

BOOK REVIEWS

WEINBROT, HOWARD D. *Menippean Satire Reconsidered: From Antiquity to the Eighteenth Century*. Baltimore: Johns Hopkins UP, 2005. Pp. xvi+375. \$60.00. 517

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Professor Weinbrot has made a valuable contribution to the study of Menippean satire in particular and the history of satire in general, drawing felicitous and elegantly-expressed insights from vast amounts of diverse material. The introduction, entitled “Clearing the Ground: The Genre That Ate the World”, begins with an “avalanche of titles,” in alphabetical order, from *Alice in Wonderland* to *The Waste Land*, via *Candide*, *Consolation of Philosophy* and *Moby Dick*, providing “a small fraction of some thousand works that have been labeled ‘Menippean satire’ in about the last fifty years” (1). Weinbrot declares he writes “neither as a classicist nor as an historian of French culture, but as a student of eighteenth-century British literature, its classical, French, varied intellectual contexts, and *mutatis mutandis* the approximate influence of these on literary form” (19). Yet in his quest to restrict the diet of this voracious monster, he acquits himself well in the realms of French and classical studies, not to mention a foray into twentieth-century critical history. Weinbrot pays tribute to Northrop Frye’s *Anatomy of Criticism* (1957), whose “great virtues include an accessible alerting of literary students to then unfamiliar Menippean modes” (11), and discusses its eclipse by translations of Mikhail Bakhtin’s *Problems of Dostoevsky’s Poetics* (1977 and 1984). He takes Bakhtin to task for adopting a “synchronic rather than historical method” that “forces him into generalizations regarding Menippean satire that are impossible to verify”, and applying “broad and sometimes contradic-

tory definitions” that create “a baggy genre into which almost any work can be made to fit” (15).

Weinbrot adopts a stricter, though still reasonably accommodating, definition of Menippean satire as “a form that uses at least two other genres, languages, cultures, or changes of voice to oppose a dangerous, false, or specious and threatening orthodoxy” (6). It may also employ one or more of four formal devices:

Menippean satire by addition enlarges a main text with new generally smaller texts that further characterize a dangerous world. Menippean satire by genre sets a work against its own approximate genre, like an art of poetry, and either comments on it or uses it as a backdrop to suggest its own subject’s danger to the world. Menippean satire by annotation uses the sub- or side-text further to darken the already dark text. Menippean satire by incursion is a brief guerrilla attack that emphasizes the danger in the text and then departs. (6-7)

518 Another vital identifier is tone, which is, however, harder to establish. He maintains that, although mild satire appears in *The Golden Ass* of Apuleius (c. AD 123/125-180) and Laurence Sterne’s *Tristram Shandy* (1759-67), neither is truly Menippean, since their respective authors are “having too much fun to be gloomy” (11). Yet unrelieved gloom is not a necessary condition for the genre: he concludes that “severe and muted Menippean satires” exist “on a spectrum rather than in an official either/or binary”: even Jonathan Swift’s *A Tale of a Tub* (1704) and Alexander Pope’s *Dunciad* (1743), deeply serious works reminding us that “nightmares occur while we are awake, and that sleep is not an acceptable alternative to moral responsibility” (302), have “different shades” of darkness, with “laughter intermixed” (6).

Weinbrot’s precise scholarship and understanding of literary practice enable him “to determine what my authors might have known and how they might have known it” (17). He shows how unlikely it was that John Dryden should have troubled to read the more obscure authors mentioned in his “Discourse concerning the Original and Progress of Satire” (1693), such as Marcus Terentius Varro (116-27 BC), even though fragments had been published: “So many notes would have been required to make Varro intelligible” (33). This approach is especially useful, because obscurity, often considered well-merited, haunts this genre: nothing remains of the works of the Greek philosophers considered the founders of Menippean satire, Bion of Borysthenes (325?-255? BC) and Menippus of Gadara (third century BC), apart from faint echoes and imitations. The works of Lucian of Samosata (c. AD 120-after 180) fared better, but still make uncomfortable reading: “Lucian’s grave is neither a fine nor a private place. It is crowded with shattered illusions—which we had better notice before we too are shattered, but which Lucian treats with the mockery he thinks such nonsense deserves” (63). Menippus, who appears in Lucian’s dialogues, “remained the unmannerly obscene scoffer who needed to be housebroken, adapted to civilized life above ground, and cured of his skeleton fetish before being broadly welcomed in eighteenth-century France or Britain” (68). All three were “often regarded as a rogue’s gallery good at destroying and bad at building” (24).

