
As anyone familiar with the archives in relation to Indigenous records would know, there is invariably a vast amount of paperwork to sift through, almost always written from the perspective of the non-Indigenous regulators of Indigenous lives, such as the ‘Protector’ of Aborigines and the police. Much of it is administrative detail offering little insight into the nature of the relationships between the two cultures. Drawing out an objective and more balanced history from such documents requires a depth of research and a level of detective work well beyond the norm and well beyond what was required for the thesis on which this book was based, namely Krichauff’s Masters thesis, completed in 2008 through the History Department of the University of Adelaide.

Krichauff has drawn on an extensive range of sources in the pursuit of her quest, including the 1802 logbook of Matthew Flinders, government correspondence, and the observations of anthropologists, linguists, archaeologists and geographers.

What I like most about her approach, however, is Krichauff’s use of oral evidence to substantiate and corroborate the written accounts. We oral historians have of course long beaten our own drum in advocating the value of oral sources, and the consensus has been for quite some time now that orality has just as much validity as literature. Nevertheless, the use of oral evidence outside of the field of oral history, and particularly in the historical realm where paper has been preferred for so long, is still rare. Krichauff has not only used recorded oral histories from the 1960s, but also those of contemporary Narungga people. As an historian, she is therefore not only adventurous in this regard, she demonstrates just how much the oral record can add to a picture of the past. In this instance, it has elicited evidence to support the notion that Indigenous people actively engaged with their colonisers in ways that significantly affected relations between the two groups. As Professor Bill Gammage (cited on the jacket cover) notes, ‘it is hard to find work demonstrating this so effectively’ as does this book.

The changing nature of Narungga/settler relations is analytically fleshed out from the archival materials with great skill and depth to show how Narungga peoples responded strategically and with pragmatism to the pressures of a rapidly changing physical and cultural landscape. The success of their methods is demonstrated by the existence of a strong Narungga community today, members of which worked alongside Krichauff in the production of this work.

Krichauff personalises the neglected history of the Narungga people by being sure to use their names wherever possible. However, there are some issues that leave me asking questions. For example, I would have liked to have known what the Narungga title of the book, formulated by Narungga language teacher Tania Wanganeen (xi), means. Is the sub-title, *A Journey through Narungga History*, a translation of this, or does it have a different meaning? Perhaps it is something for Narungga people only?

Additionally, the way the term ‘Narungga’ is used is unusual and unexplained. Throughout the text, Krichauff talks of ‘Narungga’ instead of ‘the Narungga’, or
‘Narungga people’, or ‘Narungga peoples’, all of which are more common terminology. Perhaps this was an attempt to be more inclusive of the range of different Narungga groups? Or, again, did Narungga advisors direct this change of convention, and if so, why? It is my firm opinion that historical writing needs to be transparent about the processes involved if the discourse is to be really educative. This particularly applies to cross-cultural collaborative ventures which inevitably involve political exchanges that can give rise to a skewed historical record – the supposed anathema of historians¹.

I am also not comfortable with perpetuating the unqualified use of the terms ‘King’ and ‘Queen’ when applied to Aboriginal individuals (165). While it is easy to fall into the trap of imitating the language of the era that you are studying, it is generally recognised that these terms were in the past used for Aboriginal men and women who colonisers deemed to be leaders in their groups (or who served other purposes beneficial to the colonisers). This is entirely in line with western constructions of the social system that ascribe echelons of gendered caste. However, the ethnographic record shows that prior to invasion, Indigenous social structures were quite different; indeed some were seen to be ‘a truly classless society and had reached the apogee as far as refined egalitarian socialism is concerned,’² which negates the imposed ideology. In addition, such terms appended to western-imposed patriarchal names for Aboriginal people, such as ‘Tommy’ (165), are also patronising and derogatory, and therefore can be argued to add insult to injury.

Despite these minor issues, I believe this book is a wonderful addition to the South Australian Indigenous record. It provides a picture of Narungga peoples’ adaptation to, resistance against and survival of, the forces of colonisation. It acknowledges their intelligence, agency and dignity and offers a resource that can promote reconciliation. A published work of this kind is also a rare achievement for a postgraduate student, so I doubly congratulate Krichauff.

Sue Anderson

Journeying and Journalling: Creative and Critical Meditations on Travel Writing, edited by Giselle Bastin, Kate Douglas, Michele McCrea and Michael X. Savvas (Wakefield Press, 2010)

This is more than another book on the art of travel-writing. It includes everything from travel/blogging as life narrative to indigenous cultural theory discourse. Local historical research sits beside works on distant imperial structures. This broad church is based on the Journeying and Journalling Conference held in Penneshaw, Kangaroo Island, December 2004 and is edited by two staff and two past and present PhD students of the Department of English at Flinders University, South Australia.

Readers would be advised to pay attention to the Introduction as it provides the key to the way the essays are arranged: travel writing and craft; South and West journeys; colonial journeys; symbolic journeys, mythical journeys. Unfortunately the body of the text is presented as a whole and does not reflect these four distinct sections. Grouping the essays under headings would clarify its underlying structure. It is unclear whether the topics are based on the Conference program or were used to edit the material thematically.

Despite its title, the collection is more obviously a discussion of the significance of colonialism in Australia. Several of the writers examine evidence of the lives of men and women, indigenous people and colonisers, in the early part of our history, described by Anthony J. Brown in his narrative of the early sealing industry here as ‘paid-up members of the brotherhood of the deprived’ (100). His essay concludes with a pre-colonial New Zealand folksong based on the loss of a sealer ship in the Tasman Sea in 1809. Kay Merry’s fascinating yet disturbing essay views the same topic from the standpoint of abuse of Aboriginal women by sealers of Bass Strait and Kangaroo Island in the early nineteenth century. She makes extensive use of the journals of the Tasmanian Aboriginal Protector, George Augustus Robinson, ‘who meticulously recorded the experiences, stories, folklore and songs of the last Tasmanian Aborigines in the early 1830s’ (112) and who was informed by sealer James Munro ‘that the “greatest and most barbarous cruelties” were practised by the sealers of Kangaroo Island’ (115). Meanwhile, away from the southern oceans, in Mauritius, the colonial navigator and cartographer of Australia’s shoreline entered the first of his six and a half years of imprisonment by the French. Gillian Dooley combs out pertinent aspects of Matthew Flinders’ private journal in the light of his many misfortunes and presents an effortlessly written revelation of character. Passages of the subject’s self-analysis are put in perspective. ‘This is a private journal after all. His only audience was himself’ (123).

The subjugation of other people and places in the west’s consciousness initiates a critique of the writing and rhetoric of William Dalrymple, the British travel writer and historian on India. Reviewers should probably declare their prejudices and I have to admit to being something of a fan of Dalrymple’s writing. I was unconvinced by Tim Young’s condemnation of the author as a ‘mocker of foreign accents’ (4) and by inference an agent of ‘imperialist and neo-colonial ideologies’ (1). Young charges him with manipulating the travel narrative to please his readership and...
aims to detract from his overall success as a cultural interpreter. Accusations of this nature are more suited to Margaret Allen’s subject in ‘Through colonial spectacles’, a newspaper columnist for the Register and the Adelaide Observer in 1902 and 1903, writing under the pseudonym of ‘Unohoo’. The columnist is identified as a doctor working in the Indian Medical Services and makes loud observations reflecting the imperial and racial hierarchy of the period. Allen points out an underlying insecurity in the author’s perceptions of masculinity within the complex structure of subordination and the ruling class, concluding that ‘his concern about his own position as a white colonial is paramount’ (145).

