REVIEWS

Reviews are published in alphabetical order according to the name of the author reviewed.

Carolyn Brown. ***Reading Lu Xun Through Carl Jung***. Amherst, NY: Cambria, 2018. 312p.

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Reading Lu Xun Through Carl Jung is the fruit of Carolyn Brown's reading, thinking, and researching of Lu Xun in the past thirty years. Brown has found a recurring and clear paradigm in twenty-three out of the twenty-six stories in Lu Xun's two short story collections, *Call to Arms* (1923) and *Wandering* (1926). Perfectly exemplified in the famous slide-show scene in "Preface to *Call to Arms*," the paradigm consists of the victim, the persecutor, the onlookers, and an outside observer. Brown uses this to produce a radically autobiographical reading of "Preface to *Call to Arms*." She discovers that the four most prominent scenes in the preface—namely the slide-show scene, the metaphor of the boundless desert, the vignette of the hanged woman, and the image of the iron house—all exhibit this same structure, and that they also represent four different phases in Lu Xun's life. In each scene, the author occupies a different position in the structure, and this change not only shows the transformation of Lu Xun's understanding of China's problems and his deep feelings, but also registers the writer's shifting focus from the nation, to the community, to the family and to the self. Brown later explains the shifting focus: as someone who started a literary career to heal the diseased spirit of Chinese people, Lu Xun could only imagine healing "within the domains of the family and the self but not within those of the nation or community" (211).

This preoccupation with healing the spiritual disease connects Lu Xun with his contemporary Carl Jung, although there is no evidence that Lu Xun had read or discussed Jung. Brown proposes to apply Carl Jung's theory of the human psyche to Lu Xun's short stories, since Jung's analysis presents a more dynamic interrelationship (compared with Freud's theory) between the conscious and the unconscious, offering a useful model for understanding Lu Xun's analysis of Chinese spiritual illness. Jung emphasized the psyche's own impulse towards healing; that is, the conscious and the unconscious are pressed to integrate with each other into a greater wholeness. Viewed in this light, Lu Xun's short stories are also narratives of healing. Brown has masterfully shown in all four chapters of her book how Lu Xun retold "the same tale of an archetypal relationship of the conscious and the unconscious, of the need for and resistance to the coming into being of a whole Self" (74) in order to create a potentially healing literary narrative for Chinese people. Lu Xun's story-writing is thus therapeutic: it is his way of "working through" the cultural and personal realities in order to heal the social structure and the human heart.

Except for Chapter One, which presents an exhaustive reading of "Preface to *Call to Arms*" as an autobiography of Lu Xun's psyche, each of the other three chapters treats a cluster of Lu Xun's short stories through the Jungian model. Chapter Two, "The True Story of Ah Q" and "Medicine" are two prophetic stories that show the conscious ego's violent suppression, expulsion, and execution of the unconscious shadow. In this process of collective violence, Ah Q is scapegoated and the revolutionary Xia Yu becomes a martyr, and the old social order prevails. These two stories reveal the gloomy reality of China's social malaise and Chinese people's spiritual disease. Chapter Three offers a compelling close reading of "The New Year's Sacrifice," and discusses more than a dozen of Lu Xun's short stories in *Call to Arms* and *Wandering* using the Jungian model. Brown argues that "The New Year's Sacrifice" shows the failed dialogues between ego and shadow in the community arena. In this story Lu Xun projects himself imaginatively as both subject and object, victim and victimizer, which represents his attempt of healing by integrating the ego (the narrator) and the shadow (Xianglin's Wife). All stories discussed in this chapter mark Lu Xun's repetitive attempts to heal the divided psyche. Chapter Four covers stories, such as "My Old Home," "Soap," "A Small Incident," and "Brothers," that show "moral transformations within the characters, a widening of their horizons, a humanizing of their perceptions, and the inducement of greater humility" (182). In particular, Brown proposes to interpret "Brothers," the second-to-last story Lu Xun wrote, as the sequel of "A Madman's Diary," his first vernacular story, in that "Brothers" uses dreams to reveal the unconscious to the conscious, and to push for the merge of ego and shadow to cure the spiritual illness depicted in "A Madman's Diary." As a result, the two stories bookend Lu Xun's career as a writer of modern short stories. In this chapter, Brown also shows that the dream mechanism is widely used in *Wild Grass* for the same therapeutic purpose.

In addition to the four chapters, Brown's book contains a preface, which offers an excellent sketch of the modern Chinese history against which Lu Xun emerged, and a conclusion, which discusses the deeply affective origin of Lu Xun's short stories and their simultaneously archetypal, impersonal features.

The Jungian binary model of ego and shadow proves to be an effective tool for understanding the inherent contradiction, ambiguity, paradox, and transitionality in Lu Xun's writing, which has been frequently noted and addressed by scholars in the past thirty years. It also explains, from a radically different perspective, Lu Xun's predilection for confronting and representing the oppressed and the dead, and his famous notion of "the thing in-between" (*zhongjianwu*). This binary model can be found in a plethora of representations in Lu Xun's writing, such as modern/traditional, urban/rural, elite/peasant, male/female, living/dead, whose appearances are not limited to his short stories. If we consider the human/animal binary as another representation of the Jungian ego/shadow model, then it seems the two short stories in *Call to Arms* that are left out from Brown's discussion, "The Rabbits and the Cat" and "The Comedy of the Ducks," can be read as therapeutic narratives too. It is therefore a pity that the nine short stories collected in Lu Xun's *Old Tales Retold*, written between 1922 and 1935, are not discussed in this book. Given that the first story in *Old Tales Retold*, "Mending Heaven," was actually the last story collected in *Call to Arms* (under the different title "Mount Buzhou") until it was pulled out in 1930, the omission *Old Tales Retold* is somewhat puzzling.

Reading Lu Xun through Jung's structuralist paradigm is automatically reading Lu Xun as an exemplar of both Chinese literature and world literature. At the same time, Brown is aware of the ahistorical pitfall of the structuralist method, so she writes in "Conclusion" that although archetypes are universal, "the manifestation is always particular to its time and place" (236). To offset the reductive tendency of structuralism, her own evaluation of Lu Xun's stories is often painstaking, and her emphasis on an autobiographical approach effectively joins abstract archetypes with concrete history.

The Jungian model lends precision and clarity to Brown's analysis of Lu Xun's short stories, making it particularly illuminating and convincing. The book is not only a wonderful addition to the mammoth list of Lu Xun scholarship in English, but also of high pedagogical value, as it provides an accessible and interesting model of teaching Lu Xun at the graduate, undergraduate, and even K-12 levels.

Claire Diao. Double Vague. ***Le nouveau souffle du cinéma français. Vauvert***, France: Au Diable Vauvert, 2017. 340p.

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A la suite d'un travail d'investigation journalistique de longue haleine paru par bribes sur le Bondy Blog de 2012 à 2016, la journaliste et critique Claire Diao met un magistral coup de projecteur sur la nouvelle garde du cinéma français. Au terme d'une série de portraits croisés sur ceux qui filment la banlieue et deux ans après la première évocation dans la presse du terme Double Vague, Claire Diao synthétise le résultat de ses travaux et le soumet au grand public. Afin de saisir les enjeux et la portée de cet ouvrage, il convient avant toutes autres considérations de revenir sur la genèse du projet. En 2015, Diao mettait en lumière un nouveau courant cinématographique au nom aussi intriguant qu'évocateur: la Double Vague. A l'époque, elle s'interrogeait sur l'éventuel renouveau qu'il pouvait susciter. Deux ans plus tard, les doutes ont laissé place aux certitudes et la journaliste a finalement statué. Un nouveau souffle s'abat bel et bien sur le paysage cinématographique français et rafle tout sur son passage.

A l'aune des récents prix attribués à ces réalisateurs (comme par exemple Houda Benyamina, caméra d'or au Festival de Cannes 2016 et César 2017 du meilleur film pour *Divines*), la fine didacticienne porte aux yeux de tous ce courant cinématographique novateur qu'elle circonscrit dans son chapitre introducteur. Elle regroupe sous l'appellation Double Vague réalisatrices et réalisateurs de double culture nés dans les années 1970-1990 dans des quartiers populaires et qui rejettent en bloc la Nouvelle Vague à cause de sa trop forte propension à l'entre-soi. L'auteur dresse un portrait documenté, exhaustif, innovant et percutant tant par le concept que par la sélection filmique, fruit de ses dix années d'enquêtes, qu'elle articule autour de quatre chapitres afin d'exposer sa théorie. Sans fioriture, ni appareil critique inutilement complexe, Diao esquisse le fil de sa réflexion et dynamise ses propos en faisant intervenir les voix d'une cinquantaine de cinéastes.

