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Carl Thompson, ed., *Shipwreck in Art and Literature: Images and Interpretations from Antiquity to the Present Day* (New York: Routledge, 2014), xii + 269 pp., ISBN 978-0-41564-362-7, \$125.00 (hardcover).

As powerful metaphors and grim realities, shipwrecks have long loomed large in the human imagination. The fear of mounting seas and building winds, the tragedy of sinking ships and struggling bodies, and the aftermath—heartache, economic loss, social dislocation, and even starvation—all plumb the depths of human emotion. As this collection of essays edited by Carl Thompson reveals, a closer look at narrative and visual representations of maritime disaster adds new definition to the cultural history of the sea. By “diving into the wreck,” Thompson explains, “we encounter perspectives which challenge triumphalist attitudes and simplistic narratives about the emergence of western modernity.” A systematic study of shipwreck over time, he asserts, “salvage[s] from the sea-bed a treasure-trove of forgotten, sometimes suppressed stories which speak poignantly of modernity’s costs and consequences” (22).

If maritime destruction challenged notions of modern progress, the first few essays in the collection show that it also breached the bulwarks of ancient orthodoxy. Sarah Shaw’s contribution examines disaster at sea in southern Buddhist art and literature between the third century BCE and fifth century CE. Buddhist depictions of shipwreck, she argues, “pose an implicit critique of Brahminic religious practice and understanding,” for whomever acted honorably in the face of foundering, regardless of his lot in life, was “regarded as alert in finding the Buddhist path” (27). Similarly, religion lay at the heart of the way shipwreck was depicted in ancient Greek and Roman literature. Boris Dunsch’s essay shows that in the Greek version of the myth of Cyx and Alcyone the shipwreck was divine punishment for human trans-

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gressions. But in the Roman version of the myth, Ovid removed the Gods from the action, instead emphasizing human innocence. Ultimately, Dunsch demonstrates that shipwreck came to reflect changing conceptions of nature in the ancient Western world.

During the early modern period, as several contributions to the collection reveal, shipwrecks came to reflect the promises and perils of imperial expansion. Josiah Blackmore examines Luís de Camões's 1572 epic poem *Os Lusíadas* and Manuel de Mesquita Perestrelo's narrative of the wreck of the *São Bento* published in 1735–1736. Blackmore argues that as Portugal became the “first truly global nation” through maritime exploration and trade, shipwreck narratives encouraged readers to imagine the sea both horizontally (the voyage) and vertically (the sinking ship), which served to “naturalize water space as part of an expanding Portuguese *oikoumene*” (74). In other words, stories of shipwreck, paradoxically, served to bolster imperial designs by extending Portuguese dominion across the sea's surface and into its depths. Although Blackmore's consideration of submarine space is compelling, his analysis is so firmly tethered to the text that his conclusions are less convincing than they are clever.

The strongest essays in the collection foster a more intimate dialogue between textual analysis and the historical record. In his exploration of two narrative accounts of seventeenth-century English shipwrecks—one off the coast of England in 1613 and another off Cape Ann, Massachusetts, in 1635—Steven Mentz, true to the volume's central thesis, imagines “shipwreck as a master trope for emerging modernity” (81). “Caught between providentialist and empirical understandings of catastrophe,” Mentz explains, “early modern writers present the chaotic experience of cultural change.” Early modernity did not emerge out of some clean break with the past. Rather, Mentz shows that narrative accounts of shipwreck represented the disorientation and “wet fragmentation” of providentialist and empirical modes of early modern understanding (82).

With the rise of Romanticism and the expansion of oceangoing trade in the eighteenth and nineteenth centuries, shipwreck accounts proliferated. Visual artists, as Christine Riding's contribution shows, frequently evoked shipwreck to define the sublime. As Carl Thompson's chapter explains, visual and narrative representations of wrecks also came to reflect attitudes about class and gender. Sentimental British shipwreck imagery, for instance, “worked to soften a more boorish and brutal masculinity.” But these images

also became “metonymic of a supposed feminization and enfeeblement in the British nation more generally” (107). Reaching similar conclusions, Kirsty Reid writes that British and Irish broadside ballads about shipwreck often reflected contemporary attitudes about “true love,” “parental authority,” “social injustice,” and even “national oppression” (134). So enduring were these gendered descriptions of shipwreck that, as Robin Miskolcze’s essay shows, Molly Brown, who in 1912 gained renown for her heroics onboard the sinking *Titanic*, was later portrayed on stage and in film in ways that conformed to more submissive and dependent nineteenth-century female stereotypes.

