

☐ Contemporary
Literary Criticism

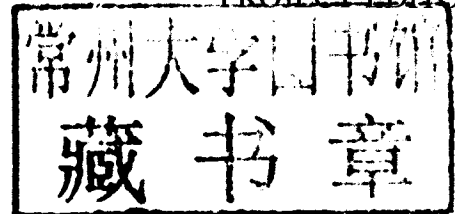
CLC 292

Volume 296

Contemporary Literary Criticism

Criticism of the Works
of Today's Novelists, Poets, Playwrights,
Short Story Writers, Scriptwriters, and
Other Creative Writers

Jeffrey W. Hunter
PROJECT EDITOR



GALE
CENGAGE Learning

Detroit • New York • San Francisco • New Haven, Conn • Waterville, Maine • London

Contemporary Literary Criticism, Vol. 296

Project Editor: Jeffrey W. Hunter

Editorial: Dana Ramel Barnes, Sara
Constantakis, Kathy D. Darrow, Kristen
Dorsch, Dana Ferguson, Michelle
Kazensky, Jelena O. Krstović, Michelle
Lee, Marie Toft, Lawrence J. TrudeauContent Conversion: Katrina Coach, Gwen
Tucker

Indexing Services: Laurie Andriot

Rights and Acquisitions: Margaret
Chamberlain-Gaston, Barb McNeil,
Tracie RichardsonComposition and Electronic Capture: Gary
Oudersluys

Manufacturing: Cynde Lentz

Associate Product Manager: Marc Cormier

© 2011 Gale, Cengage Learning

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced, transmitted, stored, or used in any form or by any means graphic, electronic, or mechanical, including but not limited to photocopying, recording, scanning, digitizing, taping, Web distribution, information networks, or information storage and retrieval systems, except as permitted under Section 107 or 108 of the 1976 United States Copyright Act, without the prior written permission of the publisher.

This publication is a creative work fully protected by all applicable copyright laws, as well as by misappropriation, trade secret, unfair competition, and other applicable laws. The authors and editors of this work have added value to the underlying factual material herein through one or more of the following: unique and original selection, coordination, expression, arrangement, and classification of the information.

For product information and technology assistance, contact us at
Gale Customer Support, 1-800-877-4253.

For permission to use material from this text or product,
submit all requests online at www.cengage.com/permissions.

Further permissions questions can be emailed to
permissionrequest@cengage.com

While every effort has been made to ensure the reliability of the information presented in this publication, Gale, a part of Cengage Learning, does not guarantee the accuracy of the data contained herein. Gale accepts no payment for listing; and inclusion in the publication of any organization, agency, institution, publication, service, or individual does not imply endorsement of the editors or publisher. Errors brought to the attention of the publisher and verified to the satisfaction of the publisher will be corrected in future editions.

Gale
27500 Drake Rd.
Farmington Hills, MI, 48331-3535

LIBRARY OF CONGRESS CATALOG CARD NUMBER 76-46132

ISBN-13: 978-1-4144-4610-3

ISBN-10: 1-4144-4610-1

ISSN 0091-3421

Contemporary Literary Criticism

Guide to Gale Literary Criticism Series

For criticism on	Consult these Gale series
Authors now living or who died after December 31, 1999	<i>CONTEMPORARY LITERARY CRITICISM (CLC)</i>
Authors who died between 1900 and 1999	<i>TWENTIETH-CENTURY LITERARY CRITICISM (TCLC)</i>
Authors who died between 1800 and 1899	<i>NINETEENTH-CENTURY LITERATURE CRITICISM (NCLC)</i>
Authors who died between 1400 and 1799	<i>LITERATURE CRITICISM FROM 1400 TO 1800 (LC)</i> <i>SHAKESPEAREAN CRITICISM (SC)</i>
Authors who died before 1400	<i>CLASSICAL AND MEDIEVAL LITERATURE CRITICISM (CMLC)</i>
Authors of books for children and young adults	<i>CHILDREN'S LITERATURE REVIEW (CLR)</i>
Dramatists	<i>DRAMA CRITICISM (DC)</i>
Poets	<i>POETRY CRITICISM (PC)</i>
Short story writers	<i>SHORT STORY CRITICISM (SSC)</i>
Literary topics and movements	<i>HARLEM RENAISSANCE: A GALE CRITICAL COMPANION (HR)</i> <i>THE BEAT GENERATION: A GALE CRITICAL COMPANION (BG)</i> <i>FEMINISM IN LITERATURE: A GALE CRITICAL COMPANION (FL)</i> <i>GOTHIC LITERATURE: A GALE CRITICAL COMPANION (GL)</i>
Asian American writers of the last two hundred years	<i>ASIAN AMERICAN LITERATURE (AAL)</i>
Black writers of the past two hundred years	<i>BLACK LITERATURE CRITICISM (BLC-1)</i> <i>BLACK LITERATURE CRITICISM SUPPLEMENT (BLCS)</i> <i>BLACK LITERATURE CRITICISM: CLASSIC AND EMERGING AUTHORS SINCE 1950 (BLC-2)</i>
Hispanic writers of the late nineteenth and twentieth centuries	<i>HISPANIC LITERATURE CRITICISM (HLC)</i> <i>HISPANIC LITERATURE CRITICISM SUPPLEMENT (HLCS)</i>
Native North American writers and orators of the eighteenth, nineteenth, and twentieth centuries	<i>NATIVE NORTH AMERICAN LITERATURE (NNAL)</i>
Major authors from the Renaissance to the present	<i>WORLD LITERATURE CRITICISM, 1500 TO THE PRESENT (WLC)</i> <i>WORLD LITERATURE CRITICISM SUPPLEMENT (WLCS)</i>

Preface

Named “one of the twenty-five most distinguished reference titles published during the past twenty-five years” by *Reference Quarterly*, the *Contemporary Literary Criticism (CLC)* series provides readers with critical commentary and general information on more than 2,000 authors now living or who died after December 31, 1999. Volumes published from 1973 through 1999 include authors who died after December 31, 1959. Previous to the publication of the first volume of *CLC* in 1973, there was no ongoing digest monitoring scholarly and popular sources of critical opinion and explication of modern literature. *CLC*, therefore, has fulfilled an essential need, particularly since the complexity and variety of contemporary literature makes the function of criticism especially important to today’s reader.