Dans un premier temps, elle souligne la prégnance d'un cinéma qui dépeint les classes populaires sans jamais laisser le droit au chapitre à des réalisateurs eux-mêmes issus de la diversité. De ce paradoxe naît une vision erronée à travers laquelle les réalisateurs de milieux plus favorisés insistent de manière disproportionnée sur les faits de violence et, par voie de conséquence, nourrissent ouvertement clichés et fantasmes à l'endroit d'une poignée de territoires. Pire encore, elle raconte comment d'innombrables producteurs imposent l'ajout de scènes et alimentent *de facto* cette perspective. Désireux de dépoussiérer un cinéma qu'ils jugent trop parisien, trop bourgeois, les cinéastes de la Double Vague se portent en faux de la Nouvelle Vague de par leur refus de participer à la vision d'un cinéma fantasmagorique, fortement ankylosé et qui peine à se renouveler. Parmi les griefs qu'ils ont vis-à-vis de la Nouvelle Vague figurent les trames narratives trop semblables, le manque de prise de risques et plus généralement leur entêtement à privilégier leur zone de confort. En guise de réponse, les cinéastes de la Double Vague brisent ce plafond de verre et forts de leur double culture déferlent sur le cinéma français en contrecarrant cet horizon d'attentes. Ils abordent avec ingénuité les thématiques du non-emploi, du désœuvrement ou bien encore du déracinement. La multiplication des canaux numériques et plateformes de diffusion démocratise autant la création cinématographique que la circulation de productions novatrices. Diao illustre également les parcours variés et souvent non-conventionnels de ces jeunes réalisateurs qui se frayent un chemin cinématographique audacieux et s'affranchissent des modes de distribution classiques. Libres de toute emprise, car la plupart des cinéastes de la Double Vague s'autoproduisent, et avides de proposer un changement de regard, ils voguent sur cet espace de liberté en utilisant le cinéma comme un levier de visibilité. A travers de nouveaux récits, ils entrent par la fenêtre avec éclat car ils cassent les codes, s'octroient le droit de raconter avec objectivité le récit des invisibles et enrichissent le 7$^{\text{ème}}$ art de rôles inédits. Diao, quant à elle, participe de ce même effort car elle rend aussi visibles des profils souvent méconnus. Non sans une certaine provocation, Diao poursuit son exploration et décrète que le cinéma de banlieue n'existe pas. Ce faisant, elle revient sur la nécessité de ne plus reléguer la banlieue à « une lieue du banc », astucieuse expression qui met en exergue la créativité langagière de Diao qui se retrouve tout au long de ses écrits.

Malgré l'indéniable contribution de Claire Diao aux études cinématographiques, quelques passages dévient de la trajectoire de l'œuvre. Nous déplorons notamment les égarements de l'auteur lorsqu'elle évoque le journalisme, un appel du pied à sa profession qui n'apporte aucun éclairage éminent à ses propos. L'ouvrage n'en demeure pas moins indispensable pour tous ceux qui s'intéressent aux tenants et aboutissants de ce vent de fraîcheur qui se propage actuellement sur une frange du cinéma français contemporain.

Frank A. Domínguez. Carajicomedia. ***Parody and Satire in Early Modern Spain. With an Edition and Translation of the Text.*** Woodbridge: Tamesis, 2015. 585 p.

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Carajicomedia, Parody and Satire in Early Modern Spain spotlights an early example of parody in Spanish literature. It includes not only a critical analysis of this early 16th century erotic poem, but also a paleographic edition, carefully rendered modern English and Spanish versions, and a very extensive bibliography.

Carajicomedia, a sexual parody of *Las Trescientas*, the most popular version of *El laberinto de la fortuna* by Juan de Mena, included not only the poem by Mena, but also glosses and a commentary written by the erudite Hernán Núñez, who died in 1553. It was originally published as part of *El cancionero de obras de burlas* in 1519, two years after Carlos I arrived in Spain to take possession of his throne. An anonymous work with no precise date of composition, *Carajicomedia* is divided into two parts. The first one narrates the efforts of its protagonist, the Knight Diego de Fajardo, to recover his sexual potency, lost due to his old age and his past sexual excesses with a long catalogue of named and minutely described prostitutes. The second narrates a battle between Fajardo´s phallus and the coños (sic) he endeavors to have sex with.

Domínguez begins by looking at the way that *Carajicomedia* parodies *Las trescientas* and proves that it is a *contrafactum*, that is, a poem that repeats the rhyme and rhythm of a preceding one, taking it as a model, but changing its content.

His critical chapter titled "Women and Power," explores gender issues, comparing *La perfecta casada* by Fray Luis de Leon to the traits of some of the prostitutes in *Carajicomedia*. It also considers the role of witchcraft in contrast to *La Celestina,* among other classics. In the chapter "Men and Power", the character Diego Fajardo is explained in relation to the medieval reading of Cicero´s classic *The Dream of Scipio.* In his dream, Scipio chooses *virtus* over *voluptas* and, from that point on, he turns into a paragon of male behavior. In contrast, Diego Fajardo chooses *voluptas* over *virtus* and ends up as an impotent old man, the victim of prostitutes and fake witches.

Domínguez presents two main thesis about *Carajicomedia*. First, he sees it not only as entertainment, but as propaganda. According to this view, it is much more than a bunch of derogatory comments about prostitutes. It addresses key social and political issues in late medieval Spain. Second, it does not have the popular origin attributed to it by marxist critics since it represents an attack against royalty coming from Castilian nobles. To support these two positions, he proposes a revised date of composition for *Carajicomedia*. Instead of being written before the death of Isabel de Castilla in 1504, he defends a later authorship closer to 1519, the year of its publication. This change makes it possible to read certain passages as veiled allusions to some political figures, such as María Vellasco or Cardenal Cisneros.

As the author admits, these interpretations are not conclusive and depend upon circumstantial evidence. Such uncertainty is inevitable, given the scarcity of available early sources about *Carajicomedia*. In any case, the study offers an enormous amount of information about the social and political life of early modern Spain, with details about Fernando de Aragon's impotence and agony, the rebellion of María de Vellasco, and Juan II's role in Mena´s literary work, among many others. This well-researched and highly imaginative work opens many further questions about *Carajicomedia*, including a comparison with other medieval erotic poems and thoughtful consideration of prostitutes as medieval *locii* of gender domination in 16th century Spain.

Benjamin Fraser. ***Cognitive Disability Aesthetics: Visual Culture, Disability, Representations, and the (In)Visibility of Cognitive Difference.*** Buffalo: U of Toronto P, 2018. 257p.

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While disability studies as a field has grown substantially in recent decades, from Rosemarie Garland-Thomson's *Extraordinary Bodies* (1997) to Mitchell and Snyder's seminal *Narrative Prosthesis* (2000), bodily difference has taken center stage while cognitive disabilities have been relegated to the margins. Benjamin Fraser's most recent work moves beyond this focus on the physical to what he deems a second-wave of disability studies that examines frequently ignored cognitive disabilities. His emphasis on the cognitive coupled with an interest in the seldom investigated Spanish context makes *Cognitive Disability Aesthetics* doubly innovative.

Fraser has previously written prolifically on disability in Spain and now builds and centers his critical lens exclusively on the visual culture of cognitive disabilities. Doing so highlights the way that they are made visible. In the process of analyzing Spanish texts, exhibitions, or films, he provides English translations, thus supporting his goal to "bring Anglophone readers exposure to the Spanish context" while pushing Hispanic cultural and literary studies to include cognitive disability (19).

To achieve these goals, *Cognitive Disability Aesthetics* is divided into two parts, each with three chapters, and an introduction and conclusion. "Part One: Theorizing Visual Disability Representations" establishes a theoretical framework that is then expanded and particularized in the textual analysis in "Part Two: Cognition, Collaboration and Community." Part One's most distinctive feature is Fraser's ability to inhabit paradoxes and gaps in a way that demonstrates the rich zones in the visual culture of cognitive disability and invites further examination. For example, Chapter 1 studies canonical works in a way that both highlights their utility and underscores their marginalization of cognitive difference. Similarly, Chapter 2 does not reject negative or flat visual representations of cognitive disability. Instead, along with deficits and ableism, their examination reveals spaces of transgression. Chapter 3 continues this work of acknowledging deficits while highlighting utility. Fraser explores how visual forms can provide unique insight into the materiality of the cognitive disability experience, even though many might question the ability of cognitively able creators and producers to make such representations.

