

Reviews and Notices

Grenby, M. O: *Children's Literature*. Edinburgh University Press, Ltd; 2008. 232 pages. ISBN 978-0-7486-2274-0

It can be difficult at times to know just exactly how to critically approach the issue of genre in fiction. Each genre has its own set of priorities and unique issues which make attempts at general analysis difficult at best. For example, the topic of children's literature is so large and sprawling (with many genres and sub-genres), that statements about it may seem lacking in any broader efficacy. What is needed then is an overview touching upon some of the major aspects of subject and genre, along with significant influences from the broader cultural matrix. Such a survey would then provide a solid base from which to further probe the subject of children's literature in a more comprehensive and detailed fashion by academics, students and teachers. It is to this end that academic and author M. O. Grenby created *Children's Literature*, a volume in the Edinburgh Critical Guides to Literature series (edited by Martin Halliwell and Andy Mousley).

Grenby states in his introduction that the purpose of the book is "to deepen the understanding of individual children's books, and of children's literature as a whole, by examining the history of the form and, especially, the generic traditions that have emerged over the course of the last three hundred years" (p1). This is in part done by defining certain major areas of children's literature (e.g., fables, fantasy, poetry, the school story, etc.) on a chapter basis. While this perhaps makes such categories or genres seem to possess more solidity than they do in actual practice, it does make for a convenient framework with which to discuss such a large subject. Grenby acknowledges this and helpfully defines the limitations within which he has chosen to explore children's literature, the most constrictive being his choice to focus almost exclusively upon texts from Britain and North America. Although such a narrow focus is a limitation, especially in terms of contemporary pedagogy with its global, post-colonial outlook, it prevents such an overview from becoming an unwieldy multi-volume affair. Those authors that are not British or North American are occasionally mentioned, but usually only those that "have become implanted in the Anglo-American tradition" (p2), such as Beverly Naidoo or Jules Verne.

Other limitations are more general in nature: considered texts are only those written specifically *for* children, more graphically-oriented texts are excluded, as are textbooks. Yet, each chapter builds on the previous, providing a sense of structure, artificial though it is, assisting readers in navigating the expanse of children's literature. Every chapter (excluding the introductory and concluding ones) ends with a "summary of key points". While such a summary is perhaps helpful, for most it will be an unnecessary addition whose space may have been better used to provide greater detail or clarity for each chapter's given focus.

In the final analysis, such criticisms are indeed minor. Overall, Grenby's discussion of genres such as "Moral and Instructive Tales" and "The Adventure Story", show sensitivity for textual aspects outside of the obviously academic. It should also be remembered that *Children's Literature* is meant as an introduction to the subject or provocation to discussion, not a definitive and all-encompassing work. And viewed in this light, the book is successful. Personally, I found Grenby's work useful and engaging; an impetus for exploration of a subject deserving of further academic scrutiny.

William Frederick II

Anna Maria Mackenzie. Swedish Mysteries. Edited by Janina Nordius. Kansas City: Valancourt Books, 2008. pp. 328. ISBN 978-1-934555-47-7.

Ever since its first appearance in the 18th century, the “Gothic” style has never gone out of fashion. Initially referring to medieval architecture, it has subsequently placed a clammy hand on literature, painting, film and fashion. Goths still haunt our cinema screens as much as our city streets. Its spooky reincarnations may have something to do with our never-ending fascination with the dark sides of life, with death and the supernatural. Horror takes on many forms in popular culture today – from Halloween to *Harry Potter*, the latter being a Gothic fantasy served up as a modern boarding-school story.

The Gothic novel in particular – from Ann Radcliffe to Anne Rice – has never lost its blood-sucking appeal: dungeons and dark towers, blue-eyed northern virgins kidnapped by satanic Italian bandits, vampire bats in the belfry and anything else that goes bump in the night. One of the most prolific, if minor, purveyors of the early Gothic tale in Britain was Anna Maria Mackenzie, who published at least fifteen such novels between 1783 and 1809. One of her long-lost works, which undoubtedly has a special appeal to Scandinavian readers because of its historical connection, is *Swedish Mysteries*, which has now been reprinted for the first time since its initial publication in 1801. This obscure story has been rescued from oblivion by Janina Nordius, Associate Professor at the University of Göteborg, and the American publisher of “Gothic Classics”, Valancourt Press.

As Professor Nordius points out in her historically very illuminating introduction, Mackenzie’s dramatic portrayal of the political trials and (not least amorous) tribulations of the Swedish king, Gustavus Ericson (Vasa), belongs to the tradition of the Gothic novel, not only because “Sweden was thought at the time to be quite literally the original home of the ancient Goths” (vii), but also because “the gothicism of *Swedish Mysteries* resides above all in the thematic and stylistic characteristics we now associate with early gothic of the first wave. The fictional worlds in these narratives are invariably haunted by the anxieties of the society that produced them: most jarringly the fears of a relapse into the barbarous and oppressive practices of a past just recently escaped from, but also the growing unease about what terrors might be held in store by the modern age.” (xxii)

Thus, in Mackenzie’s tale of nordic derring-do, the figure of Gustavus Ericson appears both as a young Dalecarlian rebel and as the subsequent Protestant king who saves Sweden from the tyrannical rule of Denmark and the Catholic power of Rome. But it’s not all dusty history, since the author throws in for good measure the classic Gothic ingredients of female abduction and the threat of sexual assault, here in the form of Gustavus’s beautiful and beloved Sigismunda, a Swedish blond who falls into the diabolical clutches of Christian, the libertine king of Denmark. It is therefore a more than exotic, bodice-ripping yarn from the dark medieval depths of Dalarna that has now been added to the canon of historical Gothic literature. Both Professor Nordius and her publisher should be thanked for making this forgotten 18th century English-Swedish romance once again available to Gothic fans everywhere.