Scope of the Series

CLC provides significant passages from published criticism of works by creative writers. Since many of the authors covered in *CLC* inspire continual critical commentary, writers are often represented in more than one volume. There is, of course, no duplication of reprinted criticism.

Authors are selected for inclusion for a variety of reasons, among them the publication or dramatic production of a critically acclaimed new work, the reception of a major literary award, revival of interest in past writings, or the adaptation of a literary work to film or television.

Attention is also given to several other groups of writers—authors of considerable public interest—about whose work criticism is often difficult to locate. These include mystery and science fiction writers, literary and social critics, foreign authors, and authors who represent particular ethnic groups.

Each *CLC* volume contains individual essays and reviews taken from hundreds of book review periodicals, general magazines, scholarly journals, monographs, and books. Entries include critical evaluations spanning from the beginning of an author’s career to the most current commentary. Interviews, feature articles, and other published writings that offer insight into the author’s works are also presented. Students, teachers, librarians, and researchers will find that the general critical and biographical material in *CLC* provides them with vital information required to write a term paper, analyze a poem, or lead a book discussion group. In addition, complete bibliographical citations note the original source and all of the information necessary for a term paper footnote or bibliography.

Organization of the Book

A *CLC* entry consists of the following elements:

- The **Author Heading** cites the name under which the author most commonly wrote, followed by birth and death dates. Also located here are any name variations under which an author wrote, including transliterated forms for authors whose native languages use nonroman alphabets. If the author wrote consistently under a pseudonym, the pseudonym will be listed in the author heading and the author’s actual name given in parenthesis on the first line of the biographical and critical information. Uncertain birth or death dates are indicated by question marks. Single-work entries are preceded by a heading that consists of the most common form of the title in English translation (if applicable) and the original date of composition.
- The **Introduction** contains background information that introduces the reader to the author, work, or topic that is the subject of the entry.
- The list of **Principal Works** is ordered chronologically by date of first publication and lists the most important works by the author. The genre and publication date of each work is given. In the case of foreign authors whose

works have been translated into English, the English-language version of the title follows in brackets. Unless otherwise indicated, dramas are dated by first performance, not first publication.

- Reprinted **Criticism** is arranged chronologically in each entry to provide a useful perspective on changes in critical evaluation over time. The critic's name and the date of composition or publication of the critical work are given at the beginning of each piece of criticism. Unsigned criticism is preceded by the title of the source in which it appeared. All titles by the author featured in the text are printed in boldface type. Footnotes are reprinted at the end of each essay or excerpt. In the case of excerpted criticism, only those footnotes that pertain to the excerpted texts are included.
- A complete **Bibliographical Citation** of the original essay or book precedes each piece of criticism. Source citations in the Literary Criticism Series follow University of Chicago Press style, as outlined in *The Chicago Manual of Style*, 15th ed. (Chicago: The University of Chicago Press, 2003).
- Critical essays are prefaced by brief **Annotations** explicating each piece.
- Whenever possible, a recent **Author Interview** accompanies each entry.
- An annotated bibliography of **Further Reading** appears at the end of each entry and suggests resources for additional study. In some cases, significant essays for which the editors could not obtain reprint rights are included here. Boxed material following the further reading list provides references to other biographical and critical sources on the author in series published by Gale.

Indexes

A **Cumulative Author Index** lists all of the authors that appear in a wide variety of reference sources published by Gale, including *CLC*. A complete list of these sources is found facing the first page of the Author Index. The index also includes birth and death dates and cross references between pseudonyms and actual names.

A **Cumulative Nationality Index** lists all authors featured in *CLC* by nationality, followed by the number of the *CLC* volume in which their entry appears.

A **Cumulative Topic Index** lists the literary themes and topics treated in the series as well as in other Literature Criticism series.

An alphabetical **Title Index** accompanies each volume of *CLC*. Listings of titles by authors covered in the given volume are followed by the author's name and the corresponding page numbers where the titles are discussed. English translations of foreign titles and variations of titles are cross-referenced to the title under which a work was originally published. Titles of novels, dramas, films, nonfiction books, and poetry, short story, or essay collections are printed in italics, while individual poems, short stories, and essays are printed in roman type within quotation marks.

In response to numerous suggestions from librarians, Gale also produces an annual cumulative title index that alphabetically lists all titles reviewed in *CLC* and is available to all customers. Additional copies of this index are available upon request. Librarians and patrons will welcome this separate index; it saves shelf space, is easy to use, and is recyclable upon receipt of the next edition.

Citing Contemporary Literary Criticism

When citing criticism reprinted in the Literary Criticism Series, students should provide complete bibliographic information so that the cited essay can be located in the original print or electronic source. Students who quote directly from reprinted criticism may use any accepted bibliographic format, such as University of Chicago Press style or Modern Language Association (MLA) style. Both the MLA and the University of Chicago formats are acceptable and recognized as being the current standards for citations. It is important, however, to choose one format for all citations; do not mix the two formats within a list of citations.

