

an election outright. Perhaps the implementation of ranked choice voting would have manifested the exact same 306 Electoral Vote total that Biden achieved under a plurality-based arrangement. Another possible outcome is that under a ranked choice system, supporters of Libertarian Jo Jorgenson's candidacy would have ultimately leant their second preference votes to a resurgent Trump in key swing states and denied Biden the legacy of ousting an incumbent president.

Yet the tumultuous possibilities of applying Foley's recommendations should not diminish the chance that they might also offer some form of equilibrium, both for a populace exhausted by hyperpolarization and an electoral system which has too often been discredited by presidencies with minoritarian foundations at the state level.

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Roberta Rosenberg and Rachel Rubinstein, Eds. *Teaching Jewish American Literature*. New York: The Modern Language Association of America, 2020. 347 pages. ISBN: 978-1-6032-9445-4.

Teaching Jewish American Literature is an important contribution to the MLA's Options for Teaching series, because it offers an expansive and current view of the field which looked very different about twenty years ago. The volume responds to the transnational turn in American studies, and thereby reasserts the significance of newly defined Jewish American literature. The editors' goal is "to reintegrate Jewish American literary studies into the academy, English department offerings, and literature and language programs" (8). When teaching Jewish American literature special attention should be given to it as a multilingual, global and multicultural literature.

At the turn of the 21st century, it was commonly assumed that Jewish American literature was created by authors who either arrived in the United States with the mass migration of Eastern European or Ashkenazi Jews (1880-1924) or are descended from it. The editors indicate that relevant research is available on this body of literature, and there are such excellent resources on teaching Holocaust literature that it may "be seen as the de facto substitute for Jewish American literature" (6). This volume aims to widen

these narrow definitions of Jewish American literature. It is composed of an introduction and thirty-four essays which are organized into seven parts, but many of the central issues also resonate throughout the book. The last part comprises useful resources for teachers. Unfortunately, this comprehensive volume lacks an index.

The traditional “Ashke-normative” definition of Jewish American literature geographically limited America to the borders of the United States although, as Ilan Stavans puts it, the vast continent “goes from Alaska to Patagonia.” Moreover, Jewish American literature is often conceived as consisting of writings in English, which ignores its historical and contemporary multilingualism. Thus, many essays in this volume, and Part 3 in particular, invoke texts originally composed in languages such as Yiddish, Hebrew and Ladino, to name a few. Significantly, the first session described in Laura Arnold Leibman’s opening essay examines translated writings by conversos (Sephardic Jews who converted to Catholicism during the Spanish Inquisition or their descendants) in New Spain in the early colonial period. Her course focuses on Jews and “race,” and not only helps to undermine the equation of Jewishness with Ashkenazi Jews but also with whiteness. This, Leibman notes, has relevance to contemporary Jewish American life: many of today’s youngest adult US Jews, specifically, either live in multiracial Jewish households or increasingly identify as multiracial or multicultural.

The rise of multicultural literature in the United States since the late 1960s led to the inclusion of works by authors of color to the literature curriculum, but scholars claim that Jewish American literature is missing from U.S. multicultural anthologies and multicultural course curricula. The presumed reason is the whitening or whiteness of American Jews since World War II, which is supposed to guarantee the incorporation of Jewish American literature into the “mainstream” American canon. This view ignores the increasing diversity of Jewish Americans and their history of marginalization. Comparative teaching approaches, including team teaching and teaching Jewish American literature in conjunction with works by authors from racialized American ethnic minority groups, are advocated as a solution in Part 2. Sarah Phillips Casteel extends the discussion of Black-Jewish literary relations to the Caribbean. By using a comparative diasporas approach, she demonstrates that, in contrast to the typical US narrative of complicated Black-Jewish relations, recent Caribbean literature reveals a rising interest in Jewishness. Similarly, recent Soviet Jewish literature can also be rewardingly studied with a comparative methodology. Sacha

Senderovich's insightful analysis of two texts illustrates how differences in ethnic identity formation led to misunderstandings between Russian Jews and their American Jewish hosts.

