

Chapter Two is built on the premise that "Contemporary American acceptance of the vampire has evolved over time, built upon a foundation of prior beliefs in the supernatural brought here by immigrants from all parts of the world." The time line reaches back to Sumeria, and the demon spread ranges from *bhuta* to *zombie*. In many ways the chapter is a reprise of earlier vampire "histories." Cause and effect attributions are weak and relatively unstructured. Of greatest interest is the finding that 27% of the survey respondents believe it possible that vampires exist as real entities.

The third chapter is key to the book. The author demonstrates how America's communications media generate, transmit, and perpetuate vampire lore. Half of her survey respondents state that they first learned of vampires from television and films. Dresser goes on to demonstrate how Madison Avenue has spread the vampire image from breakfast cereal to greeting cards. I agree with her assertion that Dracula has become an American icon perpetuated by "tubal transmission."

In Chapter Four, Dresser discusses Dracula fan clubs and in Chapter Five the lure Dracula has for his myriad of fans. She finds this lure to be the vampire's sexuality/sensuality, his eternal youth, dominance, continental charm, and aloofness.

Chapter Six tracks the ensuing pariah status of porphyria sufferers after Dolphin's linking of their disease with vampirism. The final chapter paints the multifaceted role that the vampire image plays in American culture. The author concludes that power, sex and immortality are the vampire qualities which equate with American values.

Dresser has laid some fine groundwork for a deeper understanding of the American vampire, but there is still farther to go. There is the devil figure facet of the American Dracula icon. In dress and accent he is perceived as foreign, evil, to be maintained at a safe arm's length. He assists in affirming fundamentalist Christianity. Sex and death are two of our culture's chief taboos; humor based on our Dracula icon helps us to release these suppressions. More important is Dracula's role in helping us to cope with the unacknowledged streak of violence in our culture.

This book is a good first step and I recommend it to anyone interested in learning Dracula's further history in America.

R. B. Kershner. **Joyce, Bakhtin, and Popular Literature: Chronicles of Disorder.** Chapel Hill: University of North Carolina Press, 1989. Pp. x + 338, notes, bibliography, index. \$34.95 cloth.

Margot A. Kelley
Indiana University

Like the recent work of Cheryl Herr, *Joyce, Bakhtin, and Popular Literature* contributes to the much-needed examination of the interrelationships between James Joyce's writing and the popular culture of turn-of-the-century Ireland.

Quoting M.M. Bakhtin, whose concepts of dialogism, heteroglossia, and intertextuality form the theoretical framework of this analysis, Kershner asserts that "literature is an inseparable part of the totality of culture and cannot be studied outside the total cultural context" (p.197). Yet in a book of this length, only the surface of this "total cultural context" can be scratched. Accordingly, Kershner limits the discussion to Joyce's early fiction, examining the intertextual links which are explicit between *Dubliners*, *Stephen Hero*, *A Portrait of the Artist as a Young Man*, and *Exiles*, on the one hand, and newspapers, magazines, and texts which were part of Joyce's personal library, on the other.

Perhaps inevitably, the discussions of popular texts are often primarily plot summaries which enable readers of Joyce's texts to recognize characters, plots, and themes common to both Joyce and his contemporaries. However, Kershner structures the analysis in a way which usually directs us beyond this level of intertextuality into fruitful considerations of various ideologies which inform the different works. After a brief chapter in which Bakhtin's theories are introduced, Chapter Two, "Young Dubliners: Popular Ideologies," demonstrates relevant links between "An Encounter" and boys' magazines, between "Araby" and popular romances, between "After the Race" and stories of the three musketeers. Among the stories considered in Chapter Three, "Older Dubliners: Repetition and Rhetoric," the section on "A Painful Case" and the rhetoric of newspapers is especially strong. Chapter Four, "A Dialogic Portrait," and Chapter Five, "A Portrait of the Artist as Text," both examine the protagonist Stephen in terms of his reading and that of his creator, noting ideological investments in the myth of the schoolboy, the Romantic image of the artist, the contemporary degraded romanticism, and the developing concept of the radical new thinker. Here Kershner moves away from presenting instances of specific intertextual links to a more general consideration of the ideologies informing much artistic production during Joyce's era—and an analysis of the ways in which Joyce absorbs some of these beliefs while concertedly challenging others. Many of these issues are raised again in the final chapter, "Sex/Love/Marriage: *Portrait*, *Stephen Hero*, and *Exiles*," as Kershner presents a sampling of the "progressive" novels in Joyce's library, novels which demonstrate that the character Stephen is not as unique as he would have his acquaintances (and many readers!) think. Kershner ends by ably discussing the flawed play, *Exiles*, in terms of the multiple ideologies it seeks to challenge at once.

Kershner uses the concepts of voices in dialogue, of mutually informing texts to locate James Joyce within a milieu inundated with popular writings, introducing us to the ideologies of the period through popular novels that were crucial to Joyce's conceptions of language and artistry, as well as often being interesting in their own right.