Reflecting the dramatic technological, political, and rhetorical transformations of the twentieth century, shipwreck came to reflect postmodernity. Stephen Donovan demonstrates that modern scientific understanding of the sea was “eclipsed” when submarines, a new “element of invisible agency,” began to haunt the ocean’s depths (167). Véronique Bragard’s goes on to examine the ways politics and economics conspired to place the burden of shipwreck on migrants and refugees. Probing the ways that Yann Martel’s *Life of Pi* borrows heavily from, if not outright plagiarizes, Moacyr Scliar’s *Max and the Cats* (1981), Michael Titlestad asks if it is “a constructive salvaging of earlier wrecks that reflects our contemporary post-modern condition?” (216). Yes, answers Emma Cocker’s contribution, which examines the work of artists Jan Ader (1942–1975) and Tacita Dean (1965–). By “selectively resurrecting and reworking certain Romantic ideas,” their work, Cocker concludes, renders “Romantic heroic sea adventure ... nonheroic” (219).

Thompson deserves praise for having assembled a wide range of essays that cover such a broad sweep of time. If some contributions are more elegantly argued than others, the collection as a whole warrants considerable merit. In its close focus on shipwreck as a way to reframe imperial expansion and technological change, as a lens through which to explore the complexities of religion, race, class, and gender through time, and as a critique of modernity in the broadest terms, *Shipwreck in Art and Literature* is a valuable addition to the recent revival of oceanic studies across the disciplines.

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Guy Galazka, *À la découverte de la Palestine: Voyageurs français en Terre sainte au XIX^e siècle* (Paris, Presses de l'Université Paris-Sorbonne, 2011), 628 pp., ISBN: 978-2-84050-770-3, \$35.00 (paperback).

Guy Galazka has published with the Presses de l'Université Paris-Sorbonne a fascinating and extensive 600-page work titled *À la découverte de la Palestine: voyageurs français en Terre sainte au XIX^e siècle* [*Exploring Palestine: 19th-Century French Travelers in the Holy Land*]. Adapted from a brilliant doctoral dissertation defended at the Sorbonne in 2010, this work deals with the question of the Other both from a spatial, as well as a human or inner perspective, taken from the writings of travelers to Palestine from Chateaubriand (*Itinéraire de Paris à Jérusalem*, 1811) to Loti (*Jérusalem, La Galilée, Le Désert*, 1895). The book has recently won the prestigious Prix Diane Potier-Boes 2012 prize from the Académie Française.

Galazka starts with the idea that the nineteenth century marks a renewal of interest for travels to Palestine or to the Holy Land, terms that have different historical and geographical meanings but which the author unites in his argument. All the while, recognizing the great variety of writings that compose his corpus, Galazka notes that what they all have in common is not only motivated by issues related to religion, but also by the need to describe geographical surroundings as well as diverse cultural practices. Presented according to a subjective and personal mode of discourse, welcoming occasional anecdotes, these descriptions belong to a writing trend based on impressions, memories, and observations often gathered from wandering promenades. However, the generic status of these travel narratives is not what constitutes the core of the author's research interest. Rather, the emphasis is placed on the content of the traveler's observations, on their nature, originality or their thematic variations, as they are exemplified in the selected texts. Centered on the problematics of the Other, as it is brought out through these voyages, the book explores in the first part ("L'Altérité spatiale") how the foreign space is perceived and understood by the travelers through landscapes, with their colors, smells, architecture and the immensity of the desert. In the second part ("L'Altérité humaine"), it is this human otherness, especially its religious manifestations, that comprises the focus of study, in particular the description of Israelite figures and the Jewish populations of the land. The travel narratives also emphasize the confrontation between Christianity and Islam through an architectural com-

parison that would juxtapose the Church of the Holy Sepulchre and the Temple Mount of the Haram al-Sharif. In the third part (“L’Altérité intérieure”), the author chooses to examine the way in which the traveler comes to modify his own image as a traveler, be that by way of a reassessment of his own culture viewed from the outside or as it is seen by foreigners, or by the realization that he the traveler may be the object of curiosity, that he himself may become exotic to the other.