The experience of being indigenous in the post-colonial era is the subject of several essays. Mark Minchinton’s ‘Kellerberrin walking…’ is an attempt by the author to reconnect to his indigenous past by undertaking a 600 kilometre walk through Western Australia. This experiment in turning ‘being to becoming’ (74) is recorded in a lyrical way. The quest is expressed through performance, philosophy, cultural observations and even self-mockery. He is one of the two subjects of the next essay by Michele Grossman. A common thread is Deleuze and Guattari’s concept of nomadology, here applied by Stephen Muecke in a complex analysis of the meaning of place, ‘of being simultaneously “always there and always on the move”’(81). In an essay on Australian rail, Bruce Chatwin’s songlines are evoked by Peter Bishop. Trains decorated with dot paintings as a signifier of all Aboriginal art sparks a discussion of reconciliation or appropriation, where ‘a superficial tokenism... substitutes a feel-good factor for real social change’ (162). Another essay is a critique of the work of Colin Johnson, nom de plume Mudrooroo. Although the essayist Clare Archer-Lean acknowledges the controversy around his identity as an Australian Aboriginal, she shifts the focus to textual strategies of journey instead. Her interpretation of his Master of The Ghost Dreaming series, analysed through theoretical notions of trickster narrative, is convoluted and difficult to follow for those unfamiliar with the work. Only serious editing could rescue its argument.

Another genre in post-colonial writing is examined in a critique by Michael X. Savvas on the importance of place in Australian crime fiction. He traces the historical ‘zero setting’ in Australian works of the genre, compared to those of its English and American counterparts. Savvas looks forward optimistically to overcoming our cultural cringe, especially here in South Australia, claiming light-heartedly, ‘let’s face it; we have had enough crimes here for people to believe that fictional crime stories could be set here’ (210).

The editors pull the essays together under the umbrella of ‘contemporary travel writing scholarship’ (xi). It is probably aimed at an academic audience rather than a general readership, and as such is able to juggle such diverse methodologies as soliloquies, historical research and cultural theory. As one would expect, the articles are well-referenced and despite adopting radically different styles, are on the whole well-written. Travel-writing is by its nature transnational, but the collection takes predominantly topics of local history as its starting point and is published by the independent publishing company, Wakefield Press, based in Adelaide, South Australia. A discussion of Dalrymple or Jean Rhys or an English blogger informs our own understanding of the post-colonial world and how others see us, but it detracts from the book’s core. The inclusion of certain essays implies that an international
accent is sought to validate travel-writing scholarship in our region, neglecting the opportunity to celebrate the journey as an archive of our own cultural memory and sense of place.

Ingrid Birgden
Some years ago I opened the 1998 edition of the *Johns Hopkins Guide to Literary Theory and Criticism* and turned to the entry ‘Australian Theory and Criticism.’ This read: ‘Australia has produced no single critic or theorist of international stature, nor has it developed a distinct school of criticism or theory.’ Postcolonial content was listed under a section called Postcolonial Cultural Studies and there one found key names including Tiffin, Ashcroft, Stephen Slemon, and During.

Fortunately, time has moved on, but as Nathaneal O’Reilly demonstrates in his Introduction to *Postcolonial Issues in Australian Literature* the struggle to find a space for Australia in postcolonial studies in international academic institutions is not over yet. So this edition is a welcome intervention as the chapters demonstrate the diversity of research and approach in this area. The chapters move from the provocations of O’Reilly’s introduction and Bill Ashcroft’s ‘Reading Post-Colonial Australia’ to discussions of the work of Australian writers. It is a pleasure to read the creative work in Lyn McGredden’s concluding chapter ‘Colonial Knowledge, Post-Colonial Poetics,’ in particular Lisa Belllear’s poem ‘Mr Don’t Scratch my Rolex’ that McGredden says draws attention to the ‘bureaucratic circus’ that envelopes Aboriginal lives (270).

Ashcroft’s particular provocation is the ‘somewhat outrageous idea’ (17) of Australia as an alternative modernity. His position is that the field of Australian postcolonial studies could be pushed further than asserting the efficacy of postcolonial readings of Australian literary culture to deploying postcolonial theory to ‘make a claim for strategic value in coming to terms with the multiplicity of contemporary modernities’ (16). Claiming Australia’s position as a multiplicity of modernities may not be especially outrageous, given its Pacific Rim status, but Ashcroft’s account of the conflicts and transformation surrounding key discourses of place, history and language sets up a flexible framework for the following chapters that demonstrates that postcolonial studies, whatever ever else the field might offer, continues to represent important sites of anxiety for contemporary writers and critics. Several of the authors in this edition (see Rebecca Weaver-Hightower’s chapter) search for a subterranean stream of support for the ‘good settler’ even in works that famously critique colonist attitudes and institutions, noting that novels such as Peter Carey’s *Oscar and Lucinda* and Kate Grenville’s *The Secret River* are set in the past and so avoid a contemporary intervention in continuing postcolonial cultural tensions. Peter Mathews sets out a similar anxiety in his analysis of Rodney Hall’s *The Second Bridegroom* that reveals (for Mathews) a deep ambivalence beneath the paradigm of the denouncement of the excesses of colonial power.

The word ‘ambivalence’ is a constant refrain. The necessity for this refrain is clearly marked out however in ‘Need I Repeat?’ Michael Griffiths account of settler colonial biopolitics and postcolonial iterability in Kim Scott’s *Benang*. Griffiths argues that Indigenous culture is under constant threat of a colonial biopolitics that justifies the repetition of trauma in literary narratives. This threat extends to the history of tensions elucidated by Indigenous women writers and historians who have...
tracked the way in which Western feminism privileged gender over race in Australia, with Tomoko Ichitani noting that the term post-colonial or post-colonialism has been criticised as inappropriate ‘to the conditions of Indigenous Australians’ (186).

Differing approaches are taken up in Nicholas Birns’s and Lesley Hawkes’s chapters. Birns’s in ‘Jack Lindsay, Patrick White, and Postcolonial Medievalism’ says that Australian writers such as Jack Lindsay and Patrick White thought ‘outside the historiographic box’ (41) and played with literary and philosophical traditions. For Birns, the process of postcolonial thinking can, and should, be widened to include Australian postcolonial medievalisms. Lesley Hawkes brings the postcolonial project back to the universal process of mapping in suggesting that spatial awareness, and its application, is critical to Australians attaining a sense of closeness and identity with the environment. The dislocation between how Australians experience the space of their environment and how this is represented on a map produces tragic results in narratives such as Capricornia. Hawkes shows how Indigenous writers, such as Alexis Wright in Plains of Promise, enter into this discourse via a different path.

Nicholas Dunlop continues the references to spatial history as he searches for gaps in geographical realities in Janette Turner Hospital’s Oyster. Dunlop uses Paul Carter’s influential analyses of spatial history to consider Oyster and it would be interesting to interrogate Carter’s recent work in Ground Truthing: Explorations in a Creative Region in this context.

One of the successes of this volume is that it demonstrates the diversity of critical engagement in postcolonial studies. For example, Katie Ellis makes an interesting case for considering disability as a ‘narrative prosthesis’ in the context of the postcolonial gothic in the work of Elizabeth Jolley. There is a danger that such diversity produces a discourse so cross-grained that the concept of alternative approaches loses force, but the impact of this volume is that the various authors show just how much work there is left to do in Australian literature in relation to postcolonial issues. At the risk of adding to the complexity, it would be interesting to see a discussion of the role of demographics (admitting the problem that demography can be seen as another instrument of the colonial state) in relation to contemporary issues of postcolonialism.

The discussions are useful because they provide a succinct account of certain struggles in Australian writing and provide a valuable resource for thinking about the complex nature of Australian literary production and ‘elsewhere.’

Susan Carson

The Blackwell Manifesto series started with a bang, with Terry Eagleton’s dazzling *The Idea of Culture*. Authors who have published in the series include Marjorie Perloff, Wayne Booth and Dominic Head, and distinguished British Shakespearean Catherine Belsey has provided the thirty-first title in the series with *A Future for Criticism*.

