Luisa Passerini, *Love and the Idea of Europe*, trans. Juliet Haydock and Allan Cameron, Berghahn Books: New York and Oxford, 2009; 381 pp.: £47.50

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Luisa Passerini's *Love and the Idea of Europe* (2009) is the sequel to *Europe in Love, Love in Europe: Imagination and Politics between the Wars* (1999). This new book is distinguished by the author's brilliant mastery of historical archives, interviews and readings, as well as mature reflection upon historical personalities, texts and situations, regarding the intertwined conditions of love and politics in Europe between the 1920s and 1930s. As the original Italian title, *Story of Love and of Europe*, expresses well, private and public experiences are woven together in a rich narrative, with the result that a distinctive humanist idea of Europe may be extracted from six case studies of love.

These cases include two public intellectuals in Italy (Part I on Giorgio Quartara and Leo Ferrero), two academic circles of literary study linking the Mediterranean to Switzerland at 'the heart of Europe' (Part II from main contributors of *Cahiers du Sud* including Simone Weil and Denis de Rougemont), and the fates of a theatrical play and a married couple of Jewish origin (Part III from the tour of Ansky's *Dybbuk* to the exile of Giorgina Levi and Heinz Arian). Although case subjects range from individual and clustered intellectuals to literary and theatrical texts, they are run through by an Ariadne's thread of love relationships between the sexes, across nations and beyond civilizations. This thread is finally rendered manifest by an analytical form of duality with the story of Levi and Arian, the couple whose love could not survive separations without the 'secret code' of gestures and dialects, or of bodily traces and 'childlike phrases' enclosed in epistolary exchange (pp. 295, 305). As a result, a love ethic, while bearing witness to the failures of symbolic language and body politic which drove Eurocentric passion into a political disaster, preserved also a humanist European identity as an 'outcome of many influences', a 'quintessential form of intersubjectivity' and a shifting 'fusion of identity and otherness' (pp. 159, 212, 297, 312).

After a decade of research on interwar Europe, Passerini has shown, above all, that one's 'investment in identity and feelings' could have been determined by neither natural nor national dis/positions, as if Europe were a territorial continent to be attacked and occupied from the centre or periphery (pp. 6, 293, 311). On the contrary, an imagination of Europeanness might transgress the limit of Eurocentrism more radically, the more distant one stands from its mythical centre, hence from 'an *elsewhere*' (p. 294). Indeed, the centre of Europe may be fictionalized into a void of vertigo by historical writings once one adopts a transcultural change of perspective, just as those interwar protagonists did when they spoke not only from Switzerland and Italy or the South of France and Eastern Europe, but also from Spain and England, Russia and America, even Africa, Asia and South America (see also Passerini, 1999).

Love and the Idea of Europe contributes mainly to a historical reconception of Europe *and* love, overcoming their 'Eurocentric and male-centred' form before they are correlated afresh (p. 19). While Passerini recollects a 'de-territorialized' idea of Europe from her/histories of love in the interwar period, love has been denaturalized from a Eurocentric myth of passion for death and pain, and then reconstructed beyond the structure of feeling into an idea of Europeanness, signifying a cultural discourse, historical choice,

nomadic journey and the Wandering Jew *qua* agents of multilingualism (pp. 6, 130, 164, 292, 308, 312). It is evident that she seeks to uncover an alternative imagination of European politics and love between the Wars, obscured by the presumed idea of 'old Europe' rejected by the left (Leninism and Stalinism) and the dominant idea of 'new Europe' embraced by the right (Nazism and fascism). One could examine the case by reading Part I, where Passerini elaborates on Quartara's political and Ferrero's cultural transformations of positivism prevalent in the intellectual circles of pre-fascist Italy. The two variations of post-positivist thought were similarly involved with ideologies, such as scientific progressivism, humanitarian pacifism, antisocialist feminism and anticlerical Freemasonry. In effect, as Quartara quested for 'a third force between socialism and liberalism', so Ferrero (and de Rougemont) invested in 'the vain hope of avoiding the polarization between fascism and communism' (pp. 39, 108). Thus, Passerini's call for 'a form of Europeanness to come' might be regarded as a historian's response to 'a step beyond the political' via 'the becoming-friendship of love' (p. 16; Derrida, 1997 [1994]: 66, 123). One might say that her latest work adds real historical substance to Derrida's (1997 [1994]: 7) ethical politics of 'lovence' (*amiance*) 'between the passive and active voices, between the loving and the being-loved'.

