

Nunca encontré un alma gemela. Nadie fue un sueño. Me dejaron con los sueños abiertos, con mi herida central abierta, con mi desgarradura. Me lamento; tengo derecho a hacerlo. Asimismo, desprecio a los que no se interesan por mí. Mi solo deseo ha sido

No lo diré. Hasta yo, o sobre todo yo, me traiciono. Como un niño de pecho he acallado mi alma. Ya no sé hablar. Ya no puedo hablar. He desbaratado lo que no me dieron, que era todo lo que tenía. *Y es otra vez la muerte. Se cierne sobre mí, es mi único horizonte.* Nadie se parece a mi sueño. He sentido amor y lo maltrataron, sí, a mí que nunca había querido. El amor más profundo desaparecerá para siempre. ¿Qué podemos amar que no sea una sombra? Murieron ya los sueños sagrados de la infancia y la naturaleza también, la que me amaba

Este texto recrea la llegada de la 'muerte', el instante de inminente comunión que veíamos en el ejemplo anterior y que aparece descrito en esta prosa poética con mayor detalle. Dos momentos son los que traza el símbolo en la obra poética: la dilatada espera, que ocuparía el mayor número de ejemplos y la inminente llegada, recreada en los últimos textos analizados.

A lo largo de este artículo se ha realizado un recorrido por tres símbolos, tres formas en diferentes momentos de la obra pizarnikiana. Hemos tratado de reconstruir un posible esquema del tratamiento de dichos símbolos, apreciando la evolución y enriquecimiento que sufre cada uno de ellos, destacando los matices que varían y se ponen a prueba hasta llegar a la forma que se afianza y permanece al final de la obra. Los tres símbolos 'sol', 'noche' y 'muerte' constituyen tres espacios fuertemente ligados al yo poético, hemos intentado situarlos en una línea de proximidad con respecto a él. Detenernos en cada uno de ellos ha servido para determinar los matices que demuestran la riqueza de la estructura que componen y mostrar la cuidada elaboración del lenguaje poético de Alejandra Pizarnik.

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Reviews and Notices

Bergh, Gunnar, Jennifer Herriman & Mats Mobärg (eds.). **An International Master Of syntax & semantics. Papers presented to Aimo Seppänen on the occasion of his 75th birthday.** Gothenburg Studies in English 88. Acta Universitatis Gothoburgensis. 2004. 261 pp. ISBN 91-7346-499-6. Price: SEK 180 + VAT.

The twenty-two papers in this volume are dedicated to *An International Master Of syntax & semantics*, Aimo Seppänen, who retired some years ago from his post as professor of English language at Göteborg University. The editors have cleverly highlighted his name in the title of the book (note the unconventional use of initial capitals). Like the work of the Master himself, the papers cover a range of topics in English linguistics, chiefly in the areas of syntax and semantics. The contributors include both former colleagues in Sweden and scholars from abroad.

The *festschrift* is a genre with its own characteristics. In a paper by Frøydis Hertzberg (2000), published in a *festschrift* (!), the author examines the genre with special reference to the introductory passages of articles from ten different publications, in all 195 articles. The starting-point was the assumption that the genre allows the author to feel freer ('slå seg noe mer løs', in English perhaps 'let his/her hair down') than in an article in a professional journal. The main conclusion was that the articles examined were matter-of-fact and that the element of playfulness and rhetorical freedom was limited, presumably because the texts in a *festschrift* are directed to fellow researchers. But the authors took great care to engage the reader, by somehow 'greeting' the addressee before going over to the main topic. Against this background, how can we characterise the present volume? There are indeed elements of playfulness, as in the title of the book and in the titles of some of the articles. The main impression, however, is that the papers are substantial contributions to research. As in many *festschriften* there is a great variety in the choice of topics, though many of the contributors have taken care to address issues of special interest to Aimo Seppänen, and a number of the contributions refer to his publications.

The variety of topics complicates the task of the reviewer. The editors have not made the task easier, as the papers are simply listed alphabetically by author, without any organisation by topic. Nevertheless, there are groups of related topics, as I hope to show. I will draw special attention to contributions that might be of interest to language teachers. The bulk of the papers deal with issues in English syntax. Rodney Huddleston and Geoffrey K. Pullum, authors of the recently published *Cambridge Grammar of the English Language* (2002), discuss the classification of finite subordinate clauses. The traditional functional division into nominal, adjectival, and adverbial clauses is rejected as untenable in favour of a three-way classification based on the internal structure of clauses: relative clauses, comparative clauses, and content clauses. Sölve Ohlander takes up the thorny issue of the borderline between relative and interrogative clauses, with special reference to clauses of the type illustrated in *that's how heartaches are made*. He marshals an impressive range of arguments for an interrogative analysis, whereas traditionally these clauses are analysed as nominal relative clauses, for example in the well-known reference grammar by Quirk *et al.* (1985) and in Svartvik and Sager's (1996) university grammar. It should be noted that Ohlander's analysis, originally advanced in another *festschrift* (Ohlander 1985), is in agreement with that of the Cambridge grammar.

