

Mollmann, Steven

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Username: scm08007  
Email: steven.mollmann@uconn.edu

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relegated to the back matter when it could have been seamlessly inserted into the front? why did the author think this marginal and not main-text material? and then returning to where I'd left off and picking up the strands of an argument that had been interrupted by a superscripted direction to look elsewhere.

Two brief examples demonstrate these pursuits. First, in speaking of the analysand's demands for "knowledge, help, nourishment, recognition, [and] attention" from the analyst, Fink rightly comments that "[a]ll such demands boil down, according to Lacan, to one and the same thing: the demand for love. Above and beyond all the specific demands one formulates, it is always love that one is seeking." The note directly continues: "Indeed, all speech, according to Lacan, constitutes a demand for love." Second, after pointing out the close connection of castration to alienation and separation in Lacanian theory, Fink writes that "in alienation the speaking being emerges and is forced to give up something as he or she comes to be in language." The note cites Lacan: "'Castration means that jouissance must be refused in order to be attained on the inverse scale of the Law of desire' (*Écrits* 1966, p. 827 . . .)." Why must the reader go to the notes for a crucial, substantiating quotation that encapsulates an entire line of argument? However, even though this notational practice might be inappropriate or inconvenient at times, it does not impair the valuable insights to be gained from reading *The Lacanian Subject* from cover to cover.

Hebrew University of Jerusalem

Shuli Barzilai

*International Postmodernism: Theory and Literary Practice*. Edited by Hans Bertens and Douwe Fokkema. Amsterdam and Philadelphia: John Benjamins Publishing Co., 1997. xvi + 581 pp. \$165.00.

Literary postmodernism discussed in this book has many shapes, probably too many since its inception in America in the 1960s. "Anything goes" was a synonym for early postmodernism. Reacting against rational, formalistic, unifying, and discursive acts of modern culture characterized in psychology as the culture of ego, postmodern culture started with its sensibility of id which works against ego. "Anything goes" sounds like any happening in one's mind caused by

id without purpose. In his article "The Semiotics of Literary Postmodernism," Douwe Fokkema compares early postmodernism to the "journey without destination which stands in opposition to the modernist concept of travelling with a purpose." Travelling with a sense of purpose is fundamentally teleological. In political science, teleological means having an ideology that permits violence in order to realize ideological goals. Being nonteleological is postmodernistic. Michael Szegedy-Maszák in his article "Nonteleological Narration" presents various aspects of the nonteleological nature of literary postmodernism. According to him, postmodernistic narration has open-endedness, allowing readers eventually to be ethically more tolerant of different views and alternative ways of human life.

During the 1970s the "anything goes" phenomenon of early postmodernism gave way to the discovery of alternative ways of life. This new approach was more firmly conceptualized and philosophically established by the publication of Jean-François Lyotard's *La Condition postmoderne* in 1979. I recommend very highly the article "Postmodernism as a Philosophical Concept," by Wolfgang Iser and Mike Sandbothe, to all academicians who are interested in postmodernism in general. According to this article, twenty years separated the first debate on postmodern literature between Irving Howe and Harry Levin in 1959 and Lyotard's establishing of a philosophical concept of postmodernism. In the meantime, a positive assessment of the postmodern movement was also contributed by literary critics such as Leslie Fielder and Susan Sontag.

Lyotard's *La Condition postmoderne* provided a philosophical framework for postmodernity, which led to the Habermas debate on postmodernism in the 1980s, which Richard Rorty soon joined. Postmodernism now became a hot issue. No longer limited to literature and philosophy, it began to influence the social sciences, especially politics and sociology. With debates being carried out in articles and books by internationally known scholars in three different languages (Rorty in English, Lyotard in French, and Habermas in German), postmodernism became a serious international issue, recognized as a cultural movement that provides a new perspective on human life in general. Above all it established itself as a new permanent movement following modernism.

As a new cultural movement, postmodernism began to spread out into the so-called Third World and into East European countries after the collapse of Communism. The reception of postmodernism in

culturally diversified regions and countries is well presented in this book. There are twenty-six articles that discuss why and how postmodernism affected traditional cultures in various regions and countries. All of them are basically survey articles. Readers may find in these articles the wealth of international practices of literary postmodernism today. Literary postmodernism was first introduced to readers in the Third World and the former Communist states through translations of American and European postmodern works. It came as a new idea, under the influence of which these readers became more critical of the traditional aspects of their lives in general and at the same time more sensitive to alternative ways that would liberate them from the traditional ways of thinking fostered by a modernistic world-view.