The examples below follow recommendations for preparing a bibliography set forth in *The Chicago Manual of Style*, 15th ed. (Chicago: The University of Chicago Press, 2003); the first example pertains to material drawn from periodicals, the second to material reprinted from books:

James, Harold. "Narrative Engagement with *Atonement* and *The Blind Assassin*." *Philosophy and Literature* 29, no. 1 (April 2005): 130-45. Reprinted in *Contemporary Literary Criticism*. Vol. 246, edited by Jeffrey W. Hunter, 188-95. Detroit: Gale, 2008.

Wesley, Marilyn C. "Anne Hèbert: The Tragic Melodramas." In *Canadian Women Writing Fiction*, edited by Mickey Pearlman, 41-52. Jackson: University Press of Mississippi, 1993. Reprinted in *Contemporary Literary Criticism*. Vol. 246, edited by Jeffrey W. Hunter, 276-82. Detroit: Gale, 2008.

The examples below follow recommendations for preparing a works cited list set forth in the *MLA Handbook for Writers of Research Papers*, 7th ed. (New York: The Modern Language Association of America, 2009); the first example pertains to material drawn from periodicals, the second to material reprinted from books:

James, Harold. "Narrative Engagement with *Atonement* and *The Blind Assassin*." *Philosophy and Literature* 29.1 (April 2005): 130-45. Rpt. in *Contemporary Literary Criticism*. Ed. Jeffrey W. Hunter. Vol. 246. Detroit: Gale, 2008. 188-95. Print.

Wesley, Marilyn C. "Anne Hèbert: The Tragic Melodramas." *Canadian Women Writing Fiction*. Ed. Mickey Pearlman. Jackson: University Press of Mississippi, 1993. 41-52. Rpt. in *Contemporary Literary Criticism*. Ed. Jeffrey W. Hunter. Vol. 246. Detroit: Gale, 2008. 276-82. Print.

Suggestions are Welcome

Readers who wish to suggest new features, topics, or authors to appear in future volumes, or who have other suggestions or comments are cordially invited to call, write, or fax the Associate Product Manager:

Associate Product Manager, Literary Criticism Series
Gale
27500 Drake Road
Farmington Hills, MI 48331-3535
1-800-347-4253 (GALE)
Fax: 248-699-8983

Acknowledgments

The editors wish to thank the copyright holders of the criticism included in this volume and the permissions managers of many book and magazine publishing companies for assisting us in securing reproduction rights. Following is a list of the copyright holders who have granted us permission to reproduce material in this volume of *CLC*. Every effort has been made to trace copyright, but if omissions have been made, please let us know.

COPYRIGHTED MATERIAL IN *CLC*, VOLUME 296, WAS REPRODUCED FROM THE FOLLOWING PERIODICALS:

Book Magazine, September/October, 2001. Copyright © 2001 West Egg Communications, LLC. Used with permission from Barnes & Noble, Inc.—*French Forum*, v. 33, winter/spring, 2008. Copyright © 2008 by French Forum, Publishers, Inc. Reproduced by permission.—*Germanic Review*, v. 84, winter, 2009 for “Sebald’s Segues: Performing Narrative Contingency in *The Rings of Saturn*” by Richard T. Gray. Reproduced by permission of the author.—*Journal of Middle East Women’s Studies*, v. 3, spring, 2007. Copyright © 2007 Indiana University Press. Reproduced by permission.—*KLIATT*, v. 39, March, 2005. Copyright © 2005 by KLIATT. Reproduced by permission.—*Library Journal*, v. 126, September 1, 2001. Reproduced by permission.—*Mississippi Quarterly*, v. 53, winter, 1999. Copyright © 1999 Mississippi State University. Reproduced by permission.—*Modern Language Review*, v. 103, January, 2008. Copyright © Modern Humanities Research Association 2008. Reproduced by permission of the publisher.—*Publishers Weekly*, v. 245, February 2, 1998; v. 250, September 8, 2003; v. 255, March 3, 2008. Copyright © 1998, 2003, 2008 by Reed Publishing USA. All reproduced from *Publishers Weekly*, published by the Bowker Magazine Group of Cahners Publishing Co., a division of Reed Publishing USA, by permission.—*Review of Contemporary Fiction*, v. 27, fall, 2007. Copyright © 2007 *The Review of Contemporary Fiction*. Reproduced by permission.—*The Women’s Review of Books*, v. 17, July, 2000; v. 26, May-June, 2009. Copyright © 2000, 2009 Old City Publishing, Inc. Both reproduced by permission.—*The Writer*, v. 115, December 17, 2002 for “Rick Bragg on the Art of Storytelling” by Elfrieda Abbe; v. 122, November, 2009 for “The Sound of a Novel” by Sarah Anne Johnson. Both reproduced by permission of the respective authors.

COPYRIGHTED MATERIAL IN *CLC*, VOLUME 296, WAS REPRODUCED FROM THE FOLLOWING BOOKS:

