

XVI

American Literature: The Twentieth Century

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This chapter has eight sections: 1. Poetry; 2. Fiction 1900–1945; 3. Fiction since 1945; 4. Drama; 5. Comics; 6. African American Writing; 7. Native Writing; 8. Latino/a, Asian American, and General Ethnic Writing. Section 1 is by James Gifford and Margaret Konkol; section 2 is by James M. Clawson; section 3 is by Mary Foltz; section 4 is by Sophie Maruéjols-Koch; section 5 is by Orion Ussner Kidder; section 6 will resume next year; section 7 is by James Gifford and Lindsay Parker; section 8 will resume next year.

1. Poetry

It was a remarkable year for work on Charles Olson. The publication of his correspondence with J.H. Prynne and with Robert Duncan, set side by side, is an embarrassment of riches, but these are also accompanied by the beautifully produced *The Olson Codex: Projective Verse and the Problem of Mayan Glyphs*, Duncan's lectures on Olson, that begin with the Vancouver conference, Alan Gilbert's brilliant article 'Charles Olson and Empire, or Charles Olson Flips the Wartime Script' (*ChiR* 60:iv[2017] 92–119), and Brendan C. Gillott's 'The Depth of Charles Olson's *Maximus Poems*' (*English* 66:cclv[2017] 351–71) in a project to read scale. Related projects include Paul Jaussen's *Writing in Real Time: Emergent Poetics from Whitman to the Digital*. Unfortunately, Bertholf and Smith's edition *Imagining Persons: Robert Duncan's Lectures on Charles Olson* (UNMP [2017]) was not received for review, and 2017 was comparatively slim on received books overall.

Dennis Tedlock's blending of sources and critical analysis in *The Olson Codex* is beautifully made in an oversized and richly bi-colour illustrated trade edition. Tedlock opens with a genealogy of his own work as a graduate student in comparison to Creeley's at the University of New Mexico under his father's supervision. This kind of personal attachment to the works and the stream of an individual life's experiences enriches the project of not only explicating but personally responding to and conversing with Olson's work inspired by the *Madrid Codex* and travels to Mayan sites in Yucatán. This is a singular critical project perhaps best compared to Sasha Colby's creative-critical dramatic study *Staging Modernist Lives*, reviewed below. 'The Olson Codex' itself is the response to Olson's *Mayan Letters* (Divers Press [1953]) and Tedlock's reconfigurations of Olson's writing within a Mayan calendar system and contextualizing Olson's observations through astrological and cultural references that may be (and likely are) beyond Olson's own scope. This provides more of a companion to Olson's work and a creative interpretation of Tedlock's own than it is an annotation or explication of Olson. Tedlock also suggests that the critical innovations of projective verse are deeply of a piece with Olson's encounters with Mayan materials. Where the colonial and Cold War problems of Olson's work are recognized, as brilliantly shown in Andy Weaver's presentation on Olson and Jordan Abel's *Un/inhabited* (Talonbooks [2015]) at the Congress of the Humanities and Social Sciences in 2017, Tedlock is highly sensitive to the problems of appropriation and interpretation. It seems impossible for any scholar going forward to write on Olson's *Mayan Letters* or the influence of his time in Yucatán without now turning to Tedlock's book, and provocatively even the politics of representation in projective verse would now be difficult to articulate without connecting to this project. It is a critical accomplishment to equal the beautifully illustrated and designed book object.

Robert J. Bertholf and Dale M. Smith's edition of *An Open Map: The Correspondence of Robert Duncan and Charles Olson* seems of a piece with the University of New Mexico Press's impressive release of Olson projects in 2017, but it is also very much in the stream of the University of California Press's series of the collected works of Robert Duncan (UCaLP [2011, 2012, 2014]; reviewed in *YWES* 92[2013], 93[2014], 95[2016]) and Jarnot's new biography *Robert Duncan* (UCaLP [2012]; reviewed in *YWES* 93[2014]). They cannot be taken separately. Bertholf and Smith open the project with the announcement that 'The correspondence of Robert Duncan and Charles Olson is one of the foundational literary exchanges in American poetry in the second half of the twentieth century' (p. 1), and it is difficult to find reason to disagree. Reaching outward to discuss Ezra Pound, Kenneth Rexroth, Denise Levertov, Robert Creeley, William Carlos Williams, and others, the poets also delve deeply into their own works and each other's projects for an extensive iterative growth through their contact. This includes quotations of their own work and that of other poets, ranging across the canon, as well as discussion of revisions and their respective plans for projective verse and open-form poetry. In addition to a richly annotated body of letters, the editors provide a timeline of the letters that locates them in the career of each author as well as a glossary of references and

terminology. Across the letters, the development of larger projects such as *Passages* and the *Maximus Poems* unfolds, and this would be enough to cement their importance, but both frequently comment on their interactions with contemporaries. It is difficult to see how this richness could have been edited without the precursor texts, such as Bertholf's edition with Albert Gelpi of *The Letters of Robert Duncan and Denise Levertov* (StanfordUP [2003]; reviewed in *YWES* 86[2007]) and Bertholf's *A Great Admiration: H.D./Robert Duncan Correspondence 1950–1961* (Lapis Press [1991]). The letters are divided into five chronological and thematized sections followed by a brief appendix of each poet's Guggenheim letters about the other. The opening introduction is an excellent overview of both poets from a biographical and critical perspective, and while there may be very slight quibbles over whether George Leite's *Circle* was inspired by Poundian poetics rather than anarchist politics and the capitalization of dalie's bookstore and so forth, the critical chronology here is excellent for any reader seeking a wide-lens perspective on Olson and Duncan side by side. Given the biographical nature of published correspondence, a more developed index might have been desirable at least including all of the authors discussed, but it is difficult to lament the desirable extensions of a major project that brings such essential materials into print.

Ryan Dobran also brings *The Collected Letters of Charles Olson and J.H. Prynne* to readers. It may be difficult to think of two more different poets, yet their correspondence is deeply compelling, bringing voices as distinct as John Betjeman and Amiri Baraka into conversation in Dobran's excellent introduction. In a sense, where the closeness and rapport between Olson and Duncan drives Bertholf and Smith's edition of letters, here the disjunction and contrast bring interest. It is also more comprehensive and opens with a statement of scope rather than intervention: 'This volume contains nearly all of the letters written from 1961 to 1970' (p. 1). Prynne's fastidiousness with the correspondence has also eased the production of the volume, as noted by Dobran, including Prynne's photocopying of his own letters that may not have been retained by Olson and his chronological dating of Olson's letters. It is particularly interesting to see Olson's utility to the British Poetry Revival here in more detail, although as Dobran points out, the contours of this were already visible in Ralph Maud's work in *Charles Olson at the Harbor* (Talonbooks [2008]). Of particular interest to this reader is the total absence of other trans-Atlantic Anglo-American poetic interactions, such as Creeley and Robert Graves during the same years, Rexroth's interactions with Alex Comfort, or even Henry Treece's poetry readings and lectures at Buffalo a decade earlier. Also vividly on display in the letters is Prynne's involvement with *The Maximus Poems*. Annotations are helpfully in footnotes, and despite the editorial claim by Dobran to have 'erred on the side of letting a term or name stand alone' (p. 10), the annotations are thorough and helpful. Equally fascinating are Prynne's and Olson's references to the work of their contemporaries. The time span of the letters covers particularly productive years for both poets, including Prynne's first six collections of poetry, the period of Olson's involvement with the *Niagara Frontier Review*, and some of his most productive years of

work on *The Maximus Poems*. The correspondence, of course, comes to loose ends in 1969 with only Prynne's closing and gift of his poem sequence *Fire Lizard* (Blacksuede Boot Press [1970]).

Paul Jausсен's *Writing in Real Time: Emergent Poetics from Whitman to the Digital* further adds to the work on Olson with its chapter 'Emergent History: Charles Olson's Housekeeping', although Jausсен's argument focuses on adaptability as the crux of an emergent poetics. A component of the argument comes from the emergence of complex systems from material conditions, as in the example of a flock of birds demonstrating definite shape and collective behaviour despite not having a collective mind and emerging from material conditions. The tension is between the individual and free will versus the collection and emergent properties, clearly with the latter winning out. As Jausсен extends the metaphor, the emergent properties, like the V formation of birds, are actually making visible the nearly transformed world, as in his claim that 'literary texts may be a neglected yet crucial site for apprehending the concepts of scientific discourse, including systems theory' (p. 2). In essence, emergent poetics enact a provisional closure, the openness of which drives feedback and structural entanglements that in turn use iteration and recursion to modify themselves, as in larger projects such as Pound's *Cantos* or Olson's *Maximus Poems*, giving rise to emergent effects that are themselves the visible instantiation of material phenomena in the world that precede the complex system. In a simplified form, this cracks open the problems of a reductive economism while maintaining the approach to the lyrical subject shunned by such projects, keeping attention on a material historicism and praxis. Of Jausсен's subjects in each of the six chapters, Walt Whitman is perhaps the most surprising given the implications of his method for the lyrical form, although the approach to Whitman and democracy is highly successful. The remaining chapters on Pound, Olson, Rachel Blau DuPlessis, and Nathaniel Mackey are less surprising but also very productive. The chapter on DuPlessis's *Drafts* is also fitting, coinciding as it does with the conclusion of her editing of Palgrave's series *Modern and Contemporary Poetry and Poetics*. The closing chapter, on digital poetics, is helpfully set beside Kaufmann's *Uncreative Writing*, reviewed below, and Dani Spinosa's *Anarchists in the Academy: Machines and Free Readers in Experimental Poetry* (UALbertaP [2018]), which will be reviewed next year. The approach to the 'machine' in Pound's *Cantos* comes from Louis Zukofsky and stresses the iterative and recursive, in particular the process of translation as both a movement between languages and a carrying across of poetics. The most intensive attention goes to Canto I and the early cantos, but Jausсен extends this forward in time significantly. As with the approach in the Pound chapter, Jausсен uses a reflection on Robert Lowell to drive his approach to Olson's houses in *The Maximus Poems*. The shift from the lyric to the process and emergence of consciousness from material processes again makes sense in this reading and takes Olson's poetics as process that reflects underlying horizons of possibility more than the expression of a singular subject. The conclusion on the digital turns to Donna Haraway and the 'Web 2.0' after pointing to the lyrical subject again, and the discussion of machinic processes in Pound and Olson

seems to call to the 'uncreative writing' of Kenneth Goldsmith, who appears only briefly, as does A.R. Ammons. In all, Jaussen commits a reading of emergent poetics that calls for expansion.

Michael Kindellan's *The Late Cantos of Ezra Pound: Composition, Revision, Publication* takes on the daunting project of reading 'the late cantos philologically, looking into their stages of development, from first inception to final published version(s)' (p. xi). Kindellan presents this modestly as sidestepping the hard work of explication and textual analysis, but elucidating how work such as *Section: Rock-Drill* and *Thrones* 'came into being' (p. xi) is no small task. The opening chapter takes seriously Pound's derision of reading as a way of moving from the experience and exercise of reading itself and how it relates to writing to instead stress the process of writing. The conclusion of the chapter works from Pound's 'Totalitarian Scholarship' to contend that Pound always supported 'the inherent value of archival work (of being able to see not just what but how an author wrote)' (p. 47) and further that such archival work and its potential print reproduction in facsimile would circumvent scholarly intercession. In part this view relies on a genetic approach and leads Kindellan to gesture to Jerome McGann's *A Critique of the Modern Textual Condition* (UChicP [1983]), all racing to the inevitable conclusion that 'If *The Cantos* is a kind of scholarly engagement, it is a travesty thereof, subverting its practices and denying its values' (p. 51). The second chapter turns to *Section: Rock Drill* specifically for a deep immersion in Pound's writing practice, beginning with the compression of his abbreviated shorthand and the medium of spiral-bound stenography notebooks, attending to the pencil, pen, and pencil crayons in which it was written. A crucial point to the project is that 'whether Pound was omitting as he wrote, or reincorporating into new writing what he had already written, authorial functions were for him deeply coincident activities. This fact alone makes reading *The Cantos* genetically a necessary if not, at least in Pound's eyes, a legitimate activity' (p. 55). The deep attention to the stages of writing from holograph manuscript to typescripts through to proofs (and correspondence about proofs), at several points extensively transcribed into the book, is impressive and a trove for scholars unable to access the archival materials directly. In effect, for those unable to engage with facsimiles as Pound desired, Kindellan makes this possible by providing and curating the experience, although this seems to contradict Pound's own views to a degree, as he notes in his conclusion: 'No doubt Pound would have abhorred the approach I have taken to his work' (p. 249). Facsimile images also play an important role at points. The third chapter, on *Thrones*, opens by provoking comparison of the quality of work to *Section: Rock-Drill*. In a sense, the method in this chapter of attending to the recovery of revisions of earlier writing rings similarly to Lawrence Durrell's habit of 'quarry books' that could be mined for various projects and purposes, with portions of the stenographer notebooks for *Section: Rock-Drill* transcribed into the notebooks for *Thrones*. Despite the opening disclaimer against elucidating Pound, this chapter also gives significant attention to precisely this, and successfully as well, such as through the combination of discursive voices in these cantos and Pound's source materials.

The analysis of Pound's interest in L.A. Waddell's *Egyptian Civilization* is an example of this, extensively footnoted. The conclusion is copiously footnoted and shows Kindellan's most extensive direct engagement with Pound scholarship, which is presented across the text as a whole but made manifest here. The extent of discussions around James Laughlin's *New Directions* also calls for this closing chapter to sit beside Ian MacNiven's recent biography '*Literchoor Is My Beat*': *A Life of James Laughlin, Publisher of New Directions* (FS&G [2014]; reviewed in *YWES* 95[2016]). Kindellan's work is deeply impressive and a trove for anyone at work on the late Pound, and most especially those without direct access to the archival resources.

A major textual addition to 2017 is the edition of *Selected Poems of Edna St. Vincent Millay: An Annotated Edition*, edited by Timothy F. Jackson with an introduction by Holly Peppe. The project selected from Millay's published works from 1917 to 1954 and from her manuscripts, including her unpublished 'Essay on Faith' and her letters. As Jackson stresses, archival research drives the annotations, and the correspondence materials are intended to amplify the poetry. Jackson has also made clear the ambition to bring readers to Millay's later poetry and beyond her most frequently taught early sonnets, in particular to showcase her mastery of prosody. The excellent introductory materials from Jackson and Peppe are, however, only anticipatory of the marginal annotations to the poetry that offer source materials and explications that will be particularly useful to student readers, but also to advanced scholars as Jackson clarifies source materials, variants, and Millay's engagement with contemporary texts, from *Vanity Fair* to other poets. The luxurious large margins also seem made for a student edition ready for note-taking, if a paperback becomes available.

Laura Winkiel's *Modernism: The Basics*, in Routledge's growing series *The Basics*, is an ideal introductory overview for undergraduate students or postgraduates in need of a succinct introduction. The book is clearly intended to serve as a top-speed introduction for those needing a functioning schema for an entire field in a single volume, and the inevitable limitations of this compression are ameliorated by closing sections for each chapter that extend the scope of readings and references by making it clear that this volume is a starting point and not a complete survey in itself. This encouragement to excellent continued readings works well with the stated expectation that the reader is unfamiliar with each text referenced or discussed. As an overview it is ideal, and would be accessible even to students at the very beginning of their studies without being reductive or setting up future misconceptions based on simplification. The opening chapter, 'What is Modernism?', begins with epigrams from Mina Loy, Arthur Rimbaud, Ezra Pound, and Suzanna Césaire, which emphasizes the plural understandings of modernism from the colonial to the 'New'. Key terms are set in bold in the body of each chapter, and key points are summarized in bullet lists. For this first chapter, key concepts range from the crisis of modernity to the transformation of aesthetic norms, the network of coteries around non-commercial little magazines, and the contiguity of modernism with imperialism, global capital, and Western domination. The suggested continued readings range from electronic editions of T.E. Hulme's lecture on modern

poetry and Edmund Wilson's *Axel's Castle* to Douglas Mao and Rebecca Walkowitz's 'The New Modernist Studies' (*PMLA* 123:iii[2008] 737–48), Stephen Ross's *The Routledge Encyclopedia of Modernism* [2016], Sean Latham and Gayle Rogers's *Modernism: The Evolution of an Idea* (Bloomsbury [2015]; reviewed in *YWES* 96[2017]), and other mainstays of the new modernist studies. The subsequent chapters, on 'Concepts', 'Histories', and 'Forms', follow the same organizational pattern, and the closing 'Afterword' takes up the problem of the unequal distribution of modernism today as a legacy of the imperial project as well as a brief disquisition on postmodernism. Winkiel ranges widely across both American and British modernist authors as well as an impressive range of world literatures engaged with modernism. All in all, this is an excellent basic guide.

Sasha Colby adopts an innovative approach to female modernist writers by combining critical work and creative dramatic texts in *Staging Modernist Lives: H.D., Mina Loy, Nancy Cunard, Three Plays and Criticism*. For those who have seen Colby's interactions with Suzette Henke for the critical performance of modernist lives at Simon Fraser University and the University of Louisville, this project comes as a much-welcome culmination of the already established evanescent work of performance. The five critical chapters include an introduction that covers topics ranging from high modernism's anti-theatrical bias and auto-ethnography in criticism to three chapters introducing each of the plays, and a brief conclusion suggesting uses of the plays for students and critics. Some may dispute the absence of theatre from high modernism, noting James Joyce's *Exiles*, T.S. Eliot's several successful plays, the early Samuel Beckett, the importance of the radio drama, and so forth, especially in the work on radio in the new modernist studies, but the way this leads Colby to respond to H.D. is highly effective. These two critical chapters surround the three critical commentaries on the plays, each of which takes an auto-ethnographic approach to the dramatic works. This leaves the three plays to be read both as creative works for dramatic interpretation as well as critically reflective performances asking challenging questions of us as scholars as distinct from an audience seeking an aesthetic and emotional experience. 'The Tree', 'The Mina Loy Interviews', and 'These Were the Hours' respectively cover H.D., Loy, and Cunard. Most readers familiar with Colby's works will be attuned to the work on H.D., but the critical chapter and play engaged with Cunard may offer the most rewards and a biting awareness of her compromised position between radicalism and riches. The combination of critique and creative exploration in *Staging Modernist Lives* makes it a book unlike any other this year, and indeed unlike any other likely to come soon. Modernist scholars would do well to take notice and consider how its contents may be of use in performance and the classroom.

Elizabeth-Jane Burnett's *A Social Biography of Contemporary Innovative Poetry Communities* is a late arrival coinciding with the first announcements of Rebecca Colesworthy's *Returning the Gift: Modernism and the Thought of Exchange* (OUP [2018]). The two projects certainly merit comparison based on their shared development from Marcel Mauss's *The Gift* (OUP [1925]), and it is hoped that this can be done in next year's review. Burnett's

argument is extrapolated from an anthropological approach to gift economies as analogous to poetry communities, and in particular experimental poetry communities for which the cost of producing poetry far outweighs any financial gain, hence the exchange as a gift economy bound up with concepts of kinship, the sacred, reciprocity, and ethics or poethics. She carries this paradigm in her opening chapter to a second on wagers that draws on Blaise Pascal and Albert Camus, with Maurice Godelier bridging from the first chapter. She then connects this more materialist second chapter to Lyn Hejinian and Joan Retallack. The subsequent chapters more or less stand on their own as an exemplification of the critical arguments made in the first two theoretical chapters. Chapter 3 considers Bob Holman in relation to the Bowery as a demonstration of the lively work on the poetic community in recent years. Chapter 4 covers Anna Waldman in relation to Naropa, and chapter 5 sets Bob Cobbing with the Writers Forum in London with Eric Mottram. This fifth chapter will be of particular interest to those studying sound poetry and recorded poetry, such as Karis Shearer's AMP Lab and the SpokenWeb project with Jason Camelot, Mike O'Driscoll, Cecily Devereux, Tanya Clements, Al Filreis, Michelle Levy, and others. Chapters 6 and 7 turn to feminist poetics and eco-poetics, respectively, and for both the study of Fiona Templeton is particularly strong. These final chapters then lead to the conclusion, which offers a concise summary of the project with Retallack and materialism as returning touchstones for the book.

David Kaufmann's *Reading Uncreative Writing: Conceptualism, Expression, and the Lyric* opens as would be expected with Kenneth Goldsmith but also produces exciting approaches to Oulipian poetry and Flarf. Among the quickly growing critical responses to Goldsmith's paradigm of uncreative writing, Kaufmann's work may connect helpfully with Christopher Schmidt's *The Poetics of Waste: Queer Excess in Stein, Ashbery, Schuyler, and Goldsmith* (Palgrave [2014]; reviewed in *YWES* 95[2016]). The close connection between Goldsmith's work and Frankfurt School critical theory is a key here, and Kaufmann's most frequently critical references are to Adorno for each chapter. A central contention from Kaufmann is that uncreative writing is problematically entangled with racism, for which he makes a striking comparison to Christian Bök's *Eunoia*, setting it as a form of mastery through skill and domination, which contrasts with the opposition to craft in Goldsmith, Vanessa Place, and Robert Fitterman. Kaufmann adds to this the nuanced issues of mimesis and *Schein* as semblance in Adorno, where the term 'does not refer to a work's attempt to resemble the world, but rather to the illusion that it represents a self-contained and coherent whole' (p. 101). This semblance is undone by concentrating on the labour of production and the *made* nature of the text. This is the point of contrast with Christian Bök's ironical orientalism that Kaufmann reflects on through Marjorie Perloff and by comparing his work to Samuel Taylor Coleridge's 'Kubla Khan'. Kaufmann's work is important as a part of the recent swell in criticism on uncreative writing and Goldsmith, a swell that looks to be increasing. A productive conversation is also possible with Dani Spinosa's

Anarchists in the Academy: Machines and Free Readers in Stacey Martin and Experimental Poetry (UAlbertainP [2018]), which will be reviewed next year.

John T. Irwin has offered a further post-retirement book following on his *Hart Crane's Poetry: 'Apollinaire lived in Paris, I live in Cleveland, Ohio'* (JHUP [2011]; reviewed in *YWES* 93[2014]) and *F. Scott Fitzgerald's Fiction: 'An Almost Theatrical Innocence'* (JHUP [2014]; reviewed in *YWES* 95[2016]). *The Poetry of Weldon Kees: Vanishing as Presence* meditates deeply on Kees's vanishing from the poetic canon as well as his presence from the uncertainty of his suicide. As with his earlier work on Crane, Irwin's project derives from a lengthy teaching career in Baltimore, and the classroom experience is always near to the surface, offering the reader fresh uses for the critical work in sparking discussions or pedagogical possibilities. Kees disappeared in 1955, presumably after having leapt to his death from the Golden Gate Bridge, and Irwin links this to generational disappearances ranging from Jimmy Hoffa and Ambrose Bierce (the ambiguously lost) to the war dead of two world wars and the Korean War (the unrecoverable). This has the feel of a well-developed and rehearsed lecture, and the slim book can be read in a sitting handily, which in this instance proves its utility to the classroom. Partly there is a suggestion here of further considerations by Irwin, moving as he does from Crane's and Kees's suicides to point to John Berryman. The close reading of the second chapter extends to the books Kees left in his apartment, Dostoevsky's *The Devils* and Unamuno's *Tragic Sense of Life*, which Irwin presents in the context of Kees's planned book on famous suicides, for which he had already written the entries on Crane, Lupe Velez, and Alexander Berkman (p. 14). The deep contemplation of the suicide note as a trope and concept (in this instance there not having been one, unless the books are read to have functioned so, which is Irwin's argument) relies here on close reading and careful textual attention that would lend itself well in the classroom to a passage analysis. The third chapter takes up, again much as with his earlier discussion of Crane, the excellence of Kees's work. This appreciative chapter is wide-ranging in its gestures, from Andrew Marvell's 'The Garden' to Jackson Pollock, Albert Camus, Friedrich Nietzsche, and Eliot. Again, the trope seems born from teaching notes, and this is surely its utility, particularly in its careful textual exegesis of Kees's poetry. The fourth chapter is a traditional study of influence, moving from Crane and Wallace Stevens to Kees, with some significant attention to Nietzsche again, and the closing chapter traces the capaciousness of Kees's poetry in a concise close reading. The final sixth chapter offers further close readings of the Robinson poems with a very quick summation of the existential bleakness that hounds onward from Nietzsche's refutation of truth and the production of meaning through poetry that merges with absurdity and excitement.

Several chapters in Tara Stubbs and Doug Haynes's edited collection *Navigating the Transnational in Modern American Literature and Culture* pertain to American poetry. Will May opens the collection with 'Dickinson, Plath, and the Ballooning Tradition of American Poetry' as a reading of tropes of the airborne. Stephen Ross takes up Olson and Prynne in his wide-ranging approach to modern nature poetry, perhaps most strikingly

with Archibald MacLeish's 1968 response to the 'Earthrise' photograph (notably, this is the modernist poetry scholar, Stephen Ross of Concordia University, not the modernist prose scholar Stephen Ross of the University of Victoria, both with forthcoming modernist monographs from Bloomsbury). Stubbs explores W.B. Yeats's echoes or influences in contemporary American poetry, perhaps most strikingly Van Morrison but also prose works such as Cormac McCarthy's *No Country for Old Men*. Erica McAlpine considers Paul Muldoon, particularly his American residency and writing from it, such as his elegies of Seamus Heaney and of his mother. Philip Coleman takes up John Berryman, significantly attending to his gestures to Yeats, and Will Norman pursues Allen Ginsberg and Peter Orlovsky through Paris. The importance of Ginsberg's European travels is helpful here and recalls work such as Adam Piette's *The Literary Cold War: 1945 to Vietnam* (EdinUP [2009]; reviewed in *YWES* 90[2011]). Joanna Pawlowicz offers a much-needed history of George Leite's magazine *Circle* as a part of 1940s Californian modernism and its global reach and intersections with a form of post-Surrealism in her chapter 'Locating Transnationalism: *Circle* Magazine and California Modernism in the 1940s'. While calling for an engagement with broader histories of transnationalism among the Beats, as in Nancy M. Grace and Jennie Skerl's *The Transnational Beat Generation* (Palgrave [2012]; reviewed in *YWES* 93[2014]), there is, however, an elision of recent work that has done precisely this in relation to Leite and the networks from which his journal *Circle* emerged. Pawlowicz's work demonstrates the rewards of attending to the little magazines and coteries of California, and the impressive successes of her study here demand further work, especially growing from her closing exhortation that '*Circle* advanced a different conception of location, one that was defined as much by practices and politics from outside regional or national borders, as from within' (p. 179). This deterritorialization, to slightly misuse the term, is a call for scholars to heed. Annabel Haynes takes up Basil Bunting and Lorine Niedecker in an unexpected and successful study that draws in Louis Zukofsky and Peter Quartermain, among others. This chapter should be set beside Elizabeth Willis's collection *Radical Vernacular: Lorine Niedecker and the Poetics of Place* (UIowaP [2008]; reviewed in *YWES* 89[2010]). John Steen's chapter on Robert Creeley and Paul Celan (via Jean Daive) is also innovative and expands readings of Creeley by situating him as in one degree profoundly American and in another very much of another world, most obviously in his connections with the poetic community in Majorca and time with Robert Graves. Paul Giles provides an 'Afterword'.

Following on recent work on Wallace Stevens and the expanding 'in context' series from Cambridge University Press, Glen MacLeod's *Wallace Stevens in Context* brings together an outstanding range of contributors, from Stephanie Burt on the exotic and Andrew Epstein on the everyday to Craig Monk on periodical cultures and Lisa Goldfarb on music. Each contributor is adding what they have best to contribute, and the cumulative effect is stunning. It is difficult to think of a better starting place for undergraduate and postgraduate students alike, as well as many useful

discussions for active Stevens scholars. The chapters are all brief, and each has a collection of suggested further readings compiled at the end of the collection. Langdon Hammer's approach to modernism shows the movement as not requiring Stevens, as evidenced by his relative absence from Peter Nicholls's *Modernisms* (UCaIP [1995]) and *The Oxford Handbook of Modernisms* (OUP [2010]; reviewed in *YWES* 91[2012]), yet the turn of the chapter is towards a Romantic modernism in Stevens that has its own long tradition set off by comparison to Pound and Eliot in particular. The thirty-six chapters respectively cover 'Places', 'Natural Contexts', 'Literary Contexts', 'Other Arts', 'Intellectual Contexts', and 'Social, Cultural, and Political Contexts'. The literary and socio-political sections are the most extensive, with ten chapters each, with Rachel Galvin's discussion of racism provocatively turning from Stevens outward to contemporary poetry and, like Hammer, recognizing Stevens's absence from discussions of race in American literature and modernism. The closing work by Lisa M. Steinman on the feminine and constructions of masculinity in Stevens is in equal parts an outline of an approach for undergraduate readers and provocation for better and more scholarly work by her colleagues. Stevens's construction of a concept of the feminine demonstrates the urgency of such readings in opening discussions of toxic masculinity as well as the centrality of constructions of gender to his poetics. While it is not possible to comment on each of the thirty-six chapters, the entanglement of summary, contextualization, and provocation in easily approachable prose is highly effective for a wide range of readers.

