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Book Reviews

Sara Lennox. *Cemetery of the Murdered Daughters: Feminism, History, and Ingeborg Bachmann*. Amherst and Boston: U of Massachusetts P, 2006. xiv + 387 pp.

Sara Lennox's *Cemetery of the Murdered Daughters: Feminism, History, and Ingeborg Bachmann* is a monumental accomplishment, encompassing over a quarter century of scholarship in German Studies and feminist literary criticism. Organized in three parts, the book offers an introduction to the Austrian author Ingeborg Bachmann as well as an overview of feminist engagement with her work, including self-critiques of Lennox's own scholarship. The previously published essays in the second and third part of the volume—each of which has been influential for Bachmann scholarship—appear in revised form, and two appear for the first time in English (published originally in German).

The cemetery referenced in the book's title stems from an episode that appears in two texts from Bachmann's so-called *Todesarten* 'Ways of Death' project. Interpretations of this famous episode range from those that see it as an illustration of "the death and destruction of almost all of Bachmann's female figures" to others that read it as "a synecdochal representation of *all* victims, either of 'the whites' [...] or more particularly of National Socialism" (2). As these varying interpretations attest, the "cemetery of the murdered daughters" thus points not only to Bachmann's texts but also "toward the reading strategies that feminists, among others, have elaborated in order to understand those texts and the various factors that enable those strategies" (2). Fundamental to the book as a whole is the notion that the multiple (and often conflicting) readings of Bachmann's texts have always depended on "a specific sociocultural context and [on] particular 'determinate' (that is, historically specific) political needs" (3). These readings, in turn, have had a variety of implications for both feminist scholarship and for feminism in general.

Lennox extends Linda Alcoff's notion of positionality, lending it a more diachronic valence to suggest that readings of a text derive not only "as a consequence of the social categories that construct the knower or the social location he or she occupies, but also [as a consequence of] the changing historical forces

that act upon him/her” (8). Lennox’s own position is also heavily influenced by Marxism, which, she suggests, can help us move past the idea that an attention to positionality necessarily limits the possibility of making truth-claims or, indeed, of turning theory into praxis. Via Marx and Lukács, she arrives at an understanding of positionality that regards individual interpretations as not “universally or eternally true,” but rather “as potentially valid, hence also as a possible foundation for practice, for those so situated at that point in time,” a practice she likens to “the process of coalition-building” (13).

One of the most valuable aspects of the book is the concise yet fairly comprehensive overview of Bachmann’s work and her reception in Part One, “Bachmann and History.” Though intended as a general introduction for English-language readers potentially unfamiliar with Bachmann, this chapter is also a helpful refresher course for Bachmann specialists, weaving together historical trends and biographical details with brief summaries of a selected number of Bachmann’s major works, including her 1959 Frankfurt lectures as well as her early poetry collections, several radio plays, the most popular short stories, and the novel cycle for which she is best known (the *Todesarten* project, including the novel *Malina*, 1971 and the fragments *Requiem for Fanny Goldmann* and *Das Buch Franza* ‘The Book of Franza,’ 1978).

Chapter Two of Part One examines the reception of Bachmann by feminist scholars and critics. Noting shifts in Bachmann scholarship such as the turn toward French theory and poststructuralism in the 1980s and the constructivist turn of the 1990s, Lennox argues that these shifts illustrate “two of [her] central theses about the historicity of literary production and reception: that readings of a text, as well as the text itself, are responses to the discursive and other pressures of the historical period from which they emerge; and that since different kinds of readings serve different political ends, disagreements about interpretations in fact are very often the consequence of the different political “positionalities” of those who advance them” (44).

The essays in Part Two (“A History of Reading Bachmann”), published between 1980 and 1987 (the first, in fact, originally published in Volume 5.1 of what was then called *Studies in Twentieth Century Literature*), chart the trajectories of feminist theory, German Studies, and emerging Black Studies through a variety of historical and cultural developments. Each essay is framed by a preface that sets the historical stage for the essay and a conclusion that reflects on the influence of that history for the essay (“a reading of a reading,” as Lennox explains, 20). From the scholarly tiffs between American and French feminism, the decline of the New Left, and the rise of the New Right in the early part of the decade, through the subsequent rise of cultural feminism (Daly *et al.*), French feminism (Cixous, Irigaray, Kristeva), and the defeat of the Equal Rights Amendment in 1982, Lennox traces the emergence of social constructionism and gender studies in the mid-80s as a complex response to the political exi-

gencies of the time. Throughout Part Two, Lennox is impressively forthright in addressing how various experiments in scholarship and teaching led her to retool her theories and reassess her assumptions.

Part Three, "Reading Bachmann Historically," encompasses three chapters drawing from essays written between 1996 and 2004. These essays reflect more recent developments in feminist theory and German Studies, in particular the turn away from dehistoricized "high theory" toward more historically grounded approaches attentive to difference, including postcolonial theory and Black German Studies. Particularly illuminating in Part Three is the last chapter, "Bachmann and Materialist Feminism: Gender and the Cold War," in which Lennox revisits some of her own earlier interpretations of the *Todesarten* texts, reinserting a more nuanced reading of the historical conditions that underwrote them and situating them within a discussion of Cold War politics and globalization.

The dialogue that emerges from Lennox's honest attention throughout the book to the historical embeddedness of her own research is remarkably fruitful and, for a reader like myself who has been reading both Bachmann and Lennox for over 10 years, incredibly educational with regard to the roots of their work. Moreover, as a feminist who has herself struggled with the vicissitudes (and often apparent irreconcilability) of feminist theory and praxis during the past decade, I found Lennox's candid self-disclosure, feisty critiques, and continued dedication to feminism inspiring and enlightening.

Lennox's book will be of interest to a variety of readers, including not only those interested in German history and literature, but also scholars in gender studies, women's world literature, and diaspora studies, and those interested in the history of feminism and women's movements in the U.S. and Germany. For Bachmann scholars, this book is indispensable.

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Birgit Tautz. *Reading and Seeing Ethnic Differences in the Enlightenment: From China to Africa*. New York: Palgrave Macmillan, 2007. ix + 236 pp.

