

BOOK REVIEWS

BOUAZZI, MOHAMED LAZHAR. *Self, Imagination and Ethics in Shelley's Poetry*. Faculté des Sciences Humaines et Sociales de Tunis. Serie: 8, Tome: 13. Université de Tunis, 2005. Pp. 183.

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The issue of subjectivity has been central in discussions of Romantic poetry and gains momentum in Percy Bysshe Shelley, whose work exemplifies, more powerfully than the work of his contemporaries, the simultaneous presence and undermining of the self. This and other paradoxes in Shelley's poetry and prose have divided critics for years and have produced a wide and diverse range of approaches to his *oeuvre* from New Critical to Neo-Platonist, to deconstructive and new historicist. Despite the variety of critical strands, the majority of recent scholarship has viewed Shelley's thought and writing as "genuinely conflicted" and "pulled between contending drives culturally, psychologically, artistically, and textually" (Hogle 120).

Mohamed Lazhar Bouazzi's book places a set of critical questions related to the issue of selfhood at its heart. Even if the terminology is very often theoretically inflected, the author is careful to explain his meanings patiently and lucidly. Thus, in his brief though informed introduction, Bouazzi reviews the major ways Shelley's skepticism has been read in literary criticism. He acknowledges the seminal work that has gone before him, but challenges those schools of thought which see Shelley's rhetoric as a means of confirming a "unified consciousness and an ultimate organic unity," as well as those which confer on Shelley's work the character of nihilism. For Bouazzi, Shelley's rhetoric is "bound up with the human makeup" (11). This toughly elegant formulation articulates the book's conviction that Shelley's affirmation and

disaffirmation of categories such as life, truth, ethics, identity, man, unity, love, and imitation “[do] not mean that Shelley’s mind is confused...but...that the processes of living and writing are fatally dependent on perennial acts of re-vision” (166). To further his argument, Bouazzi investigates separately the categories of the self, imagination and of ethics; in effect, however, he sees all three as closely bound, functioning “within the literary text as a whole web of intricately interwoven relations” (161).

Part One considers the issue of subjectivity in two complementary chapters entitled “The Paradigm of Subjectivity” and “Self-fashioning” respectively. In the first chapter, Bouazzi makes a case for the “discursive doubleness” in Shelley’s rhetoric which is “never amenable to a synthesis” (26). The author refutes the either/or logic against which Shelley’s poetry has been read for years, namely, that line of interpretation which purports that the self be read in terms of a self-contained, extra-linguistic entity, and that other one which recognizes the self as a mere linguistic construct. Taking his bearings from cultural studies, Bouazzi proposes a “third space” or a space between, and introduces the concept of the potential: “the self...is a potential that needs to be fulfilled endlessly through inexhaustible and ever renewed images” (17). The notion of potential is fundamental here, for Bouazzi’s conceptualization of Shelley’s subjectivity rejects the ideation of the self as a self-contained, pre-existent metaphysical oneness. Conversely, by assuming the characteristics of a potential, as Bouazzi convincingly illustrates in *Mont Blanc* and *Prometheus Unbound*, the self can only inhabit the space between; being subject to “a perpetual movement of creativity” (22) it “can never be reified into a definite form” (32). Consequently, as the author seems to suggest throughout, this open-endedness urges us to interpret incessantly. *Mont Blanc*’s “speechless voice” and Demogorgon in *Prometheus Unbound* are used successfully by the author to demonstrate potentiality in Shelley’s works.

Bouazzi elaborates on the dual articulation of the self and its concomitant manifestation—what he calls after Wolfgang Iser “self-fashioning”: “Self-fashioning is the process through which the self seeks a form for itself. But what would be a finished form of the self is for ever postponed...” (38). Bouazzi exposes the contradiction in terms, suggesting that even though Shelley is painfully aware of the fact that his attempts at a definitive grounding/framing of the self are futile, yet the self seeks to ground itself through rhetorical figures so as to establish its engagement with the world. The definite is eternally deferred, and this enables interpretation—hence the recurrent metaphors of the river, the boat and the wind in Shelley’s poetry (40). The self resists both reification and effacement and “is something forever waiting to be written” (45). Bouazzi points out that the self in Shelley cannot but dwell in and engage with the world, and it is only through this socialization that it can glimpse the unattainable. Of crucial interest to the author is that the cultural, political and historical dimensions in Shelley’s work are inseparable from his poetry, and are “manifestations of a consciousness which, in spite of the fact that it is a constant, remains, however, inaccessible” (49).

On the other hand, self-fashioning is dependent on the operations of the imagination, an issue discussed in Part Two of the book. Bouazzi illustrates how Shelley maps out the imagination in the *Defence of Poetry*, distinguishing it from “reason” and defining it as a faculty of human nature. Against the traditional, logocentric, unified readings of the imagination in the *Defence*, Bouazzi explores the double character of the imagination, seeing it at work in Shelley’s poetry. Additionally, Bouazzi examines Shelley’s poetic development and his early allegiances with empiricism—and Locke in particular—and claims that in the poet’s career both “poles” and, ultimately, both world-versions—idealism and empiricism—always coexisted.

The subject of ethics seems to occupy a special place in this book, not least because the writer chooses to address it through poetry at work: Bouazzi sets out to test the theoretical assumptions informing the categories of self and imagination previously analyzed through close readings of some of Shelley’s most celebrated lyrics: *Mont Blanc*, *Hymn to Intellectual Beauty* and *Ode to the West Wind*. In his discussion of *Mont Blanc*, Bouazzi refutes readings of the poem which interpret it as a harmonious, unified dialogue between self and nature. Instead he contends that the poem is self-reflexive, evasive and is “built upon antagonistic discourses” (107). Bouazzi grapples with the shifting priorities in the poem and its “ceaseless acts of interpretation that...transform nature from a mute brute to something which is...given a human face” (115). He also capitalizes on the discrepancy between the first six stanzas and the moment of resolution which exemplifies, on the one hand Shelley’s enmity with “annihilation” and on the other hand the undermining of “coded frames of reference.” Similarly, Bouazzi reads *Ode to the West Wind* in the context of “negativity” and concludes that the *Ode* is “the locus where any definitive meaning is delayed” (139). In other words, dwelling in the world is possible only through negativity—a limitation which condemns man to a perennial act of doing.

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All three poems revel in indeterminacy, voids and interstices, division, potentialities—yet, according to Bouazzi, “occasion and possibilities have an ethical import” (129). The ethical results precisely from the encounter between the self and imagination/skepticism: poetry generates imaginative acts and these confer on man the character of an ethical being. Bouazzi convincingly argues that it is not didacticism or moral authority that makes poetry ethical; on the contrary, it is the absence of ready-made truths and the subtlety in human affairs, in literature as well as in life, that make people act freely and take responsibility for their actions.