Bart Eeckhout and Lisa Goldfarb both contribute to *Wallace Stevens in Context* and edited the collection *Poetry and Poetics after Wallace Stevens*, with several contributors common across both collections. Steinman here writes 'Unanticipated Readers' on Stevens and race in parallel to Galvin's chapter above, while Galvin explores the colonial logic of mimesis and influence in "'This Song is for My Foe": Olive Senior and Terrance Hayes Rewrite Stevens'. Galvin's refutation of the cultural logics of Harold Bloom's *The Anxiety of Influence* [1973] as patriarchal and imperial (while noting Eeckhout's recognition of Stevens's presence in Bloom's book) opens a way to read responses to Stevens from Hayes and Senior that alter the perspective on community and the lyric. Lee M. Jenkins is perhaps the closest between the two volumes, contributing here on modernism and for MacLeod on Stevens's poetic contemporaries. The iteration in 'The Strands of Modernism: Stevens beside the Seaside', however, extends to the late modernist post-Surrealism of the personalist poets when Nicholas Moore included Stevens's work in the magazine *Seven* in the same issue as David Gascoyne, whose uses of Stevens Jenkins traces before and after his break with the Communist Party and turn to the Henry Miller-inspired post-Surrealism of the Personalist group through Lawrence Durrell in the late 1930s. The closing comparison, via Marjorie Perloff, of the modernist aesthetic conflict between the lyric and the collage might fruitfully extend beyond modernism to the late modernist poetics of Moore and Gascoyne in their relationship with the New Apocalypse movement and English post-Surrealists. Juliette Utard's 'Silly To Be Serious: Lateness and the Question

of Late Style in Stevens and A.R. Ammons' also retraces the form of influence in the anxious tradition articulated by Galvin, although not described in the same sense here. Having the two chapters together in the collection is helpful.

In *Notational Experiments in North American Long Poems, 1961–2011*, A.J. Carruthers explores integrations of musical scores in contemporary American poetry to argue that this offers a resolution to or escape from some of the problematic demands of the long poem form since the mid-century, in particular closure. The project invites comparison to Josh Epstein's *Sublime Noise: Musical Culture and the Modernist Writer* (JHUP [2014]), although as Carruthers clarifies in his introduction, while music has cultural effects, his specific interest is in 'how the effects of notations can do cultural work' (p. xxx), which is quite distinct from Epstein's project. Where Epstein is careful with the slippage in terminology between literary studies and music, in Carruthers's work the reader would be best served by setting aside the musical lexicon to read the book from a purely poetic perspective. That is, we do see musical scores in long poems, but where some would read the musical notation itself, we here must instead read these various scores as a visual marker of a poetic effect or manifestation of a poetics reaching beyond itself, lest terms such as sight reading, chord, harmony, scale, tonality, serialism, interval, and so forth be read in their musical sense. That is, this is a study of the effect of musical *notation* appearing in long poems and not music in these works. This creates interpretative challenges for the reader in order to deliberately avoid assuming Carruthers means what his play with musical terminology might actually suggest at several points. The work on poetics in the book is highly productive, so the work of reading past the unintended misuses of terminology rewards the effort, and it would be pedantic to point out the slips. This challenge aside, the opening to a poetics of incomplete closure or choral simultaneity as an ambition for readers is exciting. The book opens with an introduction clarifying Carruthers's scope and aims for reading the presence of musical notation in the long poem form across fifty years from modern to contemporary literature. The first chapter takes up Langston Hughes's *Ask Your Mama: 12 Moods for Jazz*. Chapter 2 seeks the function of musical gestures in Armand Schwerner's *The Tablets*, and this is very welcome work. Chapter 3 opens the allegorical function of the score in bpNichol's *The Martyrology*, and this may be the most effective chapter of the collection showcasing Carruthers's close familiarity with the work. Chapter 4 reads Joan Retallack's *Errata Suite* through Cage's poetics and compositional practice, most especially his work on silence, although the chorality of the reader and silences as registers are somewhat opaque. The closing chapter on Anna Waldman's *The Iovis Trilogy* seeks some form of reconciliation between the lyrical and the materialist, and 'Iovis extends Waldman's vocalist to embrace a choral lyricism which is strongly material' (p. 151). This reflects Waldman's sense of the voice being communal, although the wordplay on the lyric and choir used by Carruthers to express Waldman's poetic gesture employs the same gestural challenge: how do we as readers reconcile the lyrical in poetics or lyrical subjectivity with the materialist demands of

criticism and community-based concepts of subjectivity that eschew the individual? It would be helpful for the critical work to enact or explicate the desire expressed in the poetry rather than echo it. The brief conclusion, which calls for a *da capo al fine* return to the introduction before proceeding to the ending is a bold call for rereading the book but then moves directly to suggest the score as a visual marker of the escape from a poem through a surprising emptying out into silence that the notation of sound achieves for the reader. There are also rich provocations in the text to read Pound's Canto 75, and perhaps most exciting are the recurring gestures to Mac Low as well, which do not achieve a chapter of their own but may be set beside the attention to his work in relation to John Cage in Dani Spinosa's 'Freely Revised and Edited: Anarchist Authorship in Mac Low's *The Stein Poems*' (*ESC* 41:ii–iii[2015] 91–107).

Jason Lagapa's *Negative Theology and Utopian Thought in Contemporary American Poetry* takes a surprising approach to the utopian ambitions of experimental verse, in particular of Language poetry and affiliated movements. At its heart, he contends, apophatic theology's position that the divine cannot be directly known or described and hence can only be discussed through its negative or what the divine is not allows a parallel to the unknowability of the utopian future of a post-revolutionary society akin to Walter Benjamin's messianic time, and also with its temptations to teleological thought. Lagapa's theoretical approach is guided by Theodor Adorno and Fredric Jameson as well as Ernst Bloch for detective fiction. The six brief chapters begin with the metaphorical utility of negative theology in the introduction followed by a chapter on Susan Howe's *Souls of the Labadie Tract* and *Midnight*. The third chapter focuses on Nathaniel Mackey's *Splay Anthem* followed by a fourth chapter on Charles Bernstein, which is particularly detailed. Lagapa's chapter on Alice Notley's *Disobedience* focuses on the recognized utopianism of the detective novel as genre, using this to approach Notley's noir book-length poem as essentially teleological in form and poetics. The work on Notley is particularly welcome. The closing 'Afterword' draws on the resistance to closure via Lyn Hejinian as a parallel to anticipatory consciousness, in both cases binding the reader's involvement in process with the radical rupture in determined modes of social existence.

Bartholomew Brinkman's *Poetic Modernism in the Culture of Mass Print* is similarly ambitious but focused more on the institutional pressures of print production through a book history methodology and expressing the kind of institutionalizations of modernism noted by Michael Levenson in *The Genealogy of Modernism* as 'the accession to cultural legitimacy' (CUP [1984] p. 213). For Brinkman, matters of the everyday and mass culture intersect with the more often 'aloof' stereotypes of modernist poetry through processes such as book-collecting and the market imperatives of mass production for publishers entangled with the fetishized object of the book. After his theoretical declaration of his project in the introduction, Brinkman's first chapter puts the proof to his method through Palgrave's

Golden Treasury as a book object and expression of the collector-as-editor-as-anthologist, leading to Laura Riding and Robert Graves's condemnation of the modernist anthologizing movement. The second chapter turns to *Poetry: A Magazine of Verse* as a market-maker of taste. In a sense, this is the American form of Levenson's argument about *The Criterion* as the marker of modernism's institutionalizations, and Brinkman carries this approach across a charting of poetry in *Atlantic Monthly*, *Harper's*, *Century*, *Life*, and *Crisis*. Chapter 3 dwells on Marianne Moore and the collage poem in her collection practices and composition method. The chapter's closing gestures to the compositional accumulation of William Carlos Williams's *Paterson* as a potential expansion. The fourth chapter turns to T.S. Eliot in his editorial capacities at Faber & Faber and his editorial production of Rudyard Kipling's poetry and, as Brinkman terms it, 'Resounding Pound'. For Pound, he focuses on the *Selected Poems* (Faber [1928]) and how it is constructed to give a narrative of continuous development in Pound's oeuvre, although Brinkman concedes that Eliot's lasting impact is more visible in the editing of Moore and Kipling. The final chapter turns to archival operations of authority and the rise of the modern poetry archive, considered through Foucault and Derrida. This chapter makes excellent use of Michael O'Driscoll's work on archives and Pound in "'Dead Catalogues": Ezra Pound's *Guide to Kulchur* and the Archival Consciousness of Modernism' (*GlobRev* 1:i[2013] 1–29) and 'Ezra Pound's Cantos: "A memorial to archivists and librarians"' (*SLI* 32:i[1999] 173–89).

A late arrival from 2016 rounds out the poetry section of this year's chapter. Gayle Rogers's *Incomparable Empires: Modernism and the Translation of Spanish and American Literature* opens by contrasting the travels of Don Dos Passos and Juan Ramón Jiménez, both going, in opposite directions, between Spain and the United States of America. Langston Hughes, Ezra Pound, Jiménez, Miguel de Unamuno, and Dos Passos are Rogers's touchstones here with an excellent exploration of the New Negro movement in relation to Spain and the wider *négritude* with short discussions of Paul Lawrence Dunbar, Claude McKay, and Countee Cullen. Rogers's work is part of a growing body of postcolonial studies of modernism, such as Matthew Hart's *Nations of Nothing But Poetry* (OUP [2010]; reviewed in *YWES* 91[2012]) and Jessica Berman's *Modernist Commitments* (ColUP [2011]; reviewed in *YWES* 93[2014]), both of which his book stands admirably beside. The possibilities of plural voices in translation and bilingual writing is deeply impressive in his reading, and while these studies refresh often familiar texts, they are also a call for further work and a broadening of this project. His deft critical movement among theories of empire, orientalism, modernism, and translation in a comparatist context is admirable following on his earlier *Modernism and the New Spain: Britain, Cosmopolitan Europe, and Literary History* (OUP [2012]). William Carlos Williams only appears briefly in passing comparison with Pound's *Cathay*, but readers may recall Jonathan Cohen's edition of his translations, *By Word of Mouth: Poems from the Spanish, 1916–1959* (ND [2011]; reviewed in *YWES* 92[2013]).

2. Fiction 1900–1945

Arriving too late for last year's review, *The Daily Henry James: A Year of Quotes from the Work of the Master* [2016] is a reissue of an earlier volume, *The Henry James Yearbook* from 1911. This edition comes with a scholarly foreword by Michael Gorra, tracing the publication history of the collection as it slipped further beyond rarity into obscurity across the twentieth century, and detailing the life and motivations of Evelyn Garnaut Smalley, the work's original compiler. Here, Gorra points out the strangeness of some of the selections and the imbalance in source material, simultaneously gesturing towards the evocativeness of the genre. In this way, Gorra also gestures towards what must be the contemporary motivations behind reissuing the work in this edition, which includes with it the original preface by Smalley and introductory letters by James and his editor, W.D. Howells. Unsurprisingly, the book is devoted wholly to quotations: specifically, 378 passages, generously including one for leap year and an additional selection for the start of each month. While the book is not necessary for any scholar but the most driven of completionists, it is nevertheless generally accessible and, with this reissue by Chicago University Press, able to be had.

With its preface and final chapter, Linda Wagner-Martin's *John Steinbeck: A Literary Life* is set into motion by the novelist's 1962 awarding of the Nobel Prize in literature. Wagner-Martin begins by characterizing reactions to Steinbeck's win (p. vii), ending it as it begins—suggestively, even quoting the words 'Once upon a time' (p. 162)—with context and consequences of his being named Laureate (p. 158). In between, she offers close studies of the author's work, organized loosely by genre, chronology, and title. This organizing technique can at times lead to confusion. For instance, while one chapter starts by explaining Steinbeck's luck in securing a publisher for *Tortilla Flat* (p. 19), the next chapter loops back to pick up other thematic details in a way that unwrites the history that came before it: '[Steinbeck] had yet to make money from his publications. . . . *Tortilla Flat* had been rejected by several publishers' (p. 33). The confusion is minor in light of the deep insights offered here, ranging from Steinbeck's early writing instruction (pp. 3–4) to his long-abiding drive to fictionalize and create stories. Especially useful are the insights gleaned here from his correspondence—both the story-making drive embedded within his letters and the details about his processes that he discusses with others. Wagner-Martin touches on Steinbeck's short stories, from his collections to the pieces published in serials, deftly weaving commentary on style (p. 5) with details like Steinbeck's friendship and falling out with Joseph Campbell (pp. 8–11). While early chapters are devoted to the author's short stories, his novels, and his non-fiction—*Tortilla Flat*, *The Grapes of Wrath*, *The Sea of Cortez*—later chapters chronicle his time after the Second World War, with each focused on one or two works: *Cannery Row*, *The Pearl*, *East of Eden*, *The Winter of our Discontent*, and *Travels with Charley*. Throughout, Wagner-Martin combines primary sources with secondary, putting her study in conversation with work that comes before and highlighting moments when biography and literature overlap: his mother's illness as he wrote 'The

Red Pony' (p. 25), for instance, or the financial relief that came with the success of his *Of Mice and Men* (pp. 49–50). For these reasons, *John Steinbeck: A Literary Life* is an indispensable addition to the scholarship of Steinbeck, equally useful to a beginning scholar of his work and someone already well versed in the material, offering far more than an analysis of the novelist's status as Nobel Laureate.

In its explorations of religion and blasphemy, Steve Pinkerton's *Blasphemous Modernism: The 20th-Century Word Made Flesh* interrogates and challenges common understandings of the period as uninterested in religion's primacy: it 'attends to the complex relationship in modernist texts between words, the Word, and the flesh' (p. 2). Most compellingly, Pinkerton points to the ways that 'blasphemy is a barometer and a mechanism of power, a discourse governed by the powerful but also occasionally usurped by the marginalized in politically significant ways' (p. 8). From Faulkner's Reverend Hightower in *Light in August* (p. 13) to Alain Locke's *New Negro* and Djuna Barnes's parodying of the virgin birth in *Nightwood*, these tropes play out across the spectrum of modernist American fiction (pp. 11–16), with later chapters of *Blasphemous Modernism* focusing most directly on American works. In chapter 3, for instance, Pinkerton shows Locke's *The New Negro* as a means for projecting a new sort of orthodoxy that is at once blasphemous and indebted to a religious tradition (pp. 82–3). Other African American writers of the movement had an 'aggressive embrace of a sacrilegious aesthetic' (p. 89), with some, like Wallace Thurman, highlighting a 'determined irreverence' in his novel *Infants of Spring*. Beyond Locke, Thurman, and Du Bois, Pinkerton moves to consider the magazine *Fire!!* (p. 95). Perhaps Pinkerton's most impressive work in this chapter is his treatment of Richard Bruce Nugent's short work 'Smoke, Lilies and Jade' (pp. 102–6), emphasizing through close readings and quotations the transgressions of this piece. In his reading, Pinkerton shows iconoclasm in *Fire!!* as more explicit and discomfiting than that in *The New Negro*. And in the varieties of queer love in the work of Barnes, Pinkerton finds playful impiety (pp. 115–16), a playfulness that evolves from *Ladies Almanack* to *Nightwood*, becoming a preference 'to undermine, to disarticulate the dogma of inverted sexuality' (p. 118). In this reading, too, the climax of *Nightwood* comes in the suggestively sexualized encounter in a candlelit church between Robin and a dog (pp. 125–9)—which Pinkerton helpfully explains in parenthesis: '(A dog, let us note: *god's* inversion)' (p. 115). In all, Pinkerton suggests that tropes of blasphemy in modernist literature may be signs of nostalgia or melancholy at the growing influence of secularism, itself a way of denying a secular project (p. 132). This rebalancing of context is the greatest achievement of *Blasphemous Modernism*, situating religion even where it seems to be rejected and understanding that rejection considering the writers who seem to have practised it religiously.

Like Pinkerton, Stephen Shapiro and Philip Barnard consider the role of religion in modernist literature. Specifically, in *Pentecostal Modernism: Lovecraft, Los Angeles and World-Systems Culture*, Shapiro and Barnard offer readings of both culture and literature in light of the Pentecostal movement of twentieth-century America. By drawing connections of

chthonic language in H.P. Lovecraft's weird fiction to the practice of Pentecostal glossolalia, Shapiro and Barnard show the writer to be someone 'who adopts nearly the entire constellation of cultural elements found in emergent Pentecostalism' (p. 115). To get to this point, they convincingly argue for the importance of including religious movements in the understanding of cultural history (p. 8), and they depict modernism as a cultural reaction to the period of economic growth between the end of the nineteenth century and the start of the Great Depression (p. 11). The resulting analysis is satisfying and broadly inclusive, but it offers less on Lovecraft than the title might suggest. *Pentecostal Modernism* is best when it follows the roots of the Pentecostal movement along with those of the modernist period, exploring the cultural and political implications of each. In identifying the start of Pentecostalism as the 1906 Asuza Street Revival in Los Angeles, Shapiro and Barnard consciously contextualize the movement within an African American origin (pp. 47, 49), rather than within the context of a competing origin story. From there, they not only trace the history and leaders of the movement, but they also catalogue the shifts in teaching and religious phenomena, pointing out, for instance, the significance of a doctrinal shift of the movement's attitude towards speaking in tongues to mean primarily xenoglossy—speaking a foreign language unknown by the speaker—before the 1920s, changing after that time to suggest glossolalia: speaking a language not known by any human (p. 52). In Lovecraft, Shapiro and Barnard read commentary on the New England complicity and reliance on the slave trade: 'Lovecraft's theme is not the horror of slavery itself, but the horror of realizing that one's cultural and educational ideals are contaminated by profits derived from slavery' (p. 135). Thus, albeit without touching extensively on elements of racial essentialism of Lovecraft's work, Shapiro and Barnard cast racial politics as framing both the modernism of Lovecraft's weird fiction and the growing Pentecostal movement. In the end, they show that, as frustration at modernism's economic opportunities provided fertile soil for movements like Pentecostalism, so too did frustration at should-be-protector institutions of high culture supply the impetus for rejectionist literary movements like pulp and weird fiction.

Reissued in paperback form this year from its original 1990 hardback publication, André Bleikasten's *The Ink of Melancholy: Faulkner's Novels from The Sound and the Fury to Light in August* offers an extensive look at the oeuvre of one of modernist American fiction's most prolific writers. Working towards the idea that writing *The Sound and the Fury* represented a moment of realization, at which point Faulkner 'had acquired the capacity to feel through words' (p. 352), *The Ink of Melancholy* traces this moment from those that presage it in order to emphasize and characterize the effort the writer took to earn his eventual acclaim. His early attempts at writing, Bleikasten suggests, were incomplete or insincere. For instance, when he changed the spelling to 'Faulkner' at the publication of his first poem, 'L'Après-Midi d'un Faune', in 1919, it is an early example of doing nothing more than 'playing the Poet' (p. 1). Central to *The Ink of Melancholy's* telling is Faulkner's search for self; and central to Bleikasten's style in writing about this search are allusions—to Narcissus, Valhalla, Freud, Keats,

Proust, Pan, and Tantalus, among others (pp. 2–5). In all, this study touches on a fair part of the author's work. The introduction moves from Faulkner's early poetry to his early drama and short fiction, a move that Bleikasten shows to be more necessary than inevitable (p. 11). This process is impressively traced through influences—of Sherwood Anderson, Freud, Bergson, Joyce, and others (p. 16). Indeed, Bleikasten's most significant contributions are revealed in his encyclopedic mastery of the material, whether in recognizing Faulkner's debut novel *Soldiers' Pay* [1929] by its 'suggestions of James Branch Cabell's urbane eroticism and Joseph Hergesheimer's languid elegancies, of Aldous Huxley's clever juggling of ideas and T.S. Eliot's "Waste Land" mood' or in characterizing this first work's 'most remarkable feature' as Faulkner's making 'so clean a break with the conventions of realistic fiction' (p. 18). The introduction continues, treating other early novels *Mosquitoes* and *Flags in the Dust*, published as *Sartoris*, before it moves in later chapters to consider Faulkner's better-known novels. In each of these, Bleikasten combines close readings of the texts with detailed background context and theory. For instance, the first chapter reveals the process of *The Sound and the Fury* being written (pp. 41–2), analysis of Faulkner's presumed 'intranarcissistic' impulses (p. 43), correspondence in which Faulkner shared a private sense of pride for the finished product despite a public pose of disappointment (p. 44), and a thorough explication of the character of Caddy (pp. 49–55). While later chapters offer less on the texts' instantiations, they nevertheless impress with their insight and thoroughness.

The Modernist Art of Queer Survival by Benjamin Bateman focuses on the ways modernist works emphasize the 'precarity' of queer lives (p. 1). While Bateman acknowledges anachronism in the application of contemporary understandings of queerness for some of these authors (p. 4), he nevertheless convincingly traces the danger in queer lives explored by these authors, comparing it to the state of living on the threshold of death explored by poets of the First World War. But the danger posed by queerness is not always fatal; it might at times rather evoke the death of difference than the death of the body (p. 1). In a footnote, Bateman makes clear his project's goal: 'It is my contention that modernism offers a sustained interrogation of queerness's affinity with the inhuman and with other dispossessed groups denied full humanity. Modernism is/was in part, I argue, the art of manifesting and mobilizing these affinities' (pp. 18–19). And in the pages that follow, he offers readings towards this end. Reading Henry James's story 'The Beast in the Jungle', for instance, Bateman puts James's story in the context of a disagreement among President Teddy Roosevelt and nature writers John Burroughs and William Long (pp. 22–3). In the fiction of James and the nature writing of Long, *The Modernist Art of Queer Survival* shows both authors challenging normative expectations (pp. 34–5). After reviewing widely cited queer scholarship on James's story by Eve Sedgwick and Michael Lundblad (pp. 26–7), Bateman points to the centrality of May Bartram as a gap in the scholarship (p. 27). While largely focusing on Bartram's significance to Marcher's understanding of his own secret in the work, the chapter offers more than this, too, connecting elements of James's

work to contemporary writing by figures like Alfred Russel Wallace and David Livingstone (pp. 41–2). A later chapter treats the theme of suicide and ‘microsuicidal practices’ (p. 115) in Willa Cather’s work as a means of the survival of self, resisting the drive to normalize. In the short story ‘Paul’s Case’, for instance, the ‘split and splintered body’ of the protagonist ‘makes him available for a queer theory and politics that responds to marginalization not with proof of queer sovereignty but with an imaginative defence of dissipation’s spreading pleasures’ (p. 6). And in his reading of the short story ‘Consequences’ and the novel *Lucy Gayheart*, Bateman argues for an understanding of precarity as ‘an occasion of mutual permeability, alternative sociality, and a radical generosity’ against capitalist imperatives (p. 116). In this way, *The Modernist Art of Queer Survival* shows more than it sets out to do.

3. Fiction since 1945

Within the past year, literary criticism of the post-1945 period has offered new avenues for defining the major trends and themes in literary works that engage with neoliberalism and late capitalism. As a number of monographs focus upon aesthetic renderings of neoliberalism and depictions of working-class life in the post-industrial US, literary critics of post-1945 fiction discussed below show how relevant literary studies are for addressing the urgent economic issues faced by many citizens in the US and the communities in which we live. Beyond a rigorous focus on neoliberalism, three studies reviewed below address other ways that writers grapple with politics in their works, two of which attend to aesthetic critiques of war. Opening with a discussion of a major work that sets out to define the field of contemporary fiction, the first pages of this portion of the review will discuss the number of works focused on politics and the novel. Then the review will address two major contributions to the environmental humanities that use post-1945 works as case studies, and a number of monographs that address genre fiction, namely contemporary science fiction, steampunk, and crime fiction. Before concluding with a discussion of monographs focused on a single author, the review will address monographs on women writers, queer fiction, southern authors, and contributions to narratology that depend upon post-1945 works in their analyses.

To begin, Stacey Olster’s *The Cambridge Introduction to Contemporary Fiction* will be an essential text for scholars of the post-1945 period that offers a fresh account of the field and a useful overview of the major ways that critics currently frame the study of contemporary literature. Building from literary histories of the contemporary period such as Marc Chénétier’s *Beyond Suspicion: New American Fiction Since 1960* (UPennP [1996]), Kathryn Hume’s *American Dream, American Nightmare: Fiction Since 1960* (UHIP [2000]), and Kenneth Millard’s *Contemporary American Fiction* (OUP [2000]), Olster tests the hypotheses of earlier critics and updates them to include analyses of twenty-first-century fictions, thereby ‘explor[ing] the

changes and continuities, additions and alterations, displayed in contemporary fiction' (p. 8). The first three chapters of her book address how contemporary writers 'updat[e] genres that occupy a prominent place in the American literary canon, notably the historical novel, regional realism, and the political novel' (p. 8). In a chapter about 'History and the Novel', Olster showcases three separate ways that authors engage with historical narratives: revisionary literary accounts of national origin stories, literary renderings of iconic historical American figures, and fictional engagements with canonical American texts (p. 12). Like Hume's work, Olster's monograph brings diverse authors together to support such categorization; thus, readers encounter provocative constellations of authors and works. For example, analyses of Thomas Pynchon's *Mason & Dixon*, Bharati Mukherjee's *The Holder of the World*, and Morrison's *A Mercy* unite to show different ways that authors address colonial beginnings of the nation to emphasize the violent movements of empire and the market economy, abuses of global entities like the East India Company, and the connections between the seventeenth-century global economy and twentieth-century late-stage capitalism. By placing these three texts together, Olster is able to show a shared engagement with global capitalism even as authors emphasize different themes such as the how the market impacted black women and white women differently in the colonial period. So, too, Olster's work on historiographic fiction focused on iconic national figures moves beyond celebration of canonical texts like DeLillo's engagement with President John Fitzgerald Kennedy in *Libra* to address literary renderings of Marilyn Monroe in Oates's *Blonde* or Thelma Catherine Nixon (nee Ryan) in Ann Beattie's *Mrs. Nixon*. From a discussion of historical fiction, Olster turns to regional realism in which authors use 'extrapolation from the personal to the social' (p. 39). Olster understands contemporary American realism therefore not to be an abandonment of engagement with the 'complex realities of American life', but instead to use a 'devot[ion] to the minutiae of material reality' as a vehicle for linking the 'public and private, local and global' (pp. 39, 41). Authors addressed in this chapter include Jonathan Franzen, Rick Moody, Tom Perrotta, Larry McMurtry, Jayne Ann Phillips, Cormac McCarthy, Richard Russo, Russell Banks, Jane Smiley, Marilynne Robinson, Louise Erdrich, John Updike, and Richard Ford. Other chapters in Olster's monograph address contemporary political novels, fiction focused on 9/11 and its aftermath, as well as the literature of globalization, the borderlands, and race relations. The two final chapters are particularly fine. As Olster opens her discussion of borderlands with quick analyses of works situated at the south-western border with Mexico and theorists like Gloria Anzaldúa, she shows how influential works by Latinx scholars and literary authors are shaping central lines of enquiry in the study of contemporary literature. Still, Olster also emphasizes how border identities are addressed in works by those interested in exploring Asian American identities and questions of 'Americanization and hyphenization' beyond the south-west, and in contact zones outside the continental US such as the Philippines (p. 154). In her final chapter, primarily focused upon African American writers, that emphasizes how contemporary authors address 'the subject of race by way

of familiar genres and established traditions', Olster claims that writers invested in racial formations in the US are engaged powerfully with deep literary history that honours earlier generations of authors (p. 183). In her argument, works by Toni Morrison, John Edgar Wideman, and Edward P. Jones are exemplary of neo-slave narratives that show indebtedness to study of texts from the nineteenth century. Satirical works by Ishmael Reed, Percival Everett, and Paul Beatty build from and engage with Harlem Renaissance writers such as Rudolf Fisher, Wallace Thurman, and George Schuyler. Contemporary works 'concerned with mixed race and ethnicity' by Colson Whitehead, Emily Raboteau, Mat Johnson, Danzy Senna, and Richard Powers update this focus found within early twentieth-century works by James Weldon Johnson and Nella Larsen (p. 183). Overall, Olster's monograph is a brilliant contribution to literary studies of the contemporary period because it groups diverse authors together around the thematic consistencies in contemporary works with nuanced analyses of how recent works update and revise genres central to the history of US literature. This monograph is a triumph.

