

ing a typist will alter the meaning of his letters, and by DiBattista's considering Mary Hemingway's editorial hand in *A Moveable Feast*, contributing to a text self-consciously replete with wish-fulfilling historical revisionism, legible in the text's vacillations between first- and second-person narration.

Modernism and Autobiography finishes strong. The final section, "Disappearing," starts with Wittman's essay about Rhys, highlighted by her reading of the posthumously edited and published *Smile, Please* as darkly subverting the idea of a coherent autobiographical persona. Robert Caserio's essay, "Abstraction, Impersonality, Dissolution," treats a variety of writers, among them W. E. B. DuBois, H. G. Wells, Stein, F. Scott Fitzgerald, and Henry Miller. It is a bravura piece, ranging quickly but never seeming restless or impatient; the editors are canny to break the pattern that dominates the volume. The last essay, Michael Wood on—who else?—Samuel Beckett, also departs from the established mold, reading Beckett's fictions for their depictions of characters' own life-writing, and the attendant theorizations of autobiography.

Modernism and Autobiography thus covers a wide terrain while reading mostly as a taut and coherent collection. Modernist scholars will find the volume essential for its readings of individual writers, for the theoretical gauntlet thrown down by DiBattista and Wittman, and, most of all, for being the most sustained and thorough treatment of its pairing of modernism and life-writing. The volume shows modernist studies' participation in a wider re-examination of such texts: "Narrating Lives" was the theme of the annual MLA meeting's Presidential Forum in 2011. The book's tight focus on Anglo-American writers invites scholars of international modernism to theorize autobiography in modernist culture of other geographies. Similarly, devotees of modernist life-writings unrepresented here but thematically comparable (Anaïs Nin, James Joyce, Vera Brittain, Rebecca West, Woody Guthrie, etc.), can use the volume as a springboard, to rationalize writing and publishing treatments of modernism and autobiography that support, skew, or expand the picture painted here.

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A Poetics of Postmodernism and Neomodernism: Rewriting Mrs. Dalloway.
Monica Latham (New York: Palgrave Macmillan, 2015) vii + 272pp.

Fiction following Woolf, that is, in some way featuring Woolf as a character or a muse, has a lively recent history in a variety of genres. Some examples: literary intrigue (Morgan, *A Book for All or None*); suspense (Barron, *The White*

Garden); espionage (Hawkes and Manso, *The Shadow of the Moth*); sci-fi (Scott, *I, Vampire*); lesbian pulp (Pass, *Zoe's Book*); biofiction, (Nunez, *Mitz: The Marmoset of Bloomsbury*; Freeman, *But Nobody Lives in Bloomsbury*; Sellers, *Vanessa and Virginia*). Perhaps the best-known of these recastings, Michael Cunningham's *The Hours* is the first of several contemporary novels discussed in Monica Latham's *A Poetics of Postmodernism and Neomodernism: Rewriting Mrs. Dalloway*. By limiting her readings to literary fiction following a single Woolf novel, she is able to elaborate on the style and structure both of what she calls (after Genette) Woolf's hypotext and the contemporary hypertexts which play off it. To organize her discussions, she groups the novels under the critical rubrics of her title. The book might have benefitted from reversing the title and subtitle. The readings of post-Woolf novels provide a fine commentary on the style of *Mrs. Dalloway* and the book brings attention to several novels not usually considered closely in their Woolfian contexts. It is, however, less successful in formulating a poetics of post- and neo-modernism because, while it uses these terms to differentiate various *Dalloway* successors, it does not offer new formulations of them.

The "rewriting" of the subtitle refers both to Woolf's own writing of the novel in its several versions, and to the hypertexts produced by later writers in a Woolfian afterlife. Latham's first chapter, in which she lays out the genetic dimension of *Mrs. Dalloway* by carefully recording the genesis and progress of its composition, is especially useful. Using Woolf's relevant notebooks, stories, and manuscript versions, referring as well to passages in her letters and diaries, Latham establishes what she calls somewhat infelicitously "Dallowayisms" (a term borrowed from Seymour Chatman) to pave the way for her later examinations of contemporary fictions. She argues that in order to best appreciate the impact *Mrs. Dalloway* has had on some subsequent writers, one must first identify the origins and developments of some key features of Woolf's style and structure. In the process of tracing these elements, Latham argues for a kind of narrative of progress, in which Woolf increasingly refines and makes more striking her own most identifiable prose markers. Though this argument and the chronological account of the composition of Woolf's novel is not the main focus of the book as a whole, it makes a particularly valuable contribution to Woolf studies in its clarity and succinctness. Latham draws with much care and appreciation on Helen Wussow's manuscript work, on the earlier genetic accounts of scholars, such as Charles Hoffman, more recent accounts of the evolution of *Mrs. Dalloway* and of Clarissa from the related short stories and earlier novel versions.

