REVIEWS

John Berryman. *The Selected Letters of John Berryman*. Edited by Philip Coleman and Calista McRae, Belknap P of Harvard UP, 2020, 736 pages.
Eric Hoffman, editor. *Conversations with John Berryman*. UP of Mississippi. 2021, 175 pages.

Not that long ago, in 2014, to mark the centennial of John Berryman's death, Farrar Straus and Giroux republished his three books of poems: the groundbreaking *77 Dream Songs* (from 1964), the less well-known *Berryman's Sonnets* (1967), and his opus magnum, *The Dream Songs* (1969), complemented by *The Heart Is Strange: New Selected Poems* (edited by Daniel Swift, 2014) and a reissue of *Poets in their Youth* (2014), a memoir by Berryman's first wife, Eileen Simpson. "These books make a fierce little pile," wrote Dwight Garner in the *New York Times:* "When you aren't looking, they may scald a hole through your bedside table" (Garner 1). Signaling, perhaps, a rising interest in the work of one of America's more original and difficult twentieth-century poets, they were recently followed by *The Selected Letters of John Berryman*, edited by Philip Coleman and Calista McRae (2020), and *Conversations with John Berryman*, edited by Eric Hoffman (2021). Both constitute a needed addition to the field of Berryman studies

Hoffman's collection gathers over twenty conversation reports and interviews conducted with Berryman on various occasions between 1939 and 1971, including the transcript of the 1970 televised meeting, prefaced by William Heyen's poignant account of the day itself and the events preceding it. Published in 1974 in *Ohio Review* (two years after the poet's death by suicide), Heyen's "A Memoir and an Interview" is a harrowing portrait of a man "shortly after the beginning of another slip" (Haffenden 379): Berryman had just joined Alcoholics Anonymous and was an outpatient at St Mary's Hospital in Minneapolis. Referring to the crucial notion of irreversible loss underpinning his poetic activity, and the "epistemology of loss" from "The Ball Poem" (1948), Berryman remarks to Heyen and Mazzaro: "isn't it true that the three of us sitting here, began with a great loss, from the controlled environment of the womb?" (qtd. in Hoffman 112, cf. Warso 77-81). Discussing Dream Song 1 in a 1971 letter to Peter Stitt, he'll note: "the first line drifted into my head and I saw that it's about The Fall…. But as I followed the Song thro', mentally, it seemed also to dramatize the birth-trauma… the terrible 'departure' is from the womb) (*Selected Letters*, n.p.). Hoffman's collection includes several other important conversations, among them "The Art of Poetry" from 1970, conducted by Stitt and published originally in *Paris Review*, and the *Harvard Advocate* interview from 1968. Both had been reprinted before, in *Berryman's Understanding: Reflections on the Poetry of John Berryman* (edited by Harry Thomas, Northeastern UP, 1988) but the book, itself surely of use to anyone interested in Berryman, has now been out of print, and Hoffman manages to partly fill the gap. It is in the *Harvard Advocate* that Berryman remarks on the possibility of an "ulterior structure" to the Dream Songs (ironizing

that one day, perhaps, "somebody can get to be an associate professor or an assistant professor by finding it out," 73), discusses the importance of naming in Henry James and Stephen Crane (all while denying any special significance to the name of the Songs' hero—the question of Henry's name is dismissed also in the 1965 Lundegaard interview), finally, refers to the arguably shocking minstrel presences in the Songs, also in relation to his often overlooked, early short story, "The Imaginary Jew" (1945). In "The Art of Poetry" Berryman famously expresses "rage and contempt" at being labeled "confessional" (Hoffman 122) and talks about his relationship with other poets, from Robert Lowell, Delmore Schwartz, and Dylan Thomas to W. H. Auden, W. B. Yeats, Walt Whitman, and William Shakespeare, returning yet again to the question of Henry's name and its insignificance. While any poet's commentary on their own work needs to be approached with caution, this one's insights into the work of others prove revealing, and it is worth remembering that Berryman was also a literary scholar and biographer. As such, *Conversations* provide useful context for the reading of his work, now available in a single book, each interview accompanied by a small introduction. Hoffman's collection includes also a brief chronology, a list of recommended, selected secondary sources, a personal yet informative introduction to the whole, and an appendix with the editor's own, hand-picked "selected Berryman" for the reader's consideration.

Edited by Philip Coleman and Calista McRae, the 2020 selection of Berryman's correspondence opens with the poet's 1925 letter to his parents, sent from a boarding school and signed "your loving son, John Allyn." Less than a year later, his father, John Allyn Smith, commits suicide in Tampa, Florida, "close by a smothering southern sea" (*The Dream Songs* 83). Reflection on the impact of this loss and its formative function ("You is from hunger, Mr Bones"; *The Dream Songs* 83) can be found also in Berryman's correspondence, for instance, in the letter sent in 1955 to Saul Bellow, after Abraham Bellow's sudden passing:

> The trouble with a father's dying very early (not to speak of his killing himself) is not so much just his loss as the disproportionate & crippling role the mother then assumes for one. The three men I chiefly think of all lost their fathers when you have. The results as I make them out seem to be: grief, remorse, loneliness, and an entirely new strength. Shakespeare was probably in the middle of *Hamlet* and I think his effort increased; also he then wrote *Othello*, within about a year. Freud was 40, and wrote to Fliess a week later: 'By one of the obscure routes behind the official consciousness the old man's death affected me deeply… the whole past stirs within one. I feel now as if I had been torn up by the roots' and his self-analysis gained in intensity and it was exactly a year later that he recognized the Oedipus complex. Luther's sec'y [secretary] wrote to his wife: 'The news of his father's death shook him at first, but he was himself again after two days. When the letter came, he said, "My father is dead." He took his psalter, went to his room, and wept so that he was incapacitated for two days, but he has been all right since.' May you be now or soon. (*Selected Letters* n.p.)

