one of the differences between James and Howe, for example, that Case does not seem to address. While James, a meliorist optimist, always sees the immersion in networks of relation as a strategy employed for the sake of a specific life—a life of choices that expands and acquires an individual shape—Howe is a poet of radical removal of all such constructedness of individuality. Her relationalism might well have more to do with Derrida's activation of negativity than with the pragmatism of James. Pragmatism, both classical and contemporary, has always seen aesthetic action as creating specific, individual, self-developed human entities—not expressions of pre-given subjectivities, but their emergence and evolution through the poem (or, more generally, through intelligent action in the world). A pragmatist outlook should be challenged by the radical departure from any such idea of the construction of subjectivity in poets such as, for instance, Susan Howe. However, in reversal, this poetics could be challenged by pragmatism.

With all these remarks, it remains to be said that Case's is a sensitive and imaginative study, responsive to the vast potentiality of aesthetic and poetic commentary inherent in the midst of pragmatism, which has always been, and continues to be, a strongly Emersonian, poetic philosophy. It is an ambitious and useful attempt to fuse the various strands of the discussions of pragmatist poetics and to open up new connections. I have enjoyed and learned a lot from it.

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Ewa Barbara Luczak, *How Their Living Outside America Affected Five African American Authors: Towards a Theory of Expatriate Literature*. Preface by Richard Yarborough. Lewiston, NY: The Edwin Mellen Press, 2010. 250 pages.

The French poet Guillaume Apollinaire has said that one must travel far to know one's home (*Il faut voyager loin pour connâitre sa maison)*, and the Argentine writer Julio Cortázar has said that the writer is like the snail; he carries his home on his back (*El escritor es como el caracol; lleva su casa a cuestas)*. These two statements aptly introduce Ewa Barbara Luczak's book that makes a fine contribution to comparative literary studies and to international studies of American and European literary relations and influences. This book on African American writers in Europe during the 1960s is a stunning achievement for the well-traveled scholar and a tribute to the Institute of English [and American] Studies at the University of Warsaw, where she teaches.

In his Preface, Richard Yarborough provides an excellent context for African American expatriate literature and the arts. This splendid book, as Yarborough concludes, "is

a scholarly achievement of no small order." Besides the 1960s focus of the book, these writers—James Baldwin, William Gardner Smith, Frank Yerby, William Demby, Cecil Brown and John A. Williams—have much in common that makes them fascinating and personally engaging. Like Ewa Luczak, these writers are learned, talented, intelligent travelers; they are wanderers, cosmopolitan writers who have been undeservedly neglected. Their works attest to the value of travel. As experience teaches, travelers see their homes better in everything that they do elsewhere—in the case of these wandering African American writers they saw their homeland—the United States—better.

Luczak's book answered many questions: What were they escaping from? What were they seeking? What did they find, in addition to the bars and sex? The answers to be found in this book include: disillusionment with Europe and sympathy for Algerian immigrants in France, for African and other immigrants, and "outcasts." The writers also acquired an enhanced understanding of Europe and the U.S., of Jews and the Holocaust, and of existentialist thinkers and writers. Because these expatriate writers were living in Europe during the turbulent 1960s, their writing was suspect among some activist black American literary critics.

In the author's conclusions, she makes an extremely important historical point: when men travel without women, inevitably they have relationships with the women of the places to which they travel. This was certainly true of ancient people in the Mediterranean world, and of Spaniards who came to the "New World," and it is no less true of black expatriate writers. The conclusions of this book comment with uncommon insight on the black writers' portrayals of women: African American, white American and European women.

In all, this book is very illuminating and sheds light on black expatriate writers, what they have in common and how they were perceived. The author explains how and why they were treated differently from white expatriate writers. This book also sheds light on varieties of the African American experience of the 1960s. In sum, it makes a good case for "African American-ness being central to the writers' books." After making her case persuasively, the author states: "the European refused to fully integrate African Americans…. Paradoxically, this refusal created for African American ex-patriots [sic] an acute awareness… of their American identity." The author's last paragraph in the book brings us up to January 2009, when the "white house" becomes a "black house."

