

a serious scholar like him. Apart from this lack, Ramazani's mission to reconsider poetry's transnational tendencies has been accomplished with perspicacity.

Reviewed by Dr. Beerendra Pandey, Tribhuvan University

James Chandler, *The Cambridge History of English Romantic Literature* (Cambridge: Cambridge University Press, 2009), Page 749, ISBN-13: 9780521790079.

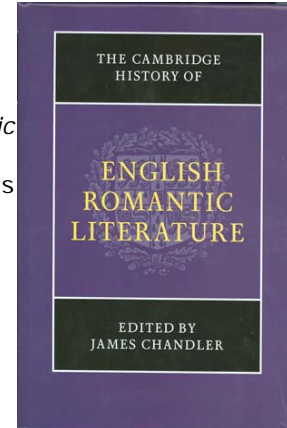
Through intensive research works contributed by eminent scholars in the field, James Chandler's *The Cambridge History of English Romantic Literature* approaches Romanticism as a discursive phenomenon constructed around nature, history, nation, empire, gender as well as subjectivity, interiority, imagination, aesthetics and religion.

Chandler's project in the *History* is multiple. On the level of survey, the book introduces the canonical and non-canonical authors of the romantic era with the explicit discussion of the figures such as Wordsworth, Coleridge, Blake, Byron, Shelley, Keats, Anna Seward, Wollstonecraft, Dorothy Wordsworth, Mary Robinson, Anna Laetitia Barbauld, Charlotte Smith, Mary Shelley and many others. On the level of history, the *History* explores romantic texts with the political, economic, social, and cultural developments of the period, such as the French Revolution, the Reform Movement, the rise of capitalism and colonial imperialism, and the emergence of Victorian domesticity and its modern forms of desire. On the level of theory, the *History* presents how romanticism both embodies and critiques, as a seductive version of Western metaphysics produced its textual, political, gendered and religious effects.

The book includes thirty essays, which are roughly divided into four parts. The first part explores the nature of breaks from or continuity with enlightenment. In this section, essays by John Brewer, Susan Manning, Catherine Gallagher and Clifford Siskin explore temperament of the paradigm shift from enlightenment to romanticism in terms of sensibility, political economy, 'system,' generic practices and the problem of periodization of romanticism.

The second part of the book deals with external and internal geographies and literary life of the English romanticism that encompasses Blake's London, Wordsworth's Lake District, Shelley and Keats' "warm south [Greece]," Burns and Scotts' Edinburgh, Schelling's Germany, Rousseau's France, and Hawthorne's America. This section includes essays by John Barrell, Ian Duncan, Luke Gibbons, David Simpson, Esther Schor, W. J. T. Mitchell, Nigel Leask, Margot Finn, Mary A. Favret and Simon During.

The third part of the book deals with how romantic texts "responded to great historical and social change" (00). Deidre Lynch's statement: "It is no accident. . . that a phantom that would be at home in the Castle of Otranto performs a crucial office in the capitalist system vindicated in *The Wealth of Nations*," and Saree Mardisi's opening remark "It is astonishing to consider that a literary movement typically associated with daffodils and waterfalls might have a secret obsession with imperial domination in the East" illustrate the nature of textual response of romantic writing to the political and social world. Anne Janowitz, Adrian Johns, Susan J. Wolfson, Paul Hamilton, Deidre Lynch, Ina Ferris, Julie Carlson, Tilottama Rajan, Jan Golinski, and Katie Trumpener explore how specific genres such as



poetry, novel, theater, performance and urban spectacle respond to the social and political changes of the time.

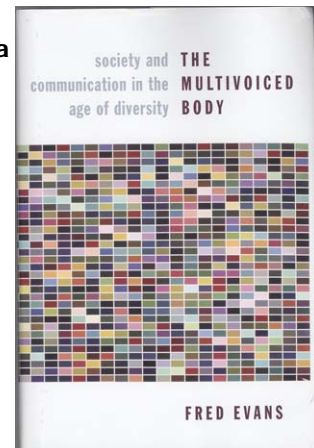
The fourth and last part assesses the last phase of romanticism with the writings of Frances Ferguson, Saree Markdisi, Kevin Gilmartin and Jerome McGann. McGann, on a quite radical turn, poses a challenging question: "Is romanticism finished?" McGann in his essay tries to answer the question negatively reinforcing Herald Bloom's claim in his *The Ringers in the Tower* that romanticism is "a perpetually self-renewing" movement. The apt answer to McGann's witty question is with W. J. T. Michhell who says in his essay in the second part ". . . it [romanticism] is not just that some English men and women in late eighteen and early nineteen centuries started to look at the country in a new way, but that their perception of the country is linked to ours and speaks to us across the intervening centuries. If Bruno Latour is right that we have never been modern, that can only mean that we have always been Romantic."

The book is James Chandler's remarkable contribution to the field of romantic scholarship and very valuable to those who want to read romanticism from new approaches, those who want to read romanticism as a discourse. The anthology not only exceeds other anthologies so far available in the market in its quality works but also fulfils the scholarly need in the field. One of the major strength of the book is it treats almost each particularity of the romanticism with its own 'historicism' and 'historicity.'

Reviewed by Yubraj Aryal, Purdue University

Fred Evans, *The Multivoiced Body: Society and Communication in the Age of Diversity* (New York: Columbia University Press, 2008), Page 368, ISBN: 9780-0-231-14500-8.

Fred Evans' *The Multivoiced Body*, deftly fulfilling its aim of 'straddling philosophy and political practice,' (x) takes from a generous breadth of thinkers and ideas in continental and analytic philosophy, cognitive science, psychoanalysis, feminism, and postcolonial thought. These traditions are marshaled in order to supplant 'the dilemma of diversity,' or, the 'false choice' between pairs of opposites that have too narrowly defined theories of communication and society, opposites such as unity and heterogeneity, identity and difference, the one and the many. Ultimately, Evans wants "to elaborate a new view of society, communication and justice" (x) via his master-concept of a multivoiced body, which concept lends unity to the perhaps too diverse range of intellectual topics the book treats. The multivoiced body is no less than a novel interpretation of human and social identity, and their interaction. Evans' book is most impressive where it attempts to specify precise relations of interaction between human and social identity, freshly and concretely applying Deleuze and Guattari's notion of 'reciprocal presupposition' to do so. The book also derives much of its conceptual force from a compelling treatment of Mikhail Bakhtin's concept of hybridization, though Evans expands the scope of the hybrid in a sort of marvelous way to mediate between what remains determinative for us in social structure and what leaves opportunity for us as particular subjects to communicate social resistance (against such forces as capitalistic globalization and ethnic cleansing) and enact individual change at the level of personal identity. While



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