Ronald Paul

Collins, Beverley & Inger M. Mees, Practical Phonetics and Phonology: A Resource Book for Students, 2nd ed. London & New York: Routledge, 2008. 305 pp. Paperback (incl. audio CD): ISBN 978-0-415-42514-8. Price: £17.99.

Hardback (incl. audio CD): ISBN 978-0415-42266-6. Price: £70.00 (the hardback version was not yet published when this review was written).

This book is a revised and enlarged new edition of *Practical Phonetics and Phonology: A Resource Book for Students*, which first appeared in 2003. The authors are lecturers teaching phonetics and phonology to second-language learners of English in the Netherlands and Denmark. The title is one in a series of Routledge English Language Introductions, and is thus intended as a textbook at university level for students without prior knowledge of the subject. The authors emphasize in the preface that the book focuses on practical aspects of phonetics and phonology rather than on theoretical issues. An audio CD is included, and there is an accompanying website with a key to transcription exercises and some extra exercises.

The book is divided into four main sections called *Introduction*, *Development*, *Exploration* and *Extension*. The first section introduces phonetics in general but also gives the basics of English phonetics and phonology. There is a description of how speech is produced, and the concepts of *phoneme* and *allophone* are introduced. Subsections then describe how consonants and vowels may be produced with examples from English, but sometimes also from other languages. The art of transcribing speech is presented already in this first section, not just of words in isolation but also the more complicated transcription of connected speech.

The second section, *Development*, focuses on the phonetics and phonology of a standard variety of British English here labelled Non-Regional Pronunciation (NRP). Topics such as the *phoneme*, the *syllable* and *connected speech* are revisited, now with focus on the English language. There are also sub-sections on stress and rhythm as well as on speech melody. Furthermore, a sub-section on English spelling has been added in this second edition.

The third section, *Exploration*, is mainly devoted to detailed descriptions of a range of varieties of English other than NRP. Here we also find a sub-section on diachronic changes in the pronunciation of English, and another giving some advice on teaching English to second-language learners and on learning foreign languages.

The last section, *Extension*, contains readings by linguists such as Daniel Jones, David Crystal, Peter Ladefoged and Peter Trudgill. They explore various themes, introducing students to some problems and applications of phonetics.

This book gives the reader an updated description of English as it is spoken at the beginning of the 21st century. Recent trends are accounted for, most clearly shown by the fact that the authors have abandoned Received Pronunciation (RP) as the standard variety of British English, replacing it by Non-Regional Pronunciation. Unfortunately, the book does not clarify the differences between RP and NRP at the beginning of the book – all the reader is offered at that stage is a recorded example. Information on such differences is then spread throughout the book; a summary of recent changes is not found until much later, viz in the same subsection as historical changes in the pronunciation. What is more frustrating is that the contexts where RP is referred to are very difficult to trace, as the page numbers for the entry “RP, traditional” in the index do not seem to have been updated for the second edition. The most obvious novelty in NRP compared to RP is that the diphthong /eə/ (e.g. ‘hair’) has been replaced by /ɛ:/, a long monophthong (or free steady-state vowel in the terminology of Collins and Mees; in a heading on p. 101, this symbol is also used erroneously for the NURSE vowel).

The great strength of the book is the companion audio CD, where there are no less than 75 tracks with recordings of the standard varieties of RP, NRP, Estuary English and General American, as well as of a whole range of English accents from most parts of the English-speaking world. There are of course also tracks with English phonemes, allophones and intonation patterns, but also illustrative samples from some other languages. Many of the activities in the book are related to the recordings on the CD. There are as many as 122 activities dispersed over the first three sections of the book – in the fourth section, there are instead “questions, suggestions and issues to consider” after each reading.

One might have thought that a textbook on phonetics and phonology written by authors experienced in teaching second-language learners would have this group of students as its main target audience. Instead, it seems quite clear that the book is primarily intended for native speakers of English. Firstly, in some activities, the students are asked to check their own pronunciation and compare it to others’ to detect allophonic variation. An example is activity 76: *Go round your class and discover who has a rhotic form of English. Which part of the English-speaking world do they come from?* Secondly, the section on second-language acquisition of English pronunciation is primarily directed at teachers (or would-be teachers) of English, not at learners, and the text on the acquisition of the pronunciation of foreign languages focuses on the problems English-speaking students may have when learning the pronunciation of Spanish, French and German. Thirdly, it might have been better to abandon the sometimes infrequent key words of J.C. Wells’s lexical sets, e.g. *strut* for /ʌ/ and *fleece* for /i:/, replacing them with more common words like *bus* and *street*. There are on the whole very few examples of words containing each sound of English, often only one key word. Non-native speakers would have benefited from a larger number of examples containing specific vowel or consonant sounds. Fourthly, the structure of the book is not optimal for second-language learners of English; there is very condensed information on the English sounds, features of connected speech and transcription in the first section and then the students are supposed to start transcribing running texts. Our experience is that non-native students need the more thorough description of the English sounds found in the second section before they can be expected to transcribe whole passages of text. Moreover, the cumulative structure of the book means that the same concepts are treated in both the first and second section of the book, making it somewhat difficult to know where to locate certain information.

As for illustrations, the second edition has more figures, and several figures have also been improved. Unfortunately, at least three erroneous illustrations of the production of specific sounds have been included in the second edition: figure A6:3 on p. 61 (which has been corrected on an attached errata slip, as well as on the book’s web page) and figures B2.8 and B2.9 on p. 87 (where, infelicitously, nasals are given as being non-nasal!).