Organized in three well-balanced parts, this work is remarkably well presented. The outcome of the partial syntheses emerges as being in perfect balance with the meticulous analyses and their progressive argument, as well as with the general conclusion of the study. The whole is superbly coherent. The observations are subtle and the analyses, resulting from a clever montage of quotations, are precise and convincing and lead to new research trails. We are struck, for instance, by the use that Eugène-Melchior de Vogüé, Gabriel Charmes, and J.T. de Belloc make of the same words, the same language register, when they speak of the Jews, to the extent that we can wonder if they have not copied each other. This confirms, at least, that they assent to the same *doxa*, although travelers like Vogüé and Charmes do not share the same political views.

Another merit of this work is that it underlines major writers such as Chateaubriand, Lamartine, Flaubert, as well as De Camp, but also gives a place to lesser known and hardly studied travelers, such as the viscount de Marcellus, Xavier Marmier, the journalist Gabriel Charmes, the historians and publicists Michaud and Poujoulat, and Count de Forbin, just to quote a few names that come up often in the book. This alone shows the amplitude and the richness of the research, resulting in an exhaustive account of primary and secondary texts as well as an extended critical bibliography. It underlines the remarkable erudition of the author. Numerous maps and illustrations give an easy and pleasing access to the work, acting as a fruitful complement to the reading of the book and contributing to make this work a productive, detailed, and particularly relevant research instrument.

The originality of this research sheds new light on travel narratives to Palestine in the nineteenth century. It does so by using a wide array of works and authors, and demonstrating how each traveler is brought to his own assessment of what he sees, to an understanding of the Other in original and specific ways, going from experiences that are sometimes common to everyone but which nevertheless come out as different or unique when seen through the

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subjective filter of individual characters. This important book, therefore, offers another view on Orientalism, outside of theoretical generalizations—a view primarily based on solid erudition and extensive textual inquiry.

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Patrick Young *Enacting Brittany: Tourism and Culture in Provincial France, 1871–1939* (Surrey: Ashgate, 2012), xii + 318 pp., ISBN 978-0-75466-926-5, \$128.20 (hardcover).

It is a truism that tourists try to distance themselves from other tourists, claiming privileged access to authentic sites and cultures that are unspoiled by contact with tourist crowds. In the same way, tourism itself is said to corrupt the very places and peoples it seeks out, making them crass and commercialized. Patrick Young traces the contours of this discourse using Brittany, the northwestern peninsula of France bordered by the English Channel and the Atlantic Ocean, as a case in point. His focus is the historical period spanning the final quarter of the nineteenth century to the onset of World War II. Using archival materials from the Touring Club de France (TCF), the Office National du Tourisme, promoters of regional economic development like the Fédération des Syndicats d’Initiative de Bretagne (FSIB), and accounts by local Breton writers as well as Anglophone travelers who visited the region from the UK and the United States, Young paints a picture of an increasingly self-conscious performance of Breton cultural heritage for the consumption of outside audiences. These audiences were initially composed of elite foreign and French visitors, but after the legal establishment of paid vacation for French workers in the mid-1930s, also included middle and working class tourists.

Young’s argument is influenced by the work of Malcolm Chapman (*The Celts: Construction of a Myth*, 1992), and he provides persuasive evidence for the projection of a romanticized, nostalgic image of “tradition” by out-

siders and elites on local Breton populations. However, his argument is less convincing with respect to the impact of tourism on those populations themselves. Young's reliance on English-language travel literature provides a fascinating glimpse into metropolitan preoccupations with loss, rurality, and the quest for prelapsarian authenticity in this period. However, these sources tell us little about what was happening on the ground in Brittany. While these writers certainly shaped US and British perceptions of Brittany, it is not clear that they had much if any impact on Bretons themselves. The majority of the population of Brittany at this period was rural and predominantly Breton-speaking. This language barrier, which curiously Young hardly mentions, reinforced class divisions between urbanites and peasants, French speakers and Breton speakers, and worked against significant interaction between local people and outsiders. Perhaps it is not surprising that the voices of grassroots people in Brittany are not heard in Young's account: because Breton was mainly an oral language, they left few of the written records that provide grist for the historian's mill. What we do hear about their perspective on tourism in the region, through tourists' complaints to *Syndicats d'Initiative* and the TCF, suggests a more complex picture than is captured by Young's statements that "The more concerted touristic *mise en scène* of Brittany ... included the initiation of the Breton population itself into new roles within the tourist economy" (120), or "Beyond more commonly performing itself in the festive interface with outsiders, Bretons were also now being enjoined to a more continuous accommodation of outside expectations even in daily life" (124).