One of the definite strengths of this book is that throughout Shelley’s texts are read in relation to relevant theories and ideas with rigour and attentiveness. There are times, however, when the author’s views are overtly pro-Shelleyan and are articulated on an almost essentialist basis. Also, the general success of this book is unfortunately marred by very poor copyediting, with misspellings and typographical and other errors abounding. Despite these caveats, Bouazzi’s study manages to bring into sharp focus the subtle sensations of Shelley’s writings and to provoke valuable and topical questions concerning poetry, mimesis, Romanticism, identity and ethics.

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TRAFICANTE, ANTONIO. *D.H. Lawrence's Italian Travel Literature and Translations of Giovanni Verga: A Bakhtinian Reading*. New York: Peter Lang, 2007. Pp. x and 206. US\$ 68.95 hardcover.

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414 Antonio Traficante's monograph augments a growing body of criticism on Lawrence's travel literature and makes a unique contribution through its emphasis on a Bakhtinian approach. Anthony Burgess once commented that D.H. Lawrence's Italian travel literature is really "for visitors to Lawrence, a pretty large country, not for rubbernecks in mere southern Europe" (vii). And it is in that spirit that Traficante offers this illuminating study of Lawrence's *Twilight in Italy* (1916), *Sea and Sardinia* (1921), and the posthumously published *Sketches of Etruscan Places* (1932), as well as of his 1920s translations of Giovanni Verga. Traficante proceeds primarily from the perspective of Bakhtinian dialogism but with the effective and indeed necessary integration of related biographical, psychological, and philosophical perspectives: the territory through which he travels is not so much Italy itself as the mind of one of the twentieth century's most important writers.

The study hinges on strikingly analogous binaries central to Lawrence and Bakhtin. Lawrence found his life shaped by a continuing struggle between "Two Infinities"—understood as the spirit or "brain consciousness" versus the physical or "blood consciousness," in general, and as the English Lawrence versus the Italian "Other," in particular—mediated by "The Holy Ghost" (15) or later, and with less religious implication, the "little green demon" (5). Bakhtin's dialogic binary, the addresser and the addressee, mediated as it were by a superaddressee, has close parallels to Lawrence's trinity, according to Traficante, parallels which he explores in some original and insightful ways.

Traficante argues that in each of Lawrence's journeys to Italy and in his Verga translations, he positions himself, implicitly and sometimes explicitly, against the Italian Other. However, as his chronological development makes clear, Lawrence's position evolved from 1916 to the 1930s, with his experience of and attitude toward this Other changing remarkably. Modelling Lawrence's development in this period after a parallel Bakhtinian concept, Traficante argues that his course passes from the "self-confident ignorance" of *Twilight in Italy*, through the "self-critical scepticism" of *Sea and Sardinia*, to the "authentic knowing" of *Etruscan Places* (122).

Chapter One thus focuses on the work of a writer still in his twenties, having recently eloped with Frieda von Richthofen to Germany and Italy. It is not surprising to find in the midst of some excellent travel descriptions in *Twilight in Italy* a sense of Lawrence's resistance, tending to a kind of cultural prejudice, against the Italian Other, by which he more clearly defines himself and makes room for his "Holy Ghost" in the midst of the two polarities. Traficante sheds some revealing light on Lawrence's complicated sexual and psychological makeup in his travel sketches from a Bakhtinian perspective, also applying these insights to several of his fictional works, including "The Woman Who Rode Away," "The Princess," and many others.

The first section of Chapter Two is aptly titled "The Search for a Home, and the Escape from the Mother," neither of which Lawrence ironically ever achieved. Many of the themes introduced in *Twilight in Italy* are developed in the essays of a more troubled post-war period, personally and historically. Ultimately, Traficante argues, in *Sea and Sardinia*, it becomes impossible for Lawrence "to arrive at some stable position with respect to the Two Infinities" (46) during this period of "self-critical scepticism," giving rise to his "little green demon" in place of the "Holy Ghost."

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In Chapter Three, Traficante argues that Lawrence's encounter with the Italian Other extends beyond the physical and geographical to language itself. Traficante suggests that Lawrence may have recognized some compelling affinities with the somewhat marginalized Giovanni Verga that led to his essentially artistic act of simultaneous recreation and destruction of this Other through his translations, arguing that "in his translations of Verga [Lawrence] is trying to establish that bit of space between the two polarities where his 'little green demon' can best thrive" (110-11). In addition to the insights on Lawrence's dialogue with the Other, this chapter offers some interesting insights into the dialogic process of translation itself.

Lawrence's final journey to Italy, towards the end of his life, was spent in exploring ancient Etruscan tombs, among other aspects of the landscape and culture. Chapter Four, *Etruscan Places*, examines whether Lawrence finally arrived at "authentic knowing" in his dialogue with the Other. Arguing that the Etruscans exemplified the harmonization of "the spirit and the flesh which [Lawrence] had sought his entire life" (144) and drawing heavily upon Bakhtin's concept of the Chronotope, Traficante offers some intriguing insights into how life at this time existed for Lawrence "simultaneously at different levels" (136) and how his imaginative and reliquary encounter with the Etruscans allowed him to maintain a final and mature equilibrium between his Englishness and the Other.

Throughout this study, Traficante assumes, like Lawrence and Bakhtin, the importance of individual and cultural integrity, contending that any encounter with the Other, while potentially enriching and life-changing to both parties, should ultimately leave each one separate and distinct. In an anti-humanist age dominated by poststructuralist criticism, Traficante emphasizes the value and integrity of the individual, particularly as expressed and embodied by Lawrence and his fictional creations, and the importance of "the author" as a critical focus.

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SCOTT, DAVID. *Semiotics of Travel: From Gautier to Baudrillard*. Cambridge: Cambridge UP, 2004. Pp. 235.

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416 *Semiotics of Travel: From Gautier to Baudrillard* by David Scott aims to demonstrate “the ways in which confrontation of difference—through anthropology and history—and the clarification of the operations of the sign—through semiotics—became fundamental strategies in modern French travel writing in the pursuit of the quest” (3). Scott addresses the visual and textual inscriptions represented in travel literature by applying semiological analysis to nineteenth- and twentieth-century French texts. For Scott, traveling is essentially a cultural experience that involves learning to read symbols. He is particularly interested in the relation between travelers and foreign or exotic semiologies that set forth “the nostalgia for epistemic systems in which the symbol maintains an authentic connection with the real or sacred” (14). The work is structured around a series of central themes. Each of the seven chapters elaborates on the proposed semiotic/nostalgic dimension of (French) travel writing by exploring how a particular theme, such as utopias, jungles or gastronomies, is treated by various writers. Scott employs a diverse corpus of high profile authors from the Romantic, modern, and post-modern periods, including selections of travel-related literature from writers Théophile Gautier, Victor Segalen, Henri Michaux, Eugène Fromentin, Paul Gauguin, and André Gide, semioticians or theorists Roland Barthes and Jean Baudrillard, political or social thinkers Alexis de Tocqueville and Astolphe de Custine, as well as ethnologists Claude Lévi-Strauss, Marc Augé, and Michel Leiris.

