

companies catering to black consumers such as Holloway House. These factors have combined to elevate black crime literature to its current market position; however this rise renders the complex race, class and gender politics of both a developing publishing industry and new forms of black crime fiction more visible than ever.

In contrast to writers such as Jerry H. Bryant and Jonathan Munby who have read the pimp predominantly as a manifestation of the 'bad man' character in African-American writing, Gifford posits that such approaches treat the pimp and other black criminal literary figures as transhistorical archetypes. By reading such characters as part of a collective response to repressive racial containment in the post-war years and highlighting the ways in which black crime fiction writing and the marketplace have been shaped by American carceral apparatus and vice versa, this study situates the pimp within a broader history of 'contentious alliances between black artists and liberal white patrons' and the mediation of black cultural integration and containment which can be traced from slave narratives to white patronage of Harlem Renaissance writers and connected to the commercialisation of hip-hop. In doing so, Gifford offers a compelling argument for the significance of black crime fiction as a literary and political response to white-sponsored methods of containment fostered by urban renewal policies, federal housing authorities and mass incarceration, whilst at the same time highlighting the deeply contested position of black pulp writers within the literary marketplace.

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Folk Culture in the Digital Age: The Emergent Dynamics of Human Interaction. Ed. Trevor J. Blank. Boulder, CO: Utah State University Press, 2012. 220 pp. \$29.95 paper.

Trevor J. Blank's edited book *Folk Culture in the Digital Age: The Emergent Dynamics of Human Interaction* represents a timely analysis of the ways that individuals create and perpetuate folklore online. Blank, a folklorist and visiting assistant professor in the Department of English and Communication at the State University of New York at Potsdam, examines how folklore is generated and perpetuated on

the Internet and argues that the digital world and the people and things found there all contribute to the creation, reflection, and perpetuation of popular culture. Blank brings together a truly interdisciplinary collaboration, with authors from fields in English, anthropology, American studies, popular culture, and communication. The authors also cite interdisciplinary references, which makes the research varied and rich. The overall tone of the edited book is optimistic about the forward motion of the Internet as well as the increasing scholarly interest in folklore. The book is a provocative invitation to other folklore scholars to get involved in the Internet and to view it as an important venue for folklore study. The impression is that traditional folklorists, by overlooking the digital world, are missing opportunities.

The editor states in the introduction that the Internet is pervasive and that, overall, issues of the digital divide have been resolved. However, while this medium is truly global (Gangnam style, anyone?), it still seems that the Internet, for the most part, is still predominantly white, American, male, and writing in English, and if someone wanted to, he could stay in his own online neighborhood of Facebook and a handful of Web sites and never need explore what is happening in other parts of the world through the Internet. This is not how the contributing authors treat the Internet though.

Throughout the chapters, it is clear that the agents of folklore are highly diverse and contribute to folklore in important ways. Chapter 1, "How Counterculture Helped Put the 'Vernacular' in Vernacular Webs" by Robert Glenn Howard was unmistakably about programmers, members of the Homebrew Computer Club, who embedded a vernacular philosophy in the institutionally created Internet. Thank goodness for the programmers' openness as the early framers of the Internet and their ideas about who should be able to participate in it. In later chapters of *Folk Culture in the Digital Age*, the agents of folklore are bloggers, members of virtual communities, joke tellers, rumor spreaders, and meme generators, which speaks to the underlying theme of the book that folklore on the Internet is a grassroots enterprise, even if it is unclear if the originators are also the perpetrators. Chapter 2, Tok Thompson's essay, "Netizens, Revolutionaries, and the Inalienable Right to the Internet," discusses the power of netizens, international online citizens, in Egypt and their ability to protest their government online, even as the president was trying

(unsuccessfully) to shut down the Internet. This piece argues that the Internet has fundamentally changed the nature of censorship and establishes the Internet as an important right.

Chapters 3 and 4 are helpful in applying folklore theory to behaviors expressed as digital performances online. Anthony Bak Buccitelli's "Performance 2.0: Observations Toward a Theory of the Digital Performance of Folklore" adeptly compares the inherent performances in YouTube, Facebook, and other forms of mediated communication. Chapter 4, "Real Virtuality: Enhancing Locality by Enacting the Small World Theory" by Lynne S. McNeill points out that the Internet simultaneously unites the delocalized masses through flash mobs, alternate reality games, and activities that illustrate the small world theory. Few books use QR codes on their pages to link to supplemental online videos and Web sites; the inclusion of QR codes throughout the book to illustrate the authors' ideas is purposeful, brilliant and fun.

One day, historians combing the annals of the early Web 2.0 will sift through all the cat videos to uncover something both comforting and alarming about humanity. Elliott Oring's "Jokes on the Internet: Listing Toward Lists" moves the book into an interesting and scholarly discussion about the pervasive sense of humor on the Internet, one of its most endearing features. Oring's piece specifically studies the ease in repetition and performance in jokes narrated as lists. Chapter 6, Simon J. Bronner's, "The Jewish Joke Online: Framing and Symbolizing Humor in Analog and Digital Culture" looks at three Jewish joke Web sites to discuss how ethnic humor appears in patterns but are perceived differently by cultural insiders and outsiders. By comparison, chapter 7, "From Oral Tradition to Cyberspace: Tapeworm Diet Rumors and Legends," by Elizabeth Tucker traces the origins of myths of ingesting tapeworms for rapid weight loss and how those anxieties are transferred into the digital world. In chapter 8, "Love and War and Anime Art: An Ethnographic Look at a Virtual Community of Collectors," Bill Ellis introduces his research as an examination of the sense of the online Anime art community Anime-Beta and its conflicts, but as it was mostly about love, the article seemed a little imbalanced. The author was already a part of the online community he eventually studied, which makes for an invested ethnographic experience.

The overall impression from the authors is that institutions are too slow to fully participate in the generation of folklore, and as a result, they can become adversarial. One example comes from Chapter 9, "Face-to-face with the Digital Folk: The Ethics of Fieldwork on Facebook." Here, Montana Miller creates a spot-on piece about Institutional Review Boards and board members' difficulty negotiating the structure of the Internet, which both facilitates and conflicts with the structure of research and protecting human subjects.

Folk Culture in the Digital Age: The Emergent Dynamics of Human Interaction provides an important theoretical framework for understanding the various communications found on the Internet and demonstrates how they are often variations on older folkloric themes but are also unique.

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Margaret Atwood and the Labour of Literary Celebrity. Lorraine York. Toronto: University of Toronto Press, 2013. 220 pp. \$29.95 paper.

In *Margaret Atwood and the Labour of Literary Celebrity*, Lorraine York effectively shatters the myth of the contemporary literary celebrity as a secluded figure that tirelessly produces composition after composition in favor of a much more realistic representation whose connections to others, such as agents, editors, employees, and the increasingly technologically-savvy public, is vital to the creation and perpetuation of this particular media personality in the modern era. Concerned with the small body of scholarship that has focused on this subject, as well as with the commonplace hostility in academia towards the notion that artistic endeavor cannot be independent from corporate economic concerns, York's book proves to be a fascinating, vital work on the issue of the literary celebrity.

Throughout this study, York pursues her examination via the career of the distinguished Canadian writer Margaret Atwood and her reliance on the publishing world. This book builds off of York's previous study, *Literary Celebrity in Canada* (2007), but focuses solely on Atwood here because York "readily perceived a contest between