

The most that can be said for *A Study of B. Traven's Fiction* is that it is a workmanlike survey of the plots and themes of Traven's fiction which does nothing to significantly advance our insights into the author or his work, or to make us see them in a different light. The Traven aficionado will probably be left with a strong sense of *déjà vu*. He will also wonder how Traven's final novel, *Aslan Norval* (1960), could have been misspelled throughout Mezo's book as "Alsan Norval."

Ruth H. Bauerle, ed.

Picking Up Airs: Hearing the Music in Joyce's Text
Urbana: University of Illinois Press, 1993. Pp. 220

Reviewed by Murray McArthur

Ruth H. Bauerle observes at several points in *Picking Up Airs* that the five essays gathered there are intended to be "in some sense an extension of Cheryl Herr's influential work in *Joyce's Anatomy of Culture*" (11). Herr's 1986 text was one of the first of the cultural studies of Joyce's work, and it is still the best. Focusing on three areas of the popular or general culture of Dublin—the press, the stage, and the pulpit—Herr wove a richly textured reading of Joyce's works that illuminated the construction of character and citizen through the shared and infinitely repeated codes and discourses of a particular cultural space and time. *Joyce's Anatomy of Culture* was especially sensitive to the play of power within this particular colonized space and time, addressing the complicated question of cultural power with a maturity, modesty, and fairness rare in cultural or postcolonial studies. In other words, Herr's text is a very tough act to follow. In this sense, *Picking Up Airs* is only a very limited extension of *Joyce's Anatomy of Culture*. Several of the essays, in fact, cover some of the same ground that Herr covered so brilliantly; several others cover ground mapped previously by the authors themselves; only the last essay, by Bauerle herself, seems to open up some new territory in an interesting though limited way.

In the first essay, "Music as Comedy in *Ulysses*," Zack Bowen extends the thesis of his *"Ulysses" as a Comic Novel* (1989) to argue that *Ulysses* as a whole is a musical comedy. Although his readings of "Sirens" and "Circe" in terms of comedic and pantomimic form respectively are convincing, largely because these ways of reading those chapters have been commonplaces from the beginning of Joyce criticism, he does not demonstrate or attempt to demonstrate that all eighteen chapters of the novel have any sort of musical form. The next two essays, "Pantomime Songs and the Limits of Narrative in *Ulysses*" by Henriette Lazaridis Power and "'A Rollicking Rattling Song of the Halls': Joyce and the Music Hall" by Ulrich Schneider, add some interesting details to Herr's brilliant reading of the role of the Christmas pantomime and the music hall in Joyce's text. Power adds to Herr's presentation of the role of the pantomime *Turco the Terrible; or Harlequin Amabel* in *Ulysses*, and Schneider demonstrates the contribution of music hall lyrics to certain of Joyce's narratives at both the macrotextual level (see especially her elucidation of the use of the naughty girl and lodger song type in "The Boarding House" from *Dubliners* [74-80]), and the microtextual level (see "Voices of the City: Music

Hall Songs in *Ulysses*" (80-100)). The fourth essay, "Joyce and Literary Wagnerism" by Timothy Martin, is a slender addition to his published work on the subject, including *Joyce and Wagner: A Study of Influence* (1991).

Bauerle's concluding essay, "American Popular Music in *Finnegans Wake*," is the longest and richest of the five. She attempts an anatomy of American popular music in the *Wake*, a classification or encyclopedic representation of all the popular American song types that appear one way or another in this encyclopedic text which Joyce gave the title of an Irish-American drinking song. Her premise is that the cultural milieu out of which Joyce composed the *Wake* was saturated with American song, singers, and musicians. Paris in the twenties and thirties was also an American city, she argues, and *Finnegans Wake* is Joyce's most American text (128). Given the monstrously disseminative and polysemous nature of the *Wake*, such an undertaking is fraught with difficulties, and Bauerle recognizes and approaches these difficulties through lists and catalogues of songs and their order and sequence of appearance. This cataloguing includes four appendices arranged in an appropriately Wakean 3+1 pattern, the last being devoted to the absent fourth letter, the D or "Musical Delusions" of impossible or anachronistic pre-allusions to songs written after the appropriate section of the *Wake* (198). Although this strategy gives us an indication of the extent of the presence of this particular form of popular culture in the *Wake*, what goes unaccounted for is its status as cultural force, its power to compel such repetition in this cultural space and time. Bauerle gives us a sense of how titles and phrases from these American popular songs are repeated (see 136), but she gives us no sense of why they are, or what happens when they are in a text like this. One of the strengths of Herr's *Anatomy* was her sensitivity in shading in these dimensions in their particularity, in charting, for example, the subtle horizontal and vertical relations involved in translating English working-class entertainments to the very different class economy of Dublin. To be fair, the cultural questions that Bauerle's anatomy could address may well be more difficult, even global in nature. Nonetheless, the absence of this cultural sensitivity in this essay and the other four make *Picking Up Airs* a more limited extension of Herr's work.

Lothar Hönnighausen and Valeria Gennaro Lerda, eds.
Rewriting the South: History and Fiction
Tübingen: Francke, 1993. Pp. xxii + 438. DM 128
Reviewed by Axel Knoenagel

The American South is a region highly charged with history and stereotypes. Even though the origins of these factors lie more than a century in the past, they still influence greatly the modern perception of the South. As one of the contributors to *Rewriting the South* asserts, "the realities of southern history and culture in the aftermath of the Civil War were reconstructed and overlaid by a myth of the South which rivaled the 'real' facts in influence and turned them into ideology" (397). A serious review and a revision of the Southern image therefore seems necessary to produce a picture not disturbed by traditional constraints.