In the first chapter, “Reading signs: foregrounding the signifier—from Gautier to Baudrillard,” Scott presents “a basically Saussurian approach to sign analysis” (18). He follows Gautier and Segalen to Barthes and Baudrillard to indicate “the conscious tendency towards the separation of signifier from signified in the travel encounters with signs” (19). Gautier in Spain, Barthes in Japan, Baudrillard in America: each creates an existential reading of place, as semiotic other, linguistic desert, within which the ‘I’, the traveler, wanders. With numerous examples, chapter one makes abundantly clear the emphasis on structuralism and semiotics. More importantly, it quickly becomes apparent that to accept the basic premise of this book one must believe that signs reveal an epistemological truth beneath or beyond the material

exterior presented by people and places.

In chapter 2, "The other as interpretant: from Segalen and Michaux to the *ethno-roman*," Scott employs "a Peircian approach to the problem of the nature and structure of human identity" (19). Peirce provides a categorical framework through which Scott looks at Segalen and Michaux to establish the concept of the dynamic interpretant and the differences between a discourse of discovery and scientific discourse. Although intriguing, the description of otherness offered by Scott, through Segalen for example, is not entirely convincing. The result is a wandering 'I', a rich European on a mule in the deserts and mountains of China affirming the impossibility of his own identity in the face of the other, as Chinese girl in passing, as image of himself. Otherness is reduced to the ephemerality of existential existence on the semiological plane particular to a writer's imagination. Even if this is an essential aspect of the travel experience, it remains without appreciation of the social context from, within, and to which Segalen writes, each of which forms overlapping parts of the field(s) that governs and censors production and reception. This critical lack of perspective beyond the semiological 'I' is a recurrent point of contention in Scott's work.

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The third chapter, "Identity crises: '*Je est un autre*'—Gautier, Gauguin, Nerval, Bouvier," explores the making and unmaking of the self through travel experience. Descriptions of how the traveler enters the exotic space in which 'I' is no longer meaningful, identity evaporates, a void opens, and ultimately a way back to oneself, to a new balance of I/other emerges, are plentiful. According to Scott, "The aim here is in particular to show how the diverse and often disconcerting experiences of travel bring out the problematic nature of the subject—notably the degree to which 'I' is perceived as other, and the disturbing mental consequences that accompany this realisation" (19). It is perhaps at this point in the book that the semiological discussion of identity centered about authors such as Gérard de Nerval seems to lack the necessary consideration of post-colonial, sociological or other perspectives. Each author and work is well-chosen for semiological analysis, but as the intended aim alters little from chapter to chapter the unconcealment of identity and cultural difference begins to falter.

In chapter four, "Utopias and dystopias: back in the US. Back in the USSR—Gide, Baudrillard, Disneyland," the hectic pace continues undiminished. Scott employs Thomas More and Tocqueville, Gide, Baudrillard, and Derrida to present utopias, dystopias, and related myths. The main emphasis is on Baudrillard's close reading of Disneyland. The overall outcome for Scott seems to be that without this sort of close reading we are in danger of the world becoming Disneyland. He writes: "Disneyland... is thus to be read—like all utopias, real or textual—essentially as a cautionary tale" (135). From Baudrillard and Derrida it is perhaps appropriate that in chapter 5, "Signs in the desert: from Chateaubriand to Baudrillard," Scott begins to treat the semiology of landscape with a reading of the desert. He "returns to Foucault's important distinction between the *semiological* and the *hermeneutic* and applies it—using in

addition Peircian categories of sign definition—to a close analysis of western experience of desert travel” (20). In doing so, a key opposition for Scott emerges, that between the hermeneutical and the semiological. Using Peirce, he wants to “clarify the movement from minimalist abstraction to intense figuration” (139). The use of Peirce’s triad is interesting in that it allows for a differentiation in the level at which different authors or artists interpret foreign places. The reader also gets a sense of historical difference, for example, between Chateaubriand and Baudrillard, in their dissimilar interpretations of the desert. Yet by pointing out this historical variance another deficiency in the work comes to the fore more clearly. Scott’s semiological analysis of travel seems to make little room for historical or comparative readings. Instead, Scott remains intent on elucidating the universal problem of reading signs, placing great and repeated emphasis on Baudrillard’s notion of signs as simulacral.

418 Reading the landscape continues in chapter six: “Jungle books: (mis-) reading the jungle with Gide, Michaux and Leiris.” Scott “traces the development of semiological and hermeneutic strategies in the face of an overwhelming plethora of phenomena” (20) relevant to the space of the jungle. Although Scott suggests that this chapter contrasts that concerned with the desert, it continues with the same line of delineation: various authors meet the other as a foreign sign system, either immersing themselves in the sign system to some degree or imposing their own to some degree—possibly both at once—making the meeting of ‘I’ and other problematic. Scott’s primary point appears to be that texts/places, desert or jungle, can be analyzed at the linguistic level to reveal the otherness of being, the impossibility of Being etc. Chapter seven, “Grammars of gastronomy: the raw and the cooked—Levi-Strauss, Barthes, Boman, Leiris” is interesting for its novel central theme, but the overall pattern of investigation is retained, this time taking up travel writers and their descriptions of foreign cuisine as semiological systems that reveal the truth/difference of foreign cultures.

In “Conclusion: writing difference—coming home to write,” Scott briefly alludes to imperialism, the imposition of self on the other through categorical or semiological analysis. He also enters into the relation between individual and anthropologist, how the other “brings about an alteration or even a transformation of the thinking patterns of the western tradition—on a structural (social, scientific) as well as an individual level” (213), subsequently setting forth travel writing as a means of challenging European ethnocentricity. Scott’s final suggestion is “the need for a comparative semiotics of communications systems” (215) that will encourage readers and scholars of travel literature to regard the semiotic nature of travel.