Coleman and McRae's voluminous edition now complements *We Dream of Honour*, the 1988 selection of the poet's letters to his mother, edited by Richard E. Kelley. Martha Berryman was a continuous presence and influence in his life—in the

1972 semi-autobiographical, Freudian and unfinished *Recovery,* he'll have Dr. Alan Severance remark in his journal:

> Maybe my long self-pity has been based on an *error* and there has been no (hero-)villain ruling my life but ONLY an unspeakably powerful possessive adoring MOTHER, whose life at 75 is still centered wholly on *me*.... And my vanity based on *her* uncritical passionate admiration (letter ten days ago on my lectures twenty years ago!)—rendering me invulnerable ('indifferent'—a fact, too) to all criticism and impatient with anything short of total prostration before the products of my genius[.] (*Recovery* 80)

This impatience and not a small amount of vanity, ambition, irony, a sense of failure, and inner torment reverberate in over 600 letters selected for the volume. Addressed to family, friends, other poets, editors, colleagues, and former students, they are filled with tedious and touching reports—on "endless negotiation about teaching, magazine commissions, publishers & agents" (letter from 5 October 1953), contemporary literary life, and what is otherwise referred to as Henry's "plights and gripes," all because:

> Life, friends, is boring. We must not say so.
> After all, the sky flashes, the great sea yearns,
> we ourselves flash and yearn,
> and moreover my mother told me as a boy
> (repeatingly) 'Ever to confess you're bored
> means you have no
>
> Inner Resources.' I conclude now I have no
> inner resources, because I am heavy bored.
> Peoples bore me,
> literature bores me, especially great literature[.] (*The Dream Songs* 16)

Coleman and McRae's selection closes with a 1971 letter to Edward Hoagland, whose "delicious, solemn, funny, original, pathetic, vivid, tragic, exuberant" *Notes from the Century Before* Berryman admired in a letter sent to Hoagland on January 2, 1968. The other one, dated for "Xmas 71," is short enough to be quoted in full:

> Delighted abt the coming reprints—I hope you are working on a new novel, tho' I spent a rare happy envying evening last month with your essays. It is high time, my boy, for the one 'that will beat Bellow.' He's half through one on our tragic & beloved Delmore Schwartz. I wasted eight months this year on a novel myself, 220 pp of it, and have nothing good to say for myself at all except affection to you. We had a baby, Sarah Rebecca, in June—a beauty.
>
> John
>
> Kate says Hi! Be merry w. Marion. (*Selected Letters*, n.p.)

On January 7, 1972, Berryman jumped off the Washington Avenue Bridge onto the west bank of the Mississippi River. His correspondence has so far been accessible through the University of Minnesota Libraries, and otherwise, mainly, quoted in his two biographies: John Haffenden's *The Life of John Berryman* (1982) and Paul

Mariani's *Dream Song: The Life of John Berryman* (1990). Coleman and McRae's selection, available now both in print and a search-friendly digital format, accompanied by useful notes, a glossary, chronology, and a short introduction, constitutes thus an indispensable resource for anyone interested in researching Berryman's life-work. Coleman's continuous efforts for the development of Berryman scholarship are nothing short of admirable.

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Lucyna Aleksandrowicz-Pędich. *Między Freudem a Bogiem. Życie i twórczość Anne Sexton* [Bewteen Freud and God: The Life and Work of Anne Sexton]. Wydawnictwo Naukowe Katedra, 2020, 340 pages.

Lucyna Aleksandrowicz-Pędich's book on Anne Sexton is a well-researched biography, which effectively weaves together in-depth readings of the poet's work and refreshing insights into her turbulent life, marked by emotional upheavals, internal conflicts, and mental illness. Even though the title itself seems to imply a duality of work and life, the book vividly illustrates how in Sexton's case the two were inextricably embedded in each other. The author carefully analyzes how Sexton's life informed her poetic thinking and how the act of writing affected the way she experienced the world, placing special emphasis on the poet's relationship with psychoanalysis and her unorthodox approach to religion and spirituality as intimately tangled with the body.

Composed of eight chapters, the book focuses on those aspects of Sexton's life and work that have received slightly less attention from scholars, critics, and translators alike, as the author explains in the introductory note (11). While in the United States Sexton's work is widely known and discussed, in Poland it remains largely unexplored. Sexton published ten poetry collections (three of them appeared posthumously), including a Pulitzer-winning *Live or Die* (1967), and a play *Mercy Street* staged in New York City in 1969. Even though she was later overshadowed by Sylvia Plath's fame, she received much critical acclaim and was widely recognized on the American literary scene already in her lifetime. In Poland, however, only one collection, *Kochając zabójcę*, was published in 1994. As Aleksandrowicz-Pędich points out, the Polish anthology of American women poets *Dzikie brzoskwinie* (2003), edited by Julia Hartwig, includes only two poems by Sexton (in Hartwig's translation), while fourteen poems by Plath. More recently, two of Sexton's poems were translated by Magdalena Szewczuk and Adam Buszek for the literary magazine

Wizje.[1] Hopefully, in the twenty-first century an interest in Sexton's work will grow, since, as Aleksandrowicz-Pędich demonstrates, her life and work are a "fascinating material that can strongly resonate with the experiences of contemporary readers" (8).

Między Freudem a Bogiem constitutes an important contribution to the studies on Sexton. It introduces Polish readers to her poetry as inseparable from her life, complicating the oft-used category of "confessional poetry" and renewing its meanings for the twenty-first century. The book is both research-based and lucidly written. It draws on academic articles and monographs, but at the same time reads like a good story, which makes it an informative and engaging source both in academia and beyond. When it comes to the factual information, it mostly relies on Diane Middlebrook's *Anne Sexton. A Biography* (1992) and Anne Sexton's *A Self-Portrait in Letters* (2004) edited by her daughter and literary executor Linda Gray Sexton and Lois Ames (2004). Since one of its major focal points is the relationship between Sexton's poetry and psychoanalysis, *Między Freudem a Bogiem* also integrates enlightening insights from Dawn Skorczewski's *An Accident of Hope. The Therapy Tapes of Anne Sexton* (2012): a monograph which sheds light on audio recordings and notes from Sexton's therapy sessions with Dr. Martin Orne, which are archived at the Schlesinger Library, Radcliffe Institute, Harvard. However, unless it is not indicated in the bibliography, Aleksandrowicz-Pędich does not draw on the Anne Sexton Papers, which are part of the Harry Ransom Center and consist of a plethora of unique materials. Typically, biographies utilize such materials to offer original insights into the author's life and work and open new research paths. On the other hand, the Papers have not been digitized, which makes them difficult to access.