While Olster's work provides a stunning overview of the field, a number of other critics have set their sights on defining with greater clarity the neoliberal novel as well as the narrative strategies by which late twentieth-century authors grapple with the violence of late capitalism. In short, 2017 was an excellent year for the study of neoliberalism and literature. *Neoliberalism and Contemporary Literary Culture*, edited by Mitchum Huehls and Rachel Greenwald Smith, is a useful volume that provides superb essays that explore 'the multifaceted and sometimes conflicting impulses in contemporary literature, both to understand how our literary culture responds to the neoliberal moment and to understand how neoliberalism has fundamentally altered the trajectory of contemporary literary production' (p. 15). The editors' introduction to the collection provides an effective historical overview of different phases of neoliberalism, from its foundation in economic policy decisions through its infiltration into the political, social, and cultural spheres. Mapping neoliberalism's first economic phase that began in 1971 with Nixon's work to '[untether] the dollar from gold', Huehls and Smith position neoliberalism's emergence in the 1970s when capital was freed 'to move more easily across international borders' and 'conditions [were] ripe for the accelerated rise of speculative financial capitalism' (pp. 5–6). For the editors, the second phase of neoliberalism was political as Reagan and Thatcher 'linked economic concepts [deregulation, free and private markets] to a political conservatism motivated by anticommunism' (p. 7). This tethering of ideological celebration of the free market to xenophobic social conservatism fuelled politicians' ability to undermine and snip away the safety nets that so many citizens depend upon. So, too, the 'Clinton–Blair nineties' continued this trend by extending neoliberal ideologies beyond merely economic policies to 'noneconomic domains of human life' (p. 7). As neoliberalism came to seem the natural state of things in the 1990s, Huehls and Smith argue, a third socioeconomic phase began in which 'literature and other forms of art, alongside community, education, romance, health, technology, law, and nature [were subjected] to a rigorous

economic calculus committed to efficient profit maximization' (p. 8). The fourth phase—the 'ontological phase of neoliberalism'—is when neoliberalism becomes 'what we are, a mode of existence defined by individual self-responsibility, entrepreneurial action, and the maximization of human capital' (p. 9). The editors argue specific writers like David Foster Wallace, Jonathan Franzen, and Dave Eggers acquiesce in neoliberalism as their writing 'doesn't just evince the neoliberal spirit on the level of these authors' formally "risky" choices', but also 'reiterate[s] neoliberal capital's expanding investment in consumer affect and sentiment' as seen in 'Wallace's experimentalism, Franzen's realism, or Eggers's memoirism' (p. 8). Still, they claim that other authors, like Dana Spiotta, Jonathan Lethem, Ben Lerner, Susan Choi, and Rachel Kushner, attempt to find new forms that might challenge the fourth phase of neoliberalism by proposing ways of being in the world beyond the limited understandings of self that are promoted by neoliberalism. This tension between authors' investment in neoliberalism and literary attempts to challenge it continues through the essays that follow the effective introduction. For example, Caren Irr's 'Neoliberal Childhoods: The Orphan as Entrepreneur in Contemporary Anglophone Fiction' provides a stellar account of how contemporary novels about orphans written for adults engage with the problems that neoliberalism can pose for children when 'responsibility for cultivation of the self [is relocated] from state agencies to the child itself. Highly competent, a full participant in his or her own upbringing, largely autonomous, and fully capable of independent choice, the ideal neoliberal child engages in continuous self-care' (pp. 221–2). While some authors, like Maeve Binchy, remain critical of such neoliberal understandings of childhood, others, like Margot Livesey, showcase the lure of the 'neoliberal ethic of the entrepreneurial self' as orphaned characters rewrite their life stories into celebrations of self-reliance (p. 227). Like Irr, Daniel Worden in 'The Memoir in the Age of Neoliberal Individualism' acknowledges critiques of the memoirs as always already connected to neoliberalism's focus on individualism, entrepreneurialism, and self-fashioning through consumption while forwarding the claim that the genre is much more complex than many critics allow. Situating the memoir boom in connection to New Journalism, Worden shows how memoir is a 'literary mode that has, since neoliberalism's emergence and throughout its implementation, represented material necessities—the limits to economic growth, the narrowness of political engagement under neoliberalism, and the lack of upward mobility and individual wellness represented as widely available and desirable' (p. 163). While only two articles are mentioned here, it must be noted the full collection offers profound commentary on how neoliberalism is impacting literature and how literary critics might take into account shifts in literary production from the 1970s to the present. This is an excellent collection because of its breadth, its attention to periodization, and essayists' engagement with the formal strategies utilized by authors living through the emergence, and now the dominance, of neoliberal ideologies.

Pop-Feminist Narratives: The Female Subject Under Neoliberalism in North America, Britain, and Germany by Emily Spiers examines twenty-first-century popular feminist treatises and fiction with the aim of

addressing how such works represent subjectivity and agency. Spiers analysis of twenty-first-century pop-feminism shows 'how postfeminism and neoliberalism combine to create a climate in which, all too often, feminist achievement becomes re-situated in the realm of self-empowerment, facilitated by the exercise of individual choice and the process of self-improvement' (p. 22). To forward this argument, Spiers examines works by pop-feminist authors like Jessica Valenti, Ellie Levenson, Caitlin Moran, Hadley Freeman, Polly Vernon, and others from North America, Britain, and Germany. Although critical of an alliance between pop-feminist works and neoliberal ideologies, Spiers does distinguish the aforementioned authors from writers like Roxane Gay, Maggie Nelson, and Ariel Levy, among others, who produce popular works that 'examine the socio-political and economic structures that sustain gender inequality' (p. 7). Thus, she shows how some pop-feminists limit their understandings of subjectivity and agency to consumer choices, 'individual choice in the realm of body politics', and entrepreneurial self-improvement, while others use pop writing to engage with structural inequity (p. 7). Because much pop-feminist work that interests Spiers deals directly with (hetero)sexuality and transgression, she delves into the recent feminist historical archive to trace experimental feminist works of the 1980s and 1990s as precursors to neoliberal feminist engagement with transgression. Analysing works by Kathy Acker and Mary Gaitskill, Spiers argues that their obscenity and/or engagement with transgressive sexuality powerfully 'engag[e] with questions of identity and agency and the mobilizing forces of desire' (p. 65). Although twenty-first-century neoliberal pop-feminist writers are influenced by such transgressive works and continue to engage with vibrant renderings of sexuality, Spiers ultimately argues that 'their transgressive gesture[s] have been absorbed and resignified by postfeminist consumer culture' (p. 65). Thus, transgression becomes a way, not to investigate the production of desire or structures that limit the choices of women, but instead to represent lifestyle choices clearly amenable to neoliberal ideologies. Further, Spiers argues that both Acker and Gaitskill, unlike later pop-feminists, are invested in an 'inter-relational model of agency' that provides a critique of neoliberal ideology that emphasizes individual choice, self-actualization, and entrepreneurial spirit (p. 90). Because of Spiers's astute close readings of works by prominent popular feminist writers as well as analysis of precursors like Acker and Gaitskill, *Pop-Feminist Narratives* clearly should be of interest to feminist scholars but also should be important for scholars invested in the study of neoliberalism, especially because Spiers addresses women writers at times left out of such conversations. Further, this book is important for conversations of popular non-fiction and fiction invested in feminist social critique as, importantly, Spiers invites readers to think through how neoliberalism is taken up by pop-feminist authors or how the market can use pop-feminism to support consumer choices, to sell product, or to promote individual choice over collective action based on structural critique. Spiers also shows how authors like Maggie Nelson, Michelle Tea, and Sheila Heti, inspired by Kris Kraus and Eileen Myles, produce autofictions that do not fully acquiesce in neoliberal values, but instead privilege the 'relationality of selfhood', which is

the necessary foundation for a critique of individualism, while also acknowledging that widespread celebration of their works ‘can be understood to be part of the normalization of queer and feminist protest culture that coincides with the hedonistic embrace of transgressive behavior, products, and practices in heteronormative North American pop-culture’ (pp. 127, 133–4). With careful attention a variety of twenty-first-century authors and key late twentieth-century feminist and queer experimental writers, Spiers’s work is an essential contribution to new studies of feminist non-fiction and fiction.

The Financial Imaginary: Economic Mystification and the Limits of Realist Fiction by Alison Shonkwiler is a dynamite monograph attuned to how works published from the 1990s to the present address the financialization of the market since the 1970s. Although connected to the neoliberal novel in some ways, Shonkwiler is clear that she is most interested in how novelists engage with the financialization of the market, which she defines as a movement from an ‘income-based to a property-based model of wealth’ (p. xix). With more detail, she writes, ‘The growth of global financial markets at the twentieth century’s end, the return of Gilded-Age levels of inequality, and the emergence of new technologies have made the logic of late capitalism clearer. They are evident in the ascent of shareholder value, the return of rentierism, the “pursuit of a market in almost everything,” the extension of the logic of risk into private and subjective realms, the market’s underwriting of violence, imperialism, and war, and the circulation of consumer affects and desires as new forms of “production”’ (p. xx). Even as the middle class has come to depend on the financialization of the market to create a sense of security through life insurance policies as well as retirement investments, to ensure access to education via student loans, and to become home owners through mortgages, Shonkwiler outlines how ‘inflated real estate and financial asset markets have helped the middle class to acquiesce to wage stagnation’, deregulation of consumer and environmental protections, and the defunding of public institutions, to name just a few drawbacks (p. xix). While contemporary authors address this economic shift, they also engage with how financialization depends upon abstraction, a process that hides both the ‘social origins of wealth’ and the ‘concrete effects and structural violence’ of financialization in the world (pp. xiv, xxv). She argues, ‘By extracting capitalism from its embedding in social relations, abstraction makes it difficult to identify how and where value is created, how and where we as individuals are situated in a field of economic relations, where the agency of the system is located, and what change could possibly be effected’ (p. xiv). Novelists like Jane Smiley, Richard Powers, Don DeLillo, Teddy Wayne, and Mohsin Hamid use realist narrative strategies to chart economic mystification, the impact of ‘abstraction on categories of virtue, agency, and subjectivity’, and ‘the ways that subjects are asked to negotiate capitalism as agents but no longer producers’ (p. xvi). Even as contemporary economic realism does explore the impact of financialization on subjects, Shonkwiler argues that novelists also register in their fiction the difficulty of understanding or mapping the movement of global capital through realist strategies that focus on character, virtue, and agency at the expense of necessary examination of larger structures and movements of capital that are

obscured via abstraction. Ultimately, Shonkwiler shows how selected novels help readers to see ‘how the “illegibility” of an increasingly abstract, intricate, and global capitalism has conditioned and limited the twentieth-century historical imagination’ (p. xxx).

Shonkwiler provocatively places contemporary economic realism in conversation with works by Howells, Dreiser, and Henry James that reflect upon the Gilded Age in order to show how an earlier generation of writers addressed ‘new forms of abstraction that might prove immune to social and moral restraints’ (p. xxxii). By opening the monograph with this focus, Shonkwiler can show how contemporary works engage with the difficulty of representing financialization through realist strategies used by this earlier generation. For example, with analysis of Smiley’s *Good Faith*, Shonkwiler reveals how a focus on the moral character of subjects during the rise of financialization does not allow subjects to account for structures that produce inequity and precarity. As Smiley’s novel ends with a fleeing con-man associated with Reaganomics and the 1980s real-estate boom, the text reveals the inadequacy of realism with its characterological emphasis on ‘motives, intentions, and action’ to address neoliberalism and financialization (p. 50). She writes, ‘The persistence of a mode of inward and outward alignment, despite its insufficiency as an index to a field of endless consumer differentiation, suggests the difficulty for contemporary realism to accommodate the rise of “interests” as a social formation more important than character or personality’ (p. 51). Despite such limitations of realism, Shonkwiler beautifully reveals the value of Smiley’s text as it moves beyond a focus on the corrupt con-man to an engagement with real estate and its imbrication in finance. With detailed analysis of savings and loan full deregulation in 1982 and its impact, Shonkwiler argues that Smiley’s text ‘invites us to consider real estate as a primary “text” of American social distribution’ (p. 45). By encouraging readers to see structures behind the characters, Smiley’s novel reveals the limits of a focus on character, motive, and virtue in realist fiction as a way to understand how financialization has remade middle-class communities and lives. In later chapters, Shonkwiler examines DeLillo’s *Cosmopolis*, Powers’s *Gain*, Hamid’s *How to Get Filthy Rich in Rising Asia*, and Teddy Wayne’s *Kapitoil*. Shonkwiler’s detailed historicization of financialization as well as her stellar close readings of economic realism at the end of the past decade make this monograph a must-read critical work from 2017.

While Shonkwiler’s book maintains a focus primarily on representations of middle-class and affluent characters’ engagement with financialization of the market, editors Nicholas Coles and Paul Lauter’s collection, *A History of American Working-Class Literature*, examines texts that address the experiences and insights of labourers by a more diverse grouping of authors. To be fair, the collection of essays has a much broader scope, namely, to address American working-class literature from the colonial period to the present. Still, editors and writers in the collection show that new criticism in working-class studies is insisting upon inclusion of diverse authors and examining class beyond a focus on white male labourers. Thus, writers in the collection address early African American literature about labour and

bondage (John Ernest), early nineteenth-century women's writing about labour in mills (Christopher Hager), and marriage plots in early twentieth-century socialist fiction (Alicia Williamson), to name a few topics from excellent articles in the collection. A few articles focus on the late twentieth century with the aim of discussing how deindustrialization and its impact is represented by poets and prose writers. Joseph Entin's 'Globalization, Migration, and Contemporary Working-Class Literature' powerfully argues that 'under present conditions, narratives of migrant labor have become primary vehicles for depicting the lives of working people, and that much of what we typically consider "multicultural" literature is also working-class literature, concerned not only with race and ethnicity but labor as well' (p. 378). To forward this argument, Entin examines Maxine Hong Kingston's *China Men*, Karen Tei Yamashita's *Tropic of Orange*, Helena Viramontes's *Under the Feet of Jesus*, and Francisco Goldman's *The Ordinary Seaman*. There are three larger points that Entin pushes towards the end of the article that are worth mentioning here for their import to the larger field of working-class studies. He argues that 'transnational migration narratives [are] a primary genre of working-class literature in the age of neoliberal globalization, much as the proletarian bildungsroman ... was for the CIO working class during the era of the cultural front' (p. 389). Beyond commentary about genre, Entin powerfully claims that the novelists he analyses posit the import of understanding globalization by addressing 'not only the fluidity of movement across borders but also the asymmetrical structures of colonial, racial, and economic power that shape transnational working-class life' (p. 390). Finally, Entin argues that these novels reveal the heterogeneity of working-class labourers and thus the need to 'take seriously the differences, divisions, and diverse histories' of labourers (p. 391). By reading this chapter and longer collection with Shonkwiler's work, critics are able to see the different narrative strategies and focuses that novelists are taking as they explore the impact of late capitalism on subjects and ponder the import of reading fiction that focuses on contemporary working-class people in connection to works that maintain a focus on middle-class subjects and neoliberalism.

Two other chapters from this collection deserve quick mention. Sherry Lee Linkon's 'Narrating Economic Restructuring: Working-Class Literature after Deindustrialization' is a stellar engagement with the ways that contemporary novelists 'reference the memory of industrial labor' in their poetry and prose (p. 392). She argues that backward glances at industrial labour 'provid[e] a counterpoint to and, at times, a kind of compensation for the social and economic precarity of the work of the present' (p. 392). Analysing works by Jim Daniels (*Places/Everyone* and *In Line for the Exterminator*), Lolita Hernandez (*Autopsy of an Engine and Other Stories from the Cadillac Plant*), Tawni O'Dell (*Coal Run*), Dean Bakopoulos (*Please Don't Come Back from the Moon*), Jeanne Bryner (*Tenderly Lift Me: Nurses Honored, Celebrated, and Remembered*), Timothy Sheard (*A Bitter Pill*), and Stewart O'Nan (*Last Night at the Lobster*), Linkon ultimately provides a rich account of the different ways that writers grapple with deindustrialization, from nostalgia and longing for job security as well as meaningful or valued

labour to meditations on the connections between the repetitious labour of industrial plants and new forms of labour in the service industry. Linkon also highlights how working-class literature of the service industry showcases the diminished opportunities for developing class ‘consciousness and solidarity’ as ‘camaraderie and collaboration of the workplace ... [do] not often translate into unionization or labor solidarity’ (pp. 404–5). Sara Appel’s ‘A Turn of the Sphere: The Place of Class in Intersectional Analysis’ also is strong chapter that uses theories of intersectionality to support new directions in working-class studies. Because theorists of intersectionality offer effective strategies for working across difference, Appel argues that they are ideal figures through which to think about how to build solidarity among interracial, multi-ethnic, multi-lingual communities that may share little beyond class (pp. 408–9). Many have eagerly awaited this collection, and it does not disappoint. It is interesting to note that, by putting these monographs and collections together, the reviewer believes that bridges between the study of the neoliberal novel and post-1970s working-class fiction need to be built with greater attention to how such aesthetic works might speak to each other, encouraging more nuanced arguments about late capitalism in fiction.

Three other works focus upon politics and the novel beyond attention to neoliberalism, financialization, and labour. *Late Cold War Literature and Culture: The Nuclear 1980s* by Daniel Cordle is a thorough treatise on nuclear fiction of the 1980s, including analysis of adult fiction, young adult literature, and the political rhetoric of Thatcherite and Reaganite neoliberals of the period with which literary authors engage. Reclaiming the 1980s as a ‘radical’ decade in Britain and the US as activists sought to counter nuclear proliferation, come to terms with nuclear waste, and articulate the potential and actual damage of nuclear deployment, Cordle traces how nuclear literature of the period engages in a political project that grapples with governmental promises of greater national security through nuclear armament even as such armament creates an increased sense of vulnerability among populations as they think about the potential of nuclear fallout, mutual annihilation, and devastated cityscapes should Cold War enemies choose to open the doors of their arsenals. While Cordle does provide an overview of nuclear fiction of the 1980s, he also is attuned to how such works function ‘most effectively within the discourses of anti-nuclear groups’ and situate contemplation of the nuclear age in the context of other notable political debates about gender, the environment, and neoliberalism (p. 9). Further, Cordle compellingly shows throughout his monograph the import and relevance of nuclear fictions from the 1980s for our current moment. He argues, ‘the literature of the 80s makes visible what we all too easily forget: that a technology of catastrophic destruction remains housed in missile silos, submarines, and military arsenals around the world’ (pp. 20–1). Nuclear fiction from this period not only ‘makes visible’ the threat of nuclear weapons and waste, but also offers visions of the battle between ‘neoliberalism and its opponents’, a struggle that matters as we imagine alternatives to an entrenched and seemingly naturalized neoliberalism that the authors discussed above address. Finally, nuclear fiction can provide visions of

'peaceable means of existence' disavowed by politicians who assert that we need stockpiles of weapons to keep the enemy at bay, to protect citizens, and ensure the future of nations. For example, Cordle opens the second chapter of the book with a discussion of how nuclear fiction utilizes a politics of vulnerability, defined as 'a crisis of faith in militaristic discourse of protection' and an 'intense insecurity' or an expression of 'fragility in the face of the overwhelming power both of nuclear missiles and of the nuclear state' (p. 48). He goes on to show how key writers undermine state discourse of nuclear protection by revealing that they are in actuality 'imperiled ... [by] discourses of the nuclear state' (p. 51). Beyond critiquing state propaganda about nuclear weapons, what makes this literature useful is that it at times posits visions of alternative values that might fuel different movements of the national body, such as 'opening up to others, rather than constructing defensive walls' (p. 73). Because of Cordle's attention to how nuclear fiction addresses neoliberalism, how authors engage with anti-nuke protest movements and political rhetoric of security, and how nuclear fiction is eclipsed by major political discussions of environmental pollution and feminism, his work will appeal broadly to scholars of post-1945 fiction. In light of previously discussed monographs focused on neoliberalism, Cordle's work maintains a specific relevance as he calls critics to recall texts in the 1980s that pushed back against neoliberalism with a specific focus on the dangers of militarism and nuclear rhetoric and weapons production to human and other life on the planet.

Late arrival Giorgio Mariani's *Waging War on War: Peacefighting in American Literature* is a lucid and timely account of how American writers grapple with war and imagine peace that moves beyond the late twentieth century. Analysing works by William James, Kenneth Burke, Stephen Crane, Joel Barlow, Melville, Ellen La Motte, Faulkner, Tim O'Brien, and others, Mariani explores how selected texts 'self-consciously try to come to terms with the moral and intellectual paradox of waging war on war', thereby revealing that 'more combative militant peace ... has significant roots ... in the history of the United States' (p. 30). While the full monograph is well worth perusal, Mariani's work on literary renderings of the Vietnam War and the Iraq War are deserving of mention here. Countering some readings of Tim O'Brien's *The Things They Carried* that focus on the postmodern aesthetic, Mariani reveals how the text critiques the narratives about love that are used to justify killing and war; he argues, 'O'Brien's war story does not cover up a straightforward love story: the "love" we detect at the bottom of this, as of many other war stories, is a love that can never be completely separated from hate and rage. It is a love that kills. ... [T]his is not the kind of love-making that will bring war to an end' (p. 189). His work on literary engagement with the Iraq War addresses Maxine Hong Kingston's *The Fifth Book of Peace* and works by Brian Turner. In reference to Kingston, he powerfully explores how she 'wages peace' and 'forces the reader to interrogate himself or herself on the different versions of peace' that might 'plant the seed of future conditions in which peace may blossom' (pp. 197–8). In sum, Mariani's monograph takes readers on a journey through key thinkers' creative works that challenge hegemonic

narratives about war and imagine—albeit in divergent ways—peace. Thus, he reveals a deep history of writing for peace and countering warmongering rhetoric in the US's literary archive.

Stories of Nation: Fictions, Politics, and the American Experience, edited by Martin Griffin and Christopher Hebert, offers essays that examine artists' explicit engagement with politics from Puritan New England and early Native American literature to late twentieth-century novels, television, and film. The aim of the collection is to consider how specific aesthetic works address the 'dimension of institutional or representative politics, which has', in their account, 'been evicted [from American literary studies] in order to deal with the political as "covert governing ideology"' (p. viii). With reference to the study of late twentieth-century literary works, two essays deserve mention here. Anthony Hutchison's 'Character and Charismatic Authority in Robert Penn Warren's *All the King's Men* and Edwin O'Connor's *The Last Hurrah*' traces how both novelists present the waning of the power of charismatic populist politicians, such as Huey Long and James Michael Curley, in 'an age where new visually oriented technologies and more centralized party and state apparatuses determine [electoral] outcomes' (p. 155). Ultimately, Hutchison argues that the novelists grieve the passing of charismatic leaders, who have in their estimation a 'far less mediated relationship to their constituencies than the new political breed emerging at mid-century' (p. 164). Jerry Giddens's 'Gentle Provocateur: Richard Brautigan, San Francisco, and *The Abortion: An Historical Romance 1966*' reclaims this novel's publication for 'historical accounts of the pro-choice moment as a critical broadside' (p. 172). Although not focused primarily upon twentieth-century literature, Katy L. Chiles's stand-out essay in the volume deserves mention for its stunning historical account of Hendrick Aupaumut's diplomatic work on behalf of the Mohican nation during the late eighteenth century and his continued influence on understandings of sovereignty for the contemporary Mohican nation. As a whole, the collection provides useful essays that discuss how artists and politicians have examined and deployed narrative to address the political climate at various points of US history.

Two major anthologies in the environmental humanities will interest scholars of environmental literary criticism and those invested in the political, social, and cultural work that needs to be done to address environmental crises. First, editors Imre Szeman and Dominic Boyer's *Energy Humanities: An Anthology* is an exciting collection that provides essays, fiction, and poetry by leading thinkers and artists who investigate the social, cultural, historical, and political dimensions of energy production and consumption. Despite mainstream academic, political, and industry emphasis on the sciences and technological solutions to climate change, the editors assert that the major work to be done around climate change will involve understanding 'the world and the people that have been made from oil', or the societies that cling to fossil fuels despite overwhelming scientific evidence that such forms of consumption contribute heavily to climate change and pollution (p. 1). While the sciences are absolutely necessary to document the impact of climate change and the specific sources that contribute to it, the

humanities and humanistic social sciences—history, philosophy, political science, and literary and cultural studies—can help us understand the kinds of subjects that are committed to planetary damage in the name of energy production or are wilfully blind to scientific evidence of the catastrophic consequences of continued fossil fuel production and disavowal of the need to commit to sustainable energy production and infrastructure. The editors write, ‘The next steps in addressing environmental crisis will have to come from the humanities and social sciences—from those disciplines that have long attended to the intricacies of social processes, the nature and capacity of political change, and the circulation and organization of symbolic meaning through culture. . . . The task is nothing less than to reimagine modernity, and in the process to figure ourselves as different kinds of beings than the ones who have built a civilization on the promises, intensities, and fantasies of a particularly dirty, destructive form of energy’ (p. 3). The boldness and urgency of the language in the introduction and throughout the collection powerfully speak to the import of humanistic research and the arts for addressing the current and impending crises of climate change. The editors have shaped the collection around four large areas of enquiry: historical accounts of how energy has shaped subjects, societies, and the world as well as speculative accounts of energy futures in utopian and dystopian modes (p. 27); the connection between energy and political power (p. 151); philosophical thought and energy; and ‘the aesthetics of petrocultures’ (p. 427). Readers will encounter essays by leading researchers in the environmental humanities, including Timothy Morton, Claire Colebrook, Stephanie LeMenager, and Dipesh Chakrabarty. Thus, the collection serves as a nice overview of major thinkers and new directions in energy humanities. Further, the collection is peppered with writing by major contemporary artists such as Margaret Atwood, Italo Calvino, and Paolo Bacigalupi, to name just three included major authors. *Energy Humanities* is a major contribution that not only showcases urgent work in the study of energy and petroculture outside the sciences but also makes a strong case for the necessity of bringing humanists and social scientists into conversation with the hard sciences, as environmental humanists have much to contribute to the fight against climate change, the struggle to transform ourselves and our societies to lessen our impact on Earth, and to imagine new ways of living.

A second anthology, titled *Disability Studies and the Environmental Humanities: Toward an Eco-Crip Theory*, edited by Sarah Jaquette Ray and Jay Sibara, is an equally compelling contribution that should change the critical landscape of environmental literary criticism and disability studies because of the essayists’ astute renderings of how these interdisciplinary fields speak to each other. The editors open the collection with a focus on how the two centred fields will inevitably benefit from developing scholarship that builds from and connects the central questions and debate of environmental humanities and disability studies. They write, ‘Work in environmental justice, in both the humanities and social sciences, has made some motion in the direction of disability studies by emphasizing toxicity and “body burdens,” but it rarely draws on the insights of disability scholars, who assert that disability not be understood as a “burden” and who

increasingly acknowledge that the ablement of the privileged often relies on the disablement of others' (p. 2). So, too, the editors argue that 'though disability studies scholars show that built environments privilege some bodies and minds over others, few have focused on the specific ways toxic environments engender chronic illness and disability, especially for marginalized populations, or the ways environmental illness, often chronic and invisible, disrupt dominant paradigms for recognizing and representing "disability"' (pp. 2–3). The essays seek to identify these gaps as well as areas of research that are illuminated by bringing scholarship from the two fields together. Opening with a collection of foundational and groundbreaking essays that chart intersections between both fields, the editors then group the essays under the following topics: US nation-building and the environmental and bodily costs of military movements; toxicity; food justice; medical humanities and narratives of health; and 'interspecies and interage identifications' (p. 552). Although not primarily focused on literary criticism, the anthology includes a few essays focused on aesthetic works. Matthew J.C. Cella's 'The Ecosomatic Paradigm in Literature: Merging Disability Studies and Ecocriticism' forwards the concept of the ecosomatic paradigm, 'the contiguity between mind-body and its social and natural environments', through his analysis of McCarthy's *The Road* and Linda Hogan's *Solar Storms* (p. 169). For Cella, both of these texts 'deconstruct norms of embodiment' and '[promote] ethical treatment of the natural world' (p. 169). Jina B. Kim's 'Crippling East Los Angeles: Enabling Environmental Justice in Helena Maria Viramontes's *Their Dogs Came with Them*' is a wonderful example of ecocriticism that addresses urban environments and the environmental justice movement work rooted in Chicano/a communities. Kim argues, 'the novel's disabled bodies offer their testimony to urban redevelopment's destructive force ... [and] also become the foundation for a politics and aesthetics of interdependency', which '[evokes] a disability politics that highlights our shared need for assistance' (p. 503). Like *Energy Humanities, Disability Studies and the Environmental Humanities* charts an exciting and urgent new direction in scholarship for environmental literary critics and the environmental humanities more broadly. In light of the larger need to address climate change and the human impact on the ecosystems upon which we depend, both anthologies showcase that humanistic scholars have much to contribute to national and international conversations about environmental crises.

