

translation makes this collection of papers an indispensable reference for film translation studies. A reader with some background in foreign film translation will find this volume particularly stimulating for their own research. Lastly, it should be mentioned that the editors have failed to provide the index of the most frequently used terms. This, however, is a plausibly inadvertent and certainly forgivable omission in a multi-perspective undertaking of this interdisciplinary scope. Therefore, it might be concluded that this exemplary book represents a solid start for future studies dealing with this specific problem of subtitling and dubbing processes in foreign films translation.

Marija Knežević and Aleksandra Nikčević Batričević (eds.), *On the Borders of Convention*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2010, pp. 240.

Reviewed by **MIRJANA DANIČIĆ¹**
University of Belgrade
Faculty of Philology, English Department
Belgrade, Serbia

Conventions – rules, practices, or devices considered as necessary, useful, or given features, or whatever else they mean to researchers in the philological fields – have had a tremendous influence on the redefinition of theoretical, cultural and literary notions. In the postmodern age, conventions are scorned by many, but avoided by the brave ones only. CSP's recently published collection of scholarly essays *On the Borders of Convention* questions the mere concept of convention in the postmodern, poststructuralist, post-Derridean times and tries to re-examine "always varying and changing borders of convention in a literary text, literary genre, and literary theory, as well as in general culture and everyday paths of life" (p. VII), as the two editors claim in the foreword.

The contributions written by nineteen authors from all over the world (South Africa, Belarus, UK, Italy, France, the Balkans, USA) are divided into two parts – eleven papers in Part One investigate the solely literary issues, whereas eight papers in Part Two deal with either textual and genre borders or culturally oriented matters. The selection of papers is preceded by Introduction in which Aleksandra Nikčević Batričević and Marija Knežević descriptively summarize the individual contributions gathered in the book, thus drawing an overall picture of the variety and complexity of the essays. The papers are followed by Notes on Contributors, part of the standard CSP's design, and a very helpful Index consisting of 225 entries.

The opening essay "*The Merchant of Venice* and the Problem of Shylock" by Peter Preston tackles the charge of anti-Semitism presented through Shylock's implacability, vengeance and heretical breeding of money. In the first of four sections of the paper, the author explains that by 1920 the word 'Shylock' had acquired negative associations that went beyond any reference to the character in the Shakespeare's play – it could describe

1 Kontakt podaci (Email): mirjanadanagic@gmail.com

any "money-lender, especially one who charges an extortionate rate of interest" (p. 4). Serving as an introduction to the problem, the first part announces that the essay will "demonstrate how Shakespeare, by the manipulation of discourses of sympathy and irony, represents Shylock as a highly ambiguous character" (p. 6). The author's analysis, which extends on sixteen pages, leads to the conclusion that "Shylock bears the mark of his theatrical and dramatic origins in the Mystery and Morality plays and also carries the burden of cultural assumptions about the wickedness of Jews, deriving from earlier centuries but still current in Elizabethan England" (p. 16).

Marina S. Ragachewskaya in her paper "Psychoanalysis in the Works of Modernists: From Theory to Fantasy (H. Read and D. H. Lawrence)" argues that the origin of the connection between psychoanalysis and fiction can be traced back to H. Read's work "To Hell with Culture" and D. H. Lawrence's "Psychoanalysis and the Unconscious" and "Fantasia of the Unconscious". The author researches the writings of the two modernists in which they meticulously describe the limitations of the post-Victorian human consciousness and concludes by pointing out that "psychoanalysis – explicated, analyzed, elaborated in Lawrence's and Read's essays, does become a tool of fantasy (literary fantasy)" (p. 27).

In "A shift in Joyce's Idea of Epiphany in *A Portrait of the Artist as a Young Man*: On the Borders of (Post)Modernism" Vanja Vukićević examines one of the main ideas of Joyce's early masterpiece – the moment of epiphany, an intense illumination of an object's essence, arguing that his aesthetics approaches border postmodernism in the treatment of this final phase of aesthetic apprehension.

