

conomic stakes of cross-cultural appropriation, arguing that such appropriation may merely reproduce universalizing discourses under the guise of "shared experience." While I disagree here with some of the particulars of Harper's reading of the film (as I do with elements of Harper's readings elsewhere in the book), nevertheless *Framing the Margins* ends with a savvy framing of the crucial issue of cultural ownership that emerges from Harper's examination of the various – and varied – trajectories of postmodernist literature and theory. Gayle Wald, George Washington University

G. R. Thompson, *The Art of Authorial Presence: Hawthorne's Provincial Narrators* (Durham and London: Duke UP, 1993), xii + 319 pp., \$54.95 (cloth), \$19.95 (paper).

In the first paragraph of the acknowledgements of G. R. Thompson's *The Art of Authorial Presence: Hawthorne's Provincial Narrators*, Thompson writes, "It is my hope that those scholars with whom I most strongly disagree will appreciate the fact that my frequently citing and attempting to refute or modify their positions indicates the value of their work for mine and their influence on my argument" (ix). The prominent positioning of this preemptive gesture foregrounds the spirit of the discussion to follow; Thompson's text will engage both with Hawthorne's texts and the critical field in order to serve as a conscious corrective to certain misapprehensions concerning Hawthorne, most notably the "conventional wisdom" that Hawthorne's early works evidence an immature, Puritanical, and overwhelmingly nationalistic author. Thompson will reassess the "Hawthorne Question," the analysis of the shape of Hawthorne's career and the evaluation of his literary merits, in order to demonstrate that Hawthorne's apparently simple early tales and sketches in actuality are complex and ironic manipulations of romantic conventions of narrative. Thompson seeks "to discover a sense of [Hawthorne's] radical literary experimentation" (1), thus forcing a reconception of the shape of Hawthorne's career and a recognition of "his mastery of romantic narratology" (17).

According to Thompson, critics from Poe forward have misunderstood Hawthorne's early experimentation with the techniques of framed narrative and of narrator mediation in both tale and sketch. Central to Thompson's argument is the observation that Hawthorne's early "American" tales were designed to be part of a narrative cycle of three projected, but unpublished, collections: *Seven Tales of My Native Land*, *Provincial Tales*, and *The Story Teller*. By printing Hawthorne's tales separately and out of sequence from the design of these projected framed-narrative collections, Thompson argues that magazine editors altered contextualized meanings, resulting in misreadings of the texts. However, even though the surviving *Provincial Tales* narratives have been severed from their original narrative frames in which the character of the "Story Teller" was a foregrounded feature, the Story Teller figure remains in each to varying degrees. Thompson asserts that to understand Hawthorne's narrative art, the original metafictional connections of the early narratives, as well as the importance of the narrator as narrative figure, must be kept in mind.

It is precisely this "author-narrator" as trope in the early works which has been underemphasized and misunderstood. Thompson observes that the pervasiveness of an authorial presence in Hawthorne's work has been frequently noted, but that the ironic and "double-voiced" qualities of this authorial presence in the early "provincial" narratives often have been overlooked or have served as a source of confusion. Critics tend to ignore the importance of Hawthorne's framed-narrative mode and underestimate the intimate connection of his authorial "voice" with the structures of narrative. Thompson will insist that a "carefully wrought fiction of authorial presence" (22) is integral to Hawthorne's art of story telling. It is this trope of the authorial self that "ties one story to another in an unfolding, aesthetically framed sequence . . . foregrounding the artist self and featuring framed indeterminacy and perspectivity" (22).

In short, Thompson reveals Hawthorne's early texts, including "Roger Malvin's Burial," "My Kinsman, Major Molineux," "Alice Doane's Appeal," and "The Gray Champion," to be significantly "twice-told," i.e. dominated by an insistent but ironic authorial presence that dramatizes doubleness, multiplicity, and indeterminacy. Drawing heavily upon Bakhtin and the concept of "double-voicing," Thompson's reading of Hawthorne's early works attends to the "dialogical" interplay of the texts themselves and between the texts and generic narrative conventions. Thompson's Hawthorne is sophisticated in his deployment and subversion of these conventions. To characterize Hawthorne's texts, Thompson introduces a related series of aesthetic terms: "negative romance," "negative closure," "negative allegory," "negative apocalypse," and "negative epiphany." In each case, the negation implies not a complete reversal or denial, but "an indeterminate or shifting balance between the positive and negative within an ironic form tending toward some degree of self-reflexivity" (83). For example, "negative romance" suggests "tension between idealized romantic elements and negative countercurrents in the same text" (12), and "negative allegory" suggests an allegorical reading only to contest or counter that reading by undermining the fixed correspondences upon which traditional allegory depends. Hawthorne thus "deploys

allegory and typology against themselves" (14).