Aleksandrowicz-Pędich also situates the entanglements of Sexton's life and work in a larger context of American patriarchal culture from the late 1940s through the 1970s. Here, however, the analysis is sometimes slightly less nuanced. For instance, the chapter 2, "W świecie amerykańskiej kobiety" ("In the American woman's world"), opens with an observation that "[in] the past, American women, just like women all over the world, were confined to the emotional and private realms of life, while their work was mostly done at home"(51).[2] The author continues to observe that "the tendency of middle-class women to develop emotional disorders was not only a medical, but also a social issue" (51-52) and refers to the canonical 1892 short story "The Yellow Wallpaper" by Charlotte Perkins Gilman. The connection between the conservative late 1940s and 1950s—when Sexton was a young woman—and the late nineteenth century is a significant one, but a more detailed contextual analysis which would establish a link between these two historical moments is missing.

As Adrienne Rich, Sexton's contemporary, noted, the 1950s in the United states was a period when "both poetry and women were being re-domesticated" (193). The prefix "re-" is crucial here. The time when women and poets like Sexton, Plath, or Rich, among others, were relentlessly trying to reconcile creative work with the roles of wife and mother, was marked by a return to conservative values, including a

1 See, Anne Sexton, "Dwa wiersze," translated by Magdalena Szewczuk and Adam Buszek, Wizje, no. 2/2019. https://magazynwizje.pl/anne-sexton-dwa-wiersze/.

2 Unless otherwise indicated, all translations of excerpts from Między Freudem a Bogiem. Życie i twórczość Anne Sexton are my own.

traditional family model with a father as a breadwinner and mother as a homemaker. This model, rooted in the suburban American Dream, was weaponized as part of American capitalist ideology during the intensified Cold War tensions. Significantly, the process of re-traditionalizing was coupled with a systemic erasure of the history of revolutionary feminist thinking that emerged in the 1920s in the United States and was manifested both in the streets and in literature. Aleksandrowicz-Pędich refers to the "Roaring Twenties," but only in passing—in the context of lavish parties that Sexton's parents enjoyed—and does not mention this revolutionary tradition that post-war women poets were cut off from as a result of the conservative backlash in the 1950s. Such trail blazers as Djuna Barnes, Muriel Rukeyser, Margaret Sanger, Anne Spencer, Mina Loy, Elsa von Freytag-Loringhoven, and many others refused to be "confined to the emotional and private realms of life" (51), to return to Aleksandrowicz-Pędich's description of the climate that Sexton was born into, and engaged in writing and activism, bringing together the affective and the intellectual, the public and the intimate. Experimenting both in life and work, they also negotiated cultural taboos that Sexton and her contemporaries had to re-negotiate: taboos that included women's body and sexuality. Discussing, even briefly, this process of re-domestication might have enriched the contexts of patriarchal backlash that Sexton was exposed to and which contributed to her positioning as "a secret beatnik hiding in the suburbs in my square house on a dull street" (*A Self-Portrait* 70-71), as she wrote in her 1959 letter to Carolyn Kizer.

Między Freudem a Bogiem also offers a refreshing take on "confessional poetry": a poetry "school" that Sexton is associated with alongside Robert Lowell, Sylvia Plath, and John Berryman, among others. As opposed to deep-seated definitions which tend to reduce confessional poetry to a direct expression of the poet's own affective states, Aleksandrowicz-Pędich's book illustrates how Sexton's poetry constitutes a meticulous research into "the self" understood as a multi-faceted psychological and philosophical concept. The relationship between Sexton the poet and the speaking subject in her poems was "complicated," as Aleksandrowicz-Pędich points out, quoting the poet's own words: "I'll often confess to things that never happened" (*No Evil Star* 131-132). While Sexton often places emphasis on the lyric "I" and draws on her own life experience, she also refigures the embodied self in a broader and more universalist sense. Moreover, in *Między Freudem a Bogiem*, Sexton also proves a "chronicler of historical evils, who was able to comment on them in a poignant way" (88). Even though she did not explicitly engage with politics, her historical and sociocultural awareness informed many of her works. And, importantly, her research into the self and relations with others was enriched by references to mythology, psychoanalytic theory, and popular culture. For instance, as Aleksandrowicz-Pędich illustrates, the figure of the father in Sexton's poetry is an intricate assemblage of "autobiographical elements, an influence of psychoanalytic treatment, the workings of patriarchal culture, and, most of all, the author's creative imagination" (26). Such a rethinking of the confessional mode of poetry builds on a recently observed intensified interest in the concept of "life writing" and tallies with the current trends in the Plath scholarship,[3] which also refigures the meanings of lyric confession.

3 See, for instance, *Sylvia Plath in Context*, edited by Tracy Brian, Cambridge UP, 2019.

As the title *Między Freudem a Bogiem* suggests, the biography foregrounds two recurrent themes in Sexton's imaginative life-writing: her engagement with psychoanalysis and her spiritual search. As Aleksandrowicz-Pędich explains, Sexton spent most of her life in therapy, which at the time still relied to some extent on Freudian psychoanalysis. Also, she was encouraged to start writing poetry by her psychiatrist and therapist, Dr. Martin Orne, who became a major figure in her life. Through close readings of Sexton's writing, the author demonstrates how deeply the poet's experience as a patient and her intimate knowledge of psychoanalytic theory were reflected in her poetry. Significantly, Aleksandrowicz-Pędich combines her textual analysis of poems with critical reflections on the ethics of Freudian psychoanalysis, tracing how it was evolving in post-war America's patriarchal society.

The second theme is developed in Chapter 7 titled "W poszukiwaniu Boga" ("In search of God." Here, the author establishes interesting connections between Sexton's reliance on psychoanalysis, her life-long spiritual search, and profound interest in the body through a reference to Julia Kristeva's 2009 monograph *This Incredible Need to Believe,* which claims that "[f]ar from locking themselves into the obsessional palace of pure thought, thinking, for women, cannot be shut off from carnal sensoriality: the metaphysical body/soul dichotomy is, in these women, unbearable" (114). Aleksandrowicz-Pędich situates Sexton's poetic thinking within a larger tradition of destabilizing long-standing dualities: a tradition in which many women philosophers, writers, poets, and activists also partook. The author compellingly argues that Sexton consistently brought together the incorporeal and the material and that her affirmative refiguring of female corporeality and sexuality was intimately tangled with her search for spirituality, which was a yet another manifestation of her feminist thinking. She focuses in particular on these poems where Sexton offers an experimental vision of God as dissociated from any religious dogmas: a vision which presents God as intensely embodied.

