

Ottoman society who provided him with what he needed for his masterpiece *The Present State of the Ottoman Empire*.

Baktır argues that Rycaut's discourse bears some resemblances to Knolles and Sanderson. Like Knolles, for instance, Rycaut describes the Ottoman Sultan as tyrannical and absolutist. Yet, Rycaut is different from Knolles in the sense that he writes based on his experience. Furthermore, and unlike Knolles, he also argues that England would certainly benefit from a good economic relation with the most powerful "Empire of the World". Baktır refers to Rycaut's argument that to keep the peace and to improve the trade with the Turks would bring wealth and prosperity to England.

In the last chapter of the study, Baktır discusses Rycaut's claim to "truthfulness" in *The Present State of the Ottoman Empire*. Drawing attention to discursive resemblances between Rycaut and other contemporary European Ottomanists like Knolles and Sanderson, Baktır highlights Rycaut's orientalist attitude. In the context of this argument, Rycaut's claim that he accessed the Ottoman Saray via his so-called intimate friend of Polish origin becomes untenable. Baktır identified this so-called friend as Albert Bobowski (Ali Ufki Bey), who was the head of the dragomans at the Ottoman Court. But, as Baktır notes, referring to Berktaş's biography of Ali Ufki Bey, Bobowski left Constantinople for Cairo in 1655 and could have met Rycaut no more than a few times during Rycaut's stay in Constantinople.

Dr. Hasan Baktır has written an informative book and is now working on another monograph about the early decades of the English Levant Company for which he spent 2014-2015 conducting research at the University of Minnesota.

NABIL MATAR

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EDNA LONGLEY (ed.), *The Bloodaxe Book of 20th Century Poetry: From Britain and Ireland* (Eastburn: Bloodaxe Books Ltd., 2013), 368 pp. ISBN 978 1 85224 514 6

Bloodaxe Books, established in 1978, injected new spirit into British poetry by printing works by young and so far neglected authors. It has since acted also as an agent supporting women poets from Britain and Ireland, other English-speaking countries as well as European countries. With a similar mission in mind, *The Bloodaxe Book of 20th Century Poetry* presents an anthology garnered from England, Ireland, Northern Ireland, Wales and Scotland.

The title *Book of 20th Century Poetry* is a bit tricky; such a title is chosen either in order to tune down the grandiose and ambitious associations of an anthology or intended to answer possible criticism in terms of its questionable content. The cover title is far from being self-explanatory because it might imply a collection of poetry written all over the world, a collection of essays on poetry, or poetry written in English speaking countries. Only on page 3 does one get a clearer picture with the added subtitle "From Britain and Ireland". This may be due to cultural and political implications of such nomenclatures as English, British and English speaking. After all, the idea of Englishness is itself a contested term since 20th century English poetry is like an airport waiting room where poets from an astounding number of different countries and nationalities meet and depart.

The publisher's web page introduces the editor as follows: "Edna Longley is a Professor Emerita in the School of English, Queen's University Belfast. Her publications include an edition of Edward Thomas's prose writings, *A Language Not to Be Betrayed* (1981) from Carcanet, and four critical books: *Louis MacNeice: A Study* (1988) from Faber, and *Poetry in the Wars* (1986), *The Living Stream: Literature & Revisionism in Ireland* (1994) and *Poetry & Posterity* (2000) from Bloodaxe. She also edited *The*

Bloodaxe Book of 20th Century Poetry (2000) and *Edward Thomas: The Annotated Collected Poems* (Bloodaxe, 2008).” As this brief biography demonstrates, Longley is well-read in and has written mostly about Irish and Anglo-Welsh poets.

Editing an anthology of English poetry means taking risks, being ready to breast criticism from readers and critics, and burning with possible sense of remorse about those poets that have been left out. Undertaking such a huge task requires having command of the poetry written in the previous century, the changes it has undergone, the heavy traffic of poets going into and out of the British Isles. With such concerns in mind, one can say with certainty that Longley has edited an up-to-date and insightful anthology with clear cut boundaries.