Although most of these articles are written within the context of general features of American literary postmodernism, unique characteristics of postmodern movements in other countries create differences within these movements. For example, the postmodern movement in India is radically different from that in China or in any nation formerly under a Communist system. Latin American postmodernism, with its magic realism, has almost no similarity to the postmodern movement in Japan. Among these differences, however, there is one common function of postmodernism: it provides an alternative to traditional ways of life. Recognition of diversity in human culture is certainly a major contribution of postmodernism in any country that has clung to the idea of unity in the modernistic tradition.

Eastern Kentucky University

Un-chol Shin

*Friend or Foe? Russians in American Film and Foreign Policy, 1933-1991.* By Michael J. Strada and Harold R. Troper. Lanham, Maryland, and London: The Scarecrow Press Inc., 1997. xii + 255 pp. \$59.00.

*Friend or Foe?* reveals how American films sometimes shaped, but most often mirrored our obsessions and changing attitudes about the Russians from Roosevelt's inauguration (when the U.S. formally recognized the Bolshevik government) to the collapse of the Soviet Union. Providing at the outset of each chapter a historical overview of each decade in Washington, the Soviet Union, and Hollywood, Strada

and Troper discuss the most significant films, identifying them as "favorable," "critical," or "middling" in their portrayal of Russians and the USSR. They also identify and offer insightful commentary on "bellwether" films that typify each era.

The 1933-1940 period is characterized by ambivalence, partly a result of the vagueness of FDR's Soviet foreign policy. Ernst Lubitsch's *Ninotchka*, starring Greta Garbo, is one of the bellwether films which mocks the Communist system but finds some of its citizens very likable. Films appear to follow the flag, but the wind's direction in this period is uncertain. As Strada and Troper point out, Hollywood's Russians and Washington's Russians aroused the same reactions: suspicion, muted criticism, and a sense of ambivalence about weakening U.S.-Soviet relations.

From 1941 to 1945, ambivalence disappears abruptly when the Soviets become American allies against Hitler. Russophilia reaches a high point. Hollywood churns out pro-Soviet propaganda despite certain knowledge of Stalin's inhuman gulags. *Days of Glory*, starring Gregory Peck, is one of the trend-setting films; it shows peaceful Russian peasants forming guerrilla bands to defend the fatherland against murderous Nazi invaders.

Following the war, our ally quickly and dramatically became our enemy and acute Russophobia characterized the collective American psyche. Once the Soviets had the atomic bomb, the Red Menace was born along with the Truman policy of containment (inherited by Eisenhower and Kennedy), the House Un-American Activities Committee, "red-baiting," and Hollywood "blacklisting" of actors and writers. From 1946 to 1962, the fear of nuclear annihilation, the authors contend, "constitutes the underlying reality shaping the era's films." Hence numerous movies about irradiated mutant monsters like *The Thing* and *The Blob*. In a subgenre, with spinoffs like *Invasion of the Body Snatchers*, America is pitted against invading aliens (surrogates for the Russians) which threaten humanity and the American way of life. The period also sees several popular *Ninotchka* clones where a female Russian spy or pilot falls for the irresistible charms of an American male and the freedom of the democratic West. *The Mouse That Roared* (1959) and *Romanoff and Juliet* (1961) are harbinger films, the only films of the period that dared mock the absurdity of Cold War competition.

The near-miss of nuclear annihilation during the Cuban missile showdown having done wonders to clear national and Hollywood

heads, by the mid-1960s there was a move away from the bad-system-bad-people view of the USSR. *The Russians Are Coming, The Russians Are Coming* (1966) is the central film of the period that humanizes previously demonized Slavs and represents part of a growing backlash among filmmakers, who begin to point fingers at the military-industrial complex, lust for power, and nuclear weapons as our real enemies. Such changing attitudes are reflected in *Dr. Strangelove, Fail Safe*, and *Seven Days in May*.

The détente period of the 1970s finds very few films of any consequence dealing with Russians. With the external military threat to the U.S. no longer pressing, America became preoccupied with domestic issues. This was the "me" decade, what Christopher Lasch called the "age of narcissism," and films mirrored America's search for some kind of spiritual renewal and separate peace. Hollywood did manage to find an enemy, however, in the rogue element of the CIA, the state within a state, in *Three Days of the Condor*.