Semiotics of Travel will be interesting for academic readers keen on travel writing and French literary studies, but more useful to scholars dedicated to semiology and the potential for its application to other disciplines. But all readers should be warned that this book is far from being a quick read. With multiple themes, theories, and a mass of authors ranging across time periods and disciplines, the chapters are not only fast-paced, but often less coherent than they might be. Further, every chapter is filled with extensive quotes, translations, and footnotes that make what is an other-

wise interesting set of essays difficult to read. But the more serious criticism is that Scott never sufficiently questions his own methodology or the select choice of theories and authors upon which his arguments are based. There is no historical aspect to the study that might bring into focus the formal, thematic, and material considerations relevant to the shifting fields of production and reception for a particular work. That every form of structuralism is itself historical passes without significant comment. The result is that travel, cultural encounter, and identity are largely reduced to semiology, albeit as seen through various linguistically-oriented lenses. Although this approach is intellectually stimulating, the bracketing out required to understand travel in this singular manner is a glaring problem, not simply because of the limitation in focus, which is understandable in a single work, but because of the potentially detrimental ramifications for further study in this field. Without more detailed consideration of each author, Gautier or Baudrillard for example, as products in themselves, as producing material works for particular, and particularly literary, markets, each of the authors, works, and central themes in question remains inadequately explored. Further, in light of the extensive work in post-colonial studies on travel writing and the other it is quite surprising that such issues are merely glossed over (Edward Said is mentioned twice). Scott writes: "The European nostalgia for sign systems that appear to offer a more authentic link with their object is also, of course, partly based on a certain cultural imperialism" (12-3). But the 'of course' does not trigger the further inquiry that would quickly move beyond semiotics. Scott never adequately questions the limitations that underlie the semiological treatment of authenticity and imperialism which play such a significant role in every aspect of the work in question. As such, the positive observations noted by Scott throughout his study seem only to further a line of discourse that fails to unmask, or simply sweeps aside, the inherent dangers of such analysis. Close reading is 'pressing' as Scott suggests. It is a useful tool in literary studies regardless of disciplinary emphasis. But it is not enough in and of itself to explain identity, for it too often perpetuates closed circles of investigation, producers producing for producers within a limited sphere of intellectual distinction, that leave the understanding of difference between individuals and foreign cultures isolated from the place it might do the most good—the material world.

BOUVET, RACHEL, ANDRÉ CARPENTIER ET DANIEL CHARTIER (DIR.).
Nomades, voyageurs, explorateurs, déambulateurs. Les modalités du parcours dans la littérature. Paris: L'Harmattan, 2006. Pp. 255.

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Qu'ils soient voyageurs de longue distance ou simples déambulateurs urbains, qu'ils aient opté pour escalader l'Everest, traverser le Sahara ou errer à travers les rues d'une métropole aux atours familiers, les globe-trotters de tout acabit voient depuis quelques années converger dans leur direction l'attention de toute une communauté de chercheurs. Les ouvrages leur étant consacrés se multiplient et de nombreux colloques organisés aux quatre coins du monde ont récemment permis aux spécialistes de se déplacer à leur tour afin de suivre les traces de ces explorateurs et de tenter de comprendre la passion qui les anime. Le présent ouvrage a vu le jour dans le sillage d'un colloque s'étant déroulé à l'Université du Québec à Montréal les 4 et 5 décembre 2003 et au cours duquel a été inauguré un Atelier québécois de géopoétique. Les chercheurs réunis, provenant pour la plupart de l'Université hôte—mais arrivant d'aussi loin que le Maroc ou Stockholm—, se sont donné pour mission de sonder la question du parcours dans la littérature. Au-delà des différences repérées entre les ensembles textuels français, québécois, allemand et suisse, notamment, ce sont les ressemblances qui frappent d'emblée: d'où qu'ils proviennent, où qu'ils aillent, les voyageurs semblent tous habités par une soif inextinguible de comprendre. L'ouvrage propose un trajet dont le premier segment est consacré aux nomades et aux voyageurs, le deuxième aux explorateurs et le troisième aux déambulateurs.

Rachel Bouvet, André Carpentier et Daniel Chartier, reconnus pour leurs travaux portant sur divers aspects du récit de voyage, se sont chargés de rassembler des textes marqués par une grande variété d'approches. Si l'ensemble s'inscrit sous l'égide de la recherche de Kenneth White, ce n'est pas un hasard: ce penseur inaugure la réflexion avec un article intitulé "Pérégrinations en Laurasie". Le waybook, sorte de récit initiatique permettant à qui l'écrit de rendre compte de sa traversée des espaces tout en véhiculant une idée, est présenté par White dans sa généalogie. Il en ressort que le nomadisme intellectuel provoque une "dérive des consciences" (16) propre à fortifier le voyage et à le valoriser en tant que pratique méditative et poétique: le waybook tire du monde—sans faire totalement abstraction de celui-ci—pour ramener le sujet écrivain à lui-même. Ce parcours réflexif, prenant pour appui des textes de Henry Corbin, d'Ananda Coomaraswamy et des Américains Walt Whitman et Jack Kerouac, trouve son point d'aboutissement dans la géopoétique rêvée par White.

Rachel Bouvet, intéressée depuis plusieurs années par l'exploration de l'imaginaire du désert, emboîte le pas et, dans une étude de deux romans de Malika Mokeddem, écrivaine algérienne, découvre une figure de la quête intérieure: l'entre-deux. Les deux pôles examinés ici sont ceux du nomade et de l'errant, figures traditionnelle-

ment distinctes dans la littérature. Définissant d'abord ces deux entités, Bouvet les rapproche pour établir la nature de l'entre-deux à partir de leurs traits communs, le "rapport à l'espace, l'alliance de la marche et de l'écriture, du parcours et du rêve, un trajet qui s'oriente vers le dehors plutôt que vers l'espace du dedans" (46-47). Les textes de Le Clézio et de Ben Jelloun donnent d'autres exemples de cet entre-deux qui opère une synthèse et, paradoxalement, reconduit vers une identité ambivalente. Cette quête de l'être par le mouvement, qui vise à contrer l'immobilité du monde moderne, converge avec la figure du nomade intellectuel, dont la pensée suit un itinéraire de découverte et de répétition. Avec "Enjambrer le désert: l'écriture nomade chez Serge Patrice Thibodeau", Denise Brassard demeure dans le même registre de pensée et constate, à l'instar de Rachel Bouvet, que l'écriture nomade du voyageur-poète ramène en définitive à soi. Brassard étudie ici les procédés d'écriture par lesquels Thibodeau donne à ses textes un caractère nomade: métonymie, inversion et utilisation singulière des pronoms confèrent à l'écriture une valeur de vecteur aidant à apprivoiser l'écart. Si la poésie échoue à dire Dieu, elle en rapproche néanmoins celui qui la pratique.

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Farid Zahi explore de son côté l'œuvre d'Abdelkébir Khatibi, au sein de laquelle apparaissent des résonances mystiques. Écriture mouvante, la technique de Khatibi, en imitant le cours des épreuves vécues par le personnage fictif, lance l'écrivain sur la trace des grands voyageurs de ce monde et Zahi étaye ici le thème premier de *Nomades, voyageurs, explorateurs, déambulateurs*, thème selon lequel le voyage et l'écriture procèdent d'une manière semblable, et le résultat de chacune de ces entreprises converge vers une mise au jour de la nature ontologique de l'être humain—en tant que nomade. L'article de Zahi dispense d'intéressants renseignements sur l'islam et le voyage à La Mecque, et l'analyse permet de repérer ces traits à même l'œuvre de Khatibi et d'en démontrer la pertinence au regard du voyage et physique et spirituel. Cette première partie se clôt sur la réflexion de François Foley qui montre comment, dans les textes de Vivant Denon et de Pierre Loti, écrivains séparés par à peine un siècle, le regard sur l'Égypte s'est transformé. Au cours d'un XIX^e siècle marqué par une plongée vers l'ère moderne, l'égyptomanie a connu son apogée et son déclin: on est "passé du rêve naissant d'un pays à découvrir, catalyseur d'un exotisme de la nouveauté, à un pays qui contemple sa propre mort" (110), à un pessimisme qui, marqué chez Loti par les traces d'un passé figé, annonce la fin du rêve, au moment où la Grande-Bretagne colonise l'Égypte. Si ce rêve a captivé les voyageurs européens pendant un bon siècle, il s'est effondré et s'est métamorphosé en désillusion à mesure que la réification du pays se produisait.