With the present study on the perception and representation of China and Africa in eighteenth-century literature and philosophy, Birgit Tautz immerses even more deeply into the research area she tackled in her 2004 anthology *Colors 1800/1900/2000: Signs of Ethnic Difference*. While she chose contributions for her earlier publication that shed light on the topic of color and ethnic difference

from various angles and in three distinct time frames, Tautz takes a much more focused approach in *Reading and Seeing Ethnic Differences in the Enlightenment*. As the title reveals, the study concentrates on the concepts of the textual and the visual in distinguishing eighteenth-century approaches to ethnicity with “texture” and “color” as Tautz’s argumentative focus: “[T]exture refers to imageries of an exemplary, stable Chinese civilization modeled on books, whereas color pertains to blackness of the skin” (4).

Tautz’s study will disappoint the reader who is looking for an exhaustive review of ethnicity in eighteenth-century culture. Instead, the author pursues a much more refined argument: Tautz carefully selects texts by philosophers and Weimar court poets that help her identify “transitional moments in the perception of China and Africa” in the eighteenth century (7). She divides the book into six chapters in which she analyzes texts by central thinkers such as Georg Wilhelm Friedrich Hegel (chapter 1), Gottfried Wilhelm Leibniz (chapter 2), Christian von Wolff (chapter 3), Friedrich Schiller (chapter 5), and Immanuel Kant and Johann Gottfried Herder (chapter 6). Additionally, chapter 3 includes a discussion of two treatises conceived by the writing community of the Weimar court, chapter 4 covers selected travel texts, and chapter 5 turns to the stage by focusing on Schiller’s *Fiesco*.

More than the first half of the book is occupied with the image of China in philosophical, literary, and travel texts. The central argument depicts the textual connection between China and Europe, which facilitates China’s role as model for the European enlightenment project. China takes on a referential role with respect to Europe which bases its textual orientation on China’s long-lasting literary and philosophical culture (27, 45). Philosophers like Leibniz and Wolff viewed the intellectually-rooted and enlightened Chinese monarchical figure as a role model that suggests the possibility for a moral and academic leadership role for the European philosopher (45, 63), and principles such as filial piety are perceived as a possible social stabilizer of Enlightenment communities (72). In literature produced by the Weimar writing community, China serves as an ideal that eclipses the reality of Chinese traditions, texts, and language in order to convey a model for a harmoniously functioning enlightened community while preserving individualized subjectivity within it. By writing from a distant perspective, i.e. from China, the authors dare to criticize the court and the life-style it facilitates and offer “positive models of communities that avoided the emptiness of distraction and ultimately fostered the Enlightenment project [...]” (95). At the court, China and its textual representation retains the role as model for European Enlightenment throughout the century.

In chapter 4, Tautz promises to turn away from “reading” China to accounts of “actually seeing” it (97) by analyzing eighteenth-century travelogues. In fact, however, focus of the chapter is not the experience of “real” China, but a theoretical analysis of the concurrence of knowledge and experience in

eighteenth-century travel accounts, along with the tensions of subjectivity in the “traveler-author” (103). Although Tautz’s discussion moves mostly on the theoretical level, she shares some tangible details when analyzing the portrayal of woman in connection to make-up and fashion by the traveling authors. Overall, Tautz concludes that even in first-hand travel writings, China resides in the textual realm. The image presented remains a state functioning on the principle of ideal order, efficiency, process, and tradition: “As a result, in late eighteenth-century travelogues, China comes across as a space where any possible transcendence, including that of one’s own physical desires and impressions, has already been achieved” (129).

If one were to evaluate Tautz’s book simply on the balance of its material, one would have to point out, that quantitatively, her analysis of China by far outweighs her depiction of Africa’s image in the eighteenth century. Whereas she approaches China from the perspective of the text-based philosophical, literary, and traveling community, she analyzes the visual perception of Africa from the perspective of the stage only. While her argument about the African perception is no tighter than her conclusions about China, her analysis is much more focused. In chapter 5, Tautz pinpoints a moment in the eighteenth century in which anatomy, race, and aesthetics connect in forming perceptions about ethnic difference. She demonstrates this moment using two texts: *The Connexion between the Sciences of Anatomy and The Arts of Drawing, Painting, Statuary* by anatomist Peter Camper and Schiller’s *Fiesco*. Against the backdrop of Camper’s demonstration of interior anatomical equality between black and white, race takes on an entirely aesthetic significance on and beyond the stage.

Tautz’s analysis of race as an aesthetic phenomenon in light of the black body on stage concludes her work on the perception of Africa in the eighteenth century. This study might be more balanced, if the author had also extended her choice of genre here. One obvious extension would be to consider travelogues to the African continent and authors’ approaches to blackness beyond the skin. Additionally, more detailed considerations of non-literary, non-textual depictions of China and Africa in the eighteenth century, particularly in court-culture, might make Tautz’s considerations better-rounded by complementing her theoretical and textual orientation.

With her focus on China and Africa, Tautz convincingly demonstrates the significance of textuality and visuality in connection to ethnicity in this study. Her work is of exceptional scholarly caliber and an important contribution to the field of eighteenth-century German Studies. The criticism I offer merely conveys the hope that Tautz’s groundbreaking work will inspire further studies addressing aspects of this topic the author did not get to in this project.

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Patrick Greaney, *Untimely Beggar. Poverty and Power from Baudelaire to Benjamin*. Minneapolis: U of Minnesota P, 2008. xxiii + 227 pp.

The potential productive and destructive powers of the poor are what Patrick Greaney claims gave these literary figures such a prominent position in late nineteenth- and early twentieth-century French and German literature. In his meticulous study, which analyzes how poverty and representing potential unite a seemingly diverse group of authors including Karl Marx, Martin Heidegger, Charles Baudelaire, Stéphane Mallarmé, Friedrich Nietzsche, Rainer Maria Rilke and Walter Benjamin, Greaney argues that the untimely character of the beggar appears “both as remnant of the past and as an omen for a possible future” (xix). He not only considers socioeconomic poverty and its ties to modernism, but links this paucity to linguistic poverty in the form of impoverished language, i.e. voiceless beggars.