Concise, cogent and witty, *A Future for Criticism* argues for a broadening of critical practice to encompass an analysis and appreciation of the pleasures of fiction, (which is broadly defined to include poetry and plays as well as prose narratives). Seven chapters step us through the argument, and Belsey’s polemical intention is clearly signaled on the Contents page: ‘Pleasure: Have we neglected it?’; ‘Piety: Haven’t we overdone it?’; ‘Biography: Friend or foe?’; ‘Realism: Do we overrate it?’; ‘Culture: What do we mean by it?’; ‘History: Do we do it justice?’; and ‘Desire: A force to reckon with.’ Within each chapter are sub-sections, making this an easy book to navigate – though I would recommend at least a preliminary reading beginning to end to appreciate the full force of the argument.

One of the most impressive features of this book is its easy, comprehensive and critical grasp of the history of literary and cultural theory. The demigods of late twentieth century literary orthodoxy are engaged with, without either being dismissed out of hand or deferred to. Finding that English-language critics have neglected the question of ‘what draws us to fictionality in the first place’ (11), she looks across the channel:

The French, who are conventionally less inhibited than Anglo-Saxons, have tackled the question of pleasure directly, and most notably in Roland Barthes’ book *The Pleasure of the Text*. At first glance, this looks more like it. (12)

Belsey, however, finds this somewhat disappointing, as

In the difference between *plaisir* and *jouissance* Barthes rewrites the distinction between the positive delight of the beautiful, which contents and fills, and the experience of the sublime, which begins in negativity, unsettles, and leads to crisis. … The vocabulary of his distinction makes it very clear which mode carries greater weight. … Barthes comes close, however inadvertently, to reinstating the strong, noble values he set out to challenge in the name of pleasure itself. (13)

I will not rehearse the whole burden of Belsey’s argument here. Suffice to say that it is full of pleasures itself: a humorous undercurrent running through its insights and exhortations.

We should never forget that interpretation – and the cultivation of better interpretation – is our speciality. It is also the first way to understand cultures, our own and others. … The work of the critic in interpreting … meanings, gauging their effects, and relaxing their hold contributes to the sanity and self-
knowledge of society. (89-90)

The nature of polemic is to provoke a response. However, I found myself agreeing with Belsey at almost every turn. Her overriding mantra is to start with the text and read outwards, using history and theory to illuminate:

To historicize is not in the first instance to read the text according to determinations outside it … This renders fiction itself lifeless, a mere reflector of imperatives that precede its composition. Fiction reflects nothing. (105)

She points out that yesterday’s ‘lonely outlaws’, postcolonial and gender critics, are today ‘in perfect compliance with the law,’ ‘thoroughly conformist’ (27). Not that history and gender should be ignored, but ‘we shall need to read closely and astutely, with due attention to the places where meanings reside, conflict, and clash. … But that shouldn’t give us any trouble: it’s what we’re good at’ (106).

I looked hard, like a good critic, and found two or three small points to take issue with. Firstly, when discussing the meaning of ‘culture’, it seems a little odd that Belsey does not mention Terry Eagleton’s book The Idea of Culture, the first in this series, in which he canvasses the ambiguities of the term at length. Secondly, in her chapter on Realism, she discusses prehistoric art in Europe, Africa and Asia and wonders whether the narratives which related to representational art of pre-literate cultures were similarly realistic: ‘The visual survives, while the oral does not’, she writes (56). However, there are places in the world where the oral culture does survive along with the ancient pictures, including parts of Australia, where Aboriginal stories are still very much a part of living cultures and knowledge of the meaning of the traditional art is still passed down the generations.

And lastly, in deprecating the genre of critical biography, she points out that Barthes’ ‘Death of the Author’ does not condemn the writer him or herself, but ‘any critical institution that persisted in closing down interpretation by invoking an Author as guarantor of the true reading’ (40). But I think perhaps she undermines her own argument when she uses Philip Roth’s Exit Ghost to support it: Roth’s hero Nathan ‘is appalled by the biographical project’ to be perpetrated on his ‘literary progenitor,’ E.I. Lonoff. ‘Roth’s novel does nothing to challenge its hero’s view,’ she writes (42). This seems an unexceptionable statement, but in this context is it not an example of conflating author and character in exactly the way which she is engaged in decrying?

A Future for Criticism issues a challenge to critics that really amounts to having the courage of our convictions and sticking to what we’re good at, resisting the encroachments of history and psychology, and having ‘confidence in the independent capabilities of criticism’ (76). ‘A criticism that does justice to the textuality of fiction pays explicit attention to the work’s questing mode of address. And its practice will be pleasurable’ (127). So the book begins and ends with pleasure: the pleasure of reading and the pleasure of criticism are Belsey’s subjects but, like fiction that represents desire in both its form and its content, Belsey’s book is a positive pleasure to read.

Gillian Dooley

I picked up this book for review just as I started working on a research paper about Herbert Basedow, the South Australian medical doctor, anthropologist, and, for a few short months in 1911, the first Commonwealth Chief Protector of Aborigines in the Northern Territory. As it turned out, Basedow merits only the most passing mention in legal scholar and novelist Stephen Gray’s book (a ‘swaggering, self-aggrandising, self-confident German nearly two metres tall,’ whose ‘most memorable’ contribution to the Territory’s Aboriginal policy was the recommendation that Aborigines be tattooed for identification [54-55]). Having expected a history of the Territory’s Chief Protectors, along the lines of Tony Austin’s *Never Trust a Government Man*, or even Pat Jacobs’ biography of A.O. Neville, I quickly found that the book was quite different from what I had imagined.

The book is, indeed, structured along a historical narrative, the chapters loosely based upon the men who held positions of power in some capacity or another in the Territory’s convoluted administration of Aboriginal affairs. The second Protector, ‘compromiser’ Baldwin Spencer, whom Gray argues had genocidal visions if not aims, is contrasted to the ‘idealist’ Inspector J.T. Beckett; Gray moves next on to Cecil Cook, and Cook’s contemporary Xavier Herbert who for a time managed the Kahlin compound in Darwin, discussing, at the same time, the Cubillo-Gunner case for compensation for their removal at that time. Gray then looks at the missionaries, and their complex, paternalistic attitudes towards Aboriginal people. Two further chapters cover Paul Hasluck and Harry Giese, and then Colin Macleod, a former Patrol Officer involved in child removal cases. The penultimate chapter focuses on the ‘fall’ of Giese, and generally the problems entailed in the writing of this history, and the conclusion is then a reflection on the nature of history, and upon the issues around genocide, complicity and accountability. There are no footnotes, although the interested lay reader will find useful guides for further reading in the chapter-by-chapter discussion of sources provided at the back of the book. For those who are already familiar with the history, the book is thought-provoking and engaging, while those who aren’t will find it an accessible introduction.

But the central concern of *The Protectors* is not to bring to light new research nor to analyse the ins-and-outs of what each man did and what policies were carried out under each regime. Instead, these rather literary sketches of the individual men who shaped Aboriginal policy provide Stephen Gray with the opportunity to reflect on contemporary issues of white Australia’s response to this history, and how we judge previous generations in light of what we understand of race relations between Indigenous and white settler Australians today. Particularly, Gray grapples with the equivocation of ‘mainstream’ Australia today with the Apology to the Stolen Generations; and with how to deal with the problem of ‘good intentions’ in past government policy, that defence mounted by those who feel criticism of such past Aboriginal policies amounts to unwarranted and unjust attacks, and one which often confounds white Australians seeking to understand how just how such oppressive policies as forcible child removal came about, and persisted, in the first place. It speaks, also, though less directly, to the confusion many white Australians feel today.
on the issue of the current government Intervention in Aboriginal communities in the Northern Territory.

Gray’s writing is lucid and light, and occasionally poetic. He writes directly to the reader, sharing his personal reflections and thoughts. Gray’s underpinning motif is the way that white Australians have imbibed, more or less unconsciously, the casual yet bleakly violent poison of anti-Aboriginal racism over generations that makes them practically impervious to pleas for empathy with Aboriginal people. At the same time, he returns, repeatedly, to the anxiety induced in white Australians by excoriating their elders who supported, endorsed or carried out government policies, or as Gray puts it, ‘spitting on’ them and their legacies.