Like ethnicity and race, class, religion, gender and sexuality participate in the multifaceted process of identity construction. Part 3 concentrates on gender and sexuality, another aspect "in need of revision and expansion" (13). Yaron Peleg's course on Jewish masculinity scrutinizes the evolution of the anti-Semitic nineteenth-century European perception of Jewish men as weak and effeminate to the United States and Israel. The selected novels suggest widely different outcomes. In her essay on Tony Kushner's play *Angels in America*, set in the years when the AIDS crisis was unfolding, Linda Schossberg pinpoints the fact that for today's students, the 1980s as well as the 1950s mean a distant past and therefore it is important to elucidate its historical background, the familiarity with which "illuminates the relation between the play's moral themes and the Jewish ethic of remembrance" (231). A course explores lesbian identity, gender, and Jewishness in light of modernist literature by Jewish authors from the twentieth century, while another one centers on Irena Klepfisz's bilingual lesbian poetry. Judith Lewin's contribution on Jewish American women's writing, in turn, recommends an intersectional approach and urges instructors to choose texts about unanticipated issues. Her suggested, intriguing contemporary novels by Jewish women of transnational descent from countries such as Cuba, Yemen, and Iran are likely to be lesser known to Nordic audiences.

Peter Antelyes's engrossing introduction of two 1970s Jewish feminist comics to Jewish American literature courses serves as a bridge to the penultimate part of the volume, "Multidisciplinary and Digital Humanities Approaches," in which Laini Kavaloski's essay continues to expand the boundaries of Jewish American literature. In addition to two novels and a graphic text, it looks at digital literary works like interactive games, hybrid activist Websites and hypertext fiction in a transnational context. Furthermore, students create their own digital stories in order to study the subject in depth. Other interesting courses in this part range from teaching musical theater to golem stories. The syllabus of a highly significant contribution on contemporary post-Holocaust narratives of return to landscapes of Holocaust memory contains a graphic novel and a documentary, in addition to memoir and fiction. The purpose is to challenge present-day students who may have suffered from "Holocaust fatigue" to participate in making sense of the continued intergenerational meanings of the Holocaust.

The last part also returns to the past: it covers a multiplicity of inspiring new pedagogical approaches to some of the most frequently taught and anthologized Jewish American texts. A fascinating reading of *Yekl*, for example, highlights Abraham Cahan's ethnic humor and his thoughtful portraits of immigrant women. Four essays in the volume address various challenges posed to teachers of Jewish American literature abroad. In a multiethnic course in Iraq, for instance, the answer is a collaboratively written poetry book by a Jewish American and a Palestinian American author, while an example from Germany shows that, in teaching Philip Roth's *Goodbye, Columbus*, the motif of food provides students unfamiliar with Judaism and Jewish American culture with a key to the Jewish experience in the United States.

The high-quality essays in *Teaching Jewish American Literature* are not only historically and culturally contextualized but also theoretically informed. Many contributions helpfully give suggestions about questions for class discussions and writing assignments. Finally, this thought-provoking volume is an indispensable tool to present and aspiring teachers in the field and a real treasure-trove of pertinent information to the rest of us interested in Jewish American literature.

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Joseph S. Nye Jr., *Do Morals Matter?: Presidents and Foreign Policy from FDR to Trump*. New York: Oxford University Press, 2020, 272 pp. ISBN 13-978-0190935962.

Since the classic magnum opus by Nicola Machiavelli, a perspective has been established that there is no morality in politics and international relations. Later intellectuals of the Enlightenment and Renaissance revised these concepts by humanist thinkers like Hugo Grotius, who played a key role in establishing the foundations of international humanitarian law. Human evolution, technological advancement, and advancement in various sciences and culture led to the humanization of life. Therefore, foreign policy as a component of human activity could not bypass Joseph S. Nye Jr. who is a living legend of International Relations (IR) science, influential and prominent thinker and a bright representative of the liberal school.