In contrast, Horace (65-8 BC), Persius (AD 34-62) and Juvenal (c. 29 AD-c. 127) were taken as models for a satirist who had “a positive ethos in order to justify his own judgmental role” and “generally included a way to correct the vice or folly attacked” (24) in his works. Weinbrot examines three classical satires judged to combine Menippean traits with the assertion of moral norms. The *Satyricon* (c. 60) of Petronius (d. AD 66) was seen as a protest against “a powerful specious orthodoxy in a collapsing world” (45). *Apocolocyntosis* [*Divi Claudii*] (55), “The Pumpkinification of Claudius”, by Lucius Annaeus Seneca the younger (c. 2 BC-AD 65) combines similar protest with a “skilful mixture of verse and prose, an equally skilful mixture of respect for and mockery of the gods, and an easy wandering through the heavens, Rome, and the underworld” (46). It is also a Menippean satire by genre “both of the respected council scene of heroes or of gods and of the apotheosis and glorification of the Caesars and heroes” (46). In this respect it resembles the *Caesars* (c. 362) of Julian the Apostate (331?-363).

Since Petronius and Julian enjoyed raffish reputations (to say no worse), it seems odd that their satires should appear in eighteenth-century English translations, but not Seneca's. Weinbrot observes that Seneca's appeal to the authority of the deified Emperor Augustus would have raised political problems by the 1720s, before providing a second explanation that should be noted by all students of eighteenth-century English classical translation. The only published French version was “noteless” and “buried” in an obscure volume: “Britons walked in where Frenchmen feared not to tread” (47). Weinbrot demonstrates the importance of France to the development of English literature and culture, not only in his examination of the *Satyre Ménippée* (1594, 1699 and 1726), Fontenelle's *Dialogues* (1683), and Fénelon's *Dialogues des Morts* (1712), but in his perceptive reading of Pope's *Essay on Criticism* (1711) as a satire by genre on Boileau's *Art poétique* (1674).

It is rare for a book of such broad scope to contain so few errors and oversights. There is a little slip in the brilliant analysis of three letters, attributed to the young clergyman Elias Brand, added to the revised third edition of Samuel Richardson's *Clarissa* (1751). They form a “Grand Guignol of academic self-importance”, a Menippean incursion contributing to “Richardson's enlarged characterization of an inadequately spiritual and moral church that cannot help *Clarissa* in need” (281). Weinbrot notes Brand's desire that some peer may notice his dazzling epistolary style, and “give the *writer a scarf*, in order to have him *always at hand*”; he defines this sought-after scarf as “a broad black band of silk...worn by doctors of divinity and by the clerical authorities of collegiate and cathedral bodies”, adding, “Brand surely wishes to be D.D. and also to be attached to a major religious or secular institution in which the peer is patron” (289). Yet how would this enable him to be “*always at hand*?” As the *OED* confirms, references to a “scarf” in eighteenth-century contexts inhabited by ambitious young clergymen had a strong tendency to refer to a silk band, in the colour of the employer's livery, worn by chaplains in noble families. His subsequent reference to the possibility that he might become chaplain, and even

husband, to Clarissa herself confirms the relevance of a chaplaincy to Brand's "fantasized link to Clarissa" (289).

There is a curiously creative misreading of a couplet in Pope's mock-heroic *Dunciad*, during an episode that parodies Aeneas' journey to the underworld in Book VI of Virgil's *Aeneid*. Virgil's hero meets the shade of his father, Anchises, who reveals the future glories of their dynasty, and movingly addresses the short-lived Marcus Claudius Marcellus (42-23 BC), foreseeing the greatness he will achieve if only his fate can be averted. Pope's chief butt, the Poet Laureate Colley Cibber (1671-1757), is given a similar conducted tour by the shade of the mediocre poet and dramatist Elkanah Settle (1648-1724), who displays a crowd of disembodied bad writers. At one point he cries, "From the strong fate of drams if thou get free, / Another Durfey, Ward! shall sing in thee" (III. 145-46). This seems a clear enough address to Edward Ward (1667-1731), who had incurred Pope's displeasure, allowing a side-swipe at Tom Durfey (1653-1723) into the bargain. Yet Weinbrot prefers to make Cibber the addressee, converting him into an "inverted Marcellus" (270), a monstrous composite who "combines the worst of his ancestors" (269). This idea conjures up an image of Cibber as part of a massive Pantomime Dunce, so entirely in keeping with the 'low' forms of entertainment frequently referenced in Pope's poem that it seems too appropriate not to be true.

An outstanding feature of this study is a concern with context that extends beyond the political, religious and intellectual to encompass the bibliographical: Weinbrot argues compellingly for readings of Swift's *A Tale of a Tub* volume and Pope's *Dunciad* that see all their elements as parts of one richly complex and ironic whole. A similar tendency appears more briefly in his observation that Lady Mary Lee Chudleigh, in her *Poems on Several Occasions* (1703), softens the impact of Diogenes' condemnation of the Lacedaemonians in Lucian's *Dialogues of the Dead* I, not just by adding some mitigating material to her paraphrase, but by "bracketing it with poems affirming traditional values" (79). Weinbrot even applies this principle to his own work: in the preface, he acknowledges that "Some readers may understandably focus on individual chapters", but expresses the hope that "some will read continuously to get a fuller sense of the argument and historical developments within the Menippean mode" (xii). Readers who accept this invitation should have a bracing, and richly rewarding, experience.