As the subtitle suggests, the book is really about ‘whitefellas,’ and it is directed squarely towards a white, middle-class, urban Australian audience. ‘So what, in the face of all this,’ writes Gray (having spent some time dwelling on the agonizing spectacle of Aboriginal misery in present-day Darwin), ‘is the well-informed, well-educated, well-meaning non-Aboriginal person to do?’ (50). Gray introduces us early to the dinner-table conversations that go on between the generations in his own family. We get the sense that the book is written to explain ‘our’ (as in white Australia’s) generations to each other, in an effort to resolve ‘our’ differences and realise the way forward. The very framing of the question Gray asks aptly represents what is indeed shared between the critical younger white generations and their ‘well-intentioned’ elders, this sense of an imperative to intervene and to ‘do something’.

Clearly, Gray does not want to write a diatribe on the issue of Stolen Generations. His repeatedly stated concern is with ‘understanding’ the perpetrators of these policies, without forgiving, or castigating, them. Gray draws correlations between the issues surrounding Holocaust histories, and the issues surrounding white Australians’ critical interrogation of those who directed and carried out Aboriginal policy. He points, for example, to Schlink’s controversial novel, The Reader, to support his contention that the ‘whole truth must be faced – even where it includes elements that do not fit with our preconceived image’ (207). Such comparisons may offend some readers, and irritate some historians. However, Gray does succeed in highlighting the more nuanced insights of the work that has been carried out since the 1990s in Indigenous cross-cultural histories, which has sadly not tended to reach popular history and current affairs. And the book seems likely to reach the audience for whom it is written, and may well shift some entrenched presumptions and blind spots. But those who want to get a deeper understanding of the present-day white Australian anxieties that surround the history of Aboriginal and white relations, and an understanding of why the so-called History Wars became so toxic at the turn of the twenty-first century, should probably ensure that they read it.

Victoria Haskins
Germans: Travellers, Settlers and Their Descendants in South Australia, edited by Peter Monteath (Wakefield Press, 2011)

With small brush-strokes this publication paints details into the portrayal of Germans in South Australia. In a clear attempt to wipe away any stereotype of a homogeneous group of immigrants, Germans portrays a wide cast of characters, some receiving a much deserved biographic treatment, others playing their part in a broader story. This publication celebrates not just Germans who came to stay, but those who contributed, either to their own field or to the advancement of South Australian society, no matter how long their stay on our shores.

In the introduction Peter Monteath tells of Friedrich Gerstäcker, a German traveller who was trouble by the disunity he found amongst his countrymen in Adelaide. In this way Monteath emphasises the ‘sheer variety’ of Germans in South Australia (ix). Diversity is the theme of this compilation and Monteath sets the scene by introducing not just Lutherans but Catholics and Jews and those with ill-defined ties to church; not just labourers but urban craftsmen and tradesmen arriving as ‘economic refugees’ (xiii); not just rural farmers but the well-educated who ‘brought with them an intellectual energy and cosmopolitanism which bestowed huge benefits on what was still a tiny and precarious colony’ (xv).

The first four chapters focus on the interactions of Germans with South Australia’s indigenous population. Peter Mühläusler’s chapter highlights the communication between Germany’s ‘armchair academics’ (2) and an adventurous young fieldworker, Hermann Koeler. A twenty-four year old doctor, Koeler was amongst the first Germans to visit the colony. In ‘A vision frustrated’, Christine Lookwood presents a sobering depiction of the fight of Dresden missionaries to recognise land rights and encourage the use of indigenous languages in relations with South Australia’s indigenous population. Using their letters and diaries, Lockwood presents South Australia’s colonisation through the eyes of missionaries Teichelmann, Schuermann, Meyer and Klose. Bill Edwards traces the origins of the Moravian Church and its presence in South Australia. Edwards provides a brief biography of each of the German Moravian Brothers who were chosen for mission work in South Australia, and examines their influence on the Point McLeay and the Point Pearce missions and their missionary career in Australia and abroad.

In ‘Nothing pleasing to impart?, Mary-Anne Gales provides a closer examination of the work of one of the Dresden Missionaries, Eduard Meyer, by detailing his work with the indigenous population of Encounter Bay. While he left eight years later, disillusioned ‘over his failure to win over a single convert’ (63), Meyer left behind a rich legacy in the form of extensive word and grammar lists in the Ramindjeri language. German missionaries, by insisting on preaching in the mother tongue of their intended converts, at a time when assimilation policies wrought so much damage, provided invaluable tools to facilitate modern-day ‘language renewal programs’ in indigenous languages (78). Another German who left a lasting legacy amid a backdrop of perceived failure is the ethnographer Erhard Eylmann. Wilfried Schröder’s captivating biographical sketch leaves no doubt that Eylmann’s
contribution to the recorded knowledge of Indigenous South Australians should be acknowledged and honoured.

In her vivid portrayal of a family’s motivation to migrate, Lois Zweck highlights the craftsmen, tradesmen and artisans that made up ‘at least one-third’ of ‘nineteenth-century German arrivals to South Australia’ (81). Many of these immigrants settled in the city and became a part of Adelaide’s German population. It is from this urban group that Michael Bollen gathers his well-drawn cast of middle and upper class Germans of ‘different faiths and fatherlands’ (96) and their Anglo-German supporters (111). These players worked diligently to establish a subscription hospital, supported by a typically South Australian mix of voluntary contributions and government subsidies. In his chapter ‘The man of the law’, Horst K. Lücke provides a biographical sketch of a highly-educated urban German, Ulrich Hübke, and a clear summary of the importance of the Torrens System to the growth of South Australia.

In his chapter ‘The man of the law’, Horst K. Lücke provides a biographical sketch of a highly-educated urban German, Ulrich Hübke, and a clear summary of the importance of the Torrens System to the growth of South Australia.

Three chapters of Germans provide much needed attention to those who travelled to South Australia aboard the ‘three-masted barque Princess Louise’, a vessel which ‘brought to South Australia a remarkable group of passengers’ (126). These passengers include Dr Carl Muecke, two of the four Schomburgk brothers, artist Alexander Schramm and entomologist Marianne Kreusler. Pauline Payne shows how Schomburgk was able, through collaboration with a network of international and interstate contacts, to bring European culture to South Australia. Janice Lally and Peter Monteath illuminate the acute observations of the artist Alexander Schramm, and Philip Jones describes the efforts of an array of fascinating German intellectuals. These chapters show that many a romantic or dramatic tale can be drawn from the activities of those who contributed to the study of science and the arts in South Australia.

Women of the Barossa are brought to the fore through two descriptive chapters by Julie Tolley and Angela Heuzenroder. Tolley outlines the myriad of roles and responsibilities which women took on in the winemaking industry which brings the occupations and pursuits of the descendants of German migrants though to the current day. The reader can almost smell the freshly baked Blitzkuchen in Angela Heuzenroder’s ‘The Barossa Cookery Book’. As this book was released in 1917 and again in 1932, this chapter marks a transition into a time of strained British-German relations during World War I and II.

The difficult subject of internment camps is tackled through two unique perspectives. In ‘No man’s land’ Christine Winter takes us into the internment camps through the wives and children of interned German missionaries. By looking past the superficial evidence, Winter shows how these women fought to join their husbands, where the children could be educated in German and their families reunited. In her thoroughly researched chapter, Barbara Poniewierski asks us to acknowledge the pro-German, and even pro-Nazi, sentiment which existed in German communities, and the relatively small number of internments. In a contrasting but complimentary chapter, Peter Monteath demonstrates the sympathy and support offered from South Australians of German descent to those fleeing, or attempting to flee, anti-Semitism and persecution.