Colonna, Fanny; translated by Patricia Fogarty. From “The Phantom of Dispossession: From *The Uprooting* to *The Weight of the World*,” in *Bourdieu in Algeria: Colonial Politics, Ethnographic Practices, Theoretical Developments*. Edited by Jane E. Goodman and Paul A. Silverstein. University of Nebraska Press, 2009. Copyright © 2009 by the Board of Regents of the University of Nebraska. All rights reserved. Reproduced by permission of the University of Nebraska Press.—Coward, David. From “Assia Djebar: An Overview,” in *Francophone Voices*. Edited by Kamal Salhi. Elm Bank Publications, 1999. Copyright © 1999 Kamal Salhi. All rights reserved. Reproduced by permission.—Donadey, Anne. From *Recasting Postcolonialism: Women Writing Between Worlds*. Heinemann, 2001. Copyright © 2001 by Anne Donadey. All rights reserved. Reproduced by permission.—Elia, Nada. From *Trances, Dances, and Vociferations: Agency and Resistance in Africana Women’s Narratives*. Garland, 2001. Copyright © 2001 by Nada Elia. All rights reserved. Republished with permission of Garland Publishing, conveyed through Copyright Clearance Center, Inc.—Huyssen, Andreas. From *Present Pasts: Urban Palimpsests and the Politics of Memory*. Stanford University Press, 2003. Copyright © 2003 by the Board of Trustees of the Leland Stanford Junior University. All rights reserved. Used with the permission of Stanford University Press, www.sup.org.—Le Hir, Marie-Pierre. From “Cultural Studies Bourdieu’s Way: Women, Leadership, and Feminist Theory,” in *Pierre Bourdieu: Fieldwork in Culture*. Edited by Nicholas Brown and Imre Szeman. Rowman & Littlefield, 2000. Copyright © 2000 by Rowman & Littlefield Publishers, Inc. All rights reserved. Reproduced by permission.—McCulloh, Mark R. From *Understanding W. G. Sebald*. University of South Carolina Press, 2003. Copyright © 2003 University of South Carolina. Reproduced by permission.—McIsaac, Peter M. From *Museums of the Mind: German Modernity and the Dynamics of Collecting*. Pennsylvania State University Press, 2007. Copyright © 2007 The Pennsylvania State University. All rights reserved. Reproduced by permission of The Pennsylvania State University Press.—McRobbie, Angela. From “Notes on ‘What Not to Wear’ and Post-Feminist Symbolic Violence,” in *Feminism after Bourdieu*. Edited by Lisa Adkins and Beverley Skeggs. Blackwell, 2004. Copyright © 2004 The Editorial Board of the Sociological Review. Reproduced by permission of Blackwell Publishers.—Phillips, Jayne Anne. From “The Mystery

of Language,” in *Passion and Craft: Conversations with Notable Writers*. Edited by Bonnie Lyons and Bill Oliver. University of Illinois Press, 1998. Copyright 1998 by Board of Trustees of the University of Illinois. Used with permission of the University of Illinois Press.—Phillips, Jayne Anne and Sarah Anne Johnson. From *Conversations with American Women Writers*. University Press of New England, 2004. © University Press of New England, Lebanon, NH. All rights reserved. Reprinted with permission.—Reay, Diane. From “Gendering Bourdieu’s Concepts of Capitals? Emotional Capital, Women and Social Class,” in *Feminism after Bourdieu*. Edited by Lisa Adkins and Beverley Skeggs. Blackwell, 2004. Copyright © 2004 The Editorial Board of the Sociological Review. Reproduced by permission of Blackwell Publishers.—Reed-Danahay, Deborah. From *Locating Bourdieu*. Indiana University Press, 2005. Copyright © 2005 Deborah Reed-Danahay. All rights reserved. Reprinted with permission of Indiana University Press.—Reed-Danahay, Deborah. From “Bourdieu’s Ethnography in Bearn and Kabylia: The Peasant *Habitus*,” in *Bourdieu in Algeria: Colonial Politics, Ethnographic Practices, Theoretical Developments*. Edited by Jane E. Goodman and Paul A. Silverstein. University of Nebraska Press, 2009. Copyright © 2009 by the Board of Regents of the University of Nebraska. All rights reserved. Reproduced by permission of the University of Nebraska Press.—Robertson, Sarah. From *The Secret Country: Decoding Jayne Anne Phillips’ Cryptic Fiction*. Rodopi, 2007. Copyright © Editions Rodopi B.V., Amsterdam 2007. Reproduced by permission.—Simeoni, Daniel. From “Anglicizing Bourdieu,” in *Pierre Bourdieu: Fieldwork in Culture*. Edited by Nicholas Brown and Imre Szeman. Rowman & Littlefield, 2000. Copyright © 2000 by Rowman & Littlefield Publishers, Inc. All rights reserved. Reproduced by permission.—Whitehead, Anne. From *Trauma Fiction*. Edinburgh University Press, 2004. Copyright © Anne Whitehead 2004. Reproduced by permission. www.euppublishing.com.—Williams, Arthur. From “W. G. Sebald: A Holistic Approach to Borders, Texts and Perspectives,” in *German-Language Literature Today: International and Popular?* Edited by Arthur Williams, Stuart Parkes, and Julian Preece. Peter Lang, 2000. Copyright © 2000 Peter Lang AG, European Academic Publishers, Bern. All rights reserved. Reproduced by permission.

Gale Literature Product Advisory Board

The members of the Gale Literature Product Advisory Board—reference librarians from public and academic library systems—represent a cross-section of our customer base and offer a variety of informed perspectives on both the presentation and content of our literature products. Advisory board members assess and define such quality issues as the relevance, currency, and usefulness of the author coverage, critical content, and literary topics included in our series; evaluate the layout, presentation, and general quality of our printed volumes; provide feedback on the criteria used for selecting authors and topics covered in our series; provide suggestions for potential enhancements to our series; identify any gaps in our coverage of authors or literary topics, recommending authors or topics for inclusion; analyze the appropriateness of our content and presentation for various user audiences, such as high school students, undergraduates, graduate students, librarians, and educators; and offer feedback on any proposed changes/enhancements to our series. We wish to thank the following advisors for their advice throughout the year.

Barbara M. Bibel

Librarian
Oakland Public Library
Oakland, California

Dr. Toby Burrows

Principal Librarian
The Scholars' Centre
University of Western Australia Library
Nedlands, Western Australia

Celia C. Daniel

Associate Reference Librarian
Howard University Libraries
Washington, D.C.