Vesna Lopičić poses the question of indistinctive borders of autobiographical genre in her essay "Trespassing or Trespassed Against: Autobiographical Border Crossing". The author focuses on Dragan Todorović, a Canadian author of Serbian origin, whose autobiography is titled *A Book of Revenge: Blues for Yugoslavia*. Stating that "the proliferation of the genre of autobiography in the last decades testifies to the breaking of the canon regarding the narrator" (p. 38) and that "the former elitist definition of autobiography is being replaced by a more flexible approach including all types of life-writing" (*ibid.*), in the introductory part Lopičić offers an overview of the recent theoretical works on this narrative genre (Jay Macpherson, John Berger, Shirley Neuman, Laura Marcus, Jeremy Popkin, David Carr). Overlapping of literature and history and the presence of ever-lasting antagonism between fact and fiction in Todorović's autobiography lead the author to conclude that he is "a true generic trespasser [who] freely walks into the territory of both genres and makes the best of them" (p. 43).

The essay "On the Borders of Storytelling: Do Unconventional Beginnings Lead to (Un)conventional Endings" by Mirjana Daničić explores the crossing of genres, styles and narrative perspectives in Toni Morrison's novels *Beloved* and *Jazz* which are respectively interpreted as a quasi-gothic and a quasi-detective novel. The author's analysis shows that Morrison uses the conventions of the two genres only to subvert the readers' expectations.

Aleksandra V. Jovanović in *Writing Closure* analyzes a common modern narrative tendency – the absence of closure. Her explanations of "why a text rejects closure" (p. 59) are founded on theoretical works of Roland Barthes and Frank Kermode, as well as literary examples from John Fowles's novels *The Magus*, *The French Lieutenant's Woman* and *Daniel Martin*.

Jasna Poljak Rehicki in "Crime Pays Off: Conventions of the Crime Genre and Crime Against Them" writes about the rules of crime novels and detective stories, trying to distinguish the changeable characteristics of the crime novel from the unchangeable ones. She focuses on Friedrich Dürrenmatt's *The Pledge: Requiem for the Detective Novel* (1958), the novel which contains all the elements of the genre, but "demolishes some of its most fundamental unchangeable characteristics" (p. 73) for the purpose of enticing the readers to think about "important moral and existential questions" (p. 77).

The contribution of Monika Kavalir entitled "Deconstruction of Dialogue in Bret Easton Ellis's *American Psycho*" deals with the thesis that this novel "deconstructs everyday conversation: some of the dialogues that the book's main hero, Patrick Bateman, leads take to the extreme the structural and ritual characteristics of human interaction, revealing the purely social nature of our exchanges" (p. 79). The author first provides examples of dialogues and then starts the analysis of textuality (p. 83), turn-taking and overlap (p. 85), adjacency pairs and repair (p. 86), prosody and paralanguage (p. 87), conversation analysis (p. 88), in conclusion stating that "the contribution of dialogue to the interpretation of the novel should be investigated in more detail" (p. 91).

Goran Radonjić's "Critique and Reinvention of the Novel: Kurt Vonnegut's *Slaughterhouse-Five*" talks about the abundant challenging of conventions on several levels in this postmodernist novel: "communication, storytelling, composition, conception of reality, relation between fiction and reality, as well as between literature and other arts" (p. 93). Radonjić aptly exemplifies this breach of conventional rules with passages from the book and suggests that the reason for this may be that "the novel appears capable of creating a new perspective on this world's traumatic experience and of offering a new kind of consolation" (p. 100).

The main point of "The Flouting of Social Conventions and Rules in the Stories of Raymond Carver and Haruki Murakami" by Sandra Josipović is that two seemingly different authors, living on different continents and belonging to different generations and cultures, "write short stories similar in style and theme" (p. 103). But, there is no surprise for those familiar with Murakami's essay "A Literary Comrade" in which he admitted that "almost breathtakingly compact world of Carver's fiction" (*ibid.*) came as a shock to him. The author shows in detail the literary connections between the two writers and their 'intertwinedness'.

In her essay "On the Edge of Meaning: Native American Sanctuary of Words", Marija Knežević presents an interesting idea that Native American conception of language can be a solution for the degradation of words, assumedly the prime reason of the confusion and alienation in the contemporary urban world. A series of examples from contemporary literature and theory illustrate how Native American idea that words are empirical beings, imbued with powers to order universe, still defines storytelling as a means of identification and an overall cohesion.