The chapters provided by John Miles and Catherine Speck provide redemption as the descendants of German immigrants to South Australia contribute to Australia’s
war effort. In ‘Penguins that flew’, Miles delivers a biographical account with a floral depiction of Paul Pfeiffer; linguist, translator, university student, poet and RAAF airman (326). Catherine Speck allows Nora Heysen’s light to shine, highlighting her role as ‘the first Australian woman to be appointed an official war artist’ (402). In the closing chapter ‘Joining the club’, Ingrid Münstermann shares her research into German migration to South Australia after 1945. By analysing membership to ethnic organisations, rates of out-marriage, naturalisation and language shift, Münstermann finds this group to be not quite invisible but ‘highly acculturated’ (431). Ingrid Münstermann reminds us that ‘German heritage in all its forms’ is worthy of preservation, even if it is in the form of ‘symbolic ethnicity’ (432). This publication goes a long way in providing those of us who have lost touch with our heritage a more complete picture in which to see ourselves and the experiences of South Australians of German origin.

Heidi Ing

The Japanese side of the 1942 to 1943 Papua New Guinea campaign, focused on the Kokoda Track, is a significant subject in an area of World War II history that has new publications every year. Collie and Marutani’s book, however, brings very little new to this subject. Their work basically draws on secondary sources, along with a few interviews with prominent Japanese survivors and the ATIS (Allied Translation and Intelligence Service) reports of Japanese captured documents. The authors do not even indicate in what collection the ATIS documents are located (they are in the Australian National Archives). Throughout, the referencing is inadequate and the work does not make any new contribution to better understanding the Japanese side of the conflict.

For the most part the military history is presented in a confused and anecdotal way, in contrast to Peter Brune’s superb military history *Bastard of a Place: The Australians in Papua*, which covers the same time period and battles as Collie and Marutani. Brune focuses on the Australian side, but does so by bringing in the broader context of military strategy of Australia and its Allies (the U.S. and Britain) in a way almost absent in Collie and Marutani. Brune explains how U.S. General MacArthur’s arrogance and lack of full frontline information, when he was based in Australia after the defeat in the Philippines, led to his pressuring Australian General Blamey to dismiss key Papua New Guinea campaign officers General Rowell, Australia’s senior commander of the Papuan campaign up to the victory at Milne Bay and the successful ‘fighting retreat’ down the Kokoda Track. Blamey further removed Rowell’s senior commanders Potts, Clowes and Allen who had been directly involved in the desperate delays that slowed the advance of the Japanese down the Track and then pushed them back north. Prime Minister Curtin went along with MacArthur in pushing Blamey into these appalling decisions. No comparable discussion of the Japanese high command’s interplay with civilian politicians and military within the cabinet is presented by Collie and Marutani. They do cover the standard reference to Army versus Navy rivalry over Japan’s military strategy and the allocation of military resources.

If Collie and Marutani have not done scholarly military history, as Brune has done, one would at least expect that their book would be a social history focusing on individual soldiers’ experiences, as Anthony Beevor has done on the Eastern Front (*Stalingrad*, 1998; *A Writer at War: Vasily Grossman with the Red Army 1941-1945*, 2005). The contrast, however, is that Beevor delved deeply into both German and Russian primary sources, even though his book eventually became a popular international bestseller, while Collie and Marutani have uncovered no new sources or even explored archives in Japan. Outstanding scholarship can also lead to popular and very readable publications, but Collie and Marutani have managed to do neither. Another possible model might have been the approach of Charles Happell in his *The Bone Man of Kokoda* (2008), which tells us the story of Kokichi Nishimura in a complex biographical narrative. Happell discusses the war, but focuses heavily on Nishimura’s later life and return to the Kokoda Track. Collie and Marutani also interviewed Nishimura (in 2005), yet we get no real sense of the man’s deeply
obsessive character grounded in extreme Japanese military loyalty and sense of
honour. Nishimura instead comes across as just another participant in a tragic defeat.

What, then, is *The Path of Infinite Sorrow*? It is basically one more derivative
military narrative history for the mass market, a market where hundreds of such
publications appear each year internationally. Of what interest might Collie and
Marutani’s book be to military and social historians of World War II, particularly the
Japanese side of the conflict? Their subject has actually become a major area of
contention internationally among historians, among those in the broader field of
Japanese Studies, and between nations, including China, Korea, Taiwan, Australia,
and Japan. This broader area of debate is discussed nowhere by Collie and Marutani.
The decade-long invasion and war in China preceding the invasion of New Guinea, a
Japanese invasion where its troops committed hundreds of atrocities, is explained by
Collie and Marutani through the illustration of the massacres at Nanking in 1937:

Perhaps Nanking is better understood from the perspective of the brutalizing
nature of war. Although Japan’s soldiers prevailed in China, the fighting had
been tough. … Like all militaries, Japan’s was built on harsh discipline and
the dehumanization of the enemy. (22)

Later, they state that ‘the quality of officers in New Guinea [according to survivor
Imanishi] was far lower than in China … they were more inclined to stand back and
give orders, seldom joining the troops in their assigned tasks’ (95). The ‘assigned
tasks’ in China, as is now widely acknowledged by scholars outside Japan, was
primarily occupation and genocide.

This view that both sides were dehumanised by war pervades Collie and
Marutani’s account of the Kokoda battles. At the desperate fight by the Australians to
hold and finally retreat from Isurava, some Australian soldiers who were wounded
were left behind by those retreating with the expectation that they would be taken
prisoner by the Japanese and be treated as POWs, as was the case in Europe. Brune
relates how the Australians discovered their mistake while waiting in the outlying
jungle when they heard the cries of their mates being tortured and finally executed by
the Japanese occupiers of the village. They learned that all Australian wounded had to
be evacuated no matter what the cost, and much of Brune’s account in the first part of
*Bastard of a Place* documents how Australians carried this out on their own, mostly
acting as their own carriers.

Collie and Marutani cite Brune, but never mention Japanese torture of
Australian wounded. They do not mention how Australians carried out their own
wounded even in the worst of conditions, and never left them as suicide warriors as
the Japanese routinely did with their wounded. Collie and Marutani refer to
‘difficulties with Korean labourers’ (91) and ‘volunteer Formosan and Korean
labourers’ (128) along the track, but never mention the use of Korean ‘forced’ (slave)
labour throughout the Japanese empire including New Guinea.

On the issue of war crimes, Collie and Marutani again equivocate. They do not
cite the published Tokyo War Crimes Trial transcripts, nor do they mention the most
important recent study by Yuma Totani. Instead they repeat the tired cliché of
‘victor’s justice’ and mention dissenting Justice Pal as ‘the only judge with significant experience in international law’ (281). One of the most serious charges of war crimes involved treatment of prisoners, including torture and cannibalism by Japanese troops. Collie and Marutani treat the well documented accounts of cannibalism along the Kokoda Track and later along the northern coast as understandable, as

the Japanese, at times, were starving. Soldiers on the brink of death, already in mental and physical no man’s land, might well suppress any moral obligations to the thought that one more meal could get them to another day. (164)

Totani, however, cites evidence presented before the Tokyo War Crimes Trials of the November 1944 memorandum on training officers:

This document gave instructions about dos and don’ts when eating human flesh, reading in part, ‘Although it is not prescribed in the criminal code, those who eat human flesh (except that of the enemy) knowing it to be so, shall be sentenced to death as the worst kind of criminal against mankind.’1

In other evidence, a Japanese soldier testified that eating ‘enemy’ flesh was considered permissible by his officers.2 The problem of cannibalism therefore was one of command and policy, not just a spontaneous response to hunger and possible starvation. The contrast with Australian troop behaviour is verification of this. Yet Collie and Marutani never address the problem of upper level rules and discipline in this area.

The book concludes with a final reference to Yasukuni Shrine:

The veterans of the Kokoda campaign were finally at peaceful rest in the luminous fields of Yasukuni Shrine. In the innocence of young boys, everything is joyful and the world is full of hope. (291).