Détente came to an end in 1980 with the repudiation of Jimmy Carter and the election of Ronald Reagan. The Evil Empire was back in business and Russian-bashing again became fashionable, international politics a simple struggle between good and evil: down with misguided arms control, up with SDI (Star Wars), confrontation with the Soviets the natural order of things. A spate of virulent anti-Russian films like *Rocky IV*, *Rambo: First Blood Part II*, *Red Dawn*, and *Invasion USA* led Soviet poet Yevgeny Yevtushenko to rally Russian literati in denouncing such American box-office hits as "war-nography."

The final period of qualitative change in American attitudes is apparent in *Russkies* (1987), in which three boys swap their comic-book view of the world for the friendship of a Russian sailor who has fallen from his ship and washes up on a Florida beach. This flesh-and-blood person is nothing like the Russkies they loved to hate in films and comic books. Once Gorbachev's *perestroika* had taken hold and George Bush's embrace of a new Soviet Union became real, films that preach a one-world message, such as *Superman IV*, *Red Heat*, *Iron Eagle II*, *Red King*, *White Nights*, and *The Hunt for Red October*, did much better at the box office than did Russian-bashing films like *Rambo III* that clearly went against the tide of improving American-Soviet relations.

*Friend or Foe?*, a scholarly book with a comprehensive bibliography and filmography, is well-written and wonderfully readable,

delightfully free of jargon (terms like "decontextualize" are nowhere to be found). Humor, too, is a hallmark of the authors' style. In discussing predictable defection plots and "jocks-in-love story lines," they write, "This time the lovely Russian gymnast . . . tumbles for an American decathlete. . . ." Other pleasures involve bits and pieces of Hollywood history: "Although Hecht wrote more than one hundred screenplays, he directed only seven times." This is a book that reveals a great deal about our collective psyche, an important work for students of twentieth-century American history and the history of film, interdisciplinary analysis at its best.

East Carolina University

Peter Makuck

*Eve—from the Autobiography and Other Poems*. By Betsy Colquitt. Fort Worth: Texas Christian University Press, 1997. xxvi + 260 pp. \$22.50.

Betsy Colquitt's new book of poetry falls into three sections. The "Eve" poems, from which the whole derives its title, come first, as they should, for they present us with Genesis from a radically new point of view, Eve's. These poems are divided into two sections, "garden" and "history." In the first of fifty-seven free-verse narratives, "garden," Eve precedes Adam, her genesis simple if unexplained: "i wake to the garden, / to its being, to my being / know i am and begin / to name this world." Much is made of naming in the garden section, for Eve is the first poet as well as the primogenitor. The second poem, "am-ing," concerns itself among other things with the metaphysics of language, identity, and poetry:

in this beginning of word, words  
i abstract to sign with sounds my world,  
its many beings, lives, my self  
one of these but different as witness  
from lion, lamb, and wildebeest.

Later in the poem, walking along the river, Eve sees herself, whispers her name: "eve, I say, *hawwa*, / the living one, and i am." Poetry is a process of making the world real, a sensitizing process, a process of self-creation, or as Colquitt says, "am-ing." A bit later, Eve realizes

that she has learned to "shape eden, this place / of delight, / by my sentences" ("learning to think in elephants").

Life in Colquitt's garden of Eden was never as easy as we've been led to believe. Learning to manipulate words is only a small part of Eve's daily experience. She learns to make weapons, baskets, axes and other tools; she weeds the unruly garden and tames it by espaliers and other means, her "hands, arms, legs, thorn-wounded." She discovers fire and how to shape clay into pots, invents the wheel, makes ink from berries, makes pictographs long before Lascaux, and contrives a system of writing ("scribing"). Eve, of course, is also the first feminist, and in her occasional loneliness, until Adam arrives, she intones a version of a well-known psalm. Here is the closure:

surely Your goodness and mercy  
will attend me all my days  
as i dwell always, forever at home  
in your holiness, with You  
my Holy Lady, my loving God.

If Eve's genesis is mysterious, Adam's delayed arrival in the garden is dramatic, wildly imaginative, if not surreal as he emerges from Mother Earth:

suddenly this strange soil breeding  
scarabs quickens, gives  
as finger comes forth and I take it,  
hand, arm coming free of burying earth  
  
and bound to that i must heave  
to air, life, and i do

The second section of the Eve poems is "history." It presents Eve's attempts to correct the distortions of her "interpreters" (painters, thinkers, and poets). She says, "None in truth reveals me . . . / my life unique, a mystery / beyond theologians' logic. . . ." In "Redbud," she grieves for Cain and Abel and, in an echo—or presentiment—of Dylan Thomas, says, "After this first human death, / I know all others." She travels through history and writes letters to Cain and to the editors of *Who's Who*. In one poem, she meets Machiavelli in the Vatican garden and sees that his view of women "is clearly Italian," tainted by the same lust for power that infects the Church itself. In the next poem,

Eve visits Milton's widow, his third wife, and quizzes her about Milton's view of God and women, learning that the great man was more interested in ideas and issues than people. Asked whether she shared his beliefs about women, Mrs. Milton answers:

"Of course, his views were only ideas.  
He was like my child, you see. I fed,  
bathed, changed, dressed, bedded him,  
his ideas of no real effect day-to-day. . . ."

