

ging of “the ship of empire” (as Sullivan remarks, a noteworthy Kipling metaphor). They also suggest the strings of an unseen puppeteer, of the imperial apparatus as puppeteer. In either case, Kipling’s imposing centrality and his posture of quiet authority are ironized: Kipling does not hold or control the strings that bind, move, and manipulate his figures. Like Strang’s illustration, Sullivan’s book presents, most saliently and compellingly, the family metaphor, which it calls into question, though perhaps not thoroughly enough. The metaphor organizing so many of Kipling’s narratives orients and energizes, yet ultimately constrains the criticism to which these narratives are submitted. None the less, Sullivan’s treatment of Kipling and “family” clearly renders the “strings” of empire and makes manifest their various, often unpredictable forces and effects. As an acute, deconstructive, and defamiliarizing critique of familial configurations, both in Kipling’s work and in imperial ideology more generally, *Narratives of Empire: The Fictions of Rudyard Kipling* is a valuable and original contribution to postcolonialist cultural studies.

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WORK CITED

Said, Edward W. *Culture and Imperialism*. New York: Knopf, 1993.



Graham Huggan. *Territorial Disputes: Maps and Mapping Strategies in Contemporary Canadian and Australian Fiction*. Toronto: U of Toronto P, 1994. pp. 198. \$40.00.

Canadian George R. Parkin’s British Empire map of 1893 used Mercator’s projection to emphasize the significant areas of pink on the globe. The Dominion of Canada was particularly impressive as the Mercatorial projection disproportionately enlarged lands in higher latitudes. Graham Huggan’s *Territorial Disputes: Maps and Mapping Strategies in Contemporary Canadian and Australian Fiction* takes up the question of how the postcolonial settler cultures of Canada and Australia are dealing with this colonial cartographic legacy.

The map topos, Huggan argues, has fascinated contemporary Australian and Canadian writers because it is iconic of colonial attitudes. It is a tool in the exercise of control, a method of denial/erasure of previous inhabitants and a way of organizing the disbursement of land to the settlers. But perhaps more than any other device, maps are prone to metaphorization; they occur in writing as metaphors of control and imposed order. Or, as in the more optimistic vision of Wilson Harris, maps can function as agents of change (27-29). Huggan is sensitive to the way in which literature adopts and modifies the map, using it as icon, motif, and metaphor. The impressive aspect of this work is that Huggan has not ignored the critiques of mapping that a few brave car-

tographers have been producing. In particular, his critiques of the way maps produce "reality" are heavily influenced by the work of the late Brian Harley, whose "Maps, Knowledge and Power" is an insightful deconstructive reading of the relationship between cartographical knowledge production and power. Considering the centrality of Harley's article, it is curious that his other articles have not been followed up by Huggan.

Deftly pointing out the difficulties of comparative studies and the false coherence constructed by literary histories, Huggan nevertheless manages to point to some broad generalizations that may be made. Australian literature has tended to use maps as part of its general metaphysical speculations about the Simpson Desert of the mind, with Patrick White's *Voss* being the obvious example. Anglophone Canada, Huggan argues, has produced critiques such as that of Margaret Atwood's *Surfacing*, which presents maps as reductive, coercive, and, finally, both duplicitous and incomplete. The narrator of *Surfacing* must erase names on the maps as part of a reaction against the patriarchal social order that has produced them (49-52). Huggan argues that Québécois novelist Hubert Aquin's *Neige Noire* is likewise a critique of cartographic claims to representation.

Territorial Disputes: Maps and Mapping Strategies in Contemporary Canadian and Australian Fiction has useful and insightful readings of contemporary novels by women that critique mapping's patriarchal lineage. Canadian Paulette Jiles's *Sitting in the Club Car Drinking Rum and Karma Kola* and Australian Thea Astley's *Hunting the Wild Pineapple* are shown to take up the question of diagrammatic representations of reality and subject their claims to severe scrutiny. In these cases it may be argued that Huggan is stretching his portfolio to encompass works with brief or indirect mentions of mapping, but this is not true of Aritha van Herk's *No Fixed Address*. Huggan highlights the male cartographer's position in the novel as the fixed and lifeless viewpoint, contrasted with that of his lover, Arachne Manteia, whose spider-like tracings of the map's inscriptions represent ceaseless movement. Ultimately, Huggan argues, the map proves insufficient; supposedly verisimilitudinous means of representation can never cope with a search for self identity (66).

One criticism of *Territorial Disputes: Maps and Mapping Strategies in Contemporary Canadian and Australian Fiction* may be that far too many novels are examined in the space of a relatively short book. While the breadth of reference to contemporary writing gives us a sense of the importance of maps as a topos, much of the discussion is cursory and creates a sense that someone has hunted for map references rather than spent more time analyzing how they function in the books. It might also be argued that more cross-referencing to other works of the author would be valuable. While Peter Carey's *Illywhacker* is examined for its cartographic references, Carey's short story "American Dreams,"

in which a whole town is reproduced in a three-dimensional map, is not mentioned.

The sections of the book that examine the contemporary debunking of the heroic explorer/cartographer tie in well with the burgeoning interest in exploration writing in Canada, particularly those journals of explorations in what is now the North-West Territories. The postcolonial questioning of the heroic cartographer and "discovery" mythology generally has also been prevalent in Australia, where revisionist history as well as fiction have sought to replace traditional triumphalist histories with more sensitive and ambiguous narratives. George Bowering's *Burning Water*, Brian Fawcett's title story in the collection *The Secret Journal of Alexander Mackenzie*, and White's *Voss*, as Huggan suggests, attest to this preoccupation with demythologizing the explorer figure. But Huggan points out that this desire to deconstruct the cartographer is sometimes matched with a willingness to reconfigure the map in an "indigenous" style. Huggan's insightful reading of Canadian Rudy Wiebe's *Playing Dead* and of Australians Kim Benterrak, Stephen Muecke, and Paddy Roe's *Reading the Country* uncovers the unease present in texts that aim at a hybridity of representational strategies but may fall back into Western modes, or be guilty of imprisoning indigenous discourses within Western theory (145).

Huggan is aware of the irony of postcolonial cultures using European literary theory and, in my opinion, quite rightly argues that deconstructive strategies need to be wielded against the hegemonic spaces created by colonial cartography. Postcolonial writing, as he observes, has this process well under way. Mapping may yet be altered from its colonial role of establishing a Cartesian "reality"—which operates to serve the interests of colonial culture—to an ensemble of metaphoric and other procedures that allow us to celebrate difference and different spaces without drawing boundaries. It is in this sense of mapping that Huggan has surveyed the area with great competency.

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Renata Salecl. *The Spoils of Freedom: Psychoanalysis and Feminism After the Fall of Socialism*. London and New York: Routledge, 1994. pp. vii, 167. \$73.95

Western writing about the fall of communism in Central and Eastern Europe has centred predominantly on assessing the proportion of the political inhumanity generated by communism. Surprisingly, however, the new insight into post-communist Europe has not affected particularly Western attitudes towards the West's own Marxism and its liberal, leftist ideology.

The Spoils of Freedom: Psychoanalysis and Feminism After the Fall of Socialism, by Slovene philosopher and sociologist Renata Salecl, is critical of