A vital implication of Passerini's historiography in the past decade is that there seems to be a double historical parallelism, on the levels of ethical-political reality and imagination, to be drawn from interwar and post-Cold War situations. Writing Europe's history of the future towards a 'union, not fusion, beyond violence' (p. 20), she cannot rest content with the (once) given organizations of European sociality, such as the League of Nations and European Union. Nor can she be quenched by political discourses derived from the left and the right, since both could (still) abuse the proper names of Europe and love at the dawn and dusk of ideological antagonism. In this practical sense, Passerini's scholarly work deserves wider readership from the human and social sciences, especially those interested in art history, cultural geography and international politics.

Her historically grounded research could provide further food for thought to post-Marxist subjectivist philosophy and post-Parsonian reflexive sociology. The latter two lines of research have inherited the deflated currency of postmodern aestheticism which sided with the object, thereby seizing the centre stage of the current social theoretical scene. Rethinking the spirit of the age, these subtle rationalists turn to figures of intimacy, love and/or friendship *qua* subject matter *and* theoretical frame to proceed to a meta-political critique of global capitalism as an emotional imperialism or a meta-technological analysis of the individualized society as consumer cosmopolitanism (Badiou, 2007 [2005]; Bauman, 2003; Beck and Beck-Gernsheim, 1995 [1990]; Illouz, 1997). Key notions produced from these philosophical and sociological discourses of love might be termed 'subjectivized emancipation' (emancipation from the autonomous subject without societal emancipation) and 'reflexivized communication' (communication with the autopoietic self without social communication) (Giddens, 1992; Illouz, 2007; Luhmann, 1986 [1982]; Žižek, 1999). An immediate outcome of the return to theoreticism is the marginalization of history. Yet Passerini has fascinating stories to tell against the ontologization of love, proffering moreover an ethical-political overview of interwar European thoughts on love which have not been theorized adequately.

Reciprocally, social theory may raise a challenge to historical narration. Passerini rightly acknowledges symptoms of sexism and racism in all cases. The two symptoms are subject to a critical analysis with dual axes, one on the discontinuity of male–female relations and the other on that of Self–Other relations. The first axis is operated from Part I onwards, as specific types of maleness may be differentiated irrespective of the persistence of a general Pygmalion complex (pp. 22, 119, 287). The second axis does not fully function until Part III confronts the question of Jewishness as the internal Other of European identity. However, a threefold problem crops up, mainly in Part II, when dual continuities overlap: the female as the Other.

In a first approach, the problem refers to Orientalism on the level of method. In Chapter 4, Passerini refutes the usual charge of Eurocentrism against de Rougemont's study of love, and then argues that he develops a complex form of Orientalism when analysing European love in terms of myth, Eastern mysticism and Christianity. This reading, however ingenuous, would cause the Jewish problem for de Rougemont's Christian position, and the Egyptian problem of the Jewish pyramid for his stand on Eastern mysticism (Sloterdijk, 2009).

In the second approach, the problem refers to an evolutionary history of love within Europe on the level of theory. In Chapters 2 and 4, Passerini reports courtly, libertine, passionate and romantic loves in the writings of Ferrero and de Rougemont (cf. Passerini, 1999: 201–13). Restricted by storytelling, Passerini fails to come up with *her* means of discriminating multiple love forms. But each form has been given its social and historical roles by varying social theories (Baudrillard, 1990 [1979]; Giddens, 1992; Luhmann, 1986 [1982]; Žižek, 1994). What matters here is that without an analytical frame of love forms, Passerini cannot stand a good chance of drawing any historical judgement on interwar Europe, much less any political future of Europe. Ironically, the substantive approach to history and society, an art of naivety now lost to self-referential scholarship, is exactly what Ferrero, de Rougemont and Lewis took (cf. Passerini, 1999: 188–201).

In the third approach, the problem refers to the cult of Woman on the level of politics. Passerini (pp. 206–8) draws a heuristic link between de Rougemont's work and Freudian, Jungian and Lacanian schools of psychoanalysis. Especially with regards to Freud and Lacan, she emphasizes the narcissistic structure of courtly love, beyond which female pleasure is gained in speaking of love. In Lacanian political theology, however, courtly love is admitted as a male enjoyment of Woman as Thing, beyond which female enjoyment resides in renouncing her speaking self through an experience of subjective destitution (Žižek, 1994: 87ff.; 2001: 68–105). The psychoanalytic procedure here concerns a subtraction from the Symbolic into the Real site of politics (the act) instead of a deconstruction of the Symbolic into the Imaginary domain of ethics (discourses).

