children's and youth literature, while concomitantly exploring the many different layers of the genre. As the contributors guide us through these fascinating topics, the collection invites the reader to participate in the process of exploring translation and transmediation.

The first part titled "Inter-/Intra-Cultural Transformations" opens with Clémentine Beauvais's comprehensive exposé on what she calls the "British problem", drawing a parallel between the sense of isolation and the alarmingly low percentage of translated children's literature in The United Kingdom. The foundation of Beauvais's proposal is a correlation between Francois Jullien's theory of the *écart* and the importance of young readers being exposed to a diversity of translated literature. Hannah Felce examines the complexities of intralingual textual transformations in children's literature written in a minority language, using Selina Chönz's *Uorsin* (1945) – written in Ladin, a Romansch dialect as a case study of literature in a minority language setting. Raising the question of authorship in such cases, Hannah Felce's study on the *Picturebooks in a Minority Language Setting* is an extensive and widespread analysis of the nature of intra-cultural transformations. Joanna Dybiec-Gajer compares the Polish translation of the German tale *Der Struwwelpeter* (1845) written by Heinrich Hoffmann and discusses how different narrative approaches and child-directed speech shift the reader's perception of these tales. Dafna Zur's essay on North Korean politically motivated children's literature as part of the post-war national re-building programme offers a different perspective from the conventional when talking about translation and transmediation. North Korean translators did not insist on rendering the Russian source text to a verbatim translation but added their own ideologies, as well as gender roles and perception of science fit for their own interpreting communities.

In the following chapter titled "Image-Textual Interactions" Aneesh Barai highlights the hardships of foreignization and domestication of illustrated books.

Barai uses *The Cat and the Devil* by James Joyce to portray how a tale re-situated into its root setting and language creates a foreignized domestic content for the French readership while connecting the two – English and French together with common cultural elements in the illustrations. Björn Sundmark takes a closer look at the transmediation process by comparing different illustrations of one of the most well known and most widely adapted works of the Tolkien corpus, *The Hobbit*. Using Tove Jansson’s Swedish illustrations as a prime example, for they are symbolic and expressive, Sundmark walks us through the artistic issues of adaptation and artistic choices of editors, translators and illustrators, while also raising the burning question of authorship in the transmediation process in contemporary culture. In the closing section of part two, Anna Kérchy covers the complex topic of “translating the untranslatable” and imagining the unimaginable that resides in the lines of nonsense literature. With an analysis of the famous Jabberwocky poem from *Alice Through the Looking Glass* by Lewis Carroll and its Hungarian translations, Kérchy takes into consideration the interrelationship of text and illustration; rhythm and sound in recitation versus reading; and the correlation between source text and translation. The essay reflects both on the difficulties of decoding the poem while it also explores how made-up words and cultural characteristics of British folklore are domesticated in the local – Hungarian – context.

Chapter Three, “Metapictorial Potentialities” contains two excessive essays on the topic of how pictures communicate with the reader and showcases their role as another form of translation. In a joint study, Petros Panaou and Tasoula Tsilimeni compare the book covers of numerous Greek translations to those of the source text to understand the process of transfer and the perception of the translations among the young readership, as well as the influence that predominantly Western literature has had on Greek authors. Karolina Rybicka-Tomala introduces the works of Polish illustrator Olga Siemaszko and her different propositions on *Alice’s Adventures in Wonderland*. In doing so, Rybicka-Tomala argues how an artist’s ever-evolving style influenced by the original (Tenniel’s) later exhibits the basis of Metapictorial capability.

