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The editors of the present collection have borrowed Hans-Georg Gadamer's idea of "the 'fusion of horizons' [that] marks the in-between space where the new possibilities of meaning and our understanding of alterity lie" (viii). Consequently, this collection undertakes two things, first, it foregrounds individual and unique perspectives, and second, it also attempts to generate a dialogue between the texts. The critical papers included present the great variety one finds in contemporary scholarly discourse in the fields of English and American Studies and English linguistics. While the inclusion of a wide range of papers could have imperilled the coherence and the dialogue of the articles, the editors overcome this challenge by a thematic arrangement. It is due to this careful organization of the articles from different fields of study that the reader is enabled to find the "fusion of horizons" and expand his/her own limits of understanding. Thus, the collection is divided into six parts that observe the field and the main theme of the respective subsections.

The majority of the papers are dedicated to British and American literature of not only the 19th and 20th century, but truly contemporary fiction as well. The theoretical approach applied in the essays include memory, cultural, ethnic and gender studies, as well as criticism of narratology and fiction after postmodernism. The second half of the collection is divided between history and linguistics. The section focussing on history includes engaging articles that address various historical epochs and themes explored through authentic documents, Hollywood productions, history films or multimedia representations. The true strength of the final two sections on linguistics is the fresh insight it offers into the connection of theory and practice that target phonological variations in Hollywood productions, the literal and figurative expressions of sadness and happiness, and teaching academic English to foreign students of English at the university.

The first part is dedicated to images of recollection, cultural and collective memory. This section opens with Adrian Radu's investigation of D. H. Lawrence's short stories of the 1920s. Radu claims that Lawrence's works display a mythopoeic capacity, which implies that "the author entirely adopts mythemes as a mode of discourse with cognitive functions, offering explanation for fundamental feelings as

well as phenomena like astronomy and meteorology, or human conditions” (2). The theoretical framework applies Richard Chase’s theory of myth as art to foreground a significant feature in Lawrence’s fiction which is to suggest that the myth in the author’s hands is a story, “in other words it is art” (ibid.). Noémi Albert’s study of Evie Wyld’s novel, *After the Fire, A Still Small Voice* (2009), is a representative example of the recent upsurge in memory studies. Her article exhibits the connection between remembrance, bodily sensibilities and space by analysing the male characters and their traumatic past triggered by war memories. András Tarnóc’s thorough analysis sheds light on the similarities and differences of the American slave narratives and those written in the Caribbean. A peculiarity regarding slave narratives of the West Indies, Tarnóc claims, is that the subject re-captures authority and control through speaking as opposed to the act of writing in the American equivalent. Korinna Csetényi’s paper joins the academic discussion of popular literature in exploring friendship in Stephen King’s fiction. Csetényi shows that popular fiction is worthy of critical analysis by shedding light on King’s well-known works in which she observes how a strong bond among young boys substitute for dysfunctional families and how it serves against worldly or otherworldly horrors.

Part Two, titled as *Quest and the Journey*, comprises three chapters that exhibit the encounters of intercultural in-betweenness in literary works. Ágnes Zsófia Kovács’s essay familiarizes the reader with Edith Wharton’s lesser-known travel books about Europe, mainly Italy and France. Kovács’s interest primarily lies in Wharton’s travel-related writings on France before and after World War I in order to explore the change in the author’s attitude to US-French relations. Her meticulous discussion of Wharton’s nonfiction pieces on France exhibits how war interferes with the architectural legacy and explores how tradition is able to defy war destruction by shedding light on the question of historical continuity and the author’s contemporary political context. Fanni Feldmann’s paper approaches cultural in-betweenness from a fairly different angle, as her focus is the protagonist-narrator’s cultural and liminal position in Nirpal Singh Dhaliwal’s *Tourism* (2006). Feldmann claims that the protagonist’s ethnic identity—Sikh-British—allows for a multitude of identities, a “tourist-ethnographer-flaneur-voyeur-immigrant” (73), which is also a source for the connectivities and alienations within his own identity in “the multicultural whirlpool of London and British society” (ibid.). Renáta Marosi takes a fairly novel perspective of P. L. Travers’s Mary Poppins novels. She contends that “Mary Poppins has a distinct Zen layer” (86), which leads her to analyse the world of Mary Poppins along Buddha’s Four Noble Truths. While critics point out that the novels are more related to Zen Buddhism, Marosi attempts to locate and explore the texts in a wider context that touch upon other branches of Buddhism, such as Theravada and Tibetan Buddhism as well as Japanese cosmology.