Aleksandrowicz-Pędich hailed Sexton as a "prophet for tumultuous twenty-first century: an era marked by depression, searching for emotional rest, and digging deep into internal wounds—whether through Freudian analysis of childhood trauma and life mistakes or by putting hope in God and religion-rooted explanations of the world" (11). While I am reluctant to agree with such a characterization of the twenty-first century: Freudian psychoanalysis is nowadays taken more seriously by literary theorists than practicing psychologists (as pointed out elsewhere in the book) and a lot of people actually turn away from religion, I also consider Sexton's work highly relevant today. It constitutes a meticulous research into the self in crisis, both psychological and sociocultural. It complicates the idea of lyric expression, which is a recurrent topic in contemporary debates on poetics. And, last but not least, it develops integrative, non-dualist thinking that we desperately need in times of intersecting global and personal crises. All those aspects of Sexton's work are analyzed in Aleksandrowicz-Pędich's book, making it quite a compelling read for times like these.

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Gloria Anzaldúa. *Borderlands. La Frontera: The New Mestiza. The Critical Edition.* Edited by Ricardo F. Vivancos-Pérez and Norma Elia Cantu, Aunt lute books, 2021, 550 pages.

Gloria Anzaldúa is a central figure in the modern Border studies theory. When in 1987, she published her groundbreaking book *Borderlands/ La Frontera: The New Mestiza*, she became the most representative and most often quoted researcher of the US-Mexican border, and soon an icon of the entire border studies. As she repeatedly emphasized, the task of her life was to create a new Borderlands discourse, which would include the voices of socially and culturally excluded people—women of color, the queer or the poor from the so-called Third World. Demonstrating visionary sensitivity, Anzaldúa has long drawn attention to the problems and issues that are currently being discussed and written about in various academic disciplines. The Borderlands she depicts is an area where various systems of power, exploitation, and oppression intersect—capitalism, patriarchy, racism, and the white man's supremacy. Her Border symbolizes cultural crossroads and the intersection of multiple identities, where Chicana *transfrontera feminista* (transitional feminist) consciousness was born. Therefore, the New Mestiza created by her, the figure of a strong and self-conscious woman, breaking all barriers and limitations through a feminist consciousness rising method, has become a model for many women worldwide. Also, her *La Frontera* is more than just a revisionist feminine vision of the Borderlands, contrasted with the one known from the canonical male depictions. Hence, it has become a constant inspiration for numerous academics.

Initially meant as a poetry collection, *Borderlands/ La Frontera: The New Mestiza* became a milestone in various disciplines. It redefined Chicano/a, Border and women's studies in the U.S. and significantly impacted such disciplines as cultural and literary studies, political and ethnic studies, and feminist philosophy and queer theory. Therefore, in 2021 the critical edition edited by Ricardo F. Vivancos-Pérez and Norma Elia Cantú was published to honor Anzaldúa's legacy and make her masterpiece available to a broader audience.

The critical edition has two introductory chapters, one by each of the editors. Norma Elia Cantú, in her Preface "Doing Works that Matters. The Impact of Gloria Anzaldúa's *Borderlands/La Frontera: The New Mestiza,*" focuses on three aspects. In the first part—the trajectory of *Borderlands*—she describes her history of reading the book and meeting with Gloria Anzaldúa, thus using Anzaldúa's method of *autohistoria* (life-writing). Cantú recollects how the book influenced her life as a woman of color and an academic, offering her "a voice that spoke to my own experience and that

relied on that experience to theorize about the larger world. It was a voice I knew well but had never acknowledged or truly honored or resected. My own internalized racism, instilled through the South Texas public education pedagogy of the time, had silenced that voice in me" (8). Further, she claims that "*Borderlands* has become iconic precisely because it voices what has been silenced" (8).

Since Anzaldúa's work impacted so many people and areas of scholarship, in 2007, Norma Cantú founded The Society for the Study of Gloria Anzaldúa (SSGA) to continue Anzaldúa's life project. Every 18 months, in November and May, the SSGA co-sponsors and hosts El Mundo Zurdo conference to provide a space for scholars, artists, writers and activists who deal with or are inspired by Anzaldúa's work. Subsequently, the second aspect discussed by Cantú in her Preface is the impact on disciplines (women's, border and Chicanx studies) in which *Borderlands* provides "a new lens for analysis" (10), and the last one is the presentation of the international scholarly community that investigates Anzaldúa's work across the globe.

According to Cantú, publishing *Borderlands* was a paradigm shift that created/redefined epistemological and ontological frameworks within many disciplines. For example, Anzaldúa redefined the border as a liminal space and a socio-political and cultural construct and suggested the third space (Nepantla) to feminism which was later developed into the third space criticism and differential consciousness theory by Chela Sandoval in her famous book *Methodology of the Oppressed* (U of Minnesota P, 2000). Apart from that, Anzaldúa focused on Spanish and Mexican vernacular folk culture contributing to the continuous discussion on *mestizaje* and appropriating the term to create a hybrid culture and a "spiritual *mestizaje*."

As far as literary studies are concerned, I believe that *Borderlands* has been an experiment of its own that defies any categorization. In its form, the book combines prose and poetry, theoretical and autobiographical essays with Native American myths and legends. The prose segment consists of 7 chapters in which Anzaldúa focuses on the history of Mexico and the Mexican-American border, migration of the borderland population, Chicano/a mythology, *mestizo* culture etc. The poetry segment consists of 6 sections containing 38 poems altogether written in English, Spanish or both languages with the use of code-switching crossing the linguistic borders. Finally, *Borderlands* provides a new method of studying history called *autohistoria*, which enriches the traditional autobiography with cultural and social background.

Lastly, Cantú describes the work process on the critical edition of *Borderlands/La frontera*. The determination and devotion of the second editor, Ricardo F. Vivancos-Pérez, played a significant role here. He studied materials included in The Gloria Evangelina Anzaldúa's Papers archive at the Nettie Lee Benson Latin American Collection in Austin at the University of Texas. And he equipped the critical edition with the four appendices of previously unpublished drafts of *Borderlands* (pictures of original manuscripts), which are meant to give access to Anzaldúa's manuscripts to the people who may never be able to visit the archive themselves and/or encourage those who can to come and explore her work on their own. Appendix 1 is a complete draft of the table of contents, preface and acknowledgements. The second Appendix presents the prose section drafts from October 20 and 22,1986, and the third is the first draft of the poetry collection. Finally, Appendix 4 offers selected drafts of poems in

Borderlands and other previously unpublished materials that inspired the content of the final version of the book. The appendices show the process of Anzaldúa's creative work and how thoughtful and conscious she was about every line and sentence.