La deuxième partie du livre se tourne vers les explorateurs, ces découvreurs de lieux éloignés. Le Grand Nord attire depuis des lustres de hardis prospecteurs désireux de le baliser. Maria Walecka-Garbalinska, dans une étude des récits du voyageur français Xavier Marmier, et Daniel Chartier, par l'examen des résonances du concept du Grand Nord, adoptent tour à tour un point de vue méfiant et admiratif sur les stratégies textuelles utilisées pour rendre compte du Nord. Si, pour l'un, une

esthétique marquée par l'absolu et le relatif se dégage du Nord, ce qui culmine en des phénomènes irréels—selon Chartier, le Nord n'existerait que sur le mode intertextuel et imaginaire—, pour l'autre, les lieux communs s'interposent entre le narrateur et la réalité, et la description de lieux déjà parcourus enlève du charme aux récits. Situation semblable dans le cas de la "chorographie" étudiée par Daniel Laforest à propos des œuvres de Samuel Hearne et de Pierre Perrault. La tension qui dynamise l'espace occupé par le sujet voyageur menace parfois l'originalité et invite à exploiter des représentations figées. Cela dit, subsiste la possibilité de résister à la *doxa* en explorant le lieu du vécu, pour y trouver l'imprévu—comme quoi les espaces ouverts à l'exploration demeurent infinis, ne serait-ce que dans la façon dont ils surgissent çà et là sur la page.

422 Hélène Guy et Caroline Proulx mettent un point final à cette partie en se tournant vers l'alpinisme. La cordée opérée par Louis Lachenal et Lionel Terray au cœur du XX^e siècle est l'occasion pour Hélène Guy d'observer les mécanismes permettant à deux compagnons de route de transcrire leur voyage chacun à sa façon. Caroline Proulx s'attaque au même problème, mais dans le cas de deux voyages distincts. L'expérience limite est vécue différemment selon qu'elle a conduit au succès ou à la défaite: linéaire dans le cas de la réussite, elle se fragmente si survient l'échec. La forme adoptée par l'écriture, faite de répétitions et de fractures, donne ainsi à revivre l'expérience. Forcément personnel, le trait empreint les lieux explorés et le processus d'observation d'une teneur toute subjective.

André Carpentier donne le coup d'envoi d'une troisième partie consacrée au déambulateur. Les huit remarques qu'il propose à propos de "l'écrivain en déambulateur urbain" définissent les grandes lignes de l'errant, individu qui se questionne sur son processus d'écriture au fur et à mesure de son avancée dans un espace à la fois familier et insolite, au cœur duquel il dévoile la variété à partir de la banalité. Carpentier étudie les rapports qui s'établissent entre perception et espace, rapports créateurs de sens pour l'imaginaire. Il n'y a toutefois pas qu'au Québec que les déambulateurs ont hanté la littérature: Robert Dion et Philippe Archambault proposent respectivement une étude de Franz Hessel, flâneur urbain ayant parcouru le Berlin des années 1920, et de Charles-Albert Cingria, promeneur suisse au long cours. Là où Hessel élabore une poétique du regard fondée davantage sur l'observation que sur la critique, Cingria préfère remonter à la source du réel, à travers une expérience sensorielle du monde, ce qui culmine en l'établissement d'une poétique déambulatoire. Deux auteurs français sont à l'ordre du jour pour la fin du périple: Philippe Jaccottet et Jean Rolin, examinés successivement par Jérémie Leduc-Leblanc et Christina Horvath. Chez Jaccottet, la promenade atteint son point extrême dans une éthique de l'entre-deux, où visible et invisible se fondent en une synthèse assurant à l'observateur de maîtriser et la vue et l'ouïe, de sorte que la vision se transforme en voyance. Du côté de Rolin, c'est la visée documentaire qui prédomine, ses déambulations à travers la banlieue ayant pour but de lui permettre une saisie du milieu parcouru.

Le grand mérite d'un tel ouvrage repose à vrai dire dans son intérêt pour la diver-

sité des démarches présentées: à travers l'exploration méticuleuse tout autant que la flânerie sans but, les auteurs ont su rendre compte des parcours disparates effectués par les auteurs étudiés. Le récit de voyage n'en devient que plus fascinant et ses multiples visages, autrefois si énigmatiques, paraissent de mieux en mieux jalonnés. Dorénavant considéré comme un genre à part entière, il enrichit la recherche en littérature tout en accentuant certains thèmes fondateurs. Il y a à parier que l'entreprise présentée ici verra fleurir d'autres découvertes fructueuses.

VÁSQUEZ PERDOMO, MARÍA EUGENIA (LORENA TERANDO, TRANS.). *My Life as a Colombian Revolutionary: Reflections of a Former Guerrilla*. Philadelphia: Temple UP, 2005.

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María Eugenia Vásquez Perdomo's memoir *My Life as a Colombian Revolutionary* is a page-turner. The description of her childhood, her integration into political groups, her personal and romantic relationships, and her account of the M-19's military actions are all fascinating. In each instance Vásquez provides detailed accounts of her feelings with a strong dose of self-reflection made possible by both hindsight and her intent to carry out "an ethnographic study on myself, based on my memories" (xxxii). Vásquez thus provides a personal history framed by her participation in the Movimiento 19 de Abril (M-19) that, along with the Ejército de Liberación Nacional (ELN) and the Fuerzas Armadas Revolucionarias de Colombia (FARC), constituted one of Colombia's principal guerrilla forces. Her book takes us from the years of her early childhood to her politicization in college to her involvement in some of the M-19's most important actions. The latter portion of the book explores her time in jail, the M-19's peace negotiations, Vásquez's trip to Libya, her subsequent return to Colombia and her integration into civilian life in 1989.

Vásquez states at the outset, "Perhaps this autobiography is an incarnation against forgetting a political collectivity, or the ideas that gave meaning to the lives of many and are now lost in official memory and history. Or perhaps it is simply a way of locating myself for myself" (xxxi). Vásquez concentrates almost exclusively on the latter. She provides a history of self-hood that gives a glimpse of the personal complexities of an individual as s/he commits to a collective in the hope of changing the world. In this sense there is little if any history that combats official memory. We do not really learn about the broader circumstances that gave meaning to the lives of individuals, a socio-historical context especially important to understand those that entrust themselves to a larger cause.