When it comes to terminology, Collins and Mees often use terms which are not the most common ones: the already mentioned NRP for RP, steady-state vowels for monophthongs, close-mid for half-close, open-mid for half-open etc., whereas the very established term prosody is not used at all. And there is at least one case of inconsistent terminology: the term tag question is used for both the whole sentence (Peter’s seen a jaguar, hasn’t he?) and for just the tag (hasn’t he?) (p. 145f)

Nevertheless, Collins and Mees’s book can, despite its drawbacks, be a good alternative as a textbook for university courses, even in cases where the large majority of the students do not have English as their mother tongue. The

problem today is that it is becoming increasingly difficult to use textbooks with a bilingual contrastive perspective (e.g. Johansson & Rönnedal's *English Pronunciation*, primarily intended for Swedish students of English), as students may have many different mother tongues now that many foreign students come to universities in countries such as Sweden, e.g. on the Erasmus programme. However, *Practical Phonetics and Phonology* will have to be supplemented with lectures and exercises focusing on the special needs of non-native speakers trying to understand the phonetics, phonology and pronunciation of English. Non-native speakers do need more information, examples and exercises on for example intonation, stress and spelling than native students do.

Collins and Mees's book can further be recommended for teachers of English who studied English phonetics and phonology many years ago and want to be updated on recent trends in English pronunciation and get to know more about the pronunciation of English in different parts of the English-speaking world.

Karin Axelsson

Jonathan Gould. Can't Buy Me Love: The Beatles, Britain and America. London: Portrait, 2007, 661pp. ISBN 978-0-7499-5166-5 (Hardback). £25.

Popular culture deserves a more prominent place in the teaching of modern languages at all levels of the education system. Relationships of cause and effect in the historical process can identify areas where socio-political and economic conditions intersect with expressions of popular culture and help illustrate, concretise and explain their origin, role and relevance. Phenomena like the Beatles do not happen in a vacuum.

When the British Prime Minister Harold Macmillan gave his famous 'You've never had it so good' speech on 20 July 1957, what the young people of Britain heard him say was: "You've never had it so dull." As Britain was finally easing its way out of postwar austerity and food rationing (which did not finish until 1954) there was a sense that youthful energy and imagination needed to break out of the straightjacket of adult propriety and respectability. Fortunately, help was at hand. Just one month before Macmillan's speech Elvis Presley had his first UK number one hit with "All Shook Up". Loud, physical rock 'n' roll provided an outlet that helped the young express themselves in new and exciting ways, in art, fashion and music. Dress and hairstyles bespoke the new confidence of youth and made mothers and fathers squirm uncomfortably in their Sunday bests. The generation gap widened radically. British culture was decentralised by a profusion of artistic expressions from the regions. Liverpool, an imperial city in serious decline after the war, may have fallen into a state of external disrepair, but direct transfusions of cultural influences through its international port had made it a multicultural city before multiculturalism. In the late fifties and early sixties it became a mecca for young, loud, and often raw music-making, and by the summer of 1961 an estimated 250 beat bands were active on Merseyside.

Elvis's gyrating hips, Little Richard's falsetto voice, Buddy Holly's affected yelps and Chuck Berry treating his guitar like a sexual object, showed aspiring musicians how to jettison their inhibitions and reveal their talent in a full frontal assault on their audience. When the Beatles left Liverpool for some tough musical bonding sessions in the nightclubs of Hamburg they may have been, quite simply, one of the loudest bands on Merseyside. When they returned the transformation had begun. Whereas many of the other bands got stuck in first gear, the Beatles, thanks to the presence of Paul McCartney and John Lennon,

were able to modify, refine, renew and develop their music beyond any conventional and popular trend. For seven years in the sixties the Beatles kept reinventing themselves and pop music. They themselves created the taste by which they were to be enjoyed.

The story of the Beatles can be told in many different ways. In his early, largely descriptive 'authorised biography' of the *The Beatles* (1968), Hunter Davies describes Beatlemania with the help of basic journalistic hyperbole: "It is impossible to exaggerate Beatlemania because Beatlemania was in itself an exaggeration." Nearly 40 years later, drawing on an ever-growing number of books about the Beatles and the sixties, Jonathan Gould uses Max Weber's sociological theories about charismatic authority to explain the effect the band had on teenagers all over the world. The level of sophisticated theoretical cross-fertilisation in Beatles Studies has been rising constantly. Gould's bibliography boasts names like Roland Barthes, Walter Benjamin, Erik Eriksson Sigmund Freud, Carl Jung, Edward Said, to mention only a few, and although many of these references are brief, their presence reveals the critical standards that Gould aspires to. He provides a fascinating analysis of the connection between American Beatlemania, a much more weird and dangerous phenomenon than its European counterpart, and the assassination of John F Kennedy on 22 November 1963. Other writers, like Martin Goldsmith in *The Beatles Come to America* (2004), have noted the link, but Gould quotes from teenagers' school essays to support his case that, whereas adults were able to get over their grief reasonably quickly, young Americans did not recover from the shock. During a visit to New York in early November 1963 Brian Epstein had struggled to launch the Beatles in America and it was only after Kennedy's death that Beatlemania took off. On February 9 1964, an estimated 74 million Americans, a large number of them teenagers, tuned in to the Ed Sullivan show and saw Paul, in close-up, sing, "Close your eyes and I'll kiss you." No wonder the charismatic authority previously invested in JFK was transferred to the Beatles. For today's young people 9/11 casts a long shadow, but for the baby-boom generation, less immune to real sitting-room violence on TV or virtual violence on computer monitors, 22/11 changed the climate of thought and feeling forever. Innocence and childlike idealism could no longer be taken for granted.

