ture) as a major subdivision of postcolonial literature. Moreover, George does all this by shifting the primary locus of postcolonial criticism. Moving beyond the fashionable repetitions of the postcolonial catechism—national allegory, hybridity, transnationalism—George's conceptual analysis of the home simultaneously raises new issues and relocates old ones, such as nationalism and hybridity, at a less abstract and more personal level.

The most problematic aspect of George's study, however, is that it ultimately fails to commit itself. After simultaneously critiquing both grounded essentialisms and endlessly-migrating nomadism, she never clearly articulates what middle-ground position provides a *via media* between the confines of the home and a perpetual transnational vacation. Consequently, even though George effectively complicates the theoretical object of the home by situating it somewhere between Bachelard's metaphysics of home and Deleuze and Guattari's anti-metaphysical nomadism, her difficulty in articulating this location may stem from the fact that the home is not the best focus for such a location/journey. Given that twentieth-century literature largely chronicles the collapse of the home, the transnationalization of the nation, and the death of the self, perhaps it is not so much about the search for a home/homeland to house the self as it is about the search for something else, something in-between the home and the streets. This is clearly the direction that George's study moves toward, but it is not clear that it actually arrives.

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Veronica Marie Gregg. *Jean Rhys's Historical Imagination: Reading And Writing the Creole.* Chapel Hill: U of North Carolina P. 1996. Pp. 228. $39.95.

Part of what Veronica Marie Gregg's book *Jean Rhys's Historical Imagination: Reading and Writing the Creole* seeks to offer is a thesis of creolization that allows Dominican-born novelist Jean Rhys to become a part of the marginalized group of West Indians existing in exile in the "Mother Country," the home of colonial ideology. To do this, Rhys has to be understood as a creole, and the creole has to be recognized as that uniquely West Indian figure who is "neither fish nor fowl" but someone caught somewhere in between—a place of nebulous identity that ultimately renders her more West Indian than British. To do this, moreover, it has to be demonstrated that Rhys did write about the West Indies and that a large part of her creative output was defined significantly by her encounter with her West Indianness. Gregg tackles these

challenges by offering very detailed textual studies of several of Rhys's novels and short stories, and manages to make a strong case for understanding much of Rhys's work through an appreciation of her creoleness—her position as the ultimate other: an exile at home and abroad. She expands the conventional concept of the text by including analysis of Rhys's correspondences in a work that functions, ultimately, as both a piece of literary analysis as well as a biographical psychoanalysis of Rhys. The idea of bringing Rhys's "life" to bear on her writing is fraught with potential pitfalls, but Gregg manages to stick to her thesis, marshalling all evidence and ideas that she can to achieve her central aims. This focused study is worthy of some praise.

Significantly, Gregg embarks on her project by asserting her commitment to the examination of Rhys through the eyes of the West Indian critical apparatus. Her constant references are almost always to such West Indian critics as George Lamming, Kamau Brathwaite, Kenneth Ramchand, Gordon Rohlehr, and Sylvia Wynter. These critics are invoked with a self-conscious awareness that they represent the very thing that Rhys feared all her life: being denied her West Indianness, her distinctiveness as a European-based author, by the articulations of the "real" West Indians; yet it is only by invoking these writers that Gregg is able to expose the racial underpinnings of Rhys's ideology—the kind of paranoid anxieties that Gregg claims Rhys developed during her waning years. Gregg knows, as we do, that this encroachment of biography on analysis can often lead to the demonization of Rhys, but she is unable to avoid the temptation for ultimately such an approach fits too comfortably into her analysis.

Gregg's agenda is to bring Rhys into the halls of West Indian writing by subjecting her to the kind of critical scrutiny that makes it necessary for her to be read in the context of West Indian history. To do this, she is spurred on by other critics, but most centrally, by a mentor figure, Sylvia Wynter. In what seems to be a maternal response, Wynter endorses the volume in a blurb which appears on the back cover of the book. Wynter, appalled by the kind of feminist co-option of Rhys without proper critical thought and effective critical analysis of her ideologies on race and colonialism, sees Gregg's work as a daring challenge to Rhys's status as a totally positive figure in West Indian writing. There are points in the work that we wish Gregg were as direct and clear in what she is trying to prove as Wynter is, for in many ways this central thesis, offered by Wynter and developed by Gregg, is a critical one in Caribbean letters. Here, the central quarrel with Rhys is generated by a fresher and more politically defined reevaluation of her works. Wynter's concern is not a trifling one. Rhys's feminism is a salvaging of sorts, very much as the process of celebrating feminist ideas in Jane Austen and George Eliot represents a salvaging of their feminist credentials. However, her racism, her white creole classism and cultural arrogance are elements that are often overlooked by critics

whose central interest is to co-opt Rhys into the "canon" of West Indian writing. Gregg, to her credit, embraces Rhys as a West Indian voice, even as she tries to demonstrate that at the heart of Rhys's personal and emotional angst and confusion, are her own struggle with her sense of self, her identity as one who is not quite accepted by white European society, and as a woman who is clearly disturbed by a dismissal of the activities and behaviour of white colonials—her ancestors, her relatives—as merely cruel racists. Gregg's examination of Rhys and her life and work is an excellent excavation of her biases and preoccupations and offers some intriguing information about Rhys that can be said to explain, in many ways, why Rhys's tendency was not to write overtly about the West Indies.

Gregg demonstrates that it is impossible for us to turn from what can only be described as racist pronouncements by Rhys in her correspondences to Rhys's portrayal of the brutality of the Blacks at the end of the *Wide Sargasso Sea*, without realizing that her agenda, her ideological inclination is far more racially defined and driven than one could ever imagine. Through what can only be described as meticulous research and an intense desire to unearth as much about Rhys and her construction of history, race, and identity as she can muster in virtually everything that Rhys has written, Gregg has produced a substantial and impressive piece of critical writing. She demonstrates through an engaging analysis of numerous texts that Rhys was a formidable writer of significant power and grace. Nonetheless, she is more passionate about showing Rhys to be a victim of colonialism who herself came to represent the colonizing agenda.

KWAME DAWES

James C. Bulman, ed. *Shakespeare, Theory, and Performance.* New York: Routledge, 1996. Pp. vi, 218. $23.95 pb.

This volume might more honestly have been titled "Shakespeare and Performance Theory After the Revolution." The revolution in question is J. L. Styan's 1977 work, *The Shakespeare Revolution*, which proposed that twentieth-century staging practices of Shakespeare (culminating in 1970 with the watershed Peter Brook production of *A Midsummer Night's Dream* for the Royal Shakespeare Company) allowed audiences for the first time since the seventeenth century to see the bard's work as it was meant to be performed. Styan argues that stage-centred Shakespeare criticism and modern(ist) directors were working closely to restore the flexibility of the non-realistic or non-illusionistic early modern staging practices, and were rejecting nineteenth-century pictorial staging techniques. (In one of the more interesting essays in this volume, "Historicizing Alan Dessen," Cary M. Mazer utterly rejects the notion that directors and scholars were working together: they were simply both invested in a similar notion