

and the opposition to it on the basis of Don DeLillo's essays dealing with or alluding to 9/11. By far, the most surprising inclusion in Cvek's selection of analyzed texts is Thomas Pynchon's *Against the Day*, discussed in the last chapter. According to the critic, this novel, set at the end of the nineteenth and the beginning of the twentieth century, addresses some problems that are relevant for the situation of the United States in the aftermath of 9/11; in particular, the subject of terrorism, present in Pynchon's novel, provokes a fundamental question about "the possibility and the impossibility of counter-hegemonic political action in a putatively post-historical and post-political world" (15).

Birgit Däwes's *Ground Zero Fiction* and Sven Cvek's *Towering Figures* are important European contributions to the study of literary representations of 9/11. Both books emphasize the inescapability of a historicist approach to the event, demonstrate the threat posed by homogeneous and hegemonic historical interpretations, and point to the subversive role of literature. While Däwes and Cvek share certain general assumptions and conclusions, they follow different interpretative routes. The former highlights the formal variety of 9/11 novels, and the latter pays more attention to how literary and journalistic writings about the event and its aftermath are positioned in relation to the dominant political discourse. Ultimately, even if critics writing about 9/11 in literature reach similar conclusions, their interpretative procedures are impressively varied and, therefore, invariably intriguing.

Marek Paryż
University of Warsaw

Michael Butter, Patrick Keller, and Simon Wendt, eds., *Arnold Schwarzenegger—Interdisciplinary Perspectives on Body and Image*. Heidelberg: Universitätsverlag Winter, 2011. 266 pages.

This volume could not have been published at a more timely moment. The current scandals surrounding Schwarzenegger's personal life have refocused public attention on "The Governator" and have cracked, to put it mildly, his image of the respectable politician and family man. It so happens that the book edited by Butter, Kettler and Wendt discusses from an interdisciplinary academic perspective precisely the shaping of the image that has just been shattered. While I am afraid that the volume may be too theoretical to enter the popular market, it is certainly a most useful read for scholars from the fields of cultural studies, media studies, gender studies and political sciences who want to be able to place Schwarzenegger within the contexts of their respective disciplines and against the backdrop of the American Dream.

The volume was inspired by an interdisciplinary conference, whose topic and focus I find refreshingly narrow, that is a conference devoted solely to an academic analysis of Schwarzenegger. Admittedly, this narrowness is also somewhat deceptive for, as the editors claim, studying Schwarzenegger means studying America. In the introduction, Butter, Keller and Wendt describe Schwarzenegger as “a synecdoche,” “an exemplary case” and “a lens” that brings “larger developments into focus” (10). I cannot resist adding that the Austrian-born governor is also a particularly apt figure for American Studies scholars in a German-speaking country.

While Schwarzenegger has received significant media attention, the editors insist that he has so far escaped scholarly analysis. This volume successfully remedies this state of affairs by providing a collection of insightful essays which utilize up-to-date theoretical approaches for studying the significance of Schwarzenegger in American culture. The chapters in the book can be grouped as focusing on one of three thematic areas: body, film and image. These areas correspond roughly to the stages in Schwarzenegger’s transformation from a bodybuilder into a movie star and then into a politician. Of course, there necessarily exist significant overlaps, as the editors notice themselves in the introduction. However, the thematic areas also correspond to the different lenses applied by the individual researchers. While it is impossible to discuss Schwarzenegger’s movie roles and neglect his body, the essays gathered in the second group (film) are, overall, more interested in the cinematographic strategies for representing the body rather than in the body itself. Meanwhile, essays focused on the body employ primarily the tools of cultural studies to put Schwarzenegger’s performance of the male body in a broader cultural context, paying particular attention to bodybuilding, understood as a body technology influencing the appearance of the human body.