VERDICCHIO, MASSIMO. *The Poetics of Dante's Paradiso*. Toronto: U of Toronto P, 2010.

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In this monograph the author offers a provocative interpretation of Dante's poem by means of a linear progression through the heavens of the *Paradiso* without it being broken up into separate pieces as is the case with a *Lectura Dantis* style canto by canto approach. An example of the efficacy of this method can be seen in Chapter 1 in which one must consider the three cantos of the Heaven of the Moon as a unit to understand the problematic situation of Piccarda in its entirety. The task before the reader as Verdicchio sees it is to remove the lie, the dissimulation which conceals the evil and fraudulent actions not only of the sinners in Hell and Purgatory but of the pious souls in Paradise as well, who endeavour to persuade Dante the pilgrim of their virtue while attempting to dissimulate their folly. In the case of Cacciaguida, as elsewhere, the surface implications of Dante's encounters with the souls he meets are never clear, and must be deciphered. Once the "bella menzogna" is removed, the human nature of the blessed souls, warts and all, is writ large beneath their seductively "sweet rhetoric," which adds a whole new level of irony.

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In the Prologue 1, Verdicchio makes the intriguing assertion that Dante the poet is the DXV, where as pilgrim he is mentioned precisely 515 lines into the poem in *Inferno* IV. 101 ("ch'e' si mi fecer de la loro schiera"). Through his critique of blessed souls in the *Paradiso* the poet further functions as the punitive power of the "veltro," in Cacciaguida's words to expose and denounce what Dante has seen on his journey.

With regard to the body of this study, I will concentrate my remarks on Chapters 4, 5 and 8, which in greater detail best represent Verdicchio's reading of the *cantica*.

The author applies his reading of *Paradiso* X, XI, XII and XIII in Chapter 4 by suggesting that the Heaven of the Sun is not the harmonious place described by generations of commentators. For example, in the case of Siger and Thomas, scholars highlight the accord between them as souls in Paradise, in contrast to their having quarrelled in life when Thomas exposed Siger's ostensibly heretical beliefs. Verdicchio maintains that their antagonistic relationship is also sustained in the afterlife, that their conflict has simply changed venues. Thomas' reference to Siger's death as seeming slow in coming "is meant to be read literally," that for Aquinas it would have been better had Siger died sooner with less time to expound on his theory of double truth. Likewise with Thomas and Bonaventure, Verdicchio responds to their apparent spirit of reconciliation by arguing that Bonaventure takes Thomas to task for implicating the Franciscan order in his critique of the Dominicans. When Bonaventure says that Dominic did not seek the tithes which belong to God's poor ("decimas, quae sunt pauperum Dei" [*Par.* XII. 93], he implies that the converse is the current practice of his followers, including one Thomas, who has "grown fat on the money that belonged to the poor."

In Chapter 5 Verdicchio reconsiders Cacciaguida (whom the author suggests may not be Dante's ancestor) by relating the flaws that this seemingly worthy soul attempts to hide. He suggests that Cacciaguida's words "O sanguis meus," first spoken in the *Aeneid* by Anchises to the spirit of Julius Caesar in the hope of dissuading him from engaging in a civil war against Pompey, establish a link between Caesar's complicity in the Roman civil war and Cacciaguida's own role in the civil war of factional division in Florence from which Dante would suffer generations later. With regard to the hill-town folk apparently corrupting Florence with their new money, Verdicchio rightly points out that Dante states the opposite in *Par.* XVI. 61 ("tal fatto è fiorentino e cambia e merca"), that prior to their arrival money-changing was already an art practiced by the Florentines, paving the way for Verdicchio's assertion that Florence was corrupt even before the murder of Buondelmonte, stretching back to Cacciaguida's day.