Moreover, the footnotes to appendices help compare and clarify some sections of the drafts with the published text. They are the book's unquestionable asset and an invaluable resource for the people who study Anzaldúa around the world. Having access to her manuscripts, drawings, and recordings allows us to comprehend how multi-talented person she was, but at the same time humble and aware of her weaknesses and limitations, and hence diligent in her creation.

Apart from that, Ricardo F. Vivancos-Pérez, in his introductory chapter "The Process of Writing Borderland/La Frontera and Gloria E. Anzaldúa's Thought," examines the process of writing *Borderlands* concerning Anzaldúa's theories of writing. He mentions how "thoughts on her own writing process were… fundamental to the articulation of her philosophy and spirituality" (21). The main ideas on which she focused were: how creating empowers women of color, *mestizas*, and queer and marginalized subjects; how the process of writing highlights intersectional markers of identity such as gender, race and ethnicity, sexuality, class and geographical location etc.; and lastly how writing/creating is a "central step to spiritual transformation, knowledge, activism, and healing—a step toward a New Mestiza consciousness, as explained in the seventh chapter of *Borderlands*" (22). The writer, for her, was an intellectual, artist and spiritual leader—"the writer as *tlamatini* (wiseman in Nahuatl)… and the writer as shaman, transforming herself into somebody else" (24). On the other hand, writing is a "sensuous act and a source of intense anxiety," alchemy that transforms both the reader and the storyteller. It is no wonder that Anzaldúa meant the prose section to be a teaching tool for her philosophy. As Vivancos-Pérez recollects, "for her, the main purpose of the book was to spread, but also produce knowledge from her own vantage point as a working-class Chicana lesbian writer, educator, and activist from South Texas" (19).

Furthermore, he quotes one of the interviews with Anzaldúa in which she says: "I didn't want to do what Audre Lorde describes as using the master's tools; I did not want to ape the master. I wanted to write in a mestiza style, in my own vernacular, yet also use the knowledge and histories of the white cultures, of other ethnic cultures," later, in another interview, she says, "we need to understand each other's history…. A lot of people don't know that our experiences have been misdocumented. Our history has been fictionalized" (19). The last two sections of Vivancos-Pérez's introduction are analyses of firstly poetry collection, in which he describes the poems that Anzaldúa deleted from the final text and her process of selecting the material for the final publication, and secondly, the prose section in which similar examination is conducted. With this work, Vivancos-Pérez offers the readers a thought-provoking insight into the mind and process of conscious creation of the artist. Finally, he concludes that the research, the review of literature and footnotes that accompany the body of *Borderlands* aim to show that this pan-American masterpiece "was written by an experienced writer, activist, and educator as a part of an organic, ongoing, and a very ambitious project of creative philosophy" (37).

The critical edition ends with an annotated bibliography of Anzaldúa's publications and a comprehensive list of scholarship on *Borderlands/La Frontera*

printed from 1987 to 2020, complied both thematically and alphabetically. The last text, the Afterword "New Doorways into Anzaldúa's Creative Mind" by AnaLouise Keating, Anzaldúa's literary trustee, describes the origins of The Gloria Evangelina Anzaldúa's Papers archive and its content which, as Keating claims, is enormous and a great potential for Anzaldúan scholars. The wide range of materials covers Anzaldúa's entire life, from birth certificates to obituaries, since Gloria herself collected most of the materials related to her literary, intellectual, activist and daily life. Hence, the archive collection contains her fiction and poetry manuscripts and "highly significant authorial and editorial revisions; thousands of pages of notes; lots of correspondence with friends, publishers, scholars, fans and lovers; candle affirmations; tarot… astrology readings; favorite books filled with marginalia, drawings… audio and video recordings of writing workshops, meditations and over twenty journals" (544). The archive is still growing because Anzaldúa's colleagues, friends and family donate more materials to the collection. Keating also describes nine stages in Anzaldúa's writing process that have contributed to producing this immense number of artefacts. According to her, "a single essay or chapter might exist in thirty or more drafts—and Anzaldúa seems to have saved them all… which is a scholar's dream, containing all sorts of intellectual and/or aesthetic nuggets" (545).

To conclude, the critical edition of *Borderlands/La Frontera* is intended for various international audiences and scholars working in different fields. It aims to enrich our knowledge of Anzaldúa's writing theory and deepen our understanding of her teachings and concepts. It offers an insight into the author's mind and life and the critical framework to the vast community of scholars who continue to study *Borderlands* in their everyday research and teaching, thus disseminating Anzaldúan studies across the globe.

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Jarosław Hetman, editor. *David Foster Wallace*. Wydawnictwa Uniwersytetu Warszawskiego, 2021, 154 pages.

The volume *David Foster Wallace*, edited by Jarosław Hetman, provides the first comprehensive scholarly study in Polish of Wallace's fictional and non-fictional work. Hailed as one of the best minds of his generation and as a worthy successor to the old postmodern masters, David Foster Wallace left, despite his relatively short life that ended in suicide at the age of 46, a strong and intense mark on American literature. In his eulogy at the funeral in mid-September 2008 Don DeLillo characterized Wallace's work as animated by the effort "to reconcile what is difficult and consequential with a level of address that's youthful, unstudied and often funny" and thus able to articulate "the loss and anxiety, darkening mind, self-doubt" with a persistent sense of vitality and stunned vigor. In closing his speech DeLillo called Wallace "a brave writer," whose legacy will continue to resonate in the broad context of contemporary culture: "We can imagine his [Wallace's] fiction and essays as the scroll fragments of a distant future. We already know this work as current news—writer to reader—intimately, obsessively. He did not channel his talents to narrower patterns. He wanted to be equal

to the vast, babbling, spin-out sweep of contemporary culture" ("In Memoriam"). The last fourteen years proved DeLillo's prediction correct: Wallace's work has attracted the attention of both academic and non-academic audiences not only in the US but also worldwide. Wallace's novels, short stories and essays have been translated into several languages, including Polish. Jolanta Kozak translated two collection of short stories *Brief Interviews with Hideous Men* and *Oblivion*, and the collection of essays *A Supposedly Fun Thing I'll Never Do Again*; Mikołaj Denderski took on the challenge of trying his hand at Wallace's unfinished experimental novel *The Pale King.* The translation of *Infinite Jest*, Wallace's most celebrated work, a novel that catapulted him to fame and further released his talent for writing, has been scheduled for release in summer 2022. This growing interest in Wallace's work created a need for a balanced and critical overview that the volume, published as a part of the series *Mistrzowie Literatury Amerykńskiej*, seeks to meet.