Although archival sources may provide evidence that Bretons were "being enjoined," this is not the same thing as evidence that Bretons passively acquiesced in the roles they were being urged to accept. To Young's credit, he provides a wealth of historical detail, some of which leaves open the possibility for alternative readings that contradict his thesis. For example, he includes information about the lack of interest in employment in the tourist industry on the part of the Breton peasant population (124), and about "unwelcoming" youths who put nails on the roads to sabotage tourists' cars or "threatened damage to their cars if not given money" (129). Particularly revealing is the account of the controversy over the practices of unscrupulous guides at the Pointe du Raz, a renowned site of scenic landscape, who demanded exorbitant fees and then cut short their tours of the area by adjusting their watches "to make the 35 minute tour seem like a full hour" (125).

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Together with accounts of beggars and children harassing tourists for money and aggressively selling local products, these pieces of evidence suggest that rural and lower class Bretons saw outsiders as fundamentally “other” and as a resource to be exploited in the effort to make a living. Young’s reliance on elite sources and events such as the 1937 Paris World’s Fair leads him to overstate the significance of the influence of tourism in Brittany during the period with which he is concerned. This tendency is reinforced by the fact that his evidence is drawn primarily from a few coastal locales that catered to the tourist clientele, as well as La Baule and St. Malo on the extreme southern and eastern margins of Brittany. Young takes these sites to be representative of region as a whole, underestimating the social, linguistic, and geographic barriers that separated these enclaves from neighboring communities and the less traveled interior region of Brittany.

Tourism has undoubtedly played an important part in the global process of transformation from agrarian societies to those dominated by industrial and service sectors. It would be naive to claim that tourism had no impact on Brittany and local framings of Breton culture. However, the picture painted by Young does not adequately address the full complexity of the process. Rather than seeking opportunities to perform their culture for outsiders, many Bretons were deeply ashamed of their language and “backward” customs, and sought to give them up as quickly as possible, both for fear of mockery by people from metropolitan France and from a desire to succeed in the modern world, as Maryon McDonald (“*We Are Not French!*”: *Language, Culture and Identity in Brittany*, 1989) has demonstrated. Significantly, for Breton intellectuals, elite travelers, and tourist promoters, this popular impetus to give up Breton culture was regrettable since it hastened the process by which Brittany would become a place like any other in the modern world, devoid of poetry, spirituality, and the picturesque. Young’s argument inverts the discourse of these elites to imply that the cultural particularity of Brittany is simply an invented tradition, performed self-consciously for an external audience. The irony is that both these points of view are rooted in the same peculiarly Western model of “Paradise Lost” that narates the transformation of indigenous cultures as a process of declining authenticity, and casts tourists and tourism in the role of the serpent.

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L. Kaifa Roland, *Cuban Color in Tourism and La Lucha: An Ethnography of Racial Meaning*. (New York & Oxford: Oxford University Press, 2011), 130 pp., ISBN: 978-0-19973-966-0, \$19.95 (paperback).

Published in the Oxford University Press series “Issues of Globalization: Case Studies in Contemporary Anthropology,” *Cuban Color in Tourism and La Lucha* is a compact and pleasant to read book. The volume, which includes English and Spanish glossaries and a Student Resource Guide with chapter-specific exercises, targets undergraduate students of anthropology in the United States, albeit the aim of the author is also to address scholars interested in Cuba, the Caribbean, tourism, and race. Race and tourism in Cuba are the main narrative axes that structure the book, which develops a “racial theory of Cuban tourism” (97) and explores issues of ‘tourism apartheid’, national belonging, and everyday economic struggles (*la lucha*) in a post-Soviet Cuba caught between socialist ideology and incipient capitalist practices.

To illuminate the entanglements of tourism and race in this Caribbean country, the author draws extensively on her own experience as a black, female US national undertaking ethnographic fieldwork in Cuba. Roland’s self-reflexive empirical accounts shed light on boundaries and belongings taking shape along gendered, national, and racial lines of distinctions, which tend to privilege male/foreign/white over female/local/black. Roland’s auto-ethnographic material is a welcome addition to the burgeoning anthropological literature on tourism in Cuba, which tends to be written from other perspectives. But auto-ethnography also involves some risks in terms of over-interpreting and/or over-generalizing from one’s own experience, and a number of examples and analyses in the text seem to suffer this. In the first pages of the book, for instance, Roland interprets Cubans’ references to her “Cuban” looks and “Cubanized” behavior as determined by her dark complexion and dreadlocked hairstyle (2), neglecting that such remarks can often (and tactically) serve as complicity-building devices to compliment tourists in Cuba (Simoni, “‘Riding’ Diversity: Cubans’/Jineteros’ Uses of ‘Nationality-Talks’ in the Realm of Their Informal Encounters with Tourists,” 2008), notwithstanding their complexion or hairstyle. Similar cases of over-interpretation/generalization point to the occasionally flimsy and anecdotal nature of the evidence supporting the book’s bold analytical claims, failing to convince readers of Roland’s overarching argument that tourism in Cuba is racializing and blackening Cuban identity “vis-à-vis the (white) foreign Other” (2).