522 Chapter 8 provides a fresh gloss to another set of cantos, in which Dante undergoes three examinations, but where conversely he tests his supposed "examiners," Peter, James and John. Verdicchio highlights the paradox of Peter, the one who doubted Jesus for not having had faith he could walk on water (thereby failing his own examination when Jesus tested him), as also the one to examine Dante on the question of faith, an irony which is not lost on the poet when he subversively embeds this contradiction in the text (*Par.* XXIV. 37-9). The author cites a further example in the same canto when the pilgrim suggests that Peter arrived at the sepulchre of Jesus before John, after they learned from Mary Magdalene that the body had vanished. But the opposite is true. John arrived first, with the doubting Peter coming up behind him. For Verdicchio, the depiction of the pilgrim getting it wrong is yet another example of the poet's irony, that the pilgrim, following the lead of his examiner has every faith in Peter when, in truth, he should not. Just as we must reconsider the virtuous Peter, blessed soul of faith, in Paradise by the light of the doubting Peter, man on earth, so too can we approach James and John. The disclosure that John's body is in fact back on earth is particularly relevant to the general discussion, underlining Verdicchio's reading of the *cantica* as a whole, where an ironic poet contrasts the rhetoric of the pious souls in Paradise with their past faults left behind, back on earth where their bodies lie.

While it is rare, especially in North American scholarship, to avoid detailed notes in studies on Dante as Verdicchio has done, such is not always the case in Italy, especially within the *Lectura Dantis* tradition through which our understanding of the *Commedia* has been greatly enriched. Still, it would have been helpful had the reader been able to relate the author's interpretations to more recent commentaries, such as those provided by Anna Maria Chiavacci-Leonardi and Robert and Jean Hollander. While other studies have also looked at how Dante the poet undermines the standing of souls in the various heavens, to my knowledge Verdicchio is the first to sustain this approach from the Heaven of the Moon to the Empyrean. Although, as a more traditional reader of the poem, I cannot say that I agree with a number of his conclu-

sions, they invite us to re-consider Dante's thinking in new and useful ways. Through an alert reading of the text, Verdicchio builds an alternate case, for the most part his own, which he articulates without resorting to theoretical jargon. In the world of Dante scholarship there is a real need for studies such as this one, which challenge our notions of the principal souls of the *Paradiso*. Rooted in a close analysis of the poem, Massimo Verdicchio's intelligent interpretation is supported by relevant textual evidence and provides an important counterpoint to the canonical readings of the *cantica*.

GILLESPIE, GERALD. *Proust, Mann, Joyce in the Modernist Context* (second edition). Washington, DC: Catholic U of America P, 2010. Pp. 375. US \$44.95 paper.

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Proust, Mann, Joyce in the Modernist Context (2010) is a wonderful book written by an impressively erudite and ardent lover of literature. Gerald Gillespie's second edition perfects the critical triangle constituted by the present book (which is also a much-needed corrective of the notion of modernism), his more theoretical *By Way of Comparison: Reflections on the Theory and Practise of Comparative Literature* (2004), and the tour de force survey of the humanistic roots from the Renaissance to the present in *Echoland: Readings from Humanism to Postmodernism* (2006). As a former president of ICLA (the International Comparative Literature Association), Gerald Gillespie belongs to an endangered species of comparative literary critics. Having read Gillespie's book one painfully comes to regret this fact, as the discipline's immense fruitfulness, as well as inescapable necessity is brilliantly demonstrated here.

Aside from celebrating the three monumental achievements of these literary artists, Gillespie encourages us to modify our view of modernism as being negative and disruptive. In strict opposition to what he labels the "postmodernist dictum" (14), i.e. the idea that modernism ignored history and was "engaged in a sustained rejection of Western humanism" (5), Gillespie argues that the grand Modernistic masters wrote within a general framework of western literature and culture. Rather than subscribing to a radical avant-garde view of modernism, Gillespie insists on a renewed and uplifting concept of modernity that—as we read the modernist authors in continuation of the western canon—allows us to put the "Erasmian-Rabelasian glasses back on in a different hour to laugh with Proust and Joyce and Mann over the human comedy" (x). The problems and worries of the modernists are not new, but emerge from a tradition with which the modernists concern themselves and in continuation of which they understand themselves. In contrast to the traditional view, according to which

modernism manifested a rupture or breakage with history and the tradition: "What is impressive in Proust, Mann, Joyce and a number of other fine modernist storytellers are their keen eye for particular human phenomena, genuine concern for human values, and large-minded historical vision. This would amount to a contradiction by definition, if we were to accept the postmodernist dictum that modernism 'evaded' history and existential contingency" (14). Hence, the three giants of modernist novels are emblematic for Gillespie's re-evaluation of modernist art as being more focused on the historical vision and concern than hitherto believed: "far from affirming a positivistic sense of history, the great modernist novelists were engaged in a profound examination of the question of time" (15).

