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employ different manners of dealing with assimilation in the context of the dominating United States culture. Chapter 2 deals with the issue of bisexuality as a theme formed within *Lesbi* fiction, which is a category of lesbian fiction connoting female bisexuality. A pertinent feature of this section of Frohlich's study is the use of the Rosamaría Roffiel's novel *Amora* (1989), which challenges the incorporation of common, North American derived terminology for gays and lesbians, such as the term "gay," into Mexican vernacular. Observing the novel's commentary on this use of language, Frohlich helps the reader see the way in which the work contests the commonalities of gay/lesbian/queer culture across national borders, calling this move by the author "a resistance to the assumed superiority of the United States and its ethos of identity politics that posits a universal model for all to follow" (72). Following this discussion Frohlich continues to reveal the problematic of lesbian subjectivity by engaging questions of language and writing through a lineage of theoretical texts, including Fried, Kristeva, Irigaray, and Deleuze. These texts aid the readers in seeing ways of conceptualizing gender and sexual identity in the space in which a Hispanic lesbian writes, as well as in beginning to question what political end this writing might reach. In the final chapter, "Taking Place in Time: Somewhere over the Rainbow," the bildungsroman takes precedence as a significant literary form in Hispanic fiction that shows the role of space and time as features of subjective experience and identity formation. At the conclusion of this chapter Frohlich notes that these fictions "do not provide a way out" of power relations; however, they help "make clear that there are more ruptures and connections, more ways to travel and be confined, within power relations than claims for essential origins suggest" (147). By resisting standard structures of sexual and national identities, these fictions contest prescribed ways of being, giving a more "nuanced view of the relation between nationality and sexuality" (149). Frohlich provides the theoretical and textual foundation on which this conversation concerning lesbian identities rests, and her study would be a necessary addition to any bibliography intersecting Latin American fiction with gender studies.

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Alexander C.Y. Huang, *Chinese Shakespeares:
Two Centuries of Cultural Exchange*
New York: Columbia University Press, 2009

Alexander C. Y. Huang's *Chinese Shakespeares: Two Centuries of Cultural Exchange* comprehensively assesses the engagements made between China and Shakespeare over the past two centuries. Having extensively researched the archives of Shake-

sperean theater, film, and opera productions from China, Taiwan, and Hong Kong, Huang evaluates both the productions and the nature of their critical reception. Intent upon exploring the manner in which Shakespeare has been appropriated by the Chinese, and deployed to serve various personal, social and political agendas, Huang first asks whose Shakespeare has been performed, as well as whose, and which, China has generated the various performances. In tandem, he probes the manner in which Shakespeare, as a canonical presence, transforms when interfacing with the sociopolitical and aesthetic dimensions of Chinese performance culture.

Recognizing the malleable nature of Shakespeare's works, Huang carefully traces the history of their interactions with the Chinese. Regarding cross-cultural transmissions of literature less as a process of translation and degradation than of "citation and appropriation," Huang questions the efficacy of traditional academic models for the analysis of canonical literature in translation (119). Rather than ascertaining the degree to which translations adhere to or depart from the customarily perceived essence of a work, he probes the new meanings generated by the vitalizing processes of adaptation, performance, and reception. Huang intentionally calls readers to recognize in his efforts an attempt to provide "a crucial step toward reinventing the interpretive energy. . . . dulled by ideological investments in various conventions of authenticity informed by notions of the original and the derivative" (20). Grounding this investigation into the manner in which the two global icons interact to create a unique interpretive subject is Huang's coining and use of the term "Chinese Shakespeares."

Requiring analyses focused upon the nature of site-specific readings, Huang examines the role locality and temporality play in generating meaning. Huang spends the bulk of his attention examining the purposes behind specific performance styles and locales as he carefully notes the evolution of Shakespearean performances beyond initial tendencies to perform Shakespeare in a legitimizing, classical European manner. His analysis, therefore, centers upon the reasoning behind both the directors' localization of action, aesthetics, and significance, as well as the deconstructive "truncation and rewriting" of both Shakespeare and China (17). Of note is his discussion of the role played by silent film in developing the field of signification of Shakespearean productions. Huang's underlying focus upon global markets and vernaculars comes to the fore, as he discusses how film studios, finding their reach extending to global communities, chose to rely upon Shakespearean works in order to market themselves to a varied audience. While identifying the ways in which Shakespeare and women were utilized as symbols of modernity and cosmopolitan urbanization, Huang concentrates upon directors' efforts to disrupt these central symbols in order to appropriate a personal

cultural space for China and express ambiguous sentiments regarding contemporary life.

The impact China's recent history has had upon the reception and assimilation of Shakespeare resounds throughout this work. Of note is Huang's quiet aside concerning the impact had by the Cultural Revolution. He observes that rather than being performed publicly, Shakespeare was at this time read and experienced in a solitary manner by those imprisoned in labor camps. In evaluating the highly personalized performance styles that developed following the opening of China in the 1980s, Huang lightly traces the impact wielded by that type of reading, which allowed personal experience to be "politicized and aestheticized" (9). However, he focuses more significantly upon the influence that exposure to market forces and a global vernacular now wield upon recent production styles. His discussions of such productions, which privilege the individual voice over the collective, stand out among his analyses for their provocative reading of the contemporary use of religious imagery and multiple regional dialects, and the place of the visual image in global culture. A detailed and absorbing chronology of international, as well as specifically Chinese Shakespearean performances, follows Huang's analysis. This work ultimately serves his purpose; while presenting a rich, detailed description of Chinese interpretations of Shakespeare, it also provides a basic structure and language for a revised approach to the interpretation of cross-cultural works.

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Jahan Ramazani, *A Transnational Poetics*

Chicago: University of Chicago Press, 2009, 221 pp.

Jahan Ramazani's *A Transnational Poetics* takes up the author's own call, issued in his previous book, *The Hybrid Muse: Postcolonial Poetry in English*, to "hybridize our canons of modern and contemporary poetry in English, giving due space in our courses, personal libraries, and anthologies to Third World poets" (*The Hybrid Muse* 183). In this more recent book, Ramazani extends and develops the case for a hybridized canon and, perhaps more importantly, argues for a reassessment of modern and contemporary poetry that accounts for the several ways that poetic form, style, and influence defy national and cultural boundaries. In chapters such as "Modernist Bricolage, Postcolonial Hybridity," "Poetry and Decolonization," and "Poetry and the Translocal: Blackening Britain," *A Transnational Poetics* moves freely between the works of a variety of poets writing in English, among them T. S. Eliot, Kamau Brathwaite, Bernardine Evaristo, A. K. Ramanujan, W. B. Yeats,