This study begins with an outline of Heidegger’s lecture course on Aristotle’s *Metaphysics*, in order to demonstrate that power also involves a component of “nonenactment,” because it helps explain the “incapacity” of beggars (5). Greaney then turns to Marx’s use of pauperism, which describes those who are not members of the working class, yet who remain essential to the production process. He then ties nonproductivity to Foucault’s understanding of biopower. Though the connection may not seem obvious initially, Greaney uses these three theorists to lay the foundation for his discussion of beggars as possessors of power, because it does not usually come through active actions as one might expect.

The first literary beggars stem from Baudelaire’s *Les fleurs du mal* and Greaney suggests that the poor serve a double function by simultaneously giving and taking sustenance, and this position consequently opens a common space for the speaker and the reader, the possibility of forming community. In the penultimate poem of *Le spleen de Paris*, “Let’s Beat Up the Poor!”, Greaney finds a similar situation, in which the beggar poses power by not acting, and by becoming poor, the narrator gains authority. Greaney next considers beggars in numerous poems by Mallarmé, which offer an opportunity to explore impoverished language through their virtual absence. Drawing on Paul Valéry’s interpretation of asceticism, Greaney argues that poverty allows a gesture toward poetic language’s deficiency. The figure of the beggar enables Mallarmé to give him a voice and create a face. This virtual environment provided by associating asceticism with power opens a space to suggest a different kind of poetic language.

Greaney next outlines Nietzsche’s critique of the ascetic ideal, a component of which is poverty, because he suggests that for Nietzsche poverty can

both “belong to and undo” this ideal (74). He begins with a thorough analysis of this theme in *Thus Spoke Zarathustra* and demonstrates how poverty allows Zarathustra to adapt voices, including that of Truth, which he ties to Nietzsche’s critique of Christianity. Then through a close reading of form and poetic devices in *Dionysus Dithyramb*, he shows how a “linguistic self-estrangement” emerges (86). These readings together lead Greaney to claim that Nietzsche turns Truth into a mask through poverty. “The new virtue of poverty would not depend on an identity that must be assumed before being surrendered; instead, it would be the virtue that allows for everything, including truth, to be ‘taken,’ in every sense of the word, and transformed” (94).

After establishing Rilke’s relationship to Nietzsche and Mallarmé, Greaney demonstrates that the traditional understanding of poverty in “The Book of Poverty and Death,” the final cycle in *The Book of Hours*, namely that Rilke glorifies poverty, is false. Instead, he argues that the poor appear “as a series of similes” (107) and provide an interruption. The cycle is unable to speak about poverty and attests instead to the difficulty of representing it. Employing Gottfried Benn and Robert Musil’s interpretations, Greaney suggests that Rilke uses the poor to reflect a poverty that does not belong to them, to demonstrate “the difficulty of representing poverty at all” (115). Rilke’s *The Notebooks of Malte Laurids Brigge* is the next object of study, and Greaney again calls into question existing readings. Scholars such as Andreas Huyssen and Ernst Fedor Hoffmann suggest that the outcasts represent a larger theme of fragmentation, but Greaney argues that Malte’s similarities with the beggars in fact demonstrate a sense of community without an identity. Malte turns their inability into something positive: “the ability not to have a face, not to be formed, and to acknowledge a relation based on impropriety and not on identity” (135).

The final analyses are of Benjamin and Brecht, and Greaney outlines an evolution in the use of poverty after the First World War (143). Benjamin, following Brecht, refers to the “poverty of experience” in the 1930s, and Greaney argues that this is what replaces the figure of the beggar. This is not something unique to Benjamin, rather it follows a trend that has already been outlined, namely a resistance to give poverty a face and its linguistic nature. Through a reading of Benjamin’s analysis of glass architecture and Brecht’s “reduction of the dramatic and poetic subject” (147), he goes on to demonstrate that with modernity and urbanization came an attempt to free oneself and redefine humanity and culture. By marking the poor with “unwritten” figures and absences, practices already seen in authors such as Heidegger and Rilke, new potentials emerge through the poor. Their disintegration reveals new possibilities.

Greaney leads the reader through a series of seemingly disparate texts and theories, providing wonderfully detailed readings, which often contradict existing understandings and interpretations. He patiently outlines necessary background, whether biographical, thematic, or theoretical, and consistently

reminds us of the continuities as well as evolutions in the use of the theme of poverty. Greaney takes a popular theme of modernity, but provides a new interpretation, and demonstrates how these authors sought to create something new from it, to show its potential for the future, though in an altered form.

Christine Rinne

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Philip Payne, Graham Bartram, and Galin Tihanov, eds. *A Companion to the Works of Robert Musil*. Rochester, New York: Camden House, 2007. xx + 448 pp.

This important addition to Camden House's "Companion" series intends to "be of help both to those who are already familiar with Robert Musil's work and also to those who have little or no knowledge of the author" (47). Many introductory books make this claim, but this one delivers on it, especially if the Musil novice is ready for dense (but lucidly written) treatments of Musil's biography, themes, method, and critical and literary reception. The collection is divided into three sections of roughly equal length, treating respectively: 1) biography, diaries, and the public intellectual; 2) works besides *The Man without Qualities*; and 3) *The Man without Qualities*, its genesis, editions, themes, and influence.

Philip Payne's introduction combines a biographical sketch and an overview of literary production, avoiding facile biographical or psychological explanations while showing how life and works illuminate but also problematize each other. Payne usefully—and originally—clarifies Musil's treatments of anti-Semitism and deviant behavior and thought.

Klaus Amann deftly combines historical context and close reading to analyze Musil's major political statements, chiefly the 1935 Paris speech to the International Writers' Congress. Reading the speech in terms of Musil's diaries and *Der Mann ohne Eigenschaften* 'The Man Without Qualities', Amann shows that Musil presented a "complex view of the essential questions, one that eschewed half-baked certainties" (62). Skeptical of what he called the *Kulturpolitikskultur* 'Culture of culture politics' of both fascism and the pro-Soviet ideology that the Writer's Congress leaned toward, Musil was branded a reactionary by many.

While many studies of *The Man without Qualities* use passages from Musil's diaries to support their arguments, Payne's discussion of the notebooks treats them as a "medium between life and literature" and as a record of the novel's progress. This chapter is thus equally a guide to the diaries and an account of the novel's genesis.