Yasukuni includes the ashes of Class A war criminals and has been the source of major conflict between Japan and China in the last decades. It also is the central rallying point for Japan’s far right who embrace militarism as a positive value that was lost when Japan was defeated in World War II. But to Collie and Marutani the context of that Shrine and the responsibility for the tragedy dealt by those in power in World War II Tokyo to ordinary Japanese, to say nothing of the millions of non-Japanese lives lost, need not be mentioned. If Japanese militarists were responsible for the war and for the invasion of New Guinea, one will not learn it in this book.

David Palmer

2 Totani 158.

Robert Manne considers that *Making Trouble* is a sequel to his ‘previous collection, *Left, Right, Left*’ (8). Published in 2005, this earlier anthology takes its title from Manne’s peripatetic, political positions, whereas *Making Trouble* compiles essays published since 2005, almost all of which ‘concern the politics and history of Australia’ (10). Introducing the collection, Manne feels no need to obscure or disown his political past. Provoked by ‘the failure of the Western Left to grasp the astonishing evil of communism’, after an ‘early attachment to the social democratic Left’, Manne’s allegiance turns towards the Right (8). Following the collapse of European communism, Manne’s sympathies return to the Left. At this point, separation with the Right takes place because of the failure of Western conservatives to acknowledge ‘the racist shadow that fell across their history’ and ‘their growing hostility to the struggles unleashed by the cultural revolution of the 60s’ (8). In the late 1990s, as Manne (in association with Raimond Gaita) writes more and more about Aboriginal child removal and the ‘stolen generations’ – he fuels an already tense relationship with the *Quadrant* board. Ultimately, Manne resigns his editorship of Australia’s flagship conservative journal. Eventually, his severance with the Right is made final because of ‘the role played by American neo-conservatives and their Australian followers in the invasion of Iraq’ (8).

Vigorous and passionate engagement in Australia’s cultural and political life comes at a cost and Manne wears his heart on his sleeve as he laments, ‘the metamorphosis of the group with whom I had fellow-travelled during the Cold War into apologists for American neo-imperialism and Western cultural hubris was particularly salutary and painful to me’ [8]. Thus, having set the scene akin to Tennyson’s *Ulysses*, with undiminished vigour, a newly radicalised Manne ventures forth to wage cultural battle once more. In *Making Trouble* his stated intention is to expose ‘the new Australian complacency’ and the presumption that ‘our goodness and wisdom are self evident and beyond question’ (6). No matter what Australians do in pursuit of our self interest ‘it is inconceivable that we will inflict any serious harm upon other countries and cultures’ (6). Exposing this ‘insufferable’ complacency, Manne takes on some powerful and dangerous targets: American and Australian neo-conservatives; the Murdoch media empire including mastheads such as the *Wall Street Journal* and the *Australian* and electronic outlets such as Fox News; ex-Prime Minister Howard; Tony Abbott and a populist conservative Coalition – the list goes on (9).

Two recent events serve to thrust Manne even further towards the Left. Firstly, his study of the Global Financial Crisis (GFC) convinces him that the crisis is ‘grounded in the marriage of false ideology – faith in the magic of the unregulated market’ (9). Instead of inciting the return of ‘social democracy and neo-Keynesianism’, Manne is appalled that in the United States, the GFC heralds the rise of the Tea Party and the folksy (but venal) politics of Ma and Pa Kettle politicians like Sarah Palin, who gain legitimacy in right wing media outlets such as Fox News. The second event which radicalizes Manne is the rise of ‘global warming denialism’:...
[t]he interests of the fossil fuel corporations – represented most crudely by the billionaire Koch brothers’ investment in the Tea Party and by Rupert Murdoch’s creation of Fox News, all of whose ‘journalists’ are under instructions to spruik the cause of climate change denialism – have, quite simply, won. (9)

In an Australian context, Manne considers that the ‘interconnected demise’ of Malcolm Turnbull and Kevin Rudd, along with the elevation of Tony Abbott to the leadership of the Liberal Party – ‘represents a victory of a similar although not irrevocable kind’ (9).

All but six of the thirty-two essays that appear in Making Trouble were originally published in the Monthly. Assembled for a general readership, these assured essays benefit from the argumentative coherence of being published in a single volume. Conservative readers are unlikely to be impressed but for those with leftward leaning views Making Trouble serves as an excellent summation and interrogation of recent Australian politics. The anthology also benefits from the good editing which organises the essays into the seven themes that have preoccupied Manne’s writings since 2005. In the first section, ‘The Howard Legacy’, Manne delivers a sustained and compellingly argued critique of John Howard’s prime ministership. On the other hand, this section also takes in essays on Mark Latham, Paul Kelly, Australian Muslims and an exchange of letters with Howard heir and Prime Minister in-waiting – Tony Abbott. The following section, ‘Asylum Seekers and Australian Democracy’ rewards the reader with one of the tour de force articles of the collection – ‘The Strange Case of Cornelia Rau’ – an essay that should be read by Australians of all political persuasions and which deserves be set as mandatory text in national civic studies (95).

Along with essays on Rupert Murdoch and the ABC in the ‘Media’ section, comes the second remarkable essay of the collection – ‘The Cyberpunk Revolutionary: Julian Assange’ (194). Manne’s tribute to the anarchic Assange is fulsome, as he credits him with one of the ‘few original ideas in politics’ which is Assange’s stated mission for the creation of WikiLeaks namely: ‘that world politics could be transformed by staunching the flow of information among corrupt power elites by making them ever more fearful of insider leaks’ (221). Certain to make the reader squirm uncomfortably, particularly in the Australian context, the section on ‘Climate Change’ incorporates Manne’s comprehensively researched pieces on the subject, as well as an article on the recent Victorian bushfires. Seven essays in ‘The Rise and Fall of Kevin Rudd’, serve as timely reminders of recent Australian political history. Reflecting on the impact of Australia’s past on present controversies, ‘Past and Present’ takes in essays such as: ‘Pearson’s Gamble, Stanner’s Dream’ and ‘Gallipoli and the Armenian Genocide’. Unexpectedly, Manne concludes Making Trouble with a section dedicated to ‘Interpreting the Holocaust’. Yet, those familiar with Manne’s work as a polemicist will recognise that he merely ends where he begins. Over time, Manne has repeatedly stated that his individual political identity was profoundly shaped by the Holocaust, an event that has haunted him all his life. Manne’s parents came to Australia as post-war refugees and his grandparents died in the Holocaust. Consequently, some of the essays in this section are among the most thoughtful in the collection.
Where rhetoric refers to the use of language to argue and persuade, on the whole, *Making Trouble* serves as an exemplary study in rhetoric. You may or may not agree with the paradigm within which Manne frames a particular political or cultural reality yet once this is done, Manne focuses unswervingly on his target sustaining his arguments with extensive background research. In part, such intense application may point to the fact that Manne does not like to be wrong. All of which makes it all the more admirable that Manne subjects his previous assumptions to such serious scrutiny. I venture to suggest that in *Making Trouble* rather than finding Manne to be irrelevant, a younger generation may well be inspired to find a voice for their own concerns in this older cultural warrior who refuses to become compliant and domesticated within a public sphere dominated by a submissive, populist and conservative media.

Eleni Pavlides

*Eighteenth-Century British Literature and Postcolonial Studies* is an admirable addition to the field of postcolonialism. It concentrates on an intimate and in-depth study of the issues of the British political, philosophical and economic paradigms in a particular period of time, unlike many others’ general and overall treatment of the colonial, postcolonial and neocolonial thoughts and debates, such as Ania Loomba’s *Colonialism/Postcolonialism*, Leela Gandhi’s *Postcolonial Theory: An Introduction*, or Elleke Boehmer’s *Colonial and Postcolonial Literature*. Consistently and coherently Suvir Kaul starts it with the historical, economic, social and political events of the sixteenth and seventeenth centuries in order to provide a comprehensive understanding of the eighteenth-century British world with its burden of Empires. In a formal, scholarly and engaging way he places critical and theoretical arguments having focused on a timeline at the very beginning and plan of the book in the ‘Introduction.’ That timeline refreshes my memory of the political and literary history of the mid-seventeenth and eighteenth century and helps me to understand the materials in a very clear-cut way. Kaul’s bold attempt to focus on a specific area reinforces previous scholarship and successfully adds new ideas about postcolonial debates.