Longley’s preface provides a satisfactory introduction, explicating the rationale behind the selection of poets and poems. In this sense it presents a fairly comprehensive summary of English poetry in the Twentieth Century. As the editor Longley is well aware of the sense of continuity, interconnection, and renewal within the poetic tradition in the English language. And she embraces W. B. Yeats’s view on the character of Modern poetry. Yeats observes that since the death of Tennyson the predominant form in poetry has been the lyric:

“In the Victorian era the most famous poetry was often a passage in a poem of some length, perhaps of great length, a poem full of thoughts that might have been expressed in prose. A short lyric seemed an accident, an interruption amid more serious work. . . . The aim of my friends, my own aim, if it sometimes made us prefer the acorn to the oak, the small to the great, freed us from many things we thought an impurity.” (p.15)

The comparison of the lyric as an offshoot of the epic provides, Longley herself states, the first organizing principle of the anthology, though there are extracts from such long poems as T.S. Eliot’s *The Waste Land* and Basil Bunting’s *Briggflatts*. She observes rightly that even these extracts are lyrical in essence, since they are lyrical parts forming a bigger whole. This lyrical emphasis on lyric quality can be defined not in terms of “first person voice” but rather through concentration of language (p.16).

The second criterion of the anthology, which is also one of the main characteristics of Modern poetry, is urbanism. In the words of Jameson, “The great modernist literature –from Baudelaire and Flaubert to ‘Ulysses’ and beyond—is a city literature.”¹ (1982:129). The anthology does justice to this significant trait, giving abundant examples: “T.S. Eliot’s ‘Unreal City’, Louis MacNeice’s oppressive ‘Birmingham’, Philip Larkin’s deceptively blank ‘Coventry’, Ciaran Carson’s labyrinthine ‘Belfast’.” (p.16).

Longley’s “Preface” moves onto war poetry, which she thinks has been artificially (because simply seen in terms of subject matter) turned into a genre per se through anthologies. Longley implies that the real appreciation of war poetry is possible by taking into account the way individual poets responded not only to the human atrocity but also the way it was expressed. “Charles Sorley in 1914, Keith Douglas in 1939, recognised that the language and rhythms of most poetry had become obsolete. Both also wished that the experience of war would revolutionise English society”(18). Another claim that Longley brings forth is that the poetry of the World War I led to a drastic change in the elegy, turning it into “a means of political protest” (p.18). She refutes the idea that war poets were conservative since they produced in traditional verse forms, asserting that these forms may in fact have more impact in terms of communicating one’s message. Criticising war poetry on such grounds is to some extent valid but one should bear in mind that genres act in two different ways: they are not only recipes easing the poet’s job through a complicated maze of form, they also demand the content to be squeezed into an aesthetically beautiful yet almost impossible form.

1. Frederic Jameson, “Ulysses in History”, in W. J. McCormack and Alistair Stead (eds.), *James Joyce and Modern Literature* (London: Routledge & Kegan Paul, 1982), p.129.

However, warns Longley, one should not ignore the impact of the Modernist camp in poetry led by Eliot and Pound, who propagated free verse and speech rhythms of daily life rather than rigid versification. Longley observes that the “modern movement” in poetry that was originally American also led to its Yeatsian version in which form was respected (p.20). However, James Joyce professed a subversive poetics, thus highlighting the relationship between poetics and politics. Scotland, goes on Longley, has been bolder in this subversion by encouraging experimental poetry, of which Edwin Morgan’s poem “Chinese Cat” can serve as an apt example:

“p m r k g n i a o u
 p m r k g n i a o
 p m r k n i a o
 p m r n i a o
 p m r i a o
 p m i a o
 m a i o
 m a o” (p.204)

The “Preface” introduces the quarrel with the self or inner conflicts of the speaker as another defining quality of the lyric. These feelings of doubt and relativity become visible “between tones of voice, between stanza-form and syntax, between one poem and another” (p.21), and in no way do forms preclude the expression of modern sentiments. As Longley points out, “one way in which this anthology suggests the vitality of traditional forms, the variety of Twentieth Century poetry” is including short, dense poems.

Twentieth century poetry is also remarkable in the production of “more poems (not all by women) in the voice of female desire, in the voice of mother, daughter or wife” (p.22). From Eliot’s female speakers who appear in fragments in *The Waste Land* to Carol Ann Duffy’s female personas, this is indeed the case. And the anthology includes a considerable number of female poets from England, Ireland, and Scotland, which is almost one sixth of all poets covered: Stevie Smith, Sylvia Plath, Fleur Addock, Eiléan Ní Chuilleanáin, Carol Rumens, Selima Hill, Medbh Mc Guckian, Jo Shapcott, Carol Ann Duffy, Kathleen Jamie. This is an achievement considering many other anthologies where the list of women poets does not go beyond the troika of Smith, Plath, and Duffy.