David M. Durant

Reference Librarian
Joyner Library
East Carolina University
Greenville, North Carolina

Nancy T. Guidry

Librarian
Bakersfield Community College
Bakersfield, California

Heather Martin

Arts & Humanities Librarian
University of Alabama at Birmingham, Sterne Library
Birmingham, Alabama

Susan Mikula

Librarian
Indiana Free Library
Indiana, Pennsylvania

Thomas Nixon

Humanities Reference Librarian
University of North Carolina at Chapel Hill, Davis
Library
Chapel Hill, North Carolina

Mark Schumacher

Jackson Library
University of North Carolina at Greensboro
Greensboro, North Carolina

Gwen Scott-Miller

Assistant Director
Sno-Isle Regional Library System
Marysville, Washington

Contents

Preface vii

Acknowledgments xi

Literary Criticism Series Advisory Board xiii

Pierre Bourdieu 1930-2002	1
<i>French essayist and nonfiction writer</i>	
Rick Bragg 1959-	107
<i>American journalist and biographer</i>	
Assia Djébar 1936-	131
<i>Algerian novelist, short story writer, essayist, poet, playwright, and filmmaker</i>	
Jayne Anne Phillips 1952-	187
<i>American short story writer and novelist</i>	
W. G. Sebald 1944-2001	229
<i>English novelist, essayist, poet, and nonfiction writer</i>	

Literary Criticism Series Cumulative Author Index 327

Literary Criticism Series Cumulative Topic Index 445

CLC Cumulative Nationality Index 465

CLC-296 Title Index 481

Pierre Bourdieu

1930-2002

(Full name Pierre Felix Bourdieu) French essayist and nonfiction writer.

The following entry presents criticism on Bourdieu's career through 2009. For further information on his life and works, see *CLC*, Volume 198.

INTRODUCTION

Bourdieu's work spanned several disciplines, including philosophy, anthropology, and sociology. He was considered a leading academic in France, placed by many on the same level as such intellectuals as Michel Foucault, Roland Barthes, Jacques Derrida, and Jacques Lacan. He greatly influenced the development of practice theory, rooted in Marxism, and is responsible for introducing such terms as *habitus*, *doxa*, and cultural and social capital to theoretical scholarship. Bourdieu maintained a career-long interest in power structures, symbolic violence, academia, and class structure. He also garnered attention and controversy in France as a result of his political engagement and social activism.

BIOGRAPHICAL INFORMATION

Bourdieu was born August 1, 1930, in the French village of Denguin, in the Pyrénées foothills, where his father was the village postmaster. He was a student at the lycée in Pau before moving to Paris to study at the École normale supérieure, where he was classmates with Foucault and Derrida. Influenced by phenomenological philosophers Maurice Merleau-Ponty, Edmund Husserl, and Martin Heidegger, Bourdieu earned his agrégé in philosophy in 1954 before teaching at a secondary school until 1956. Entering his mandatory two years of military service in 1956, Bourdieu served in Algeria. When his military obligation was fulfilled, he stayed in Algeria, accepting a lecturer position in the sociology department at the Faculté des Lettres in Algiers while he studied ethnic Kabyle Berber culture and the effects of colonization. He published his findings with Abdelmalek Sayad under the title *Sociologie de l'Algérie* (1958; *The Algerians*). At the behest of philosopher and sociologist Raymond Aron, Bourdieu returned to France in 1960, where he became Aron's

research assistant at the Sorbonne. Bourdieu taught at the University of Lille from 1962 to 1964, and then accepted a position as Director of Studies at L'École Pratique Des Hautes Études in Paris, where, in 1968, he founded the Center for European Sociology, which was funded by Aron through a grant from the Ford Foundation. Bourdieu maintained his position at the Center until his death. In 1975 Bourdieu founded the journal *Actes de la Recherche en Sciences Sociales*, dedicated to sociological studies, which he edited with Luc Boltanski. In 1996 he established the publishing company Liber/Raisons d'agir. In 1981 he assumed the position of Chair of Sociology at Collège de France, a post formerly held by Aron. Bourdieu was married to Marie-Claire Brisard from 1962 to 1983. The marriage produced three sons, Jérôme, Emmanuel, and Laurent. Bourdieu died of cancer in a Paris hospital at the age of 71 on January 23, 2002.

MAJOR WORKS

Bourdieu produced hundreds of articles and essays and three dozen books, and his work has been translated into two dozen languages. While he was teaching sociology at the University of Algiers, he published his first major study, *The Algerians*. This early work introduced themes that concerned Bourdieu throughout his career, including the effects of cultural dominance as it relates to class distinctions (in this case, the effects of the imposition of French culture on Algeria's indigenous population), and the theme of what Bourdieu later coined *habitus*, a Latin word meaning deportment, which, for Bourdieu, refers to matters of taste and social behavior which are acquired rather than intrinsic. *Esquisse d'une théorie de la pratique* (1972; *Outline of a Theory of Practice*) marked a departure from philosophy for Bourdieu, and set him firmly in the fields of anthropology and sociology. The concept of habitus is solidified in the treatise, as Bourdieu explains that the ways in which one feels and thinks are inexorably linked to habits, mannerisms, and tendencies, all of which are codified through the context of the social systems in which one is raised. The book focuses on Algeria's Kabyle peasants, about whom Bourdieu gathered a wealth of empirical data for his study. In the book, he uses the example of the Kabyle to argue against presuppositions about society and culture put forward by a number of contemporary

