Conceived simultaneously as "method" and "topic of fiction" (166), satire becomes a productive tool for reading the multiple aesthetic and political concerns of postcolonial texts. In many ways, Ball's study anticipates the present turn towards a productive fusion of the formal and political concerns of contemporary writing in both postcolonial (e.g., Deepika Bahri's *Native Intelligence*) and English studies (e.g., Eric Savoy's recent call for a "queer formalism"). While Ball certainly accomplishes such a fusion in his varied reading practices of satire, I remain curious as to what extent satire is a gendered genre of postcolonial narrative. Taken into consideration that all of Ball's texts are by canonized male writers and that he but hints at satire's potential to construct "variant masculinities" (87), it would be desirable to rethink the postcolonial satire through the works of, for example, Bessie Head, Janet Frame, and Dionne Brand. These issues not withstanding, *Satire & the Postcolonial Novel* presents a highly engaging and stimulating study of a trope and genre that has been neglected for too long.

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Edward Marx, *The Idea of a Colony: Cross-Culturalism in Modern Poetry*. University of Toronto Press, 2004.

By "cross-culturalism" Marx means modern poets' "fascination with non-Western cultures," by which in turn he means their "primitivism" and "exoticism." This substitution of terms is non-trivial; it disguises the actual tendency of the book. "Cross-culturalism" suggests something that is or at least can be praiseworthy, an informed and tolerant reaching out to other cultures, even a dynamic of mutual change for the better. "Primitivism" and "exoticism," on the other hand, suggest a one-way gaze, excited by what appear to be new modes of perception but blinkered by ethnocentricity and ignorance, with any enrichment only on this side of the border. Since it is this second tendency which is Marx's real subject, a more precise title would have been that of his 1996 dissertation—"The Idea of a Colony: Primitivism and Exoticism in Modern Poetry." In studying his poets' primitivism and exoticism Marx is attempting to "rethink modern poetry ... from the perspective of postcolonialism" (4), more specifically to consider the relationship between these interests and the "cultural moment of modernism and imperialism," that is, the years 1912 to 1914 in which the formation of poetic modernism coincided with the climax

of High Imperialism. Early twentieth-century poetry has been misread, even lost, he says, and this study joins other critics in a an effort towards reinterpretation and recovery.

The field is certainly enormous. Marx lists in his Introduction Pound and Fenollosa, Yeats and Noh drama, Eliot's studies in anthropology and Sanskrit, and—moving to broader European interests—the Nobel Prize awarded the Bengali poet Rabindranath Tagore. In subsequent chapters Marx deals with a host of other poets—the best-known being Kipling, Rupert Brooke, Wallace Stevens, and those of the Harlem Renaissance, the lesser-known James Elroy Flecker, "Laurence Hope," and Sarojini Naidu. Their interests in non-Western ways are part of a wider phenomenon, indicated by concurrent developments in anthropology, psychology, the visual arts, music, popular literature and film.

Marx's basic intellectual moves go as follows. The poets' primitivism and exoticism resist intellectual enquiry because they involve the irrational and unconscious. To understand these hidden roots and their broader cultural environment, he turns to Jungian analytic psychology. Jung contends that "consciousness ... seeks its unconscious opposite" (10), that the shadow side of personality appears as "projections," often involving other cultures, and that this is true on the social level as well as individual. The Jungian foundation is modified by adding Freud, the Meyers-Briggs Type Indicator, the post-Freudians including object theorists, Lacan, Derrida, and Bhabha; "[c]ombining these various approaches enables us to arrive at a broad theory capable of identifying and distinguishing common forms of cross-culturalism in terms of the various stages and sites of repression: primal repression, repression within the personality, and cultural repression" (11). He adds to this the statement that Jung's "individuation," defined as "the integration or reintegration of the repressed, is a process central to the work of the modern poet" (14).

Intriguing as all this is, however, there are flaws in coherence and plausibility. In the Introduction he notes the diversity of primitivism and exoticism, and their recalcitrance to a unifying theory or single discourse. He proposes therefore to abandon the term "discourse" for "discursive strategies" (6). This would be legitimate enough if it represented more than just a verbal adjustment, but the fact that in the same paragraph the equally kaleidoscopic terms "colonial discourse" and "culture of imperialism" are *not* pluralized suggests no deep re-conceptualization. The variety of theorists from psychology, literary theory, and postcolonial studies whose discursive strategies are called upon is not bad in itself, since every one has illuminated literature. But one gets the impression, in the book as a whole as