The fourth chapter of this collection covers the contemporary topic of “Digital Media Transitions” and opens with Cheryl Cowdy’s analysis of *Chopsticks* (2012) by Jessica Anthony and Rodrigo Corral. Relying on Marshall McLuhan’s theory on the extension of new media in relation to sensory experience, Cowdy argues for the amelioration of empathic abilities with the use of transmedia narrative strategies and debates for laymen convinced about the mere negative effects of digital storytelling. Dana Cocargeanu’s essay on the online Romanian translations of the world-famous Beatrix Potter’s Tales portrays a unique case of translation and transmediation that could only have been achieved by the advancement of the digital era. The rising popularity via internet of an author whose translated works do not have a tradition in the region not only broadens the reading experience, but as Cocargeanu argues, connects print and digital media which many would only see as unbridgeable opposing sides. Cybelle Saffa Soares and Domingos Soares close the chapter by focusing on Brazilian Portuguese translations in the Star Wars universe’s multi-dimensional franchise, and how the property of the world-famous saga affected the implementation of movies, comics, games, and much more. With a child audience in mind, the authors of this

essay analyse how the binary opposition of Light and Dark, and the transfers of the linguistically marked ethical issues found in the story translate to an extended audience.

The collection's closing chapter contains four separate studies under the heading "Intergenerational Transmissions." Annalisa Sezzi explores the interrelationship and significance of voice in reading and translating children's literature by identifying the voice changes in the first (1969) and the latest (2018) Italian translations of *Where the Wild Things Are*. Agnes Blümer's essay "Translating Ambiguity: The Translation of Dual Address in Children's Fantasy During the 1950s and 1960s" showcases how ideas surrounding children's literature influenced their translation. Highlighting the difficulties of "Doppelsinnigkeit" – the dual address in children's fantasy, Blümer presents how all these factors collectively change in the translation process. "“Maxima Debetur Puero Reverentia”: The Histories and Metamorphoses of Latin Translation in Children's Literature" takes a closer look at the interrelationship of Latin translations and children's literature. By focusing on the stereotypical aspects one might have regarding both title subjects; that Latin is irrelevant in the modern era and that children's literature does not carry the required gravitas to be taken seriously, Carl F. Miller proposes how the wedding of these two concepts could blur the debarring lines between high (elite) and low (popular) culture. The final essay in the closing chapter titled "Newtonian and Quantum Physics for Babies: A Quirky Gimmick for Adults or Pre-science for Toddlers?" written by Casey D. Gailey is an excessive study on a contemporary trend circling in children's literature; how scientific language is translated and mediated for the youngest "readership" wired for curiosity and discovery, babies and toddlers. Taking into consideration factors such as linguistic elements, information accuracy and cognitive capabilities of the intended audience, Gailey walks us through the concept and potentialities that lie in pre-science books and argues that to all intents, and purposes they could raise the future generation to eagerly look in the direction of science and technology.

To summarize, *Translating and Transmediating Children's Literature* is a supplementary book in its field. Translation and transmediation are acts of salvage involving transition alike. Wandering among the different cross-cultural layers and mediating between them in the process of translation is much like exploring what the story has to offer on other platforms of media. With the contribution of each author, the collection offers an entrancing approach to the many sides of translation, an introduction of the multi-layered complexities of transmediation, and a refreshing view on the much-debated topic of paper versus screen. As the authors guide us through these fascinating topics, the collection invites the reader to participate in the process of exploring translation and transmediation through case studies, therefore despite its extensive length; the language and style of the volume is palatable, therefore it has much to offer for both scholars in the field and could serve as an introductory read to the topic as well.

Mudriczki, Judit. *Shakespeare's Art of Poesy in King Lear: An Emblematic Mirror of Governance on the Jacobean Stage*. Budapest and Paris: L'Harmattan, 2020. 126 pp. ISSN: 2063-3297.

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Judit Mudriczki's *Shakespeare's Art of Poesy in King Lear* is the result of years of research, as the author had already started to work on the topic during her MA studies, and later she pursued the subject further in her PhD dissertation. It was published in the Collection Károli series by L'Harmattan Publishing in 2020. The author poses a general, comprehensive research question, which uniquely aims at the art of poesy to be discovered in a particular edition of *King Lear*: "What makes the 1608 Quarto version of William Shakespeare's *King Lear* an outstanding and exceptional work of art?" (9). This perhaps somewhat broad research question is immediately narrowed down and the author offers a "preliminary answer": the 1608 Quarto is to be examined as a unique product determined by "Shakespeare's poetic craft" just as much as "the rhetorical tradition set by the public discourse of his age", and thus the play can be read as a "dramatized mirror of governance" (9) on several levels.