Of the many stylistic features that she might have discussed as typical, Latham wisely focuses on just two extended examples in *Mrs. Dalloway* to demonstrate the conflation of Dallowayisms that appear in the published novel after being worked through in the short stories and manuscript versions. She

argues that the first of these, Septimus's hallucinations at home, grow increasingly irrational with each iteration as Woolf rewrites scenes in the British Museum Notebooks, sometimes adding autobiographical details and reworking earlier motifs (e.g. fire, water, light). Latham quotes materials from the notebooks as they are rewritten and as they finally appear in *Mrs. Dalloway*. Similarly, in her second example, she interprets rewritings of significant "moments of being" like Clarissa's and Sally's kiss, and Clarissa's meditations on the old lady across the way. In doing so, Latham traces how stylistic and structural patterns of repetition create "more accomplished poetic distillations" to provide a distinct rhythm and structural unity to her novel that are not present in the earlier versions.

Latham's sustained attention to Woolf's own rewriting is a valuable contribution to scholarship, but is only one kind of rewriting discussed in the book. The other refers to writers following Woolf who have reworked or referenced *Mrs. Dalloway*'s themes, motifs, and stylistic markers. She distinguishes between two groups of writers by categorizing them as postmodern or neomodern and argues first that the number and quality of these writers sustain, enhance and "ultimately enshrine" *Mrs. Dalloway* as a crucial modernist text ever open to new generations of readers. Her cogent discussions of hypertexts make this first argument quite convincingly. Her second aim is "to assess the state of current literary fiction and look into postmodernist and neomodernist approaches to fiction" (209) by tracing the ways some (mostly) recent (mostly) British writers have "remembered and updated modernism's innovations," or have "dismembered and reassembled them" (210). This claim is less successful than the first because, while she provides careful readings of a number of novels, she does not significantly advance discussions of what the terms postmodern and neomodern indicate. As she notes, there are many such extant commentaries, especially of postmodernism, and while she calls on some of them in her readings, she spends most of her discussions on how the post-Woolf hypertexts draw on, reconfigure, and play with *Mrs. Dalloway*.

The pomo/neo distinction does provide a useful heuristic for ordering her discussion, however. The "postmodernist" "Dalloway-esque" novels she takes up are Michael Cunningham's *The Hours* and Robin Lippincott's *Mr. Dalloway*. She names these writers "ventriloquists" in detailing both how they rely on Woolf's hypotext and also how they transform it with their own innovations. Drawing especially on discussions of postmodern parody and pastiche by Jameson and others and on the use of self-referentiality, she traces the ways in which Cunningham and Lippincott "replicated, prolonged and amplified" the source text using much-discussed tenets of postmodern style (93). In so doing, she argues, they brought attention from contemporary readers to Woolf's novel by popularizing it. Unlike some other Woolf scholars, Latham applauds Cunningham's novel for creating "an enjoyable text," one that is easier to read than *Mrs. Dalloway* and that

provides its own stand-alone attractions. At the same time, both novels provide the knowledgeable Woolf reader the satisfaction of following the carefully-wrought revised uses of Dallowayisms (97).

Latham's next chapter, on postmodernist followers, focuses not on novels, but on two shorter parodic pieces and one novel excerpt. The most entertaining of these inclusions is a twitter version of *Mrs. Dalloway* put together by Alexander Aciman and Emmett Rensin in *Twitterature*. Who knew that the intensity of Septimus's hallucinations might be tweeted as "On a side note, has anybody noticed that @Septimus's posts have become a little erratic since the war ended?" (Aciman and Rensin 121). Another parodic text she discusses, John Crace's caricature of *Mrs. Dalloway* in *Brideshead Abbreviated: The Digested Read of the Twentieth Century*, is much less fun. Though Latham describes it as a respectful hypertext, it also seems a little mean-spirited, especially in its closing: "'One of my patients committed suicide today,' Bradshaw announced. 'Delayed shell-shock is a terrible condition.' Clarissa's eyes glazed over. Just like yours" (Crace 93). Latham closes the chapter on these "parodic games" with a brief discussion of an excerpt from David Lodge's *The British Museum is Falling Down*, a series of "complex patchwork[s]" of various authorial styles, including that of *Mrs. Dalloway* (119). As she does with the other parodies discussed in this chapter and the novels of Cunningham and Lippincott, Latham underlines Lodge's effort both to entertain and to challenge his readers through his use of parody and pastiche.