Gould, an American, is excellent on the Anglo-American interface of Beatles Studies, and his knowledge of the British 'background' is also very solid. He weaves in and out of the political and cultural scene and moves between Britain and America to telescope time and stress a particular strand of the well-known story. Changes of narrative pace and perspective switch the focus and frequently introduce new and surprising angles; it is an unexpected pleasure, for instance, to read his concise and lucid analysis of John Osborne's play *Look Back in Anger* as an example of the simmering youth and social class frustrations that to an important extent can 'explain' the rebellious sixties. Like many Americans he is seduced by Brian Epstein's mixture of fresh public school boy charm and British understatement on the one hand, and his outlandish confidence on the other: "I really must confess that I think these boys are going to be bigger than Elvis Presley." He is also careful to dwell on the dark underside of Epstein's personal life in stressing the manager's catalytic influence on the Beatles' career.

Gould's real forte, though, is his knowledge of music. A former professional musician, a drummer, he knows what he is talking about when he complains that "Starr's playing on 'Love Me Do' sounded timid, and the tone of his drums was awful." His careful run-through of the songs on every new album and the format of describing various guitar "riffs" and the "rising and falling from C to F

and back to C on the opening line” may become repetitive to the uninitiated and too detailed for those who are only interested in the main events of the Beatles story.

But it is precisely this knowledge of music and the recording industry that makes the description and analysis of the Beatles’ metamorphosis from a touring band to recording artists so enthralling. They stopped touring because they could no longer hear themselves sing and play over the maniacal din created by the fans, and because of the deadening claustrophobia. Asked whether he liked Sweden, John replied: “Yes, very much. It was a car and a room and a room and a car and we had cheese sandwiches sent up to the hotel.” In the peace and quiet of the studio, the advent of the mellotron and the multi-track recording machine, the presence of a producer (George Martin) who straddled the popular-classical divide and the accidental discovery of backwards tape loops transformed the recording sessions and issued a challenge that the Beatles’ musical genius could respond to. In the lyrics this was matched by an infusion of a literary language (to some extent, at least, inspired by Bob Dylan) that complicated and deconstructed the simple boy-meets-girl love format.

Thus it came to pass that whatever happened in the second half of 1967 happened with “Sgt Pepper’s Lonely Hearts Club Band” playing in the background. It topped the charts for 23 weeks, broke the mould of pop and has become the musical epitome of the psychedelic sixties. But as the summer of love waned and the sixties went sour and nasty, the Beatles began to splinter, and Gould’s narrative, too, splinters as if to deliberately reflect this development. Simple things turned complex and controversial. “The White Album” (1968) may have moved pop further into uncharted territory (it has been compared to James Joyce’s modernist literary masterpiece *Ulysses*), but it also contained the seeds of dissolution. Betraying an increasing ennui with themselves as a group and with their work together, the album contains parody, pastiche, overstatement and burlesque coupled with the odd excursion into the nursery, as in “Revolution 9.” Gould discusses the idea of the Beatles as a family and a sense of togetherness as the defining aura of the young in the sixties. Cynthia Lennon never threatened the Beatles family but John allowing Yoko Ono into the studio, thereby breaking an unwritten rule, took the existing tension between the band members beyond breaking point. The fracturing of the group, a prolonged and painful process that the release of “Let it Be” in 1970 could not counteract, is well chronicled by Gould. The world watched in disbelief as the individual Beatles started working with other musicians, the legal wrangling over Apple Corps and NEMS Enterprises added further rancour and John, rewriting “Revolution” by adding a parenthetical (in) to the original lyrics “But when you talk about destruction / Don’t you know that you can count me out (in)” incurred the wrath of radicals everywhere and showed himself to be more of a naive imaginer than a shrewd political thinker. John Lennon met Paul McCartney at the Woolton garden fete on 6 July 1957 and if we take this as the starting point of the Beatles they had existed for 12 years 9 months and 3 days when, on 9 April 1970, Paul issued a writ in the High Court in London calling for the dissolution of the business carried on as the Beatles and Co. (needless to say, there is disagreement about the exact date of the break-up). The fans finally had to accept what had been on the cards for some time. *Exeunt the Beatles. The End.*

Gould’s bibliography and method of research are generally very impressive, but not impeccable. Devin McKinney’s *Magic Circles: The Beatles in Dream and History* (2003) may be an eccentric contribution to Beatles Studies but still deserves a place in the bibliography. The British dramatist Arnold Wesker is

twice referred to as “Wexler,” but I suppose we have to forgive Gould for putting an English plural on the Swedish “skinnknuttes.” He caters for the advanced student of the Beatles as well as the tyro. His critical analysis is always rigorous and interesting and he often allows a lighter touch to play a part, as in quoting George Harrison’s statement that “The Beatles saved the world from boredom” on the dust jacket. If somebody asks you who the Beatles were, you could do a lot worse than give them Gould’s brick of a book to read.

Ulf Dantanus

Billy Bragg. **The Progressive Patriot: A search for belonging.** 2007. London: Black Swan. 368 pp. ISBN 05222772429.

This piece of largely autobiographical writing is something of a dog’s dinner. An interesting one no doubt. But a dog’s dinner nonetheless. But, then, I suppose most of our lives are like that.

Billy Bragg asks himself the question in his book: “What does it mean to be British?” And then tortures himself trying to find the answer without coming to the simple conclusion that if you have a British passport, you are a British citizen no matter what your ethnic origins. Bragg’s trouble is that he is asking himself the wrong questions. What he really should have asked – and perhaps he does in the end – is what happened to the British working class where he has his roots.