The book is divided into three chapters, which seemingly all tread quite divergent paths: the first one is entitled "The Dramaturgical and Theatrical Heritage: the Contrastive Reading of *Magnificence*, *King Lear* and *King Lear*"; this chapter is followed by a discourse on "Rhetorical and Poetical Conventions: Shakespeare's Arte [sic] of Poesy in the Love Contest and the Mock Trial Scenes"; the concluding chapter is about "The Influence of Early Modern Theories of Governance: Corporeal Images and the Representation of the Body Politic in the 1608 Quarto". The chapters can be seen as three distinctive approaches to *King Lear*; however, the author proposes three different layers of one particular playtext for analysis, and the governing factor pulling together the three directions/layers would be the Quarto text and Shakespeare's creative art producing it, as well as the various cultural-historical factors which contribute to the understanding of the text. The book thus, as Tibor Fabinyi aptly concluded in his introductory remarks at the book launch in October 2020, indeed resembles a triptych in its unique approach. Just as a triptych, it offers three quite different points of view to the same phenomenon, and although these approaches may seemingly divert and produce different conclusions, the object of contemplation – the art of poesy in the *Lear* Quarto – binds the book's argumentation into a unity. As a triptych is hinged together in a way that each panel can be seen and interpreted separately, and yet the view of *the whole* artwork in three panels opens up a radically new perspective of the topic in the centre of the composition (see, for example the masterpiece of Hieronymus Bosch: *The Garden of Earthly Delights*, 1490-1510), this book also, quite similarly, offers three different approaches for contemplation, and at the same time the cultural historical background, the "poetic complexity of Shakespeare's craft" (17), and the 1608 Quarto itself allows the reader to witness the ideas evolve into a coherent argument.

The first chapter is a chapter on drama history, highlighting the dramaturgical features that make *King Lear* unique, and examining the macrostructure of the 1608 Quarto play. It gives a comparative analysis of three works: John Skelton's *Magnificence*, the anonymous *True Chronicle History of King Leir*, and Shakespeare's *Lear* Quarto. The chapter juxtaposes the Quarto with the two earlier plays and, as Mudriczki claims, this contrastive reading leads to a fuller understanding of Shakespeare's craft; thus, the analysis of the drama alongside two contemporary plays featuring similar motifs enables a better understanding of the uniqueness of the *Lear* Quarto. The chapter offers the contrastive reading of the plays comparing their positive and negative characters and the role of the jester in each play, but it also examines recurring dramaturgical elements in the plays (elements frequently found not only in these plays but early modern plays in general), as letters (lost, forged, received) and disguises (verbal and real). The table provided on page 48 concludes the findings of these recurring dramaturgical elements, and the conclusion is that *Magnificence* – a political morality about Henry VIII and the evils of ambition, hitherto not explicitly linked and examined in detail alongside *Lear* – seems to offer undeniable macrostructural links with the *Lear* Quarto perhaps more apparently than with the known and obvious source of Shakespeare's play, *The True Chronicle History of King Leir*.

The following chapter is – as the centrepiece of this interpretative triptych, and thus carrying the main title of the book in itself – places the Quarto *Lear* (and its two thematically central scenes, the love-test scene and the mock trial scene) within the framework of the rhetorical and poetical conventions of the age. More precisely, it highlights how Puttenham's handbook *The Arte of English Poesie* may serve as a guideline for the overview of Shakespeare's rhetorical and poetic solutions in the play. As the author suggests, this would lead us to the investigating of the microstructure of the drama, thus allowing readers to read the play along the idea of “mannerly public behaviour” (83): on decency in public speech and in courtly behaviour. A great merit of this chapter is that it offers readers not only a thorough analysis of these two frequently discussed scenes of the play, but that Mudriczki achieves this through the investigation of rarely discussed rhetorical works and emblems of the age, providing a vivid cultural and historical background as well as a solid argument of how Shakespeare's art of poesy is indeed inseparable from early modern conventions and the general practice of rhetoric manifested in Puttenham's work.