Part Two applies this framework to particular representations using a diverse range of examples: the *Trazos Singulares* (2011) public exhibition, which artists with developmental disabilities helped create; movies; documentaries; and graphic novels such as *María cumple 20 años* (2015), a collaboration between a daughter with autism and her cognitively able father. These examples show how visual forms can encourage collaboration between the cognitively able and those with disabilities. Nonetheless, Fraser acknowledges why some would view such co-created visual representations as superficial or limited, while still asserting that they "may open a pathway toward understanding the experience of cognitive disability in an ableist world" (135).

Chapter 5 treats Paco Roca's 2008 graphic novel *Arrugas,* which features characters with Alzheimer's. After establishing a basis for connecting aging and dementia to disability studies, Fraser evaluates its visual and textual components and establishes that the graphic novel highlights issues of interdependency and temporality in a way that both "problematizes and humanizes the Alzheimer's experience" (147). By observing the visual representation and individual experience of schizophrenia in Abel García Roure's documentary *Una cierta verdad* (2008), he stresses the need for a social model of cognitive disability that includes psychiatric illness.

Fraser's combination of theory and textual examination underscores the mutually-beneficial relationship between Anglo- and Hispanophone disability studies that has yet to be fully explored. He demonstrates how traditional disability studies approaches can be utilized to illuminate Spanish texts. Similarly, he signals the gaps and gray spaces in canonical disability studies theory and how investigations beyond the Anglophone world can deepen our understanding of disability. Additionally, Fraser's unique, exclusive focus on cognitive disability magnifies the lack of similar studies in Anglo- or Hispanophone realms.

Fraser's book does not claim to be a disability studies primer. It targets an audience with at least a basic understanding of disability studies. For those without a rudimentary grasp of the canonical theory–such as the difference between disability and impairment—or the medical and social models, some parts may be difficult to comprehend. By delving into these theories and models, *Cognitive Disability Aesthetics* places itself alongside other works of disability theory as it attempts to bring Spanish texts into an Anglophone dominated field. It is foreseeable that the neurodiversity movement could take umbrage to the inclusion of autism in the designation of disability. However, the diversity of cognitive disabilities creates a multifaceted view of what cognitive disability is and how it functions in an ableist world.

Even with those possible critiques in mind, Fraser's spotlight on the visual culture of cognitive disability builds upon similar work by other Hispanophone disability studies scholars while demonstrating the academic work that is still left to be done. As Fraser asserts in the conclusion of *Cognitive Disability Aesthetics*, the book is "necessarily incomplete and partial" (203). Disability studies scholars across the globe should not view Fraser's most recent book as a stopping point, but rather a call to action and further investigation of disability beyond the physical.

Neil Gaiman**.** ***Norse Mythology***. New York & London: Norton, 2017. 299p.

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Midwestern State University

Neil Gaiman has been in the vanguard of what might be called—or dismissed as—young adult fantasy literature. Now read by all ages, this genre spans J. M. Barrie's *Peter Pan*, Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking Glass*, C. S. Lewis's *Narnia Chronicles,* and J.R.R. Tolkien's *Lord of the Rings*. With his *Sandman* graphic novel, Gaiman first caught the attention of a young audience and quickly moved to the forefront of what fantasy is doing in our time. *Norse Mythology* evidences his growth as a writer whose stories may be read aloud to children at bedtime, but whose resonance meets the criteria of serious literature. He fully captures the outrageous and the awful, the hilarious and the poignant qualities of the *Prose Edda* and the *Poetic Edda* in a superbly paced style with telling detail and humorous dialogue. It is strikingly effective, both for young people whose minds are open to wonder or for college students alert to the Northern legacy that permeates the Early English tradition: *Beowulf,* the *Exeter Book,* the *Vercelli Book*, Caxton's Mallory, or even (or especially) Milton's *Paradise Lost.* This essential volume allows us to grasp—under one cover in a few sittings—the full power and range of what we sometimes call the "Northern" influence on English literature and popular culture.

Indeed, what drew Gaiman's interest to Norse mythology was the discrepancy between the latter day Norse heroes as depicted in Marvel comic books and their original forbears who were more complicated and idiosyncratic. One of the difficult things about the original stories is precisely their penchant for odd details, desultory adventures and journeys, and other disparate motifs that are handled with surprising grace. The author interprets as he retells the stories, highlighting the eccentric folklore details with a significance that feels true and authentic. The reader takes away an impression of a vast, tragic panorama of gods whose time in this world is cyclical. They will pass away: "In addition, I learned, the Norse gods came with their own doomsday: Ragnarok, the twilight of the gods, the end of it all. The gods were going to battle the frost giants, and they were all going to die" (12). Loki is especially galling—and compelling—as a character whose fraught relationship with fellow immortals appalls and fascinates in equal measures. His first act of mischief (apparently, for no particular reason) is to rob Thor's wife of her beautiful brown-golden hair: "Her fingers reached up to her bare pink scalp and touched it, exploring it tentatively. She look at Thor, horrified" (51). Gaiman excels with visual cues and surgical detail, describing Loki's comeuppance for destroying her hair. The dwarf who helped make Thor's hammer does the deed with Odin's permission: "Brokk grunted and produced an awl, a pointed spike used in leatherwork, and he jabbed it through the leather, punching holes through Loki's lips. Then he took a strong thread and he sewed Loki's lips together with it" (66).

Importantly, the author takes his time culminating the history of the gods. We are reminded of impending destruction with increasing insistence, but we are treated along the way to a cumulative cornucopia of finely wrought moments of character and description.

Neil Gaiman's powerful prose is smooth and glassy, flowing gently from one sentence into another. Yet he knows just the right word to drive home the situation he is describing—like the awl that the dwarf jabs through Loki's lips. We see, hear, and feel a completeness of sensorium—a *flavor* of

Northern tone and allusion— that we have experienced before in so many stories, but could not quite put our finger on. *Norse Mythology* restores the glory of the North, and we realize why these gods have never left our imagination.

Cynthia L. Haven. ***Evolution of Desire: A Life of René Girard.*** East Lansing: Michigan State UP, 2018. 317p.

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Nearly three years after his passing, it is certainly both appropriate and necessary for there to be a comprehensive biography on René Girard (1923-2015), the lauded yet controversial intellectual maverick primarily known for his work on rivalry, sacrifice, and scapegoating. Moreover, such a biography should be illuminating not just for academics, but for the general public as well. In *Evolution of Desire*, Cynthia L. Haven has accomplished just that by crafting an accessible, readable, and informative work on the French-American philosopher's remarkable life. Even if one is not particularly interested in Girard, Haven's elegant writing, combined with her sharp acumen, make *Evolution of Desire* an enjoyable read.

Haven's work ably summarizes Girardian themes, and also introduces many entertaining anecdotes from Girard's personal journey, which took him from being a student during Nazi-occupied France to becoming one of the most esteemed professors at Stanford by the time he retired in 1995. Girard was most fascinated by ideas; many were based on personal experiences that shaped Girard at a young age. While there are various appealing aspects in *Evolution of Desire*, perhaps the most interesting is the enormous role that the United States played in the theorist's intellectual and personal trajectories. After arriving at Indiana University in 1947 to teach French and begin a doctorate, Girard would remain in the States for the rest of his life, raising three children with his wife, Martha. Following Bloomington, he taught at Duke, Bryn Mawr, Johns Hopkins, and SUNY Buffalo, before finally settling at Stanford. Thus, Girard got to know Humanities and Social Science departments at the height of their prestige in American life.

While so many of his peers were enamored of deconstruction after the famous Hopkins symposium in 1966—which, curiously, he was instrumental in organizing—Girard was becoming a pioneer in interdisciplinarity, studying literature, history, psychology, anthropology, and theology. These interests would lead him to publish groundbreaking works such as *Deceit, Desire, and the Novel* (1965), *Violence and the Sacred* (1977), *Things Hidden since the Foundation of* *the World* (1987), and numerous other articles and books. His teaching in the United States afforded him a freedom that he was quick to embrace, allowing him to create his own path. Girardian concepts like triangular desire (the desire of an object is based on a model), and the use of scapegoating to quell internecine enmity, are ideas that will be forever useful for analyzing human behavior.

In addition, *Evolution of Desire* reveals how Girard was much more personified by humility rather than hubris. Haven befriended Girard during the last decade of his life and spent those years chronicling the characteristics of a man who preferred to discuss his ideas rather than himself. Given that reality, Haven's work is a considerable feat due to Girard's penchant for privacy and modesty. We read of Girard quietly working in the early hours at his Palo Alto home well into his eighties, all the while combating the maladies and other struggles of old age. The biography is particularly intriguing because Haven was by no means a "Girardian" or an expert on his work prior to meeting him in 2007. As the author states, "I encountered René Girard not through theory or books, but through the man himself" (6). *Evolution of Desire* is not simply based on a handful of conversations with Girard, rather on genuine friendship and mutual respect. Naturally, such an arrangement leads to occasional flattery in Haven's work, but this shortcoming would have been hard to avoid. Certainly the author is not obsequious, and overall keeps her thoughts measured, connected, and organized.