The first article in the third section, *Voices of Authority and Power*, negotiates the phenomenon that Robert Rebein's critical account of contemporary American fiction after postmodernism calls "an aesthetic diversity" (102). László B. Sári's analysis of Jonathan Franzen's novels sheds light on the aftermath of the postmodern fiction by calling attention to a shift towards a new realism. The author claims that *Purity* (2015), genuinely explores Franzen's novelistic discourse targeted at how the novel oscillates between his realist mode of representation and the allegory of the postmodern. The second article by Anna Biró-Pentaller problematizes the concept of authority and the omniscient narrator in Martin Amis's 1995 novel, *The Information*. Given that Amis's novel is dedicated to the postmodern mode, it critically observes "hierarchical thinking and the presence of universal truth" (116). This, as the author claims, is subtly intertwined in the narrative structure where the narrator's omniscient authority is interpreted as a rhetorical performance rather than a degree of narratorial knowledge. Furthermore, this status, or search for truth calls for examining "the tie between the author and the narrator" (ibid.). Zoltán Cora's investigation of Joseph Addison's concept of the sublime takes us back to the early 18th century. Cora points out that Addison's reinterpretation of the sublime is an abrupt breakaway from the Greek rhetorical theory as well as a significant contribution to its reformulation as a more "imaginative and empiricist psychological aesthetic category" (129). He argues that Addison was the first to apply the notion of the sublime to nature where one can perceive the divine and share the joys of creation. Gergő Dávid relies on Ludwig Wittgenstein's theory about knowledge, certainty and language to bring Christopher Marlowe's Doctor Faustus's struggle with language and its creative power, or rather its limits to the fore. Reading Faustus's figure from the Wittgensteinian sceptic perspective, the main character is confronted with two things: the futility of incessant doubt and the limits of the world accessible through human language. This recognition, however, does not only disempower Faustus as a powerful agent but results in a loss of meaning.

The four articles included in *Representations of Femininity and Otherness* discuss fiction and poetry from both the 19th and the 20th century. Edit Gállá's analysis of Sylvia Plath's poems recaptures the female experience of domestic oppression and the banality of everyday life that deprive women of individualistic ambitions and creativity. Krisztina Kitti Tóth's discussion of Virginia Woolf's *To the Lighthouse* revises the relation of female characters towards art and creation. She claims that while art and creative expressivity are central to Woolf's novels, the literary women in this particular novel find pleasure in the process of creation itself which overrides the concept of persistence and timelessness and associates art with the ephemeral. Zsuzsanna Lénárt-Muszka familiarizes the reader with *Push* (1996), a novel by an African-American author, Sapphire. Her paper is preoccupied with how the

young black heroine's body becomes symptomatic of her own social and physical conditions including abuse, motherhood, rape, violence, and obesity. Lénárt-Muszka demonstrates how the female protagonist negotiates her own subjectivity and struggles to deconstruct what is considered to be an abnormal, "aminalised, and (hyper)-sexualized" (189) body. Judit Kónyi inspects a widely known but rarely scrutinized topic that relates to Emily Dickinson's preference for isolation and her reluctance to be published in print. Through the reading of some of Dickinson's poems, the author reveals that the poet's disgust with print originated from both her wish to choose her own audience and the fear of losing her autonomy over her own art once it is commercialised and reproduced.