The concluding chapter – which is the most substantial and intriguing part of the book – takes a surprising turn from the play's structural analysis towards a rather different approach: it offers a reading of the play based on early modern theories of the body politic as represented in theories of governance. The chapter “focuses on the use of corporeal or body-related metaphors throughout the play” (87), and the author suggests that these images referring to body parts would develop into an image cluster, allowing “an anthropomorphic mapping” (87) of the characters of the play in relation to King Lear – and the monarch as the body politic in general. Along these lines, the chapter gives a vivid and exciting investigation into how Lear's body politic is dissected, and how the parts of this body would indeed be possible to attach to certain characters (Cordelia: heart; Kent: eyes; Gloucester: ear; Fool: tongue; evil sisters: guts, intestines; nails; Edgar and Edmund: legs) and thus be integrated into the “organic conception” of the

kingdom. Not only does the chapter offer a novel approach to the play, but it also sheds light on the workings of the early modern monarchy and the way in which the monarch's body would be both a physical reality *and* an overwhelming abstraction of the Monarchy itself – the division of which would consequently lead to the dissection and decomposition of the king's (and Lear's) own physical, corporeal integrity.

Mudriczki's book seems to utilize networks of knowledge available in early modern England: besides Shakespeare's and his contemporaries' literary works, she offers insights into relevant rhetorical handbooks, emblem books, theories (mirrors) of governance, and paintings, connecting them smoothly to the *Lear* Quarto. Consequently, almost as an "anatomy book" of *King Lear*, the author presents a work that excels a simple poetic interpretation of the play and moves on to a trifold analysis which is embedded into a literary historical, poetical/rhetorical, cultural/political framework, and thus provides a genuinely new historicist approach.

Mayer, Jean-Cristophe. *Shakespeare's Early Readers: A Cultural History from 1590-1800* Cambridge: Cambridge University Press, 2018.
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Jean-Christophe Mayer's *Shakespeare's Early Readers: A Cultural History from 1590-1800* detects how Shakespeare's texts were produced with its focus on the role of early readers. It also classifies and analyses the interaction between Shakespeare's printed works and their early modern readers with his touch on the empirical, social, material, and psychic reality of the period. In the introduction of the book, Mayer validates Shakespeare's early modern reader's role in literary "canon formation" (1). He gives a brief account of these readers who were generally male buyers and lenders, establishment buyers, collectors, travellers, text editors, annotators, transcribers from the middle class, aristocracy, clergy, reading groups of book clubs, libraries, theatre people, international owners, working class buyers, and some early modern women. The readers were silent or expressive because, as he puts forth, they contributed to Shakespeare's texts to draw an account of canon formation. The main argument of the book is that Shakespeare's texts of poems, or plays were prone to the extractions, cuts, adaptations, commonplacings, editing, censorship, cutting, revising, adding, gap-filling, simplifying, modernisation, adaptation, textual emendation of these readers in the seventeenth and the eighteenth century. In this respect, Mayer offers an overview of the social strata of the readers and their interpretations of the texts. He, in other words, substantiates that the story of Shakespeare's texts is that of "a parenthesis in time" (5). The book's methodology originates evidence from the archive; that is to say, it is a "social text of Shakespeare." (5)

