on-line search for commemoration sites, reveals a lot less. World War II Japanese American Internment Museum in McGehee, Arkansas, located in the area of one of the former incarceration sites, appears to be a rare exception. The commemoration of the fate of the Nikkei during World War II is a regional phenomenon, most of all visible in California, where Japanese Americans tended to live in mid-twentieth century.

Halina Parafianowicz addresses many perspectives and controversies around the atomic bomb attacks upon Hiroshima and Nagasaki. She shows the gradual shift in the evaluation of the attacks. Her detailed descriptions of politicised preparation of the exhibition "The Last Act of the Atomic Bomb and the End of World War II" in National Air and Space Museum in 1994 might ring a bell of similarity to the readers about attempts at appropriation of the history of World War II in museums in the Polish context. The involvement of the American public, especially the veterans, the media (including major newspapers and weeklies), members of the Congress and other politicians was so intense that in the end the project had to be given up. Professor Parafianowicz's book demonstrates the continued discrepancy in the perception of the atom bomb attack, and lack of deeper reflection on both American and Japanese sides. Her conclusion—which is also the final word for the whole book—is that there is a nearly complete erasure of Hiroshima and Nagasaki (as much as My Lai of the Vietnam War) from Americans' collective war memory. This statement, however, could also be a starting point of a debate on what constitutes American memory of wars in the twenty first century.

The book is carefully edited. The language used is natural, and certainly makes the reading of the scholarly text enjoyable. Typos or other errors are extremely rare, such as when the wrong use of words on page 119 results in the statement that Bill Clinton was one of the World War II veterans (which he obviously was not, having been born in 1946). The additional value for the reader is the excellent illustrative material for both parts of the book. These begin with seven pages of illustrations connected with World War I—war posters and photos of commemorative sites, and at the end there are nine pages of similar illustrative material related to World War II. Visuals in the book help in understanding the way war efforts affected American society, and how world wars entered public space and communal memory. *Great War. Good War. Historia i pamięć Amerykanów* contains one hundred sixteen pictures enriching the text. It is a book that should be valued by both the specialist and the general reader.

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Michał Choiński. *Southern Hyperboles: Metafigurative Strategies of Narration*. Louisiana State UP, 2020, 220 pages.

The United States South exists within the national and world imagination as a hyperbolic representation of the sins of a nation. It serves as the receptacle for the failings of the Unites States as a nation, and its artists have created under the specter of this image, working to exorcise the tension that exists within them because of this image or working to solidify it and make it harder to topple. In *Southern Hyperboles: Metafigurative Strategies of Narration*, Michał Choiński explores how a number of

white Southern writers use hyperbole to reckon with the South while at the same time reckoning with themselves and their positions. Choiński notes that he focuses on white writers, even though there are numerous African American writers he could discuss, because of they "were conditioned by a network of factors very different from those that contextualized... how African American authors construed their linguistic relationship with the region" (4). This concentration of white authors does not limit Choiński's study, and it paves the way to broaden the discussion of "metafigurative modes in fiction by non-white authors" (5).

For his study, Choiński focuses on canonical Southern white male and female authors from the early to mid-part of the twentieth century, looking at works by Katherine Ann Porter, William Faulkner, Lillian Smith, Katharine Du Pre Lumpkin, Tennessee Williams, Flannery O'Connor, and Harper Lee. By narrowing his focus to authors who wrote during this period, Choiński highlights the various ways that Southerners approached the region and themselves in their writing. These authors, as Choiński argues, the ways that they have internalized the "code" of the South and the internal conflict that arises from their attempts to adhere to this "code." This conflict leads them to the deployment of the hyperbolic within their work, a rhetorical move that illuminates the stark contrasts between the external and the internal and a move that verse into the grotesque as a way to expose the psychological effects that the internalized code has on individuals.

Choiński grounds his analysis in both rhetorical studies and Southern studies, situating it at an important intersection and drawing upon both fields to examine the "modes of cognition" at play within the authors' work (9). In this manner, Choiński uses these strains to explore the metaphors of hauntedness, fantasy, the grotesque, and to borrow a term from Tara McPherson, "cultural schizophrenia," that exist within the writing of these Southern authors. These metaphors delve into the depths of "a unique culture engineered by a powerful sense of decorum, one that is framed by a tense network of gender, social, racial, and intellectual prerogatives of the region (182). Hyperbole works, as Choiński argues, to rupture the inner tensions formed by the decorum and codes of conduct at the foundation of the South.