In addition to these two collections, Chris Pak's *Terraforming: Ecopolitical Transformations and Environmentalism in Science Fiction* contributes to environmental literary criticism with a specific focus on the trope of terraforming in science fiction from the twentieth century. Pak's monograph provides an outstanding overview of the number of texts that engage with terraforming as well as how such texts engage with historical, political, and cultural understandings of humanity's relationship to ecosystems as well as technological development's impact on bioregions. Because Pak attends to shifts in literature that depict terraforming based on scientific and philosophical developments across the twentieth century, he powerfully traces contrasting literary concerns and trends from the 1950s despite

consistent use of terraforming in science fiction. For example, Pak argues that, in the 1950s and early 1960s, fictional play with terraforming drew upon 'pastoral motifs and structures to engage in socio-political inquiry'; additionally, he shows how such texts also 'draw from [the] convergence of the colonial and the utopian to inform their explorations of interplanetary settlement' (pp. 56–7, 59). As he turns to discussion of works from the 1960s and 1970s, Pak shows how the popularizing of ecology, sustainability, and ecological design through publications like *The Whole Earth Catalog* influenced science fiction writers. During this period, Pak finds 'the emergence of new ecological landscapes that reflected a sense of environmental urgency' (p. 98). Because of its breadth, attention to historical shifts in the fiction of terraforming in response to scientific, philosophical, and cultural developments, and commitment to tracing the value of such fiction for environmentalist thinking, Pak's *Terraforming* is a strong contribution to environmental literary criticism and studies of science fiction.

Two other monographs that address the genre of science fiction turn to how authors engage with the field of genetics. Everett Hamner's *Editing the Soul: Science and Fiction in the Genome Age* is a lucid and compelling account of how fiction and film have engaged with advances in genetics that are calling for new understandings of humanity. Under the larger umbrella of science fiction, Hamner identifies a sub-genre of genetic fiction that 'share[s] ... an interest in how increasing knowledge of genes and the genome (and epigenome and preteome) cultivates new understandings of what it means to be human and of how our species relates to the more-than-human world, whether the science fictional innovation ... is a newly inexpensive testing capacity or a new tool for gene editing' (p. 8). Within this sub-genre, Hamner defines three modes of genetic fiction—genetic fantasy, genetic realism, and genetic metafiction—that emerge from the 1960s to the present (p. 9). Historicizing the sub-genre and the modes within it, Hamner shows how genetic fantasy appears in the 1960s and 1970s 'when popular speculation about reading and perhaps recombining genes surged ahead of scientists' actual knowledge and capabilities' (p. 10). As literary authors from this period grapple with a 'new finding or tool' in genetics, Hamner shows how they engage with such innovation in 'a relatively fantastic, heavily analogical form', in part because the ramifications of new knowledge or technology are not yet known (p. 9). Especially towards the 1990s and 2000s, as greater knowledge about genetics was accrued and disseminated to public audiences, Hamner argues that genetic realism appeared fully on the literary scene with 'technically detailed' narratives and 'immediately plausible' scenarios as authors 'place[d] increasing weight on the mimetic illusions that they produce' (p. 9). In the twenty-first century, Hamner argues, genetic metafiction arrives with a 'an increasingly self-awareness ... about cloning, genome testing, and gene editing, one that blurs fantasy and realism and that reinvigorates discussions of ultimate questions about what it means to create and to be a person' (p. 10). While one major intervention of *Editing the Soul* is the detailed analysis of works that Hamner groups under these modes of genetic fiction, another important contribution is his work with feminist and anti-racist science fiction that shows how texts utilize new

knowledge in genetics to address gender, race, sexuality, and nationality as well as understandings of humanity's connectivity to other beings. Thus, Ursula K. Le Guin and Octavia Butler feature prominently in Hamner's chapter that addresses the power of genetic fantasy produced prior to the Human Genome Project to engage with earlier understanding of genetics and 'the potential for human beings to reach beyond traditional differences of class, gender, and sexuality' (p. 61). Hamner's work with genetic realism allows him to address Kazuo Ishiguro's *Never Let Me Go*, Zadie Smith's *White Teeth*, and Jeffrey Eugenides' *Middlesex* as well as the television show *Orphan Black*. In reference to genetic metafiction, Hamner analyses Margaret Atwood's MaddAddam trilogy and Pia Guerra's graphic novel *Y: The Last Man*. His book concludes with discussion of how separate modes in genetic fiction can mingle in texts through an analysis of a 'convergence of the soul, genetics, and a larger sense of ecological integration' in Richard Powers's *Generosity* and *Orfeo* (p. 176). Spiced with references to films and constructed with accessible prose, Hamner's monograph will be effective in the undergraduate and graduate classroom and will appeal broadly to scholars of science fiction. Further, because Hamner's book places feminist, anti-racist, and queer fictional texts at the centre of innovations in genetic fiction, it will be a valuable resource for a variety of scholars invested in queer theory and fiction, critical race studies, and scholarship on gender.

Like Hamner's work, Lars Schmeink's *Biopunk Dystopias: Genetic Engineering, Society, and Science Fiction* examines genetic (science) fiction; however, Schmeink maintains a focus on works published after the completion of the Human Genome Project and is invested in the broader dimensions of biopunk that address not only genetics but also what Zygmunt Bauman calls 'liquid modernity' in which 'all aspects of life' are commodified (pp. 11, 15). Examining literary, filmic, and televisual works as well as video games like *Bioshock* of the twenty-first century, Schmeink argues, 'the cultural formation of biopunk ... interconnects the diverging discourses on liquid modernity, posthumanism, and technoscientific progress into an array of artworks that negotiate the wide field of the critical dystopian imagination left open by our fears and anxieties, but also our hopes and desires in being posthuman' (p. 70). In his work with literary texts, Schmeink focuses on Atwood's MaddAddam trilogy and Bacigalupi's *The Windup Girl* with an emphasis on how both authors critique the processes by which 'the human is reduced by hypercapitalism to become inhuman'; he further shows how both authors engage with posthumanism as a means to imagine connectivity between species and to respond to environmental crises (p. 75). *Biopunk Dystopias* is a strong contribution to twenty-first-century science fiction studies and studies of dystopian fiction, but also will interest critics invested in studies of literary and filmic representations of late capitalism, biopower, and necropolitics.

Beyond this focus on genetics, Carl Abbott shows how science fiction has much to say to scholars of urban planning as literary cityscapes tell readers much about the longings and fears of the cultures upon which they reflect. Abbott's late arrival, titled *Imagining Urban Futures: Cities in Science Fiction and What We Might Learn from Them*, 'identifies eight generic

science fiction cities' and uses this collection of literary civic forms 'to explore the variety and range of borrowing, influences, and interactions between science fiction and the ideas and practice of mundane urbanism and to embed science fiction in the body of urban theory and criticism' (p. 13). Covering a variety of authors and texts and maintaining an accessible prose style, Abbott's work will appeal to science fiction fans, but also to thinkers invested in how imagined cities reflect cultural desires and fears within specific historical contexts.

Rachel A. Bowser and Brian Croxall's edited collection titled *Like Clockwork: Steampunk Pasts, Present, and Futures* is a wonderful addition to studies of the literary mode of steampunk as it addresses the question of why it has become so popular among audiences and widespread in cultural forms in the twenty-first century, decades after it appeared on the literary scene. In the introduction, they answer their query by charting how the mode responds to a desire to 'control' technology during a period of rapid advancement (p. xx), to find homologues or 'chains of affinities between centuries, technologies, and ideologies' that help readers '[adapt] to changing environments' at the turn of the century (p. xxiv), and to 'work through' a sense of vulnerability in the wake of 9/11 and the 'war on terror' (p. xxxix). Essays in the collection also theorize the rise of steampunk in the twenty-first century with particular insights into how specific literary works in the genre connect with a wide variety of fields, including disability studies, digital humanities, urban studies, postcolonial studies, and gender and queer studies (p. xl). *Like Clockwork* is a valuable contribution not only to the study of steampunk, but also to studies of American literary trends and themes in twenty-first-century fiction that responds to the post-9/11 climate, environmental changes, and the continuation of social justice movements around gender, sexuality, and disability.

Beyond science fiction and the related mode of steampunk, one contribution to the serious study of genre fiction calls critics to re-evaluate the place of women characters in the hardboiled crime novel. Maysaa Husam Jaber's *Criminal Femmes Fatales in American Hardboiled Crime Fiction* revisits the figure of the femme fatale to explore her agency in literary texts and to counter readings of this figure as 'projection of post-war male desire and anxieties' (p. 7). While Jaber is not blind to the misogyny within texts associated with the genre, she illustrates how femmes fatales in hardboiled narratives are 'women in control of their bodies ... [who] ultimately [destabilize] male mastery' (p. 6). Analysing works by Dashiell Hammett, Raymond Chandler, James A. Cain, David Goodis, and Mickey Spillane alongside criminological discourses, Jaber 'show[s] that different depictions of female criminals between criminological and literary discourses highlight how hardboiled crime narratives offer transgressive portrayals of criminal women' (p. 9). Jaber's work is a strong contribution to the study of crime fiction because of its intervention into feminist theories of the femme fatale, re-evaluation of works by major male authors in the genre, and attention to how literary works in the genre differ from and connect to their cinematic siblings.

Sarah E. Whitney's *Splattered Ink: Postfeminist Gothic Fiction and Gendered Violence* also examines some crime fiction but is more invested in how contemporary women writers draw upon earlier 'feminist gothic's foregrounding of patriarchal critique and ... trauma's intense impact' (p. 8). In Whitney's account, writers like Susana Moore, Alice Sebold, Sapphire, Patricia Cornwell, and Jodi Picoult take up the themes and strategies of earlier Gothic fiction in order to critique and challenge postfeminism, which disavows the import of feminists' structural critique of institutionalized sexism, racism, and class and promotes instead the belief that equality has been achieved. Emphasizing self-actualization, individual empowerment through lifestyle choices, and financial success through hard work, postfeminists abhor language of victimization that suggests wallowing in suffering rather than working individually to overcome circumstances, and spend little time on structural inequity as they celebrate 'self-help and self-esteem' (p. 14). For Whitney, the aforementioned authors (and others like Morrison, Atwood, and Oates) 'critique postfeminism's candy-colored world' by 'address[ing] palpable horrors, including sexual assault, incest, domestic violence, and the feminization of poverty, which have been minimized within a postfeminist framework', and the authors addressed 'bend, twist, and play with language in distinct ways that challenge postfeminist rhetorics of ... empowerment, progress, objectivity, and the value of "balance"' (pp. 2–3). With detailed close readings of works by well-known women writers, Whitney's monograph will powerfully inspire future conversations about contemporary women's writing, Gothic fiction, and feminist history. Truly, *Splattered Ink* is a stellar critical study that calls us to see how creative writers develop 'potent forms of literary activism' to counter a dangerous postfeminism that does little to trace structural inequities and distracts us from the hard, collective work of countering them.

In addition to Whitney's important work on women writers, a major monograph calls us to re-evaluate the style and tone of the century's difficult women authors. *Tough Enough: Arbus, Arendt, Didion, McCarthy, Sontag, Weil* by Deborah Nelson is a major intervention in the study of the narrative strategies utilized by women writers as well as a provocative contribution to studies of how writers engage with the atrocities of the post-Second World War period. Nelson's interest in the aforementioned writers revolves around the lack of sentimentality in their writing, which grapples with suffering in ways that eschew stylistic choices that evoke 'empathy', 'solidarity', tears, or other forms of emotional or affective release (p. 8). In short, Nelson explores the unsentimentality of major women writers deeply invested in addressing suffering and the ways that literary arts might inspire new ways of thinking about ethical responses to it. She writes, 'Because unsentimentality refuses to attend to the emotional suffering of the protagonists of whatever situation confronts the writer, the work of authors and artists I discuss provides an alternative to an ethical system that rests on empathy, whether that is found in the philosophy of Levinas or the debates over sentimentality; the work of trauma studies or the efforts to understand emotional flow in affect studies; or the work on identity and identification across forms of subaltern studies.... These women, however, dispute the

efficacy of that ethical mode for a variety of reasons: its consolatory distraction, its moral vanity, its tendency to overwhelm and saturate both actors, its unreliability, its impossibility' (p. 9). Rather than assume sentimental prose to compel ethical action, 'tough' women writers refuse emotive narratives that focus on 'feeling' above the 'object of reflection [suffering]', and can use 'simple' syntax, 'shorn of qualification and subordinating clauses' in order to call readers to face the reality of the suffering of others 'without emotional display' (p. 5). As Nelson shows in her analyses of texts, these writers frequently offer texts that deprive 'the reader of consolation, certainty, predictability, gratitude, company. . . . If [they promise] nothing more than . . . helplessness, sadness, and self-alteration, [they] also [attempt] nothing less than an active, expansive, and transformative relationship to reality' (p. 10). The chapters of Nelson's monograph are rich, provocative, and challenging, not in terms of inaccessibility, but in their attention to the difficult philosophical work with ethical responses to suffering that appear in these women writers' texts. For example, as Nelson discusses Simone Weil's 'Factory Work', she theorizes the author's 'unsentimental compassion', which involves 'attention' to the suffering of others and 'thoughtfulness' about the conditions that produce suffering (p. 37). In her analysis of Mary McCarthy, Nelson illustrates her commitment to the aesthetic of the fact. She writes, 'the "courage" [McCarthy] hopes to stimulate in facing facts is, therefore, paradoxical: we are meant to yield to them. Yielding should not be equated with passivity, however. Instead, yielding is being open to alteration, which is genuinely painful' (p. 81). Rather than approach an object with sentimentality or impose a chosen narrative upon a subject, McCarthy attends to objects of study, including 'occurrences in history, like death camps', or 'a document, like a novel or a transcript of a hearing' with an openness to be 'alter[ed]' by the object of study (p. 80). The richness and depth of Nelson's work cannot be overstated; *Tough Enough* is a major contribution to the study of post-1945 narrative strategies that engage with suffering and a thorough study of unsentimental post-1945 women writers.

With reference to criticism of works of literature by queer authors, Tison Pugh's *Precious Perversions: Humor, Homosexuality, and the Southern Literary Canon* is a serious examination of how humour operates in literary works by gay and lesbian southern writers. He writes, 'Beyond simply asserting the subversive nature of queer southern humor, this book examines how various authors employ unique strands of comedy in their writings that, while they may indeed reconceive the prevailing southern social order, also expand the parameters, themes, and tropes of southern literature' (p. 11). With a focus on Tennessee Williams's and Truman Capote's camp aesthetics, Florence King's wit, Rita Mae Brown's 'zaniness and a playful sense of the comic', Dorothy Allison's sense of the comic as a way to move through trauma, and David Sedaris's post-southern humour, Pugh takes readers on a journey through different forms of comic play with southern mores and ideals, especially as authors grapple with normative understandings of gender and sexuality (p. 99). Each chapter of the book offers fine close readings of comic strategies from camp to satire in an author's texts while also gesturing towards the specific targets of such humour. For

example, in analysis of Rita Mae Brown's comic work, Pugh shows how her humour operates to promote feminist aims while it also shows a complicated relationship with 'progressive women committed to second-wave feminism' as 'discrimination against southerners' impacted Brown (p. 93). One of the more surprising chapters in this monograph focuses upon Allison's use of humour, even in her *Bastard Out of Carolina*. Pugh argues, 'Thus, while it is certainly not the case that Bone's abuse is funny, to label it as primarily tragic or traumatic would define her life by the actions of others: to align it with a comic vision of hope and rebirth does not forget its horrors but allows the possibility of a woman's bravado to overcome the haunting troubles of her past' (p. 135). Ultimately, Pugh shows how 'humor plays a unique, essential role in establishing [Allison's] voice in the southern literary canon and in speaking back to those who would hate her, whether feminists who deride her sexual desires, homophobes who vilify her lesbianism, or others who refuse to acknowledge her core humanity' (p. 135). Because Pugh focuses primarily on white authors in this monograph, there is some, although not a lot of, focus on race and racism and how authors might use or avoid humour as they engage with how normative understandings of sexuality are imbued by fantasies about racial difference. Pugh begins to move in this direction with analyses of Sedaris's humour, that makes 'the old South—a land of hillbillies, racism, and homophobia . . . the punchline' (p. 161). Overall, Pugh's monograph provides insightful readings of different forms of humour and targets of humour in work by queer southern authors.

Two other monographs focus on southern writers. *Being Ugly: Southern Women Writers and Social Rebellion* by Monica Carol Miller draws on theories of queer negativity (J. Halberstam and Lee Edelman) and feminist and queer studies of the abject to address the prevalence of ugliness in writing by southern women writers. Forwarding the importance of the regionally specific understanding of ugliness as both lacking presentation of idealized forms of feminine beauty and behaving in a way contrary to societal norms (i.e. behaving in an ugly fashion), Miller argues that diverse southern women writers deploy ugliness in their works 'to reject, subvert, and rebel against the narrow strictures of retrogressive southern gender expectations of marriage and motherhood' (p. 2). As ugly characters critique multiple marriage markets, they also give readers the opportunity to imagine alternatives to limited understandings of gender roles in their southern communities. One of Miller's major interventions in this monograph is to trace the 'ugly plot' through a variety of southern works; in contrast to the marriage plot, the 'ugly plot' follows women who fail to conform to beauty and behavioural standards of femininity. Miller writes, 'Unlike these love plots, the ugly plot enables a rebellious existence outside of normative southern gender roles and marriage economies. By taking them outside of the marriage market, the ugly plot offers women ways of living that are alternative to the dominant, white southern society upheld by courtship and marriage' (p. 94). Miller addresses a wide variety of authors in *Being Ugly*, including Katherine Anne Porter, Eudora Welty, Monique Truong, Alice Walker, Flannery O'Connor, Helen Ellis, Jesamyn Ward, Zora Neale Hurston, and

Lee Smith. Contributing to a line of criticism developed by Patricia Yeager in *Dirt and Desire* and expanding beyond a focus on the grotesque in southern women's writing, Miller's work will appeal broadly to scholars of new southern studies, women's writing, and queer and feminist literary criticism.

Joseph R. Millichap's *The Language of Vision: Photography and Southern Literature in the 1930s and After* is a contribution to criticism on southern literary writers and photography that widens the scope of two books reviewed last year: Harriet Pollack's *Eudora Welty's Fiction and Photography* and Cole's *Serious Daring: The Fiction and Photography of Eudora Welty and Rosamund Purcell*. Examining literary works by James Agee, William Faulkner, Robert Penn Warren, Eudora Welty, Ralph Ellison, and Natasha Tretheway, Millichap illustrates how texts by these authors 'at once refigured images from the photography of the past and projected photographic images of the present to influence future developments of southern life and art, both literary and visual' (p. 3). In his close readings of works by these authors, Millichap attends to how they engage with the 'South's photographic heritage', including racist images and/or images of brutalized black bodies, romanticized visions of white patriarchal figures, graphic depictions of war, visual representations of Depression-era poverty, and photographic evidence of the civil rights movement (p. 3). Because it attends to multiple authors haunted by the photographic evidence of regional violence and buoyed by 'documentary realism and subjective modernism' of the 1930s to call viewers and readers to address suffering and imagine a new south, Millichap's *The Language of Vision* is an important new work that shows the value of thinking deeply about how the visual arts, and photography in particular, influence some of the most important southern writers of the twentieth century. In addition to Miller's and Millichap's work on southern writers, Steven L. Davis's *Texas Literary Outlaws: Six Writers in the Sixties and Beyond*, originally published in 2004, was republished in 2017 with a new preface. Focusing on Billy Lee Brammer, Larry L. King, Peter Gent, Dan Jenkins, Gary Cartwright, and Edwin Shrake, Davis provides an account of this group of 'outlaws' who 'chronicled, with daring, wit, and sophistication, the state's culture during a time of rapid social change' (p. 6).

Three works, published by the University of Nebraska Press in its Frontiers of Narrative series, contribute to studies of narratology by using works from the post-1945 period as case studies. *The Cruft of Fiction: Mega-Novels and the Science of Paying Attention* by David Letzler delves into a variety of postmodern works to make sense of passages in long novels that are nonsense, wasteful, and excessive, in his account. He offers the word 'cruft', taken from 'programming circles and general Internet culture', as a term to describe selections from mega-novels that appear to be 'superfluous junk', 'redundant or superseded code', or 'poorly built, possibly over-complex' text (p. 5). Calling readers to avoid unthinking 'thralldom' to mega-novels, Letzler argues that critics should acknowledge that specific portions of postmodern masterpieces are boring, insignificant, or nonsensical. Still, Letzler does show that such passages serve an important purpose; they '[help] us develop our abilities to modulate attention when processing

information', an especially important skill in the information age (p. 16). Drawing on neuroscience and studies of attention and providing close readings of seemingly pointless passages from major postmodern works frequently overlooked in major studies, Letzler takes the reader through how analysing the craft of mega-novels ultimately teaches us to '[sort] relevant from useless information' or to find 'important material ... contained within large amounts of pointless' text (p. 18). Letzler provides readings of works by Gaddis, Pynchon, Wallace, Coover, William T. Vollmann, Doris Lessing, and Barth, to name just a few of the authors that he addresses in the monograph. Letzler's work is an insightful contribution to studies of mega-novels, postmodern fiction, and cognitive literary criticism and theory.

A second monograph published in the University of Nebraska Press series, Jan Alber's *Unnatural Narrative: Impossible Worlds in Fiction and Drama*, also focuses on postmodern fiction. Alber 'aim[s] to reconceptualize postmodernism as an intertextual endeavor that is connected to the history of literature through manifestations of the unnatural', which Alber defines as 'physically, logically, and humanly impossible scenarios and events' (pp. 13–14). Alber catalogues a number of postmodern texts that exhibit the unnatural as she defines it, analyses narrative strategies through which the unnatural is presented, 'addresses the question of how readers make sense of the unnatural', and positions postmodern representations of the unnatural in conversation with a deeper literary history in which fantastic elements, objects, temporalities, bodies, and narrators also appear (p. 7). In this way, Alber 'compares the impossibilities in postmodernist narratives, which constitute forms of anti-illusionism or metafiction, with the conventionalized impossibilities in non-postmodernist narratives to illustrate which modes of unnaturalness exist across time' (p. 7). Both Letzler's and Alber's monographs are provocative contributions to the study of postmodernism, the formal features of such works, and how readers grapple with these difficult narratives.

Strange Narrators in Contemporary Fiction: Explorations in Readers' Engagement with Characters by Marco Caracciolo analyses fiction produced from the 1990s to the present with 'strange' first-person narrators with the aim of exploring how readers interpret such texts when they experience cognitive dissonance because of the oddness, unreliability, cognitive difference, or traumatization of the text's narrator. With a useful introduction to narrative theories of reader reception of fictional characters, Caracciolo centres on four different interpretative strategies that readers may deploy as they engage with narrators: 'reflexive readings' (I, too have experienced what the narrator describes), 'categorizing readings' (the narrator represents a group of people that behave in a specific way), 'metacognitive readings' (the narrator reveals a 'mental process' shared by humans broadly), and 'existential readings' (the narrator offers 'insight into human existence') (pp. 13–14). He then provides close readings of novels and analyses of online reviews of the selected literary texts that give critics insight into how readers respond to odd narrators. For example, chapter 3 looks at *Fight Club* and *American Psycho* and asks, 'How do readers respond to and make sense of the mad narrators' of these texts (p. 82)? Caracciolo ultimately offers insight into

how readers connect with the narrator of the former novel, especially responding to his cultural critique, and struggle with competing interpretations with the latter novel because of the horror of his actions even as some readers connect with the novel's dark humour and satirical take on consumer culture. Beyond Caracciolo's interventions in narrative theory and studies of reader response to literary texts, *Strange Narrators* is valuable because of its focused attention to online reviews of fiction.

To close this section of the review before turning to monographs focused on single authors of the post-1945 period, one other text deserves mention. *Drivetime: Literary Excursions in Automotive Consciousness* by Lynne Pearce is a contribution to the field of mobilities research with a specific emphasis on how literary texts from the long twentieth century provide valuable insight into the diverse forms of consciousness that driving can inspire. Scholars invested in studies of the rise of automobility will be interested in Pearce's analysis of early twentieth-century car culture and how drivers and passengers from this period experienced and thought about shifts in consciousness brought about by car travel through analysis of works by H.V. Morton and Edwin Muir. Addressing mid-century works by Jack Kerouac (*On the Road*) and Patricia Highsmith (*Carol*), Pearce challenges arguments about "'amnesiac" or "zombified" driver(s) that Baudrillard's and Virilio's theories conjure up' to address postmodern America as she shows how the aforementioned authors engage with the trope of flight and escape in representations of driving (p. 92). Far from 'mindless flights', the representation of automotive escape in these novels is full of engagement with 'perception, cognition, memory, and social orientation in the world', that counter more critical theorists' understanding of the erasure of thought that occurs in vehicles (pp. 120, 119). Because of its attention to the full twentieth century and a variety of forms of automotive consciousness addressed in literary works, Pearce's monograph will interest humanists and social scientists invested in car culture and how such culture facilitates ways of thinking, feeling, perceiving, and reflecting.

A number of solid monographs and collections reviewed below examine single authors; disrupting a trend from previous years, a number of these monographs address women writers. *The Fiction of Valerie Martin: An Introduction* by Veronica Makowsky is a stellar overview of the major themes and influences of Martin's fiction while it also provides astute close readings of major works. Makowsky opens her work by situating Martin at the 'intersection of postmodern, gothic, and southern literatures' (p. 21). For Makowsky, Martin's commitment to parody, especially of precursory Gothic texts, places her within the postmodern camp, as does her commitment to challenging master-narratives (p. 19). Like Whitney's work on post-feminist Gothic novels mentioned above, Makowsky's traces how Martin creates contemporary Gothic fiction in which women are 'isolated and imprisoned by a patriarchal world that limits their choices', but also examines how 'internaliz[ing] patriarchy' can create disturbing forms of masochism (p. 21). Of course, Makowsky does not use the term post-feminist Gothic, but there are some interesting overlaps in how both critics illustrate the value of recent Gothic works for countering misogyny and promoting

feminist aims. However, Martin does chart forms of ‘female agency’ that can contest fear and combat some of the damage of patriarchy, in Makowsky’s account, thereby revealing a redemptive quality in some of her fiction that Whitney does not see in most of the writers with whom she works. As a thorough introduction to Martin’s work, Makowsky’s monograph is a wonderful treat for fans of her fiction and offers fruitful directions for future study of this under-examined award-winning writer.

Alex Engebretson’s *Understanding Marilynne Robinson*, a contribution to the University of South Carolina Press’s *Understanding Contemporary American Literature* series, is a lovely introduction to Robinson’s work that is accessible to the public as well as valuable to scholars and teachers. Engebretson’s introduction succinctly provides three ways to categorize the philosophical preoccupations that fuel Robinson’s work: democratic ideals, what Engebretson echoing Robinson calls her ‘democratic esthetic’, liberal Calvinism, and domesticity (p. 5). Because she eschews the minimalism of peers like Carver and postmodernism, as well as the high modernism of authors like Eliot and Pound, Engebretson situates her work in close proximity to John Updike’s ‘Protestant mode of attending to everyday life’, even as he acknowledges that she lacks the attention to sex and the body that titillated Updike (p. 6). This focus on everyday life is the core of the ‘democratic esthetic’, which is ‘a conception of fiction that is stylistically accessible and that expresses the dignity of ordinary individuals’ (p. 8). In conjunction with this emphasis, Robinson’s attention to nineteenth-century US authors and her commitment to democratic ideals of equality, individualism, and optimism ‘set her apart from her fellow contemporary authors’ (p. 9). Engebretson further illuminates Robinson’s commitment to a ‘liberal theology’ that ‘promotes an ethical focus, a positive attitude towards human nature, the privileging of the individual’s experience, and the acknowledgment of history as a condition for truth’ as well as an acceptance of ‘mystery and complexity’ (p. 10). As devotion to liberal theology and democratic ideals is found in each of her fictional works, Engebretson also argues that Robinson consistently attends to the domestic with an emphasis on the longing for, ‘imagin[ing] ... and find[ing] “home”’ (p. 12). In each chapter, Engebretson offers strong close readings of novels, returning to the themes discussed in his introduction while attending to the unique offerings of each novel. Because of his careful ability to draw a line between her publication of *Housekeeping* and fictional books published after a twenty-four-year gap, Engebretson’s monograph nicely shows consistent themes and philosophical underpinnings of recent works with her first groundbreaking novel. Like other publications in this series, Engebretson’s text is a useful introduction to a major author’s work with numerous insights that will be useful to Robinson scholars and fans.