The central attempt of the writer in this book is to prove that texts are not context-free and de-historicism and de-contextualisation cannot take a reader to the core meaning of the texts. Consequently he hits upon the veiled colonial layer of British literature in the eighteenth century and confirms that the whole corpus of contemporary literary texts are totally informed by the promotion and expansion of commerce, trade and plantation in Asia, Africa, the Caribbean and America. The book thus establishes the historical and ideological standpoint of the English society in that period when empire-building was considered a venerable and glorious enterprise for a nation. And for this the English not only concentrated on the establishment of the ‘external colony,’ that is to say, the expansion of territories in overseas areas, but promoted ‘internal colonization’ in the formation of the Britishness incorporating Ireland, Scotland and Wales together as well. Kaul shows how travelogues, journals, newspapers, and other literary forms contributed in this task of paradigmatic preparation and cultural representation. They provided useful knowledge about the social, cultural, religious, topographical, economic and political norms and practices of the faraway places. In this way the book reveals ‘the world-creating ambition’ (26) of the writers of those days and shows how postcolonial literary criticism traces these historical marks in the body of literature.

To develop this central thesis, Kaul includes text analyses – dramas, essays and novels – very interestingly, although most of the books are not included in the general syllabi in the existing Departments of English in Bangladesh. In these analyses in each chapter he situates rudimentary discussions on the relationship between colonial ideas-practices and origination-development-contribution of a particular genre. In Chapter 1 the writer draws the readers’ attention to a basic trait of English drama in these centuries; that is, the plots, characters and events found in the...
classical and British dramas are ‘far removed from Athens or Rome’ and from London (35-36). Analysing some dramas by Davenant, Dryden and Aphra Benn, he then shows that absolute celebration of Englishness and its commercial and cultural superiority was constructed gradually and cumulatively in the dramatic world from a less obvious and fluid notion of national consciousness. In the discussion of essays and fiction, in Chapter 2, also surprisingly enough the writer identifies the novel as ‘a foreign import,’ developed from myriad places in all over the world (61). Hence come the ruthless love story of Inkle and the American slave Yariko, the model colonial settlement of Crusoe, and through these the cues to produce an overbearing nationalist ethical culture. The writer’s detail treatment of the role of the Spectator in the celebration of commerce and consumerism and formation of the public and female sphere offers a valuable insight. He shows its advocacy for dominion by arts, not arms, overseas was nothing but a daydream at that time. Immediately after this, Kaul places the struggles of the Scots, through Roderic Random, not to be treated as the ‘Other.’ The book thus highlights the paradox of Scottish-British identity that can only be resolved through Roderick’s fortune-making overseas. Such analytical findings obviously make the book worth reading not only for the academics, but also for any curious reader from the once-colonised countries.

Another trait which enchanted me is that the book does not offer any parochial readings. Besides the aforementioned colonialist underpinnings it contains a most fascinating part called ‘Perspective from Elsewhere.’ It includes the writings of some four writers who went against the common current of ideas and practices of the imperialist conceit. They are Lady Mary Montagu, of whom once Alexander Pope was enamoured and to whom he wrote a series of letters, the Great Shakespearean scholar Samuel Johnson, Phillis Wheatley, a Negro maid servant of Boston, and an African slave named Gronnisaw. Whereas the first two tried to put opposite ideas and pictures of the colonised world presenting an idealised cultural, social and political character of the women, inhabitants and rulers of those countries, the latter writers express their anguish for their origin in an acculturated environment. This chapter thus unmasks the true and ironic face of imperial representational politics and creates a space for both present neo- and postcolonial scholars to look deep into the matter.

The conclusion of the book works as a reminder. It reminds the readers that in celebrating the ‘language as arts’ (156) we ought not to forget the history that produced the ideological foundation of imperialism. ‘Gazing into the Future’ (155) Kaul discerns the same background of imperialism as in the literary creations.

Structurally the book is a very fine one. The wise crafting of the timeline and the lengthy Introduction make the main chapters progress logically. The titles of the chapters themselves are literary and hence charming and expressive of the writer’s literary attributes. Notes after every chapter provide additional information along with the clarification of the stated points, and the Bibliography and Further Reading are rich and greatly enhance my curiosity. Moreover it is a text from a series called ‘Postcolonial Literary Studies’ that create eagerness to read other books – published and yet-to-be-published. Although sometimes the sentences are long, ambiguous and set off with many commas which hamper smooth reading, the use of attractive phrases such as ‘the powerful afterlife of colonialism,’ ‘world-systemizing ambition,’ ‘an uneven promise,’ ‘constant re-adjustment,’ ‘the fantasy of European self-sufficiency,’
‘near-hallucinatory fears’ etc. deserves special remark.

On all scores Suvir Kaul’s *Eighteenth-Century British Literature and Postcolonial Studies* carries the possibility of formulating postcolonial consciousness against the Eurocentric reading of eighteenth-century literature. It is not an end but a path to traverse the other arena of postcolonialism. Thus it can be an authentic source of knowledge for students, teachers and researchers in the field of colonialism, postcolonialism and neocolonialism that must be read and re-read, thought about and discussed. It is a book that will endure with an extraordinary impact on the postcolonial/neocolonial thinkers’ realisation of the rough realities of the colonial period.

**Umme Salma**
Detective Fiction in a Postcolonial and Transnational World edited by Nels Pearson and Marc Singer (Ashgate Publishing Limited, 2009)

[T]o trope the actual experiences of those bereft of statehood or collective agency as we totalize concepts like liminality, migrancy, and hybridity in theories of globalization is to augment ‘the discrepancy between historical experiences of migration and aestheticized theories of “migrancy”’ and create ‘a fraught alliance between the allegedly transgressive manoeuvres of postmodern travelling theory and the putatively oppositional politics of postcolonial practice’. (10)

If you’re into 70-word sentences such as the one above, this book is for you! Someone who wouldn’t have appreciated this sentence (taken from the Introduction) is Rudolf Flesch. Flesch’s Reading Ease test measures the readability of text on a scale from 0 to 100. A score of 100 suggests that text is very easy to read, and a score of 65 or above is considered Plain English. The lower the score, the less readable the text. Running the above 70-word sentence through Flesch’s Reading Ease test produced a readability score of 0.0. So why should we as readers be subjected to such verbal boogeymen? And is the word ‘deterritorialization’ necessary? Ever?

Perhaps the answers to these compelling questions lie in the history of detective fiction. For a long time, detective fiction (and I use the term loosely, as is the wont with such a lexical shape-shifter) was looked down upon as literature’s plebeian neighbour. Part of the reason for this was its appeal to populist readership through action and Plain English. Over time, detective/crime fiction has been extracted from the bottom of the dung heap, but perhaps insecurity about being smelly remains. Some who write about crime fiction are so determined to be taken seriously by gourmands of long, meaningless sentences that they do all they can to replicate the style of writing (sadly) often associated with writing about literature.

The good news is that the chapters subsequent to the obscure, jargon-dense Introduction are generally an improvement. The first chapter is Emily Davis’s excellent and insightful chapter on Michael Ondaatje’s Anil’s Ghost. Davis points out Ondaatje’s challenges to our Western notions of truth and justice: ‘To simply deploy Western ideologies of truth and justice is to betray the complexities of local histories’ (28). Davis’s chapter is a more fitting introduction to Detective Fiction in a Postcolonial and Transnational World (DFPTW). The premise of the book (which emerges by implication rather than explication) is that the scope of detective fiction is broad and expansive enough to accommodate socio-political analysis of transnational situations and locations. The eleven chapters span such diverse regions as Sri Lanka, India, the French Caribbean, Peru, Colombia, Mexico, and the United States. It is wonderful to have in one volume writing on the detective fiction of places, cultures and subcultures (e.g. Korean-American) which may not have been given much attention previously. Although Australian detective fiction and its idiosyncrasies are not explored in this book, it is pleasing to see that important Australian theorists Stephen Knight and Helen Tiffin are referred to, along with other significant and
eminently sensible (crime) writing theorists such as John G. Cawelti, P.D. James and Raymond Chandler.