Eve also visits Emily Dickinson ("Alias Mrs. Adam") and writes a poem imitating that great poet's dashy style. Among other historical figures, she has amusing *tête-à-bêtes* with Freud and Schliemann, the latter not realizing that Eden was "richer than Mycenae" but its wonder "other than gold." The last section of *Eve* closes with her in Texas, Big Bend country (what other state could possibly contain a woman of such vast mythological dimension?). In the final lines of the poem we learn that that "long-ago garden" is less a place than a readily accessible state of mind, the quest for it a constant effort to "be again in this place / where I am. . . ."

The second section of the book, "Honor Card," includes poems from Colquitt's 1980 collection. Here we find travel poems to both real and imaginary places—France, Australia, Mexico, and the Newark of Mrs. Gulliver, who remained home during her husband's fabulous travels. There are also poems about some of Colquitt's favorite artists, thinkers, poets, and composers: Van Gogh, Goya, Uccello, Cézanne, Dr. Johnson, Robert Frost, T. S. Eliot, e. e. cummings, and J. S. Bach. One of the most charming poems about music, "Recital," tells of the speaker's attempt, after many years, to play the *Fantasy Impromptu* she managed so well as a girl. As her stiff fingers attack and re-attack the keys, chairs scrape and family members decamp, doors closing loudly in the far reaches of the house. She keeps trying; finally the miracle of digital memory has its way, and "I become what I was":

and with perfect touch of memory,  
my fantasy soars impromptu  
in this turning year as above, behind,  
closed doors open, awed by my sounding  
this mystery of resurrection

The final section of the book, "Uncollected and New Poems," continues and modulates Colquitt's abiding interest in religious themes and figures (Christ and the lives of saints), foreign travel, painting, artists, and writers. Other subjects are migrant birds and migrant workers, a boy with his dog on the Pan American highway, Lascaux, Stephen Spender, Karen Blixen, and Simone Weil. One of the most successful poems in this section is "thinking of the potato eaters." Here Colquitt uses point of view, as she did in the Eve poems, to give readers a fresh and insightful view of Van Gogh's famous painting:

how bored they must have been  
after the long day in fields  
to sit for this man at his easel  
demanding them in this, their own house  
to let the kerosene lamp burn down  
just so, to be still, hold  
these unnatural poses, rigid heads,  
backs, hand unmoving.

and they've things to do this evening,  
each of them, even the man  
offering the potato toward his wife  
and thinking of bed, next morning, work . . .

Such a poem reminds one of the truth of Cocteau's quip: "Angles and angels are words of a feather." Colquitt's real strength is to imagine another person's point of view and present that experience. But it strikes one as odd that the work of a poet who loves paintings is slight on imagery. Hers is largely a poetry of generalization, a modernist poetry of reference and allusion. When her husband, for example, pulls a back muscle playing racquetball, Helen of Troy, Circe, and Odysseus are automatically drafted into service. Her arcane diction, a fondness for the Cummings lower case, and a tendency to turn adjectives and nouns into verbs are unfortunate distractions. But Betsy Colquitt also has a plain, direct style which, in a poem like "Love as Potatoes," I find far more moving, as well as more in keeping with the prevailing style of the late 1990s.

East Carolina University

Peter Makuck

*Nashville 1864: The Dying of the Light.* By Madison Jones. Nashville: J. S. Sanders and Co., 1997. xi + 129 pp. \$17.95.

Madison Jones is such a skillful storyteller that one could easily read this wise and mature novel as one would a best seller; the plot is straightforward, easy to follow, and compelling. But it is much more. Through the use of multiple perspectives, layered time schemes, and shifting points of view, Jones explores his most treasured themes: the loss of innocence and the nature of good and evil.

This time, however, he comes to the battlefield with a colder eye, realizing as David Hume did some three hundred years ago that the theory of cause and effect is an illusion. Evil cannot be explained or eliminated, and often it cannot be blamed on anyone or anything; it can only be accommodated. Even the best intentions and the collective or individual good will of men and women of honor can mask hubris and lead to great calamity.