Three papers discuss verb and noun complementation, a topic that has been of special interest to Aimo Seppänen. Rhonwen Bowen writes about double complements of nouns, Juhani Rudanko on transitive verbs followed by *from -ing* complements, and Patrick Duffley on infinitive and *-ing* complements of verbs like *forget* and *remember*. The last of these issues, in particular, is intriguing. What is the difference between *remember doing* vs. *remember to do*? Why do we rarely hear *forget doing*, whereas *forget to do* is common? Although the contrast is dealt with in Svartvik and Sager's grammar (p. 379), there is much more to be said about it.

Word order is taken up in a couple of papers. Joe Trotta's well-argued discussion of vacuous subject movement will no doubt be difficult to follow for those who are not well versed in recent syntactic theory. In contrast, Solveig Granath's paper on word order after sentence-initial *thus* should be easily accessible. Even the most

comprehensive grammars of present-day English (Quirk *et al.* 1985, Biber *et al.* 1999, Huddleston and Pullum 2002) do not provide sufficient information on this point. Granath deals with four possible patterns and shows that the choice among them is connected with the meaning of *thus*. In her paper she makes good use of texts in machine-readable form, more exactly *The Guardian/The Observer* 1998-2001 on CD-ROM, which provided several thousand instances of the relevant patterns. Incidentally, it should be noted that many of the papers in the volume make good use of electronic text corpora, especially the 100-million-word British National Corpus.

As is well-known, the choice between *it* and *there* is a problem for Scandinavian learners of English, who frequently use *it* rather than *there* in existential/presentative constructions. Leiv Egil Breivik shows that existential *it* is not foreign to English and traces it all the way to Old and Middle English sources, where *it* and *there* (and zero, i.e. constructions with no pronoun) may be found to alternate in the same text. Although existential *it* survives in some forms of non-standard English, it is of course not to be recommended for foreign students of English. In another syntactic paper Johan van der Auwera and Martine Taeymans examine the use of *let's* and corresponding forms in Dutch, including attested examples like *Let's you and him argue*. Patricia Poussa's study of *where* and *what* as relative markers in North Norfolk would have benefited from a clearer distinction between relative and interrogative forms. Cynthia Allen's historical study of the Dem Poss construction, as in *these our letters*, shows the relationship between this construction and the emergence of the double genitive, which is its present-day English counterpart.

Verb forms are in focus in two contributions. The spelling of the regular past tense, at the outset perhaps an unlikely topic for an academic paper, is related to theories of language acquisition in a paper by Vivian Cook. Göran Kjellmer presents an illuminating and well-argued study of the development of the English strong verbs. Just over half of the Old English strong verbs have been preserved. The causes of loss, Kjellmer claims, include the influence of homonyms, synonyms, and loanwords. The degree to which originally strong verbs have preserved their strong character appears to be connected with their frequency: the surviving strong verbs are far more frequent than the verbs which have become weak. Frequency thus seems to be a major factor in preserving irregularity, presumably because what is often heard is more easily learned and retained in memory.

Moving away from grammar, we find investigations within the areas of semantics and discourse. Stressing that gradability extends beyond adjectives, Christina Alm-Arvius examines the semantic potential of the verb *know*. The gradable potential of this verb is intimately connected with collocations, i.e. the words which it tends to co-occur with. Collocation is a notion that has become increasingly important in recent linguistic research as well as in lexicography and language teaching. To be successful, the study of collocations requires large masses of text. Drawing on a number of electronic corpora, Arne Olofsson contrasts the sequences *connected to* and *connected with* and concludes that there seem to be regional differences (more *connected to* in American than in British English) and ongoing changes (*connected to* gaining ground). There is also evidence that *connected with* is becoming grammaticalised and can substitute for *in connection with*. A somewhat different study of 'collocational frameworks' is Karin Aijmer's investigation of the sequence *the fact is* (sometimes just *fact is*), which is typically placed in initial position, in the 'pre-front field' of declarative sentences. Aijmer claims that the sequence is developing into a pragmatic marker which can be used to challenge the hearer's beliefs or knowledge. Hence it is often preceded by *but*.