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Chapter 1 presents the key elements of Roland's argumentation, with insightful considerations on the meaning of race (from anthropology to the Cuban case), on tourism in the Caribbean, and on Cuban socialism, revolutionary ideals, and the contemporary post-socialist context. The chapter ends with a very interesting methodological section, including a thought-provoking reflection on the author's positionality and romantic involvement in the field. Although Roland's arguments are generally convincing and well-articulated, at times they appear excessively bold and contentious, like when she asserts that "if Europe and Canada are understood to be white ... Cubans perceive themselves to be onerously black by comparison" (3). From an empirically grounded account of race and racialization as they emerge in touristic Cuba, the author moves to a more metaphorical and evocative use of these notions. Such conceptual move, which traverses the whole book, is not always clearly justified, and complicates Roland's otherwise nuanced and refined examination of racial meaning in Cuba, giving a more impressionistic and speculative edge to her whole argumentation.

Chapter 2 is grounded on the history and ethnography of "race matters" in Cuba. We thus learn about Cuban constructions of race, and the importance of understandings of race that extend beyond skin color and associate blackness with, for instance, being lower class, disempowered, and of "low cultural level" (23). Taking us from mid-nineteenth century Cuban struggles for independence from Spain to the US protectorate that started in the twentieth century, Roland shows how a myth of racial equality informed the construction of the Cuban nation, and led to dismiss as antipatriotic (and to violently repress) political engagements that criticized enduring racial discrimination. In the first half of the twentieth century, the fascination of American visitors for Afro-Cuban music and dance contributed to give visibility and to mainstream these cultural expressions. This finds continuities in the magnification of racial stereotypes in contemporary international tourism. While Fidel Castro's 1959 Revolution led to social justice programs that worked against racial discrimination, Roland shows how a limited understanding of racism and its deeply engrained logics still prompts linking skin color, social status, and cultural behavior in present day Cuba, as well as the prevailing race-gender dynamics.

With chapter 3, the focus shifts to the survival strategies and everyday struggles (*la lucha*) of Cubans in a post-Soviet era of economic hardship, and Roland's reflections could have benefited here from additional schol-

arship dealing with these issues (see, for instance, Berg's "Tourism and the Revolutionary New Man: The Specter of *Jineterismo* in Late 'Special Period' Cuba" 2004; and Palmié's "*Fascinans* or *Tremendum*? Permutations of the State, the Body, and the Divine in Late-Twentieth-Century Havana," 2004). From Cubans' struggles of finding means of transportation and obtaining goods, to the thriving black market, to hustling in the realm of tourism, a range of examples are provided to illustrate declining state power and rising individualism and materialism in Cuba. The section on transnational marriages as an expression of *lucha* is particularly interesting, as the author reflects on the complex entanglements of economic interest, gender constructions, and romantic relations between Cubans and the privileged tourist Other. More contentious is Roland's claim that the "constant need for people to hustle, scam, and creatively maneuver" contributes to "darken" Cubans in ways that go beyond skin color (46). Such view, expressed repeatedly throughout the book, seems to reify the "dark-bad" association as a taken for granted metaphorical backdrop. When used too loosely as analytical starting point, such association risks obscuring ethnographic insights that may point in other directions, out of the all-encompassing racialization frame that Roland deploys.

Chapter 4 on tourism and belonging can be criticized on similar grounds for its excessive tendency to impose a racial lens on the tourist/Cuban divide. While Roland does well in emphasizing the trenchant inequalities and segregation policies that frame Cuban/tourist interactions, the analytical purchase of her constant parallelisms and metaphorical allusions to the fact that such divides "resonate" "with Cuban racial understandings about the status and place of whites and blacks" (65) is unconvincing. As the author argues in the conclusion to the chapter, ethnography also shows that "more important than skin color to determining inclusion or exclusion is the paired unit of foreign citizenship and convertible currency" (84). No doubt Cubans' exclusion from tourist spaces "has racial implications"—and the chapter convincingly shows that—but the racial interpretation may not always be the most pertinent one to shed light on expressions of power and belonging in tourism.