approaches, including phenomenology and what Bourdieu calls "theoretical knowledge," exemplified by Claude Lévi Strauss. To illuminate his points, Bourdieu uses examples from Kabyle society, including their concepts of capital and accumulation, power structures, honor, and justice, as well as social implications relating to the change of seasons and to gift-giving. Bourdieu is best known for *La distinction: Critique sociale du jugement* (1979; *Distinction: A Social Critique of the Judgment of Taste*). Turning from Algeria to France, Bourdieu deals largely with class structure, aesthetics, and, as a corollary, the sociological implications and functions of art in French society. The book is the product of data gathered through surveys taken in the 1960s to determine how taste functioned within the French population. Included with the empirical data are theoretical sections outlining his conclusions, including the notion that tastes and preferences operate as class distinctions in opposition to other classes. Bourdieu argues that, contrary to contemporary post-industrialist society's commitment to equal opportunity and social mobility, higher classes maintain their positions of privilege and power through complex social systems and structures. Bourdieu again turned to anthropological data from the Kabyle society for *La domination masculine* (1998; *Masculine Domination*). In this book he argues that patriarchal society is an arbitrary, historically-based social construct, rather than a construct born of necessity. He believes that women are complicit in their submission, but for Bourdieu, this complicity is manifested at the most profound levels of consciousness and is socially trained and learned from generation to generation. He employs the psychoanalytical concept of gaze theory, suggesting that women occupy a position of "to-be-looked-at-ness," subject to the power of the masculine gaze and kept at risk of social judgment. Bourdieu continued to publish toward the end of his life, writing and co-authoring articles focusing on the larger project of an international sociology, institutions, and anthropology.

CRITICAL RECEPTION

While widely unknown in the United States before the publication of *Distinction*, Bourdieu was highly regarded in France, garnering a degree of attention similar to that afforded Jean-Paul Sartre. *Distinction* is named as one of the twentieth century's ten most important works of sociology by the International Sociological Association. While his detractors acknowledge his contributions to various disciplines, Bourdieu has been criticized for being too rigid, sacrificing potential avenues of research in order to fit hypotheses. His critiques of power structures and

masculine domination have earned him both praise and criticism from feminist scholars, many of whom question the deterministic nature of *habitus*, suggesting that Bourdieu doesn't provide actionable conclusions to facilitate actual social change. According to Marie-Pierre Le Hir, "[T]he very sophistication that makes this analytical approach so well equipped to resist essentialism seems radically inimical to immediate, concrete feminist action." His later work was criticized for being skewed toward a political agenda. Many of his articles focused on the nature of class as well as other Marxist concerns, and he staged many political activities and protests against global capitalism. Bourdieu, however, resisted the Marxist label, noting that his concept of *habitus* was contrary to the philosophy.

PRINCIPAL WORKS

- Sociologie d'Algérie* [with Abdelmalek Sayad; *The Algerians*] (nonfiction) 1958
- Travail et travailleurs en Algérie* (nonfiction) 1963
- Le déracinement* [*The Uprooting*] (nonfiction) 1964
- Les héritiers: Les étudiants et la culture* [with Jean-Claude Passeron; *The Inheritors: French Students and Their Relation to Culture*] (nonfiction) 1964
- Un art moyen: Essais sur les usages sociaux de la photographie* [*Photography: A Middle-Brow Art*] (nonfiction) 1965
- L'amour de l'art: Les musées d'art européens et leur public* [with Alain Darbel and Dominique Schnapper; *The Love of Art: European Art Museums and Their Public*] (nonfiction) 1966
- Rapport pédagogique et communication* [editor and contributor, with Passeron and M. de Saint-Martin; *Academic Discourse: Linguistic Misunderstanding and Professorial Power*] (nonfiction) 1968
- Le reproduction: Elements pour une théorie du système d'enseignement* [with Passeron; *Reproduction in Education, Society, and Culture*] (nonfiction) 1970
- Esquisse d'une théorie de la pratique: Précédé de trois études d'ethnologie Kabyle* [*Outline of a Theory of Practice*] (nonfiction) 1972
- Die politische ontologie Martin Heideggers* [*Political Ontology of Martin Heidegger*] (nonfiction) 1976
- La distinction: Critique sociale du jugement* [*Distinction: A Social Critique of the Judgment of Taste*] (nonfiction) 1979
- Questions de sociologie* [*Sociology in Question*] (nonfiction) 1980
- Le sens pratique* [*The Logic of Practice*] (nonfiction) 1980
- Ce que parler veut dire: L'économie des échanges linguistiques* [*Language and Symbolic Power*] (nonfiction) 1982

- Homo academicus* (nonfiction) 1984
Choses dites [*In Other Words: Essays Towards a Reflexive Sociology*] (essays) 1987
La noblesse d'état [*The State Nobility: Elite Schools in the Field of Power*] (nonfiction) 1989
An Invitation to Reflexive Sociology [with Loïc J. D. Wacquant] (nonfiction) 1992
Les règles de l'art: Genèse et structure du champ littéraire [*The Rules of Art: Genesis and Structure of the Literary Field*] (nonfiction) 1992
The Field of Cultural Production: Essays on Art and Literature (essays) 1993
La Misère du monde [*The Weight of the World: Social Suffering in Contemporary Society*] (nonfiction) 1993
Raisons pratiques: Sur la théorie de l'action [*Practical Reason: On the Theory of Action*] (nonfiction) 1994
Sur la télévision: Suivi de l'emprise du journalisme [*On Television*] (nonfiction) 1996
Méditations Pascaliennes [*Pascalian Meditations*] (nonfiction) 1997
Contre-feux: Propos pour servir à la résistance contre l'invasion néo-libérale [*Acts of Resistance: Against the Tyranny of the Market*] (nonfiction) 1998
La domination masculine [*Masculine Domination*] (nonfiction) 1998
Contre-feux 2: Pour un mouvement social européen [*Firing Back: Against the Tyranny of the Market 2*] (nonfiction) 2001
Science de la science et réflexivité: Cours du Collège de France, 2000-2001 [*Science of Science and Reflexivity*] (nonfiction) 2001

CRITICISM

Daniel Simeoni (essay date 2000)

SOURCE: Simeoni, Daniel. "Anglicizing Bourdieu." In *Pierre Bourdieu: Fieldwork in Culture*, edited by Nicholas Brown and Imre Szeman, pp. 65-86. Lanham, Md.: Rowman & Littlefield, 2000.