The novel is comprised mostly of a fictional memoir of Steven Moore, who had as a twelve-year-old boy witnessed the Civil War Battle of Nashville and who, at the age of forty-eight, wrote down his recollections of that battle and the years before and after it when Nashville was either under siege or under marshal law. Supposedly the memoir is being published by Steven's grandson, who, as an old man, is struggling to understand specifically that war, and, universally, both war in general and the nature of good and evil.

Steven's father had joined the Confederate army in 1862, leaving his extended family to face the coming hardships without him. But when Steven's mother seems on the verge of mental collapse two years later, the boy and a young slave child with whom he has grown up set out to cross the enemy lines to find Steven's father and bring him home. On their odyssey, they encounter honorable and dishonorable soldiers on both sides, suffer great hardships and witness many of the horrors of the war. Steven's journey to seek his father is one of mythic proportions.

The young slave child, Dink, learns about freedom. Together the boys journey out of Eden and through Gehenna. All about them they witness what military historian Stanley F. Horn called the decisive battle of Nashville and the tactical blunder made by Southern generals that probably cost them any chance of winning an armistice with the Confederacy intact.

The two boys are caught by Yankee troops and ordered to go back home. They are stopped by Confederate troops, who likewise order them home. Both sides treat the boys with pity and compassion. But despite their sound advice, Steven, like his predecessors Telemachus and Stephen Dedalus, is compelled to make his journey to find his father and is destined to reach his epiphany.

Steven sees the Confederate troops so beaten down they are near collapse and yet so filled with a sense of loyalty and duty they can scarcely harbor a thought of defeat. He witnesses soldiers so shell-shocked they can barely function. He sees a field hospital where piles of amputated arms and legs reach so high they can only be the severed limbs of Hell. When he does locate his father, he finds only his broken body and daunted spirit.

Looking back on all these events some thirty-five years later, he especially remembers the "great mistake" the Confederate generals had made at the Battle of Nashville (or is it the great mistake of the war itself?). He cannot forgive them for making it, and not forgiving, he cannot understand. Steven's journey is unfinished.

Madison Jones's journey has come full circle; returning again to the themes of his earliest works with a newer, wiser perspective, he offers no answers and finds none forthcoming. *Nashville 1864* reminds us that life has no meaning. Life is an experience, and a journey.

Albany State University

Sandy Cohen

## NOTES ON CONTRIBUTORS

MICHAEL ATKINSON's poems have appeared in *Crazyhorse*, *Prairie Schooner*, *New Letters*, *Chicago Review*, and *Ontario Review*.

LAURA BERNSTEIN has published poems in *Black Warrior Review*, *Georgia Review*, *Midwest Quarterly*, *Poetry Northwest*, and other journals.

ALAN BOYE is the author of *The Complete Roadside Guide to Nebraska*; his work has also appeared in *North Dakota Quarterly*, *South Dakota Review*, *Creative Nonfiction*, *Yankee*, and *Wild West*.

ROBERT L. BRIMM's work has been published in *The American Scholar*, *The Christian Science Monitor*, and *Midwest Poetry Review*.

LYDIA DAVIS has published two story collections, *Break It Down* and *Almost No Memory*, and a novel, *The End of the Story*. She teaches at Milton Avery School of the Arts.

BRUCE HENRICKSEN's most recent book is *Nomadic Voice: Conrad and the Subject of Narrative*. His stories have appeared in *New Orleans Review* and *North Dakota Quarterly*.

LINDA C. JENKINS has published poems in *The Literary Review*, *Cold Mountain Review*, *Artemis*, and *Visions*, among other journals.

R. M. KINDER's stories have appeared in *North American Review*, *North Dakota Review*, *Chariton Review*, and *Puerto del Sol*. Kinder's collection, *Sweet Angel Band*, won the 1991 Willa Cather Award.

LAURIE LAMON's poems have appeared in *The New Republic*, *The Atlantic Monthly*, *Primavera*, *Yarrow*, and *Iris*, among others.

NICHOLAS LINFIELD has published translations of French and German poetry in *Turjuman*, *Perspectives*, *Stand*, and *Southern Humanities Review*.

COLLIE H. OWENS has published poems in *Negative Capability*, *The Laurel Review*, *Rattle*, and *The Connecticut Review*, among others.

ROSS R. WHITNEY lives in Washington state. His poems have appeared in *Poetry* and *Yankee*.

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