The biography is refreshing because the style is more journalistic than scholarly, perhaps the way a biography should be. Rather than employing academese, Haven's approach is inviting and smooth, providing enlightening narratives about Girard's career and personal life. The author writes like a cultural historian, and therefore makes the subject matter colorful and applicable to the times in which we live. *Evolution of Desire* would be useful for those who wish to become more familiar with Girard's scholarship, and also could be utilized as a secondary source for a seminar or directed study on Girard. Haven's biography will be indispensable for Girardian studies, and is a significant achievement due to its content as well as style.

Christoph Höhtker. ***Alles Sehen.*** Mainz: Ventil Verlag, 2016. 3rd ed. (orig. 2015), 339p.

Albrecht Classen
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Christoph Höhtker, born in Bielefeld in 1967, has recently emerged as a new German novelist. In 2013 he published the first novel of a trilogy, *Die schreckliche Wirklichkeit des Lebens an meiner Seite* (The horrible reality of life next to me). The second part, *Alles Sehen* (To see everything), appeared in 2015, and the third, *Jahr der Frauen* (The year of the women), in 2017. This third work earned him the nomination for the German book prize *Deutsche Buchpreis*, awarded by the Börsenverein des Deutschen Buchhandels. Surprisingly, even online, not many biographical details about Höhtker appear, apart from a few comments that he had studied sociology at the university, worked as a journalist, designed text for commercials, and has lived in Geneva since 2014.

Alles Sehen begins with a startlingly good poem, "Mitteilung Vier," in which the speaking voice reflects upon ordinary existence in a city where the individual endeavors to communicate with the objects around him and where the brain attempts to free itself from the prison of daily life.

The novel takes us through the life of a young man in a metropolitan city, obviously Berlin, who is preparing for a date and it allows us to follow his thought processes and many different experiences. Readers observe the protagonist as he wanders through an alienating world, listen in to his communications in person and via the phone with his friends and others, and are regularly confronted with changes from direct personal dialogues to third-person accounts about events and exchanges.

Unusually, the author tries to help readers by offering special information about words or objects in footnotes, as if this were not a novel, but a critical study. Within the text, we are given very precise dates and times, again undermining the traditional concept of a novel, since this almost proves to be a personal protocol. Höhtker also uses many different narrative elements, creating something like a hypertext, which allows us to maintain a high level of attention, especially because the verbal exchanges between the various protagonists, like recordings of a telephone conversation, are intensive and often appear surprisingly lively and direct.

Numerous descriptive sections seem to be less connected to the overarching topic, which could be identified as a deliberate narrative patchwork where the author includes himself at times in the third person. It seems difficult to outline a thematic concept, apart from the protagonist's personal reflections about his dating experiences and his exchanges with friends and others. But Höhtker paints a vivacious picture of urban life in Berlin, providing detailed impressions, all seen through the lens of the protagonist's or the narrator's eyes.

The text's contemporary language draws directly from latest technology: psychology, pharmaceutical drugs, culinary arts, or philosophy, which seems a bit artificial and imposed upon the natural flow of the narrative development. Many scenes take us into unchartered territory, making it difficult to follow the novel's somewhat kaleidoscopic presentation.

If my assumption is correct that the author presents Berlin in the recent past, it seems inexplicable why he would claim that the city is dying as a result of people being ugly, because of bad weather, and a bad economic situation (196). None of that makes sense, and it remains highly questionable why the narrator uses the terms "Desillusionierung und Ermattung" (198; disillusion and exhaustion) in that context. But he quotes other sources and oddly mixes fiction with critical reflection, supported by footnotes. On the other hand, Höhtker employs a creative and innovative writing style which does not rely on consistent narrative development. As the title indicates, the purpose here is to take everything of the city into view and to connect all those details with the protagonist's life.

The back cover offers three personal opinions about this novel, full of praise, but it remains entirely unclear who those commentators might be. This is not necessarily a novel that invites readers to ask for more, although the author certainly has considerable skill in projecting the lives of his protagonists in an urban center.

Chris Matthews. ***Bobby Kennedy: A Raging Spirit.*** New York: Simon & Schuster, 2017. 396p.

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Chris Matthews, longstanding host of MSNBC's bristly *Hardball,* retells the life of Robert F. Kennedy with edgy prose. He begins with Bobby as sheltered altar boy, brooded over by the family matriarch, but races ahead to the 1950s and '60s, intent on submitting for our approval the paradox of RFK's contradictions and the lurching two-steps-forward, one-step-backwards of his learning curve for civil rights and the Vietnam War. To be sure, we do not have in *A Raging Spirit* the comprehensive erudition of Arthur Schlesinger's *Robert Kennedy and his Times*. Matthews by comparison has no patience with his muse. He acknowledges this telling appraisal by one of his editors: "Michele Slung helped get this book into shape while correctly noting that my daily writing for broadcast had weakened my will to write in full paragraphs" (345). Indeed, Matthews hurriedly collects up his facts, opens each chapter *in media res,* and sweeps aside whole swaths of life and times as if his unyielding grip on RFK as our hero, our beloved brother "Bobby," was self-evident in its meaning and significance. The italicized epigraph comes closest to what Matthews feels is his theme: *This book is about the Bobby Kennedy we'd want to have today, the kind of leader we lack today.* But this "Bobby" cannot be so simply conveyed. He is always the paradox of steely single-mindedness opening suddenly upon deeply-felt valleys of empathy for those who suffer injustice—a tragic person who still tantalizes our sense of possibility 50 years after his assassination.

In fact, *A Raging Spirit*, published at the end of 2017, functions admirably as a kind of companion source, or annotation, for what cable television has been doing with the 50th anniversary of 1968: first came the CNN series *American Dynasties: The Kennedys*, followed by CNN's *1968: The Year that Changed America.* Presently, Netflix is making available its four-part documentary *Bobby Kennedy for President*, which in its first episode seems to have *A Raging Spirit* open in front of it. As in the book, we see and hear Harry Belafonte reminiscing about how hesitant Civil Rights leaders were about both Jack and Bobby. Suddenly, in October 1960, weeks before Jack's November presidential election, Belafonte's hero Martin Luther King lands in prison in Georgia, facing the very real prospect of hard time on a chain gang for organizing a sit-in at a lunch counter. Some on the campaign convince JFK to call and express his sympathy to Coretta King. Campaign manager Bobby finds out, harangues the staff for letting his brother make such a colossal error, and then, a few hours later, picks up the phone and makes everything work together for both Jack and King. Belafonte states that everything changed as of that rapid-response intervention. The Civil Rights movement and African Americans throughout the country began to line up behind the Kennedy name. Such are the lightning strokes of the cable documentary.

A Raging Spirit gives us the Jack Kennedy of spring 1960 casually assigning civil rights to Sargent Shriver. Campaign Manager Bobby then hires former legal assistant Harris Wofford to work for Shriver, perhaps vaguely aware that Wofford seems to know people in King's movement. Bobby does nothing until October when the campaign is in full swing and southern Democratic leaders are staunchly opposed to anything like coddling or encouraging civil rights agitators. Coretta King, alarmed for her husband in prison, begins, with the help of black activist Louis Martin, to besiege

Wofford and Shriver to bring up King's predicament with Jack. Wofford, Martin, and Shriver watch for their moment and then make the case for Jack to commiserate with Coretta by phone call. He could offer to help, but the important thing would be his expression of concern. Bobby then descends on Wofford, Martin, and Shriver, calling them "bomb-throwers" (193). He knew specifically of three southern governors who considered that helping King was on par with giving aid and comfort to Khrushchev or Castro. He mulls the matter late into the night and uses his connections to get King's judge on the phone and persuades him that John Kennedy would appreciate consideration for King. Certainly, bail would be seem to be in order. The judge capitulates, and the news carries King's gratitude nationwide on TV. Thrilled, Louis Martin tells Bobby "You are now an honorary brother" (193). Chris Matthews has King go on to declare the very words Bobby doubtless had feared: "I hold Senator Kennedy in very high esteem. I am convinced he will seek to exercise the power of his office to fully implement the civil rights plank of his party's platform" (194). Wofford and Martin then create the "blue bomb," a pamphlet printed in the hundreds of thousands on blue paper featuring Coretta's gratitude and other endorsements, all aimed directly at African Americans. As if by force of will, Bobby holds onto to the segregationist South while making inroads on Midwestern and Northern urban populations, including minorities.