Where the book really comes alive, however, is when he writes about popular music. This is where he has his real roots, his real identity. Bragg reflects on his family origins and the music that inspired him. The fact is, the British proletariat, the British industrial working class, has pretty well disappeared. In its place we have New Labour, and “new proletariat”. And, I have to say, that the fascist BNP is too easy a target and opposition to it does not make one a “progressive”. What a pity Bragg has moved so far away from his family origins as to have promoted Blair and his gang.

Bragg writes in the introduction that he always ends his concerts by saying “My name is Billy Bragg. I’m from Barking, Essex”. Quite so! But any Londoner hearing him speak, would surely know that straight away. As James Baldwin remarked: it’s still your accent that determines your employment and position in life in Britain. There are many people now in high office, who are there by virtue of having a public school accent.

“To England, where my heart lies ... the generation born in the 1940s experienced Rock ‘n’ Roll as a revolutionary force. It changed their world by breaking down the segregation of American culture, while annoying the hell out of their parents”. Thus, he opens the most interesting chapter of the whole book. His writing on politics and history I found, in contrast, confused and confusing. But in this chapter, he really comes alive. It burns with a bright flame of genuine enthusiasm. The heading comes from Paul Simon’s “Kathy’s song”, which poignantly records a failed love affair when Simon was in England. Bragg obviously has great admiration for him. He is most interesting, however, when writing the history of Hillbilly music, which originated – T. S. Eliot country this – in the Appalachian Mountains. It has its origins in the English, Scottish, Irish, Dutch-German people who colonised the area in the 16th century and is characterised by fiddles and banjos played at a blistering pace. The music industry bosses, of course, have subsequently commercialised it and, in doing so, torn the heart out of it. Rock ‘n’ Roll stems from these origins as well. Chet Atkins provided a blueprint in this context, both in terms of style and material,

for the very influential “Songs that Our Daddy Taught Us”. Of course, the Blues and the rural work songs were all part of that mix that produced the music of Bragg’s generation.

Bragg’s book provides a peep-hole into the character of Comrade Billy and reveals, I have to say, a rather confused person. And yet, many of us still have a soft spot in our hearts for him, for the work he did for the miners during the great 1984/5 strike. Sadly, in the end, this autobiographical “Search for belonging” reveals a radical fallen among New Labour thieves.

Brian McNeil

Svante Lindberg, Pratiques de l’ici, altérité et identité dans six romans québécois des années 1989-2002. Thèse pour le doctorat. Département de français, d’italien et de langues classiques, Université de Stockholm. 2005. 231 pages. ISBN 91-85059-18-8.

A l’époque de la globalisation, qu’en est-il du rapport supposé évident entre l’identité des individus et l’idée de la nation ? Y a-t-il encore un sens à parler d’une identité, ou d’une appartenance nationale ? C’est la grande question qu’aborde Svante Lindberg dans cette thèse basée sur l’étude de six romans québécois publiés entre 1989 et 2002. Le cas du Québec et de sa littérature est bien entendu particulièrement intéressant pour l’analyse de cette question. En effet, la notion d’identité nationale est non seulement au centre de la vie sociale et politique au Québec mais constitue également un thème majeur dans le roman québécois, notamment à partir des années 1960 et de la Révolution tranquille, où le roman vient s’inscrire dans un véritable projet nationaliste voulant montrer le devenir de la nation francophone (1). Or, après le « non » du peuple québécois à la souveraineté lors du référendum en 1980, le rapport entre société et littérature devient plus complexe. Pour certains critiques, le lien entre identité, territoire et roman cesse de jouer (J. Kwaterko), d’autres constatent une réinscription identitaire dans la littérature (M. J. Green). La période étudiée dans cette thèse, constitue, selon l’auteur, un temps de transition : la société évolue d’une image de soi basée sur l’idée de la nation québécoise francophone vers une conception de la collectivité qui est celle de la société pluriculturelle (2).

Le choix de période et de corpus a été guidé par le désir d’étudier des auteurs en train de se positionner plutôt que les noms les plus connus de l’institution littéraire québécoise. Le choix est aussi déterminé par une thématique commune, à savoir la question de l’identité et de ses rapports avec l’altérité et la spatialité (22). Du point de vue formel, il s’agit de romans où l’énonciation se fait à la première personne, un critère que l’auteur explique en disant que le roman subjectif est le mieux apte à valider l’hypothèse qui est à l’origine de ce travail, cette hypothèse étant que l’espace référentiel continue à jouer un rôle important dans le roman actuel (25).

Les romans du corpus sont regroupés en trois catégories selon leur insertion spatiale. Dans le premier groupe, on trouve deux romans situés dans un contexte québécois, considérés par Lindberg comme symptomatiques d’un certain état d’esprit post-référendaire (61). *La Mort de Marlon Brando* (1989) de Pierre Gobeil met en scène l’arrivée d’un inconnu dans une ferme de la campagne québécoise. Cette rencontre avec l’Autre obligera le protagoniste et le je énonciateur du texte à une renégociation identitaire située dans la tension entre une image de soi canadienne-française et la réalité transcanadienne et transaméricaine dans laquelle il vit.

Dans *L’Hiver de pluie* (1990) de Lise Tremblay, l’histoire se déroule pendant

un hiver que le je énonciateur passe à se promener dans la vieille ville de Québec. Cet espace culturel clos que constitue le Vieux-Québec fonctionne comme une sorte de reflet de l'état psychique de la protagoniste. Or, le repli sur soi québécois est, dans le roman, dépassé par l'expression culturelle.

Dans la catégorie dite américaine sont analysés deux romans qui témoignent d'une expansion de l'ici vers l'Amérique, qu'il s'agisse d'une appropriation de l'espace américain ou tout simplement d'une inspiration culturelle.