My Life as a Colombian Revolutionary has the possibility of illuminating the history of one of Latin America's most enduring and complicated armed conflicts. But

there is little the reader learns about Colombia itself. Arthur Schmidt's introduction notwithstanding, the broader logic for the existence of guerrilla groups in Colombia—and elsewhere for that matter—is all but obscured. Vásquez does provide some sense of the country's excruciating poverty, the government's repression and the impunity with which the state acted, but in each case she does so only in passing, with little detail on the logic that has, time and again, led people to take up arms. For example, after recalling the case of a washerwoman who brings her youngest son to join the guerrilla so that he might learn "good things" and stay off the streets, Vásquez laments that "The country was really in a terrible situation when the life of a guerrillero was a good alternative for a poor child" (204). Here, a description of this poverty or of the futility of achieving social reform through legal means would have greatly enriched this account. At another point Vásquez mentions the assassination of Carlos Toledo, a *compañero* killed "while demonstrating his vocation for peace by practicing medicine in Santander" (195). Again, more detail on to these types of situations would have gone a long way in providing an understanding of why, as Vásquez herself puts it, "In Colombia you had to shoot to be heard" (195).

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Vásquez reflects extensively on her participation as a woman in the relatively "male" world of armed struggle. Her discussion of gender offers a good example of the contradictions that may exist in groups that fight for social justice but whose practices are often marred in the unequal power relationships they seek to change. Vásquez relates her sense of disappointment when, after she and her partner (who was also in the movement) had a child, she was left with the domestic and child-care responsibility, a "division of labor," comments the author, that "was no different from the one my grandma had followed at the beginning of the century" (59). Similarly, Vásquez notes, women were not always taken as seriously in command positions as were their male counterparts. Such observations are important and crucial to writing an honest history of the left. Moreover, given the extent to which the left seeks to transform a world so permeated with inequalities based on race, class, gender and sexuality, it is necessary to take into account when the left's own practices fall short of its proclaimed ideals. Unfortunately, Vásquez's discussion of sexism suffers from the same lack of broader context that is evident in the rest of her memoirs. The author does a good job of relating the instances in which she was treated unfairly because she was a woman. But there is no discussion of patriarchy and its relationship to capitalism that could have put not only her experience into context, but would have brought to the forefront the dire situation faced by poor women. This would not have required Vásquez to engage in a highly theoretical discussion, which after all, may not have even been appropriate for a book that is a personal memoir, but if she had described, for example, the living situations of poor women, the reader could gain a clearer picture about the need to address sexism at the structural level. We get a feminist critique from Vásquez, but one framed from a profoundly middle-class perspective—a shortcoming given the Colombian reality.

The lack of socio-historical context affects the overall implication of Vásquez's

book, detracting even from her own admirable qualities that led her to commit eighteen years of her life to armed struggle. Vásquez did what only a small minority of people do, place her militancy above personal options such as leaving her sons at a young age. But without a description of the injustices that led to this commitment or a broader collective notion that such a sacrifice might change the world not only for her sons but for the children of others, her choice runs the risk of being interpreted as a selfish one. This context is especially important for today's audience and the reigning paradigm that portrays those who took up arms as misguided idealists at best and, at worst, an army whose cruelty equaled the government's. Indeed, excessively individualized accounts reinforce the of-late-fashionable view that ignores the violence of poverty, the power differential between state and popular armies and the way authoritarian governments block peaceful attempts at change. Uninformed readers will likely take away this idea from Vásquez's experience, one reinforced as she concludes: "I had joined one side in the war, while most people had remained defenseless in the middle" (241).

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Overall, *My Life as a Colombian Revolutionary* will be a good read for those interested in testimonial literature or in the personal experience of a middle class woman who devoted her life to revolutionary struggle. It will be useful if read in conjunction with other personal accounts of militant participants such Domitila Barrientos' *Let Me Speak*, Jennifer Harbury's *Bridge of Courage* and Omar Cabezas' *Fire from the Mountain*. But as a window into Colombian history or its current reality, Vásquez's account does little to further our understanding of the nature and implications of armed struggle in Colombia or Latin America.

STONE, MARJORIE, AND JUDITH THOMPSON (EDS.). *Literary Couplings: Writing Couples, Collaborators, and the Construction of Authorship*. Madison: U of Wisconsin P, 2006. xiv + 374pp.

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Literary Couplings, a collection of thirteen commissioned essays, is a valuable contribution to an expanding field. The essays encompass different kinds of literary "couplings" and collaborations which span the period from the late sixteenth to the late twentieth century, with most examples drawn from the nineteenth and twentieth centuries.

The essays are framed by two substantial studies by the editors—themselves collaborators in literary criticism from Dalhousie—which show how a focus on literary collaboration raises familiar but still vexed issues about the nature of authorship. The editors address the way the notion of the solitary author has been questioned by both critical theory and textual scholarship, but also observe how resilient it has been "in

literary criticism, the classroom, mass culture, the marketplace, and the law” (11-12). Where literary collaboration has been examined, meanwhile, there have been divergent views as to whether literary and social conditions have fostered it in some eras more than in others. In this context, Marjorie Stone and Judith Thompson discuss the criticism on literary collaboration that has appeared in recent years. Establishing what constitutes collaboration is difficult, but they emphasise that in their collection they wish to avoid the kind of treatment which foregrounds collaborators’ private relationships, especially as this approach often entails presenting one half of a couple as subordinate. They propose instead “a conception of authorship as inherently ‘heterotextual’”, such that authors are “woven of varying strands of influence and agency, absorbing or incorporating different subjectivities, and speaking in multiple voices” (19).

426 The essays in the collection are all worthwhile contributions to the study of the authors and texts they discuss, as well as to the study of collaboration as such—partly because they do eschew a predominantly biographical focus. As the title suggests, it is couples who are the main types of collaborators dealt with here. Some are linked by heterosexual bonds; some are lesbian couples; others are siblings; one pair (S.T. and Sara Coleridge) are father and daughter. The exceptions are Dr Johnson and James Boswell, and the series of anonymous authors who created the homosexual “physiological romance” *Teleny* in the 1890s. Cross-ethnic links are represented by Mircea Eliade and Maitreyi Devi, and also by Suniti Namjoshi and Gillian Hanscombe, while the editors’ essays cite other instances. Although most authors featured are from Britain, collaboration across class lines is not treated—an aspect that possibly reflects a difference between North American and British academic preoccupations?