Taking a leap to 'the neutral' figured by Barthes, Blanchot (and Heidegger), Passerini's (and Derrida's) biggest wager lies in the advent of an ethical politics of love after the political *and* de-politicization (pp. 2, 161; see Derrida, 1997 [1994]: 127, 244). Derrida (1997 [1994]) deconstructs Schmitt's concept of the political by reference to Aristotle, Montaigne, Nietzsche, etc., only to take a stake in the French word 'perhaps' (*peut-être*), a bet also made by Passerini's history of the future for the love of 'Europe'. Perhaps the

political enemy will have survived by being loved as a friend, provided that 'love', 'survive' and 'enemy' have only spectral existence. But doesn't the very notion of 'ethical politics' propose to falsify an ethics as well as politics of truth through the simulacrum of love: lovence? Must Hegel's speculative ethic of the middle underpinning the state *not* be suspended by Kierkegaard, Nietzsche and Freud only to release a presupposed truth of the ethic called 'violence-in-love' (Rose, 1992: 240ff.)? Must a true politics of friendship *not* seek to let survive the very monstrosity of an enemy by subscribing to a subjective ethic of distancing far more merciless than the Kantian ethic of distance in civilized terms: response, responsibility and respect (Derrida, 1997 [1994]: 250–7; Žižek, 2005)? Returning to history, one wonders if political and cultural forms of Italian positivism (Quartara and Ferrero) faltered before the threat of Nazism and fascism by the 1940s for a similar reason to the religious and scientific forms of Franco-English positivism (Comte and Mill) retreating before the approach of Marxism and social Darwinism by the 1880s. It is tempting to regard pan-pacifist ideas of love as part of the cultural climate in Europe which legitimated an appeasement politics to surrender under signs of the War. At bottom, the reason resides in a disremption of violence from love due to the lack of understanding in *political* enjoyment of aggression.

Our uncertain age demands something more than stories of love and Europe between the Wars, if a historical metaphor of Europe to come could ever be suggested since 1989, even pleaded for as Derrida and Habermas jointly did in 2003 (Žižek in Badiou and Žižek, 2009: 52). After all, Passerini's history must follow the modern rules of war and peace, enemy and friend. A social theorist would rather entrust historians to discover love stories after the World Wars, after the end of war as such. Shocked by Passerini's dialectical image of Europe in love, one cannot help but imagine an effective history of Europe in bed with world situations caught on mornings after the political orgy of 1945, May 1968 and 11 September 2001.

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Jennings Bryant and Mary Beth Oliver (eds), *Media Effects: Advances in Theory and Research*, 3rd edn, Routledge: New York and London, 2009; 639 pp.: £40.00

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The third edition of *Media Effects: Advances in Theory and Research* brings an invaluable update on the state of the art in quantitative empirical studies of media influence. The genius of this collection is that it simultaneously plays to novices, converts and sceptics. Its 27 essays cover developments in major paradigms such as agenda setting, cultivation analysis, social cognition and information processing studies, media framing and uses and gratifications research. The most recent studies on media and politics, marketing and health practices are covered. The inevitable dilemma of how best to conceive and examine the impact of media violence is comprehensively explored. The sway of media representations on attitudes and beliefs about race, ethnicity and gender are outlined. Challenges posed by changing media environments are discussed. In particular, the question of what theories and methods designed to study the impact of mass media on audiences can say about mobile media technologies and their users is considered. Faced with such a comprehensive survey, the best review option is to condense the book into its key lessons about what media effects research is. One of the most pleasing aspects of this collection is that it is written with the disbeliever in mind. Key figures such as Albert Bandura revisit their research with an eye to addressing criticisms and indeed misunderstandings of their work that have often come from qualitative, critical media scholars. It is to these readers that the following 'lessons' from *Media Effects* are described.

The first moral of the book is that media effects researchers do not believe in media effects. Or rather, no one who studies media influence with quantitative surveys, experiments and content analysis actually believes that media independently make audiences do or think anything. As Mary Beth Oliver and K Maja Krakowiak put it, 'the notion that media have powerful, direct effects on individuals is arguably more accepted by the general public than by scholars in media effects' (p. 517). The main lesson of effects research, if anything, is that effects are incredibly difficult to show. Through developing ever more elaborate models, designed to map processes of communication between media content and audiences, researchers have unravelled ideas of direct effects by paying very close attention to the relationship between exposure and outcome. In this volume, this is most clearly outlined in Shrum's chapter 'Media consumption and perceptions of social reality' and Petty et al.'s 'Mass media attitude change: Implications of the elaboration likelihood model of persuasion'. Shrum specifies six steps that audiences must take in making media-based reality judgements. To affect beliefs, media content must appear relevant to audiences who are willing and able to process information that they perceive as credible. All of these conditions must be in place for an effect to occur,