

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

a brilliant introduction to television studies at large—Jowett and Abbott focus on the tradition of comedy-horror, which was initiated by *The Addams Family* and *The Munsters* in the late 1960s, and on children's television (which includes programs such as *Count Duckula* and *Scooby-Doo*). These shows, Jowett and Abbott explain, reinvent familiar horror tropes for a new audience.

In the third and fourth chapters, the volume examines TV mini-series such as *The Twilight Zone* and *Hammer House of Horror*, the 1960s and 1970s low-budget adaptations of Gothic novels and the adaptations of the best-selling novels by Stephen King, who is appropriately defined as “the mainstream face of the horror genre” (p.71). As is the case of each chapter of the volume, frequent comparisons are established between the TV programs under examination and cinematic horror films as well as between older and more recent TV programs. This is very useful in order to establish the differences between TV and cinematic productions in terms of special effects and in terms of censorship restrictions—which, as Jowett and Abbott point out, are fluid and evolve with changes in the television industry and with changes in society and politics. Jowett and Abbott also explain that television programs use different narrative techniques, which on the one hand include monster-of-the-week episodes and broader narrative arcs, and on the other hand are structured through the building up of mini-climaxes before the commercial breaks.

The fifth chapter then focuses on the work of horror auteurs by examining the productions for TV of directors Dan Curtis and Dario Argento and writer Nigel Kneale, whereas the sixth chapter analyses the realistic reworking of Gothic tropes and their use of “the mundane to heighten the contrast between the fantastic and the everyday” in programs such as *Being Human* (p.110). Using the theories on the fantastic elaborated by Tzvetan Todorov and Rosemary Jackson, Jowett and Abbott study the realistic aesthetics of *American Gothic* and *True Blood*, indicating also what are the typical characteristics of Southern Gothic (such as overabundance of imagery or sexual and grotesque excess) as opposed to the noir and urban aesthetics of the Gothic genre at large.

The seventh chapter offers a brilliant discussion of TV's alternate use of suggestion and more graphic depictions of details. Such a discussion is initially based on the definitions of terror and horror elaborated in the eighteenth century by popular literary writers Samuel Taylor Coleridge and Ann Radcliffe. These are then applied to “the perceived limitations of the televisual (smaller screen, shallower depth of field)” (p.134), which force the directors and writers to adapt to – and experiment with - a different medium than cinema. An effective example of the explicit depiction of graphic details is offered by the series *Pushing Daisies*, which spectacularizes body horror by representing the dead bodies on the small screen as corporeally excessive. In the subsequent chapter, Jowett and Abbott study those TV productions “that delight in surrealism and strangeness, evoking the fantastic through art-house emphasis on visuality” (p.156). Examples are chosen from *Carnivàle* and *Twin Peaks*, both of which use abundantly non-linear narratives, oneiric atmospheres, bizarre and eccentric characters, slow motion and distorted sound.

The ninth chapter maintains a very original argument in its analysis of “the ways in which TV is a prime site for horror because of its function as a conduit, a network, an interface, and because of its reality effect” (p.181). The depiction of new technologies as uncanny, as Jowett and Abbott indicate, was already evident in the nineteenth-century works of Bram Stoker, Arthur Conan Doyle and in literary ghost stories. In the case of contemporary programs, the parallels with Reality TV and the use of TV as an interface are traced in productions such as *Garth Marenghi's Dark Place* and *Supernatural*. The last chapter explores fan responses to the monsters and serial killers represented in horror TV, emphasizing the fact that the audience's identification with the outsider characters coincided with the era that saw the rise of civil and gay rights alongside the feminist movement. Excellent examples are provided from *Dark Shadows*, *Dexter* and *Torchwood*.