Galin Tihanov shows that Arnheim's brand of conservatism in *The Man without Qualities* draws on ideas not only from Walther Rathenau, the recognized model for Arnheim, but also from Carl Schmitt, Werner Sombart, and Othmar Spann. This exemplary study of how Musil integrated subtexts into his narrative also shows the conservative roots of Ulrich's program of being "without qualities."

Matthias Luserke-Jaqui's study of *Törless* accomplishes both a thorough introduction to Musil's first novel and an original, subtle reading of the dynamics of sexuality and power. Silvia Bonacchi and Payne, wisely treating only one of the novellas from *Vereinigungen* 'Unions,' "The Perfecting of Love," recognize the narrative's linguistic integrity while examining the tension between "real" and "surreal" metaphors and showing how Wilhelm Wundt's concept of "apperception" informs the text.

Christian Rogowski's treatment of Musil's drama *Die Schwärmer* 'The Enthusiasts' articulates how this drama of language, whose stock plot elements and character psychology are overwhelmed by stylized dialogue, transcends conventional time and space to become "post-dramatic" at a time when this usually meant integrating the non-verbal and the ritualistic. A scholar with a long-established reputation for astute psychological readings of Musil, Peter Henninger adroitly weaves his interpretation of the novellas in *Drei Frauen* 'Three Women,' especially "Tonka," between biographical fact, psychological motivation, and textual complexity, without letting any of these become the dominant discourse.

Walter Fanta, a collaborator on the annotated digital complete Musil edition planned for 2008, gives a clear biographical and textual overview of the novel's creation, preparing readers for navigating the new edition. His account of the five stages of plot development sorts out the shifts in both narrative and thematic emphasis. Karl Corino discusses how biographical research illuminates Musil's novel, thus making some essential findings of Corino's two biographies (1988 and 2003) available to English-speaking readers. In addition to exploring real-life models for several characters, he also reveals ways in which Musil transformed (or did not transform!) existing texts.

Luserke-Jaqui and Payne organize their essay on *Kulturwissenschaft* and Musil's Utopias around Marcel Reich-Ranicki's critique of Musil's supposed failure at mimesis. This is not so much an apology for Musil as an explanation of how he takes literature to the limits of representation, reflecting fundamental problems of modernism and postmodernism that go well beyond literature. "Rather than identifying incompetence on Musil's part, Reich-Ranicki displays a failure to be as alert as Musil was to pressures in civilization at large" (332).

Genese Grill judiciously treats the sources and forms of the urge toward mystical union in Musil's novel, noting that for all their enthusiasm, Ulrich, Agathe, and Musil himself "sometimes seem to forget that their mysticism is

not a rhapsody of union and universal harmony, but rather a daemonic experience of alterity” (352). Grill’s essay is a good link between the chapter on *Kulturwissenschaft* and the following pieces, one by Burton Pike on the novel’s lack of an ending, and the next by Fanta on how the various versions of the novel reflect “the ‘telos’ of the narrative.” These four chapters offer complementary explanations for why and how Musil’s novel is permanently in progress: Musil’s lack of faith in narration existed from the start, and his experimental project necessitated suspending a conclusion.

In the final essay, Rüdiger Görner surveys Musil’s influence on German-language writers after 1945. He finds “ample respect” for Musil, “but no inclination to ‘continue’ his approach to writing or take up his themes” (398). The “most prominent case of Musil-reception” in Austria is Ingeborg Bachmann (I must agree), who did take up Musil’s “theory of love” (400), but moved it back into a more-concrete world of relationships.

The editors have assembled an introduction that is convincing because it makes it clear that to appreciate Musil’s work at all means to appreciate its complexity. The contributors, international leaders in Musil scholarship, then give us clear advice on how to do that, while collectively tracing Musil criticism from the beginnings to the present. The frequent repetitions and intersections between the articles are not a drawback—they produce an enlightening dialogue. I would strongly recommend this book to anyone who wants to get oriented to Musil quickly and thoroughly.

Geoffrey C. Howes

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Jennifer Willging. *Telling Anxiety: Anxious Narration in the Work of Marguerite Duras, Annie Ernaux, Nathalie Sarraute and Anne Hébert*. Toronto: Toronto UP, 2007. 261 pp.

In this work, Jennifer Willging examines the anxiety inherent in the literary texts of four well-known post-war women writers: Marguerite Duras, Annie Ernaux, Nathalie Sarraute and Anne Hébert. Willging’s aim is to question whether these contemporary writers have, as Sandra Gilbert and Susan Gubar claimed, overcome the “anxiety of authorship” of their eighteenth- and nineteenth-century forbearers. Willging’s convincing, thorough and thought-provoking arguments claim that they have not.

In her introduction, Willging provides psychological definitions of anxiety and gives statistical information about anxiety disorders in contemporary society. This data is both helpful to ground the work and intriguing to the reader.

Bringing the discussion into the realm of the literary, Willing points up the preponderance of anxiety in post-war literature, showing an astute knowledge of French literature overall. She is also careful to point out through references to authors such as Kafka, Flaubert and Beckett that the anxiety that she discerns is not limited to female writers; it is, nevertheless, a preponderance in their work that is specific in nature.

The first chapter concentrates on Duras's *La douleur*, focusing upon a section that has not been widely studied by critics. Willing argues that Duras's narrators belie an anxiety about accurately communicating an emotion in narrative: here the horror and fear of being captured while working for the Resistance. She performs a skillful close analysis of this text, analyzing Duras's use of narrative techniques such as the difference between the 'character I' and the 'narrator I' and the author's subtle use of tenses to assuage her apparent anxiety. She pays close attention to the anxiety of recording a memory, arguing that Duras's narrator oscillates between a desire to tell the truth of her anxious memories and a desire to bury them. Willing compares this text to a book of interviews of Resistance leaders who discuss the same period and to Duras's subsequent writings. Her chapter thus brings expansive research to bear on Duras's work and her inscription of 'true' memory in narrative, and thus furthers existing knowledge of this important author.