Là-bas tout près (1997) de Rober Racine raconte le voyage au Nouveau-Mexique d'une femme astronome de Montréal. Le roman interroge, par la subjectivité de la protagoniste, la porosité des frontières culturelles en Amérique et décrit la transmutation identitaire qui a lieu grâce à cette rencontre.

Dans *Oslo* (1999) de Bertrand Gervais, il est question du « retour » à Montréal d'un Américain d'origine québécoise. La rencontre avec le territoire québécois, l'accès à la langue de son père (le français) vont aider le protagoniste à résoudre les traumatismes dont il souffre depuis son enfance aux États-Unis.

La troisième catégorie traite des romans dont l'insertion est internationale, ou plus précisément des romans qui mettent en scène deux types de migration internationale. Dans le premier, *Un homme est une valse* (1992) de Pauline Harvey, la protagoniste est une écrivaine qui voyage en Europe et en Amérique. Ce personnage est l'exemple d'une nomade existentielle, québécoise et cosmopolite. Le deuxième type de migration est représenté par *Visage retrouvé* (2002) de Wajdi Mouawad. Ce roman raconte l'installation à Montréal et la métamorphose identitaire d'un jeune protagoniste immigré. Le rapport avec le monde est ici décrit comme un rapatriement du monde vers le Québec. Ainsi, la migration cosmopolite chez Harvey et l'expérience immigrante chez Mouawad recourent-elles en quelque sorte la double face de l'identité québécoise traditionnelle, à savoir celle du navigateur et celle de l'arpenteur.

Afin d'étudier le rapport entre l'ici, l'altérité et l'identité des je énonciateurs, un important appareil discursif et théorique est mis en place. Chaque notion, en commençant par l'ici, a son cadre théorique propre. Les différents aspects de l'ici traités sont : l'ici comme espace d'énonciation et espace institutionnel, l'ici comme champs de force postcolonial, l'ici comme nation, l'ici comme intertexte et, finalement, l'ici comme transculture et espace migratoire.

La discussion de l'ici comme champs de force postcolonial commence par une mise au point du lien problématique qu'entretient la littérature québécoise avec le postcolonial. Le fait est, dit l'auteur, que le discours du nationalisme, très tenace au Québec, a plus ou moins occulté l'appartenance de cette littérature à l'aire postcoloniale. Or, par son passé historique et sa position culturelle francophone et minoritaire face aux États-Unis et au Canada anglais, le Québec constitue bien un espace colonial, doté d'une littérature présentant des traits typiques de la littérature postcoloniale, comme l'ambivalence identitaire et l'hybridité culturelle. Les théoriciens d'inspiration postcoloniale que Lindberg présente sont Homi K. Bhabha pour la question de la différence culturelle (nous y reviendrons) et pour le côté magicoréaliste du roman québécois, Stephen Slemon et Frederick Luis Aldama.

Dans le chapitre consacré à l'ici comme nation, Lindberg discute le concept de l'Etat-nation comme manifestation d'un commun collectif, d'un savoir partagé, donnant naissance à une identité nationale commune. Or, dit-il, dans une société postmoderne marquée par le pluralisme culturel et identitaire, comme c'est le cas pour le Québec contemporain, l'identité serait plutôt à analyser comme un processus que comme une essence figée (41). Il se réfère de nouveau à Homi Bhabha et à la notion de différence culturelle, ainsi qu'à une autre pensée de Bhabha concernant l'appartenance nationale et l'écriture de la nation. Il s'agit de

l'idée de la nation comme fruit d'un processus dynamique entre l'écriture de l'expérience collective et historique (le *pédagogique*) et l'énonciation dans le présent de cette même expérience par des sujets individuels et collectifs (le *performatif*). Cette dernière idée de Bhabha sera concrètement utilisée par Lindberg dans son analyse.

Le deuxième volet du chapitre consacré au cadre théorique traite de l'altérité et des trois manières différentes dont sera étudiée la figure de l'Autre, à savoir comme un personnage adressé, c'est-à-dire un Autre dialogique dans le sens de Saussure ou de Benveniste, comme une instance d'appropriation, l'altérité étant vue comme constitutive du processus identitaire, et, finalement, comme un personnage allégorique, c'est-à-dire l'Autre comme représentant symbolique d'un lieu commun. L'intérêt principal de son étude, dit l'auteur, est de regarder l'altérité comme un paramètre qui explique et rend explicite le rapport spatial des je énonciateurs (47).

La troisième partie du chapitre théorique est consacrée à la question de l'identité. Cette question est d'abord, et très brièvement, abordée par le biais de la subjectivation et la sexuation, cette partie étant la moins élaborée de l'appareil théorique. Le concept qui sera au centre de l'analyse des processus identitaires dans les romans est celui de l'identité narrative forgée par Paul Ricœur. Ricœur propose par ce concept, dit Lindberg, une manière d'accéder à la temporalité dans l'acte de se raconter. Ceci s'exprime entre autre par les deux faces de l'identité où la permanence dans le temps est désignée par l'identité *idem*, et le rapport changeant avec le temps par l'identité *ipse*. C'est un concept qui prend également en compte la temporalité historique, ce qui permettra à Lindberg de parler de l'insertion historique des sujets québécois, cette approche indirecte et discursive étant, selon lui, plus efficace qu'une étude de type sociologique par exemple (55, note 108).