Chapter 5 further elaborates on separations and inequalities between tourists and Cuban people, and questions the compatibility of Cuba's socialist ideology with the capitalist practices found in tourism. Here again, tourism-related segregationist policies are evocatively assessed in the light,

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and in resonance with, past racial discrimination practices, suggesting continuities between the two. In the epilogue, Roland's most recent stays in Cuba (the latest in July 2008) lead to consider how touristic racialization and the everyday *lucha* to survive are evolving on the island, notably since Raul Castro took over from his brother Fidel. Generalizing from conversations with a group of Havana's Rasta, Roland presents the latest terminology in the field of tourism hustling, suggesting people are less and less scrupulous in their dealing with tourists, and that the terms of today's *lucha* are becoming harder.

All in all, despite the ethnography's difficulties to inductively support its bold theoretical claims and an overstretched use of racialization as interpretative frame, *Cuban Color in Tourism and La Lucha* is a valuable book for anthropology courses and scholars dealing with issues of race, tourism, and Cuba.

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Wolfgang Koeppen, *Journey through America* (New York and Oxford: Berghahn Books, 2012), xii + 159 pp., ISBN: 978-0-85745-231-3, \$29.95 (hardcover).

Like fresh wind on an open boat with nothing for the eye to behold but an ocean of letters, we enter the text of this recently translated travelogue of a trip to the United States by the late German author Wolfgang Koeppen (1906–1996). The object of translation, *Amerikafahrt*, is a poetic logbook of Koeppen's first journey to and through the United States ("Amerika"), which was originally published in German in 1959 and again in 1982. A major West German public radio station had sent Koeppen on his 1958 voyage to report home; the US State Department also helped to finance the trip. Standard for this literary genre, Koeppen begins his travelogue not at his destination, but with his journey towards it: he embarks on a boat from Le Havre, France. He

then travels the United States for about three months, largely by train. Koepfen's itinerary is the plot of the book. It includes New York City, Washington, DC, New Orleans, Hollywood, San Francisco, Berkeley, Salt Lake City, Chicago, and Boston—"a European's typical grand tour *à la américaine*," as translator Michael Kimmage puts it in his introduction (2).

Koepfen presents the country through an analysis of its inhabitants and their everyday settings. He describes their cultures and inconsistencies in quite personal, at times lonely, and occasionally fictionalized observations. In a very unique literary style—densely associative like poetry, yet at the same time ascetically informative like reportage—his considerations appear ungraded, as if he was writing down his immediate thoughts. Koepfen mixes chronicles of historical highlights with a staccato of personal associations that read like a shopping list of cultural signifiers formulated to challenge Roland Barthes. Koepfen verifies his reality—that is, his experiences—with his imaginary: an idea of "Amerika" apparently branded into his mind beforehand, through cultural products and common knowledge. He continuously compares his encounters with episodes from literary texts, especially those of Kafka. He draws from sources as diverse as billboards in Germany with advertisements for American whiskey, fashion magazines, and canonical American and international literature like Melville, Whitman, and Greek mythology.

Although he is not untainted by race and class matters, in his curiosity for understanding "Amerika," Koepfen does not differentiate between talking to a professor or to a cabdriver, between his fascination with the scope of a daily newspaper and the vibrancy and size of universities. People with their accessories are of equal relevance to him as are paintings and the interior of the New York Public Library, jazz musicians and train rides, work relations and the "American loneliness" of a capitalist democracy in progress. He describes children and their neighborhoods, hotel guests and the meat on their dinner plates, local service customs, and remainders of slavery. His curiosity appears to derive from his ideological interest in the democratic system that "America" represents for West Germany during that time. This skeptical inquiry is his search for a political alternative for post-war Germany. From diners in Washington, DC, to students eating hot dogs in an auditorium in Berkeley, to the publishing house of *Ebony Magazine* in Chicago, Koepfen seems to deliberately look for everyday-life conditions rather than official tourist sights. He gazes at slums in Chicago, lobbyists on

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Capitol Hill, and Mormons in Salt Lake City to verify his imaginary of American social and economic class and race relations. Underlying this book, then, is Koeppen's continual examination of America's abilities to be a true democracy, in a Tocquevillian sense. At times, he sounds frustrated with what he finds. Disappointment surfaces in his declaration that Jack Kerouac's *On the Road* (1957) was a "testament" of the "tired or the defeated generation, the *beat generation*" (99). Here, Koeppen comes to terms with social outcast movements in the United States that experimented with alternatives to a new culture of mass consumerism in the 1950s.