While section five counts only four articles related to history, they contrast and complement each other in their approach to negotiating the past. The authors' interest is divided between historical events, historic figures, or the influence of artistic conventions in contemporary historical films. Zoltán Peterecz sheds light on a less known historical detail and enquires into the activities of the British secret services in Hungary between 1941-1945 that partly aimed to hinder Hungary's participation in the Second World War and most of all weaken the regime to give help to Germany. Lívía Szedmina's witty article, "Mission Impossible", recounts John Devoy's struggles to organize the so-called Catalpa rescue mission in 1876, for a Fenian friend, James Wilson, incarcerated in Western Australia. Szedmina enumerates and interprets the diversity of multimedia representations of this iconic event in Irish-American history, which, as she claims, has shaped our understanding of the complexity of John Devoy's personality and his memorable contribution to Irish independence. József Pap's paper continues with the Irish past and analyses the genre representatives of the *aisling*, one of the traditional allegories of Irish literature in Neil Jordan's well-known movie, *Michael Collins* (1996). He claims that the *aisling* has moved into cinematic productions and resurfaces in the figure of the female figure, Kitty Kiernan, Michael Collins's fiancée. The last article examines how historical films negotiate the past and iconic historical figures. Erzsébet Stróbl's engaging discussion of filmic representations of Queen Elizabeth I's Tilbury Speech demonstrates that collective memory of the past can be shaped and enriched with a higher level of historic authenticity via these productions.

Although the final two sections are dedicated to linguistics and language teaching, the articles escape isolation and maintain a dialogue with the other parts of the collection. The first article by Péter Pelyvás compares *can*, a preterite-present verb in Old English, with other modals and scrutinizes the reasons why it has resisted the tendency to develop epistemic senses (267) while other English modals have easily undergone this change. Andrea Csillag applies Louis Goossens concept of metaphonymy to explain the phenomenon of how metaphor and metonymy may

be intertwined. This conceptual framework enables her to show this interaction in “English linguistic expressions of sadness and happiness containing body part terms” (291). “British English as an Icon” by Szilárd Szentgyörgyi is an engaging article that takes us to the field of phonology and presents the cultural aspects of British accents in Hollywood blockbusters, such as *Star Wars*. The author’s aim is to showcase “the different attitudes towards (standard) British accent” (305) by revising the pronunciation features of Received Pronunciation, stereotypical movie characters with RP-like accent, the sources of these attitudes and examples from Hollywood movies. In the final article, Katalin Balogné Bérces and Ágnes Piukovics apply Ingo Plag’s interlanguage hypotheses and semi rhoticity in interlanguages and creoles. First, they elaborate on rhotic, non-rhotic and semi-rhotic varieties of English with a special interest in the last one. In the second part of the article, the two authors display the findings of empirical data collected during an experiment with Hungarian speakers of English “whose English pronunciation displays semi-rhotic features” (327).

The last two articles in the section *Language and Its Teachers (and Their Teachers)* address some methodological challenges in language teaching and teacher training programs at universities. Francis J. Prescott highlights the difficulty that Hungarian students of English face during the acquisition of skills in Anglo-American academic writing. Nevertheless, the author emphasizes the fact that an academic skills course does not only improve students’ skills to become better writers in the target language, it also promotes “autonomy in the students” (345). Csaba Czeglédi’s paper raises some serious questions with regards to the idea of an anti-theoretical attitude in foreign language teacher education. The author contends that spreading the theory of non-theory in language teacher education is self-contradictory in itself “which underrates the significance of knowledge and understanding...in the education of educators” (383).

Considering the diversity of disciplines, genres, themes, or theoretical approaches, this collection might seem challenging to keep under control. Nevertheless, it is not a limitation as the editors suggest, but “rather as evidence of its potential” (xii). Anyone setting out to read the collection will recognize its merits and most of all its engagement in the latest academic discussion of the respective fields.