This coiled helix of disparate constituencies unravels and pulls apart within the first year of the Kennedy administration. The Greyhound buses of the Freedom Riders were being fire bombed and "the fleeing passengers beaten with baseball bats" (207). Martin Luther King contacted Bobby by phone from a Baptist Church in Montgomery, telling him that in the wake of the Freedom Riders a vast mob of angry whites had surrounded the building, intent on burning it down with 1,500 people inside. Bobby decides to send in U.S. marshals, establishing yet another precedent for federal intervention in the segregated South. At this point in *A Raging Spirit* Matthews records Harry Belafonte as saying, "At last, Bobby's moral center seemed to stir" (209). One of the least known, but most telling signs of that change was his investigation into the hiring practices of the Justice Department. Apart from custodians, no one who worked in the Department was black. Bobby immediately alerted law schools that the Justice Department wanted to hire black graduates.

Bobby's growth curve increased exponentially after his brother's assassination. Slowly emerging from his abysmal despair, he began to seek out experiences on his own, no longer gauging his actions by their political fallout on his brother. He visited the poor in the inner cities and in rural Appalachia. He immersed himself in the issues of the Vietnam War, coming out against it in his 1968 campaign. He could walk into any situation and feel other people's suffering. Most tellingly in April of 1968, Bobby was campaigning in the inner city of Indianapolis at a rally comprising thousands of black supporters who apparently had not heard the terrible news. Bobby stepped onto the back of a flatbed trailer and told the crowd he had some important news. The crowd went into shock as Bobby told them Dr. King had just died. He then offered an impromptu speech that conveyed his empathy, sharing a passage from Aeschylus: "Even in our sleep, pain which cannot forget falls drop by drop upon the heart until, in our own despair, against our will, comes wisdom through the awful grace of God" (326).

A Raging Spirit gives us a Robert Kennedy whose aim was to forge a coalition of rural working class whites, southwestern Chicanos, and urban blacks, united in their struggle to attain the American dream. The book's front cover features the proverbial, oft-seen "love fest" in Bobby's presidential campaign, when inner city African Americans would press upon him from all sides to shake his hand: "Bobby would end the day with his own hands bloody, cuff links and even shoes missing […]" (328). On the back cover of *A Raging Spirit* is a raggedy-dressed white family, including a bare-chested teenager, all saluting Bobby's funeral train. As we know from the film footage, countless mourners (Matthews says two million)—whites, Latinos, and blacks—mingled together along the track. *A Raging Spirit* also records a little-known event featuring the astronaut John Glenn, who, along with his wife, volunteered to take care of Bobby's children at Hickory Hill, Bobby's home in Virginia, while Ethel was tending to the body of her husband. Glenn entered Bobby's study and discovered on his desk two marked passages in an open volume of the works of Ralph Waldo Emerson. The first was the last clause of this sentence: "If there is any period one would desire to be born in, is it not the age of Revolution; when the old and the new stand side by side and admit of being compared; when the energies of all men are searched by fear and by hope; when the historic glories of the old can be compensated by the rich possibilities of the new era? This time, like all times, is a very good one *if we but know what to do with it*." Bobby had also marked "Always do what you are afraid to do" (342).

Natália Pinazza, ed. ***New Approaches to Lusophone Culture***. Amherst, New York: Cambria, 2016. 199p.

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Composed of an introduction and five chapters, *New Approaches to Lusophone Culture* creates an intersection of national cultures within the Lusophone world and aims to advance the academic study of Asian Lusophone cultural and filmic production associated with Hollywood, which is often overlooked by critics. This broad geographical scope allows the exploration of various genres. Subject matter reflects the cultural diversity of the Lusophone community while simultaneously situating Portuguese-language cultural production within a global and postcolonial context. As they examine literature and film, the essayists situate texts within their cultural, historical and social context; propose alternative and critical frameworks; identify the current political, economic and socio-cultural impacts of the region's colonial legacy; and explore the ways that displacement, trauma and memory narratives problematize official discourses.

Chapter 1 provides insights into the impact of two historical moments: the end of Estado Novo and the transfer of power over the territory of Macau to China. It studies the connections between late colonial and post-independence regimes and the literary responses to sociopolitical developments and colonial legacies. Gustavo Infante traces recurring historic themes, including domestic social struggles and colonial power. He discusses how literary texts from Goa and Macau reflect upon intricate notions of identity, feelings of treason, and the consequences of the transfer of power over Macau.

Carolin Overhoff Ferreira's chapter focuses on mediated cultural representations of memory in films from Brazil, Guinea-Bissau and Portugal. She discusses Portuguese imperialism and issues of nation building while interconnecting the present and the past. The author advocates revisiting historical and cultural memory as a strategy of empowerment. Drawing upon Henri Bergson's scholarship on memory and Stuart Hall's work on identity, the study draws a correlation between memory, cultural legacy and identity construction.

In the third chapter, Antônio M. da Silva investigates the cinematic representation of memory and gender in Africa's postcolonial productions. Informing the discussion is Serge Moscovici's focus on the multiplicity of collective ideas and Marianne Hirsch and Valerie Smith's work on gendered memory. Although women had a key role in the war of independence, grand narratives ignore their contributions. The author argues that rewriting history from their perspective allows women filmmakers to articulate other modes of seeing that reclaim the place of women in the collective memory of the war of independence. Covering a substantial number of films (six), the chapter is more descriptive than analytical.

Next, Reinaldo Cardenuto explores documentaries that attempt to reclaim the memory of former guerrillas murdered by the Brazilian military regime. Produced by relatives of the disappeared, these documentaries promote the recovery of biographies and address the trauma faced by family members of disappeared individuals. Although the chapter broaches the issues of representation, memory and trauma, it does not bring any theoretical framework that could support the discussion within a broader context.

Chapter 5 examines trends and competing paradigms of science-fiction cinema and the audiovisual industry in Brazil. Alfredo Suppia traces fantasy films in the silent era and comedies in the wake of the talkies as precursors to science-fiction films. The author uses Roberto Schwartz's notion of misplaced idea as a point of departure to properly historicize and contextualize science-fiction cinema. One example is the use of science fiction by *Cinema Novo* filmmakers "to perform social and political criticism by means of allegory" during the dictatorship (149). Lastly, the chapter investigates the influence of Hollywood's costly special effects on Brazilian science-fiction films. In accordance with and in support of previous critiques, the author demonstrates how Brazilian filmmakers' investment in creativity and innovation allowed them to produce "low-budget science-fiction films, which played a key role in the artistic development of the genre" (167). In my view, this chapter constitutes a valuable addition to the field of Brazilian cinema and culture.

New Approaches to Lusophone Culture is an ambitious project with some limitations. Despite the complex nature of the term (post)colonialism, the editor and the contributors provide a simplistic definition of it. When analyzing a film, one should refer to the filmmaker's unique cinematic techniques and discuss the effect of these tools on the audience. The chapters analyzed here restrict discussions to descriptions of scenes, plots and characters. As such, the analyses disregard a film's uniqueness as a form of art. Finally, it would benefit from careful editing since it suffers from punctuation and grammar errors. At times, sentences are too long and impede the reader's comprehension. In spite of these issues, one must recognize that this edited volume gives visibility to a cultural production that would otherwise be hidden.

Manuel Ramos. ***The Golden Havana Night: A Sherlock Homie Mystery.*** Arte Público, 2018. 239p.

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From Michael Nava to Lucha Corpi, the detective/mystery novel has provided Chicana/os a literary vehicle with which to revisit not only a history well-remembered but especially the unfulfilled promises of that historical past. Much of Latinidad is built around the backward glance of Benjamin's Angel of History, and digging around in the present to find the ruins of el Movimiento are what Chicana/o detectives do particularly well. Many of the novels, like Rudolfo Anaya's *Alburquerque*, function as local color to bring Southwestern cities and peoples to mainstream attention without pandering to the general public's problematic need to read Latinidad through folkloric nostalgia or magical realism. Manuel Ramos not only writes mystery novels. The now retired Denver lawyer also taught Chicana/o literature at Metropolitan State University in Denver, and his literary acumen is evident in his novels. His first works featuring Luis Móntez explored different aspects of how the dreams and promises of el Movimiento remain unfulfilled; the characters are middle-aged activists still committed to the cause, but trapped in a late capitalism that commodifies their accomplishments as testament to the liberal goodness of a system that continues to oppress them. These novels also present a Latinx Denver missing in most media representations, a multicultural Denver last seen in John Fante's 1938 *Wait Until Spring, Bandini*. Perhaps Ramos's two most "literary" works are *Blues for the Buffalo* (1997), in which the mystery facing Móntez is to unravel the legacy of Oscar Zeta Acosta, the 1970's Chicano novelist who disappeared into Mexico, and *King of the Chicanos* (2010), that portrays Rudolfo "Corky" González. After *Buffalo*, Ramos retired Móntez and wrote Noir novels exploring the urbanization of Denver, a process that continues to destroy the city's rich cultural heritage. His novels treat the most contemporary issues of Latinidad, making them very useful not only for teaching about an elided Latinidad in Denver, but also for tracking the changes in Latinx literature.