Like Engebretson’s work, editors Shannon L. Mariotti and Joseph H. Lane Jr.’s *A Political Companion to Marilynne Robinson* focuses on Robinson’s attention to democracy and Protestant religious traditions in her writing; indeed, the collection is divided into two sections, one of which focuses on Robinson’s engagement with the former and the second on her engagement with religion, secularism, and humanism. However, because

each essayist is a political theorist, the included articles are more invested in showing the value of Robinson's fictional and non-fictional work for political theory, which touches on the challenges and promises of democracy as well as the resources found in religious and humanist thinking to address contemporary political issues, including racism, neoliberalism, and ideologies that proclaim austerity while fuelling policies that disenfranchise many and cut through social safety nets. Alex Zamalin and Daniel Skinner's 'Gilead's Two Models of Action against Racial Injustice' powerfully addresses how Robinson's novel contrasts differing responses to institutionalized racism through Grandfather Ames's abolitionist efforts and Jack Boughton's less grand engagement with his own privilege. The authors write of Boughton's engagement with white privilege, 'such action is limited in terms of effecting changes to large-scale racial orders, but its focus on examining one's deeply held racial convictions and enactment of critical listening and generosity towards African Americans can contribute to the larger project of racial justice within American society' (p. 92). With analyses of both characters, Zamalin and Skinner argue that Robinson is deeply committed to moving beyond 'what citizens must know' to 'how they should act', especially in reference to institutionalized racism (p. 108). Although only one essay is highlighted here, the full collection is worthy of deep critical engagement as essays touch major topics in Robinson scholarship and make the strong case for the import of outstanding contemporary authors like Robinson for political theory.

A Political Companion to Flannery O'Connor, edited by Henry T. Edmondson III, includes strong essays about the political environment in which O'Connor wrote, 'her incidental yet incisive responses to the critical events and controversies of her day', 'the philosophers, theologians, and authors who shaped and illuminated her work', and the ways that she addressed the problems of modernity with deep thinking about morality and right action (p. 10). Like the political companion to Robinson's work, Edmondson's edited collection contains fine articles about O'Connor's engagement, or lack thereof, with race and institutionalized racism. 'Desegregation and the Silent Character in O'Connor's "Everything that Rises Must Converge"' by Michael L. Schroeder provides a new reading of how this key short story communicates O'Connor's take on 'resolving inequalities' even as she portrays the anger of white characters as they face desegregation (p. 73). 'The Pivotal Year, 1963: Flannery O'Connor and the Civil Rights Movement' by Margaret Earley Whitt is much more critical of O'Connor as she provides detailed historical account of key events in the civil rights movement from 1955 to 1964 that O'Connor would have read about in newspapers. Whitt's aim is to '[understand] why O'Connor, at best, concerned herself only slightly with the events that were clearly changing the face of the South she knew' (p. 79). Even as the collection contains republished essays like these two, which represent some of the strongest O'Connor criticism of the twenty-first century, there are new articles as well, like Farrell O'Gorman's 'O'Connor and the Rhetoric of Eugenics: Misfits, the "Unfit," and Us'. Contrasting O'Connor's work with Erskine Caldwell's, O'Gorman powerfully argues that O'Connor shows disdain for

the rhetoric of eugenics and forwards a religious understanding of kinship between all human beings and 'a freedom from abstract systems of categorization, such as those favored by eugenics advocates' (p. 201). Offering articles that develop new directions on major themes in O'Connor scholarship and essays that engage freshly with the historical context of her writing, Edmondson's edited collection is an important contribution to the study of this author.

Popular mystery writer J.D. Robb (the pen name for Eleanor Marie Robertson, also known as romance novelist Nora Roberts) received in-depth critical attention in Kecia Ali's monograph titled *Human in Death: Morality and Mortality in J.D. Robb's Novels*. In this book, Ali works through different themes, from romance and intimacy to friendship and work ethic, that consistently appear across fifty-three books in the In Death series. Written both for fans of Robb's popular fiction as well as scholars, Ali uses accessible prose to evaluate how the novelist engages with gender, race, and class in works that centre on crime and justice, but also attend to courtship and marriage. Thus, Ali argues that the central romance between protagonist Eve Dallas and her love interest-turned-husband Roarke falls in line with popular feminist engagement with idealized notions of masculinity that promote dominance and virility. Ali writes, 'If the early stages of Eve and Roarke's relationship reflect a pursuit dynamic premised on (ambivalent) male dominance and male agency, the relationship quickly arcs towards egalitarianism with a feminist bent ... Emotionally inscrutable, implacable, and capricious heroes have fallen out of fashion, but novelists [like Robb] still write taller, older, stronger, wealthier, virile heroes who can provide for and protect the women they love. Yet heroines' independence and ability to hold their own in all realms of life is a precondition for their worthiness to receive love from these reformed but still capable and masculine heroes' (pp. 6–7). While Ali's work with gender norms in the series is useful, her attention to how the novels deal with class and avoid deep engagement with institutionalized racism in the prison industrial complex and police brutality seems a more powerful intervention. For example, Ali describes how Robb's novels frequently depict 'pervasive inequality and the different standards that apply to rich and poor before bringing wealthy malfactors to justice' (p. 42). Thus, her argument shows both how Robb's fiction creates an important widely read and popular series that showcases the difficulties facing the nation's poor while also providing cathartic visions of exploitative wealthy characters receiving the punishment that they deserve. Still, Ali is careful to note that the series maintains an 'ambivalent critique of capitalism and of elite privilege' as it celebrates the wealth of Roarke and seems to leave behind larger structural critiques by honing in upon individual actors (p. 42). Ali also importantly highlights the failure of Robb's novels to deal with racism in a substantial way as she reminds us that we need to 'be attuned to the ways an author conjures whiteness while rendering it invisible or depicts policing as race-neutral, as though racism suddenly evaporated in the early twenty-first century, leaving no notable traces' (p. 120). Because of this final emphasis on critical avenues for continuing the conversation about popular crime novels, especially in reference to the

need for scholarship on how such fiction engages with racism and the criminal justice system, Ali's work will be valuable to scholars of crime fiction with an emphasis on such fiction's engagement race, gender, and class.

A number of single-author studies reviewed here open up new directions in the study of already well-regarded critical favourites. For example, 2017 was an excellent year for David Foster Wallace scholarship, with three publications focused entirely on his oeuvre. *Global Wallace: David Foster Wallace and World Literature* by Lucas Thompson is the first volume to be published in a new series by Bloomsbury titled David Foster Wallace Studies. Series editor Stephen J. Burn writes that some volumes published in the series 'will be Wallace-intensive, taking as their goal the need to develop new perspectives on the now extant body of Wallace's work', while others 'will respond to the particularly urgent need to see Wallace in context, putting his work back into its vibrant literary, social, and cultural context' (p. ix). Thompson's work meets both of these aims as he encourages readers to see Wallace as a writer engaged with world literature rather than positioning him within a solely American context, and shows what Wallace's consumption of as well as engagement with world literature reveals about the author's influences and understanding of globalization, late capitalism, and art. In chapters that focus on a geographical location—including broad swaths of territory like Latin America, eastern Europe, or Russia as well as regions like the US South—Thompson offers extensive accounts of the number of literary texts that Wallace has read from each region and then pulls out a representative figure from that region in order to show specific influences on Wallace's writing. Discussing Latin American influences, Thompson argues that 'Wallace viewed experimental Latin American authors as a kind of shadow canon to the more institutionally powerful cluster of [postmodern] US writers' and reveals the depth of Wallace's reading of authors like Guillermo Cabrera Infante, Alejo Carpentier, Reinaldo Arenas, Gabriel García Márquez, Gabriela Mistral, Pablo Neruda, Octavio Paz, Carlos Fuentes, Jorge Luis Borges, Jean Rhys, and Julio Cortázar (p. 52). While Thompson's monograph will be valuable for its rigorous attention to Wallace's multiple influences from world literature, his book also critically examines how Wallace consumed world literature in a way that disavowed the difference of specific cultural and historical contexts. He writes, 'While Wallace's readings avoid falling into the exoticist traps, in which foreign texts are assumed to be fundamentally unreachable and unrecognizable in any respect, his readings are often situated in the opposing half of [David] Damrosch's dialectic, perpetuating a form of cross-cultural reading based on unjustifiable assumptions of similarity, an interpretive approach that is too eager to draw comparisons' (p. 14). In this way, Thompson's monograph is attuned to the troubling ways that Wallace read and interpreted world literature; his work on Wallace's attention to race and hip-hop in the concluding full chapter is an especially fine example of Thompson's attention to how an art form—hip-hop—inspires Wallace's engagement with intertextuality as sampling while also showing how 'strange', troubling, and 'problematic' Wallace's understandings of race and culture are in his work (p. 235). Thompson's work will open up so many new

directions in Wallace scholarship as scholars inevitably will be inspired to conduct more research into his global influences, his representation of race and whiteness, and the formal strategies by which he incorporates or alludes to work by authors he admires in his fiction.

Jeffrey Severs's *David Foster Wallace's Balancing Books: Fictions of Value* is thoroughly researched tour de force that positions Wallace as 'a rebellious economic thinker, one who not only satirized the deforming effects of money but threw into question the logic of the monetary system, often acting as a historian of financial markets, the Great Depression, and the precarious fate of the social-welfare achievements of the New Deal' as well as 'Reagan-era economics', 'NAFTA and neoliberalism' (pp. 2, 27). Like Shonkwiler, Severs focuses upon how a contemporary novelist engages with the 'deracinating effects of financial abstraction' while exploring how Wallace juxtaposes economic forms of valuation with humanist values (p. 6). Severs argues, 'Wallace's work is best understood as an intellectually rigorous prayer for awakening to felt value, a phenomenon that has to be protected from abstraction and mathematicization... Wallace lead[s] us back from abstraction, bank accounts, and point scoring and towards a culture-wide redemption of value' (p. 31). Because of his intensive and dizzyingly insightful analyses of major works and short stories with attention to the import of the Wallace's economic thinking, Severs's monograph will powerfully move Wallace studies forward; further, Severs's monograph should be of interest to scholars of the neoliberal novel. Finally, Severs's work nicely connects to critical examination of how post-postmodern writers engage with humanist ideals in ways that dovetail with critical works reviewed in *YWES* recently, such as Mary K. Holland's *Succeeding Postmodernism*. Lukas Hoffman's *Postirony: The Nonfictional Literature of David Foster Wallace and Dave Eggers* builds from work by Lee Konstantinou on post-irony to address non-fictional works by the authors mentioned in the title as well as Nick Flynn and Jonathan Lethem. Hoffman argues, 'postironic literature, especially in its nonfiction form, addresses its reader in a particular way intended to establish some form of sincere communication and by using an engaging narrator, at best, transports an intradiegetic feeling into the reader's extratextual world' (p. 35). Because of the focus on how characteristics of novels associated with post-irony also appear in non-fictional works, Hoffman's monograph will be useful for scholars of the aforementioned authors, post-irony, and memoir and autocriticism.

Books Are Made Out of Books: A Guide to Cormac McCarthy's Literary Influences by Michael Lynn Crews will be a necessary addition to any serious McCarthy scholar's library. With the acquisition of a sizeable amount of McCarthy's papers by Texas State University for its Southwestern Writers Collection, the library invited scholars to begin assessing the material in 2009; this opportunity allowed Crews to create a substantial collection of numerous authors' literary and philosophical works that have influenced McCarthy across his career, from the early publication of *Outer Dark* to *The Border Trilogy* and *The Road*. Carefully working through ninety-eight boxes of material, Crews gathered references to influential authors in

'correspondence, notes, and early drafts containing McCarthy's handwritten corrections and marginalia' (p. 7). Creating chapters focused on a single literary work, Crews introduces readers to the authors and works that McCarthy referenced in his papers produced during the writing of that specific aesthetic work. For example, in a chapter on *Suttree*, Crews informs us that McCarthy engages with Edward Abbey's *Desert Solitaire*, and that hallucinogenic scenes in McCarthy's novel are likely informed by Abbey's work (pp. 49–50). Citing a passage from Abbey's text and linking it to a scene from *Suttree*, Crews opens a new line of enquiry into how critics might understand connections between these two authors' aesthetic projects. With astute and insightful analysis of other key figures that left their mark on McCarthy during the writing of *Suttree*, Crews analyses passages from works by James Agee, Saul Bellow, Gustave Flaubert, and Michel Foucault, among a number of others that are referenced in the archive from that period, and creates provocative accounts of how these authors' works may make their way into the novel in explicit or more subtle ways. Michael Lynn Crews not only demonstrates the value of the McCarthy papers for opening up new lines of enquiry in literary criticism, but also uses detailed archival research to create a substantial picture of the variety of works and authors that have informed most of this major novelist's works.

Another instalment in University Press of Kentucky's series is *A Political Companion to Philip Roth* edited by Claudia Franziska Brühwiler and Lee Trepanier, which builds nicely from Brühwiler's work *Political Initiation in the Novels of Philip Roth*. The editors offer essays in the collection that engage with how Roth, as a 'New Deal liberal or Clinton Democrat' nevertheless 'expos[es] ... [the] faults and contradictions' of 'American liberalism', 'oppos[es] ... moral absolutism of any kind', critiques 'political extremism and fanaticism that sometimes haunts America', and 'scrutiniz[es] ... American democracy' (p. 8). In terms of structure, the collection opens with essays that focus upon how Roth's novels promote democratic ideals and his work as a public intellectual. The remaining essays are grouped around the topics of Roth's attention to political ideologies, including his consistent thinking about Zionism, and 'the role that the body plays in the political themes of race, class, gender, and religious identity' (p. 10). The latter grouping of articles contains particularly effective pieces. For example, 'Philip Roth and the American "Underclass" in *The Human Stain*' by Andy Connolly powerfully argues that 'Faunia's conscious awareness of her "stained" humanity serves not only as a rejection of the belief in self-transformation that Coleman's passing invokes but also to undermine the shallow moral positioning of proponents of political correctness in the novel who make facile claims about the historically determinate basis of identity' (p. 239). Addressing race, whiteness, and class, Connolly shows the tension in Roth's work between a 'celebration of the creative separation of both the literary text and the individual self from history' and the 'limits and frustrations' to ascending the "'stain" of the historical' that shapes the individual and their communities (p. 259). With essays like Connolly's provocative piece, Brühwiler and Trepanier's collection provides new avenues for thinking about Roth's work.

A second major Jewish American writer, Saul Bellow, is the focus of a new edited collection as well. *The Cambridge Companion to Saul Bellow*, edited by Victoria Aarons, is a useful introduction to themes in Bellow's work. Chapters address the author's attention to urban life, Jewish identity and post-war America, the Shoah, race and gender, and different stages of his literary production from his early novels to *Ravelstein*. All of the essays maintain accessible prose and would work well in the undergraduate classroom. Many essays provide evaluation of a specific area of scholarly focus and thus will be touchstones for future criticism on race or gender, for example. So, too, articles like Timothy Parrish's 'Bellow and His Literary Contemporaries', which offers a beautifully written overview of the authors that mattered to Bellow, including a discussion of Bellow's eulogy for Ralph Ellison, contribute to scholarly discussions of influence and the post-1945 literary scene more broadly.

Two monographs address the ethical power of Wendell Berry's fiction and non-fiction. Joseph R. Wiebe's *The Place of Imagination: Wendell Berry and the Poetics of Community, Affection, and Identity* works through Berry's Port William novels and stories with the aim of elucidating the author's vision for addressing social injustice through building communities more attentive to the environment, to human suffering due to racism, and to economic inequality. Wiebe's work with how Berry's fiction envisions forms of communities adapted to place and attentive to diverse members' concerns and needs centres on the idea that his fiction does not provide models for the communities we may want to build, but instead encourages readers to develop imaginative ways of thinking about difference—the different experiences of members in our communities—and our connectivity to the world. Wiebe writes, 'The Port William stories are part of Berry's support for a plurality of communities as the basis of an unsystematic democratically based change in environmental, economic, and land-use policy. Each community is particular to its specific configuration of land and people, but at the heart of each is a local sense of, and fidelity to, place. This sense and fidelity comes from imagination' (p. 9). Thus, readers leave Berry's texts not with a model for the 'self-determined' community that we need to build in our neck of the woods, but instead tools for looking at our places and the people that inhabit them with imagination for the kinds of enclaves that we might build that respond to the needs of the bio-region and community members (p. 9). Each chapter of Wiebe's monograph is a passionate plea for listening to the valuable insights that Berry offers for working towards environmentally and socially just communities that still acknowledge the historic and present-day degradation of the world and dehumanization of human Others. In a chapter that addresses 'community, race, and place', Wiebe illustrates how Berry's *The Hidden Wound* 'is an account of how race and environment are coextensive constructions of the interconnections between identity, imagination, and place. The central problems in North America—namely, racism and ecological degradation—come from manipulating these interconnections' (p. 35). Here, Wiebe moves beyond the familiar terrain in Berry studies of his agrarian environmentalism to a discussion of how this author connects to environmental justice movements attuned to

both environmental crises and social justice. As a whole, Wiebe's work is an impassioned monograph that shows the import of fiction—and Berry's fiction in particular—for helping readers learn to imagine transformed communities that seek to redress historical and current human traumas as well as environmental injury in our places.

Jack R. Baker and Jeffrey Bilbro's *Wendell Berry and Higher Education: Cultivating Virtues of Place* utilizes analyses of Berry's fiction, poetry, and essays to forward a vision of higher education rooted in a commitment to the ecological and social well-being of regions in which colleges and universities are housed. Pushing back against neoliberal ideologies that promote forms of higher education focused solely on social mobility, wealth potential, and technical training for employment at the expense of educating students to be active citizens, environmental stewards, and ethical community members, Baker and Bilbro argue that Berry's works imagine institutions that educate the full student for service to community and world. They write, 'The American Dream that celebrates individual success and limitless upward mobility leads to an education in the virtues of personal ambition, dangerous risk taking, and careless transience. Yet this narrative and these supposed virtues are based on a dangerous myth: the belief that we are separate from our communities and places and that there is no ecological and moral order to which we are accountable. In its place, Berry offers the narrative of ecological and communal interdependence' (p. 4). Although there is plenty of careful analysis of Berry's work in this text, Baker and Bilbro's attention to how fiction and poetry can be useful in reimagining the academy makes this book something much more than a single-author study. Additionally, because Baker and Bilbro's compelling account of the virtues that should be cultivated in colleges and universities committed to building healthy communities and places uses Berry's unique vision as a springboard for thinking about how we might transform the institutions in which we work, this book is more than a study of how institutions of higher education are depicted in contemporary fiction. Like Wiebe's work, *Wendell Berry and Higher Education* is invested in how the work of the imagination—in fiction and outside it—as well as affective ties to the world and each other promoted by creative works should be a key component in education and can effectively lead us towards building institutions that are beholden to our regions, our local communities, and the full education of students as we prepare them to be ecologically and socially just and engaged citizens. In light of this focus, *Wendell Berry and Higher Education* will be valuable not only for Berry scholars, but for administrators and faculty invested in re-envisioning our institutions in the face of neoliberal pressure to abandon engagement with humanities. Indeed, these authors show how the humanities—the study of literature and poetry—can lead the way in imagining institutions accountable to our surrounding communities and the ecosystems upon which we depend.

Three monographs on single authors provide new insight into southern writers. *Dream of a House: The Passions and Preoccupations of Reynolds Price*, edited by Alex Harris and Margaret Sartor, is an absolutely beautiful book that offers stunning photographs of Price's displayed collections of art

and artefacts in his Durham, North Carolina, home, which he inhabited for over four decades. Photographer Alex Harris, a close friend of Price, took over 700 photographs of Price's home in 2011 after Price's death. As Harris notes in an essay included in the photographic collection, Price expanded his artistic collections after he was confined to a wheelchair in 1984 so that 'his rooms gradually filled floor to ceiling with his passions', including plaster masks, 'etchings from Blake and two of Abraham and Isaac by Rembrandt', multiple images of Christ as well as other visions of religious iconography, portraits of movie stars, and photographs of family and friends (pp. 120, 123–4). Perusing the photographs of Price's abode, readers will be delighted to see all of the disparate pieces of art that surrounded the author while he worked. For example, on the right-hand side of his desk, seven small angels hang from invisible string from the ceiling, seemingly frolicking in the air and winging inspiration down upon the wheelchair that sits at the ready in front of an Apple desktop. On both the right-hand and left-hand sides of the computer, marble busts and faces are angled towards the centre of the room so that they appear to watch the writer at his craft (pp. 28–9). One of the more delightful aspects of the photographs is how they capture Price's love of mixing the profane and sacred as well as items of historical importance with visions from pop culture; one image shows a photograph of James Dean with an angel hanging above it, sitting next to a bust of Abraham Lincoln that barely hides Price's DVD collection, which includes *Desperate Housewives*, *Ivan the Terrible Parts 1 & 2*, and the *Star Wars Trilogy*. Harris and Sartor pair most images with an excerpt from a book by Price or interviews with the author; in this way, they encourage readers to think about how the author's literary works engage with his aesthetic practice within his home. For lovers of Price's work, this book will be an essential and beautiful addition to their library. *Dream of a House* also provides a model for scholars invested in preserving images of spaces that mattered to artists in a climate where maintaining author's houses is difficult financially for non-profit arts organizations.

Walker Percy's The Moviegoer at Fifty: New Takes on an Iconic American Novel, edited by Jennifer Levasseur and Mary A. McCay, provides a collection of essays that address the continued import of Percy's 1961 National Book Award-winning debut novel. The collection is divided into three parts: examinations of writers that influenced Percy's work, the film that influenced the novel as well as the novel's continued relevance for thinking about media and technology, and Percy's influence on new generations of artists. Many of the essayists address the 'moral toughness of Percy's work' and the centrality in his work of 'the quest for a moral life [that] creates meaning' (p. 9). The collection will be of interest to scholars of Percy, scholars invested in exploring mid-century authors engaged with philosophy in aesthetic works, and scholars of Catholic writers.

Patricia M. Gaitely's *Robicheaux's Roots: Culture and Tradition in James Lee Burke's Dave Robicheaux Novels* provides context for understanding Burke's Louisiana mystery novels. Introducing readers to the dialect, music, food, religious and folk beliefs of the region, and locales that feature prominently Burke's Cajun novels, Gaitely's book should interest non-academic

mystery fans as well as academic audiences. For example, in a chapter focused on the music utilized by Burke in his fiction, Gaitely provides close readings of how musical forms such as traditional Cajun music, swamp pop, blues, and Zydeco are featured in Burke's novels. Gaitely argues that 'by featuring a variety of types of music indigenous to the area, Burke accentuates the different locales and ethnic and racial groups that inhabit his novels, and sometimes uses the music directly to suggest the tension and lack of understanding that this diversity can create' (p. 36). Overall, Gaitely succeeds in her goal of exploring the 'cultural touchstones' in Burke's novels and 'mak[ing] them accessible to those less familiar with the culture' (p. 16). For scholars of mystery fiction as well as Cajun and southern regional writing but also general readers who are fans of Burke's work, Gaitely's book will be a useful text to peruse in order to better understand how the author celebrates and engages with Cajun culture.

Finally, a contribution to literary works in the medical humanities deserves mention here. *A Richard Selzer Reader: Blood and Ink*, edited by Kevin Kerrane with an introduction by Marie Borroff, is a new collection of Selzer's writing, including public lectures and material from diaries, as well as writing workshops, short stories, and 'works that have been difficult, or impossible, for Selzer's readers to find' (p. x). Kerrane has lovingly collected material that will be useful to scholars and students of the medical humanities eager to engage with Selzer's 'distinctive vision: of the human body as holy; of medicine as a compassionate craft; and of the aspiring doctor-writer as a recorder of sacramental moments in the lives of patients and caregivers' (p. xi). Readers will encounter in this collection works grouped into sections that focus on the following topics: early literary writing, forays into writing about the human body, literary reflections on medicine and being a doctor, literary engagement with medicine and religion, engagement with writing and 'being a writer', works influenced by major writers, diaries, and two unfinished stories. While the collection contains some well-known gems, Kerrane also offers new material that will satisfy Selzer fans.

4. Drama

Visions of Tragedy in Modern American Drama, edited by David Palmer, is an attempt at giving the reader an overview of the evolution of the notion of tragedy in American theatre through the exploration of the work of seventeen American playwrights ranging from Eugene O'Neill to Tony Kushner and Suzan-Lori Parks. The editor's avowed intention to avoid 'pre-conceived notions of what tragedy is' and to focus instead on 'the plays themselves' (p. 7) probably accounts for the all-encapsulating evasiveness of the definition of tragedy throughout the anthology. What transpires from the many interpretations of the term is an overall sense of despair resulting from the confrontation of man with higher forces, be they psychological, cultural, or social. The content of the book is organized chronologically,

each chapter examining the work of one playwright through succinct analyses of a selection of plays. The last chapter, with its special focus on history and its non-exhaustive, catch-all list of American plays and musicals, appears somehow out of place in the chronological progression while providing the reader with a broader perspective on the significance of tragedy in today's Western world and allowing the editor to make up for the absence of chapters devoted to some notable playwrights like Tracy Letts and Paula Vogel. Despite the ambitious programme announced in the introduction and encapsulated in the following question, 'Is there something about America that causes its dramatists to write their tragedies from a certain perspective or set of attitudes that make American tragedy distinctive or peculiar in some way?' (p. 7), the book offers only multiple and fragmented answers, its interest lying mainly in its didactic scope, in its being a point of entry into American drama: 'This collection is intended for readers with a serious interest but perhaps little background in either the concept of tragedy or American drama' (p. 12).

Fourteen years after Harry J. Elam Jr.'s award-winning book on August Wilson's drama, *The Past as Present in the Drama of August Wilson* (UMichP [2004]), Alan Nadel chooses the historical perspective as a privileged angle from which to explore Wilson's work. His book, *The Theatre of August Wilson*, offers thorough, chronologically ordered analyses of Wilson's ten-play project, known as his cycle of plays, from *Ma Rainey's Black Bottom* [1984] to *Radio Golf* [2007]. Each analysis weaves the historical and the personal together, creating points of contact between the characters' stories and the history of the United States to reach that place and time beyond History as ideological narrative, beyond the borders of the Western world, where the real history of African American people began. Wilson's cycle of plays is thus presented as an organic whole, as a body of work full of echoes and resonances, its characters as types or variations in a blues performance that far extends the limits of one play. The author's avowed intention to use the blues as a structural device and a key to understanding Wilson's theatre is something that Wilson himself suggested in interviews and conversations. What the author develops throughout the book is the way the blues serves as a means of telling an alternative history for African American people. As the main thread weaving the plays together, the blues reveals itself to be African Americans' link to a lost origin, to a past that has been erased, pushed away to the margins of dominant narratives. Nadel's book shows how the blues connects the voice of the individual with the collective voice of her/his forgotten ancestors, which might be what Wilson wanted to achieve through his ten-play project: to find a voice for those who had been made voiceless and invisible. As a significant contribution to Wilson studies and as an attempt at demonstrating that 'the cycle is the story of the place history created for displaced people' (p. 153), the book will be of interest to students and scholars alike.

Dorita Hannah's book, *Event-Space: Theatre Architecture and the Historical Avant-Garde*, brilliantly explores the tumultuous relationship that tied the theatrical avant-garde movements of the twentieth century to the evolution of the architecture of theatres and opera houses. Drawing upon

philosopher Jacques Derrida and architect Bernard Tschumi's theorization of architecture as an 'acting out', as an event that puts something 'into form', the title is an invitation into the interval materialized by the hyphen, an interval Hannah, elaborating on Derrida's notion of 'spacing', describes as 'a necessary membrane holding the fluid from the solid, the dynamic from the static—event from space' (p. 12). Her conception of space as performative expands upon the Deleuzian concept of 'becoming' as well as upon J.L. Austin's seminal book, *How To Do Things with Words* (HarvardUP [1975]). Through her fascinating and very well-informed examination of the buildings that housed events in Germany, France, England, the United States, and Brazil from the end of the nineteenth well into the twentieth century, the author offers a new perspective on the interaction between avant-garde theatrical theory and architectural innovations. The transdisciplinary scope of the book allows for illuminating excursions into the fields of philosophy, theatre, design, performance, architecture, science, and politics, following a trajectory that starts with Nietzsche's 1882 proclamation of the death of God in *Gay Science* and ends seven decades later with Artaud's radio play, *To Have Done with the Judgment of God*. The passage of two world wars, the demise of utopian ideals harbouring the modernist dream of 'a progressive, unified, mechanized, healthy society' (p. 34) impacted the immaterial, ever-shifting world of performance as well as the solid, concrete buildings used to house staged events, therefore challenging the idea of impermanence traditionally associated with architectural form. The book's progression follows the same movement from rigidity and stability to impermanence and fragmentation. The first chapter examines two—only apparently opposed—'rigid containers' for staged events: Wagner's Festspielhaus in Bayreuth and the Opéra Garnier in Paris, only to show that both buildings constituted a modernist 'bourgeois glory machine'. Chapters 2, 3, and 4 investigate three types of space defined by the author as 'absolute, abstract and abject', each corresponding to the avant-garde movements known as symbolism, constructivism, and surrealism. The book is richly illustrated with Marc Goodwin's photographs, engaging the reader in a visual conversation with theatres, galleries, and playhouses such as the Théâtre du Vieux Colombier in Paris, the Bauhaus in Dresden, the Tate Modern in London, the Bouffes du Nord in Paris and the BAM Harvey in New York, to name just a few. The conclusion aptly uses Edward Albee's 2002 play, *The Goat, or Who is Sylvia?*, to go back to the relationship that ties the space that contains the staged event to 'the ancient *skene*, *theatron*, *deus ex machina*, and sacrificial *altar*, brutally sutured back together by the *choric* space of embodied experience and participation', thus ending on the idea of the complex status of theatre as 'secular temple, fantastical machine and house of terror' (p. 315). Dorita Hanna's book is a must-read.