Ce compte rendu de l'appareil critique donne, nous l'espérons, une idée de l'ampleur et des multiples facettes de la thèse de Svante Lindberg. Il s'agit en effet d'un projet de recherche très ambitieux ayant une base théorique bien solide. Néanmoins, quelques remarques critiques s'imposent. Examinons d'abord l'hypothèse quelque peu ambivalente qui est à l'origine de l'étude. Dans un premier temps, l'objectif a été, dit l'auteur, d'étudier l'évolution du roman québécois comme une rupture du rapport entre l'identité et l'espace référentiel dans les années 1990 chez les écrivains de souche (26). Or, l'élargissement de l'idée de l'ici en cours dans la société québécoise et la présence de plus en plus manifeste d'écrivains migrants a rendu cet objectif originel plus complexe. En effet, tout comme l'écrivain migrant voulant s'appropriier l'espace étranger que représente pour lui le Québec, une négociation spatiale va également avoir lieu chez l'écrivain de souche. Il s'ensuit que l'attitude devant l'espace référentiel chez ce dernier se rapprochera parfois de celle trouvée dans le texte migrant (45). Par conséquent, Lindberg se voit obligé de modifier son hypothèse de départ et entre rupture ou continuation du lien entre identité et territoire la balance semble finalement pencher en faveur de la continuation. En tant que lecteur on a évidemment l'impression qu'un autre choix de corpus aurait donné une autre réponse à la question posée au départ.

Le concept de l'identité narrative de Ricœur comme base théorique de l'analyse identitaire est certes un choix pertinent et fructueux mais ne couvre peut-être pas tous les aspects de l'identité. Il est par exemple étonnant de constater l'absence quasi totale d'une discussion de la notion d'identité culturelle dans une étude où l'appartenance nationale est quand même le fil conducteur. Nous avons vu dans le chapitre théorique que la théorie de Homi Bhabha concernant la « différence culturelle » est présentée sous la rubrique « L'ici comme nation » (41) et non

dans la partie consacrée à l'identité, ce qui est sans doute significatif. En fait, Lindberg ne se servira jamais concrètement de cette analyse de Bhabha pour son propre compte. Si le silence relatif qui entoure la question de l'identité culturelle telle que Bhabha l'analyse est dû au fait que les prises de position théoriques de ce dernier s'accordent mal avec l'ontologie humaniste de Ricœur, on aurait souhaité une explication et une justification de la part de Lindberg.

Un autre aspect de l'identité que le concept de Ricœur n'arrive pas à cerner est l'identité sexuée, ou l'identité de genre. Lindberg consacre seulement un court paragraphe à la question dans le chapitre théorique. Le manque de connaissances de l'auteur dans ce domaine a comme résultat une analyse pour le moins problématique de certains personnages féminins et de la notion de féminité. Il en est ainsi du roman de Pauline Harvey, *Un homme est une valse*, où l'analyse « divise » le personnage en deux : d'un côté l'être privé, sexué (la femme), de l'autre le personnage public, intellectuel (l'écrivain). Même si Lindberg en faisant cette distinction suit l'analyse que fait le personnage lui-même de sa situation de femme, une discussion de cette vision problématique de la féminité devrait s'imposer pour n'importe qui ayant des connaissances en théories de genre.

Ces remarques critiques ayant été faites, il faut souligner la qualité de ce travail. A notre avis, son mérite principal réside, non dans l'originalité de l'hypothèse ou dans la réponse donnée à cette hypothèse, mais dans le choix du corpus et dans l'analyse textuelle. En effet, Lindberg nous fait connaître des auteurs encore peu connus et commentés, et son analyse très détaillée de leurs textes fait preuve d'une maîtrise assez exceptionnelle de l'appareil critique.

Christina Angelfors

Deissler, Dirk: *Die entnazifizierte Sprache. Sprachpolitik und Sprachregelung in der Besatzungszeit*. 2. korrigierte und erweiterte Auflage, 2006. 313 Seiten. Peter Lang Verlag, Frankfurt a.M. ISBN 978-3-631-54764-br. Preis 59,70 Euros.

Eigentlich ist der Titel nicht ganz zutreffend, da es sich ja nicht um Veränderungen in der Struktur der deutschen Sprache handelt, die intakt blieb (wie später in der DDR, wo der Wortschatz auffällige Parallelen zur Sprache der LTI¹ aufwies), sondern lediglich um die Entfernung jenes Wortschatzes, dessen Hauptbestand Cornelia Schmitz-Berning in ihrem vorzüglichen *Vokabular des Nationalsozialismus* eingehend dokumentiert hat (s. die Besprechung von mir in *Moderna språk* 2001, S. 201 f.). Es ist von Deissler im Literaturverzeichnis angeführt, aber ohne Spuren im Text zu hinterlassen.

Es handelt sich um eine leicht überarbeitete Dissertation, die von der Neuphilologischen Fakultät der Universität Heidelberg angenommen wurde. Unter Heranziehung eines umfangreichen Archivmaterials werden hier die sprachpolitischen Maßnahmen der westalliierten Besatzungsmächte im Rahmen der sog. Re-education (der Begriff erwies sich als kontraproduktiv und wurde Ende der Besatzungszeit kaum mehr verwendet) in der Zeit von der Kapitulation am 8. Mai 1945 bis zur Gründung der Bundesrepublik am 23. Mai 1949 ausführlich behandelt. Ausgeklammert sind die andersartigen Verhältnisse in der sowjetisch

¹ So der Titel von Viktor Klemperers „Notizbuch eines Philologen“ über die *Lingua Tertii Imperii* (1947, 17. Aufl. 1998). Über Ähnlichkeiten mit dem Naziwortschatz s. Jürgen Fuchs (ausgewiesen aus der DDR 1977): „Das Erschrecken über die eigene Sprache“, in *Jahrbuch der Deutschen Akademie für Sprache und Dichtung* 1983, S. 42 ff.

besetzten Zone, mit Ausnahme von kurzen Bemerkungen über Zensur (S. 199 f.), Rundfunk (S. 214) und Kulturzeitschriften (S. 243 f.) in der SBZ.