The Golden Havana Night, *A Sherlock Homie Mystery* continues the story arc of a new investigator, Gus Corral, from *Desperado: A*

Mile High Noir (2013). Corral's Denver is very different than Móntez's Denver. Urbanization has destroyed the traditional neighborhoods where Móntez lived and worked. Where the earlier novels feature Luis Móntez, an aging lawyer with street credentials from el Movimiento, Gus is much younger, illustrating the change in generations in the twenty-first century. What he knows of el Movimiento is marginal, his street credentials consisting of an older sister who is a committed Chicana activist and his own status as an ex-con learning to redeploy his skillset. In previous novels, Ramos considered connections between Colorado, California, Mexico, and other regions in the southwest. Though the novels never make the claim, they now move within the boundaries of an expanded Aztlán, the "homeland" of the Chicana/o people. In the last decade or so, the boundaries of Latinx literature have not only expanded geographically, but many books, like Achy Obejas's *Ruins* (2009), focus on the forgotten but constant presence of Latinidad in all things United Statesian.

The Golden Havana Night enters this complicated twenty-first century of a globalized Latinidad when Corral is whisked off to Cuba to represent a Cuban professional baseball player and his family's interests. In the world of Chicana/o mystery novels, Ramos's expansion to Cuba is much like Eric Garcia's third volume in his dinosaur detective series, *Hot and Sweaty Rex* (2006). Garcia's detective arrives in Miami and is immediately told he doesn't belong there because he is different, if yet the same. The novel, in other words, explores the boundaries within Latinidad, the boundaries among a vast number of sometimes very different people who are all, nevertheless, Latinx.

Because *The Golden Havana Night* is about a Colorado Rockies baseball player, Ramos sums up the Denver sporting scene and its various manias eloquently, masterfully writing about Denver's people, streets, and overall atmosphere and idiosyncratic cultures. But where this novel really shines is in the middle section in which Gus is in Cuba, sent off on a mission for which he is ill informed, ill prepared, and certainly ill qualified. Most notably, Gus is not quite fluent in Spanish, and this becomes a focal point when he travels to Cuba. The speed and precision of Cuban Spanish culturally isolates Gus. Whether conversations occur in Spanish or English is frequently unclear, and it is uncertain whether Gus understands what Cubans are saying to each other or to him. In the 1980s Gloria Anzaldua addressed the differences in language among Chicana/os, but here Ramos presents language differences in global Latinidad. *The Golden Havana Night* suggests the most central mystery may be a problem in translation, or the assumption that translation is unnecessary. At one point, a Cuban criminal tries to pass herself off to Gus as his "homie," a ruse Gus immediately sees through, but one that illustrates the difficulty in translations across cultures within Latinidad. Ramos's latest work connects Denver Chicana/os to the wider world of twenty-first century Latinidad. What emerges is neither essentialized nor resolved. The ending is appropriate: Gus and Latinidad are works in progress.

Nicholas Reynolds. ***Writer, Sailor, Soldier, Spy: Ernest Hemingway's Secret Adventures, 1935-1961***. New York: Harper Collins, 2017. 357pp.

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Playing a clever, internally rhymed, riff on John Le Carré's 1974 cold war spy novel *Tinker, Tailor, Soldier, Spy,* CIA Museum historian Nicholas Reynolds creates a much more adventurous hero out of the carousing, charismatic Ernest Hemingway (1899-1961) than the laconic George Smiley portrayed by Alec Guinness in the movie version of the same name. For those who love reading *about* Hemingway more than reading Hemingway, Reynolds's well-researched, intrigue-centered approach in this "new Hemingway portrait" (*xx*) sings a haunting tune worthy of the "Third Man Theme" or a James Bond musical score. Beginning with a six and a half-page "Cast of Characters" list that includes dictators, war correspondents, diplomats and undercover communist agents, *Writer, Sailor, Soldier, Spy* projects the image of a spy thriller. The leading man is larger-than-life, playing all four roles in his own drama. The commas really aren't needed: Writer-sailor-soldier-spy are intertwined, but let's not forget the one that comes first.

Writer, appropriately, is the first role into which Hemingway is cast, but this isn't a life and works appraisal of how literary production mirrors biography. In fact, there is very little literary study or analysis. The chronological appearance, rather than the content, of his war correspondence, short stories, novels, and personal letters moves his story along, tracing the when, where, and sometimes how his writing was progressing, more than delving into technical or narrative aspects. The objective reporter in him invariably was overshadowed by the subjective writer, whose own perspectives and magnetism made him an alluring draw for readers, viewers and fans.

Sailor goes hand-in-hand with fishing. Having his own innocent looking dark mahogany cabin cruiser (named *Pilar* for the middle-aged woman in *For Whom the Bell Tolls*) outfitted for deep sea fishing--along with bazookas, machine guns and hand grenades that could be precisely lobbed by Basque jai-alai players--allowed not only for sport, but also for spotting German U-boats off the coast of Cuba. He and his brother Leicester enacted spy capers hunting for submarines, but never managed to sink one.

Soldier was a repeated avocation that suited Hemingway's rugged outdoorsman's lifestyle, knowledge of firearms, and search for adventure. Even though he was never employed as a soldier, he often came close to the battlefront, first as an 18 year old ambulance driver for the Red Cross in Italy during WWI, where he was injured. Archival black-and-white photos from the JFK Presidential Library, National Archives, and Netherlands Photo Museum illustrate and corroborate the escapades. In 1937, when they were making their co-produced, pro-Spanish Republic film *The Spanish Earth,* he and Dutch communist/filmmaker Joris Ivens were photographed standing next to their bombed out sedan, mistakenly identified as "something like a 1934 four-door Dodge" (15)—it is a Mercedes Benz 170. His "soldiering" and documentary filmmaking also included demonstrating the use of firearms to peasant recruits in the Spanish Civil War. Later during WWII, his highly paid (one dollar per word) vocation as a war reporter took him to the front lines, where he shadowed Colonel Buck Lanham, who became a lifelong friend. Perhaps too much on the inside, Hemingway was accused of conduct unbecoming a war correspondent for stockpiling weapons and commanding troops, charges that had some validity, but were later dismissed.

Spy, more than any other vocation or avocation posited in the title, operates as the central focus of Reynolds's lens and the most risqué and risky of the "secret adventures" touted in the subtitle. It is the reason to pick this bio, and the reason he wrote it. His discovery of Soviet documents dating from 1948 reveals that "before he left for China, [Hemingway] was recruited for our work on ideological grounds by 'Golos'." Reynolds interprets: "In the language of intelligence, this meant Hemingway had accepted a proposal to enter into a secret relationship with the Soviets" (81). Jacob Golos, the red-headed elf-like Bolshevik (74) who is credited with recruiting him for Soviet spy work "may have explicitly referred to the NKVD ['People's Commissariat for Internal Affairs,' predecessor of the KGB (*xvii)*] or he may simply have talked about Soviet special services'."(81). Hemingway, code-named "Argo" from Jason and the Argonauts, whose mythic quest also took him to patrolling on the high seas, had plenty of opportunities for espionage: a blindfolded Rickshaw ride in Chung King, China to meet Chou En-lai

(91); a Cuban "Crook Factory" and Anti-submarine operation; and a fishing competition where Fidel Castro won the trophy (247).

So, was Hemingway a Communist spy, or maybe counter spy? Was this spy business or spy play? Was he an observant journalist just gathering facts for his non-fiction and fictionalized accounts of war, or was he passing secrets to the enemy? Reynolds's evidence shows that the Soviets thought they had signed him up as an agent. J. Edgar Hoover wanted a memo on him (314 n. 51). The FBI file is available in its entirety on the FBI website (306 n. 31), and Reynolds emphasizes, "There is no evidence that the Bureau opened any other files on Hemingway. Trust me, I looked and asked, many times!" (328 n. 49). The US Army gave Hemingway a bronze star for his civilian patrols in Cuba, but was he afraid that past dalliances would catch up with him? Did obsessions and paranoia with being found out lead to his suicide? Reynolds doesn't seem to be convinced by the House Un-American Affairs Committee's conclusions, "But, like the FBI, the HUAC investigators were never able to show that Hemingway himself was a communist, let alone a Soviet spy (203)."