The book also transmits the circulation of Shakespeare's text, developing an interpretive method by drawing on Peter Stallybrass and Roger Cartier's article, "Reading and Authorship" (6). In this line of thinking, the act of reading is more than "a process [...] to pin down [two] oscillating structures of the text to some specific meaning." (Iser 197) Thus, Mayer prefers to specify the readers' activity as "appropriation", a term used by Douglas Lanier rather than the term "reception" (7) that culminates from Jauss and Iser's reader response theory to assert the "circulation of Shakespeare's works" (7). In his book, Mayer relates his focus on annotation and marginalia to imagined, implied, ideal readers of the time so the book is about "historicising the experiences of various readers" (9). Besides, he emphasizes that the readers transformed the main features of Shakespeare's text according to their individual aesthetic taste and their ideological needs. Distillation and fusion of various generic mixes and editions establish Shakespeare's work beyond a single authorship to a rewritable textual space. The book mainly focuses on the question "what did early modern readers really think of Shakespeare's works?" (Mayer 12)

The first chapter, "Literacy and the Circulation of Plays" is about 'the issue of early modern literacy' (Mayer 15), the readers, the early buyers, the collectors, the borrowers and the lenders of Shakespeare's works. Mayer puts forth that it was the price of the printed books and the "mass illiteracy" (19) that prevented the circulation of the works in the society. The owners later became "a vast community" (27) that consisted of the British establishment, the priests, middle classes, artists, theatre people, eighteenth century editors, early modern women, readers across the British Isles and working classes. Plurality in the strata of the social milieu of early modern literacy fills in "the gaps of indeterminacy" (Iser 196) although it leads to a mirror reflection of the social, empirical, material and psychic reality of that society.

The second chapter, 'Life in the Archives: Shaping Early Modern Selfhood' brings about how the early readers of Shakespeare used 'the edge of the page' of Shakespeare's books to rewrite "a boundary between verse and life" (Mayer 44) and to communicate what they meant by adding their perspective. The trace of the early readers 'decontextualises and dematerialises' the original text by constituting an "extended self" (45) of early modern readers. Mayer delineates the wide aspects of "the material world of the readers", pointing to the circulation of their worldly and "textual objects" (46) that include their activities. Mayer also acknowledges the connection between "selfhood, the Shakespearean text and the world" (46). The "paratextual material" (51) of the Shakespeare folios includes dates and readers' sense of time, personal feelings on the page through "the impact of reading" (65) prestige with their format. Thus, this chapter appraises the acceptance and the rejection of the text which regulates the participation of the reader to the text (Iser 198).

Mayer exemplifies the status of Shakespeare's texts by referring to the difference of the texts in relation to the responses of their readers. Confirming that texts trigger the identity formation of the readers through the dates and signatures on the pages of the manuscripts or the books, he analyses how the interaction between the texts and the readers manifests a means of time and space for each other's existence (Mayer 62). The marginalia or the annotations also reveal the individual feelings that scaffold various meanings to the text. For

instance, Samuel Pepys's diary entries associate both his personal feelings of fear in his time, and its resonance in Hamlet's soliloquy "To be or not to be" (qtd. in Mayer, 66). Pepys finds both happiness, and fear in Shakespeare's *Hamlet* as he finds in life. Mayer resembles his explication to Foucault's "stylistics of existence" (qtd. in Mayer 72) because reading Shakespeare is a vital experience (72) through language. This manifests multiple interpretations to convey meanings in Shakespeare's texts.

The third chapter, 'Reader and Editors: *Concordia Discors*' justifies that editing of texts becomes a 'collective enterprise' in the early modern period (74). The seventeenth century editions of Shakespeare's work were mainly based on character identification (Mayer 81). A reader of *Othello*, for instance, changes "Villaine" and writes 'standard bearer to ye moor'" instead in the First Folio in Georgetown University's Lauinger Library (80). This annotation demonstrates the difference in identification with the character and the reader's reaction. These specific instances in Mayer's book elucidate how Shakespeare's readers, and literary critics create Shakespeare's literary sphere. For instance, the reader of *King Lear* adds pages and cuts the original page so as to construct a "parallel text" (86) with the marginalia. The other readers reacted to this kind of destruction of original texts, so they criticised the editors for being "licentious" (qtd. in Mayer, 95). Mayer explicates Samuel Johnson's definition of the role of the editor as to "develop intellectual judgement" (100) for other readers. All of Mayer's specific explications mark one common point for Shakespeare's textual identity: it is a constructed verbal space of a period which includes two centuries of interaction. That is, time and space play a crucial role to recreate Shakespeare's work which is still so in our contemporary society. The book brings out another farfetched point: Shakespeare's text is much more than a reduction of one's own experiences to grasp specific meanings that project a single standard.