The second chapter discusses Ernaux's *La honte*, in which the narrator recounts an event that the writer had previously repressed; in her many writings of her childhood she never referred to an incident in which her father was violent towards her mother. Willing asks why the narrating of this incident provokes more anxiety than that of her abortion, or of her obsessive love for a younger man, or of her sexuality. Willing writes about the gaps that are apparent in other texts by Ernaux in light of this later publication, showing an extensive knowledge of this author's work. She highlights the anxiety provoked by this incident and how Ernaux aims to unburden herself of it through narrating it, yet how her narration simultaneously gives rise to an anxiety over the accuracy of her text. She argues that the narrator's memories resist integration into a coherent narrative and that they cannot always be expressed in words, but that *La honte* goes the furthest towards atoning for the trauma; since this text, Ernaux has ended the obsessive 'childhood cycle' and written of other parts of her life.

The third chapter turns to Sarraute, a writer whose work is notoriously difficult to explain, but whom Willing discusses in clear and concise prose. She chooses here to examine a lesser-known text narrated by a male writer, *Entre la vie et la mort*. Through a close reading of the pronouns and gender markings in this French text, she convincingly points out that much of his anxiety revolves around the feminine: most often, a female muse-like presence who speaks to the writer and to whom the writer speaks. The male narrator is

writing a book which aims to represent 'reality' and Willging traces this complex notion throughout Sarraute's work, including seminar presentations that she had given in addition to her texts. Willging thus examines the anxiety of this fictional writer and, through her broader research of Sarraute, argues that he shares significant similarities with the author herself.

The fourth and final chapter analyzes a text by French Canadian writer Anne Hébert. *Les Fous du bassin* comprises six distinct narratives in which different narrators each recount the murder of two girls. As was the case in Sarraute's text, the anxious narrators on whom Willging chooses to focus are both male. Although this choice may appear surprising in a work that discusses the anxious narration of female writers, Willging shows that the anxiety of these male narrators is rooted in patriarchy and misogyny. In a similar way to the other narrators studied in this work, both men strive to narrate their anxiety in an attempt to overcome their trauma, yet their narration uncovers feminine realities that are so repulsive to them that these lead to violence. Willging uses Kristeva's notion of the semiotic, coupled with close readings of the text, to show that these narrators' anxiety is not simply expressed but betrayed by their use of language.

Willging's conclusion succinctly resumes the kinds of anxiety experienced by her narrators and opens her discussion of the topic to the wider literary field. In addition, she comments upon society's apparent obsession with anxiety. She argues that this is discernible in popular culture, such as the immense popularity of reality TV with its tears and anguish, but also in broader terms, such as the apparent threat of terrorism, which is more anxiety-provoking than war, she states, since it is rooted in the fear of uncertainty.

Overall, this is a well researched and well argued book that sets each author in context and which shows a profound knowledge of the writers, of the topic, and of French letters in general. It will be of great interest to students and scholars of twentieth-century literature, gender studies, autobiography, narratology and psychoanalytic approaches to literature.

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Michael Lucey. *Never Say I: Sexuality and the First Person in Colette, Gide, and Proust*. Durham, NC: Duke UP, 2006, 321 pp.

The imbrication of self-identification through language, social categories—in particular, those that define same-sex sexuality—and French literary forms

lies at the complex heart of Michael Lucey's superbly argued and documented study of these three early twentieth-century authors. He unsettles our understanding of both the conception and the representation of same-sex sexuality in works by André Gide, Gabrielle Colette, and Marcel Proust by probing the literary innovations in their texts—specifically, the original ways they deploy the first person—together with the era's changing social discourses. Their works question previous interpretations of same-sex sexuality; at the same time, they self-consciously call attention to the strategies they use to express these radical views. Lucey's enterprise is complicated and ambitious, and the going is rough in parts. But, he is a helpful guide, reintroducing his analytic threads all through the book.

The title, *Never Say I*, taken from Gide's *Journal*, is Proust's admonition to Gide about the latter's memoirs; it captures the difficulty of speaking and writing (as) a queer first person, but also the challenge the three authors picked up in their fictions. Lucey posits in his "Introduction" that their works not only publicly recognized this then-pathologized group, they promoted the increasing self-reflexivity of French literature over all. He exploits several linguistic premises: "je" is a "shifter" whose meaning is indeterminate; "je" is also a "figure" that simultaneously says "I" and points to how it is saying it; voicing "I" is a claim to authority, one that can either enforce or contest social and literary structures and that has, historically, been harder for a same-sex sexualized "I"; and, the "acts of self-authorization" (22) undertaken by these three writers radically question the adequacy of sexual categories, along with the linguistic constructs that would convey them.

Chapter one substantiates the idea that expressing a sexualized "I" is an intersubjective act by examining Gide's *Journal* entries about his conversations with Proust and Paul Bourget on the subject of same-sex sexuality. Lucey argues that these social interactions evince each author's desire to validate his position, most visibly in the conflicting nomenclatures for same-sex "types" they propound ("pédéraste," "uraniste," "homosexuel"). The second chapter gives concrete examples of the "linguistic registers" that serve various sociological and aesthetic functions in expressions of same-sex sexuality, beginning with Balzac's *Spendeurs et misères des courtisanes*. Of particular interest here is Lucey's weaving of class distinctions—Balzac's "encanaillement," Gide's attention to bourgeois society, Colette's concern with popular culture, Proust's penchant for aristocratic-bourgeois encounters—into the legitimacy with which writers and characters could put forth a same-sex sexualized "je." Equally notable is the way he confronts two authors' representations of sexuality and draws the consequences of their ideological and artistic differences for the French literary field more broadly.

Lucey goes on to consider Colette's scandalous 1907 music hall performance, *Rêve d'Égypte*, together with her stories in *Les vrilles de la vigne*, in

terms of her literary trajectory, the overarching social contexts, and the ambient discourses of sexuality, race, class, and nationality. In *Rêve*, which enacted the Colette character's same-sex desire for the Marquise de Morny ("Missy") in an exoticized setting, Colette took up several intersecting persons: the "déclassée" dancer, the public writer, the French colonizer, the bourgeois woman, and her sexualized self. These multiple "impersonations" (98), like Colette's experimentation with the first person in *Les vrilles*, destabilized gender, aesthetic, and sexual categories. Lucey makes the compelling point that Colette situates herself as an observer in relation to lesbian practices, thereby affording herself and her heroines the "deniability" (154) that enabled her to pursue novel first-person voices.