I personally think that the place to look for answers is in the literature itself. In *For Whom the Bell Tolls*, a guileless, cropped-haired María asks Robert Jordan, "Are you a Communist?" The Ernest Hemingway exposed in *Writer, Sailor, Soldier, Spy* would respond with the same answer that Robert Jordan gave to his young lover, "No, I am an anti-fascist."

Lope de Vega y Carpio. ***La prueba de los ingenios***. Ed. Delys Ostlund. Newark, DE: Juan de la Cuesta, 2018. 164p.

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Aunque *La prueba de los ingenios* fue publicada por primera vez en la *Novena parte* de *Doze comedias de Lope de Vega sacadas de sus originales por el mesmo* en 1617, no se contaba con una edición individual y moderna hasta ahora. Delys Ostlund se encarga de la edición de esta comedia relativamente desconocida por la crítica. A pesar de que la obra no poseía una edición única y no ha recibido mucha atención, la comedia abría la primera colección reunida por el propio Lope de Vega (1562–1635). En consecuencia, Ostlund señala que *La prueba de los ingenios* guardaba un especial interés para el dramaturgo. La primera colección de Lope de Vega incluía comedias tales como *La doncella Teodor*, *La hermosa Alfreda*, *La varona castellana*, y otras mucho más conocidas como *La dama boba*, *Los melindres de Belisa* y *La niña de plata*, entre otras. Como

se puede observar, todas incorporan a una mujer como protagonista. Es más: *La prueba de los ingenios* presenta a una de las mujeres más peculiares y fuertes del teatro de Lope de Vega e, incluso, del teatro de la temprana edad moderna.

El personaje central de la comedia, Florela, es una mujer deshonrada que finge ser hombre y se muestra intelectualmente superior a ellos para restaurar su honor. Pese a que una mujer deshonrada que finge ser hombre no supone nada especial en las comedias del siglo XVII, la superioridad intelectual de Florela la aleja de otras protagonistas de la época. Por muy peculiar que Florela sea, ni ella ni la obra se han incluido en los estudios fundamentales sobre las mujeres protagonistas del teatro de Lope de Vega: no aparece ni en el estudio de la mujer varonil de Melveena McKendrick ni en *Feminism and the Honor Plays of Lope de Vega* de Yvonne Yarbro-Bejarano. Sin embargo, la edición de Ostlund y su estudio introductorio les otorga a Florela y a *La prueba de los ingenios* el valor que se merecen. Además de la inteligencia de Florela, la obra destaca por el vínculo que mantienen las dos protagonistas. Mientras Gail Bradbury anota que la relación de Florela y de Laura se consideraría amor homoerótico, David Castillejo afirma que ambas entablan un enamoramiento erótico y lésbico. Para Ostlund *La prueba de los ingenios* constituiría una defensa a la mujer por parte de Lope de Vega. Y, más aún: las repetidas referencias a la superioridad intelectual de Florela sugieren que el dramaturgo formularía con esta comedia un alegato a favor del ingenio femenino.

Florela representaría a la mujer sabia o al personaje literario que refuta las referencias misóginas presentadas por Juan Huarte de San Juan (1529–88) en *Examen de ingenios para las ciencias* (1575). Según Montserrat Mochón Castro, Lope de Vega ofrece una serie de argumentos, y concretamente en la escena del debate que acontece en la primera parte del tercer acto, para desafiar las tesis de Huarte de San Juan. Por lo tanto, *La prueba de los ingenios* se establecería como una reacción a la misoginia de Huarte de San Juan y, asimismo, como una contestación a la aversión hacia las mujeres expresada en el *Corbaccio* (1355) de Giovanni Boccaccio (1313–75). Julián Molina recuerda que el título del *Corbaccio* se tradujo en España como *Laberinto de amor*, que también es el penúltimo verso de la comedia: "para que acabe con esto / el *laberinto de amor*, / y *prueba de los ingenios*" (vv. 3432–34).

La prueba de los ingenios inserta un diálogo sobre las armas y las letras. Los tres pretendientes de Laura se describen como hombres de armas. Por consiguiente, se esperaría que se decidiera el ganador de la mano de Laura por medio de las armas, es decir, con un duelo. No obstante, Florela convierte las letras en armas. Ella les quita a los hombres las únicas armas que conocen y exige que usen su intelecto. Aun cuando el ingenio de los hombres deja mucho que desear, Florela consigue restaurar su honor y la

comedia concluye con las futuras tres bodas. Para tal final, cabe recuperar la pregunta de Tania de Miguel Magro: ¿Es *La prueba de los ingenios* un caso más de mujeres relegadas a su papel social? Ostlund se queda con las palabras de Adrienne Martín sobre Miguel de Cervantes (1547–1616) y *La tía fingida* (c. 1605), que le servirán para contestar a Miguel Magro: que se haya escogido una resolución tradicional, que anula el elemento de desestabilización social, no niega la valentía de *La prueba de los ingenios,* que sin cuestiona elementos básicos de la sociedad española y el estatus quo femenino.

Aplaudo a Delys Ostlund por darle a esta edición de Lope de Vega el lugar que se merece. También la felicito por un estudio introductorio de gran calidad. Finalmente estudiosos de la literatura peninsular y de las obras de la temprana edad moderna podrán disfrutar de una excelente edición de *La prueba de los ingenios*.

Lily Wong. ***Transpacific Attachments: Sex Work, Media Networks, and Affective Histories of Chineseness.*** New York: Columbia UP, 2018. 229p.

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The notion of "Chineseness" has been extensively discussed under the rubric of cultural studies and identity politics, particularly in Sinophone Studies, where it has been constantly questioned and reconstructed. Rather than a homogeneously unified and univocal articulation of China as a nation bearing its distinguishing trait, Chineseness is increasingly considered a representation of heterogeneous and multilayered "Chinese" characteristics and identity. Against this theoretical backdrop, Lily Wong's *Transpacific Attachments: Sex Work, Media Networks, and Affective Histories of Chineseness* works further to fill in these imaginaries by zooming in on a particular figure: the sex workers depicted in popular media, including literature, film and new media, circulated across the Pacific since the early twentieth century. Wong's venture to trace a genealogy of Chineseness through the figure of the sex worker and rethink it within this affective framework may run the risk of reductionism; nevertheless, the great strengths of the book, such as its logical and convincing argument, its intriguing analysis of examples, its diversity of research data, and the author's rich interdisciplinary knowledge, all make it worth reading for scholars interested in Sinophone Studies, Asian American Studies, and Transpacific Studies.

Using a sentimental song titled "Xingfu" (Happiness), collectively written and performed by sex workers in a Taipei brothel, as an introductory sketch of sex workers' collective livelihoods, *Transpacific Attachments* deftly evokes an affective response in and a contingent relation to its readers from the very beginning. Centering around the shifting formations of "Chineseness" in light of representations of the sex worker figure across the Pacific, Wong clearly and thoughtfully structures the book in three parts, each with two chapters. The introductory section offers a panoramic but systematic view of the whole book, beginning with a theoretical framework of "affect," followed by a deconstructive reformulation of the notion of "Chineseness," and then a relatively detailed outline of each chapter under the subtitle "Transpacific Affective Labor."

In tracing the theoretical development of "affect" through the ideas of scholars such as Brian Massumi, Sara Ahmed, Lili Hsieh, Clare Hemmings, and Audre Lorde, Wong adapts Ahmed's theorization of "affect" into her theoretical framework, interpreting it as "a politics of emotional mobilization" that "allows for a more flexible framework to study subject and social formation" (8). Within this affective framework, Wong brings attention to the core idea of Chineseness; she historicizes it as a form of socialized attachment and particularly an affective product deriving from the sex workers who physically or metaphorically move across and beyond national, medial, and linguistic borders. By rethinking Chineseness beyond the dichotomy of a "desired other" on the Orientalist part and "a charged articulation of collective resistance and political sovereignty" (12) on the part of Chinese-identified communities, Wong defines it as an affective impact generated by the dynamism of intersecting imaginations of Chinese character across the Pacific.

Wong provides a chronological investigation of the geopolitical, cultural and psychological formation of Chineseness by identifying three significant historical junctures that come into contact with Chineseness-as-affective-product. These three historical moments—the early twentieth century, the Cold War era, and the neoliberal contemporary period—are respectively paralleled with three diverse affective structures: "Pacific Crossing," "Sinophonic," and "dwelling." Although they are different from each other, these structures work complementarily and constitute a self-contained yet continuously in-progress affective historical context in which Chineseness is constantly renegotiated as a shifting site of communal attachment.