524 Gillespie argues that, as we have become hypnotized by "smaller works of the earlier twentieth century that exhibits fragmentariness, indeterminacy, rupture, and so forth" (18), we tend to overlook the appearance of the more positive and progressive features of the works of the great Modernistic novelists. Even though modernism, indeed, has probed the "question of alienation as a pervasive spiritual malaise of our new era," it also strives to reaffirm "values in spite of the seeming threat of relativity and absurdity" (21). Modernism and modernity are therefore not merely understood as symptoms of cultural collapse, but also as endeavours that work to rescue civilization and restore the sacred quality and dignity of human existence:

Among the great modernist novels that therefore most interest me here are those that juxtapose a foundational picture of the human estate with the most terrifying existential encounters—with the grim horror of mass violence in World War I (coda to *Der Zauberberg*, final volume of *À la recherche*), with the bloody core of a mindless nature, with the numbing possibility that God is dead. But these same works reveal miracles that defy ordinary understanding—life and love being a prime miracle to Joyce, the beauty of moral and artistic achievement being such for Proust, and the story of the human spirit a miracle in progress for Mann. For all their remarkable distinctness of mind as literary creators, Proust, Mann, and Joyce returned again and again to a sacramental sense of things. (21)

Gillespie detects an ironic undercurrent in the works of Proust, Mann, and Joyce, bearing witness to a higher reality—not religious or metaphysical though—that inspires meaning and beauty. Although God is dead and buried, and although meaninglessness and cruelty destabilizes the world, their worldview is anything but nihilistic and pessimistic. In other words, Gillespie humanistically sets out to show us how the literary and cultural history of modernism is not discontinuous, but rather a continuum; he shows how the message of the modernists is not only one of doom and despair, but also (and more so) a progressive struggle for human dignity and sacredness, thus valiantly defending the humanist tradition.

The scope of the book is basically twofold, and the book is consequently divided into two parts: "part one comprises preponderantly a set of studies of ways of seeing the world, formal habits, and themes in modernism at large, whereas part two comprises more heavily a set of studies dedicated to the principal writers named in

the main title" (xii). Part one of the book is preoccupied with the Modernistic and Romantic context of the authors studied more closely in the second part. Inviting the reader to a "stroll in the labyrinth" (xi), that is to say, to lounge about here and there, Gillespie's book serves as a kind of encyclopaedia that discloses a deep commitment to the humanist tradition.

Chapters 1-3 of the first section analyze the sources of religion and nature that prove to saturate the forms of High-Modernism. In the first chapter, entitled "The Spaces of Truth and Cathedral Window Light," for example, Gillespie explores the image of light, as seen through a window—that is to say, predominantly through cathedral windows. This dizzying tour de force takes us from Byron, Keats, Goethe, and George Herbert, then to Novalis, the painter Caspar David Friedrich. One branch of these strata runs along Hawthorne, Henry Adams, and Viollet-le-Duc; another goes through José Maria de Heredia, Mallarmé, Clemens Brentano, Hölderlin, and Rilke; yet another goes back including Dante, the painter Dürer, Odilon, Redon, Robert Delaunay, and William Dean Howells. This great series of texts, making up this huge contextual approach, culminate in a fascinating interpretation of Kafka's image of the Prague cathedral (as perceived by Josef K. in *The Trial*) and the overwhelming vision of Mme de Guermantes as seen by Marcel in Proust's *À la recherche du temps perdu* in the church. This vast intertextual voyage entails the important recognition that the modernists worked within a deeply rooted tradition stuffed with references and correspondence, stressing an organic interconnectedness. Hence, Gillespie concludes: "The master image of the church and the church window is a guarantor once again of the inherent correspondence between the revelations of form in the organic realm, in the psyche, and in art" (44-45).

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What is delightful in following Gillespie is that he possesses an encyclopaedic ease with which he swiftly and competently moves along a wide range of novelists, poets, painter, philosophers, and thinkers. This evocation of an immense context contains a danger of levelling things, yet Gillespie nonetheless succeeds in saying something characteristic and concise of the individual work in question.

Gillespie then turns on to an exploration of the concept of the epiphany in modernist fiction. After a brief glance at diverse authors, the snow-chapter of Mann's *The Magic Mountain* is studied more in depth. In chapter three we, as mentioned above, read about the shifting depictions of nature. For Gillespie, however, nature also implies myth and psychology, since "myths" are perceived "as concretizations in which, supposedly, 'true' or 'deeper' nature is encapsulated" (83). In the succeeding chapters, Gillespie presents the geographical space of modernism; hereafter he depicts the literary portrayal of the newly discovered outskirts of the known civilization from Camões' *Os Lusíadas* to Derek Walcott's *Omeros*. Another chapter displays how cinema was conceived by the Modernistic novelists, who used the cinematographic image as a metaphor for traditional themes. Primarily relying on authors like Kafka and Michel Butor, Gillespie takes the reader through the city as a thematic and metaphorical *topos* in the modernist novel. The chapter gems into a reflection on city

women, for example, Dorothy Sayers' Harriet Vane.