In the editor's introduction, Jarosław Hetman discusses the work, life, and posthumous reception of Wallace and his writings, examining questions of artistic intent, emerging narrative strategies, literary and philosophical inspirations, and more. There is also a discussion of feminist readings and the ensuing accusations of a misogynist perspective embedded in some of Wallace's narratives. While the David Foster Wallace phenomenon has undeniably been fueled by a cycle of biographical appraisals and re-appraisals, assessments and re-assessments including all aspects of his public persona,[4] the central focus of the volume is on Wallace the writer, whose treatment of female characters, as Hetman shows, is nuanced and capable of inducing a self-reflective stance on misogyny and the objectification of women's bodies. A case in point is the collection *Brief Interviews with Hideous Men*, which as Hetman contends, can be interpreted as specifically directed at a male audience, ironically encouraging them to make a list of sins and offences and to re-assess their habitual ways of thinking and acting. In the first two chapters of the volume Hetman traces trajectories connecting the early texts, *The Broom of the System* (1987) and *Girl With Curious Hair* (1989) with the monumental narrative of *Infinite Jest* (1996) by placing Wallace against the background of postwar American literary tradition, in particular postmodernist writing. Regarded as a worthy successor of such prominent writers as John Barth, William Gaddis, Robert Coover and Thomas Pynchon, Wallace was exceptionally self-aware of this legacy to the point of being haunted by a feeling of belatedness. In a persistent effort to chart a new direction, Wallace tried out all kinds of possible ways to move beyond postmodern self-reflexivity and the meta-fictional trap. As A.O. Scott put it, "if one way to escape from the blind alley of postmodern self-consciousness is to turn around and walk in another direction…. Wallace prefers to forge ahead in hopes of breaking through to the other side, whatever that may be" (41). Wallace succeeded in breaking through with the publication of *Infinite Jest*, praised for its exuberance and intellectual impishness, a brilliant work of "a writer of virtuosic talents who can seemingly do anything" (Kakutani). Hetman insightfully discusses this enthusiastic reception of *Infinite Jest,* arguing that its unexpected success, a true Black Swan event, is due not only to its sophisticated, nuanced conceptual framework steeped in mathematical and

4 For a critical overview of this phenomenon, see for example Moats's essay "Year of David Foster Wallace."

philosophical ideas (in particular that of Wacław Sierpiński, William James, Søren Kirkegaard), but also its strong "prosocial" stance and direct, unpretentious insistence on being a decent human being. Good fiction, as Wallace observed in an interview with the literary critic Larry McCaffery, "could have as dark a worldview as it wished, but it'd find a way both to depict this dark world *and* to illuminate the possibilities of being alive and human in it" (26, emphasis in original).

The question of the writer's capacity to capture reality's infinite complexity by revealing its (blocked, neglected or aborted) possibilities is the central concern of Marek Paryż's contribution that discusses Wallace's non-fictional work *A Supposedly Fun Thing I'll Never Do Again.* Paryż sees this collection of essays as co-shaped by the tradition of American New Journalism that Wallace the reporter had been aware of and exposed to. By carefully constructing his journalistic persona, Wallace successfully combined postmodern sensibilities and a self-deprecating, absurd sense of humor with a sensitive ear for the polyphonies of contemporary American speech to produce a wildly funny, discerning and approachable body of texts that diagnose "a great despair and stasis in U.S. culture" (Wallace, "E Unibus Pluram" 49) and the American way of life. Wojciech Drąg in his contribution to the volume turns his attention to some of the shortest (and therefore frequently undervalued or marginalized) stories in *Brief Interviews with Hideous Men* to study Wallace's original appropriation of the microfiction genre. Drąg argues that Wallace, keenly aware of postmodern mannerism, explores the potentials of this genre so that he can move beyond unrelenting irony and create intimate zones of communication, in which manifestations of empathy are not merely thinkable but also desirable. In his critique of the post-industrial condition of society Wallace joins the ranks of other contemporary authors such as Dave Eggers and Mark Z. Danielewski, whose fictions acknowledge the importance of empathy and human commonality. Tymon Adamczewski likewise addresses the issues of communication and commonality by reading the collection of short stories *Oblivion* (2004) as a sort of narrative meditation on suffering, depression and other nightmares of consciousness. While it is tempting to approach this text through biographical lenses, *Oblivion*, Adamczewski maintains, is more than a contemporary jeremiad of the author who repeatedly fell victim to doubt and depression throughout his life. Shaped by Wallace's interest in philosophy and language games, the collection probes the existential depths of our contemporary condition by drawing our attention to the complexities of inner experience as mediated by language and the plurality of meanings. In the penultimate chapter of the volume Mark Tardi, in turn, examines some rich and fascinating relationships between mathematics and literature in his reading of Wallace's essay "Rhetoric and the Math Melodrama" (2000) and the book *Everything and More: A Compact History of Infinity* (2003). Wallace's writing persistently reminds us that mathematics is not necessarily a logical science that excels in formal accuracy and precision but can be a source of aesthetic experience. Tardi shows how Wallace renders abstract theorem and concepts into compelling and emotionally laden elements of narrative that help readers to appreciate the beauty of prime numbers, infinity and other concepts. The volume concludes with an essay on *The Pale King* (2011), which Jarosław Hetman reads as a conceptual sequel to *Infinite Jest*. If the latter novel, whose narrative structure was inspired by the concept of Sierpiński's fractal triangle,

injects a sense of unpredictable dynamism into its unfolding, *The Pale King* seeks to top it in its effort to imitate the dynamic structure of tornado-like vortices as it (somewhat paradoxically) delves into prosodic everydayness, complacent solipsism, and consumer capitalism. The final result is overwhelming: *The Pale King* sucks in style conventions, techniques, narrative voices and perspectives to diagnose "routine, repetition, tedium, monotony, ephemeracy, inconsequence, abstraction, disorder, boredom, angst, ennui" (501) as true and fearsome enemies of our lives. And yet as Hetman notes, the novel's resonance is ultimately upbeat in its persistent reminder that the key to modern life is the ability "to find the other side of the rote, the picayune, the meaningless, the repetitive, the pointlessly complex. To be, in a word, unborable" (905). This imperative appears to apply also to Wallace's *oeuvre* itself, which, as the essays collected in the volume show, remains relevant and poignant today and is far from being "borable."