Following the introduction, Wong skillfully moves her readers into the experience of the sex worker as an "affective labor" of history. The first part, "Pacific Crossings in the Early Twentieth Century," examines the "transpacific deployment of Chineseness" (18) against the political backdrop of the competing nationalism between the U.S. and China. Drawing on the literary representation of the sex worker figure in two works, the short story collection *Mrs. Spring Fragrance* (1912) and the poetry collection *Songs of Gold Mountain*, Wong problematizes the existing interpretation of Chineseness as merely an oppositional ideological construction of national identity on either side of the Pacific. Rather, she emphasizes a transnational articulation of subjectivity among individual figures, which creates "a third space of Chinese collectivity" that destabilizes the imagination of Chineseness within the nationalistic scope. Her discussion in the second chapter of Anna May Wong and Ruan Lingyu, symbolically associating their entangled personal lives with the roles they played on film, subtly but convincingly dismisses the centrality of the nation as a site for collective belonging.

The "Pacific crossing" affective structure also offers an effective transition to the queer-based "Sinophonic" structure of the second part, "Sinophonic Liaisons during the Cold War." Wong identifies a queer Sinophonic expression of decentering Chineseness through her analysis of Shaw Brothers, the Hong Kong and Singapore film studio, and her comparison of the Shaws' courtesan figure Ainu in the 1972 film *Ainu* (*Intimate Confessions of a Chinese Courtesan*) and the 1980s film *Lust for Love,* with the latter marking the character's transformation from a deconstructive to a formative figure. Her discussion on the mutual intervention and restructuring of queerness and Chineseness reveals a defiant representation of transnational identity departing from historical orthodoxy, which takes China as a fixed site for belonging. The second chapter contextualizes Wang Zhenhe's metaphorical use of the song "Rose, Rose I Love You" in the intertextual dynamism of Taiwanese nationalist discourse, in parallel with the ideological mutation of the song beyond the context in which Wang uses it. Wong goes beyond sheer rejection of "a heteronormative progression of home, family, and nation" (20) expounded in the previous chapter, and identifies a "minor, less legitimized, chords of transnationalism" (128) in this chapter.

The third part, "Dwelling Desires and the Neoliberal Order," centers on a symbolic "dwelling" affective structure that is "detached from the nation-state and disinterested in discourses of cultural and national authenticity" (22). Relying on both the structural and affective registers of the term "dwell," Wong delineates a representation of Chineseness that is volatile and constantly reworked against the backdrop of global capitalism. Although Wong's expansion of the definition of the sex worker beyond the traditional model of prostitution in order to legitimize her placement of Chinese-born immigrant brides within that same affective framework is a bit of a stretch, her analysis and insight of "affective labor," both literally and metaphorically, within the global economic context remains impressive.

Drawing on the 2014 Taiwanese feature film *The Fourth Portrait* (*Di si zhang hua*) in Chapter 5 and the 2012 Asian American documentary *Seeking Asian Female: A Documentary* in Chapter 6, Wong demonstrates how the affective labor, or the body as a reusable site in transnational marriages, articulates a particular Chineseness that potentially redirects "the flow of neoliberal capital" without "generating a heteronormative analogy of reproductive nationalism for their host countries" (22).

Transpacific Attachment invites readers to embrace the plurality of interpretation, and is inarguably an important and insightful addition to existing scholarship in multiple areas related to affective politics and identity politics. Its ample appendix and annotations are helpful to both scholars and graduate students in relevant research fields.

Matthias Zschokke. ***Die Wolken waren groß und weiß und zogen da oben hin.*** Göttingen, Germany: Wallstein, 2016. 218 p.

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What to do with a novel whose protagonist says, "I do not know anything to report about myself. If I were to try writing down something, I would fall asleep while doing it" (141)? The protagonist goes on to tell his girlfriend that "people of our kind are not particularly well liked. We are too harmless" (142). Indeed, early reviews in German newspapers did not like this book particularly well. However, it turns out that the novel may be more interesting than how its protagonist feels about himself. Moreover, while his work (whose title translates roughly as *The Clouds were Big and White and Floated Along Up There*) was faulted for not being innovative, Matthias Zschokke offers an authentic perspective on the "common man," to borrow a term from Arthur Miller.

This common man's name is Roman. The choice of name suggests metafiction, here: a real author not just choosing a narrator who is also an author but whose name also plays with the German word for novel, *Roman*. The proper name and the word for novel are pronounced differently, which can be approximated in English with a slightly different spelling ("Novell" versus "novel") to distinguish the proper name from the word for the book. The name itself may be the protagonist's first act of authorship: He is not introduced as a man whose name is "Roman" but as a man "who […] called himself Roman" (5). As a writer, Roman has a theater project whose main character is not only called "Roman" but "Roman Herzog," an obvious allusion to a former president of the Federal Republic of Germany, as the novel itself explains (144).

The novel flows slowly as seems appropriate to its thematic focus, which is on what happens to love and friendship as people age. Especially, Roman's mother (who lives 1000 kilometers away) and an old friend (who lives 500 kilometers away) weigh on him because they both are ready to die and expect Roman to help them end their lives. While Roman and his friend eventually lose touch with each other when the friend has memory problems after surgery, Roman's mother does die, but in such a way as to "show her son that he does not need to be afraid of death" (117). The novel is a third-person narrative with the protagonist's own voice taking over not only in dialogue sequences (some dialogues seem to unfold only in Roman's imagination) but also in emails or letters to his mother, to his aunt in America, and to a few friends or acquaintances. The protagonist's wife is mentioned only once; he now lives with his girlfriend, whom he calls his lover ("Geliebte").

These narrative strands are artfully woven together: the novel tells two stories and moves back and forth between grammatical forms. First, the protagonist's life, involving his girlfriend as well as his mother, his old friend, and others, is presented in a constant oscillation between tense forms. Present tense mostly narrates the repetitions of the things the protagonist does as his daily routine regardless of any additional storyline, and past tense narrates the unique events of his story in which the protagonist deals with the process of aging. Second, about the last quarter of the novel is a story-within-the-story -- or, rather, play-within-the-novel -- presented consistently in subjunctive voice.

The play-within-the-novel is, in my opinion, the standout passage of the novel. It amplifies the novel's main themes with a setting that embodies transition and liminality: a restaurant in a railway station. Here, six aging characters are in search of friendship and love. The "regulars" are the waiter and four locals who have been meeting for dinner in this restaurant for years. During the play, it turns out that Ms. Baronne has been in love with Mr. Richter for the last thirty years, but none of the characters hears her confession because, as the evening drags on, they all fall asleep. The novel's protagonist envisioned Roman Herzog as the main character, who joins the four diners while he is in town just this evening. He functions as a catalyst because the diners tell him about the others and themselves while his presence also brings out xenophobic behavior by some of the diners who, at first, resist "a stranger" joining their group for dinner. This theater project evokes the tradition of absurdist literature but humanizes the sense of living in an absurd world by allowing the possibility of friendship. Frieda, one of the regular diners, is an actress who joins the dinner just for the duration of the break in her performance; she then leaves, only to return after finishing her performance. In the meantime, all the other diners have left, but Ms. Baronne comes back again and apologizes to Frieda for not waiting. The novel's protagonist narrates this passage as his theater project in subjunctive because the actor for the lead role has died and, as a result, the play is presented only as a possibility but not as an actual staging.

The use of subjunctive emphasizes that this is how the play would have been enacted if it had been produced. Additionally, it might suggest that these are possibilities of human behavior that might play out this way, or they might not. In addition, on a metafictional level, subjunctive implies Roman's theater play is just a project: literature that is present (that is, printed in the novel) and, at the same time, absent (that is, only in Roman's mind). In this manner, it challenges literary criticism -- a challenge that has been hinted at in the novel's passages of what we might call "meta-criticism." At first, this seems a writerly attack on critics who proved that "one should never draw conclusions about the author from a text" (65), which gives the protagonist the option to write about a pistol and to be certain that no one will suspect that he actually has the pistol. At second glance, however, the meta-critical impulse is much more playful. Roman's girlfriend works in comparative literature and suffers from some kind of sleeping disorder, but when she is awake, she "begins […] to compare literature with literature" (82). With her, he discusses (or imagines discussing) alternative endings of their life stories.

The novel's meta-critical impulse suggests that readers should not draw any conclusions about the author Matthias Zschokke. His life is completely different from that of his novel's protagonist … or both lives are identical … or, perhaps, the text is autobiographically informed to some extent … or not. What the text clearly does, however, is to play with literary and critical conventions while also telling the story of the aging of a common man.