The downside of writing about texts that are generally not well known in the West is that it can be quite abstract to read analyses of unfamiliar texts. We are often left to speculate about the content of the books referred to and the accuracy of the analysts’ interpretations. Of course, this is not a problem unique to this book, and is common to much academic analysis of literature. In the best-case scenarios, we as readers are inspired to seek and read the books being discussed. However, not all of the chapters in *Detective Fiction* achieve this result, and even where they do, the problem of putting the cart before the horse remains unresolved.

*DFPTW* successfully shows how resilient the detective fiction genre is at tackling many complicated mysteries, even those beyond traditional definitions of crime. Maureen Lauder’s chapter on postcolonial epistemologies refers to Amitav Ghosh’s *The Calcutta Chromosome* as a book which seeks to ‘imagine what might come after the transnational. What would a world without barriers look like?’ (54). Claire Chambers’s chapter on Vikram Chandra and postcolonial noir discusses the metaphysical detective novel, in which the detective grapples with the spiritual mysteries of the universe. Chandra says in relation to his own novel, *Sacred Games*, that God’s existence is insinuated as ‘the controlling yet shadowy “consciousness” that is assumed to stand behind’ the novel (42). Jason Herbeck’s interesting and different chapter on detective narrative typology discusses Gérard Genette’s concept of *peritext* in relation to French-Caribbean literature. Herbeck writes that in Patrick Chamoiseau’s novel *L’Esclave vieil homme et le molosse*, even such traditionally neutral and independent book conventions as the epigraphs, dedication, and table of contents all provide clues for the reader as detective for how to interpret and approach the mystery of the novel. Herbeck also refers to ‘a growing list of French-Caribbean literary works that, in questioning (neo)colonial patterns and practices, propose investigations largely void of crime stories’ (78). This complicates the definition of crime fiction even further and stretches the term ‘detective fiction’ to near breaking point.

*DFPTW* provides a good illustration of how detective fiction has evolved and adapted to a changing postcolonial world, and the book contains many insightful chapters. Yet the Introduction and indeed many other chapters are obscure and inaccessible and ape the more unfortunate models of writing about literary fiction. This faux evolution is analogous to claiming that as men can be soldiers and kill each other, allowing women to become soldiers and kill each other is progress.

Michael X. Savvas
In the anniversary year of the King James Bible, it is fitting that scholars should turn their attention once more to what is often referred to as the most influential book in the English language. Hamlin’s and Norman’s *The King James Bible after 400 years* and Crystal’s *Begat* are two such texts that offer different and engaging perspectives of the Bible. Both contain a wealth of information: Prickett highlights ‘how all three great world religions claiming written descent from Abraham – Judaism, Christianity and Islam – have traditionally conducted their worship in a language different from their worshipper’s common speech’, which makes the introduction and popularity of the KJB ‘historically unusual, not in its difference, but in its closeness to the English language as a whole’ (Hamlin & Norman, 34). River introduces the reader to little known figures such as Doddridge, who ‘was a highly influential contributor to the principal genres of eighteenth-century religious literature’ (Hamlin & Norman, 124). On a lighter note, Crystal quotes Alistair Cooke’s ‘hypothetical version of Genesis 1:3 as it might emanate from the White House: ‘the Supreme Being mandated the illumination of the Universe and this directive was enforced forthwith’ (17). As Crystal points out, the succinctness of ‘Let there be light’ is hard to beat.

Hamlin and Jones introduce their subject with concise language and informative content, and the reader’s interest is piqued by claims that the King James Bible became ‘the single most influential book in the English language and arguably the greatest work ever produced by a committee’ (1). The inclusion of a brief historical overview offers enough information to contextualise the many translations of the Bible without overwhelming the reader, and reminds one of the costs, in human terms, of this Book of books – Tyndale was forced to work abroad on his unauthorised translation, and was strangled as a heretic in 1536 (3). They remind one too of the pervasively biblical culture in the seventeenth-century, which was ‘naturally reflected in works of English literature, which had always been steeped in the Bible since its origins in the Anglo-Saxon period’ (11). This is well worth remembering for students of English Literature and Cultural Studies.

*The King James Bible after 400 years* is split into three parts – language, history and literature. This makes it easier for the student who is interested, for example, to know more about Milton’s anxiety, or lack thereof, with the influence of the Bible, to find the appropriate essay, and allows for an expansion of thematic concerns. Overall the essayists are measured in their approach to their subject; however, Wheeler’s final statement, ‘Whereas in 1811 the KJB was considered to be “the (authorized) word of God,” in 2011 it is regarded as “the literary Bible”’ (250), is perhaps a little too sweeping.
As well as the broad range of essays, there is a chronology of the major English Bible translations to 1957; surely a bonus for historically-challenged people like me who constantly get the centuries confused! The chronology is followed by a select bibliography on the KJB and an index of Biblical quotations. *The King James Bible after 400 years* is an informative reference that could be used by students across a variety of subjects including English Literature, Theology, Biblical Studies and Cultural Studies.

David Crystal’s *Begat* is a study of the linguistic influence of the KJB, or more specifically of the Biblical expressions that have passed into everyday use, and are often ‘used by speakers and writers of modern English, most of whom will have no religious motivation for their use’ (257). I must admit I did not expect to enjoy this book because I have always found linguistics to be a difficult subject, and Appendix 1 has the frightening air of statistical data. However as I worked my way through chapters with headings such as ‘Let there be light’, ‘Nothing new under the sun’, and ‘Be horribly afraid’, I found myself enjoying the new aspect Crystal gave these well-worn sayings and the, at times, truly funny or ghastly puns and wordplay to which they have been subjected.

Crystal’s study reveals that many expressions that are considered as originating in the KJB have in fact either come from other versions such as the Geneva, Coverdale or Tyndale, or also appear in these versions as well as in the KJB, therefore,

when people talk about the King James Bible introducing various expressions into English, it doesn’t mean that it always originated them. Rather, it gave them a widespread public presence through the work being ‘appointed to read in Churches’ (8-9).

Furthermore, his discussion on the uncertain etymology of manna, which is ‘glossed “What is this?” in the marginal note to the passage in King James’ (50), highlights the appeal of certain biblical words in the English language. The phrase ‘manna from heaven’ remains a popular and readily understood metaphor for English speakers, despite it neither meaning literally food, bread or sustenance, nor actually appearing word for word in the Bible. *Begat* should make it on to the reading list of any individual considering a career in writing. Crystal highlights how the use of iambic rhythm, alliteration, and other linguistic devices can make particular passages more memorable, and his discussion of the phrase, *Tell it not in Gath, publish it not in the streets of Askalon; lest the daughters of the Philistines rejoice*, should perhaps be stuck in a highly visible position on one’s writing desk:

The juxtaposition of two clauses without an explicit linking word (technically known as asyndeton) increases the pace, emphasizes the rhythm, and highlights the syntactic similarity between the two sentences. The effect is often found in proverbs ... and the result is to make a sequence more memorable. (80)
Crystal’s stated aim is to discover how many expressions from the KJB have passed into idiomatic use. He does not include direct quotations in his count, but only considers everyday expressions that are either used word for word, or subject to variation for idiomatic purposes. An Appendix collating the expressions discussed in the book, an Index of Expressions and a General Index are included to aid the reader. By the end of the book, he claims to have found the answer ... but I won’t be the one to spoil it for you!

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