well as the Introduction, that each successive name is brought in to rescue the previous: if Jung doesn't work here, let's try Freud, and if Freud doesn't work, let's try etc.... The terms "modern" and "modernist" are used almost interchangeably for both poets and period, a disabling imprecision given that more than half of his poets would never be referred to as "modernist," and his avowed aim is to relate "modernism and imperialism" (4). There are, moreover, occasional muddles, whether in literary-critical thinking or just careless writing, it's hard to say. The unconscious and irrational aspect of his subject, he asserts, does "not yield [itself] to rational analysis" (7), the logic here suggesting that his own study is *not* rational analysis. Another lapse: in using the Meyers-Briggs Type Indicator, he gives both Freud and Conrad's Kurtz as examples of "extraverted thinkers" (10), which is to confuse the real and fictional, analyst and analyzed.

The psychological approach involving repression, the shadow, and regression sometimes works well, as in his study of Tagore's reception in the West, "the Tagore craze" (69) of the years 1912–13 followed by rejection later in the decade. The Jungian-Freudian methodology also illuminates the troubled ambivalences of the Harlem Renaissance poets toward the "primitivism" they allegedly embodied in their own black persons.

Other chapters are less convincing, as for example, the one on James Elroy Flecker. Flecker's credentials for belonging here comprise several Near Eastern poems, including translations, an allegory in which the gates of Damascus represent various fruits of travel, and his play Hassan, set in the Baghdad of the Arabian Nights caliph, Haroun al Rashid. The Jungian approach takes us to Flecker's childhood. The punishments he received as an uncompliant school-child were probably intensified by being both institutional and paternal, as his own father was the school's headmaster; they may also be the origin of his later fascination with whipping. His copious reading in Near Eastern literature must have been compensatory. Later, still hankering for far-off lands, Flecker prepared for the Levant Consular Service by studying Persian, Turkish, and Arabic. Once in the Near East (he served in Constantinople and Beirut), not only was he diagnosed with the tuberculosis which would kill him, but his exotic dreams were punctured. The "Rose of cities dropping with the heavy summer's burning dew" (22)—his anticipatory description of Constantinople—metamorphosed into bad roads, smells, and misery: a disillusionment typical of exoticismbesotted travellers in the age of colonial dissolution. All this might indeed suggest an encounter with the shadow, and connections between personal and cultural psychologies and imperialism.

The analysis, however, fails to realize the Introduction's promises. No connections are discovered between this "modern" poet and the "modernists," though Flecker was born in the same decade (1880s) as Pound, Eliot, Wyndham Lewis, and other "modernists." Three mini-essays on Near Eastern exoticism in French and English literature and theatre, and on English translations of Near East literature interrupt the life-and-work narrative—disconcertingly because Marx gives little documentation as to Flecker's familiarity with these matters. The psychological theories adduced for understanding his exoticism are unclear. Mentioning—though not explaining—Robert Bly's "five stages in exiling, hunting, and retrieving the shadow" (20), Marx implies that Flecker arrived at the third stage, in which the person, perceiving a malfunctioning in the shadow, "calls on the moral intelligence to repair the rattle"; but he gives no convincing evidence of "moral intelligence" at work in the poetry. Although Bly's fifth and final stage of "retrieving the shadow" (20) is listed, along with its Jungian equivalent as "a suffering and a passion that implicate the whole man" (20) we're not told if Flecker achieved this, or if, as seems likely, he died too young.

Finally, one can't help thinking that Marx missed an opportunity in failing to mention the posthumous production of *Hassan*. Flecker was revising the play with a view to the stage just before his death in 1915. In 1923 it was produced, directed by Basil Dean (founder of what would become the Ealing Studios), with ballet by Michel Fokine, music by Frederick Delius, and all the attractions of farce, torture, orientalist stereotypes, and unextinguished exoticism in its climactic song "The Golden Journey to Samarkand." Here is a play written by someone with on-the-spot experience of the collapsing Ottoman Empire, and sumptuously produced by a remarkable group of artists at the time of the Empire's final collapse and just before the Caliphate's dissolution — situations implying just the kind of concurrences between biographical and cultural "projections" which are crucial to Marx's thesis.

To give a further example with Ezra Pound. Marx is informative on Pound's early interests in the Far East. Psychologically, Pound gets classified as an "extraverted intuitive," and Jung's observations about this category—that he "is never to be found in the world of accepted reality values, but he has a keen nose for anything new and in the making" (96)—are indeed uncannily applicable. But again the useful is tangled up with the implausible. Seeking to explain Pound's sorting of cultural others into the good

¹ This information is from James Elroy Flecker, *Hassan*, intro. Basil Dean, commentary E. R. Wood. London: Heinemann Educational [1922], 1970.