Thompson concludes that the *Provincial Tales*, "rather than being merely sentimentalized or purely patriotic pieces, were instead negative romances framing a counterpoised tension of positive and negative attributes of the American forebears" (202). Although focused on American geography and its history and legends, the sketches and tales, which significantly play off each other, are not "provincial" in the sense of crudity or naïveté. They instead are skillful manipulations of existing literary conventions by an author writing from an ironic distance. The mistake of most critics, has been to approach Hawthorne with an "either/or" attitude—for example, to characterize a text as either historical or a romantic. Either/or thinking, according to Thompson, "exemplifies exactly the epistemological categorization problem that Hawthorne was exploring in the mind-sets of his contemporaries; and it ignores the interpenetrating, loosely contrapuntal design...of the provincial narratives as part of a story cycle" (80). Hawthorne's experimentation with narrative conventions blurs the distinction between such binary oppositions as romance/realism, history/literature, and reality/imagination, foregrounding "the fictionality of history and the ironies and ambiguities of romance" (20).

Thompson's text is impeccably researched and his command of the field of Hawthorne criticism is impressive. His analysis is meticulous, patient, and incisive. By focusing on the provincial tales as narrative cycle, Thompson is able to recuperate intertextual references that reveal Hawthorne's preoccupation with framing strategies and variations on authorial presence. Thompson's terminology introduces a new degree of specificity to the discussion of the early narratives. At times, Thompson seems to overstate the case—his formalist corrective runs the danger of reinscribing Hawthorne as a god-like controlling figure whose every move is deft and calculated, as in the following statements: "It is almost as if Hawthorne has anticipated or proleptically manipulated the ensuing debate, [and] one wonders if he has not somehow engineered it, slyly incorporating diverse monological reader-responses into the structure of the narrative" (121); and "Rather than seeing ['The Hollow of the Three Hills] as flawed by its indefiniteness, we might say instead that the narrative skillfully maintains both indefinite locale and an American locale." However, Thompson's text is a forceful and compelling contribution to the analysis of Hawthorne's works and constitutes vital reading for scholars interested in Hawthorne's oeuvre. Jeffrey A. Weinstock, *George Washington University*

Geoffrey M. Sill, ed., *Walt Whitman of Mickle Street: A Centennial Collection* (Knoxville: U Tennessee P, 1994), xvii + 318 pp., \$36.00 (cloth), \$18.95 (paper).

Whitman writes in "Leaves of Grass," "I am large, I contain multitudes." Containing twenty-six essays, *Walt Whitman of Mickle Street* takes the good gray poet at his word. In fact, a more appropriate title for this collection would be *Walt Whitmans of the World*, in as much as included essays chart the reverberations of Whitman's barbaric yawp in Germany, Latin America, the former Soviet Union, and Iceland. The essays also more problematically take Whitman's multitudes in the sense intended by the poet. Whitman writes, "Do I contradict myself? Very well I contradict myself." In several instances, these essays on Whitman enact this contradiction by contradicting one another. The extent to which one can dismiss textual schizophrenia as easily as Whitman dismisses his own multiplicity is debatable. At the most generous, these conflicts establish productive tensions that alert the reader to areas of on-going debate in Whitman studies and force the attentive reader to assess the opposing viewpoints with an eye towards rhetoric and support. Less generously, the reader whose "small mind" is still pestered by that hobgoblin consistency might be somewhat disoriented both by essays in conflict and by the general breadth of the included essays.

The latter is less of a concern than the former because it is unlikely that most readers will read the text from cover to cover. Although published in 1994, the text is composed of papers presented at the series of conferences organized by the Rutgers University Whitman Studies program, beginning in 1985. The included essays have all been published within *The Mickle Street Review*, and are reprinted, in most cases without apparent revision, in honor of the centennial of Whitman's death. Thus, the essays will be familiar to scholars acquainted with *The Mickle Street Review*, as will the list of included authors.

The volume itself is a who's who of Whitman studies, including essays from David Reynolds, Sandra M. Gilbert, Betsy Erkkila, Tenney Nathanson, Ed Folsom, Jerome Loving and Whitman biographers Gay Wilson Allen and Justin Kaplan. However, averaging eleven pages each, including endnotes and works cited, the essays gesture towards the more substantial works that many of these authors have produced, but are generally unsatisfying as free-standing studies. For experienced Whitman scholars, the specificity of certain essays, such as Kenneth M. Price's "Whitman's Influence on Hamlin Garland's *Rose of Dutcher's Cooly*" or Yassen Zassoursky's "Whitman's Reception and Influence in the Soviet Union" may be valuable for focused studies. The main value of the text, however, will be for researchers less familiar with Whitman scholarship who desire quick "soundbites" to aid in