later, during the second safari, he again confronted death due to two plane crashes. Paradoxically, all three confrontations with death magnified Hemingway's passion for life and writing if only "to make enough money so that I can go back to Africa" (310). Plath discusses death in his writings as a process of five stages, following Elisabeth Kübler-Ross's "seminal" work, *On Death and Dying* (1969), yet cryptically notes that he was "in rebellion against death" throughout most of his life (312).

The last section, "What Others Have Said" (about Hemingway's Africa, of course), contains only Kelli A. Larson's bibliography with cognitive annotations, "On Safari with Hemingway: Tracking the Most Recent Scholarship" (323-383). It continues her *Ernest Hemingway: A Reference Guide* (1990) down to 2010, summarizing 227 publications out of which over forty discuss *The Garden of Eden,* nearly thirty *True at First Light*, and fourteen *Under Kilimanjaro*, starting from 2006.

To sum up: Miriam B. Mandel's book reveals successful attempts at penetrating Hemingway's multilayered works, consciously or not, following his invitation extended to George Plimpton and, by implication, to all readers: "Read anything I write for the pleasure of reading it. Whatever else you find will be the measure of what you brought to the reading....[I write] to be read by the eye and no explanation or dissertations should be necessary. You can be sure that there is much more there than will be read at any first reading" (*Writers at Work. The Paris Review Interviews*. Second Series, 229-30).

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Brygida Gasztold, *Negotiating Home and Identity in Early 20th-Century Jewish-American Narratives*. Koszalin: Wydawnictwo Uczelniane Politechniki Koszalińskiej, 2011. 170 pages.

Brygida Gasztold's book *Negotiating Home and Identity in Early 20th-Century Jewish-American Narratives* has a somewhat misleading title. What one gets from this book is, first and foremost, an excellent portrait of the Lower East Side, as the author herself admits in the Conclusion. The panoramic portrayal of this Jewish ghetto in New York at the beginning of the twentieth century, seen through the eyes of several Jewish-American authors with differing personal, political and artistic agendas, is the great value of Brygida Gasztold's book and the prime reason why it should be recommended. Hence, ignore the vague title, and read the book to learn what the Lower East Side was like. And appreciate its being a well written, effortless read.

The ease of reading does not preclude its scholarly value. The author has designed her study to include the key elements of the literary scene relevant to the topic of the social and ethnic situation of the Jewish migrants from Eastern Europe who settled in New York at the turn of the twentieth century. That ethnic tensions awaited the "huddled masses" is no surprise, but overt anti-Semitism of respected writers, such as Henry James and Theodore Dreiser, may come as a lesser known story of the growth of American pluralistic society, in which intellectuals might have been expected to carry the beacons of tolerance and enlightenment. The two most infamous anti-Semites of twentieth-century American letters remain Ezra Pound and T.S. Eliot, but Brygida Gasztold's book reminds us that these two grew out of a more broadly held attitude of the American educated classes.

Negotiating Home and Identity discusses in detail *The Melting Pot*, a play that everybody has heard of, but frequently knows little about. The play is put into the broad context of the trope of the melting pot in American culture prior to Zangwill's play. The detailed analysis of the text reveals ideological principles that governed its various nuances.

The chapter on Mary Antin shows how early immigrants believed the assimilation possible through English language acquisition. This concept today is seen as somewhat naïve, as language is clearly no longer a sufficient vehicle for complete assimilation. Cynthia Ozick questions this in *The Puttermesser Papers* when she has her heroine, whose English is not only that of a native speaker, but "standardized by the drilling of fanatical teachers, elocutionary missionaries" (Ozick 7), create a female golem in order to succeed in the same New York several decades later. It is fascinating to follow Mary Antin's enthusiastic trust in the strength of the assimilative process, when she easily "substitutes her Jewish religious heritage with a new-born patriotism comparing George Washington to David" (71). Naturally, Mary Antin, in her time, benefited tremendously from the shift to equal opportunities for both sexes, gained *en route* from the *shtetl* in East Europe to the admittedly patriarchal, but still comparatively much more progressive, New York. For Ozick's Jewish heroine in the late twentieth century Big Apple, gender equality becomes a real gain, but peculiarly illusory.

The discussion of Mary Antin's prose shows very well the healing power of autobiographical narrative to overcome the trauma of acculturation. The part of the book devoted to Abraham Cahan, focusing on his disillusionment with the Promised Land, serves well as a counterpoint to Antin's story of Paradise Gained. Cahan's biography in itself constitutes an interesting reflection of the history of an East European Jewish immigrant in America in the twentieth century. The analysis of his main novel, *The Rise of David Levinsky,* explores in depth the complexities of the process of assimilation—the immigrants' anxieties, the burden of the past, the sense of personal loss against the success of the public self, altogether the ambivalent nature of Americanization.