The reader with a special interest in semantics will be intrigued by Ann-Marie Svensson's account of the noun *burh*, which had a bewildering polysemy in Middle English, including both 'rabbit hole' and 'town with privileges' (surviving in *burrow* and placenames ending in *-borough/-burgh/-bury*, respectively). In another historical study Lilo Moessner analyses early Modern English experimental essays with reference to features indicating involvement vs. informativeness, a dimension that is well-known from Douglas Biber's (1978) work on variation across speech and writing. To what extent do the texts contain features that serve to inform vs. engage the reader? Due to the limited material, Moessner's results were inconclusive.

Some of the contributions defy any grouping. Here belong John Anderson and Fran Colman's scrutiny of 'non-rectilinear name-forms' (on coins) in Old English, Mall Stålhammar's interesting comparison of anglicisms in Estonian and Swedish, and David Wright's witty story of 'Ejaculations Galore'. A paper which I recommend especially is Christopher Hall's discussion of the Sapir-Whorf hypothesis on the relationship between language and thought. The stories of the many Eskimo words for snow, the cross-linguistic differences in colour terminology, and other similar examples have been oft repeated. Hall examines the evidence and finds that there is a need for a lot of caution. There are indeed wide differences between languages and cultures, and there is a close relationship between language and culture, but the real crux of the matter – whether language influences the way we think or perceive – remains unproven. Reviewing recent works on intercultural communication, Hall finds that the presentation of the Sapir-Whorf hypothesis glosses over the 'serious doubts about the hypothesis that are held in linguistic circles'. The lesson to be learned is how things can go wrong when they are presented with insufficient knowledge. I can just say: *hear hear!*

This volume provides new knowledge on how English is used, how it has changed over the centuries, and how it can be analysed, with reference to current linguistic theories and using state-of-the-art methodologies. Though the range of topics is a bit bewildering, the articles are generally well written and easily accessible. The book is well produced and virtually free of typographical errors. Apart from the papers, there is a select bibliography of publications by Aimo Seppänen. The cover shows a photo from Lake Nahkiala, Toijala, Finland, home of the Seppänen family after they had to leave their native Karelia. The book is recommended for former students of the Master as well as for other readers who are curious about issues discussed in present-day English linguistics.

Stig Johansson

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Fox, Kate. **Watching the English. The Hidden Rules of English Behaviour.** London: Hodder and Stoughton. 2004. ISBN 0 340 81885 9. 424 pp. Price: £ 20.

In 1946, the Hungarian-born journalist, George Mikes, first published his best-selling book, *How to Be an Alien*, in which the peculiarities and eccentricities of the English, as seen through the eyes of an outsider (albeit naturalised) were humorously, observantly and famously documented. This is the book where we learn, for instance, that streets in England tend to change their names at every bend, unless the bend is so sharp that it would be motivated to change the name, in which case the name is kept; and that the English have hot-water bottles where continentals have sex lives.

In many ways, Kate Fox's new book is a chip off the same block; in fact, the two books are so similar in terms of aspects treated that it is hard to believe that Mikes has not been one of Fox's original inspirers (her book has several references to Mikes, as well as to other writers in the mini-genre of books on English national character). On the other hand, whereas Mikes' book is a slender volume of less than a hundred pages, Fox's book is a mighty tome of well over four hundred. And where Mikes made his observations simply by keeping his alien eyes and ears open while getting on with his life, Kate Fox is a social anthropologist who makes systematic observations of the behaviour of her fellow countrymen of the same type that would be expected when studying "exotic" cultures in far-away places. (It would have been hilarious to watch some of her field experiments, for instance when she practised queue-jumping in order to gauge people's reactions; or deliberately bumped into people, registering whether they said 'sorry' or not.)

The subtitle of the book is "The hidden rules of English behaviour", where by 'rules' is meant noticeable regularities, not directives. This is a use of the word which is common in linguistics, and sure enough, Fox right from the start sets out to formulate a "Grammar of Englishness". Most sections in the book have the word 'rule' in their headings, sometimes suggesting great detail in the analysis, e.g. "after-work drinks rules", "polite procrastination rules", etc.

Now, this might seem like a hyper-academic kind of treatment of a not terribly serious subject matter, but please don't be deceived by these seemingly formal details. It is true that the book has a very systematic way of working through things, with sections, subsections, and subsections of subsections – and it is a bit repetitive at times – but it is just as true that, in spite of all its scholarly trappings, this is a book written throughout with that light, humorous touch that would be hard to imagine in a book of this type that was not English. In fact, even though the English language is my daily bread (so I ought to be used to the English love of playing around with words), I sometimes find my more matter-of-fact Swedish academic intuition wondering if what I am reading can really be meant to be taken seriously, when the style is as easy-going as it is in this book.