The postmodernist heirs of Woolf's legacy have recognizable correspondences to *Mrs. Dalloway*. The neomodernists often do not. Instead, they carry over the modernist "aura" of the novel; rather than parodying Woolf's hypotext, they reanimate and reinvent "Dalloway-esque" strategies in their rewritings (129). Latham selects some of the novels she does (Isherwood's *A Single Man*; McEwan's *Saturday*; James Hynes's *Next*; John Lanchester's *Mr. Phillips*) because they use the single-day format and because they are especially interested in writing interiority and/or pursuing Woolfian topics—time and war particularly. Isherwood, McEwan, and Hynes have specifically noted their interest in Woolf's work in general and *Mrs. Dalloway* in particular. Latham again does an excellent job of following their stylistic and structural choices in arguing for them as "neomodernist heirs." The second group of heirs she discusses (Rachel Cusk, Jon McGregor, and Ali Smith) are even further removed from direct references to *Mrs. Dalloway*, although, as she notes, the opening of Smith's *Hotel World* in which a character's fall in a broken dumbwaiter becomes "what a fall what a soar what a plummet what a dash into dark into light what a plunge what a glide thud crash" will be instantly recognizable to *Dalloway* readers (196). Instead, these writers rewrite *Mrs. Dalloway* by extending modernist sensibilities and stylistic choices. Wisely, her final discussion of Smith's *Hotel World* remarks on its postmodern

as well as neomodern character. In loosening these two organizing rubrics, she allows them the fluidity necessary for her discussion of *Mrs. Dalloway's* very different successors. Although her contributions to further understandings of "postmodern" and "neomodern" are necessarily limited by her fuller focus on the details of Woolf's novel, her book gives Woolf scholars a chance once again to appreciate the achievement and staying power of *Mrs. Dalloway*.

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- Crace, John. "Mrs. Dalloway." *Brideshead Abbreviated: The Digested Read of the Twentieth Century*. London: Arrow Books, 2011.91-3.

The Cambridge Companion to Modernist Culture. Ed. Celia Marshik (New York: Cambridge UP, 2015) vii + 257pp.

The Cambridge Companion to The Bloomsbury Group. Ed. Victoria Rosner (New York: Cambridge UP, 2014) vii + 245pp.

With the turn in modernist literary studies toward a more interdisciplinary and expansive exploration of the crossings, networks, and confluences that produced culture between 1890 and 1940, both *Modernist Culture* and *The Bloomsbury Group*, new additions to the Cambridge Companion series, will come as sweet relief to students and scholars feeling overwhelmed by the amount of material one must master in order to call oneself a modernist. Celia Marshik notes in her introduction to *Modernist Culture* that such a turn presents a "high barrier to students and scholars, who are now expected not only to familiarize themselves with texts like *Ulysses* and *The Great Gatsby* and with movements such as Futurism, Symbolism, and the Harlem Renaissance but also to understand the significance of the Charleston, the gramophone, little magazines, 'talkies,' the bias cut" (2)—a list that can go on and on and does within the pages of this valuable, and rather fun, collection of essays.

True to the intent of the Cambridge series, *Modernist Culture* is meant to be a resource for beginning research on topics like sports, religion and spirituality,

fashion, film, dance, and travel; while each essay can stand alone as an excellent starting point for students new to the topic, the book is also highly engaging as a cover read as it combines sharp, incisive essays with thoughtful organization. The essays as a group explore the ways in which cultural, material, political, social, and technological innovations both inspired and were inspired by modernism (3), and clear connections between essays evolve across the book. For example, Ulrike Maude's smart piece, "Science, Technology, and the Body," sets up modern attitudes about innovations like the X-ray, telephone, automobile, airplane, and cinema and their effects on the human body. Maude's inclusion of the "seemingly innocuous" cinema which "offered vicarious thrills" and "posed risks to the nervous constitution of the spectator" (37) is later historicized in Susan McCabe's expansive piece "Modernist Film and Cinema Culture," and emerges again in Carrie Preston's "Dance," which beautifully articulates the desire to capture the most fleeting kind of human movement on film. Thus, a topic like "cinema" is articulated through several modes of its influence on modern culture, enriching our comprehension of it. Another strong combination exists between Elizabeth Outka's "Consumer Culture," which imagines a shopping trip for a middle-class white woman, from the newspaper ads that would greet her while she drank her morning tea to the way that the department store would aid in helping her invent a fluid sense of identity, despite her class, and Ilya Parkins's essay, "Fashion," which explores how consumers of fashion might play with "self-invention, reinvention, imitation, masquerade" (103). It becomes clear, when reading the two essays together, that high fashion and everyday consumption are imbricated, challenging categories of high, middle, and low and offering a more nuanced discussion of sartorial expression and modern life. One of the chief successes of the collection is to present the modern and modernity (and by implication the terms "modernism" and "modernist") as fluid, malleable, unfixed to any particular moment, movement, or group: "What we have understood as modernism continues to change. We see facts differently; the subjectivity of objectivity is what modernism shows us again and again," writes Jessica Burstein in her chapter, "Visual Art" (156).

The geographic mobility of the individual (the ex-pat, the tourist) has long been a centerpiece of how we theorize the period, but by balancing her introductory argument on the term "cultural translation," Marshik deepens the impact of such movement to establish that modes of cultural production cannot be understood without acknowledging their movement across not only color and class lines, but national borders and around the world (5). The impact of cultural translation and its implications should offer a welcome perspective to scholars who through transnationalism and "new modernist studies" are interrogating the hierarchy and institutionalized patriarchy embedded in more traditional