The primary issue which the authors of the first groups of essays analyze concerns the body as a site of cultural contestation, negotiation and normalization. The opening essay, Simon Wendt’s “Bodybuilding, Male Bodies and Masculinity in 19th and 20th Century America: Eugen Sandow and Arnold Schwarzenegger,” examines the cultural reception of the two eponymous bodybuilders in America of the 1890s and 1980s, respectively. Wendt reveals how constructions of corporeality changed over a span of almost one hundred years. Schwarzenegger’s career began at a historical moment when muscular male bodies were ridiculed and scorned as implying an almost feminine—and by implication possibly homosexual—preoccupation with external appearance; such perception changed during Schwarzenegger’s bodybuilding career. Wendt suggests that Schwarzenegger’s success was simultaneously a causative factor and a result of broader changes taking place in the 1980s. Among these, he lists “growing awareness of and attempts to improve one’s body in American society” (40), Schwarzenegger’s success as

a movie star and “efforts by bodybuilding promoters and the print media to rid the sport of its gay image” (41). It is in this list of factors where I detect the one weakness of this article; that is, I do not find them exhaustive. One significant addition to the list of reasons mentioned by Wendt is a return to the exaggerated gender differentiation characteristic of the periods of social conservatism; and the 1980s were most certainly such a time. This argument has most often been uttered by feminist scholars writing about the female body, for example Susan Bordo, but it can also be extended to the hypermuscled male body.

In fact, one does not have to look far to see it phrased, because the two essays that follow Wendt’s, Danijela Albrecht’s and Michaela Hampf’s, do precisely this through the analysis of the normalizing influence of the presence of Schwarzenegger’s body in mainstream public discourse on the ideal of the feminine body. Albrecht analyzes Schwarzenegger’s guidebooks for bodybuilding enthusiasts as solidifying certain notions of “perfect” masculine and feminine corporeality. Albrecht shows how these notions are reflected in the vocabulary of the guidebooks: men are encouraged to “build” their bodies, while women should focus on “shaping” theirs. An interesting take that Albrecht offers on this notion is that the guidebooks also present such perfect bodies as a stepping stone on the road to upward social mobility, using the author himself as the best example. Meanwhile, Michaela Hampf looks at Schwarzenegger’s bodybuilding documentary *Pumping Iron II: The Women*, noticing that while the film is clothed in the rhetoric of women’s liberation, it in fact propagates a very conservative femininity, not only in the sphere of corporeality. Continuing the theme of performativity, Scheller reads Schwarzenegger as a postmodern artist who merges art and life and who “can be defined primarily as a paradigmatic postmodern, postessentialist, “campy,” and “dandy-like self-designer” (99). Scheller compares Schwarzenegger to Andy Warhol, emphasizing that the two are “two sides of a coin” (99) on the basis of the similarity of their lifestyles and attitudes. I do find this comparison somewhat problematic, and even if Warhol and Schwarzenegger can both be described as campy, in the case of the latter, it most certainly is the kind of camp that Susan Sontag described as “naïve,” while Warhol’s self-fashioning as campy was conscious and deliberate. And for a postessentialist, Schwarzenegger puts a lot of effort into reflecting his manly “essence” in his physical appearance.

The section of the volume devoted to Schwarzenegger’s movies is highly interesting as a whole, as are the individual chapters. Julian Hanich analyzes the appeal of Schwarzenegger’s “hard-body” movies using the concept of “somatic empathy,” which he defines as “reflexive, pre-reflective form of participation or feeling with others” (107). Hanich claims that because the flexing of the character’s muscles serves no narra-