On the other hand, being Swedish, I also feel that many of the "rules" that, according to Fox, apply particularly to English behaviour appear to apply just as much to Swedes or Scandinavians. Indeed, John Cleese once noted that even those of his films that did not go down well internationally tended to be popular in two places, England and Sweden, something he attributed to two nations sharing the same inhibitions (and making fun of inhibitions, as we all know, is what Cleese does best).

Inhibition, or the "English Social Dis-ease" as Fox punningly puts it, is claimed to be very much at the centre of what constitutes Englishness. The legendary weather-talk (where one must never disagree), the use of understatement, the avoidance of pomposity (referred to as "The Importance of Not Being Earnest Rule"), the art of queuing up properly (according to Mikes, "the national passion"), the politeness, the humour, which is not just a matter of temporary entertainment, but which permeates every aspect of English life, all of these things are explained as responses to a fundamental "incompetence in the field [...] of social interaction". One is tempted to say: if incompetence can lead to all these civilised things, there ought to be more of it!

But there is another aspect of Englishness, which runs like a red thread through the book, and which is less agreeable: English class society. Reading Fox's book, one gets the impression that very little has happened over the last fifty, or maybe a hundred, years to reduce the impact of class differences in England. According to the author, it is still the case that English people – all of them, apparently – through their behaviour, their clothes, their houses, gardens and cars, even their dogs, emit signals that will be unmistakably received and interpreted by their fellow countrymen as hard evidence of one's position in the social hierarchy.

There is a strong element of one-upmanship in these social and psychological mechanisms: as soon as the lower classes manage to move up in the world economically and materially, the uppers and upper middles adjust the rules slightly, and unpredictably, so that it will always be impossible to catch up. It is no good to be too scruffy, but it is even worse to be too elegant, because then you demonstrate

that you are a member of the squeamish lower-middle (or middle-middle, even) class who need to prove themselves by exaggerated (read 'tasteless') trappings. ('Squeamish' is apparently Fox's favourite adjective when describing the lower-middles and middle-middles.)

And then there is language. Already G.B. Shaw noted that as soon as an Englishman opens his mouth, some other Englishman will hate him. Language, accent in particular, is traditionally the English class indicator *par excellence*. However, it is when I read Fox's discussion on linguistic matters – my own home turf – that I start growing suspicious that the ambition to entertain has taken over at the expense of fact. In the very simplified discussion on class and pronunciation, for instance, the only two categories in existence, judging by the accent examples, appear to be cockneys and people sounding like retired army officers from the Boer War. Surely anybody who spends some time in England with their ears open will notice the very obvious levelling of accents that has taken place since the 1950s and of late led to many linguists suggesting that a new spoken standard variety ("Estuary English") is developing and spreading from the South-East. And if there is the odd specimen left of the archetypal dowager duchess category, surely they cannot be seen as representative of present-day England.

U and Non-U, Alan Ross's and Nancy Mitford's classification of lexical class shibboleths from the 1950s, is also paid a revisit by Kate Fox. Maybe as a humble academic I am mixing too little with the Ascot and fox-hunting set, but I must confess, except for in books like this one, I have never observed in real life the class hazards of using words like 'toilet', 'settee' or 'pardon', which, according to the author, will be severely frowned upon by the uppers, who instead say 'lavatory', 'sofa', 'sorry?' – or even 'what?' if they are really upper-crust. ('Pardon' is worse than 'fuck', according to believers in these class shibboleths!) Until proven wrong, I shall therefore remain sceptical and keep assuming we are looking at a popular and oft-perpetuated myth.

(And while I am at it, there is a misplaced comment in the footnote on p. 37 about the greeting 'How do you do?' being peculiar in speech because it is pronounced with falling intonation: falling intonation is in fact the default intonation for all *wh* questions in English.)

But please don't let this nitpicking keep you from reading this book. Even though I may have my doubts about certain details, and even though as a scholar, I would have preferred a proper reference format to be able to judge for myself the validity of some of the author's claims (clearly, the results of Fox's anthropological investigations have frequently been interspersed with anecdotal evidence and also some clichés) there is no denying that this is a very stimulating book to read. It is interesting, thought-provoking, and very funny. And this reviewer is especially pleased after all these years at last to have had an explanation of the intricacies of round-buying in English pubs.

Mats Mobärg

Einarsson, Jan. 2004. **Språksociologi**. Lund: Studentlitteratur. 367 pp. ISBN 9 1440 3262 5. Price: SEK 333 (hardback).