Whereas the first section of the book primarily targets the long canonical context of the grand modernists, the second section contains admirable and more direct analysis of Proust, Mann, Joyce, and Kafka. Zooming more closely in on these authors, these chapters give testimony on behalf of the view that they "exhibit a will for totalization or universality that can be traced from such great Renaissance and baroque antecedents as Rabelais and Cervantes, over their protoromantic followers such as Sterne" (342). In addition, they "reconstitute the human intertext in new simulacra" (*ibid.*). With Hamlet as the common ground of comparison, Gillespie initiates the second section with an examination of the relationship between Goethe's Wilhelm Meister and Joyce's Stephen Dedalus in *Ulysses*. In the chapter "Educational Experiment in Thomas Mann," Gillespie offers a penetrating analysis of an important educational "underground message" in Mann that "seems to be the importance of not reaching a fixed or rigid self-awareness, by realizing the eternal quality of development" (202). In "The Music of Things," Gillespie is preoccupied with Joyce and the specific language of the members of the family: "The thematization of the nature of father, mother, and child is a prominent feature of Joyce's works, and thus family paradigms and the structural variations of humankind and of relationships in the basic family romance also occur artistically in the guise of language" (204). Chapter 11 offers a sparkling discussion of Hermes in the works of Thomas Mann, after which we follow Gillespie on a journey through the hell of the modernist novels. The "Orphic and Odyssean strains" (231) takes us through fin-de-siècle Paris during World War I in Proust's *À la recherche du temps perdu*, through Stephen Dedalus' nightmarish unconsciousness in the hallucinatory 'Circe' in *Ulysses*, and eventually we arrive at Mann's exploration of the abyss of time—time present as well as time past. All three authors, Gillespie claims, manage to overcome the horrors of life, as they convey a humanistic historical interconnectedness inherent in each individual, i.e. "the modernist realization that all evolutionary time is copresent in the immediate act of coming to consciousness" (252). Defying nihilism and pessimism, these authors conversely "celebrate life lived in the condition of time". Moreover, they "redeem humanity's lost past as a spiritual romance ever relevant to the fulfilment of the human" (257). In "The Haunted Narrator Before the Gate," the focus is primarily on Kafka's *The Trial* supplemented with comments on Joyce, Hesse, and Butor. This illuminating chapter on the transcendent and mystical doorway between life and death is succeeded by a long dive into the long literary and philosophical tradition of perceiving the self as a fictional construct. From the Renaissance to Romanticism and further on to modernism, identity (according to many poets and thinkers) is perceived to be a kind of fiction. This strand of thought naturally leads to the last chapter, "Palimpsest, Essay; History, Myth," which explores Proust, Mann, and Joyce's "awareness that the human record is a continuous rewriting, a palimpsest that has emerged from archaic and prehistoric strata" (307). The chapter culminates in a sweeping discussion and analysis of "how Joyce relates the sacred meaning of

marriage, the union of male and female, to the meaning of baptism” (337). Gillespie’s reflections on Kevin in the tub in *Finnegans Wake* and Anna’s Livia’s swansong, as she drifts out into the sea, are simply outstanding.

All in all, we take a fascinating stroll along with Gillespie in *Proust, Mann, Joyce in the Modernist Context*. Taking his point of departure from a particular aspect or theme, Gillespie allows us to saunter along a rich web of allusions, taking us deeper and deeper into the western and Modernistic ethos. The book is rife with sparkling insights such as the following that portrays Joyce’s *Ulysses* as a “modernist appreciation of the self as an intertextual juncture, and of all possible selves as variations on themes in a palimpsestial, ultimately circular supertext” in which the individual experiences “blend into a polyphonic context that suggests a virtual infinity” (277). This is not only an apt description of Joyce’s *Ulysses*, but also of the works of Proust and Mann—as read by Gillespie. Moreover, the precise characterization about Joyce as someone who has rendered “a fuller mapping of the human universe” (96) is likewise quite adequate as a characterization of the artistic visions of Proust and Mann. With this indispensable book, which is the work of a highly erudite, passionate, and book-loving author, the reader is presented with an engaged polemic with post-modern convictions which pointedly striving to correct the rather negative conception of modernism. Instead of breaking with humanistic values and history, the triumvirate of modernist authors prove to “reconstitute the human intertext in new simulacra” (342). Hence, Gillespie beautifully succeeds in displaying how these modernists shared a bold vision, which insisted that “art claims a high mission when it speaks out of the ruins and defies despair” (326).

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SIEMERLING, WINFRIED, AND SARAH PHILIPS CASTEEL, EDs. *Canada and Its Americas: Transnational Navigations*. Montreal and Kingston: McGill-Queen’s UP, 2010. Pp. 304. \$95.00 hardcover; \$32.95 paperback.