The editors also point out how some of the collaborations explored in the collection involve varying degrees of conflict. So Boswell and Johnson, discussed by John B. Radner, inflect each other’s versions of their visit to the Highlands, while struggling with each other textually over how this tour, and the figure of “Johnson” in general, is to be represented to the public. In Amber Vogel’s essay, with the telling title, “Not Elizabeth to His Raleigh”, Laura Riding in the aftermath of her relationship with Robert Graves contests in her letters and manuscripts his reductive treatment of her in *The White Goddess*; similarly, Rebecca Carpenter shows how Maitreyi Devi in her novel, *It Does Not Die*, challenges Eliade’s very “Orientalist” version of their relationship in his *Bengal Nights*. In one of the liveliest essays in the collection, Marjorie Stone and Corinne Davies engage in a dialogue of their own on Robert and Elizabeth Barrett Browning, dealing with the couple’s contributions to each other’s work, whether there is evidence of conflict, and how Robert’s poetic representation of Elizabeth after her death can be interpreted. The textual relationship between poets is also at stake in Lisa Harper’s illuminating article on W.B. Yeats and Dorothy Wellesley, which discusses their “complicated system of literary and erotic exchanges” (212), and especially Yeats’s ambivalent response to Wellesley as a female poet.

The essays on the Brownings and Riding/Graves deal in part with how one half of a couple grapples with the other's writings after the latter's death: in other essays, the specifically posthumous engagement of one half of a couple with the other's texts is central. Gerard Goggin illustrates how in William Godwin's editing of Mary Wollstonecraft's *The Wrongs of Woman*, he affects the role of mentor to his wife, and edits out material in her letters which throws doubt on men's understanding of her intentions. Sarah Churchwell shows how two centuries later Ted Hughes, in editing Sylvia Plath's work and engaging with it in his poetry collection *Birthday Letters*, makes truth-claims about his own perspective on their relationship, apparently without registering how far he is inevitably one participant in a very public discourse full of competing versions of Plath. From another angle, Alison Hickey examines Sara Coleridge's extended and substantial editing work on her father's texts, in which "[n]ot only is the man father of the child in this relationship: the child is also mother of the man"—not to mention the daughter in some sense of Southey and Wordsworth as well. Sara is a consolidator of fragments in an effort to "individualize" her father, and thus "individualize" herself too (125, 132).

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Less conflicted than the collaborations just mentioned is another posthumous one described in Patricia Demers's fine essay on the Sidney siblings, who produced together a translation of the Psalms, with the contribution of Mary, Countess of Pembroke, following the death of Sir Philip Sidney. Evading dubious rumours about possible incest, Demers explores both "the nature of the newness fashioned by Sidney and Pembroke" and also how the literary coupling empowered Pembroke (44). Similarly, Anne D. Wallace, in dealing with the much-studied Wordsworth siblings, avoids focusing on the psycho-sexual dimensions of the relationship between them; rather, she uses a variety of texts by both William and Dorothy to show how textual production was a part of a wider domestic economy, and one in which unmarried siblings of a married couple were still considered a normal part of the household.

The female halves of sibling pairs, like the female halves of heterosexual couples, were still affected in the production and the reception of their texts by the gender-related assumptions of their day: another instance is the two couples discussed by Jill Matus as collaborators on nineteenth-century "Orientalist" texts, Richard and Isabel Burton, and brother-sister pair Edward Lane and Sophia Poole. Poole downplays the way her own observations challenge her brother's conclusions, while Isabel Burton is forced to conceal her knowledge of the racier parts of her husband's *Arabian Nights*. Paradoxically, it is the lesbian and homosexual writers discussed in the collection whose collaborations seem least fraught: the lesbian couples discussed by Lorraine York (Katherine Bradley and Edith Cooper, Edith Somerville and Violet Martin, Suniti Namjoshi and Gillian Hanscombe, Daphne Marlatt and Betsy Warland) produce more or less seamlessly collaborative texts. But the earlier pairs, writing as "Michael Field" and "Somerville and Ross" respectively, generated much speculation as to who wrote what (and as to what they did in private), while the contemporary couples still find the notion of a shared space problematic, if for different reasons.

The search for physical and literary space for homosexuality is meanwhile central to Robert Gray and Christopher Keep's treatment of the content and history of *Teleny*, and they make it clear how much freedom for its authors and readers was dependent on the novel's anonymity and its private circulation.

Stone and Thompson observe how difficult it is to generalize about literary collaboration, and their collection bears this out. All these essays should however be welcomed both by those interested in this field, as well as by scholars whose focus is on the works of the particular couples and collaborators it covers.

GARFITT, TOBY, EDITH MCMORRAN, AND JANE TAYLOR (EDS.) *The Anatomy of Laughter*. London and Oxford: Legenda/Maney Publishing, 2005. £42.50 (\$69.00 US).

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The Anatomy of Laughter represents an accessible and educative collection of papers that pose critical questions on the nature of humour research. Significant for its interdisciplinarity, this collection provides much more than a visitation of standard methodologies, and it does much more than merely celebrate laughter as cognitive, linguistic, or aesthetic function. Rather, it makes transparent some of the problems we face in essentialising our own interdisciplinary approaches to the study of humour, beginning with Jane Taylor's introduction in which she eloquently teases the limitations of superiority, incongruity, and relief theories for explaining why and how we laugh (Taylor 3).

The collection was derived from selected proceedings of *The Anatomy of Laughter/Traduire le Rire* conference, organized by the late Edith Franck McMorran and conducted at St Hugh's College in Oxford, England in September 2001. At the time, McMorran had been extending the disciplinarity of her own research group, TRIO (Translation Research in Oxford), towards incorporating multiple perspectives on humor from scientific study. Taylor remembers that "with her usual benign open-heartedness, [McMorran] wanted to...create dialogues between speakers of all nationalities and all disciplines" (Taylor 3), and she states the overall aim of the collection as "echo[ing] that generous eclecticism" which McMorran believed would come from reflecting on, rather than answering, questions about laughter (Taylor 3).

The ordering of contributions in *Anatomy* supports this aim. The seventeen papers presuppose a cognitive understanding of laughter, progressing from questions of physicality in Dominique Bertrand's "Anatomie et étymologie" and Silk Kipper's and Dietmar Todt's "The Sound of Laughter," to causal-intentionality (as it relates to tactile stimulation) in Sarah-Jayne Blakemore's "Why Can't You Tickle Yourself?", to degree (Michael Holland's "Belly Laughs"; Walter Redfern's "Upping the Ante/i").

However, this ordering does not elevate cognition methodologies to the status of first principles as much as it resists presenting methodologically tidy answers to the question of “What is laughter?”, instead setting the stage for greater questions of cultural disparity (Giselinde Kuipers’ “Humour Styles and Class Cultures”), linguistic translation (Jean-Michel Déprats’ “Translating a Great Feast of Languages”), and semiotics (Sukanta Chaudhuri’s “Laughing and Talking”) that have impelled generations of humanities researchers to pursue laughter as a course of study. In fact, this ordering allows each paper to be antecedent to the next, reinforcing the point of view that laughter eludes a stable definition.