Looking at Katherine Anne Porter's Miranda cycle, Choiński unweaves the "obscure process of emancipation from the grip of decorum" within Porter's work (5). Concluding his chapter on Porter with an analysis of "The Grave," Choiński highlights the ways that Miranda "passes over the threshold of hyperbolic epiphany" and confronts the sexual tensions that exist under the auspices of Southern decorum (53). This confrontation arises later when Choiński looks at the work of Lillian Smith, specifically the sex/sin/segregation triptych that Smith dissects in *Killers of the Dream* and the figurative "umbilical cord" that she must sever in order to move past the weight of the South's "codes." Along with this unraveling, Smith, as well as authors such as Katharine Du Pre Lumpkin and William Faulkner, employ the metaphor of hauntedness and ghosts to come face to face with the past and move towards a greater self-awareness. To this end, Choiński looks at Du Pre Lumpkin's use of the "twilight zone" on *The Making of a Southerner* and Faulkner's "polyphony of voices" and "the figurative" in "Dry September" and "A Rose For Emily" that create within the stories a grotesque and haunted existence which informs his representation of the region (60, 61).

While the ghosts of the South's racist history, and its entanglement with sex and religion, inform the hyperbolic in Porter, Faulkner, Du Pre Lumpkin, and Smith, Choiński turns to the ways that Tennessee Williams uses hyperbole in his depiction of the ways that the "codes" surrounding white womanhood and the image of the Southern belle "collapse under mounting social tensions" in plays such as *Summer of Smoke* and *A Streetcar Named Desire*. The personal and the regional converge within Williams' plays, pulling from the haunted memories of his sister Rose and the strictures placed upon Southern women. This convergence leads to the "despondency of [Williams'] banished belles" who become grotesque "against the backdrop of social decorum, rendering them, in essence, hyperbolic" (184).

Choiński posits that Flannery O'Connor's hyperbole uses a "version of religious shock therapy" with grotesque characters and climactic deaths to bring about internal revelations (7). Looking at "A View from the Woods," "Greenleaf," and *The Violent Bear*, Choiński points out that ways that "violence and the revelatory experience become intertwined" within O'Connor's work, leading to a revelation of the internal spirit (137). Hyperbole works, in O'Connor, to bring the secular into confrontation with the religious in the hopes of illuminating the latter.

Concluding *Southern Hyperboles*, Choiński brings us back to the beginning by looking at the ways that Harper Lee provides "an interesting case study for the analysis of how the mechanisms that protected the southern decorum of prejudice and be represented" in *To Kill a Mockingbird* and *Go Set a Watchmen* (7). Choiński argues that we should read lee's two novels together, looking at the ways that the characters use rituals and rhetoric to maintain their positions and uphold decorum. Choiński makes a point to highlight the fact that Lee's work is not a means towards self-emancipation in the vein of Smith or Porter; rather, Lee's novels serve as an exploration of the paradoxes of Southern propriety. Ultimately, Lee's books explore "the threat of the hyperbolic excess" (8).

Overall, Choiński's *Southern Hyperboles* is an important study, illuminating the rhetorical maneuvers and metafigurative language baked into the white Southern writers that he examines. Choiński does not claim to offer a definite discussion of a "rhetorical 'South'" (8). What he does do, though, is provide us with a way of looking at the "metaliterary patterns that often remain hidden but nonetheless govern the overall artistic rules of engagement" for the canonical authors that he looks at in *Southern Hyperboles* (2). In this manner, Choiński lays a solid foundation for future exploration of other Southern authors, as we look at some of the overarching rhetorical maneuvers, and specifically the hyperbolic metalanguage, that unifies them, linking them to a specific region.

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Mick Gidley. *The Grass Shall Grow: Helen Post Photographs the Native American West*. U of Nebraska P, 2020, 162 pages.

Mick Gidley is an emeritus professor of American literature and culture at the University of Leeds, known, among others, for his numerous publications related to American