[In the following essay, Simeoni asserts that the dissemination of Bourdieu's ideas among speakers of English supports a broader theory of transcultural transfer.]

LANDMARKS

This chapter focuses on a particular case of cultural displacement, that is, the transpositioning of *styles of thinking* out of their home environments into foreign host settings. In the broadest sense, I will be addressing the difficulty of how to describe and how to identify what regulates such concepts, models, (poly-)

systems, structures, patterns, and other principles of explanation and action as flourish in the social sciences and cultural studies, beyond the national/state borders within which they were initially designed to make sense. Underlying this concern is a working hypothesis: The languages of knowledge were born into national/state communities; therefore the latter's differentiated histories can go a long way towards explaining the scholarly (and more generally, epistemic) dispositions of their native and affiliate members.

Against this background a number of interesting questions can be raised. How likely is it that the much-praised principles of action and perception defining scientific activity in general, including the social and "human" sciences, will override the dispositions inscribed in every one of us, from our earliest youth, by means of the particular institutions within which we were brought up, trained, and educated? How truly universal is a practice of science derived from, and giving rise to, different styles of thinking? Is it true, for example, as intimated recently by E. Le Roy Ladurie, that when a French historian and a Japanese historian meet at a colloquium, they speak the same "language," that is, communication between them is unhampered and therefore they truly understand each other? In a sense, the interrogation overlaps with and expands on a query formulated a few years ago by Pierre Bourdieu regarding sociological practices: "Is it possible to circumvent the barrier of the nationalisms that hinder the free circulation of ideas and set back the unification of a sociological problematic, that is, the formation of a worldwide space of social-scientific discussion and critique?" (Wacquant 1991, 374).¹ In other words: Can social scientists "who come from different countries and different intellectual traditions . . . *s'entendre*, as we say in French, that is, both *hear* one another and *agree* with each other, at least enough to enter into constructive dialogue?" (373). Asking such questions is another way of saying that a lot of work may be needed before such mutual understanding takes place and, indeed, the most that Bourdieu was willing to commit himself to then was "a working *dissensus* founded upon the critical acknowledgement of compatibilities and incompatibilities" (384).

The perspective adopted here has been designed to be tested on a multitude of objects. Its validation will depend on how successful it is in accounting for special cases of cultural transfer: authors, works, particular ideas dominant or in vogue at any point in time. I will just begin delineating the contours of one such case study: Bourdieu's own works across borders, that is, specifically, the circulation of his ideas in English-speaking environments.

Arguably, Bourdieu's theses on the distribution of cultural capital and the development of knowledge within the boundaries of state-regulated societies could help illuminate that kind of transcultural transfer, including that which bears on his own work. At the same time, because his model is also sociohistorically constructed, it cannot evade the transpositioning difficulty that plagues other explanatory or reading systems. The thesis I would like to defend here is that Bourdieu's approach retains an unresolved tension that is an integral part of the theory of knowledge that he proposes. This tension, understandable as a result of the particular history of the French state and the peculiar relation that Bourdieu entertains to it, points to a specific difficulty in the task of transpositioning it whole, out of its original frame or national/state sphere of influences, into other fields of forces. The same observation goes, of course, for all theories of social knowledge and understandings of practice, including the more objectivist. While this is not meant to suggest that conceptual transpositioning in the social sciences and the humanities is doomed to failure, it alerts us to the fact that the difficulties, due to the ways in which cultural transfer operates, are, each time, specific. Characteristically in Bourdieu's case, it is that primary tension—to be apprehended within the context of the theory—which ought to be kept in focus if we want to understand what really happens as the model migrates.

The research program just sketched out exceeds the scope of a single essay. To produce a thorough treatment of transcultural transfer applied to the works of social science, even limited to a single author, is a task of such magnitude that only a book-size development could begin to accomplish it. Even then, it is not quite certain that the result would be fully satisfying (see C. Charle's cautionary preface to that effect, 11-13). As it stands, this chapter complements and echoes Wacquant's original treatment of the same issue. Starting from Bourdieu's general claim that "the meaning of a work (artistic, literary, philosophical, etc.) changes automatically with each change in the field within which it is situated for the spectator or reader" (1983, 313), we might postulate a logic of "foreign trade" in the circulation of ideas based on "the necessary interferences and disjunctures between the objective position (and therefore meaning) of the imported work in its native intellectual space and the position (and correlative vision and interpretive strategies) of its consumers in the receiving academic space" (Wacquant 1993, 236). We may also accept the view that "the structures of national intellectual fields act as crucial mediations in the foreign trade of theories." For all those reasons, internal and external, it has been "dif-

ficult for Anglo-American scholars to get a full grasp of the overall structure and meaning of Bourdieu's sociology" (Wacquant 1993, 246).

On the other hand, Wacquant's claim that Anglo-American sociologists have "overlooked" Bourdieu's empirical research sounds strange. The argument may even be inconsistent with the idea that Bourdieu's work—like anybody else's—is perceived and assessed in its host settings through colored lenses manufactured locally. Indeed, if "the meaning and function of a foreign work is determined as much by the field of destination as by the field of origin" (Nice 1990 [1980], 1), that is, if "the receiving country acts in a manner of a prism that selects and refracts external stimuli according to its own configuration" (Wacquant 1993, 247), and finally, if that field of destination is also the home base of empiricism (and increasingly so, at this particular juncture when "a new hegemonic alliance is being struck between all manners of empiricist methodology"—see Wacquant 1991, 381), then one would expect that dimension of Bourdieu's research at least to have been recognized and duly assessed by peers. It is not difficult in fact to find references to Bourdieu's empirical work, most notably *Distinction*, in journals or Ph.D. theses. Further, even if such references were missing in evaluative articles, this would not necessarily be a sign of indifference. On the contrary, it might signal that that work is not controversial, or that it would require painstaking analyses to confirm or undo it, or more likely that protocols permitting comparative work across borders are not easily designed. An example is the deafening silence surrounding *Homo Academicus*, perhaps related to the particular structures of the education system in the United States: How do we go about collecting the basic information when "the policies of educational institutions themselves [allow them to] keep secret the kinds of data which would shed light on who gets admitted to them and who does not—and why," and we might add crucially, who runs them (Wolfe 1998)?