The next chapter of *Negotiating Home and Identity* focuses on yet another female author, Anzia Yezierska, born in a *shtetl* near Warsaw, who was to become "an authentic voice of the tenements" (106). Yezierska is interesting not only because of her literary output, but also due to her biography, including a romance with the famous educator John Dewey, in which relationship she saw "a 'harmonizing' of two cultures: the Jewish and the American" (106). Yezierska's work, somewhat forgotten for a number of years, was rediscovered by feminist critics, who saw in her not only an author of immigrant narratives, but also a creator of female characters capable of finding strength to rebel against patriarchal structures (in this case the traditional Jewish ones, inherited with the European cultural baggage) and recreating themselves in mainstream American culture, thus becoming heiresses "of the Emersonian tradition of self-reliance" (109).

The chapter on Yezierska reminds the reader that Brygida Gasztold primarily uses for her analysis the categories of race, class and gender. The discussion of Yezierska's *Bread Givers* reflects the deprivations of immigrant existence, while the way this Jewish author—and Brygida Gasztold in the discussion of her work—focuses on food, is a harbinger of the current recognition of food (and foodways in a more general sense) as an important sphere of life, strongly reflective of gender-power relations: this is evident in such milestone works as Carole Counihan's *The Anthropology of Food and Body: Gender, Meaning and Power* and the proliferation of research on the subject. There is certainly room for more analysis of Yezierska's work in this direction.

The inclusion of the chapter on Michael Gold's *Jews Without Money* completes a broad panorama of diversity in early twentieth-century Jewish-American fiction, here focusing on class struggle, with Gold creating a paradigm of the proletarian novel. The class struggle rhetoric used by Gold was later ridiculed by writers such as Max Apple in his *Zip: A Novel of the Left and the Right* (1978). Gold's gender bias or, indeed, his conservative attitude to women in proletarian narratives (or in the leftist movements in general) is very well indicated. One might only add here that this seems to be a permanent feature of the political left, judging by how few women it brings into public life.

The analysis of Gold's *Jews Without Money* adds to the diversity of perspectives on the picture of the Lower East Side, which Brygida Gasztold's book delightfully provides. The rejection of the American hell, as depicted by Gold, is supplemented by idealized memories of East European meadows and forests and happy *shtetl* life. The Jewish community in America is shown by Gold in its full diversity: old animosities with Christian neighbors, conflicts within the Jewish communities, a wide spectrum of Jewish religious groups. Perhaps the most interesting part here is the transformation of Gold's protagonist's identity from his East-European self to a more adequate American one in order to undertake the struggle to free the working class from capitalist injustice:

"Mikey, who is to a large degree secularized and assimilated, further transforms the image of the Jewish Messiah into Buffalo Bill, an epitome of the Native American's fright against the oppression of the United States' government" (147).

The title of the book indicates identity as one of the author's main concerns. It seems that Jewish identity is analyzed here almost exclusively in the context of ethnicity (broadly understood as the Yiddish language, culture and religious observance) versus assimilation (use of English and abandoning the old ways, whatever this might mean). The diversity of Jewish identities is not fully evident. Michael Gold's fiction indicates this diversity, also presenting Jewish characters who were ignoring Jewishness, since their identity was primarily based on the principles of class system and social exclusion as common to all capitalist societies. Jewish identity, even without the extremity of the Marxist stand, remains a highly complicated issue, reflected only partially in Brygida Gasztold's book. But the choice of early twentieth-century narratives which focused on the experiences of assimilation justifies this bias.

The book closes with the Conclusion, which, among other things, anticipates the reader's questions, for instance concerning the absence of other ethnic groups in her discussion, or why the writers in question employed the poetics of realism in their fiction though modernism was just around the corner.

Having already praised the book for its accessible style, I would add that it is quite carefully edited. There are occasional inaccuracies, such as misplaced commas or identifying Abraham Cahan's birth, on the same page, once in 1866, and then in 1860 (85). Neither is it clear to me why Bernard Malamud's *The Assistant* is given, along with other titles, as an example of a novel in which the protagonist is seeking social advancement through inter-marriage (21). However, generally, the book has been accorded proper editorial care.

It should be kept in mind that, by focusing on the Lower East Side story, Brygida Gasztold is reminding us of the common heritage of Poles and Ashkenazi Jews who arrived in America from the same part of the Old World. Among the outstanding sites on the Lower East Side there are, for instance, the Bialystoker Synagogue and Bialystoker Home for the Aged at No. 228 East Broadway. Other geographical or semantic echoes of the shared past and locality could be found, both in the reality of the present Lower East Side and in the narratives which Brygida Gasztold brings to life in her book. *Negotiating Home and Identity* is a contribution to American Studies in Poland that is certainly worth attention.

WORK CITED

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