At last a book on sociolinguistics in Swedish! Einarsson's *Språksociologi* is a welcome addition to the linguistic literature in Swedish with a point of departure in the Swedish context. The absence of such books has been notable and to a large extent Swedish students of linguistics have had to rely on books by authors from English-speaking countries which quite logically are illustrated with examples mainly from the English language. Thus, it is refreshing to read this book full of illustrations and examples in Swedish and from Sweden, such as, for instance, the enlightening example of various ways of answering the telephone (p. 105).

The book is a hardback with a beautiful watercolour on the cover by the author himself and looks very inviting. And, indeed, the volume consisting of 367 pages and 14 chapters starts off with an "invitation" to the subject with various useful and helpful distinctions and definitions. Chapters 2 and 3 deal with dialects and language contact. In chapter 4, the more political aspects are discussed, which are to

some extent also taken up in chapter 5, dealing with bilingualism. Chapter 6 raises the issues of when to talk and when to keep silent in various contexts. Chapters 7–9 are connected in that they discuss language variation, attitudes and changes. In chapter 10 and 11 we are brought into the realm of conversations of different types. Chapter 12 deals with the voice and the body and chapter 13 connects sociolinguistics with the educational world. The book ends with a brief concluding chapter 14.

Språksociologi is a comprehensive overview of the field of sociolinguistics, as is obvious from the description of the different chapters above. This is where the strength of the book lies. By necessity, even in 367 pages no single aspect of the subject can be dealt with in any great detail. Paradoxically, however, the level of detail is sometimes unwarranted. For instance, in the discussion about linguistic variation, there is a paragraph about differences in medical terminology between two neighbouring counties, which, perhaps, is of minor interest in an introductory overview of sociolinguistics.

Generally, the cross-referencing functions well throughout the book. Without it, the book would have been much more difficult to read. Why? Simply because various aspects of language intersect with one another in such a multifaceted manner that they are virtually impossible to keep separate. That the author is well aware of this fact is evident, not least judging from the footnote on p. 143 where an explanation is offered on the placement of the discussion on dialect and school. This said, some placements still seem a bit odd. One such example is the fairly new form of communication, SMS, which is dealt with in some detail in section 9.3, whereas its close relative, chatting on the net, is taken up in chapter 12, the title of which is “the expressions of voice and body”. As a reader, I would have expected these two modern forms of communication to be dealt with, if not in the same section, at least in the same chapter.

The book offers many interesting and lively descriptions of studies dealing with various aspects of sociolinguistics. While some studies seem to be a bit dated in a new book on sociolinguistics, others are of more recent date. An example of an old reference is found on p. 49, where creoles are discussed and the author states that “nowadays researchers look into the development of creoles to learn more about the origin of language”, referring to a source from 1977. More modern studies are dealt with in greater depth, and the strongest engagement is found in studies where the author himself has participated. One example of a very interesting account of a study by Einarsson is the one on differences in girls’ and boys’ language use on p. 186. Conversations between young people were tape recorded and we are offered an extract of one of the dialogues between two eight-year-old boys. They are engaged in a war game and their use of language reflects this in an illuminating fashion. But then comes the somewhat surprising conclusion of all this, when Einarsson ends the account by stating that the boys went on with the game for hours, and did not even stop when one of the boys’ “kind mother served them buns and lemonade” (p. 188). Einarsson thus seems to confirm the view of role of the woman as the caring mother who bakes fresh buns while her son plays war games with his friend.

Yet another comment is in place on an unexpected subjective view of the author. On p. 200, register and style are discussed (very) briefly. The example used is the different registers employed in the various radio channels and Einarsson refers to Swedish Radio’s Channel 2 as “the distinguished music channel” in a slightly derogatory manner. Such comments tend to strengthen popular fallacies and we should all refrain from contributing to that.

While most chapters are well linked and tie on to one another in a logical fashion, some transitions are a bit abrupt. For instance, chapter 8 finishes off with a discussion on children’s relation to God and how male and female characteristics can be traced in these different relations. Then chapter 9 starts, and we abruptly find ourselves in the area of language change. Even though, as pointed out later in chapter 9, there is a connection between language attitude (the main focus in ch. 8) and language change (the main focus in ch. 9), the transition could have been smoother. There are also a number of typos throughout the book as well as oddly placed figures and examples, which are details of minor importance but nevertheless irritating.

Having said this, the concluding remark is that this is a book to be recommended to anyone interested in knowing more about the intricate interplay between language and society. An obvious audience is, of course, Swedish students of linguistics, but anybody the least curious about these matters will find this book rewarding. The language is kept at an informal level and does not obstruct the reading or the understanding of the content, which gives valuable insights into the enormous and exciting field of sociolinguistics.

Liss Kerstin Sylvén

Michal Anne Moskow & Britta Olinder (ed.). **Criss-Cross Tales: Short Stories from English-Speaking Cultures**. Lund: Studentlitteratur 2002.