The World Only Spins Forward: The Ascent of Angels in America, edited by writer and theatre director Isaac Butler and editor and writer Dan Kois, retraces the history of one of the most successful plays written in the 1990s about the AIDS epidemic in the United States. From its early developments in a small San Francisco theatre to its subsequent productions in London and Los Angeles and its consecration on Broadway, *Angels in America* is a

monumental work whose epic dimensions deserved a monumental book. Butler and Kois's work spans a period of over forty years and collects the memories of 250 people who were involved in the extraordinary and fascinating birth and evolution of Tony Kushner's influential play. The voices of classmates, actors/actresses, directors, writers, scholars, critics, producers, politicians, historians, activists, and Kushner himself are masterfully couched in print and interspersed with a number of different sources—extracts from cut scenes, interviews, photographs, reviews, and articles—giving the reader an invaluable insight into what happened behind the scenes. Nothing is left in the dark, the human, medical, financial, political, and historical aspects all combining to shed light on the making of a play that left an indelible mark on theatre history. The book's all-encompassing scope together with its chronological progression lead the reader from the Reagan years to the Trump era through a smooth, both moving and illuminating, flow of voices that intimately connect the story of the play to the History of America. As a well-documented, photo-illustrated testimony of *Angels'* birth, development, and legacy, the book will find its rightful place as a major contribution to Kushner studies.

Viral Dramaturgies: HIV and AIDS in Performance in the Twenty-First Century, edited by Alyson Campbell and Dirk Gindt, complements and expands scholarly work on the representation of AIDS in contemporary performance all around the world. The volume's original, international perspective offers a multiplicity of counternarratives that denounce today's dominant discourse on AIDS, one that tends to erase the inequalities of treatment for people living with HIV because it is dictated by pharmaceutical corporations whose marketing strategies have divided HIV treatment along 'national, racial, gendered, class, economic, geo-political and sexual identity lines' (p. 4). The intersectional approach, together with the editors' avowed intention to give voice to scholars, performers, directors, indigenous people, and sex workers from various cultures and backgrounds, allows a variety of experiences, stories, and ways of representing AIDS today to emerge out of the margins of hegemonic narratives. Concerned with making visible experiences that were left out of the Western academic sphere, the book challenges the white gay male vision of the epidemic inherited from iconic works such as Larry Kramer's *The Normal Heart* [1985] or Tony Kushner's *Angels in America* [1993] by 'critically investigating this nostalgic looking back to the height of the crisis as evidenced by the string of new iterations of these works in mainstream culture over the last five to ten years' (p. 15). Exploring the links between nostalgia and amnesia, the various contributions tackle the problem of erasure and the way art, most particularly but not only performance art, helps bring back to the surface new interpretations and meanings, therefore filling what has now become a 'huge gap in knowledge around the history of HIV and AIDS among younger generations, whether queer or straight' (p. 23). The book is divided into six sections revolving around six main themes: 'women's voices and experiences', 'generations, memories and temporalities', 'inter/national narratives', 'artistic and personal reflections and interventions', and a last section entitled 'Coda', which is an interview with novelist, playwright,

screenwriter, journalist, and AIDS historian Sarah Schulman. The common thread weaving all these heterogeneous voices together may be the desire to rewrite a history of AIDS from the margins of mainstream cultural and political discourses, which makes the book ambitious in its intersectional perspective and very political in its motives and implications, a book which will be of interest to scholars working on performance, theatre, film, documentaries, queer studies, and cultural studies.

5. Comics

There were several late arrivals from 2016 this year. Randy Duncan, Michael Ray Taylor, and David Stoddard's *Creating Comics as Journalism, Memoir and Nonfiction* is an introductory textbook on how to make non-fiction comics, specifically to furnish students with the formal skills to make comics that contain non-fiction content, and it presumes a reader who is new to the practice. It defines comics themselves as well as journalism in its introductory chapter. Its references are, generally, to very old or grand examples of graphic narrative, such as cave paintings, or to canonical works of comics, such as *Maus*. The chapters contain frequent inserts of comics panels that directly echo the lessons of the surrounding text as well as of question-and-answer-style interviews with comics creators. Every chapter ends with 'Suggested Exercises' for the classroom. The book contains ten chapters, each on specific techniques required to make non-fiction comics, although the first two serve as an introduction to the purpose and basic ideas of the book. Chapter 1 lays out the very basic concepts of comics and non-fiction, and chapter 2 is a historical survey of graphic narrative with a focus on print and comics just to one side of the American mainstream (i.e. no superheroes). The rest of the book covers specific techniques of non-fiction graphic storytelling: finding stories (chapter 3), comics formalism (chapter 4), locating interview subjects (chapter 5) and visual subjects (chapter 6), storytelling (chapter 7), composition (chapter 8), publication and production (chapter 9), and legal/ethical standards (chapter 10).

The Ages of the Justice League: Essays on America's Greatest Superheroes in Changing Times is the seventh anthology of essays since 2012 focusing on a specific superhero or superhero team, edited by Joseph J. Darowski, and using a variation on the title 'The Ages of ... in Changing Times'. The introduction briefly summarizes the history of the Justice League of America and justifies the collection by appealing to the popularity and influence of DC's major characters, specifically big-budget action films. The book's essays perform mostly close readings of specific comics as products of and/or responding to their times. The seventeen essays are arranged in chronological order and tie a given comic book or character to a social trend in a given era in American history (the collection is almost entirely US-focused). The seventeen chapters cover depictions of the Cold War (1960s); family structure (1960s); the evolution of the character Black Canary (1940s vs. 1960s); the war in Vietnam; 'message' comics about

racism and ablism; comedy/melodrama (1980s); gestures towards internationalism (1980s/1990s); post-gritty sincerity (1990s); the role of technology and environmentalism (1990s); reverberations of the terrorist attacks on New York (2000s); and finally, audience reactions to racism and sexism (2000s). Among the chronologically arranged chapters are four about nostalgia, the only conceptual theme of the book, depictions of the Second World War that address contemporary angst regarding the war in Vietnam, and depictions of 1940s prejudices that make the 1980s and 2000s, respectively, look good by comparison. This group of chapters hints that DC Comics, and superhero comics in general, tend to use an ennobled version of the Second World War and/or 1940s America as their collective origin story, the source of their core values.

Scott Bukatman's *Hellboy's World: Comics and Monsters on the Margins* characterizes Hellboy (the character), as well as *Hellboy* (the series), and comics (the medium) as 'monstrous', meaning very roughly, something that defies the expected order of things. His highly playful, nearly stream-of-consciousness introduction discusses the series as genre-defying, the character as tonally contradictory, the comic book as a non-linear medium, comics generally as the last bastion of the bibliophile, and reading in general, but these comics in particular, as spaces of play that are necessarily bound by rules of play. No one thesis emerges aside from the notion that *Hellboy/Hellboy/comics* are monstrous, from which amorphous ideas spring the subjects of the chapters. The book's tone, as well as its explicit description of the author's perspective, make it abundantly clear that Bukatman is a fan, deeply in love with the work, and fascinated by Mignola himself as central creator as well as artistic collaborator. The fact that Bukatman uses quotes from a conversation he personally had with Mignola throughout the book is unlike most academic work, which tends to distance itself from the creators. Readers of *Hellboy's World* are likely to have a strong reaction to this. There are five chapters, a coda, and an appendix. Chapter 1, 'Enworlding *Hellboy*: Cosmology and Franchise', sets up a parallel between *Hellboy's* universe, the comic book fan's training to read across those universes, the corporate practice of franchising, and the structure of the comics page as all being fundamentally networked. Chapter 2, 'Occult Detection, Sublime Horror, and Predestination', digs into Hellboy's roots in H.P. Lovecraft and the necessary formal changes required to translate prose work that is preoccupied with the unspeakable into a visual medium. Chapters 3, 4, and 5 all focus on formal elements. Chapter 3, 'Children's Books, Color, and other Nonlinear Pleasures', looks at how *Hellboy* uses colour in non-rational ways, akin to children's literature. Chapter 4, '*Hellboy* and the Codicological Imagination', considers *Hellboy's* preoccupation with books themselves. Chapter 5, '*Hellboy* at the Gates of Hell: Sculptures, Stasis, and the Comics Page', addresses Mignola's peculiar pacing, expressed through his panel structure among other things, and its use of stillness. The coda explores the implications of Mignola's quite conscious quoting of the Spanish painter Goya, and the appendix is a complete list of all *Hellboy*-related comics.

New arrivals for 2017 are notable. Jeffrey Brown's *The Modern Superhero in Film and Television: Popular Genre and American Culture* explains that there is a complex set of reasons why the live-action superhero has become extremely popular in film and on television since the start of the twenty-first century: superheroes are a fantasy of American power and righteousness; they fit into the multi-media/tentpole model of film production; special-effects technology grants them unprecedented visual verisimilitude; and they take part in/resolve/absolve various political discourses. Brown further argues that the superhero *film*—as opposed to the comic-book superhero—has only solidified as a distinct genre in the twenty-first century, having developed common narratives and themes that attempt to resolve problems associated with gender, terrorism, nationalism, and racism. However, unlike the traditional life-cycle of film genres (experimentation, unification, formalization, reflexivity, parody/reinvention), the superhero film can occupy several phases at once because it has gone through these cycles already in comics and other media, so audiences are primed for all versions of the superhero in film. The book contains six chapters in addition to an introduction and conclusion. Chapter 1, 'Hollywood Superheroes', argues that the 'shared universe' model of the live-action superhero lends itself to cross-platform marketing campaigns particularly well. Chapter 2, 'Supermen and Wonder Women', describes the gender ideals embodied by the superhero (average man becoming superhuman) and the superheroine (sexualized appearance prioritized above other concerns). Chapter 3, 'Rewriting 9/11', argues that film superheroes symbolically and repeatedly save New York, represent post-9/11 trauma, and explore the after-effects of it (for example the surveillance state, or government-sanctioned torture). Chapter 4, 'America, Nostalgia, and Exceptionalism', argues that patriotic superheroes suture together the moral uncertainties of the post-9/11 world with older presumptions of American moral superiority. Chapter 5, 'Diversity and Marginalisation', argues that superhero films reference racism indirectly, usually through ostensibly marginalized white men (for example, mutants). Chapter 6, 'Spoofs, Parody, and Camp', makes the case that while the genre is inherently ridiculous, even parodies ultimately centre white, straight masculinity. Finally, the conclusion argues that what many critics call 'superhero fatigue' is a symptom of a genre in the midst of developing in new directions, whether successfully or not.

Edward King and Joanna Page's *Posthumanism and the Graphic Novel in Latin America*—distributed for free download on University College London's website but also available for purchase in hard copy—contends that science fiction, specifically posthumanism, is the most prevalent genre in Latin American comics. They define posthumanism as both redefining and decentering the 'human' itself, a process that calls attention to how old definitions of the human were always contingent on race and sex. They associate this old notion of humanity with Europe and posthumanism with Latin America, at least in so far as Latin American comics use posthumanism to recentre their discourses on Latin America rather than Europe. Methodologically, the books focuses on what King and Page call formalist and 'haptic' (sensory) theories that emphasize embodiment, a major focus

of posthumanist theory (i.e. that the book is not a neutral vessel of pure information but rather an embodied object whose physical nature carries information). Furthermore, they contend that comics can be read in multiple directions, so they encourage audience agency in choosing a path down the page. The book's introduction contains a brief but quite dense introduction to the history and scholarship of Latin American comics, explaining that they developed largely as a result of influence from US newspaper comic strips. Since 2000 they have become increasingly multi-modal as a result of cross-media promotion, itself made necessary by economic downturns. The results have been increased by encroachment on Latin American culture by corporate entertainment from the US. Contrasting this transnational trend were distinctly local comics that signified membership in urban communities. In addition to the introduction, the book contains seven chapters and a short conclusion. Chapter 1, '(Post)humanism and Technocapitalist Modernity', looks at 'anti-humanist' comics from Argentina and Uruguay. Chapter 2, 'Modernity and the (Re)enchantment of the World', examines transhuman cyborgs in two Chilean comics. Chapter 3, 'Archaeologies of Media and the Baroque', explores baroque aesthetics in Edgar Clements's *Operación Bolívar*. Chapter 4, 'Steampunk, Cyberpunk and the Ethics of Embodiment', looks at a pair of Chilean steampunk comics in terms of the relations between the human and the machine. Chapter 5, 'Urban Topologies and Posthuman Assemblages', discusses Rafael Coutinho's *O Beijo Adolescente* in terms of the non-human actors in the São Paulo street protests of 2013. Chapter 6, 'Post-Anthropocentric Ecologies and Embodied Cognition', argues that Alexis Figueroa and Claudio Romo's *Informe Tunguska* represents a breakdown of the distinction between human and nature. Finally, Chapter 7, 'Intermediality and Graphic Novel as Performance', examines encounters between media as depicted in Edgar Franco's *BioCyberDrama Saga*. The conclusion expands on ideas from the introduction, specifically the manner in which Latin American science fiction comics bridge gaps between the human and the non-human as well as the popular and the elite.

Matthew Freeman's *Historicising Transmedia Storytelling: Early Twentieth-Century Transmedia Story Worlds* addresses what amounts to a marketing strategy in which stories, largely films, extend their diegetic worlds into other media: websites, fake newspapers, fake advertising, and the like. Freeman argues that transmedia storytelling occurs within the constraints and opportunities of media technology though, and demonstrates quite clearly that, while today's version of it focuses on the Internet, the phenomenon is not new. Rather, the book focuses on the early twentieth century, ostensibly to better understand the phenomenon today. Transmedia storytelling in the twenty-first century relies on two modes of convergence, he argues: corporate and technological. Companies need to cooperate—often by virtue of being owned by the same parent company—and technology needs to allow multiple types of media to appear on multiple types of screens. That said, Freeman argues that the strategies behind these technologies and corporate behaviours have remained more or less the same. As with so many things, technology has allowed the process to be faster and

more convenient, but the practice is not categorically different. Freeman's book is organized in two sections, with two chapters in the first section and three in the second. This is in addition to an introduction and a conclusion. The first two chapters (Part I) are, in essence, transmedia theory. Freeman first introduces the idea of characters being the anchor-points for transmedia storytelling, but then he looks past characters to the cultural and industrial context. He specifically cites industrialization, consumer culture, and media regulation as the substrata of transmedia storytelling that has been in place since the early twentieth century. In Part II, Freeman describes modes of transmedia storytelling in three short periods. The period 1900–18 produced coherent storyworlds but not commercial success; 1918–38 produced commercial success but not coherent storyworlds; finally, 1938–58 produced both coherent worlds and commercial success but relied on being at war or on the aftermath of war to do so. Finally, the substantive conclusion to the book sums up trends in transmedia storytelling, both in the past and the present, in order to make some general predictions about its future development.

Matthew J. Smith and Randy Duncan's *The Secret Origins of Comics Studies* is one of several anthologies of comics scholarship to be produced in the last few years, and what defines this one, as described by the foreword and preface, is its attempt to document the size, shape, and scope (by virtue of language barrier) of Anglo-American comics scholarship since the early twentieth century. The book is not presented as a last word; the foreword celebrates the inter- and multi-disciplinary nature of comics scholarship even while arguing for the necessity of defining its core texts, and the preface anticipates updated editions that expand upon the collection. The book is organized as something of an encyclopedia of comics scholarship. The whole collection is organized into four parts, each of which contains approximately twenty chapters, and the chapters focus on specific people (and later, institutions) that represent one of the many topics covered in this large book. Part I is on *educators*, and contains two chapters: 'Educating with Comics' and 'Educating on Comics'. Part II has four chapters that describe *historians* who cover creators, the comics industry, the art form, and librarians/archivists, respectively. Part III, the largest, contains nine chapters on *theorists* and is organized by theories: literary and narrative; semiotic and linguistic; mythical, archetypal, and religious; ideological and sociological; formalist; psychoanalytic; gender and queerness; and a lone chapter on manga. Finally, Part IV details *institutions*, including professional organizations, galleries, conferences, journals, and presses. There is no conclusion given that the book does not contain a specific argument, but it is fully indexed.

Kai Mikkonen's *The Narratology of Comic Art* is presented as an introductory text that informs readers both what narratology is and how and why we can apply it to comics as a medium. Mikkonen theorizes the specific qualities of comics by adapting them from literary theories. Mikkonen argues that narratology originally focused on literature but has expanded to other media, usually visual, as well as studies of narrative told through multiple media (i.e. trans-media). This approach has often presumed that there

are qualities of narration/narrative that are essential, regardless of the medium, which itself necessitates narratological theory that must account for multiple media, including comics. In fact, Mikkonen points to a collection of examples of comics being used to explain the basics of narratology evidently because they are easy to understand, but this use belies narratology's resistance to the idea that media might be different enough to deserve unique theorizing. Mikkonen's book is one of several in the last decade to put forward a narratology of comics. On the basis of previous efforts, he synthesizes a list of necessary elements: story/discourse distinction, narrators, focalization, storyworlds, and characterization. These elements are also medium-specific: comics represent time through space (i.e. panel organization), they do not necessarily have a narrating voice, and they have a specific history different from other print and/or visual media. Mikkonen explains that he chose examples to illustrate comic-book narratology on the basis of their display of certain specific elements of the medium as well as what the mainstream tends to do with it. He focuses on Franco-Belgian and Anglo-American comics, as is usually the case for comics scholars of Europe and North America. The book contains ten chapters, in addition to an afterword, and the chapters are arranged in five sections. Part I has only one chapter, 'Time in Comics', which distinguishes between the orders of events within comics and the order in which the events appear on the page. Part II, 'Graphic Showing and Style', contains three chapters on the subject of narration, specifically focusing on visual storytelling, characters as narrative anchors, and visual style, respectively. Part III, 'Narrative Transmission', examines three layers of storytelling: the presence of a controlling storyteller and the perspectives offered by multiple characters as well as individual characters. Part IV, 'Speech and Thought in Narrative Comics', contrasts first- and third-person narration as well as verbal and visual storytelling. Part V, 'Narrative Form and Publication Format', looks at British caricature in the late 1700s/early 1800s in terms of panel structure. Finally, the very brief afterword sums up the place of the book in narratology, accounting for the unique features of comic-book narration while also acknowledging that all narration shares certain formal features.

Crag Hill, the editor of *Teaching Comics through Multiple Lenses*, is unusually clear about the intended goals of his collection: to give educators practical tools for teaching comics and teaching *with* comics, a medium that, by virtue of using formal features that also belong to many other media, is ultimately unique. The book is written with undergraduate readers in mind, as well as their professors, but Hill asserts that high-school teachers or teacher-librarians could adapt it to their specific needs. The book contains eleven chapters divided into five sections. The slim introduction, chapter 1, rehearses the standard primer on comics: a mercifully brief definition of the form, a short history of comics in America, educators' love/hate relationship with them, and finally a survey of comics scholarship. Hill repeatedly states that the book is meant for readers who already have a basic sense of comics and their history, so this chapter is neither groundbreaking nor lengthy. The remaining ten chapters are far more specific. Chapter 2,

Sean P. Connors's 'Designing Meaning: A Multimodal Perspective', looks at the conventions of the comics form. Chapter 3, Amy Bright's 'Multimodal Forms: Examining Text, Image, and Visual Literacy', inverts the theme and examines visual elements that have become conventional in some young adult novels: photos, illustrations, typography. Chapter 4, Mark Lewis's 'Illustrating Youth', describes how body type and dress characterize figures in comics specifically in terms of gender construction as 'women' and 'men'. Chapter 5, A. Scott Henderson's 'Just Like Us? LGBTQ Characters in Mainstream Comics', looks at the way queer and trans characters challenge cis/heteronormativity. Chapter 6, Sarah Thaller's 'Telling the Untellable', argues that because comics use both pictures and words, they are more equipped than prose to represent the unique perspectives of people with mental illnesses. Chapter 7, Jake Stratman's 'Christian Forgiveness in Gene Luen Yang', describes how Yang employs the Buddhist concept of emptying oneself to illustrate Christian-themed comics. Chapter 8, Fred Johnson and Janine Darragh's 'Poverty Lines: Visual Depictions of Poverty and Social Class Realities in Comics', points out that most comics, by necessity, reduce characters to a minimum of visual detail (i.e. cartooning), which can lead to stereotypes but can also critique stereotypes, in this case of the poor. Chapter 9, P.L. Thomas's 'Can Superhero Comics Defeat Racism?', examines the intersection of two superheroes, the Falcon and Captain America, to describe the complex problem of using superheroes, a genre founded on white exceptionalism, to address racism. Chapter 10, Lisa Schade Eckert's 'Teaching Native American Comics with Post-Colonial Theory', examines comics by and/or about Indigenous peoples, whom she refers to as 'Native Americans', through postcolonial theory. The book ends with an extremely short conclusion, chapter 11, that lists several main themes of the collection in bullet-point form.

Andrés Romero-Jódar's *The Trauma Graphic Novel* argues that trauma narratives emerged as a major mode of the graphic novel in the 1970s as part of the underground, but structurally and aesthetically mirror modernist stream-of-consciousness novels. In fact, Romero-Jódar argues that modernism historically parallels early twentieth-century comic strips, the era in which what we think of as 'comics' formally solidified. However, the 'Comics Code', America's mid-century censorship regime, did not allow for modernist expression, so corporate comics stifled, but the underground took up the cause. This historical explanation is orthodox and somewhat problematic. In any case, he further argues that as the 'mainstream' (superhero comics) receded, the underground became 'alternative comics', which was effectively everything else, and that they have a strong tendency to depict alienated individuals who define the reality of their respective narrative worlds. By the 1980s, the Code's power had waned and disappeared, so the mainstream took on both alienation of alternative comics as well as the 'ethical turn' that, according to Romero-Jódar, affected all literature and literary study, which resulted in the tortured heroes of *Watchmen* and *The Dark Knight Returns*. This was the state of American comics when the larger trend of trauma literature rose to prominence. He characterizes

the trauma graphic novel as one that visually represents trauma in ways that prose ostensibly cannot, and that repeats traumatic scenes, thus mirroring the psychological tendency to relive trauma events. The author emphasizes, though, that these techniques are not new but rather rediscovered; modernist stream-of-consciousness writing contains them all. On the subject of formalism, Romero-Jódar uses the phrase 'iconical language' to describe comics, claiming that they are a language made of icons, and further argues that comics/comic books are a different genre than graphic novels because, in comics, characters are static (implicitly because they are embedded in corporate-owned, ongoing series), whereas, in graphic novels, they change. These are contentious claims within comics scholarship—not least because the terminology is arbitrary—but they do define Romero-Jódar's scope; his book discusses single-volume comics and/or collections of comics that have closed narratives in which lead characters undergo change. The four chapters of the book, thus, examine four different graphic novels arranged at three different levels. Chapter 1, 'Through Traumatized Eyes', looks at individual trauma in Paul Hornschemeier's *Mother, Come Home*. Chapter 2, 'Joe Sacco's Documentary Graphic Novels', examines *Footnotes on Gaza* and *Palestine* as collective trauma, as does chapter 3, which looks at Art Spiegelman's 'From "Maus" to Metamaus'. Chapter 4 examines what Romero-Jódar calls 'political trauma' through Alan Moore and Dave Gibbons's *Watchmen*. There is a conclusion that summarizes the major points of the book.

Francesco-Alessio Ursini, Adnan Mahmutović, and Frank Bramlett's *Visions of the Future in Comics: International Perspectives* is an anthology that considers the specifics of depicting the future in comics, an international and multimodal medium. The collection was produced using papers presented at 'The Future in Comics' conference in Stockholm in 2015. As a body, the collection displays three themes. First, depictions of the future reflect anxieties and hopes of the present, which are both rooted in their specific cultural content and display a few international themes (free expression, environmentalism, prejudice, and so forth). Second, juxtapositions of past, present, and future are particularly easy to create in comics, which can create distinctly concrete metaphors on the page. Third, as a product of the first two themes, the science fiction and fantasy tradition of world-building tends to create what the editors call 'open systems' of interpretation, in which audiences can freely interpret the precise references those future worlds make to the real-world contexts from which they were extrapolated. The collection is divided into three sections: formalist analyses; juxtapositions of past, present, and future; and finally culturally specific futures. Part I, 'Future-Formal', contains five chapters. Roy T. Cook uses the narratological concepts of *fabula* and *syuzhet* to analyse Richard McGuire's *Here*. Alex Fitch also analyses *Here* as well as Alan Moore and Eddie Campbell's *From Hell* in terms of their simultaneous representations of past, present, and future. Keith Scott argues that Warren Ellis's visions of the future, specifically *Ministry of Space*, *Transmetropolitan*, and *Global Frequency*, collectively celebrate the possibilities of technological innovation. Ursini, one of the editors of the collection, analyses the narrative function

of future settings across cultures, including Japanese and French. Finally, Maxime Boyer-Degoul examines Japanese consumerist dystopias by Kon Satoshi, Koike Keichi and Urasawa Naoki. Part II, 'Future-Past and Future-Present'—arguably, the superhero section of the book—also contains five chapters. Isak Hammar argues that *Judge Dredd* uses signifiers of ancient Rome to comment on contemporary politics, thus using the past to depict the future as a reference to the present. Fred Francis looks at the Gothic influence on 1980s superhero comics that created pessimistic futures. Joakim Jahlmar argues that *The Dark Knight Returns* and *V for Vendetta* depict dystopias of violent chaos and oppressive order respectively, so their heroes represent order and anarchy. Similarly, Aaron Gaius Ricker looks at *Watchmen* and *Kingdom Come* as pop-culture apocalypses, with their echoes of the Bible as well as preoccupation with nostalgia, irony, and pop culture itself. Finally, Adnan Mahmutović and Denise Ask Nunes contend that *Nausicaä of the Valley of the Wind* presents an ecological dystopia that depicts the possibility of a more ethical relationship with nature. Part III, 'Future-Culture', contains three chapters. Gabriela Mercado Narváez demonstrates that two post-apocalyptic depictions of Mexico, *La blanda patria* and *1874*, are rooted in Mexico's past as well as global history. Margareta Wallin Wictorin and Anna Nordenstam look at comics in the Swedish avant-garde that are critiquing the shift in that country towards conservatism as opposed to the country's traditional Nordic socialism. Finally, Ana Cabral Martins looks at how adaptations of comic-book movies about the future, such as *Days of Future Past* and *Watchmen*, have come all the way around to influencing the comics themselves.

Shelley E. Barba and Joy M. Perrin's *The Ascendance of Harley Quinn: Essays on DC's Enigmatic Villain* is exactly what its title suggests. The book contains five sections and an appendix in the form of a 'mediography' of all of the character's appearances as of the date of publication. The sections are arranged on quite literal themes that cover the character, her origin, and her implications. The total effect of the collection is to trace Harley Quinn's arc as a media property. She starts as a character who serves a very simple narrative function, but through a combination of strong iconography and a remarkable vocal performance by Arleen Sorokin becomes extremely popular, especially among young women. This popularity stands in uncomfortable and problematic contrast to her roll in Batman stories as a victim of partner abuse by a violent sociopath. Her popularity prompts DC Comics/Warner Brothers to put her in more and more media, including her own comics and eventually a big-budget action film, an elevation that also prompts writers, especially women writers, to evolve the character past simple victimhood. The book contains five sections and an appendix. Part I, 'The Setup', contains four chapters on the creation and context of the character in relation to harlequin romance novels, as a femme fatale, and as a piece of intellectual property. Part II, 'Relationship with the Joker', contain four chapters largely focused on Quinn's problematic devotion. She is a victim of partner violence, her devotion to the Joker is a documented mental condition (hybristophilia), and an abuse survivor. Part III, 'Relationship with Others', contains three chapters on her connections outside her

relationship with the Joker, starting with her romantic relationships with other women, and Batman's attempts to draw her away from the Joker, and her (anti)-heroics with a superhero team. Part IV, 'Representations', contains four chapters covering the character's appearances across different media: her identity as a 'freak' in *Mad Love* and other comics, her character arc in *Batman: The Animated Series*, the increasingly objectifying nature of her costume, including a specific analysis of the remarkably sexualized version of her in the *Arkham* video games, and her eventual complexity in her own series (set after she breaks up with the Joker). Finally, Part V, 'Philosophy', contains three essays on conceptual issues related to the character: how her performed chaos invokes order, her self-reflexive critique of fan culture, and her location on the axis of good and evil.