Of the three authors, it is Gide, contends Lucey, who speaks the most unequivocally *for*, as well as *as*, a same-sex sexualized subject. Lucey compares Gide's memoirs, *Si le grain ne meurt*, with the opinions of Roger Martin du Gard regarding sexual explicitness, literary style, and future reading publics. By being both aesthetically inventive and contentually daring, Gide defined the moral importance of his work for posterity, and also advanced the European novel. While this chapter reprises ideas Lucey developed in his previous study, *Gide's Bent: Sexuality, Politics, Writing* (1995), his bringing together Gide and Martin du Gard, as well as Dostoevsky, makes for a fresh reading.

Turning to Proust, Lucey focuses first on the "metalepses" (193), Genette's term for moments where a story jumps narrative levels, in *Le temps retrouvé*. They take the form of fragmented voices, especially those of Proust's narrator, who fluctuates between unknowing and omniscient. This unstable first person serves to enact a queer self at the same time it establishes a queer context. The final chapter considers Proust's construction in *Sodome et Gomorrhe* of an "ar-riviste" first person narrator who is at once separate from and part of the social world the novel depicts and who thereby demonstrates what can and cannot be said about sexuality in particular situations. Especially illuminating is Lucey's brilliant reading of the temporal twists in the *Recherche* that give unusual intensity to moments where sexuality is at issue.

I do have a few quibbles. Lucey's careful reiteration of his central points throughout the book makes for some internal repetition. Occasionally he keeps us waiting—for instance, we read about Proust's manuscript revisions, Antoine Compagnon's gloss, and Genette's homodiegetic narrator before he discusses Charlus's sexual encounter with Jupien. The "Epilogue," which presents Colette, Gide, and Proust's judgments of one another's work, is too tentative; the qualifiers "may" and "perhaps" do not square with the persuasive arguments Lucey has just elaborated. And lastly, Colette seems under-treated. This is one reason among many to look forward to Lucey's promised second volume that will deal with the rest of the twentieth century. The elegant connections he makes between evolving social contexts, literary practices, and same-sex sexual iden-

tities are already marking queer studies, and they will richly influence French literary criticism more generally.

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Anthony Waine, *Changing Cultural Tastes. Writers and the Popular in Modern Germany*. New York: Berghahn, 2007. xv + 184pp.

German Studies and *Germanistik* have embraced popular culture as a field of study that is no longer considered marginal. Such volumes as Hans-Otto Hügel's *Handbuch populäre Kultur: Begriffe, Theorien und Diskussionen* (2003) display the richness of the topic and its significance. Anthony Waine's *Changing Cultural Tastes. Writers and the Popular in Modern Germany* explores a particular aspect within the wide spectrum of approaches to German popular culture. As the title suggests, Waine focuses on the writer as an agent in the process of popularizing culture. The book is not, as he readily admits in the introduction, «a book about German popular fiction or German popular culture per se» (xv). Rather, Waine analyzes selected texts by various German and Austrian twentieth-century writers and reads them as an expression of the democratization of taste and the maceration of the literary canon.

Waine consciously uses the term “the popular” instead of “popular culture” because of the latter's association with modern consumer culture. For Waine, “the popular” connotes a cultural practice or product that is well-liked by many people and is interconnected with social and political discourses. Its roots reach into the Early Modern period. In chapter two, Waine gives us a taste of Early Modern popular culture with an analysis of Till Eulenspiegel as a popular text. In the remaining seven chapters, however, Waine returns to twentieth-century culture and case studies of several writers who he chose based on the incorporation of “the popular” into their texts and their desire to challenge literary and cultural paradigms.

Before Waine offers analyses of works by such writers as Bertolt Brecht, Hermann Hesse, Heinrich Böll, Elfriede Jelinek, and Rolf Dieter Brinkmann, he provides two survey-style chapters, one on various terms associated with German popular culture and the other one a cultural history of the discipline of *Volkskunde*. Chapter 1, “Between ‘Volk,’ ‘Kitsch,’ and ‘Pop’” offers an excellent introduction to concepts such as ‘trivial,’ ‘Unterhaltung,’ and ‘Kitsch’ and their particular German cultural context. Waine states that the concepts of *Volk*, *Kitsch*, and *Pop* can be seen as a shorthand for the periodization of German

popular culture over the past 250 years. This chapter with its linguistic definitions and its explanations of specific German varieties of “the popular” will be especially helpful to non-Germanists who he hopes to attract. (There is also a glossary at the end of the book which lists and explains these terms once again.) I can also picture the chapter as a useful introductory text for a course on German popular culture. The chapter on *Volkskunde* offers a good review of the influence of the concept of “Volk” on Romanticism, how *Volkskunde* as an academic discipline grew out of these efforts, and how this field developed in the twentieth century.

The somewhat abrupt transition from the chapter on *Volkskunde* to a chapter on Weimar culture might be explained by the fact that several of the book’s chapters have been published before as articles. In the chapter on Weimar culture, Waine focuses on Brecht and Piscator and their cultural products as defying established high-culture taste. The following chapters which all focus on selected texts by a variety of writers contain careful and illuminating textual analyses, but a stronger red thread and more fluid transitions between the chapters would have helped this reader to follow the overall argument better.

Chapter 4 looks at Hans Fallada’s *Kleiner Mann – was nun?*, Böll’s *Und sagte kein einziges Wort*, and Martin Walser’s *Seelenarbeit* as examples of the increasing importance of “ordinary people” for the novel as a literary form. Waine coins the term “democratic compassion” for the way in which these authors sensitively portray the main characters and their powerlessness. Although this chapter is focused on the crisis of male subjectivity of these lower middle class characters a quick comparison to such authors as Irmgard Keun and Vicki Baum and some of their female lower middle class characters might have illuminated the gender component that Waine touches on briefly even more.

In chapter 5 (“The Erotic and the Pornographic between High and Low”), Waine looks at how texts by Brinkmann, Jelinek, and Hubert Fichte helped “break down the repressive atmosphere which hung over private and public sexuality” (104) and how they deconstructed hegemonic cultural values and tastes. The question that arises after reading this chapter is whether there exists a specificity as to how these writers challenged cultural norms given the multiplicity of art forms at the time that worked with the same themes.