Designed to serve as course material for English literature university courses but addressing also the general reader, *Criss-Cross Tales* is a short fiction anthology that brings together 21 writers from diverse cultural and geographic settings within the English-speaking world. Much more than a conventional collection of short stories, the volume provides a multidimensional cultural and literary framework within which the stories themselves are situated. Their study is facilitated not simply as literary texts in a general sense, but more particularly as productions of specific cultural conditions.

To meet the students’ needs in approaching literature from a primarily postcolonial critical perspective, the editors present the basic tools for literary analysis, providing explanations of critical and literary terms. They also include theoretical viewpoints on culture and overviews of the cultural locations that mark these short fiction texts in the general introduction and in explanatory notes that follow each story. Sets of questions, suggestions for further reading and biographical information on the writer follow the stories to aid the readers.

The task of putting together a selection of short fiction representing such cultural diversity is a challenge met by including stories with varying themes and styles from different time periods as well as cultural and geographic areas. The editors have succeeded in producing a well balanced collection featuring classic and less known or newer texts; two of the stories are first published here.

Chronologically the majority of the stories belong to the second half of the 20th century. But short fiction by Mary Shelley, Mark Twain, Rudyard Kipling and Virginia Woolf contribute to presenting the cultural concerns of earlier times, including colonial, and offering viewpoints on social issues that may indeed remain unresolved today.

The geographic areas range from Australia (Archie Weller), New Zealand, with a focus on aging (Janet Frame), Nigeria (Chinua Achebe), South African Black/white (Bessie Head), Japan (Kazuo Ishiguro) and India (R. K. Narayan) to Britain, North America and the Caribbean. Co-cultures that contribute to mapping the US include Sioux (Susan Power), African American (Maya Angelou), Hispanic (Edgardo Vega Yunqué), Jewish (Michal Schott), gay (David Leavitt) and a critical presentation of the settling of the West (Ray Bradbury). One story comes from the Caribbean (Andrew Salkey) and another from Canada (Janice Kulyk Keefer). In Britain, the focus falls on a meeting of Japanese and British (Graham Greene), on the Irish conflict viewed from the perspective of women (Mary Beckett) and on a marginalized, indeed criminal, male (Val McDermid).

Throughout the work, a polyphony of voices at the level of character indicates a sensitivity to letting us hear female voices, those of children, the elderly, and gay people. These voices that are often not audible or remain heavily mediated in literature here present clear insights into the experiences of these people.

The speech and the actions of individuals who dwell on what has been perceived as cultural margins of the hegemony in the English-speaking world often reveal ideologies and standpoints that are at odds with the western mainstream belief, thought and symbol systems. These set the parameters for valid epistemologies globally. Access to alternative philosophies and/or mythologies disrupts the domination of western thought; the potential of alternative knowledge/wit lies in its ability to operate subversively: when employed, it allows for survival in oppressive contexts.

Representing a wide variety of writing styles that range from animal fable to popular culture and science fiction, and varying in length, the 21 stories of the anthology constitute fitting material for literature, cultural studies and anthropology; fiction often reveals reality. The strength of the collection lies in its thematic wealth, as it presents links to a variety of cultural settings. A close look at the plots reveals a line zigzagging through the texts, connecting them; this line materializes intercultural contacts that occur on different levels and that may be perceived as more or less central in each story's plot. There are meetings, encounters, contacts or confrontations taking place between people from different cultures, people with individual lifestyles shaped by their race or ethnicity, class, religion, gender, sexuality, age or ability. Moreover, the reader witnesses contacts between the world of the living and the realm of the spirits or the ancestors, the lived reality and the imaginary, or the present and the past.

Encounters may be humorous, or very serious and bitter, and may result in clashes or violent (verbal) collisions; sometimes they involve sharp and witty exchanges, sometimes only silence; at times they might seem to run smoothly on the surface, but still prove to be deceptive. In fact, most of the writers problematize and ironize these contacts, exposing their intensity, the tension and the frustrations generated due to lack of communication, and giving expression to or implying the need for cultural mediation, for a cultural translator. Power's documentation of failures of interpretation and understanding of the well-meaning young, white, female, teacher of Sioux children in Dakota is indeed subtle compared to R. K. Narayan's portrayal of the American tourist's authentic but futile protest when overpowered at the recognition of his miscommunication with the old Indian goat keeper: "[he] seized his shoulder and said earnestly, 'Is there no one—absolutely no one—here to translate for me?' He looked up and down the road, which was deserted on this hot afternoon" (55).