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(Far Eastern) and the bad (Jews, African Americans), Marx commandeers "the infantile post-Freudians" (*sic*, 104) to enquire into a servant problem in Homer and Isabel Pound's household, specifically the departures of a Black woman and a Chinese man on whom the infant Ezra must have depended, given his mother's aloofness. Marx concludes that "Pound's search for a lost Chinese object was an attempt to repay the prohibited and repressed emotional debt he owed his Black mother, [the family servant] Mary Beaton," and links Beaton, absurdly, to the "wet black bough" in the famous Imagist poem. Pound's translation "The River-Merchant's Wife: A Letter" (1915) is read through a Freudian-Lacanian lens, and the poem's desire, yearning, and loss do make sense in terms of "absent object" (114) and "failed symbol" (115) as indeed might *The Cantos*. The delicate suggestiveness of the poem, however, is destroyed by Marx's labours at transforming its images of lookout towers and river water into a symbolism of the wife's lack of a phallus and the husband's belief that she possesses one.

Marx speaks of his Yeatsian efforts to hammer his thoughts into unity. Despite these efforts and some interesting historical research, however, things fall apart. The book does not centre on the 1912–1914 "moment" of High Imperialism and poetic modernism. The psychological theories, although working well enough with some (e.g., Sarojini Naidu), are creakily amateurish with others. Perhaps hammering was a mistake. The heterogeneous exoticisms and primitivisms might better have been allowed to fall into a patchwork of chapters, stitched together only by history's contingencies.

There is no doubt that at one time the modernists' fascination with non-Western cultures was thought to be admirable—an intellectually adventurous, subversive making-new of poetry. And there is certainly no doubt that this must be corrected by study of the cultural naivety, ethnocentricity, and racism in early twentieth century poets, along with the unconscious and unexamined sources of these features. But the effect of this book is not so much to recover early twentieth century poets as to extinguish them, by representing them (with some exceptions) as immured in outdated preconceptions, of primarily historical and clinical interest, and excluding whatever qualities give their poetry continuing appeal. With the term "cross-culturalism" in the title a reader might have expected to meet more genuine understandings of other cultures. To cite my two examples again: those who have never read Flecker will feel they can comfortably leave him on the shelf; on the other hand, those who have read Pound will feel that the psychologizing is reductive and what insights it yields are not

reconciled with the larger context—the vast energies of Pound's poetic outreach to other cultures and times.

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Ty, Eleanor. *The Politics of the Visible in Asian North American Narratives*. Toronto: University of Toronto Press, 2004. 227 + xv pp. \$24.95 (paper); \$45.00 (cloth).

In this learned and intriguing book, clearly the fruit of broad-ranging reading and deep reflection, Eleanor Ty sets herself the task of throwing some new light on the complex of social conditions and cultural assumptions about the "birthmarks"—"the visible hieroglyphs"—of Asian Americans and Asian Canadians. "We have lived in and been part of North America for centuries, but have remained in the shadows," says the author in the beginning of her work. "We have been invisible, yet we have been branded as 'visible" (4). Rather than an introduction to Asian North American narratives in general, this closely argued study seeks to examine the politics of the visible with cogent references to nine well-selected Asian American/ Canadian texts in various forms ranging from autobiography, fiction to film. Drawing upon recent discussions of ethnic studies, post-colonial theory, and women studies, Ty explores the entangled historical reasons for invisibility as well as the contemporary politics of visibility, and provides comparative analyses of different ideological and cultural imaginaries not only between the East and the West but also among different ethnic subgroups within Asian America/Canada. Her painstaking research shows how Asian North Americans negotiate the paradoxical relationship between the visibility of their physical features and their invisibility in mainstream public and cultural spheres. Ty's vast expertise in the subject is apparent throughout the book, and her brilliant capacity to present intricate arguments in plain language makes her work feel more like a dialogue with the reader than a studious exposition. Simple in its style yet profound in its approach, this impressive book, which contains both source-based accounts and indepth theoretical elaborations, makes a substantial contribution to our understanding and appreciation of Asian North American narratives in a way that demands the attention of scholars and students alike.

After brief musings on her own experience as a "visible" Asian Canadian Professor of English, Ty embarks upon an extended account of the racial politics in Canada and the United States and an informative overview of