As the author tells us, the "book is concerned with the change in the African American perception of Europe and seeks to reveal how African American writers of the 1960s responded in imaginative ways to the European scene." Her Introduction precedes the book's six chapters. The author has chosen for her book the works by African American writers that received mixed reviews or that have been unfairly neglected. Chapter 1 examines "This Morning, This Evening So Soon" by James Baldwin and *The Stone Face*

by William Gardner Smith; Chapter 2, Frank Yerby's novel *Speak Now*; Chapter 3, William Demby's *The Catacombs*; Chapter 4, Cecil Brown's *The Life and Loves of Mr. Jiveass Nigger*; and Chapter 5, John A. Williams' *The Man Who Cried I Am*. The Introduction provides synopses of each of the chapters. Chapter 6 draws many conclusions that brilliantly sum up her chapters and that point to the Introduction.

Luczak combines her extensive knowledge of European and U.S. social history, and of African American scholarly sources to place the writers and their works in a large context. She vividly describes the 1960s as a fabulous, contradictory—a painful—complex decade in the U.S. and she distinguishes astutely differences among African Americans and their leanings toward competing conceptions of black identity associated with white liberals' conception of the Civil Rights movement, the Black Power movement, PanAfricanism, and *négritude*. In the U.S., this scholar points out that the 1960s were characterized by many viewpoints being expressed by different spokesmen within the Black Consciousness Movement. Rightly, Luczak tells us that it is also a decade of difficult desegregation in the South, characterized by violence and assassinations—John F. Kennedy, Martin Luther King, Malcolm X, and Robert F. Kennedy.

In providing a comprehensive view of the American decade, the book succeeds in giving reasons why the 1960s writers and their works have been neglected or misunderstood. Luczak addresses the mixed critical reception of their works and of their personal interpretations of the black experience, in the U.S. and in Europe. They had traveled to the old continent, the author tells us, in the hope of finding a color-blind environment and more artistic freedom. However, to point out the consequences for black expatriate writers the author quotes Robert Cole's statement from *Black Writers Abroad*: "Not to return to America at that time and get involved at some level in black revolution could have been a form, ultimately, of literary suicide."

Luczak's book also documents how the writers broke away from the dominance of Paris as the center of black expatriate settlement in Europe. In France, for example she makes the break very clear by dealing with the Algerian War and France's colonial legacy. In each of the chapters the sense of place comes across effectively. The Rome, Copenhagen and Amsterdam settings are well defined and appropriate to the development of the novels' themes: white women and black bodies, reasons why writers became expatriates, and the critique of and their growing disenchantment with Europe.

Luczak's literary and critical scholarship impresses because it is cosmopolitan, international and comprehensive. It is most evident in the chapters dealing with Cecil Brown's fiction, which is characterized by a remarkable knowledge of black street language, oral storytelling and the trickster character. Her personal interpretations of these writers, their individual conceptions of the nature and function of their respective works

and their personal visions, as well as her assessment of scholarly sources and countless issues of racial politics and their impact on the writers' literary art, show that Luczak is an enlightened scholar. Her stylistic literary criticism is outstanding.

Her knowledge of comparative literature and stylistic criticism enhances the biographies of the writers and the psychological analysis of writers and the characters of their fictional works. The historical-social context is further enhanced by attention to the critical reception, mixed and controversial, by black, Negro and African American literary critics. As Yarborough points out in his generously positive Preface, Luczak avoids the pitfall of panegyrics in dealing with ignored or misinterpreted authors. Yarborough correctly observes how nimbly she maintains critical balance and analysis.

In my opinion, attention to the writers' lives enables the author to deal effectively with why African American writers were attracted to Paris and Europe, and later to Africa and non-western lands. In each chapter of this book, the author accounts persuasively and sympathetically for the reasons that explain the disillusionment and critique that writers such as James Baldwin, William Garner Smith, Frank Yerby, William Demby, Cecil Brown and John A. Williams, among so many others, make of European and American racism.