Criss-Cross Tales is a selective volume of exciting short fiction. Like a patchwork quilt, it exhibits an array of contesting cultural motifs that, combined, grow into new shapes and eventually add to the formation of greater patterns. This is a readable and enjoyable collection that is bound to appeal to students, but which undoubtedly also deserves the attention of a wider readership.

Maria Proitsaki

McDonald, Russ (ed.), **Shakespeare: Anthology of Criticism and Theory 1945-2000**. Malden, Mass.: Blackwell Publishers, 2004, pp. 930.

Pollard, Tanya. **Shakespeare's Theater: A Sourcebook**. Malden, Mass.: Blackwell Publishers, 2004, pp. 352.

Smith, Emma (ed.), **Shakespeare's Tragedies**. Malden, Mass.: Blackwell Publishers, 2004, pp. 369.

One of the greatest contributions of postmodernist theory for the Renaissance scholar has definitely been the awareness of the historicity of writing, the consciousness that time and place shape what and how we write. It is, however, not easy to write about Shakespeare and not feel the weight and pull of the history of Shakespeare criticism. Writing for the *Shakespeare Quarterly* in 1951, Oscar James Campbell noted that in order to keep abreast of Shakespeare scholarship, you would need to read about 200 pages a day. He added to this perspective by quoting Anton Adolph Raven's comment in 1936 that on average a new article or book appeared on *Hamlet* every twelve days.¹ In 2005, the number of pages you would need to read a day has increased substantially, and studies on *Hamlet* are unabated.

Blackwell Publishing alone gives out a number of scholarly works each year. I will just mention three that came out in 2004. One has history in relation to Shakespeare as its specific scope and aim, is Tanya Pollard's *Shakespeare's Theater: A Sourcebook*. In her introduction, Pollard sets out the conditions for the theater and its playwrights in Renaissance England, and makes it clear that what many of us perceive as a Golden Age for drama was a time of furious debate on the nature and legitimacy of the stage. There were serious concerns that theatre houses competed with the churches in attracting people on Sundays (which was true), that

they taught or encouraged sinful behavior, and not least that they exacerbated the anxieties caused by the religious upheaval of the times. The *Sourcebook* contains twenty-two extracts from the sixteenth and seventeenth century debate, and each extract is preceded by a brief introduction to its author and its context, and includes a list of suggested materials for further reading.

Pollard's discussion, of how the centralization of government in London was paralleled by a concentration of the theatre to the capital as well as a secularization of the plays performed in the wake of the Protestant Reformation, highlights the relative newness of much of Renaissance drama. Similarly, her discussion of how the "explosive" growth of commercial venues in which to perform plays was matched by the raging accusations against and heated apologies for the theatre, draws attention to the societal mechanisms that accompany change. The upsurge in the availability of drama and its evolving nature in Renaissance society required adjustment and attracted political commentary as well as legislation. Pollard's book gives a good introduction to the range of concerns sparked by the theatre, for example, that the physical conditions of the theatre promoted plague as well as sin; that the performances attracted and thus decreased the productivity of workers; that social confusion would arise from the fact that all the female roles were played by men. There were also complaints against the clothes worn by low-born actors representing kings or noblemen, which was interpreted as the "erasure of social boundaries." "What was to stop players – or spectators – from dreaming of such possibilities in their ordinary lives as well?" (xiii).

More than answering questions about the relationship between the theatre and society, Pollard's book gives excerpts from numerous texts and shows the breadth of the debate. She lets the reader interpret them. As such, Pollard's *Sourcebook* is what it purports to be: a springboard for students and scholars of Renaissance drama. In giving arguments for and against the theatre, she highlights the similarity of the basis of the arguments on both sides, but also the difficulty in putting either the apologists or the detractors of the theatre into a single mold.

Russ McDonald's work, *Shakespeare: An Anthology of Criticism and Theory*, is similarly a historical study and a sourcebook. He gives valuable, if brief, introductions to the emergence of different critical approaches in the second half of the 20th century: New Criticism, Dramatic Kinds (McDonald's preferred term to 'genre'), Reader-Response Criticism, Textual Criticism and Bibliography, Psychoanalytic Criticism, Historicism and its relationship to New Historicism, Materialist Criticism, Feminist Criticism, which he usefully differentiates from Studies in Gender and Sexuality, Performance Criticism and Postcolonial Shakespeares. He ties these approaches specifically to the theoretical development of Shakespeare Studies, and illustrates how the boundaries between approaches merge to produce productive readings, for example, the use of psychoanalytical theory in feminist criticism. There are also references to less familiar critical approaches that often fail to register in overviews, such as meta-theatrical criticism, early philosophical approaches, thematic criticism, staging and early performance criticism, etc. This gives a comprehensive feel to the material.