However, Koeppen is apparently unable to transpose his analytical and sensitive humanistic search for true equality in "America" beyond the chauvinistic gaze: his descriptions of female people reduce women to physical bodies, instead of understanding women as social and cultural human beings. But such fatiguing disrespect toward women is hardly a phenomenon special to his time of travel, to this genre, or to him. Reading Koeppen today then turns his book into a historical document rather than a travelogue that could be read as a *Baedeker* or—to be more up-to date—a *Lonely Planet USA*. It tells a lot about tourist imaginaries as collective cultural idea(l)s and how these ideas are being fostered. Following Koeppen's thought processes, which at times he shares recklessly, we can find sensitive information of the cultural circumstances of his time in both West Germany and the United States.

Before getting to the actual text by Koeppen, the reader is taken quite deeply into the world of a translated edition. The English-reading audience can be thankful for the publisher's choice of Michael Kimmage who, throughout the book, appears in the role of the good-natured knowledgeable translator in 151 footnotes (instead of endnotes, to my personal delight). He loyally accompanies Koeppen's text and thus succeeds in translating the cultural context as well as the language *per se*. Yet the delicate, and at times impossible, task of a translation includes communicating the literary uniqueness of the original. In this case, the translation creates an awareness of its own limitations: semiotics does have its national narratives buried into language as an expression of cultural heritage. The additional information helps the reader to engage with its cultural significance, but it cannot substitute for Koeppen's unique literary style. Although Kimmage unfortunately does not seem to have explored the poetic sides of the English language to live up to Koeppen's densely meaningful literary style that

the original displays, his presence as translator makes this book ever more so interesting to read as primary source of transatlantic culture. It is possible to ignore his twenty-six introductory pages, but that would also mean losing an essential part of the work as a whole—namely, a very specific cultural history that this new translation has to offer: a certain, elitist, German-American-transatlantic cultural heritage that has started to fade away with the twenty-first century and is made present again by this first volume in Berghahn's new series, *Transatlantic Perspectives*, edited by Christoph Irmischer and Christof Mauch. In a way, it is as if Koeppen and Kimmage—an American who moved to West Germany—have entered a silent conversation about national ideals that surface in culture as well as in travelers on their way through re-discovering tourist and home geographies.

I imagine this book will appeal to those interested in personal and collective transatlantic histories and travelogues. For those who love a challenge to a stable genre, *Journey through America* is a fine treasure to read. Lastly, I believe the book would be of great interest to any tourist, especially those going to either the United States or Germany (both East and West). With this edition, the book becomes accessible to a larger English-reading public. This way, the translated book can build a bridge and provide a new point of view—a more complete Transatlantic Perspective—since now those observed (“Americans”) can read Koeppen's examination of themselves.

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Simon Cooke, *Travellers' Tales of Wonder: Chatwin, Naipaul, Sebald* (Edinburgh: Edinburgh University Press, 2013), xi + 202pp., ISBN: 978-0-7486-75463, \$115 (hardcover).

Simon Cooke's work on Chatwin, Naipaul, and Siebald began its life as the author's 2010 doctoral dissertation, a good omen for scholars reading his

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work. Cooke's analysis is clear and is grounded in thorough research on his three subjects. His text begins with a long and very cogent review of the scholarly literature on his larger ideas and on the assumptions he intends to prove.

Cooke's larger idea is a reconsideration of the disenchantment so many see in the modern genre of travel writing. With examples ranging from Marco Polo to the three writers who are his focuses, Cooke argues that "an international constellation of writers has increasingly moved towards the travel narrative form, recovering and renewing a sense of wonder, often drawing on the formal and thematic features of early, pre-modern and Renaissance travelers' tales." Specifically, Chatwin, Naipaul, and Sebald in their texts considered here offer a "counter to a sensibility of disenchantment." Cooke wants to illustrate that tales of wonder are still possible, and that they engage "with the very problems for which" he says "they are often held to account" (2).