Drew Morton's *Panel to the Screen: Style, American Film, and Comic Books during the Blockbuster Era* is fundamentally a study of remediation, representing superheroes as comics in Hollywood studio cinema. Morton claims that Hollywood only began adapting comic books into big-budget, fantasy 'event' films in the late 1980s (i.e. *Batman* [1989]) and that it currently relies on them for revenues. That said, American film has been adapting comic-book superheroes since the late 1940s if we include low-budget serials, and the early 1940s if we include animation, so his claim is more of a statement of his scope, which he identifies as spanning from 1978's *Superman: The Movie* to 2013's *Man of Steel* (i.e. American-focused). The close relationship between comic books and film has, according to Morton, resulted in formal features of each being adopted by the other in an on-going, dialogic process (i.e. remediation as opposed to simple adaptation). Thus, for superhero/comic-book movies to be financially successful requires both social acceptance of comics, which itself requires loyal fan groups, and corporate backing, to afford the extremely expensive special effects that enable the very stylistic remediation that such audiences demand. The book contains six chapters in addition to the introduction and a brief conclusion. Chapter 1 uses *Scott Pilgrim vs. the World* as an example of extreme remediation that was a financial disaster and prompted studios to back away from remediation itself. Chapter 2 looks at Warner Brothers' Superman and Batman films (from 1978 to 1997) as examples of financially successful remediations that relied on realism and only failed when they veered into camp. Chapters 3 to 6 are case studies of remediation. Chapters 3 and 4 examine remediation from comics to film—*Dick Tracy* [1990], *Hulk* [2003], *300* [2006], *Watchmen* [2009], and *American Splendor* [2003]. Chapters 5 and 6 look at increasingly dialogic remediation: *The Matrix* [1999], *The Good, the Bad, and the Ugly* [1966], *The Dark Tower: The Gunslinger Is Born* [2007], the Joker (as a character), *Sin City* [2005], and *The Spirit* [2008]. The conclusion attempts to summarize Hollywood's relationship to comics and its use of remediation as both a creative and a marketing tool.

David Herman's *Animal Comics: Multispecies Storyworlds in Graphic Narratives* attempts to fill a gap in comics scholarship: the narratology of animal comics, a genre that is so common in comics that it sometimes becomes invisible. The volume as a whole is concerned with storyworlds (in the narratological sense) created by multi-species narratives, and it considers

humans to be one particular kind of animal rather than making a sharp divide between the two. Herman's introduction rehearses basic narratology theory for the sake of readers who are not familiar with it. The most basic idea of the storyworld is that creating a world is one of the rudimentary functions of storytelling, and in the case of multispecies narratives, the storyworlds often demonstrate tension or contrast between human and non-human animals. The book contains eleven chapters divided into four parts. Part I, 'Animal Agency in the History and Theory of Comics', has two chapters, one on the history of non-human representation in graphic narratives by Daniel F. Yezbick and one on funny animals, a genre that routinely others humans, by Glenn Willmot. Part II, 'Functions of Animal Alterity in Graphic Narratives', contains four chapters: how non-human labour renders them 'killable' by Alex Link, representations of miscegenation in *Saga* by Michael A. Chaney, feminine/non-linear trajectories in *Laika* by Carrie Rohman, and humans as invasive species by Mary A. Knighton. Part III, 'Critical Frameworks for Multispecies Comics', contains three chapters: how a shark protagonist promotes inter-species fellow feeling by Laura A. Pearson, how human/non-human is often mapped onto disabled/non-disabled by Jan Baetens, and how comics can depict non-human agency by David Herman. Part IV, 'Graphic Animality in the Classroom and Beyond', contains two chapters, one on teaching animal comics in undergraduate programmes, by Charles E. Baraw and Andrew Smyth, and one critical/visual hybrid, which is the concluding text of the collection, that addresses major questions about human/non-human narratives posed throughout the book.

Simon Grennan's *A Theory of Narrative Drawing* is part of the Palgrave Studies in Comics and Graphic Novels series. It is an attempt to formulate a theory of the experience of narrative drawing, and, as such, is written for scholars who are already substantively familiar with the language of theory. The project is deeply interdisciplinary. Grennan explains that in order to construct such a theory, he must use questions in one set of theory to answer questions in other sets of theories even though said theories may appear to be, or may actually be, mutually incomprehensible. The book is methodically organized into chapters, sections, and subsections, all numbered (for example, '3.4.2. Drawing Demonstration One (a) *Method*'). There are four chapters, the first two of which are theory and the second two of which are case studies. Chapter 1, 'Drawing, Depicting and Imagining', contains five sections—'Devices', 'Affordances', 'Institution', 'Imagining', and 'Conventional Imagining'—that work their way from the physical act of drawing to the creation of worlds within drawings. Chapter 2, 'Narrative', contains three sections, the titles of which give some indication of the tone and style of writing they contain: 'The Intersubjective Basis of Discourse', 'Narrative Realization of Intersubjects', and 'An Epistemological System of Discourse Characterised as Narrative'. This chapter theorizes narrative structure (i.e. that which undergirds plot/story), including a consideration of the presentation of time. The last two chapters are demonstrations of the utility of the theory, using the comics *Teen Witch*, *Hellboy*, *Jimmy Corrigan: The Smartest Kid on Earth*, *Maus*, *99 Ways to Tell a Story*, and *Weird Tales* v28 #1.

Stephen E. Tabachnick's *The Cambridge Companion to the Graphic Novel* is an anthology of essays that attempts to describe the shape and history of the graphic novel itself. The introduction opens with a definition of it that includes freedom from commercial constraints, content for adults, and inherently sophisticated content, the first criterion of which is night-impossible and the last of which is highly biasing. The text then cites *Watchmen* as an example, a commercial work that was published serially. Tabachnick then attempts to explain the 'rise' of the graphic novel by citing the increasing popularity of visual reading in other media, such as film and the World Wide Web (while surprisingly claiming undergraduates cannot read prose novels), and the power of combining words and pictures (an artistic technique that has existed forever), and by pointing out that many individual graphic novels have become 'important' (a circular argument). This introduction does not appear to be informed by comics scholarship to date, which has addressed all these ideas, but that does not detract from the quality of the content of the book, which contains twelve chapters grouped into identifiable themes. The first three are formal/historical. Randy Duncan and Matthew J. Smith break the graphic novel down to four levels of narrative construction. Tabachnick surveys Anglo-American sequential art from William Hogarth to Will Eisner, as underpinnings and occasionally examples of the graphic novel. Finally, Stephen Weiner surveys from Eisner to the present. The next eight chapters, chapters 4 to 11, are on genres and/or modes of graphic novels. Dan Mazur and Alexander Danner survey graphic novels outside the Anglo-American tradition, mostly Japanese and franco-phone. Hugo Frey examines historical fiction. Darren Harris-Fain looks at revisionist superheroes. Martha Kuhlman covers biography and autobiography. Jan Baetens addresses non-fiction comics. Esther Saltzman looks at adaptations into comics, largely of pulp fantasy novels, while M. Keith Booker examines adaptations of comics into films. Bart Beaty identifies three under-appreciated comics creators. The final chapter is a *de facto* conclusion in which James Bucky Carter relates personal experiences of teaching graphic novels in post-secondary classrooms.

Kate Polak's *Ethics in the Gutter: Empathy and Historical Fiction in Comics* treats the medium as inherently collaborative, especially in the context of readers witnessing (representations of) traumatic violence and being prompted to have an emotional/moral reaction to them. Polak contends that it is the form of the comic book that does this prompting by virtue of the ease with which comics depict reflexivity. That is to say, readers are positioned to have emotional reactions but also to be aware of the mechanism that created those reactions. She identifies two specific types of comics that use this formal advantage: autographics (graphic autobiographies) and historio-metagraphics (Linda Hutcheon's historiographic metafiction, but in comics). Closely linked to this act of witnessing is that representing trauma in language, but especially visually, produces a bundle of moral dilemmas, including respect for those depicted as well as principles of truth-telling. However, Polak argues that the fact that comics necessarily distance readers from the events being depicted—because the images are self-evidently not accurate, because the presence of multiple panels keeps us from seeing a

simplistically consistent diegesis—means those readers also know they cannot know subjectively what those traumas felt like, which resolves a great deal of the moral difficulty of depicting them at all. The book contains five chapters in addition to the lengthy introduction—really a theory chapter—and a short conclusion. The introduction relates the broad strokes of the book, as described above, as well as defining comics as medium, the relationship between ethics and empathy, and how focalization connects the two. Chapter 1, ‘Being a Dog’, describes how *Deogratias* by Jean-Philippe Stassen uses focalization to depict the Rwandan genocide. Chapter 2, ‘Just Like Sally’, argues that the way *Watchmen* by Moore and Gibbons decentres Sally’s subjective experience of rape represents the ways in which this routinely happens to women. Chapter 3, ‘We’re Still Here’, shows how the many points of view within Aaron and Guéra’s *Scalped* productively distance white/settler readers from Indigenous identity. Chapter 4, ‘My Children Will Remember...’ examines African American historiometaphysics in *Bayou* by Jeremy Love, which by virtue of being set in 1933 is even more distanced from readers today. Chapter 5, ‘Telling the Wound’, close-reads a single issue of *Hellblazer* that depicts the experience of traumatic memory as well as the different focalization makes to our reaction to it. The conclusion, ‘(The) Moving Past’, recaps the chapters and highlights the connections between them.

Travis Langley and Mara Wood’s *Wonder Woman Psychology: Lassoing the Truth* is an anthology with an unusually apropos theme since the character’s creator was a psychologist who created her using his own psychosexual theory. The book itself is the familiar combination of a low cover price, colourful cover, short chapters (of around ten pages), and fanciful interior design (such as illustrated frontispieces and occasional comic-book-style fonts) that marks scholarly work that the publisher hopes will have crossover appeal to the larger reading market superhero fans. For example, Langley’s introductory material does not overtly problematize or critique either Wonder Woman or her creator’s somewhat eccentric theories. This is despite the fact that the word ‘UNAUTHORIZED’ appears on the cover, an assurance that the book’s content was not controlled by Wonder Woman’s publisher (DC Comics) or parent company (Time Warner). Langley’s introduction explains that the book is the inverse of his previous volume, *Batman and Psychology* (Wiley [2012]), a mentally healthy heroine in comparison to a ‘dark’ hero, and a focus that matches her creator’s interest in studying ‘normal’ psychology, rather than the abnormal, and using it to influence people for the better, which was the impetus behind Wonder Woman. The book contains five sections, each of which has three to five chapters (twenty in total) as well as ‘virtue files’ at the end of each section, which describe one positive or ‘virtuous’ psychological trait with examples from published DC comic books. Eight of the chapters are written or co-written by the editors, Langley and Wood, and all the virtuous files are written by either Langley or Wood. Each part is organized around a ‘world’ rather than a critical method or psychological concept. Part I, ‘Creator’s World’, contains chapters about and by the Marstons (William and his wife Elizabeth), including ‘DISC’ theory. Part II, ‘Old World’, contains chapters

about Wonder Woman's origins in myth and the concept of the hero's journey. Part III, 'Woman's World', contains chapters about the character's gender with regard to mythology and psychology. Part IV, 'Man's World', contains chapters about Wonder Woman's femininity encountering the patriarchal world. Finally, Part V, 'Modern World', contains chapters on permutations of the Wonder Woman character in more recent comics. There is a very short conclusion on the character's core humanity.

Andy Brown's *BDQ: Essays and Interviews on Quebec Comics* is more of a chronological encyclopedia on *québécois* comics than an anthology on a subject, but the subject itself is so rarely addressed in English-language comics scholarship that the book would be very valuable to anyone studying francophone comics outside Europe, for example, or the breadth and variety of Canadian comics, or the unique cultural expressions of Quebec. Brown's brief introduction (less than half a page) says exactly this, that the point of the book is to inform anglophones about *québécois* comics specifically because they are nearly unknown outside La Belle Province. For this reason, the book contains a great number of excerpts from what Brown calls *BDQ* (*bandes dessinées québécoises*). The book is divided into four chronological sections: 'The Early Years', 'The Middle Years', 'The Nineties', and 'Modern Times'. Each section contains a combination of essays and interviews with artists except for 'Early Years', which is just two short essays, one general piece on the earliest examples of *BDQ* and one on the long-running strip *Onésime*. 'Middle Years' covers approximately the 1940s to the 1980s and includes two interviews, with Réal Godbout and Jimmy Beaulieu, and three essays, on Bernie Mireaul, Sylvie Rancourt, and Luc Giard. 'The Nineties', the longest section by far, contains seven chapters (interviews and essays) and one entire comic book. This section is not arranged by artist as much as theme and subject: underground *BDQ*, the Montreal scene, and so forth. 'Modern Times' contains six chapters, once again largely arranged by artist: Geneviève Castrée, Michel Rabagliati, Zviane, and Obom.

Brannon Costello's *Neon Visions: The Comics of Howard Chaykin* is a single-author study that characterizes Chaykin as both highly suspicious of the American 'mainstream' comics (i.e. the superhero) but also working within their tropes and modes, which means he is constantly addressing the problems of the authentic vs. the fake and pushing the edges of 'mainstream' aesthetics. Specifically, Costello places Chaykin in the 'independent' category (science fiction and fantasy comics that are essentially in the same marketplace as Marvel and DC) but using elements of the 'underground' (specifically autobiographical elements through his use of author-insert protagonists). These heroes thus frequently deal with fakes, copies, and clones that exist within a pop-culture continuum. Costello also takes some time to try to explain the lack of critical attention to Chaykin's work, and in the process reveals some interesting tensions between 'mainstream' comics and comics scholarship. First, he points out the practical difficulties of working with books that are out of print, as many of Chaykin's are, then makes the questionable claim that recent comics scholarship has focused on women and people of colour, and finally points out that Chaykin's depiction of

women is arguably problematic. These explanations do not satisfy him, however, so he also contends that Chaykin's embrace of genre work does not contribute to the ongoing effort by comic scholars to legitimate the medium, unlike works such as *Maus* or *Watchmen*, although Costello argues that Chaykin's work is very much akin to *Watchmen's* self-conscious critique of genre comics. In addition to a lengthy introduction about Chaykin's place in comics and the theories Costello uses to assess it, the book contains eight chapters and a conclusion. The first five chapters each focus on a specific book in Chaykin's career: authenticity and media culture in *American Flagg!*; critique of nostalgia in *The Shadow*; posthumanism and 'the real' in *Time*²; fascist aesthetics in *Blackhawk*; and the emptiness of American culture in *Black Kiss*. The next two cover multiple works on a theme: the fascist elements of the superhero and the flexibility of authenticity. Finally, Costello addresses *Black Kiss 2* as an invocation of viewer narcissism. The conclusion returns to the theme, almost a lament, of the introduction: that Chaykin has fallen through the cracks and is unlikely to be studied in the depth that his work deserves.

Reed Tucker's *Slugfest: Inside the Epic 50-year Battle between Marvel and DC* is written, as its title suggests, as a war between two business rivals in which one, Marvel Comics, has decisively succeeded through innovation alone. The book is not especially critical, in the scholarly sense, but it is useful to comics scholars as an example of the myth-making that surrounds the superhero comics industry. It recounts the corporate relationship between Marvel and DC as a series of events, causes, and effects that can be understood ostensibly as a straightforward story. It does not commit to an analysis of the social, literary, and economic context of the comic-book industry. It engages in one-sided characterizations to make its point, for example focusing on how personally odious the editors at DC Comics reportedly were in the 1950s but ignoring the well-documented labour exploitation of Marvel's 'bullpen'. The tone of the book is salacious, as if delivered in a breathless whisper, revealing details that allegedly only insiders know, and relying heavily on testimonials from people in the industry. There are few if any references to scholarly/academic investigations of these two companies, and little acknowledgement of a world outside the DC/Marvel rivalry. There is also a lack of self-awareness of the terms of its own argument: Tucker characterizes Marvel as cooler than DC, for example, by saying it was 'possibly sleeping with your girlfriend', a statement that objectifies women as well as presuming the gender and orientation of his readers and comic book readers in general. There are fourteen chapters as well as an introduction and an epilogue. The introduction is written in the same style as a chapter, telling the story of Marvel publishing *Fantastic Four* #1 and DC's ostensibly panicked response to it. The rest of the chapters tell stories in the same style, detailing a version of the history of DC becoming market leader and Marvel challenging them. It then moves on to detailing the 'battle' in various new contexts—crossovers, reboots, movies, television—and consistently against the backdrop of the offices of the two companies and the people who populate(d) them. In the process, the book does not reveal

much that is not already known to comics scholarship, but it does paint a picture that is consistent with Marvel's own marketing vision.

6. African American Writing

This section will resume next year.

7. Native Writing

The signal critical work from 2017 may be the 'Modernism and Native America' special issue of *Texas Studies in Literature and Language* edited by James H. Cox. The four articles and manifesto with Cox's introduction offer a powerful intervention in the new modernist studies. Cox's 'Modernism and Native America' (*TSL* 59:iii[2017] 269–72) sets modernist themes as at work in the birth of the Native American Renaissance by drawing on Louis Owens's contention in *John Steinbeck's Re-Vision of America* (UGeoP [1985]) that Momaday's *House Made of Dawn* displays 'the craft and ambitious complexity expected of the major writers of modernism' paired with 'the subtle complexities of Pueblo and Navajo elements' (p. 23), showing modernism's continued vitality and disruptions within Native American writing, even as Momaday's novel 'exceeds modernism too much to bear the label' in Cox's description (p. 270). Following Cox's introduction, the issue opens with a manifesto to set the modernist tone: Lynn Riggs's 'The Vine Theatre' (*TSL* 59:iii[2017] 274–86). The four articles open with Kirby Brown's 'American Indian Modernities and New Modernist Studies' "Indian Problem" (*TSL* 59:iii[2017] 287–318). Brown highlights how the recognition within modernist studies of border-crossing, migration, race, ethnicity, borderlands, colonialism, cultural appropriation, and the transnational has 'not had an appreciable impact on the field's engagement with American Indian writing' (p. 289). Brown summarizes this by saying the new modernist studies has an 'Indian Problem' that can be traced through the absences and silences in American modernist scholarship. Indeed, these silences and aporia speak and number far beyond the very brief gestures made by Brown, as in the most striking gaps in studies of ethnicity and minority literatures in American modernism, Robert Dale Parker's work being the strongest exception. Despite this and the trope of the 'vanishing Indian', Brown points to the extensive body of literary work from the period of literary modernism in America as well as the substantial body of scholarship in Indigenous studies that addresses these works. By recognizing 'modernity's first casualties: Indigenous lives, lands, and cultures' (p. 294), Brown turns to three novels for exemplary cases: John Joseph Mathews's *Sundown* (Longmans [1934]; reissued UOklaP [2014]), D'Arcy McNickle's *The Surrounded* (Flathead Indian Reservation [1936]), and John Milton Oskison's *The Brother's Three* (Macmillan [1936]) showing familiar modernist traits of psychological experiment, realism, naturalism,

and alienation through the unequal arrival and distribution of modernity across Indigenous communities. Brown summarizes this single example by tellingly drawing on the tropes and concerns that typify the new modernist studies, which only further emphasizes the expressive nature of the aporia of which these works' absence speaks: 'Read together, these three texts index the pervasive, uneven development of capitalist modernity across Indian Country while also marking its implication in federal Indian policies that not only targeted Indian lands and resources but Indian families, communities, and nations as well' (pp. 294–5). The role of the new criticism in artificially constructing this gap is also elucidated by Brown and rebutted by attention to Riggs's work, hence the importance of the preceding manifesto. By connecting Riggs to the critical discourse of Indigenous studies, Brown opens a bridge for critical work in modernist studies. The risk, of course, is that Indigenous works may lose their cultural and regional specificity through such a broadening but it also promises to 'usefully extend efforts to expand the geopolitical landscapes of New Modernist Studies while also grounding those expansions in the historical, political, social, and cultural specificities' (p. 309).

Eric Gary Anderson and Melanie Benson Taylor's 'The Landscape of Disaster: Hemingway, Porter, and the Soundings of Indigenous Silence' (*TSLL* 59:iii[2017] 319–52) returns to the trope of gaps and aporias by engaging specifically with silence, taking the famous silence between Ernest Hemingway and Anne Porter in their one meeting and using it to address the silences of Indigenous peoples in their works. They boldly assert that Hemingway and Porter 'understood indigeneity as both a place and a people' (p. 322). This productively leads to the Indigenous presence as absence through Hemingway's theory of omission, and specifically the silences permeating 'Indian Camp' in *In Our Time* and most strikingly by drawing on Hemingway's assertion that for 'Big Two-Hearted River' 'there were many Indians in the story, just as the war was in the story, and none of the Indians nor the war appeared' (p. 329). This leads them to the stunning proposition that 'Hemingway is most mindful of Indians when he is at his most experimentally modernist; that, as he grows less obviously modernist in later years, he also grows less inclined to write about Indians' (p. 330), which seems likely to provoke a multitude of responses and explorations. Porter is somewhat less extensively discussed, but her critiques of colonial indoctrination in Mexico are brought to greater attention (and a potential for conversation with Malcolm Lowry's works may seem promising here), and the argument for colonial appropriation as central to the key concerns of Porter's writing is deeply persuasive. The closing contrasting of rootlessness and nomadism in modernism with indigeneity as rootedness in place again opens a titanic scope of possibilities for reading.

In 'Red and White and Pink All Over: *Vacilada*, Indian Identity, and Todd Downing's Queer Response to Modernity' (*TSLL* 59:iii[2017] 353–84), Charles J. Rzepka tackles Downing's deeply problematic macho pulp detective fiction and orientation towards Europe. While acknowledging that formally and stylistically, these works are in no sense modernist, Rzepka also points to how they are expressly a response to the conditions of modernity.

Downing's closeted homosexuality drives the impulse for the study, but, complicating work done by Mark Rifkin in *When Did Indians Become Straight?* (OUP [2011]; reviewed in *YWES* 93[2014]) and *The Erotics of Sovereignty* (UMinnP [2012]; reviewed in *YWES* 93[2014]), is only briefly discussed. By recognizing Downing as part of Choctaw literary history (drawing from Cox to do so), Rzepka unfurls the reactions to modernity and the 'machine age' and the concept of *vacilada*, ultimately coming through Downing to a key challenge to the new modernist studies: 'Perhaps it's time to acknowledge, then, that if the term "New Modernism" designates anything, it's a way of reading rather than a category of writing' (p. 377), and this polemic is most welcome. The issue concludes with Michael Tavel Clarke's 'The New Modernist Studies, Anthropology, and N. Scott Momaday's *The Way to Rainy Mountain*' (*TSL* 59:iii[2017] 385–420). Clarke argues that the shift of the new modernist studies to emphasize cultural and colonial paradigms over the aesthetic is troubled by N. Scott Momaday's *The Way To Rainy Mountain* as a stylistically modernist text and its subversion of the tropes of anthropological thought, here detailed in Momaday's use of James Mooney's *Calendar History of the Kiowa Indians* [1898] in the novel. As earlier, Susan Stanford Friedman's *Planetary Modernisms* (CoUP [2015]; reviewed in *YWES* 96[2017]) plays a key role. The crux of Clarke's exciting intervention builds a connection between Indigenous studies and the new modernist studies by positing what seems to be a simple question: 'If *The Way to Rainy Mountain* reveals that the relationship between Native American literature and Western anthropological texts is more complicated than previous New Modernist studies of Native literature suggest, Momaday's book also suggests that anthropological and scientific practices are not exclusively traditions within Western cultures' (p. 404) and, even more provocatively, that 'the Kiowas may have their own tradition of anthropological and scientific investigation capable of some of the same discoveries and errors as Western science' (p. 404). As a whole, the journal issue opens useful directions for Indigenous studies while showing an essential set of questions for modernist studies, especially the new modernist studies in American literature.

Tomson Highway's *From Oral to Written* opens with an extensive 'Prologue' and 'A Note on Cree and Other Languages'. His focus is on indigenous literatures in Canada, specifically 'Indigenous literature published in Canada' (p. xxxii), and his opening gambit is to historicize the conditions prior to this study. He does so by noting three historical events of consequence: the granting of federal voting rights in 1960, Norval Morrisseau's first painting exhibition in 1962, and the infamous White Paper of 1969 that sought to extinguish the Indian Act and treaties with Indigenous peoples akin to the earlier termination policy in the US. The conversational tone of the introduction sits in contrast to the starkness of much of its content, but also its joy recounting the public rise of Indigenous artists and authors in a history that is both helpful to the reader and personal to Highway. The purpose of the book is to survey and give a brief commentary of a few pages to each work, effectively giving an overview from an artist's perspective of the year's work in Indigenous literature for thirty years. As Highway

summarizes in the 'Epilogue', 'This, in any case, is a sample substantial enough to give readers an idea of what is out there, of what is happening in the field of Indigenous literature in Canada, to give them an idea of the substances and scope of the work that has been written and published by Canada's Indigenous writers' (pp. 365–6). The project is divided into six sections, 'Fiction', 'Drama', 'Poetry', 'Non-Fiction', 'Biography and Autobiography', and 'Young People's Literature', covering a total of 176 creative works. Poetry is the most extensive section, and the dates are stretched somewhat to include E. Pauline Johnson, George Kenny, and Louis Riel. Across all sections, the great appeal here apart from a convenient way of listing works is Highway's literary appreciation of each work, noting not only its major themes and issues but also what components are most appealing to him as a reader. In addition, Highway frequently remarks on the linguistic traits of the piece, for instance, noting for Richard Van Camp's novel *The Lesser Blessed* (D&M [1996]) that the language families represented in the novel are distinct, such that 'while Tlicho and Dene Tha, like Spanish and Italian, may be similar yet different, neither has a word in common with Cree or Ojibwa' (p. 16). A kindred work received, but not addressing literature since 1900, is Sarah Rivett's *Unscripted America: Indigenous Languages and the Origins of a Literary Nation*. Rivett's attention is to Indigenous languages and their representation in American literature from the seventeenth to the nineteenth centuries.

Linda LeGarde Grover's *Onigamiising: Seasons of an Ojibwa Year* takes the four seasons as an organizing principle for the personal essays that make up the book, telling both a year but also the seasons of a life. The project follows her award-winning fiction and poetry, and while it is a collection of essays, the boundary between the essay form and creative non-fiction is easily crossed. The language and the telling are creative in form and deeply caught up in the exploration of being in place after migration and displacement. Recurring across the topics of each chapter, from indigenous teachers in Duluth/Onigamiising to parenting to playing in a high-school band, Grover stitches in not only terminology in Ojibwe but the grammatical features that make sense of it, from the seasons inward to gender and children with the affix '-ns' for preciousness. The collection's chapters are all precious and small yet hold together firmly.

Leanne Betasamosake Simpson's *As We Have Always Done: Indigenous Freedom through Radical Resistance* is both an exceptional critical achievement and a joy to read. The conceptual work in theory is matched with an insistence on praxis modelled in the opening personal narrative. The opening, 'I am writing this chapter on a gray, wet winter day, in the café in the sports complex at Trent University as my two kids attend swimming lessons' (p. 1), insists on the kind of conditions in which our work in the humanities is produced (how many of us are reading this book under the influence of similar circumstances or reading *YWES* reviews during such moments as well?), and this leads directly to the casual symbols of colonial oppression and the quotidian responses of her children amidst the everydayness of empire, but boiling into 'they know more about what it means to be Nishnaabeg in their first decades than I did in my third. This intimate

resurgence in my family makes me happy' (p. 1). What may in many books be the first personal anecdote to get past the opening paragraph is, here, a modelling of praxis preceding theory. It is a movement beyond mourning to a way of living, and in that living to resist the intrusions of colonialism and thereby make being 'happy' into an act of resistance that questions the normative position of settler colonialism by denaturalizing it, and thereby looking to the future. This personal narrative persists across the book as a whole and brings the deft critical perceptions with the joy of storytelling. The book unfolds across twelve brief chapters, each easily read in a single sitting, bookended with an introduction, 'My Radical Resurgent Present', and a conclusion, 'Toward Radical Resurgent Struggle'. The first half emphasizes Simpson's Nishnaabeg community, with the second half broadening into Indigenous queer normativity, land as pedagogy, and embodied resurgent practice. The chapter 'Land as Pedagogy' may be especially effective, contrasting as it does Simpson's experience harvesting maple syrup against her educational experiences in biology such that the narrative draws out and embodies the values implicit in her observation that, in Nishnaabeg thought, theory 'is generated and regenerated continually through embodied practice and within each family, community, and generation of people. Theory isn't just an intellectual pursuit' (p. 151). The approach here is akin to Robin Wall Kimmerer's in *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* (Milkweed [2013]; reviewed in *YWCCCT* 23[2015]), and the two books could be usefully read together. Simpson's writing is a challenge and a delight.