The Anglo-German connection as well as the important influence of American culture on post-war Germany are explored in chapters 6 and 7. Here, Waine returns to Brinkmann and discusses the inspirations he received in London and what impact they had on his work. Waine sees Brinkmann as one of the first post-war writers to view the “globalisation of aesthetic sensibility” as “a necessary to shift away from old paradigms” (118). Whereas Brinkmann was influenced by British popular culture, Wolf Wondratschek’s poems echo the American Beat Generation’s tone and sensibilities.

The Austrian writer Wolfgang Bauer functions as a final example of so-

meone contributing to the “flattening of cultural values” (150). Popular culture references in his plays are as important as allusions to Ludwig Wittgenstein and Eugène Ionesco; cultural hierarchies are thus questioned. Waine describes texts like Bauer’s as fulfilling an important role in democratizing and pluralizing taste.

Waine has focused on how the popular finds entrance into the work of writers, which then in turn changes the literary landscape and cultural paradigms. What merits further exploration is the question of the complex interplay of the writer, the audience, and modes of production in the creation of popular culture. How, for example, have new production technologies changed the possibilities for democratizing taste? The wide distribution some of these writers achieved would not have been possible before the introduction of the mass-produced paperback. Another fascinating question that Waine’s study opens up is the difference between German and Anglo-American popular culture. He briefly suggests in his conclusion that the Anglo-American tradition sees popular culture as benefiting the democratic process whereas Germans fear that it could present a “threat to democratic stability” (161). This claim offers an excellent starting point for further explorations of the relationship between German and Anglo-American popular culture and the evolution of the democratization of taste in the twenty-first century.

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Susan Ireland and Patrice Proulx, eds. *Textualizing the Immigrant Experience in Contemporary Quebec*. Westport, Conn.: Praeger, 2004. 256 pp.

After narrowly losing the 1995 referendum on Quebec sovereignty, Jacques Parizeau, former Parti Québécois Premier said, “C’est vrai, c’est vrai qu’on a été battus, au fond, par quoi? Par l’argent puis des votes ethniques, essentiellement” ‘It’s true, it’s true that we were defeated, basically by what? By money and then by ethnic votes, essentially.’¹ While Quebec has struggled to maintain a separate identity within Canada, it is also comprised of diverse ethnic voices, many of whom express their immigrant experience in literature, theater, and film.

Setting up the context for their work, editors Susan Ireland and Patrice Proulx propose, “[T]he diversification of the population of Quebec led to a shattering of the idea of a homogenous national identity and opened up a space for the creation of a new literature which would explore a thematics of multiple Québécois identities” (2). Given Quebec’s recent movement towards calling

itself a nation within Canada, this statement takes on new importance.² The very idea of what is a nation has been called into question in the debate over Quebec's position in Canada, making *Textualizing the Immigrant Experience in Contemporary Quebec*, which first appeared in 2004, increasingly relevant today. This collection of essays pursues the literary expressions of those diverse views that are now an integral part of Quebec's "national" identity, contending that it is through literature that Quebec's diversity is most clearly reflected. In fact, in immigrant literature "individual and collective identities are examined, while concomitantly suggesting the dynamic process by which immigrants transform and are transformed by their new country" (3).

Both Ireland and Proulx are established in immigrant studies and this work adds to their prior collaborations, *Immigrants' Narratives in Contemporary France* (2001) and the *Feminist Encyclopedia of French Literature* (1999). Their objective in *Textualizing the Immigrant Experience* is to provide an in-depth study in English of "post-war literature of immigration in Quebec," as few studies have previously focused on its impact on Québécois literature (4). Just as the contributors to this volume use diverse approaches, the volume itself highlights the diversity of genre and styles immigrant authors use to express their experience, as exemplified by literary prize winners Anne-Marie Alonzo, Ying Chen, Sergio Kokis and Dany Laferrière. One of the primary questions the volume addresses is, "how and to what extent do the writers under consideration here redefine what it means to be Québécois" (5). As a whole, the volume underscores the changing image of Montreal and Quebec through an analysis of immigrant expressions of return, trauma of separation from homeland, cultural mourning, dislocation, uprootedness, the in-between of identity and genre, the transmission of memory and cultural values, as well as gender issues. This analysis makes a significant contribution towards filling what was a void in criticism of immigrant literature in Francophone Québec.

After a brief but helpful introduction to the history of immigration in Francophone Canada, the text is divided into five sections defined by genre. The "Overview" begins with "Transcultural Identities: Many Ways of Being Québécois" by prominent Québec studies scholar, Mary Jean Green. Green's fascinating essay works its way through *la littérature migrante* linking writers Régine Robin (Jewish/French), Laferrière (Haitian), Emile Ollivier (Haitian) and Chen (Chinese) to the foundational work of Gabrielle Roy (born in Manitoba). Ireland then provides a theoretical framework for immigrant writing in her rich analysis, "Narratives of Return."

The volume's sparse second and third parts focus on immigrant cinema and theater. According to Jane Moss in "Immigrant Theater: Traumatic Departures and Unsettling Arrivals," Québécois theater is the site "for reenacting the experiences of various immigrant groups and for representing the province's cultural diversity" (65). As spectators, the Québécois are forced

“to see how xenophobia, ethnic stereotyping, and the economic exploitation of new immigrants exacerbate the psychological problems that accompany dislocation” (65). Moss approaches these problems through an examination of the works of Iraqi immigrant Naïm Kattan, and Marco Micone, an immigrant from Italy.

The largest section of the book is devoted to immigrant novels and short stories. Jack A. Yeager covers writing of Québécois Francophone writers of Asian origin, focusing on Bach Mai and Chen, while Lucette Heller-Goldenberg explains the differences of “Judeo-Moroccan Memory in Quebec” as compared to that memory in other nations. Proulx contributes here with her analysis of migration and memory in the works of Marie-Célie Agnant and Abba Farhoud. In the last section of the volume dedicated to immigrant poetry, Vincent Desroches provides a thorough history of Haitian writing in Quebec since the 1960s, highlighting authors Anthony Phelps and Joël Des Rosiers.