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The hemispheric turn in literary and cultural studies has mainly been preoccupied with the relationship between the United States and Latin America, often ignoring Canada, a situation which this collection seeks to rectify. In this first book-length study to situate Canadian literature squarely within hemispheric American studies, Siemerling and Casteel convincingly state the case for including Canada, and point out that as Canada and Quebec are closely intertwined culturally, economically and politically with the other countries in the American hemisphere “it seems all but impossible to situate Canada effectively without taking into consideration both its North American and its hemispheric contexts” (5). The collection focuses specifically on literary studies, emphasizing that many writers in Canada and Quebec,

whether they have a personal history of immigration to Canada or not, “incorporate a hemispheric awareness into their poetics” (4). Siemerling and Casteel compile articles by 13 Canadianists with the aim “to seek a fresh collective examination of how Canadian literature locates itself—and can be located—with respect to ‘its’ Americas, those that it perceives and those that it construes” (5). The editors argue for the reclaiming of the term “American Studies” for the whole hemisphere, with “United States studies” being the preferred nomenclature for cultural and literary studies concerning only that country. Although not all contributors to the book agree, the editors aim to show how Canadian literature can be analyzed in a hemispheric framework, how Canadianists could gain from hemispheric approaches and the “value that a Canadian decentring of US-based models holds for the field of inter-American studies” (8). The book adds valuable further discussion to the current debate around hemispheric American studies and Canada’s place therein (the introduction and most of the articles use the terms “inter-American studies”, “hemispheric studies,” and “New World studies” synonymously). The target audience of the book, it can be assumed, is fourfold: firstly Canadianists, whom the editors hope to convince to take a hemispheric approach, while also acknowledging the reservations some scholars have about engaging in hemispheric studies. These Canadianists are particularly worried about surrendering the gains made in acknowledging Canadian literature over the past 50 years (see specifically the chapters by Wylie and Sugars, who are both skeptical about hemispheric studies); secondly, US-American scholars, whom the editors hope to convince that Canadian literature and Canada’s role in the hemisphere are worthy of study; thirdly, scholars from other countries engaged in hemispheric studies; and lastly, students who are new to the topics of either hemispheric or Canadian studies. The title of the book can be somewhat off-putting, the term “its Americas” is vague upon first glance, and only upon reading through the introduction does one understand the development of the name as a result of the Second World Congress of the International American Studies Association in 2005. A subtitle mentioning hemispheric or inter-American studies, terms used much more often throughout the book than the current subtitle “Transnational Navigations”, might also have been more helpful and eye-catching for both students and teachers of the subject, especially those who would not have originally planned to include Canada in their hemispheric research or teaching.

The book is valuable for all of the target audiences outlined above, with some chapters succeeding more than others. After an introduction by the editors explaining the origins and aims of the book and an overview of the hemispheric turn in literary and cultural criticism, the collection’s first section opens with three chapters about the risks and challenges associated with the “worlding” of Canadian studies. The following three sections of the book engage directly with Canadian literature, demonstrating how Canadian literature can be analyzed in a hemispheric context. The second section (three chapters) engages the indigenous Other in various inter-American frameworks, while the third section (two chapters) examines postslavery

literature. The longest section of the book is its fourth and final part which over five chapters investigates Quebec's connections to both Spanish and English-speaking America. The editors may have put more emphasis on Québécois literature, as it has been even more ignored within hemispheric studies than Canadian literature. Giacoppe explains that although scholars in the United States have recently taken more note of English-Canadian and Caribbean authors, "Quebec still remains somewhat on the sidelines, considered more often in the context of the francophone world than in hemispheric American Studies" (186). As the editors acknowledge, choosing to focus on these three areas of hemispheric studies automatically excludes others (i.e. ecocriticism), leaving much more to be explored in further research.

In the first section of the book, which debates the merits of hemispheric studies for Canadian literature, the two chapters by Sugars and Wyile are somewhat redundant, with Wyile's being the more carefully wrought of the two. Both authors have concerns about hemispheric studies, with Sugars being overtly against it, bemoaning the marginalization of Canada which is ignored and reduced by American studies. She sees hemispheric studies as a passing trend, asking, "To what extent is hemispheric cultural studies merely comparative literature by another name...?" (36) Sugars' chapter tries to convince the reader to reconsider including Canada in hemispheric studies, often reading like a compilation of questions with few answers provided, a style that can be somewhat tiresome to read. Her main fear is that hemispheric studies will discard the category of the "nation" and notions of national belonging and national culture as a legitimate category of literary and cultural analysis. Sugars' chapter seems to be governed by fears about the demise of Canadian studies if the hemispheric approach is taken. Wyile's chapter "Hemispheric Studies or Scholarly NAFTA? The Case for Canadian Literary Studies" takes up many of the same concerns addressed by Sugars, yet in a less emotional style which is easier to digest, making me question the need for both articles in the volume. Wyile explains that "there are grounds for concern that hemispheric studies will take the form of a comparative regime in which the literature of the United States dominates—that in a literary version of 'the US and its Americas,' Canada, along with all the other 'Americas,' will be lost in the shuffle" (50). The best response to the concerns of Wyile and Sugars in my mind seems to be simply to *do* hemispheric studies without focusing on the United States, as many of the other contributors in this book do successfully. Wyile, for his part, at least admits that he has "an automatic, almost knee-jerk, defensive posture vis-à-vis the United States" (49). However, if more scholars would simply not let themselves be intimidated and proceed with the work of ensuring that Canadian literature is not overshadowed, both Canadian literature and hemispheric studies would be well served. Unlike Sugars, Wyile also discusses the fruitful aspects of comparative literature within hemispheric studies (51-52, 57) and explains reasons why comparative approaches are not more numerous in Canada, providing helpful background information especially to scholars new to Canadian literature.