Soren C. Larsen and Jay T. Johnson set high goals in *Being Together in Place: Indigenous Coexistence in a More Than Human World* by asking difficult questions from difficult positions about reconciliation as an embodied process rooted in locality. Their approach is focused on the 'messy and difficult work of dwelling together' (p. 24) while seeking processes of decolonization and reconciliation even as these are only partial and fleeting. The focus on location and settler colonialism makes this a book in many respects closer to geography than literary studies (both authors are professors of geography), but their work growing from Glen Sean Coulthard's *Red Skin, White Masks* (UMinnP [2014]; reviewed in *YWES* 95:i[2016]) and its emphasis on indigeneity as rootedness in place and place-based epistemologies to disrupt history-oriented epistemologies of progress, means that they, like Coulthard, frequently argue very close to the place-based narratives in contemporary Indigenous literature. The opening study of the Cheslatta Carrier Nation, for instance, with the riparian damage of erosion to traditional lands and graveyards submerged by the Kenney dam for the Nechako reservoir in north-western British Columbia, wanders close to works such as Eden Robinson's story 'Swallow' in Neal McLeod's anthology *mîwâcimowina: Indigenous Science Fiction and Speculative Storytelling* (Theytus [2016]) with its swallowed landscapes consumed by flooding and environmental apocalypse. When narratives may form on the basis of place, with story and description of the inhabited landscape overlapping (p. 27), what then do forced relocations and damage in a community mean and how might its stories take on new meaning, and, as they do, how do they adapt to changed

land? A particularly adept linkage here is how Larsen and Johnson connect ‘hodology’ as the study of paths with epistemologies, rendering a pathway-based knowledge system rooted in the experience of walking a place, which they combine with place-based English words like ‘metaphor’ in its Greek root *μεταφορά* that might today signify a courier in a Hellenic locality more than a literary device. The challenge seems to be: what does apocalyptic literature mean for a people who have seen it already as a lived history, as in Robinson, or for Larsen and Johnson, what forms of dwelling together are possible facing the future of the Anthropocene? They use three case studies for this project, beginning with the Cheslatta Carrier Nation and the consequences of the massive transformation of their traditional territories being flooded under the Nechako reservoir, proceeding to Wakarusa wetlands in Kansas, and the Waitangi grounds in New Zealand. Their conclusion focuses on a more than human world in which place houses those dwelling uncomfortably together while seeking reconciliation and a more appropriate form of living rooted in respect for locality. This is a powerful book, and despite its seeming disconnect from literary studies, it offers fruitful studies bound up with the literatures of place.

Birgit Däwes and Alexandra Hauke’s edited collection *Native American Survivance, Memory, and Futurity: The Gerald Vizenor Continuum* is in the spirit of a Festschrift for Gerald Vizenor, with A. Robert Lee’s chapter ‘The Late Mr. Vizenor: Recent Storying’ noting the peculiarity of his recent late works amidst his ongoing and continuing productivity as a writer. The book grew from a 2014 conference at the University of Vienna to mark Vizenor’s eightieth birthday. The twelve chapters include an introduction by the editors and a historical work of scholarship by Vizenor on Native Americans in the Great War, marking the centenary of the opening of the First World War. The subsequent chapters are organized in three sections: “‘Truth Games’”: Transnationalism, Transmotion, and Trickster Poetics’, “‘Chance Connections’”: Memory, Land, and Language’, and “‘The Many Traces of Ironic Traditions’”: History and Futurity’.

A late arrival from 2016 also marks a major achievement. Deborah L. Madsen edited *The Routledge Companion to Native American Literature*, and the resource belongs in any library collection that meaningfully includes Indigenous literatures. Madsen’s opening ‘Introduction: The Indigenous Contexts of “Native.” “American.” “Literature.”’ begins by challenging the very premise of such a project by turning to Craig Womack’s metaphor in *Red on Red: Native American Literary Separatism* (UMinnP [1999]) that ‘tribal literatures are not some branch waiting to grafted onto the main trunk ... Tribal literatures are the *tree*’ (pp. 6–7). This leads to the statement of purpose for the companion to ‘promote the reading of Native American Literature as Indigenous literature by providing the contextual information that is needed in order to recognize and appreciate the complex relations among modes of Native identification, historical events, sovereign tribal world-views or cosmologies, Indigenous expressive and aesthetic traditions, and the specific traditions of Native American Literature’ (p. 1). She quickly turns to an overview of the breadth of issues such a project must encompass, such as nationalist and cosmopolitan movements, authenticity,

ethnicity and tribal communities, and the colonial imposition of the concept of 'American'. Madsen moves across these topics and a concise historicization before finally addressing 'Literature' at the close of the introduction. This is immediately problematized by language and 'the eradication of tribal languages; an effort the reversal of which required the Native American Languages Act of 1990' (p. 9) and despite which 'English is the language used most commonly by Native American writers' (p. 9). The book is then divided into five sections: 'Identities', 'Key Moments', 'Sovereignities', 'Traditions', and 'Literary Forms'. Each of these has an impressive range of authors. Part I, 'Identities', includes Earl E. Fitz on interhemispheric perspectives of indigeneity, including an expansion of Dennis Tedlock's work on Mayan texts, *Rabinal Achi: A Mayan Drama of War and Sacrifice* (OUP [2003]), which contributed to his *Olson Codex*, reviewed above. Fitz's span from 'the northernmost reaches of the Canadian Arctic to the southern tip of Argentina and Chile' is impressive, though by its nature summarizes, and hence lends itself well to the opening of the collection. Chris LaLonde's exploration of authenticity and cosmopolitanism moves from Jace Weaver, Craig Womack, and Robert Warrior's *American Indian Literary Nationalism* (UNMP [2006]) into the difference from Arnold Krupat's evolving concepts. LaLonde's annotations are also impressive, filling in parts of the political conflicts that he keeps from muddying the body of his argument. Judit Ágnes Kádár turns to authenticity and the 'gone Indian' trope through the challenges of identity conceived through race, ethnicity, and self-identification, and how these may be discussed through wider postcolonial paradigms, including legitimation and inverted 'passing' narratives through settler self-indigenization in the 'Grey Owl Syndrome' coined by Margaret Atwood. While many critics have pointed to the legal and capitalist motivations behind self-indigenization for the accumulation or acquisition of land, Kádár's focus is on the 'white many goes Indian' (p. 67) trope as a virtual sub-genre, leading her to highlight the wider problem of 'the game of authentication and validation, to challenge our perceptions of race, ethnicity, and the right to define who we are' (p. 72). Carol Miller's focus is on urban Indigenous experience and a 'complexly inclusive symbiosis of human and natural worlds in which the social glue depends upon maintaining (or recovering), a transpersonal, rather than an individualist, sense of self comprised of a society, a past, and a place' (p. 75). Thomas King and Leslie Marmon Silko receive the most extensive discussion. Alicia Cox's chapter on two-spirit writers makes excellent use of Daniel Heath Justice's and Deborah Miranda's works in the 'Nationality, Sexuality, Indigeneity: Rethinking the State at the Intersection of Native American and Queer Studies' special issue of *GLQ: A Journal of Lesbian and Gay Studies*, and although Mark Rifkin is also a contributor to the collection, his recent work is not discussed, which likely reflects the timeline for producing the companion. The subsequent turn to Leah Sneider's chapter 'Indigenous Feminisms' concludes the opening section with a useful overview. Part II, 'Key Moments', historicizes specific events, moving from treaty literature to the United Nations Declaration of Indigenous Rights, with the chapters by Mark

Rifkin and Tova Cooper standing out. Rifkin's focus on self-representation during the periods of removal and allotment is especially helpful for clarifying a timeline and giving student readers a concise framework for necessary histories preceding frequently taught texts. Rifkin notes that due to the brevity of the chapter it is not possible for him to engage with specific texts in any detail, but this is also the great strength of the work here: a concise encapsulation of complex historical moments that can be read in a single sitting and held conceptually by the reader as a whole. Cooper's chapter on assimilationist schooling is a natural companion to Rifkin's chapter and follows directly after it. With the public visibility of the *Final Report of the Truth and Reconciliation Commission of Canada* in six volumes (McG-QUP [2015]; reviewed in *YWES* 96[2017]), Cooper's survey of US literary responses is timely and useful for both students and scholars seeking further materials. In Part III, 'Sovereignties', Kirby Brown's chapter 'Identities, Culture, Community, and Nation: Literary Theory as Politics and Praxis' is impressive in its opening sketch of scholarship from the 1970s to the 1990s that can be set as responding to the Native American Renaissance, followed by the transformative paradigm of Indigenous literary nationalism, and finally what Brown describes as 'the revitalization of *tribally specific* values, beliefs, practices, and relations exercised at the local level' as decolonial resistance (p. 285). This survey, from Kenneth Lincoln's *Native American Renaissance* (UCAIP [1983]) through Taiiike Alfred's *Peace, Power & Righteousness* (OUP [1993]) to Sean Kicummah Teuton's *Red Land, Red Power* (DukeUP [2008]) and Glen Sean Coulthard's *Red Skin, White Masks* (UMinnP [2014]; reviewed in *YWES* 95[2016]) is both deeply impressive in its grand sweep and a powerful aid to students, which combines a dizzying range of critical theoretical figures and approaches in a single narrative that fits a concise chapter. Part IV, 'Traditions', opens with Birgit Brander Rasmussen's work on language and Sarah Rivett's work reviewed above, helpfully compressing a wide range of information into a concise eight pages. Cari M. Carpenter's 'Native American Intellectuals: Moundbuilders of Yesterday, Today, and Tomorrow' is also a useful companion to Brown's summation of Indigenous literary theory. The final section, Part V, 'Literary Forms', is the longest, with ten chapters. These are formally divided between A. Robert Lee on the short story form, David L. Moore and Kathryn W. Shanley on poetry, and Theodore C. Van Alst Jr. on film, as well as a helpful contextualization of the indigenization of European narrative forms by Kenneth Roemer. Susan Bernardin's closing chapter on comics is especially useful, and while it focuses more on the indigenization of the comics medium, her work is useful across the range of Indigenous comics work sweeping the US and Canada. Michael Nicole Yahgulanaas and Arigon Starr receive the most attention, but the approach here would be helpful for any scholar or student bridging Indigenous studies and comics scholarship to approach works such as David Alexander Robertson's *7 Generations: A Plains Cree Saga* (HighWater [2012]) or *Moonshot: The Indigenous Comics Collection* (Alternate History Comics [2015]) anthology series.

8. Latino/a, Asian American, and General Ethnic Writing

This section will resume next year.

Books Reviewed

- Aarons, Victoria, ed. *The Cambridge Companion to Saul Bellow*. CUP. [2017] pp. 199. £20.99 ISBN 9 7811 0752 0912.
- Abbott, Carl. *Imagining Urban Futures: Cities in Science Fiction and What We Might Learn from Them*. WesleyanUP. [2016] pp. 262. \$27.95 ISBN 9 7808 1957 6712.
- Alber, Jan. *Unnatural Narrative: Impossible Worlds in Fiction and Drama*. UNebP. [2016] pp. 310. £55 ISBN 9 7808 0327 8684.
- Ali, Kecia. *Human in Death: Morality and Mortality in J.D. Robb's Novels*. BaylorUP. [2017] pp. 196. \$29.95 ISBN 9 7814 8130 6270.
- Baker, Jack R., and Jeffrey Bilbro. *Wendell Berry and Higher Education: Cultivating Virtues of Place*. UPKen. [2017] pp. 247. \$50 ISBN 9 7808 1316 9026.
- Barba, Shelley E., and Joy M. Perrin, eds. *The Ascendance of Harley Quinn: Essays on DC's Enigmatic Villain*. McFarland. [2017] pp. xi + 229. \$19.99 ISBN 9 7814 7666 5238.
- Bateman, Benjamin. *The Modernist Art of Queer Survival*. OUP. [2017] pp. 176. £46 ISBN 9 7801 9067 6537.
- Bertholf, Robert J., and Dale M. Smith, eds. *An Open Map: The Correspondence of Robert Duncan and Charles Olson*. UNMP. [2017] pp. xv + 312. \$75 ISBN 9 7808 2635 8967
- Bleikasten, André. *The Ink of Melancholy: Faulkner's Novels from The Sound and the Fury to Light in August*. IndUP. [2017] pp. 400. \$40 ISBN 9 7802 5302 2998.
- Bowser, Rachel, and Brian Croxall, eds. *Like Clockwork: Steampunk Pasts, Presents, and Futures*. UMinnP. [2016] pp. 228. \$25 ISBN 9 7815 1790 0632.
- Brinkman, Bartholomew. *Poetic Modernism in the Culture of Mass Print*. JHUP. [2017] pp. 272. \$50 ISBN 9 7814 2142 1346.
- Brown, Andy, ed. *BDQ: Essays and Interviews on Quebec Comics*. Conundrum. [2017] pp. 223. \$25 ISBN 9 7817 7262 0184.
- Brown, Jeffrey. *The Modern Superhero in Film and Television: Popular Genre and American Culture*. Routledge. [2017] pp. 182. \$150 ISBN 9 7811 3889 7786.
- Brühwiler, Claudia Franziska, and Lee Trepanier, eds. *A Political Companion to Philip Roth*. UPKen. [2017] pp. 284. \$60 ISBN 9 7808 1316 9286.
- Bukatman, Scott. *Hellboy's World: Comics and Monsters on the Margins*. UCAlP. [2016] pp. 263. £20 ISBN 9 7805 2028 8041.

- Burnett, Elizabeth-Jane. *A Social Biography of Contemporary Innovative Poetry Communities*. Palgrave. [2017] pp. ix + 217. £74.99 ISBN 9 7833 1962 2941.
- Butler, Isaac, and Dan Kois, eds. *The World Only Spins Forward: The Ascent of Angels in America*. Bloomsbury. [2017] pp. 448. £25 ISBN 9 7816 3557 1769.
- Campbell, Alyson, and Dirk Gindt, eds. *Viral Dramaturgies: HIV and AIDS in Performance in the Twenty-First Century*. Palgrave. [2017] pp. 440. £101 ISBN 9 7833 1970 3169.
- Caracciolo, Marco. *Strange Narrators in Contemporary Fiction: Explorations in Readers' Engagement with Characters*. UNebP. [2016] pp. 268. \$60 ISBN 9 7808 0329 4967.
- Carruthers, A.J. *Notational Experiments in North American Long Poems, 1961–2011: Stave Sightings*. Palgrave. [2017] pp. xxxv + 206. £74.99 ISBN 9 7833 1946 2417.
- Colby, Sasha. *Staging Modernism Lives: H.D., Mina Loy, Nancy Cunard, Three Plays and Criticism*. McG-QUP. [2017] pp. 338. \$37.95 ISBN 9 7807 7354 8930.
- Coles, Nicholas, and Paul Lauter, eds. *A History of American Working-Class Literature*. CUP. [2017] pp. 504. \$99.99 ISBN 9 7811 0710 3382.
- Cordle, Daniel. *Late Cold War Literature and Culture: The Nuclear 1980s*. Palgrave. [2017] pp. 229. £79.99 ISBN 9 7811 3751 3076.
- Costello, Brannon. *Neon Visions: The Comics of Howard Chaykin*. LSUP. [2017] pp. xxii + 351. \$29.95 ISBN 9 7808 0716 8325.
- Crews, Michael Lynn. *Books Are Made Out of Books: A Guide to Cormac McCarthy's Literary Influences*. UTexP. [2017] pp. 332. \$35 ISBN 9 7814 7731 3480.
- The Daily Henry James: A Year of Quotes from the Work of the Master*. UChicP. [2016] pp. 208. \$16 ISBN 9 7802 2640 8545.
- Darowski, Joseph J., ed. *The Ages of the Justice League: Essays on America's Greatest Superheroes in Changing Times*. McFarland. [2016] pp. viii + 208. \$19.99 ISBN 9 7814 7666 2251.
- Davis, Steven L. *Texas Literary Outlaws: Six Writers in the Sixties and Beyond*. TCUP. [2017] pp. 511. \$29.95 ISBN 9 7808 7565 6755.
- Däwes, Birgit, and Alexandra Hauke, eds. *Native American Survivance, Memory, and Futurity: The Gerald Vizenor Continuum*. Routledge. [2017] pp. 167. £120 ISBN 9 7811 3821 1759.
- Dobran, Ryan, ed. *The Collected Letters of Charles Olson and J.H. Prynne*. UNMP. [2017] pp. 242. \$75 ISBN 9 7808 2635 8325.
- Duncan, Randy, Michael Ray Taylor, and David, Stoddard. *Creating Comics as Journalism, Memoir and Nonfiction*. Routledge. [2016] pp. 256. \$51.95 ISBN 9 7813 1791 3184.
- Edmondson, Henry T. III, ed. *A Political Companion to Flannery O'Connor*. UPKen. [2017] pp. 387. \$60 ISBN 9 7808 1316 9408.
- Eeckhout, Bart, and Lisa Goldfarb, eds. *Poetry and Poetics after Wallace Stevens*. Bloomsbury. [2017] pp. 273. £95 ISBN 9 7815 0131 3486.

- Engebretson, Alex. *Understanding Marilynne Robinson*. USCP. [2017] pp. 154. \$39.99 ISBN 9 7816 1117 8029.
- Freeman, Matthew. *Historicising Transmedia Storytelling. Early Twentieth-Century Transmedia Story Worlds*. Routledge. [2017] pp. 220. £120 ISBN 9 7811 3821 7690.
- Gaitely, Patricia M. *Robicheaux's Roots: Culture and Tradition in James Lee Burke's Dave Robicheaux Novels*. LSUP. [2016] pp. 153. \$25 ISBN 9 7808 0716 4167.
- Grennan, Simon. *A Theory of Narrative Drawing*. Palgrave. [2017] pp. xii + 277. £89.99 ISBN 9 7811 3752 1651.
- Griffin, Martin, and Christopher Hebert, eds. *Stories of Nation: Fictions, Politics, and the American Experience*. UTennP. [2017] pp. 331. \$60 ISBN 9 7816 2190 2768.
- Grover, Linda LeGarde. *Onigamising: Seasons of an Ojibwe Year*. UMinnP. [2017] pp. xiii + 201. \$14.95 ISBN 9 7815 1790 3442.
- Hamner, Everett. *Editing the Soul: Science and Fiction in the Genome Age*. PSUP. [2017] pp. 264. \$27.95 ISBN 9 7802 7107 9332.
- Hannah, Dorita. *Event Space: Theatre Architecture and the Historical Avant-Garde*. Routledge. [2017] pp. 402. £110 ISBN 9 7804 1583 2168.
- Harris, Alex, and Margaret Sartor, eds. *Dream of a House: The Passions and Preoccupations of Reynolds Price*. GFTompson. [2017] pp. 151. \$40 ISBN 9 7819 3808 6496.
- Herman, David. *Animal Comics: Multispecies Storyworlds in Graphic Narratives*. Bloomsbury. [2017] pp. xii + 268. £85 ISBN 9 7813 5001 5319.
- Highway, Thomson. *From Oral to Written: A Celebration of Indigenous Literature in Canada, 1980–2010*. Talonbooks. [2017] pp. xxxvi + 395. \$29.95 ISBN 9 7817 7201 1166.
- Hill, Crag, ed. *Teaching Comics through Multiple Lenses. Critical Perspectives*. Routledge. [2017] pp. 172. £120 ISBN 9 7811 3864 9903.
- Hoffman, Lukas. *Postirony: The Nonfictional Literature of David Foster Wallace and Dave Eggers*. Transcript. [2016] pp. 210. \$40 ISBN 9 7838 3763 6611.
- Huehls, Mitchum, and Rachel Greenwald Smith, eds. *Neoliberalism and Contemporary Literary Culture*. JHUP. [2017] pp. 344. \$34.95 ISBN 9 7814 2142 3104.
- Irwin, John T. *The Poetry of Weldon Kees: Vanishing as Presence*. JHUP. [2017] pp. 120. \$32.95 ISBN 9 7814 2142 2619.
- Jaber, Maysaa Husam. *Criminal Fatales in American Hardboiled Crime Fiction*. Palgrave. [2016] pp. 216. £79.99 ISBN 9 7811 3735 6468.
- Jackson, Timothy F., ed. *Selected Poems of Edna St. Vincent Millay: An Annotated Edition*. YaleUP. [2017] pp. lv + 284. \$35 ISBN 9 7803 0021 3966.
- Jaussen, Paul. *Writing in Real Time: Emergent Poetics from Whitman to the Digital*. CUP. [2017] pp. vii + 226. £75 ISBN 9 7811 0719 5318.

- Kaufmann, David. *Reading Uncreative Writing: Conceptualism, Expression, and the Lyric*. Palgrave. [2017] pp. vii + 169. £74.99 ISBN 9 7833 1962 2927.
- Kerrane, Kevin, ed. *A Richard Selzer Reader: Blood and Ink*. UDelP. [2017] pp. 349. \$110 ISBN 9 7816 1149 6420.
- Kindellan, Michael. *The Late Cantos of Ezra Pound: Composition, Revision, Publication*. Bloomsbury. [2017] pp. 276. £85 ISBN 9 7814 7425 8746.
- King, Edward, and Joanna, Page. *Posthumanism and the Graphic Novel in Latin America*. UCL. [2017] pp. xii + 252. £20 ISBN 9 7819 1157 6464.
- Lagapa, Jason. *Negative Theology and Utopian Thought in Contemporary American Poetry*. Palgrave. [2017] pp. x + 135. £49.99 ISBN 9 7833 1955 2835.
- Langley, Travis, and Mara, Wood. *Wonder Woman Psychology: Lassoing the Truth*. Sterling. [2017] pp. xviii + 334. \$14.95 ISBN 9 7814 5492 3435.
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- Letzler, David. *The Craft of Fiction: Mega-Novels and the Science of Paying Attention*. UNebP. [2017] pp. 303. \$60 ISBN 9 7808 0329 9627.
- Levassuer, Jennifer, and Mary A., McCay, ed. *Walker Percy's The Moviegoer at Fifty: New Takes on an Iconic American Novel*. LSUP. [2016] pp. 171. \$48 ISBN 9 7808 0716 2736.
- MacLeod, Glen, ed. *Wallace Stevens in Context*. CUP. [2017] pp. xviii + 376. £78.99 ISBN 9 7811 0711 0496.
- Madsen, Deborah L., ed. *The Routledge Companion to Native American Literature*. Routledge. [2016] pp. xxvi + 524. £190 ISBN 9 7811 3802 0603.
- Makowsky, Veronica. *The Fiction of Valerie Martin: An Introduction*. LSUP. [2016] pp. 267. \$42.50 ISBN 9 7808 0716 2163.
- Mariani, Giorgio. *Waging War on War: Peacefighting in American Literature*. UIllP. [2015] pp. 268. \$55 ISBN 9 7802 5203 9751.
- Mariotti, Shannon L., and Joseph H., Lane, Jr., eds. *A Political Companion to Marilynne Robinson*. UPKen. [2016] pp. 318. \$60 ISBN 9 7808 1316 7763.
- Mikkonen, Kai. *The Narratology of Comic Art*. Routledge. [2017] pp. 312. £110 ISBN 9 7811 3822 1550.
- Miller, Monica Carol. *Being Ugly: Southern Women Writers and Social Rebellion*. LSUP. [2017] pp. 174. \$39.95 ISBN 9 7808 0716 5607.
- Millichap, Joseph R. *The Language of Vision: Photography and Southern Literature in the 1930s and After*. LSUP. [2016] pp. 163. \$40 ISBN 9 7808 0716 2774.
- Morton, Drew. *Panel to the Screen: Style, American Film, and Comic Books During the Blockbuster Era*. UPMissip. [2017] pp. ix + 226. \$30. ISBN 9 7814 9682 0280.
- Nadel, Alan. *The Theatre of August Wilson*. Continuum. [2017] pp. 234. £75 ISBN 9 7813 7253 0486.

- Nelson, Deborah. *Tough Enough: Arbus, Arendt, Didion, McCarthy, Sontag, Weil*. UChicP. [2017] pp. 208. \$25 ISBN 9 7802 2645 7802.
- Olster, Stacey. *The Cambridge Introduction to Contemporary American Fiction*. CUP. [2017] pp. 266. £16.99 ISBN 9 7811 0762 7178.
- Pak, Chris. *Terraforming: Ecopolitical Transformations and Environmentalism in Science Fiction*. LiverUP. [2016] pp. 243. £25 ISBN 9 7817 8138 2844.
- Palmer, David. *Visions of Tragedy in Modern American Drama*. Bloomsbury. [2017] pp. 272. £65 ISBN 9 7814 7427 6924.
- Pasternak, Shiri. *Grounded Authority: The Algonquins of Barriere Lake Against the State*. UMinnP. [2017] pp. xxvii + 363. £99 ISBN 9 7808 1669 8349.
- Pearce, Lynne. *Drivetime: Literary Excursions in Automotive Consciousness*. EdinUP. [2016] pp. 216. £19.99 ISBN 9 7814 7443 1460.
- Pinkerton, Steve. *Blasphemous Modernism: The 20th-Century Word Made Flesh*. OUP. [2017] pp. 200. £52 ISBN 9 7801 9062 7560.
- Polak, Kate. *Ethics in the Gutter: Empathy and Historical Fiction in Comics*. OSUP. [2017] pp. xiii + 238. \$29.95 ISBN 9 7808 1425 4455.
- Pugh, Tison. *Precious Perversions: Humor, Homosexuality, and the Southern Literary Canon*. LSUP. [2016] pp. 218. \$38 ISBN 9 7808 0716 2699.
- Ray, Sarah Jaquette, and Jay, Sibara, eds. *Disability Studies and the Environmental Humanities: Toward an Eco-Crip Theory*. UNebP. [2017] pp. 667. \$70 ISBN 9 7808 0327 8455.
- Rivett, Sarah. *Unscripted America: Indigenous Languages and the Origins of a Literary Nation*. OUP. [2017] pp. 384. £28.99 ISBN 9 7801 9049 2564.
- Rogers, Gayle. *Incomparable Empires: Modernism and the Translation of Spanish and American Literature*. UColP. [2016] pp. x + 296. \$60 ISBN 9 7802 3117 8563.
- Romero-Jódar, Andrés. *The Trauma Graphic Novel*. Routledge. [2017] pp. 180. £120 ISBN 9 7811 3823 8886.
- Schmeink, Lars. *Biopunk Dystopias: Genetic Engineering, Society, and Science Fiction*. LiverUP. [2016] pp. 272. £26 ISBN 9 7817 8138 3766.
- Severs, Jeffrey. *David Foster Wallace's Balancing Books: Fictions of Value*. ColUP. [2017] pp. 311. \$25 ISBN 9 7802 3117 9447.
- Shapiro, Stephen, and Barnard, Phillip. *Pentecostal Modernism: Lovecraft, Los Angeles, and World-Systems Culture*. Bloomsbury. [2017] pp. 192. £70 ISBN 9 7814 7423 8731.
- Shonkwiler, Alison. *The Financial Imaginary: Economic Mystification and the Limits of Realist Fiction*. UMinnP. [2017] pp. 164. \$28 ISBN 9 7815 1790 1523.
- Simpson, Leanne Betasamosake. *As We Have Always Done: Indigenous Freedom through Radical Resistance*. UMinnP. [2017] pp. 312. \$24.95 ISBN 9 7815 1790 3862.
- Smith, Matthew J., and Randy, Duncan. *The Secret Origins of Comics Studies*. Routledge. [2017] pp. 302. £135 ISBN 9 7811 3888 4519.

- Spiers, Emily. *Pop-Feminist Narratives: The Female Subject Under Neoliberalism in North America, Britain, and Germany*. OUP. [2018] pp. 272. £60 ISBN 9 7801 9882 0871.
- Stubbs, Tara, and Doug Haynes, eds. *Navigating the Transnational in Modern American Literature and Culture*. Routledge. [2017] pp. 313. £120 ISBN 9 7811 3890 3890.
- Szeman, Imre, and Dominic Boyer, eds. *Energy Humanities: An Anthology*. JHUP. [2017] pp. 595. \$49.95 ISBN 9 7814 2142 1896.
- Tabachnick, Stephen E., ed. *The Cambridge Companion to the Graphic Novel*. CUP. [2017] pp. xii + 228. £21.99 ISBN 9 7811 0751 9718.
- Tedlock, Dennis. *The Olson Codex: Projective Verse and the Problem of Mayan Glyphs*. UNMP. [2017] pp. xxvi + 66. \$39.95 ISBN 9 7808 2635 7182.
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