Religion is the last issue discussed in the preface as one of the factors influencing 20th Century British poetry. Longley refers to Matthew Arnold, who claimed that religion would be replaced by poetry. Arnold’s prediction did not become reality though; religion, albeit attenuated in power, continues to hold sway. “From 1900 to the millennium, poetry is full of displaced or redirected religion. Christianity shapes the vision and forms even of poets who disown it, like Thomas Hardy. Yeats was drawn to poetry as compensation for the loss of God” (p.24). One might also mention the Welsh poet R. S. Thomas, a priest by profession, who in his poem “Via Negativa” expresses his suffering from an excruciating feeling of doubt as a clergy:

“Why no! I never thought other than
 That God is that great absence
 In our lives, the empty silence
 Within, the place where we go
 Seeking, not in hope to
 Arrive or find.” (p.175)

The Bloodaxe anthology is 368-page book that harbours 59 poets beginning with Thomas Hardy (who is seen as a transition from the Victorian period to Modernism) and closing with the Scottish poet

Don Peterson (born 1963). A striking characteristic of the book is the meticulous balance in the way “English” poets and “non-English” poets are chosen. The book seems, quite understandably and with a just reason, to favour poets from Ireland, Scotland and Wales, since they do not get as much space as English poets in many anthologies. Longley’s succinct and illuminating introduction to each poet traces their development as well as justifying the selection of individual poems. Rather than representing poets who gathered around semi-official coteries, Longley focuses on poets that influenced the poetic scene in Britain and Ireland. Therefore, one does not find an abundant number of Movement poets, except Philip Larkin and Thom Gunn, who appear in the book independently, or the Group poets led by Philip Hobsbaum.

There are not many and serious points that flaw this anthology. One question, though a minor one, is the fact that some poets (such as John Montague, who was born in Brooklyn in 1929, lived in Ireland but spent the rest of his life in France and America) with different origins other than Britain are included in the book. A second point involves an editorial decision in that the composition and/or publication dates of the poems are missing. This would definitely improve the book’s quality giving the reader a chronological perspective in easily tracking the changes in poets’ individual aesthetics, subject matter, language, tone, attitude, and so on. Thirdly, the anthology would definitely be easier and more practical to use with the addition of an index.

Longley’s book is a compact, dense, and carefully gathered collection. Though it is a reprint of the book published in 2000, it still gives a sense of wonder and novelty. Compared to other bulky anthologies, it is an exciting source encapsulating strikingly representative poets, which renders it a suitable textbook as well as an enjoyable collection for the common reader of poetry.

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LORNA JOWETT and STACEY ABBOTT, *TV Horror: Investigating the Dark Side of the Small Screen* (London: I.B. Tauris and Co. Ltd., 2013), 270 pp. ISBN 9781848856172

Jowett’s and Abbott’s volume is an encyclopedic work that enlightens readers on the major characteristics, visual aspects and thematic concerns of all those TV programs that since the 1960s have been (partly) based on—or, have re-worked—the conventions and tropes of the horror genre. *TV Horror* is a perfect addition to the book-length studies hitherto published, especially those that are focused on a single TV program (such as Rhonda Wilcox’s 2005 *Why Buffy Matters* and Brigid Cherry’s 2012 *True Blood*). Academic studies on horror TV are indeed relatively scant, especially in comparison with studies of horror cinema. Matt Hills’ *The Pleasures of Horror* (2005), for example, dedicates only a chapter to the subject. Jowett’s and Abbott’s book is therefore a valuable addition to publications such as Thomas Fahy’s *The Writing Dead: Talking Terror with TV’s Top Writers* (2015)—which reports several interviews of the most popular TV series’ writers of the contemporary age—and John Kenneth Muir’s *Terror Television: American Series, 1970-1999* (2001)—which analyses many series of the earlier decades, but excludes all European productions. This volume could also be considered as a fitting companion to Catherine Johnson’s *Telefantasy* (2005) and Helen Wheatley’s *Gothic Television*, both of which examine a wide range of world TV programs.

After explaining at length what are considered as the three periods of television production (from the 1950s networks to the contemporary digital era) in the first chapter—which therefore works as