Es fällt auf, dass es sich bei den mit der sprachpolitischen Arbeit beauftragten sog. Kontrolloffizieren nicht selten um hochgebildete, literarisch oder sprachwissenschaftlich ausgebildete Persönlichkeiten handelte. So z.B. hatte sich General Raymond Schmittlein (aufgewachsen im Elsass und mit einer deutschen Frau verheiratet), Leiter der Direction de l'Education Publique in der französischen Zone, durch mehrere sprachwissenschaftliche Arbeiten ausgewiesen. Ein Paradebeispiel ist der Schriftsteller und Kritiker Eugen Jolas, hauptverantwortlich für die sprachliche „Umerziehung“ in der amerikanischen Zone.

Seine Biographie ist bemerkenswert. Er wurde 1894 in den USA geboren, wuchs aber seit seinem dritten Lebensjahr im konfliktgeladenen Lothringen auf. Seine Mutter war Deutsche, der Vater Franzose, zuhause sprachen die Eltern aber Englisch. Die Familie kehrte 1907 in das Land seiner Geburt zurück, wo er sich entschloss, auf amerikanischer Seite gegen Deutschland zu kämpfen. In den Jahren 1927-1938 war er Herausgeber der avantgardistischen Zeitschrift *Transition*, wo sein Freund James Joyce Teile von „Finnegans Wake“ veröffentlichte. Selbst schrieb er mehrere sprachtheoretische Artikel, beeinflusst von dem amerikanischen Sprachwissenschaftler Samuel I. Hayakawa, dessen semantische Arbeiten damals in Amerika hoch im Kurs standen (später u.a. *Language in Action*, 1941).

Er war also für seine künftige Arbeit hervorragend qualifiziert. Im Jahr 1941 wurde er in der Eisenhower direkt unterstellten *Psychological Warfare Division* angestellt, die sich mit dem herannahenden Kriegsende zunehmend auch mit der sprachlichen Situation in Deutschland beschäftigte (1944 erschien in New York *Nazi-Deutsch. A Glossary of Contemporary German Usage*). Im Juni 1945 wurde er Chefredakteur der „Deutschen Allgemeinen Nachrichtenagentur“ mit Sitz in Bad Nauheim und 13 Mitarbeitern aus der amerikanischen Militäradministration. Hier war es seine Aufgabe, die Entnazifizierung des Wortschatzes in den Printmedien der amerikanischen Zone voranzutreiben.

Besonders eifrig fahndete man aber in der französischen Zone nicht nur nach Restbeständen der LTI, sondern auch nach allen Wörtern, die irgendwie als militaristisch oder nationalistisch anrühlich aufgefasst werden konnten. So wurde nicht nur Adolf-Hitler-Platz in Place-du-Général-de-Lattre-de-Tassigny (nach dem Leiter der französischen Invasionsstreitkräfte) umbenannt, sondern auch z.B. Bismarckstraße in Schillerstraße und Preussenstraße in Saarlandstraße (1957 ging man zu Bismarck zurück). Auch Zusammensetzungen mit Reich, z.B. Reichsstraße waren verpönt.

Von besonderem Interesse aus germanistischer Sicht ist der Abschnitt „Eugen Jolas und *Die Wandlung*“ (S. 244 ff.). *Die Wandlung* war eine der vielen Zeitschriften, die nach 1945 wie Pilze aus dem Boden schossen, um nach der Währungsreform im Juli 1948 in der Mehrzahl, darunter auch *Die Wandlung*, wieder zu verschwinden. Herausgeber der Zeitschrift war der Philosoph und Politologe Dolf Sternberger. Er war mit Jolas befreundet, dem er auch den Titel verdankt. Hier veröffentlichte Sternberger sprachkritische Glossen, die 1947 die Grundlage bildeten zu seinem mit Storz und Süßkind herausgegebenen Band *Aus dem Wörterbuch des Unmenschen*. Darin wurden Wörter wie „betreuen“, „durchführen“ und „untragbar“ als NS-belastet analysiert. Das Buch erschien 1967 in einer erweiterten Fassung, die zu erbitterten Auseinandersetzungen mit der jungen Germanistengeneration führte.

Über Sternberger und sein starkes sprachkritisches Engagement vor und nach 1945 erschien vor kurzem eine außerordentlich interessante, geradezu faszinierende Biographie von William J. Dodd, Professor of German Studies in

Birmingham: *Jedes Wort wandelt die Welt* (2007), herausgegeben von der Deutschen Akademie für Sprache und Dichtung². Hier macht übrigens Peter von Polenz, damals der schärfste Kritiker von Sternberger, das, was man heutzutage in Schweden einen Pudel nennt, d.h. er zeigt nun ein ganz anderes Verständnis für Sternberger. Fast eine Sensation, wie Uwe Pörksen, Vizepräsident der Akademie, in seinem Nachwort bemerkt.

Es bleibt nur übrig, Dodds Urteil über Deissler aus dem Verlagsprospekt zu zitieren: „The value of this book lies in the way it presents a wealth of new, documented material and places it in the cultural and linguistic politics of the period“.

Gustav Korlén

² Es ist Dodd entgangen, dass Sternberger auch Initiator des ergiebigen dreijährigen Akademieprojekts „Sprachnormen in Deutschland“ war, s. die Besprechung des ersten Bandes von Birgit Stolt in *Moderna språk* 1981, S. 87 ff.