McDonald's choice of essays reflects his emphasis on covering as much ground as possible: he includes some of the most influential critical readings but also those by a number of the opponents to the approaches he covers. He adds to this by presenting several essays and works in the introductions that he could not, or chose not to include for various reasons in the *Anthology*. The essays included work to indicate the tensions that have existed, and to some extent still exist, between approaches, for example, the New Historicist claim that psychoanalytical criticism is ahistorical, the contention of cultural materialists that New Historicism is a form of political quietism, and feminist critics' concern that new historicists neglect the history of women. He claims, however, that the assimilation of New Historicism and feminist criticism into the mainstream of literary criticism has led to a "détente" (568). His favorable impression of the situation is not shared by feminist critics. In an earlier work, *A Feminist Companion to Shakespeare* (Blackwell 2000), the editor Dymna Callaghan argued that the controversy is persistent and that feminist scholars are still striving to increase awareness within Shakespeare Studies for the historical position of women and women's voices. There are only a handful essays

in the collection from the 1990s. Unavoidable perhaps but a shame nonetheless.

Emma Smith shares McDonald's understandable desire to pay homage to earlier Shakespeare scholars. She thus begins her discussion in *Shakespeare's Tragedies* with a narrative retrospective of pre-twentieth century criticism, 1590-1904, which includes major extracts from many influential critics. Smith discusses early adaptations and the frequent rewritings of the plays to suit 18th and early 19th century audiences; the role of the editor as established by Alexander Pope: to amend corruptions, explain the obscure, include references and discuss how the composition works; the progression of the idea of Shakespeare's natural genius to the idea of the universal validity and verisimilitude of his characters. Smith also discusses how this integration of approaches can be seen in readings that explore, for example, metaphors and the postcolonial in *The Tempest*, *Titus Andronicus* and *The Merchant of Venice*, and the relevance of historical context to current feminist debates, specifically on woman as the dominant Other to the Self during the Renaissance (Bamber, 186).

Smith's strength is that in every section she includes a discussion, if not an extract, of the opposing point of view. However, though the collection covers an impressive range of critical perspectives, such new and exciting fields as masculinity studies and re-emergent existential philosophical readings in Shakespeare are only very cursorily discussed while the historical overview of bibliographic studies is over-emphasized at the expense of giving more space to, for example, the layout of Michael Warren's and Leah Marcus's comparative texts. In the overviews and with the extracts, Smith tends to favor writings with a documented history of their influence in the field. Extracts from more recent developments (only a handful are from 2000 or later) would have contributed to a stronger sense of immediate relevance for those interested in what is *new* in the study of Shakespeare's tragedies in 2004.

Smith's *Shakespeare's Tragedies* has one other strength, however, its critical agenda. Smith strives to promote respect for the integration of performance criticism with textual criticism within the academy. Performance criticism recurs in each of the sections as a valid point of departure or point of engagement alongside other approaches. This movement is in marked contrast to the attitude adopted by the dominant view in the academy since the end of the nineteenth century. The position since Goethe and Lamb has been that the study of performance is undesirable because it "displac[es] contemplation of the author with contemplation of the actor" (24-25). McDonald remarks similarly that there are voices raised against attempts like Smith's to increase the prestige of performance criticism. Critics like Harry Berger, jr., have argued that performance criticism is "reductive" and that it risks generalizing audience responses and the acceptance of "the notion that performance affords unmediated access to the playwright's intentions" (731).

While it is true that performance criticism is as old as the plays themselves, critics are succeeding in renewing the critical approach. The studies in Smith see "the need to discuss the plays in performance ... [as] firmly established" and emphasize how such study can highlight different aspects of the text, such as the fact that early modern stagings draw attention to race and gender as complex cultural categories since both these categories were played by white males (Callaghan, 187, 189). Another important aspect is that performance criticism can focus on the difference in effect of the interpretation of non-verbal components (Weimann, 145). Richard Wilson argues that performance studies alongside textual studies allow for a fuller perspective on how plays dramatize the relationship between ideology and the arts (267). McDonald includes an essay by Barbara Hodgdon that highlights how medium and message are, and should be viewed as historically located and illuminating. Writing about Baz Luhrman's *William Shakespeare's Romeo + Juliet*, she concludes that it "bears watching" – and writing about – "precisely because it has been watching us." (McDonald, 759).

Anna Fåhraeus

¹ See Oscar James Campbell's "A Review of Recent Shakespeare Scholarship" *Shakespeare Quarterly*, Vol. 2, No. 2 (Apr., 1951), 103; The reference is to Raven's *A Hamlet Bibliography and Reference Guide* (Chicago, 1936), III.

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