tive function, the appeal which it holds for viewers is that of partaking in the character's exceptional strength, albeit obviously without identification. The two essays that follow, Lisa Gotto's "Incorporations: On the Mediality of Arnold Schwarzenegger's Cinematically Built Bodies" and Michael Butter's "From Rough Guy to Family Guy: The Transformation of Arnold Schwarzenegger's Star Persona in *Twins* and *Kindergarten Cop*" are, in my eyes, the strongest in the volume. Gotto traces how Schwarzenegger's movies seem to create very rigid dichotomies related to human bodies (masculine/feminine, technological/biological, mobile/immobile) which they then proceed to transgress. Not only are these boundaries deconstructed in each single movie, but also when Schwarzenegger's choice of roles over a period of time is examined more closely, it can easily be discerned that his entire career can also be read according to the paradigm of setting borders and then transgressing them. Reading Butter's essay after Gotto's, the transition is very fluent as Butter elaborates on the transformation of Schwarzenegger's star person over a period of time, starting off as Conan the Barbarian and Terminator and ending up as the first ever pregnant male in *Junior*. While the transition may seem, at first glance, quite dramatic, Butter shows how the latter "family guy" roles depend on the "hard-body" movies, because they "engage and transform" (152) Schwarzenegger's image by "off-casting" the actor. However, and this is the most important point Butter makes, the consolidation of features of the old image (physical strength and the resulting agency) and of the new image (preoccupation with family life) contributed to making Schwarzenegger successful at obtaining the office of the governor of California. Rudinger Heinze makes a somewhat similar point, claiming that Schwarzenegger's Terminator image—in a nutshell: a physically strong outsider who enters an ailing community in order to "clean it up"—was also successfully used by the actor in his political campaign.

The last group of essays, those focused mostly on Schwarzenegger's "image" as politician, reveal The Governor to be a highly pragmatic politician, who skillfully caters to all of his diverse constituents. Frank Sauer analyzes Schwarzenegger's transformation from a Hummer-fan into a proponent of alternative energy sources and pro-ecological regulations and claims that his sudden love affair with "tree-hugging" is rooted in the California economy. The last chapter, authored by Bischhof and Strobl, probes Schwarzenegger's self-presentation in his public speeches against the backdrop of relevant biographical sources. The chapter does seem to be one of the book's weaker parts, with a simple thesis, according to which Schwarzenegger manipulated his biography in a way that makes him look like the quintessential immigrant living out the "Horatio Alger trajectory" (237). Bischof and Strobl correctly point out these manipulations and analyze them in the context of the American Dream.

Overall, this is a truly outstanding collection, even if the quality of the essays is sometimes uneven. The editors deserve due recognition already for the idea of writing a scholarly volume about Schwarzenegger and for putting the idea into life quickly—the conference took place in September 2009 and the book was on my desk in October 2011—and efficiently. The essays are well-edited and organized into a coherent whole. The volume will be engaging for scholars of several disciplines and could appeal even to readers from outside the academia, if one bears in mind the recent media interest in Schwarzenegger's personal life.

Justyna Włodarczyk
University of Warsaw

Hans-Jürgen Grabbe, David Mauk, and Ole Moen, eds., *"E pluribus unum" or "E pluribus plura?" Unity and Diversity in American Culture*. Heidelberg: Universitätsverlag Winter, 2011. 306 pages.

The very title of the collection *"E pluribus unum" or "E pluribus plura?" Unity and Diversity in American Culture* points to the broad framework of an ambitious interdisciplinary project which owes its publication to the European Association for American Studies Biennial Conference in Oslo in 2008. The volume is divided into three sections, devoted respectively to cultural, literary and historical explorations of unity and plurality, homogeneity and diversity, fusions and severances that infuse American Studies in all their conceivable research areas. In contrast to more run-of-the-mill collections which tend to concentrate only on one reading of the "e pluribus unum," usually in the form of historical analyses of the nation's formative years or cultural explorations of racial and ethnic identification, Hans-Jürgen Grabbe, David Mauk and Ole Moen, the editors of this volume, decided to include essays that shed an altogether new light on the eponymous notions. After all, the tensions between the centrifugal and centripetal forces that weigh on the matrix of the American public and private life can be discerned not only in the classic struggle between assimilated (or freely chosen) identities and those that were violently imposed but also in a subtle juxtaposition of literary stimuli in poetry, unremitting friction between federalist and anti-federalist tendencies in politics, political agency and subversive authority of national emblems, or even in imaginary and imagined architectural space that allows its inhabitants to escape or, conversely, to merge with the thronging multitudes.

Since each of the eighteen contributors brings a wholly unique perspective on the intersections of "e pluribus unum" and "e pluribus plura," it might be expedient to map out