Taylor’s “Introduction” forecasts a number of topical relationships between projects, but other relationships become salient throughout the collection. For example, Bertrand’s discussion of laughter as a phenomenon expressed in and through the body presupposes Holland’s discussion of belly-laugh as the kind of humour that “escapes” us—as bodily manifestations that cannot be confined to philosophical speculation or rational sociability, that cannot be controlled let alone isolated for study (Holland 42). Both of these discussions are, in turn, complicated by Kipper and Todt’s claim that laughter can be analysed in terms of sound and effect on those who hear it, and Blakemore’s subsequent finding that self-produced physical sensations fail to evoke laughter in the way that external stimuli do (Blakemore 35). Giselinde Kuipers’ analysis of high- and low-brow humour and Christie Davies’ cross-cultural comparison of jokes complement one another in that Kuipers introduces class as a variable for study while Davies complicates it as a kind of belonging on the part of the audience.

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For readers most interested in rhetorical studies of humour—including the intentionality and reception of laughter—a set of contributions provides ready study, though the collection does not give itself over wholly to questions of interlocutor’s design, audience’s response, and text’s (or utterance’s) effectiveness. Rather, these questions are implied. For example, in “Searching for Jokes,” Davies performs a cross-cultural comparison between punch- and jab-lines of jokes in French and English, if not to arrive at an understanding of cultural jokes as purely textual and universal (Davies 70) then to understand the cultural joke as a typification of humorous subsets. In the face of what Davies calls “collapsible” variables in comparative studies of humor (71), the cultural joke still offers researchers valuable understanding into what semantic scripts do or do not translate across linguistic and ethnic contexts.

In “Upping the Ante/i,” Redfern calls into question the relevance of decorum and social restraint by blurring the distinction between “comic” and “troubling” in the writings of Louis-Ferdinand Céline and Jules Vallès; while Ted Cohen, in “And What If They Don’t Laugh?,” delves deeper into joke “appropriateness” by recognizing that even though audience response is determined by levels of understanding, the highest level can constrain the laugh even after the audience has understood all the reasons why a joke *should* be funny (Cohen 88). Iain Galbraith, in “Without the Rape the Talk-Show Would Not Be Laughable,” helps us imagine the tension between

contextual and textual elements in theatrical adaptations to determine how much adaptive context influences our ability and willingness to laugh (Galbraith 95). And in “What’s So Funny?,” Adam Phillips, invites us to question our principal purpose in studying laughter by recounting Primo Levi’s initial assertions that his Auschwitz experiences revealed a “Teutonic sense of humour” because they were too ridiculous to represent real motives: Is it to show that we derive pleasure from mockery, or to diminish the target’s sense of self (Phillips 125-126)?

430 The collection ends with Gérard Toulouse’s roadmap through a century of scientific investigation into laughter as principally mammalian behavior, whose mental causes, processes, and functions vary most tellingly in human physiology but are not only evident there (“Views on the Physics and Metaphysics of Laughter”). While it may seem odd to conclude with this paper—rather than use it to introduce the variety of physical and metaphysical investigations that comprise the whole collection—in fact, this is appropriate given that Garfitt’s, McMorran’s, and Taylor’s goal for the collection seems to be to complicate the methodological divisions with which researchers have approached their study of laughter. Just as the whole collection follows laughter’s definitions from taboo expression to irrational behaviour to conscious emotion, Toulouse’s roadmap is neither purely chronological nor simply discipline-specific, but rather guides us through the “evolutionary story of laughter” phenomenon by phenomenon, approach by approach, challenge by challenge, and paradox by paradox to converge at the questions that laughter research must still take up: When does laughter begin and end? How does moral conscience affect our ability/propensity to laugh? What can be laughter’s most vital social function?

While *The Anatomy of Laughter* is itself comprehensive, it also makes an excellent companion volume to other seminal works in humour research. Most recently, the 2009 special issue of *Humor: International Journal of Humor Research* dedicated to gelotophobia (or, the fear of being laughed at) reinforces laughter as an international phenomenon. After contributions by Michael Titze, Christie Davies, Olga Altfreder, René T. Proyer, Christian Hempelmann, Giovannantonio Forabosco, and Pietro Nucera, this issue culminates in the results of a multi-national study examining self-reported attitudes towards “laughing and being laughed at” in 73 countries. *The Primer of Humor Research* (2008, Mouton de Gruyter) presents a similarly cross-disciplinary accounting for ways of studying humour-at-large.

Jan Hokensen’s *The Idea of Comedy: History, Theory, Critique* (2006, Farleigh Dickinson) traces theories of comedy historically and conceptually in much the same way as Garfitt, McMorann, and Taylor have ordered their collection, causing us to understand how changing intellectual and social contexts bear on our abilities to question the what, why, and how of laughter as a subject of study. Where Hokensen’s volume can complement *Anatomy* is in its exploration of how concepts such as ethics, logic, and literary perspective have critically informed scientists’ tendency to approach affect as a reputable area of brain study and to accept laughter as a cultural phenomenon.

Giselinde Kuipers' *Good Humor, Bad Taste: A Sociology of the Joke* (2005, Mouton de Gruyter) extends questions she raised in her essay on "Humour Styles and Class Cultures" in regards to discovering how new verbal contexts call into question our notions of in/appropriate incongruity. Kuipers' volume also indirectly embodies the motivation driving Sukanta Chaudhuri's "Laughing and Talking," which is that studying inappropriate or "nonsensical" texts can provide an exploration of the vast conceptual possibilities of language.

Salvatore Attardo's *Humorous Texts* (2000, Mouton de Gruyter) models a system for analysing verbal humor in literary texts that encompasses six knowledge resources and results in a method for protocol marking and demarcating punch- and jab-lines in longer non-joke texts. These knowledge resources can inform our reading of such text-based studies of laughter as Davies' typification of semantic subsets, and Redfern's examination of truthfulness in hyperbole and exaggeration ("Upping the Ante/i"), specifically by allowing scholars to note finer degrees of separation between incongruous forms.

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And though dated, Willibald Ruch's edited collection entitled *The Sense of Humour: Explorations of a Personality Characteristic* (1998, Mouton de Gruyter) provides then-current essays that extend the study of humor beyond merely physical phenomena, while Peter L. Berger's *Redeeming Laughter: The Comic Dimension of Human Experience* (1997, Walter de Gruyter) disrupts the Classical philosophical notion that laughter is located only in specific psychological states. Both Ruch's and Berger's studies can help the novice researcher to better appreciate how *Anatomy* offers new viewpoints on the timeless and difficult question of where laughter originates.

In the questions it takes up, in its disciplinary scope, and for the depth and breadth of examination represented in each paper, *The Anatomy of Laughter* is an indispensable collection for the serious humour scholar.