Chapter 2 brings up Yerby's bold views of miscegenation and ancestry. It exhibits the scholar's knowledge of American cinema, Ralph Ellison, Richard Wright, and the literature of the absurd in the work of Frank Yerby. Chapter 3 begins with the Second World Congress of Negro Writers in Rome, and ties in with the Rome setting of William Demby's meta-fictional novel, *The Catacombs*; and in Chapter 4, Cecil Brown's *The Life and Loves of Mr. Jiveass Nigger* emphasizes Brown's contribution to European fiction and at the same time his indebtedness to Eldridge Cleaver. This chapter compares Brown's conception of racism with the conceptions of the other writers. Chapter 5 focuses admirably on John A. Williams' encyclopedic fiction, *The Man Who Cried I Am*.

In one noteworthy passage from Brown's fiction, Luczak addresses the sympathy that Brown's character, named George Washington and born on the 4th of July, has with nonconformists and outcasts. She quotes the passage that names George's cultural models. The chapter is excellent on literary influences, and this passage attests to Brown's cosmopolitan learning and cultural knowledge of international arts:

> George Washington could not relate to demoralized Bigger (Nigger, Chigger) Thomas. He could relate to Julien Sorel, to Tom Jones; he could relate to the nigger in Malcolm X., LeRoi Jones, James Baldwin and Eldridge Cleaver. George could relate to the Outcasts of Life and of Literature. He could relate to the protagonists of *The Satyricon* and *The Golden Ass*. But he could not relate to Bigger. He could not relate to stupidity, fear, and demoralization.

Luczak discusses many forms of the novel and fictional portrayals of other African American writers, which lead some of the writers—two excellent examples are Cecil Brown and John A. Williams—to write encyclopedic novels about writing novels and to acknowledge influences and personal experiences from their lives in their fictional works. Luczak's scholarship exhibits impressive knowledge of post-modern, historical and sociological novels of enlightened writers. The scholarship also exhibits praiseworthy familiarity with popular and cosmopolitan culture, and with sophisticated and street language.

The author's understanding of subtle forms of race consciousness and its intersections with identity questions and nationalistic dilemmas is commensurate with the fictional works. Contradictions in French democratic principles of humanism and French perceptions of African Americans and Algerian Arabs are handled knowledgeably. Equally admirable is how Luczak does not flinch at portrayals of female characters, especially in Frank Yerby's *Speak Now* and in Cecil Brown's *Life and Loves*. Her descriptions of the life style of American expatriates, comparing and contrasting them with white writers of the Lost Generation, are persuasively handled. Above all, the pages on the theme of travel are superb.

Luczak's contribution to African American expatriate literature of the 1960s is, in addition, a worthy tribute to the efforts of the MLA beginning in 1975 to bring "minority literatures" into the academic mainstream. This scholarly book is also a tribute to the late Katherine Newman and to the journal that she promoted in the early 1970s, *MELUS*, (*Multi-Ethnic Literatures of the United States*). Founded in 1974, the journal *MELUS* and the MLA have significantly enlarged the concept of American literature and set it alongside the international literatures of the world. Finally, Edwin Mellen deserves much praise for publishing this insightfully written scholarly book.

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Beata Zawadka, *Dixie jest kobietą. Proza Petera Taylora wobec kwestii współczesnej południowej kobiecości* [Dixie Is a Woman: Peter Taylor's Prose and the Issue of Contemporary Southern Womanhood]. Warszawa: Wydawnictwa Uniwersytetu Warszawskiego, 2011. 239 pages.

Dixie jest kobietą is a Polish language version of Beata Zawadka's doctoral dissertation, which she successfully defended in 2007. In the introduction to her monograph, Zawadka announces the intention to combine an analysis of the socio-historical data on