The chapters that are the most compelling clearly locate their specific textual

analyses within the greater context of hemispheric American studies. These authors provide an introductory overview of a specific and significant area of inter-American research, which is useful for scholars new to that field, as most readers will be to one area or another. The most helpful topics include the chapters by Braz (Riel/Métis history), Moynagh (slavery in Canada, underground railroad), Siemerling (being Black in Canada), Giacoppe (Québécois and Chicano/a history, literature and language), Hazelton (Latin America, Latinos in Canada) and Khordoc (*americanité* in Quebec literature, magical realism in Latin American and Quebec literature). On the other hand, some chapters are less successful in anchoring their arguments in the greater hemispheric studies discussion and focus on a very narrow area of research which does not seem to fit with the larger themes explored in other chapters. Take for instance Godbout's study of the "American life" of Louis Dantin, a critic of French-Canadian literature and writer who lived a large part of his life in New England; or Simon's chapter, which focuses on translation studies in the multilingual cities of the Americas with no literary analysis. Montreal is discussed along with several other multilingual cities, but an overview of the field (either of translation studies or of Montreal), as found in many other chapters in the book, is lacking.

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The volume puts forth two methods of conducting hemispheric studies, either juxtaposing literature from different regions of the Americas with common generic or thematic ground, which is done by most of the contributors to the book, or examining texts which in themselves "encompass a transamerican geography" (21). The latter is done successfully by the final two contributors. Hugh Hazelton's "Transculturation and National Identity in the Novel *Rojo, amarillo y verde* by Alejandro Saravia" provides a general survey of Canadian and Latin American literature and their relationship with each other, the development of Canadian studies in Latin America, and provides interesting details in the footnotes about Latin Americans living in Canada and the United States. Hazelton focuses on one novel by Saravia concerning Bolivia and the immigrant experience and trilingual nature of Montreal. Hazelton's article is helpful in that it combines both an introduction to a major aspect of Canadian literature (Latino) in the hemispheric framework and close literary analysis, providing details helpful for novices to the subject matter.

Catherine Khordoc's article is one of the most convincing of the book, and thus fittingly its concluding chapter. Khordoc aptly analyzes not only Montreal writer Francine Noël's Maryse tetralogy, in particular the novel mentioned in the title of the article *La Conjuration des bâtards*, but sets her arguments and examples from these specific works in the greater context of Québécois and Latin American literature. Khordoc's article is both informative and fascinating, asking fundamental questions about Québécois literature, reconsidering what a "Québécois novel" is and agreeing with Pierre Nepveu's argument about the "end" of Québécois literature. Khordoc asserts that Quebec should not be regarded as an isolated island surrounded by an English speaking continent, as has so often been done in the past, but is rather fundamentally American, in the hemispheric sense of the word, and deeply related to

the many other nations making up the Americas. Khordoc argues that Noël's fiction is "a very apt illustration of literature that can be read at once as affirming Quebec's status as a nation and as situating it within the context of North America, in a position parallel to that of other established nations on this continent, such as Mexico" (232). Khordoc examines the narrative techniques of magical realism and historical metafiction in this particular novel while at the same time putting them in the greater frame of reference of Latin American and Québécois literatures, resulting in a chapter which is informative for each of the target audiences mentioned above.

One of the strengths of this collection is the debates the authors engage in, not only with external scholarship and texts but also with each other. During the editing process the authors were enabled to see the other contributors' preliminary chapters, and thus many of them mention or comment upon other chapters, pointing out ways in which they strengthen one another's arguments, or in the case of Khordoc and Wylie, where they disagree (234). This makes the book, which treats many varied subjects across the breadth of hemispheric studies, a more coherent whole and stimulates the continued debate and development of the ideas put forth in the volume. In sum, Siemerling and Casteel's collection succeeds in firmly laying Canadian literature's claim to a place in hemispheric American studies and invites further scholarship into this burgeoning field.