How do we evaluate the higher-order neo-Whorfian (or Humboldtian) claim, then, that "the schemata of academic perception and appreciation inculcated through graduate training and durable immersion in the specific universe . . . shape the assimilation of foreign intellectual products" (Wacquant 1993, 241), thereby frustrating communication and generating misunderstandings? Ideally, implementing such an evaluation would require a comparison of the work accomplished in, for example, *La distinction* with its homologues in other national/state settings.

Indeed, a number of attempts have been made in the last decade, starting with Gartman (1991) and Erickson (1991), to replicate in a more focused manner the

kind of study conducted in France based on data collected from 1963 to 1975. But replication for comparative purposes is a difficult exercise when it touches on cultural cognition. What criteria of differentiation regulate “similar” usual practices in different countries? It is far from clear, for example, what status “culture” has across societies. Is it justifiable to construct an image of the overall social space, based on the same universal opposition of cultural and economic capitals everywhere? Whether such a contrast can be made operational *across borders*, indeed whether French, German, North American, let alone “postcolonial” or multicultural societies can manage it in mutually intelligible ways, remains to be seen. There is no reason why comparative work should be ruled out (see, for example, Casanova 1997 for an extreme case of such extension), but prior reflection on how to work out the relevant homologies is a clear *sine qua non*.

Since no work commensurable with *Distinction* (1979), *Homo Academicus* (1984), or *La noblesse d'État* (1989) has yet seen the light of day outside France, I have opted for a purely language-based approach to transfer. For all its inherent limitations, the study of existing translations of canonical works in the social sciences and the humanities with a view to assessing their “translatability,” that is, the degree of their effective transpositioning into new host environments, is an acceptable comparative method—perhaps the next best alternative to full-fledged empirical comparison of constructed data and their extension across cultural fields. To quote from Hinkle (89): “Translation from one language to another, and more specifically from one intellectual and linguistic context to another, entails not merely a substitution of words but a transformation of ideas, styles of thinking, modes of expression, indeed a whole context of mental imagery and assumptions many of which may be unnoticed by the writer, the translator, and the reader.” Furthermore, nothing in language-based inquiry is antithetical to the sociologist’s investigation of social facts: “In connection with the social world, *words are the makers of things*, for they produce the consensus on the existence and meaning of things” (Bourdieu 1994, 138; my emphasis). “Words” here does not refer to the formal structuring of language as studied by mainstream linguistics, but to the regulations of *parole* (speech, oral and written): “the power principle mobilized [in certain ways of using words] is to be looked for beyond the words themselves, within the mechanism that produces both the words and those who speak and hear them” (Bourdieu 1989, 63).

Empirical-hermeneutic research of the kind sketched out in this chapter can be viewed as a long-range mode of inquiry; an easily accessible, admittedly provisional, way of addressing issues of principle regarding the

material conditions of possibility of a *transfert des œuvres et des textes*: what hard facts of language—lexical, stylistic, matricial, and argumentative—related to the *habitus* of those involved are induced by representations of social-science informational capital beyond the home base? What does the very act of translating imply for the integrity and consistency of the works, as well as for the overall rhetoric of scientificity attached to them (see also Venuti)?

In this perspective, any work produced in a specified environment at any point in time can be deemed representative, simply by virtue of its “being there,” not an ad hoc construct but a social fact. The proven “shifts” or “non-obligatory deviations” (Toury, 50) brought about by translation may be taken as indices of the *difficulty* in the transfer of culture-bound forms—those very same forms Hinkle envisions in the above quotation as “whole context[s] of mental imagery and assumptions.” It is important to keep in mind that no judgment of value can be attached to such shifts. A shiftless translation, if such a thing existed, would come down to transliteral, transideational replication. To translate is by definition to “transposition,” that is, to transform the original. Neither can the sheer stigmatization of “loss” in translation be a sound approach, as noted by Cronin. Losses can just as well be viewed as gains from within the relevant framework—that of the receiving field and terms of destination.

BOURDIEU’S FIELD THEORY: TOOLS FOR A TRANSBORDER HERMENEUTICS?

Experientially, we have a pretty good idea of how things work in everyday practice. The informants interviewed by Bourdieu’s team (1993) did not require a special metalanguage to actualize and objectify the relations that the sociologist otherwise must strive to bring to light with a heavy conceptual apparatus. There seems to be a hermeneutics of *ordinary expert reading and understanding*, running across and narrowing down the subject/object divide. The opening of Bettelheim’s “Reflections,” for example, illustrates this correspondence. Reader and writer, interpreter and informant, Bettelheim and Freud, share the same frame of reference: “As a child *born into* a middle-class, assimilated Jewish family in Vienna, *I was raised and educated* in an environment that was in many respects identical with the one *that had formed* Freud’s background. *The culture that was transmitted to me in my home, then in secondary school, and finally at the University of Vienna*, had changed very little since Freud’s student days, fifty years earlier. So *it was natural* that from the time I began to think on my own I read Freud. . . . Understanding Freud’s writings was considerably facilitated . . . by my study of