It is not surprising, then, that Cooke sees his ideas in opposition to the ideas of Paul Fussell: yes, the world may have been changed utterly between the wars, and Fussell's analysis of the travel genre may have "the sense of elegy" (30) about it. Yes, Robyn Davidson may write that "the genre has not caught up with the post-colonial reality from which it springs" (32). Debbie Lisle, in her "robust engagement with the genre" may ask how the genre "is coping with the embarrassment of its colonial past" even while admitting that "there are undiscovered places left to explore" (32–33). (Her answer, of course, is that the genre has not coped.) The genre's critics fixate on disenchantment, cultural exhaustion, colonialism, against which Cooke cites the still astonishing vitality of travel writing, exemplified by the three authors he treats here.

Cooke's first subject is Bruce Chatwin's 1977 *In Patagonia*, which Cooke says presents the most exemplary "wonder" of the three narratives in his study, and which tells the story of a quest for a "Piece of Brontosaurus" (really a piece of *Mylodon Listae*, the giant sloth). Scholars, and especially reviewers, have read *In Patagonia* as a parody, seeing the quest as bizarre, set in a land the name of which is used as a synonym for "the last place on earth" (61). Manfred Pfister, for example, reads it as a "marked down-grad[ing] from the mythical heights of the Golden Fleece" (77). But Cooke sees *In Patagonia* not quite so plot-fixated, but rather a narrative that "weaves a complex knot of stories," including histories. Much of the text is, he says, meditations on these stories. The story of "the last of the Yaghans" and their

language leads to a metaphoric meditation on language, with Chatwin arguing that “the concepts of ‘good’ or ‘beautiful’ which are the bases of Western thought are meaningless unless they are rooted to things” (67). Chatwin called *Patagonia* “a modern WONDER VOYAGE” [his capitals], and Cooke agrees, teasing out the threads of Chatwin’s tapestry that answer reviewers and critics who don’t know what to “do” with the “FORM of the book” [Chatwin’s capitals again] (60).

Cooke’s task with Sebald is less complicated: Sebald is viewed as a master of travel writing, with his complex narrative forms that “blur genres ... in meditative autobiographical or autofictional writings” (136). Cooke’s chapter on Sebald is appreciative, especially of Sebald’s interweaving of photography and prose. Cooke appreciates, rather than criticizes, Sebald’s reliance on “mediated” sources—histories, stories from friends, art, biographies—and faults those who find Sebald a constant melancholic manipulator of weather and landscape to suit the tenor of that day’s journey/meditation. He is even more direct with those who miss Sebald’s ironies in his melancholy moments—those who “repeat [or criticize] a joke without noticing that it was told as such in the first place” (162). Cooke’s explications and appreciations of Sebald’s work are made grander by Cooke’s placing them in context with thirty years of critical analysis.

It is Cooke’s case for V.S. Naipaul, the international prize winner, which most readers will find compelling. Cooke uses *The Enigma of Arrival* to argue against critics who consider Naipaul the most assimilated of writers, a “post-colonial mandarin,” or an “apologist for empire” (110, 119–126). Against accusers like Kermode, Said, and Casanova, Cooke argues that *The Enigma of Arrival* is a story of “recovery from disappointment and exhaustion, its concern, its wonder” (127). Cooke finds the centering of *Enigma* on recovery “the deepest ethical dimension of the book” (127). Where detractors see the Naipaul narrator over-identifying with the landlord’s accidia, Cooke argues that the accidia, the traveler’s dream of exhaustion, is the malaise the tale moves through. Some “wonders” confirm, some disappoint, expectations; Naipaul “studies profound exhaustion and treats it unflinchingly,” and Cooke claims *Enigma* is “a voyage of recovery” and a trip “to arrive at the new wonder” especially “even as the traveler doubts it” (134). The question of Naipaul’s assimilation seems quite beside the point when Cooke writes of Naipaul’s “wonder that celebrates ... precisely because it grieves where melancholy had created a vacancy” (134).

Book Reviews

Cooke's prose is straightforward and entertaining (even with the occasional very overt transition left over from its origin). His arguments are lucid, well based on both his own insights and his readings of the critical viewpoints surrounding his three authors. He even draws on archival and unpublished research, which makes his review of the scholarly work even more valuable. He works in a wide scope, carefully placing travel writing in the arc of literary history. Cooke argues quite convincingly that works many have viewed as narratives of disenchantment may actually display the wonder of travel and discovery at their centers.

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