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Łukasz Muniowski. *Narrating the NBA: Cultural Representations of Leading Players after the Michael Jordan Era*. Lexington Books, 2021, 207 pages.

In *Narrating the NBA*, Łukasz Muniowski looks into the lives of, as the title informs us, leading NBA players after the Jordan era. The players in question are Shaquille O'Neal, Alonzo Mourning, Vin Baker, Allen Iverson, Antoine Walker, Steve Nash, Tim Duncan, and Kobe Bryant. The title of the book itself is highly informative, as it indicates that an attempt has been made to present these eight players as more than "just athletes," but as cultural phenomena. Moreover, the title highlights Michael Jordan

(the only name mentioned in the title) as a towering figure in the NBA, especially in the 1990s, which decade Muniowski aptly refers to as "the Michael Jordan Era." At this point, I need to note that I am writing this review as a researcher and, more importantly, as a fan of basketball, the NBA, and some of the players[5] whose (auto) biographies are analyzed by Muniowski. Therefore, I am biased. I am biased in the sense that *Narrating the NBA* is one of those books which I consume passionately, regardless of their academic value, which is not to say that the academic significance of Muniowski's work is debatable.

Narrating the NBA opens with an Introduction, which provides a richly documented history of sports writing (mainly) in America. In his review of this particular genre, Muniowski focuses on sports journalism and the concepts of biography and autobiography. He also presents the modern understanding of sports as a part of Debordian society of spectacle at the crossroads of sports, business, and the media.

In the first chapter, Muniowski analyzes the mythical status of Michael Jordan. Now, Muniowski and I disagree on a number of things when it comes to Jordan. For example, I consider Jordan to be the GOAT (Greatest of All Time), to which Muniowski replies that there are other players worthy of consideration, to which my reply is, "Come on!" and I believe that renders all his arguments invalid. I also think that he puts too much emphasis on Jordan's control over the narratives which made him reach "a truly mythical status" (Muniowski 26). For example, while I agree that Jordan and his PR team had some power over the manner in which Jordan conducted himself on and off the court, they did not have power over the publication of Sam Smith's *The Jordan Rules,* which book, as observed by Muniowski himself:

> presented Michael Jordan as he was—arrogant, cocky and competitive—which was not how he conducted himself during public appearances. Paradoxically, the book played a vital role in the popularization of Jordan and, in consequence, the sport of basketball, as the hero was made, somewhat surprisingly, more appealing thanks to his demythologization. (19)

The paradox presented above puts Jordan's power to narrate his own story in question. Had Jordan not dazzled and won on the basketball court, there would be no mythical Jordan, just as there are no mythical: Penny Hardaway, Vince Carter, and Grant Hill, all of whom are mentioned in *Narrating the NBA*, yet none of whom has a chapter devoted to his biography.

There are opinions, however, which Muniowski and I share. One is that Jordan "may have been the most important athlete of the twentieth century" (Muniowski 20), which claim is supported by a 2022 poll conducted by HoopsHype among 52 former and current NBA players, which places Jordan on the top of the list of the most influential players in the NBA history with 73.85% of the votes (Scotto). I also agree that "no player has influenced the NBA discourse the way Jordan did and none has contributed to the importance of basketball-related storytelling as much as he" (Muniowski 20), or in the words of the comedian Bill Burr, "It's like when Michael

5 That is a polite way of saying that I am a "Michael Jordan psycho fan"—Muniowski's words, not mine.

Jordan came into the NBA. He was so fucking good... he wiped out everyone. No one ever goes, 'He's the next Dr. J..' 'He's the next Wilt.' No one says that. It's always, 'He's the next Mike'" (46:36–52). Not only did Jordan "erase the NBA's past," but his career also "established a blueprint" for a hybrid of the sporting, marketing and personal narratives (Muniowski 21) for "the next Jordans," and I too think that none of these players managed to reach status equal to Jordan's due to the "fact that sports stars simply are no longer able to become mythical heroes…. Instead, they are celebrities" and even though they "still are personages 'of not only local but world historical moment'… sports stars are no more regarded as more than human" (Muniowski 21). With that observation, the Author moves on to his analysis of the narrative strategies used in the (auto)biographies of eight NBA players.

The first player analyzed by Muniowski is Shaquille O'Neal whose biographies ought to be viewed as a clear case of self-promotion and even false advertising—the blurb of the 2012 *Shaq Uncut* promises "Juicy, behind the scenes peeks" none of which can be found in the book. What can be found is yet another case of O'Neal portraying himself as black Superman—an archetypical superhuman of many talents, capable of doing more than others, which as Muniowski demonstrates is an example of a star/celebrity's subjectivity and control over their own biography, which is characteristic to the "narcissistic culture of professional sports" (55).

The next player on the list is Shaq's contemporary and, for a time, his main rival, Alonzo Mourning. In the analysis of Mourning's biography *Resilience,* Muniowski, in a most fascinating manner, presents how a spiritual story can be told through a corporeal narrative. By fitting the Mourning's tale of his battle against focal glomerulosclerosis into the context of African American Christianity, in which physical and spiritual healing is an important element of exercising faith, Muniowski demonstrates how Mourning created a spiritual text with a conscious decision to be a role model and to inspire. In the Author's view, *Resilience* reconnects the body and the spirit in an exemplary fashion by "conveying an account of a disease in the form of autobiography" (61).

The chapter on Vin Baker also treats on a story of overcoming a disease—alcoholism. This athlete's life story, as told in his autobiography *God and Starbucks*, is analyzed by Muniowski in terms of "The Downfall and Rebirth" (73). Baker's biography, as retold by Muniowski, is a textbook example of an alcoholic's tale of how his own character flaws and insecurities led him to addiction (the downfall), and how he was able to regain sobriety through faith (the rebirth), which allowed him to fill *God and Starbucks* with lessons for other athletes, and other drinkers as well. While Muniowski aptly demonstrates the "correlation between alcoholism, Christianity, and sports" (76), especially in terms of healing through a narrative cure (constant retelling of the story of addiction), it must be noted that the Author's focus on Christianity is somewhat limited, as the members of AA (frequently mentioned by both Baker and Muniowski) refer to their "Higher Power," which needs not to be Jehovah or Christ. However, the choice of Christianity is understandable when discussing the story of Vin Baker—an alcoholic Christian in America.

