

American natives, with the unknown or ostensible enemy to be conquered, can seem preferable to being amidst a gathering of greedy and insubordinate colonists ill-suited to their new roles. The failure of English colonists to get along with themselves, let alone natives, is perhaps a topic which will become of greater interest in future.

Fuller closes with a reception study of Hakluyt in the nineteenth century. Including as it does ruminations on Richard Hakluyt's personality, editorial practice, the development of the discipline of history, and emergent nineteenth century British imperialist nationalism, the chapter opens out the study in a satisfying fashion, gesturing to the wider implications of the material just examined. Fuller highlights J. A. Froude, the historian who famously described Hakluyt documents as "the prose epic of the English nation," and Sir Walter A. Raleigh, the Oxford Chair of English who added a concluding monograph to a major Hakluyt re-edition of 1904. Some slight reference to the latter pages of Froude's *England from the Fall of Cardinal Wolsey to the Defeat of the Spanish Armada* (12 vols., 1856-1870) might have helped to sketch in some of Froude's ambivalences towards the period which spawned the buccaneers. Fuller's analyses can seem diffuse and suggestive rather than conclusive—a wandering corps/corpus body/text theme appears irregularly, a gender slant is from time to time broached, a will to wordplay surfaces (seamen/ semen, etc.). Hakluyt editor Janet Hampden is referred to as Janet Hampton. *Voyages in Print* is more economically written than it seems, however. It is highly readable, critically sure-footed, and is a useful addition to studies of early exploration documents in English.

COREY COATES



Sander Gilman. *Franz Kafka, the Jewish Patient*. New York and London: Routledge, 1995. Pp. xi, 328. \$23.95 pb.

From so many of his earlier publications on Freud, Jews, modern culture, and medical myths, one could almost have predicted that Sander Gilman would write *Franz Kafka, the Jewish Patient*. Yet for all the expectations of familiar territory covered in previous books, the reader encounters much that is original and thought-provoking in this latest study. After a series of three epigraphs offering opinions that Kafka's experience is too Jewish, not Jewish enough, and Christian, Gilman boldly concludes, "And then comes me" (xi), promising a provocative argument which he lives up to in the pages that follow.

In his opening chapter, "On Difference, Language, and Mice," Gilman examines Jewish stereotypes in Mitteleuropa at the turn of the century, focusing on issues of race, illness, and gender. Through such minutiae as Kafka's "spit," his insights and unusual points of view proceed: "the skewer that pinned Kafka to his time and his place in soci-

ety, but also the bloody tubercular sputum that both fascinated and repelled him (and us)" (7). We note Gilman's multiple methodology of taking off from Hannah Arendt's comment about Kafka's spitting on bourgeois respectability, shifting from figurative language to the literal, medical level, and suggesting the polar tendencies of attraction and repulsion not just in Kafka's life but in the life of his readers. This lends a controversial richness to all of Gilman's arguments.

From "spit" Gilman turns to "mice," examining en route the *Mischling*, or offspring of mixed marriages between Jews and non-Jews, the circumcised pariah in Europe, and *Mauscheln*, or the hidden Yiddish language of the Jews. "A Jewish accent marks the soul of the Jew just as it marks his body" (30), a remark that leads into a discussion of Kafka's tale "Josephine the Singer, or the Mouse Folk." We are then led into a fascinating analysis of the cultural implications surrounding the ritual of circumcision, accompanied by striking illustrations. Gilman makes important connections between text and culture, and analyzes contradictions that Kafka sensed in Ostjuden where Jews are dirty and superstitious yet authentic and therefore healthy. Underlying Gilman's thesis is a sense of determinism: Kafka and the Jews cannot avoid what they are fated to become whether through circumcision or tuberculosis.

In the next chapter, "Kafka's Body in the Mirror of His Culture," Gilman links circumcision and the ritual slaughter of animals. We see also the importance of the Dreyfus Affair for Kafka in the transformation of the soldier's body into the tortured prisoner's body. "Males on Trial" continues to examine Kafka's trials and tribulations vis-à-vis his anxiety about masculinity and homosexuality. Gilman devotes considerable space to an analysis of Arnold Zweig's 1914 play, *Ritual Murder in Hungary*, with its presentation of the feminized Jewish male. He then relates images of *shehitah* or ritual slaughter to "In the Penal Colony" and "Jackals and Arabs."

The final chapter, "Tuberculosis as a Test Case," begins with a historic survey of the disease, noting the importance of auscultation in the early nineteenth century for a semiotics of tuberculosis. Yet for all the scientific and medical discoveries of the stethoscope through the century, mythmaking about the disease continued into our own century. Books and tuberculosis were linked in unusual ways at the turn of the century: George Eliot's *Daniel Deronda* presents the sick Jewish body of older Judaism in Mordechai and its recuperation in the eponymous hero of Judaism's secular future. The old Jew is the feminine and the new Jew is the masculine. Similarly in Thomas Mann's *The Magic Mountain*, Leo Naphta represents the unhealthy Jewish presence in the world. Gilman then crosses the Atlantic to look at medical reports about Jews and tuberculosis in the US after the Civil War where Jews are deemed to be less prone to the disease.

Where the first chapter deals with the trope of spit, this final chapter turns to "blood," for it is in the blood that Kafka finds his illness. "It

is not only the blood suddenly gushing from the slit throat of the victim of the blood libel, or the animal ritually slaughtered through *shehitah* that reveals the truth about what Kafka was fated to become, but also the blood gushing from his own throat" (182). Kafka employs a maternal image when he writes to Max Brod about his tuberculosis: "In any case my attitude toward the tuberculosis today resembles that of a child clinging to the pleats of its mother's skirts. If the disease came from my mother, the image fits even better, and my mother in her infinite solicitude, which far surpasses her understanding of the matter, has done me this service also" (182).

Part of the racial stereotyping associated with the unathletic Jew was the *habitus phthisicus*, the narrow chest prone to tuberculosis. Kafka views his own physical deformation as equivalent to his deformed psyche: "It is certain that a major obstacle to my progress is my physical condition. Nothing can be accomplished with such a body" (212).

Gilman concludes with a portrait of Kafka at summer camp in 1923, in the vacation town of Murtitz, where he sees young Eastern European Jews singing, and among them Dora Dymant. Gilman leaps from Dora Dymant to Alfred Dreyfus on Devil's Island to "In the Penal Colony," which is both about Jews and inherently not about Jews (231). He adds, in passing, the observation about French anti-Semites associating Jews with infectious disease. "Under Pétain, the French 'special police' in charge of rounding up Jews promised to obey a charter of 21 points, one of which was 'For French purity and against Jewish leprosy'" (231). Deportation and banishment were set tropes of legal discourse at the turn of the century, as if sanatoria indirectly paved the way for crematoria and current "ethnic cleansing."

Gilman supplies a 38-page appendix of official correspondence on Kafka's illnesses from 1909-1924. Thirty-two pages of notes complete the book and testify to the breadth and depth of Gilman's scholarship. *Franz Kafka, the Jewish Patient* makes an important contribution to our understanding of the enigmatic writer's life and work, and in a much broader sense to our understanding of Jewish stereotypes in modern culture.

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Gyan Prakash, ed. *After Colonialism: Imperial Histories and Postcolonial Displacements*. Princeton, New Jersey: Princeton UP, 1995. Pp. 352. \$16.95.

It is not news, particularly to readers of *ARIEL*, that "the postcolonial" as a quickly multiplying category, theory, practice, and institutional location, carrying with it the ability to homogenize and circumscribe diverse histories and power relations, has been the subject of increasing interrogation for some time (see, for instance, *ARIEL*'s conjoint