The fourth chapter, 'Early Modern Theatrical Annotators and Transcribers' elucidates the mutual dependence of Shakespeare's texts and his stage performances, referring to the close relationship between the readers and the theatre audience (Mayer 108). Mayer argues that cutting and editing the text for modernisation is also fruitful for the expectations of the audience from the play. Songs and dances were added to fill in the gaps of Shakespeare's verbal space as well. The texts, in other words, changed according to the political, social and individual circumstances of the time. Thus, the interaction between the theatre audience and Shakespeare's text unfolds the text as a literary object that constitutes "schematised views" (Iser 197) in Ingarden's terms. These views lead to a free play of interpretation of live performances so they never formulate a concrete truth as they are independent from the individual reader's thought.

The fifth chapter, 'Commonplacings: The Myth and the Empirical Impulse' delineates the interest in Shakespeare, that may also be interpreted as a result of commonplacings which is an embodiment of Renaissance humanist education (137) whose method was based on "the study of classical authors." (138) In this way, his texts are decontextualized, transformed also through a generic mix of his readers' time so Shakespeare's work can still infuse at the heart of the events. Mayer, in such a way, brings out how Man becomes a measure of textual circulation creating new discourses for cultural expansion.

The last chapter of the book, 'Passing Judgement on Shakespeare' reveals the cutting of plays as "the most violent act of expurgation" (188), that is mostly subjective as censorship depends on an individual's taste (190). Mayer also marks the misreading of Shakespeare in the eighteenth century as its interpreters drew on the nationalistic features of the texts, which were erased ironically earlier by the French influence. In the neoclassical age of the eighteenth century, on the other hand, there is a tendency for national interpretations, adaptations again with the influence of the French elite. These ideological or aesthetic transformations of the texts aim at founding a polite society within individual hierarchies (211) and "a cross-generational social interchange between the poet and the dramatist" (223). That is to say, the historical positioning of the eighteenth century goes hand in hand with the reality of Shakespeare's text within the reader's imagination and it also constitutes shifts in episteme unfolding a free play of thought in a nutshell.

The major strength of Mayer's book is its spatial aspect constituted by the illustrations of catalogues of books, transcriptions of poems, ink drawings of preliminaries, apocryphal pages of Folios, a manuscript list of plays and the letters of the readers (viii-ix). These are also signs of the continuum of the liveliness of Shakespearean studies. Consequently, Mayer appraises the critics and Shakespeare's readers, who created Shakespeare's literary sphere. The figures about the photographs of Folger Folio, compiled commonplace books, The First Folio Catalogue, a manuscript list of plays, calligraphy... in the book reveal the richness of Mayer's in-depth research as evidence for the analysis of the nature of reality and episteme. These also illustrate the ontic status of the early readers of Shakespeare.

Mayer concludes that printed Shakespeare is a verbal space for a community's text. However, this text has no literary ownership. Shakespeare's readers circulated the textual cycle not only by editing, but by reading them silently to refine their taste in terms of personal aestheticism and elitism until Shakespeare's work was institutionalised in the nineteenth century (228). Elites favoured Shakespeare once again with the rise of the popularity of mass media, which mainly attracted the attention of working and middle classes in the twentieth century (229). Ultimately, Mayer's book is rich and resourceful with its illustrations that add up to an epistemic and ontic formation of Shakespeare's texts that transmit the national interpretations and adaptations as a wilful interaction to contribute to literature in the seventeenth and the eighteenth century.

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