Allen Iverson (AI), who also had a fair share of alcohol abuse in his life, is analyzed in terms of "Celebrity and the Event" (89). I must admit I never understood

the phenomenon of Allen Iverson. Chapter Five of *Narrating the NBA* does little to help me understand the level of reverence AI has received, but I guess that was not the Author's goal. His goal was to present the complexity of Iverson's persona and his life story as being reflected in two Events for which Iverson is most remembered, and this Muniowski does splendidly. Perhaps the reason why I "don't get" Iverson is because, as the Author ingeniously demonstrates, he was an Event himself, a temporary occurrence, which I missed. Muniowski concludes that the player, who placed "keeping it real" above all else, was a product of harsh environment, the stereotypes of which Iverson embraced in his search for freedom. Unfortunately, all that AI's "realness" does for me is to remind me of the *Chappelle's Show* and a series of sketches entitled "When Keeping It Real Can Go Very Wrong" ("Chappelle's Show" 03:15–05:21)

My reaction to Antoine Walker's story, after reading Chapter Six, is actually quite opposite to my reaction to AI. Both players' careers had similar trajectory of the rise and fall narrative, both of them considered themselves the best players on the court, both of them enjoyed some measure of success, and neither of them lived up to the expectations, nor reached their full potential. The difference between the two, in my view, is that Walker was overconfident and Iverson was an asshole, which opinion, prior to reading *Narrating the NBA,* was that of a basketball fan; now, it is backed by scholarship and for that I have to thank Muniowski. By applying philosophical observations of Dominic D.P. Johnson and Aaron James to Walker's story, the Author in a quite endearing way, presents Walker as a victim of "positive illusions" (109), whose, frequently emphasized, generosity excludes him from being portrayed as someone who systematically allowed himself to enjoy special advantages in interpersonal relations out of an entrenched sense of entitlement that immunized him against the complaints of other people—an asshole.

Steve Nash was definitely not an asshole. How could he be? After all, he was seen (by some) as a white savior—who arrived to the "too black" league and saved its fundamental values. I use the irony here merely as an introduction to Muniowski's excellent exposition of the complexity of race relations characteristic to the NBA, sports, and American culture. In his analysis of the biographies of the "long-haired, skinny, white" superstar, the author demonstrates how, depending on the narrative, Nash can be seen as the hero or the antihero of the post-Jordan NBA. He was the NBA's establishment's hero by elimination (Bryant too selfish, Duncan too boring, and Iverson too controversial (128)), but also the predominantly black players league's antihero (white, beer drinking, and "sympathy MVP"). In Muniowski's conclusion that "Nash's legacy do not have much to do with his skin color and background, but rather with the fact that these issues are brought up whenever his basketball ability is disputed" (141), the hackneyed platitudes of "everything is a matter of perspective (and context)" becomes a fact. The additional value of this chapter is that it signals the rise of nationalistic sentiments, the full-blown effects of which are exemplified by Trump's presidency and the Russian invasion of Ukraine. Interestingly, while such sentiments have been evident in the post-9/11 America, the Author reveals their Canadian face.

I have always liked the San Antonio Spurs and their leader, David Robinson (obviously not as much as the Bulls and Jordan), yet I have never cared much for Tim Duncan. Not that I did not like him as a basketball fan, I just saw him as a member

of one of my favorite teams—no one special, which is odd given Duncan's five championship rings and three Finals MVP titles, and two regular season MVP titles. The list of his achievements is far longer, and proves that Duncan was one of the best players in the league's history. I was unable to understand my lack of fascination with Duncan until Muniowski explained it to me in his book… Duncan was boring, and, as the Author proves, it is narrative boredom that reflects Duncan's basketball genius.

Kobe Bryant I have been fascinated with, in that I hated his guts, mainly because Bryant, "throughout his career, at times very successfully, tried to emulate Michael Jordan" (Muniowski 161), which I found sacrilegious. Muniowski's analysis of Kobe Bryant as the embodiment of the spectacle is most accurate, and I have already expressed that in writing, somewhat indirectly though:

> If it were true that Americans did not react to the killings of unarmed black men and, in consequence, police officers, because they were watching a basketball game, which in itself was a spectacle 'prepared by the league, the team and the player' (Muniowski 226), that means that America is a society of spectacle as proposed by Debord; a society which chooses *panem et circenses* over social issues. (Jacheć 155)

I have not much to add, except that, as in life, so in death, Bryant was the spectacle. Also, since *Narrating the NBA*, due to the time of its conception, does not cover the untimely death of Kobe Bryant in 2020 and how it resulted in hagiographication of Bryant's persona, I would like to shamelessly direct any reader interested in Bryant's persona to my own article, which not only confirms the observations presented in Chapter Nine of *Narrating the NBA,* but also provides a *Post Scriptum* to Muniowski's study on Bryant.

With Kobe Bryant, *Narrating the NBA* comes full circle, in the sense that the book starts with Jordan, who may have started the sports/business/media spectacle in America, and ends with Bryant who embraced and embodied the very spectacle.

Garry Whannel, in his typology of celebrity biographies, lists the following types of the functions of such narratives: "the exposé/hatchet job, the hagiography, the 'real' person revealed, the chronological account, the 'meaning' of the subject as capturing the *Zeitgeist* or reflecting his or her time, and the subject as creative genius" (117). Muniowski, to some extent, uses Whannel's typology and expands it by looking at the cultural representations of the players through the prism of certain universal concepts discussed in humanities—boredom, event, celebrity, body, spectacle, etc.. In doing so, Muniowski manages to demonstrate how important biographies of contemporary sports (not just basketball) stars can be to students and researchers of media studies, sports studies, and American studies in general.

Narrating the NBA offers an insightful analysis of narrative strategies used in attempts to encapsulate lives of prominent athletes and simultaneously to put these life stories in a larger, cultural context. Moreover, the book is a fascinating tale of people behind public images, which brilliantly illustrates the complexities and polysemic meanings behind the personas of those who function in the world of professional sports, corporate interests, and the story-hungry media. In *Narrating the NBA,* Muniowski displays his vast knowledge of the topic, acute analysis and insightful observations,

which I appreciate immensely. Moreover, the author, who is a basketball fan himself, throughout his book manages to "keep it real"—in the academic sense, of course. That, I salute.

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