

national and global events. Her interviews with women highlight the poignant experiences of internment, and the equally poignant memories of gendered, racialized trauma. Similarly, Kadar examines women's Holocaust memories, arguing persuasively that the presence of trauma disrupts conventional "heroic" narratives. Thus, forms of remembering such as concentration camp lists, Roma songs of lament and recipe books are "gendered wounding events" that do not fit within the confines of conventional narratives of trauma and memory.

Part two, "History and Identity," examines how displaced subjects negotiate "home" in host countries that are often hostile. Dunlop interweaves her poetry with an autobiographical account of her hybrid Indian-Canadian identity. This interweaving nicely illustrates Kadar's point: while not necessarily traumatic, immigration is similarly fracturing, requiring subjects to construct new autobiographical forms that fall outside conventional narrative structures. Similarly, Matsuoka and Sorenson use a "ghostly sociology" to examine how Canadian Eritrean immigrants, many of whom do not intend to return home, still identify strongly with homeland politics. Of particular interest are subjects' memories of fleeing war: as in both Sugiman's and Kadar's subjects, there is a gendered aspect to women's experiences (i.e., rape and its lingering stigma, sexual violence, caring for children during flight). Living with these "ghosts" positions Eritrean identity outside the standard development discourse that dominates western cultural understandings of selfhood. Traumatic events such as war and migration interrupt the stability of identity work, and the ability to maintain memory in its supposedly proper place, the past.

Part three, "Community and Home," looks at immigrants' day-to-day experiences of identity and memory. For example, James analyzes the "double consciousness" of a male second generation Caribbean-Canadian youth, who feels Trinidadian and

yet is also perfectly comfortable in his Canadian context. Some of the section's other chapters, along with the concluding chapter by Babbitt, are more theoretically focused. Hua scrutinizes the conceptual usefulness of memory, identity and diaspora while Moghissi looks at gender as a crucial methodological issue when studying certain diasporic communities. Babbitt's concluding chapter engages with the broader philosophical concerns around memory, selfhood and ethics that drive researchers working in these areas.

The volume offers detailed, diverse accounts of the links between identity, memory and diaspora in everyday experience. My main criticism is that, thematically, some of the chapters do not fit together well. Sugiman and Kadar's chapters would have worked better with Matsuoka and Sorenson's chapter on Eritrean immigrants. Similarly, Agnew's chapters were worthy of a separate section (including Dunlop's piece) on how the colonial past affects present diasporic memory. It also would have been helpful for the editor to provide a link between the more theoretical pieces.

Overall, however, this book is an excellent resource: accessible to both academic and non-academic audiences, and useful for courses on feminist theory, critical race/postcolonial studies, migration studies and the broader area of selfhood/subjectivity.

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Evil by Design: The Creation and Marketing of the Femme Fatale.
Elizabeth K. Menon. Urbana and Chicago: University of Illinois Press, 2006; xi + 339 pages; illustrations; ISBN 0-0252-07323-1; \$30.00US (paper).

In *Evil by Design*, art historian Elizabeth K. Menon provides a comprehensive overview of the various motifs associated with the *femme fatale* in

late nineteenth-century France. Menon's intervention is to turn to popular imagery, where other studies of *femmes fatales* have focused exclusively on "high" art. Indeed, she argues that popular cultural *femme fatale* imagery preceded and provided the conditions of possibility for the more high-profile representations. Accordingly, Menon mines the archives for images in popular press of the biblical Eve, prostitutes, women as dolls or puppetmasters, as poisonous flowers, as snakes, and as fashionable consumers. These popular images, she suggests, emerge around mid-century for a reason: they are an anxious response to the rise of a French feminist movement and the granting of new political rights to women.

There is no doubt that *Evil by Design* is a well-researched study. It is encyclopedic in its scope. Menon makes a very strong case, presenting evidence for her position in the book's reproductions of over one hundred and twenty-five of the popular images that she analyzes. Having so many of the illustrations in front of us makes her arguments that much more convincing, and gives the book a lively, immediate, and accessible character.

Some of the interdisciplinary connections that Menon makes are very innovative. For instance, she traces the connection between the *femme fatale* and panics over depopulation of the French nation, locating it in grotesque images of deformed fetuses and thus making an important link between visual and political discourses. In addition, her discussion of the ways that sex workers were panoptically "mapped" and classified in the popular press gives the project an intriguing geographic dimension.

Where the book fails to satisfy is in its theorizing of the extensive resources that it draws upon. Illustrations are recounted in minute detail at the expense of a deeper examination of the claims about feminism, social change and cultural anxiety that underpin the study. It seems the exhaustive detailing of imagery - especially of the images that are reproduced in the book for

readers to see - could be reduced in order to leave space for an investigation of some important questions. For example, I am left wondering about the relationship between these popular cultural images and the widespread social anxiety about women's roles that she posits as central to the rise of the *femme fatale*. Precisely how this relationship works is never specified. This is a crucial methodological question whose absence weakens the premise of the book. As well, there a couple of opaque points that are left unclear to the reader and that would benefit strongly from further explanation, notably the claim that the actual forms of *art nouveau* reflected a cultural anxiety; how those forms reflect anxiety, and what that anxiety is, are never revealed. These kinds of omissions reveal the limits of the book; though *Evil by Design* is a strong work with potentially interdisciplinary relevance, the failure to theorize such conditions as reception and anxiety will unfortunately work to limit its audience to art historians.

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