Manuela D'Amore's paper "'Custom, that Tyrant Custom': Reason and Utopia in Mary Astell's *A Serious Proposal to the Ladies*" opens the second part of the book. The author looks into the two-part (proto-)feminist tract written between 1694 and 1697 and its unconventional approach to women's issues, elaborating on why "it is not possible to consider Astell a feminist or a pamphleteer only" (p. 137). The extended list of works cited can be of great benefit to the interested scholars.

Radojka Vukčević in "Sandra M. Gilbert and Susan Gubar's Borders of Convention" argues that the necessity to break the conventions was "more than clear to the American feminist critics who in the 1960s struggled to enter and change the established field of literary studies" (p. 151). Gilbert and Gubar's study *The Madwoman in the Attic: The Woman Writer and the Nineteen-Century Literary* is analyzed as the reflection of both separatist and assimilationist tendencies and praised for recovering women's histories and celebrating women's success within male world (p. 156).

Provoked by an incorrect translation of two of Carver's stories, Ksenija Firšt questions the role of gender in a literary text in her essay "Constructing Gender Through Language in the Works of Raymond Carver". Understanding the issue of gender identity being constructed through language may facilitate future readings of Carver's stories in which the author often "deliberately clouds the differences between genders in order to make the reader focus on the emotions and feelings of human being, not a man or a woman" (p. 161).

Jeannine Belgodere's essay "Beyond Conventions: The Modernist and Humanistic Vision of Isadora Duncan as a Revolutionary Dancer and Choreographer" claims that many of I. Duncan's concepts, such as "organic movement, her idea of performing in open air sites, her creation of a new relationship between dance and music, as well as her specific use of costume and dismissal of painted scenery" (p. 172), stand among her modernist achievements. Presenting Duncan as a revolutionary "striving to humanize and spiritualize dance" (p. 172), the author shows how her disruption of conventions profoundly changed the dance landscape.

In his essay "Peyton Place and the Boundaries of Sexual Discourse in 1950s U.S.A.", John Spurlock first outlines different meanings the expression 'Peyton Place' has had in the vocabulary of Americans, and his own. Then follows the comparison of 'sexual carryings on' of the novel (1956) and the film (1957), with the final assertion that both book and movie express "a yearning for the Utopia of American dreams" (p. 188).

Rosemary Peters in "*Beur* is the New Black: Minor and Major, Canonicity and Community in the New France" focuses on Francophone artists of the rap genre, specifically second-generation performers of Arabic origin. She proposes that "both the textual element of the rap-song as a new genre of poetry and the political element of the rap-video as a new means of accessing spatial constructs provide an evolved discourse for understanding place, tradition and subjectivity, seen on a larger global scale" (p. 192).

Marie Leuliet's "Transgression as a Rule? The Paradoxical Role of Genre Painting in the Formation of a National Identity in the United States" addresses the issues of genre painting and history painting, considering genre painting as a continuity of history painting and trying to define the rules that genre painting finally chose for itself. A selection of canvases is described in the paper, and the success of genre painting is summarized through one of its achievements: it "managed to turn characters from the theatrical burlesque into American icons" (p. 221).

Jim Phelps's essay "Walt an Idiot: Graffiti as Anti-Boundary" makes an excellent finale to this selection of essays, because by including it the editors have certainly crossed some borders – many an old-school researcher would raise an eyebrow at the exploration of the significance of graffiti and their "uncontained energy" (p. 228). To

Phelps, graffiti are either “violating ruptures alternative to the blankness and ugliness of the normal” (*ibid.*) or “ornaments and beautifications that kindle enchantment rather than alienation” (*ibid.*).

As the collection testifies, *borders*, in various forms, are the point of origin of this book: with each consecutive essay the questions of limitations, trespasses, circumferences, margins, transgressions, crossroads, revolutionaries, beginnings and closures become gradually problematized. The international spirit, interdisciplinary nature, and global perspective of discussions, as well as their focus on the cultural, theoretical and academic exchange are all proof of a successful intellectual border crossing. Another valuable contribution of the book is best described by editors’ words that the presented studies engage with the issues “through a dynamic global process and beyond any preconceived design, or any strict set of theoretical prescriptions” (p. XV). Despite its heterogeneity of topics and plurality of approaches in individual essays, *On the Borders of Convention* convincingly manages to make a collective whole of different interpretations of conventions and borders, and we thus find it a useful addition to any university library and higher-education institution.