Jowett's and Abbott's analysis includes popular American and European programs such as *Angel*, *the Vampire Diaries* and *Dr. Who*, but it also examines lesser-known productions such as *Ultraviolet* and

*Riget [Kingdom]. TV Horror* revolves repeatedly around some of the most renowned programs of the past five decades, from *Dark Shadows* and *Twin Peaks* to *Buffy the Vampire Slayer* and *The Walking Dead*, without ever being redundant. The book offers a detailed examination of the films and programs' single scenes, analyzing their narrative, focusing on the technical aspects of the sequences (such as lighting, frames, use of colours and sound), but also illustrating the critical reception and public reaction to them and indicating what were/are the members of the programs' production and execution, from the screenwriters and directors to the actors and actresses.

Some of the most interesting issues emerging from this volume are: the differences between the portmanteau format, the anthology series and the serialized format; the evolution of special effects over the decades in respect to the spectacular depiction of body horror; and the hybridity of many horror programs (*Twin Peaks* can be categorized also as soap opera, *The X-Files* as detective drama and *Pushing Daisies* as carnivalesque horror). The list of horror cinema films quoted throughout the volume is impressive and it includes many masterpieces, from George Romero's *Night of the Living Dead* (1968) and William Friedkin's *The Exorcist* (1973) to John Carpenter's *Halloween* (1978) and Stanley Kubrick's *The Shining* (1980). Furthermore, *TV Horror* engages continually with the past and contemporary critical readings of cinema and television (Barbara Creed, Julia Kristeva, Andrew Tudor, Paul Wells and Noël Carroll are only some of the critics whose arguments are confronted here) and thus helps the reader to formulate a precise idea of the academic debate on the subject. The volume shall certainly be beneficial for the experts in the field of Gothic studies and visual studies as much as for the common reader.

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JAMES L. GELVIN and NILE GREEN (eds.), *Global Muslims in the Age of Steam and Print* (Oakland: University of California Press, 2014), 312 pp. ISBN 9780520275027

James L. Gelvin ve Nile Green editörlüğünde üç bölüm ve on iki makaleden oluşan bu kitap Ortadoğu ve Güneydoğu Asya'da modern iletişim ve ulaşım araçlarının kullanımı ile Müslümanların sosyal ve ekonomik alanda nasıl bir dönüşüm geçirdiklerini analiz eden bir kitaptır. Batılılaşma, yabancılaşma ve modernleşme gibi kavramlar sadece Batı'nın Doğu'yu etkilemesi değil Doğu'nun da Batı'ya verdiği cevap ile beraber bu kitapta değerlendirilmiştir.

Michael Laffan, "Sufi Yüzyılı mı? GüneyDoğu Asya'daki Sufi Tarikatların Modern Yayılışı" başlıklı yazıda, GüneyDoğu Asya'daki farklı tasavvufi pratikleri, farklı zikir usüllerinin takip edilmesi ve Ramazan ayının başlangıç ve bitişinin hesaba yahut gözleme dayalı olarak yapılması gibi, benimseyen sufi tarikatlar arasındaki etkileşim bu bölgedeki Hollanda hegemonyası ile politik ilişkiler bağlamında anlatılmıştır. Yazara göre, Mekke'nin hem hac merkezi hem de İslami düşüncenin entellektüel merkezi olması GüneyDoğu Asya'daki sufi akımları şekillendirmiştir. Nakşibendi tarikatında ortaya çıkan yeni zikir formunun Mekke'den GüneyDoğu Asya'ya hac ibadeti aracılığı ile yayılması Mekke'nin Ondokuzuncu Yüzyıl'da entellektüel bir dini merkez olduğunun da ispatıdır. Yazarın dikkat çektiği ikinci husus, Mekke'nin entellektüel üretimde Yirminci Yüzyıl'da rol model olması GüneyDoğu Asya'daki matbaa faaliyetlerine de ivme kazandırmasıdır. Yazar, Awarif al-Maarif, Fethul Arifin, Cami Usul al-Awliya gibi önemli sufi eserlerin yayımlanmasını ve aylık al-İmam isimli bir derginin basılmasını yapılan kültürel faaliyetlere örnek olarak göstermiştir.