Through the collective works of the contributors, this volume provides an array of perspectives on immigrant writing, especially on the texts of Kattan, Robin, Ollivier and Laferrière. It is an excellent resource for scholars of Quebec identity, immigrant identity, and Québécois literature of the twentieth century. As Heller-Goldenberg points out, Canada has a long tradition of multicultural acceptance, dating back to Canada’s Quebec Act (1774). Rather than seeking to assimilate new immigrants, it “supported the coexistence of a mosaic of different cultures within the country” (149). These diverse pasts are preserved through immigrant literature and its criticism in Quebec, whose francophone citizens are considered an ethnic minority in Canada. This text makes an enormous contribution to Quebec studies in demonstrating the diverse immigrant voices that contribute to and, indeed compose *québecité*.³

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1 Found on the “site pour un Canada uni” ‘site for a unified Canada’ http://www.uni.ca/argent_ethniques.html (4 August 2007), my translation.

2 See “Canada under attack: Historian Michael Bliss weighs into the debate on recognizing the Québécois as a nation within a united country” in the *National Post* (25 November 2006).

3 This term, which means Quebecness, is attributed to Yannick Gasqui-Resch in the introduction (1).

Cristina Peri Rossi. *State of Exile*. Trans. Marilyn Buck. San Francisco: City Lights, 2008. xxxvii + 150 pp.

Estado de exilio ‘*State of Exile*’ was awarded the XVII Premio Internacional

Unicaja de Poesía Rafael Alberti (Rafael Alberti International Poetry Prize) in 2002. The book, first published by Visor Libros (Madrid, 2003), is a collection of poems written by Cristina Peri Rossi after she fled Montevideo because of persecution by Uruguay's military dictatorship. Like many others experiencing similar circumstances in neighboring Argentina and Chile, Peri Rossi left behind family, friends, a steady job at the University of Montevideo and her whole life of thirty-one years, arriving in Barcelona in 1972. The poems belong to a time when the author struggled to adjust to a new space, Barcelona, and to a new state of being, exile. The title alludes to the inner soul of the poetic voice and conveys a sense of temporality to both states of emergency and states of war or siege—all transitory situations that carry a negative connotation.

State of Exile facing-page bilingual edition includes an introduction by the translator and editor, Marilyn Buck, in addition to Peri Rossi's prologue and poems. Buck's engaging introduction examines the notion of *external exile* as a forced departure versus the *internal exile* of those who refuse leaving and end up being deprived of liberty, as Buck depicts her own experience as a political prisoner in a USA jail. Exile is also a sort of *poetic translation* that implies a transformation and means a "translation of self" (xiv).

The Uruguayan author's prologue is a significant piece that illuminates her poetic lines and helps the reader understand her motivation for writing and publishing this collection of poems thirty years after they were written. At the time, being aware of the adversities of living in adopted cities, she "had no wish to contribute to the collective sorrow, to the individual heartbreak" (xxiv). The arrival in Spain of a wave of immigrants from North Africa resurrected the old feelings. People go into exile to flee repression and violence, but other forms of exile are triggered by hunger and lack of hope. The centenary of the birth of Alberti, who lived temporarily in Punta del Este, Uruguay while in exile, inspired Peri Rossi to rescue her poems from obscurity and present them in 2002 to the international prize created by the Foundation that honors the Spanish poet (xxxv, xxxvii).

Peri Rossi goes through four stages in the fifty-one poems that shape *State of Exile*: pain, castration, integration and love for the new city (xxxiii). The journey starts with the grief of separation that opens the book in a two line poem: "I have a pain here / on my homeland side" (3). With these lines the speaker communicates the feelings of loss, abandonment, alienation and nostalgia that is shared by those who must flee their homeland: "To depart / is always to split apart" (102). The (masculine/feminine) poetic voice—sometimes an impersonal third person, others alternating between I, he, she, we, and they—can be identified with the poet's voice or with the voices of all exiled. The poems express ideas about exile, perceptions of a moment, news from home, or simple urban quotidian anecdotes that exude with the speaker's emotions.

As the author mentions in her prologue, castration was the fear of not

being able to write while in exile. That fear, however, led her to experience a compelling need to write. Literature became a lifesaving device. Words did not stop torturers, but when the written word helps to ease the pain of the tortured, then “literature makes sense” (29). In later poems the poetic voice overcomes the trauma “and, happy for the first time in this foreign city” (147), accepts her new self and new life in Barcelona, the city which she permanently adopts as her home after a short term in Paris. In the end, love, translated into love for the new city, triumphs and represents a path of redemption and a means of integration.

A noteworthy aspect of this edition is the facing-page bilingual choice that contains a precise translation of the original Spanish lines into English and allows the reader to examine the poems side by side in both languages. If I were to address any flaws, I would mention the omission from the Contents of poem titles or numbers and their corresponding page numbers. Also, the cover page states *Estado de exilio* was published originally in Destino Libros 2003, when in fact it was published by Visor Libros (Madrid, 2003). Visor Libros confirms the error; *Estado de exilio* was not published by Destino. Another difference with the Spanish original is that Peri Rossi’s prologue is longer and adds a comment on *Correspondencias con Ana María Moix* ‘*Correspondences with Ana María Moix*,’ a poetic text added to *State of Exile*, which also deals with exile but, according to the author, from a more ironic and playful perspective. A footnote could have explained Buck’s decision to cut the author’s prologue, since she does not include the second text in the translated edition. Buck adds scarce but helpful footnotes for non-native Spanish readers, though additional supplemental notes would illuminate the translation for all readers. For example, Buck includes explanatory notes on Juan Carlos Onetti, Carlos Gardel and references to tango titles but omits a note about Elizabeth Bishop who appears in the title of the poem “The Art of Loss (Elizabeth Bishop).”

Even so, this book is worth reading and it must be described as a valuable text for students of Spanish and Spanish American literature and for poetry lovers in general. This edition also broadens Peri Rossi’s scope, since she has been celebrated as a novelist, story teller and journalist but not as a poet. *State of Exile* talks about political exile, but it also addresses a reflection on other kinds of exile that haunt the world political spectrum. The topic has not lost currency and the lines are filled with beautiful intensity, inviting the reader to think about issues that are still present.

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