preeminent street artist "Banksy's hijacking of Disney images designed to undermine these signifiers" (166) and the works of "experimental and courageous Russian artists" (167) in major cities all throughout Russia. Moser indignantly argues, "When a world leader possesses the information superhighway, she-he has been bequeathed the capability of generating an alternate reality and a system of morality corresponding to these banal simulacra" (158).

As Jean-François Lyotard predicted regarding the degeneration of the situation (1984), we must further develop our "rending portrait of the postmodern subject who is condemned to live in a world from which all meaning has been excised" (155) in line with Baudrillard. For a civilization epitomized by "a flood of conspiracy theories and fake news stories" (107), Moser's requiem for the post-truth era must be fully chanted as a counter-hegemonic prayer leading to the awareness of the "real." Saint Augustine, in *Confessions*, describes the state before conversion as his death, and affirms that resurrection from that state is entering into faith. In this vein, Moser's "requiem for the real" will speak to mortal fake news.

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MILTON, LONGINUS AND THE SUBLIME IN THE SEVENTEENTH CENTURY. By Thomas Matthew Vozar. Clarendon: Oxford University Press, 2023. 224 pp.

John Milton's first, fruitful acquaintance with the Longinian sublime, Vozar claims, was through his tutors, Thomas Young and Alexander Gil whose son, bearing the same name, alongside himself, were associated with Thomas Farnaby, who authored *Index Rhetoricus* (44). It was Hermogenes's *Ars Rhetorica*, probably perused by Milton when studying at Christ's College, Cambridge, that introduced sublimity in rhetoric, or rhetorical sublimity, to him. It is also, equally probable, that Thomas Dodington's copy of the Porteus anthology, containing Longinus's text, was not Greek to him. There is further possibility that Milton was not, during his famous Continental tour, unacquainted with Allatius, Holstenius's frenemy, who had translated *Peri Hypsous* into Latin recently (49), not to mention Gerard Langbaine's edition of Longinus, published in 1636 which included expansive notes on ways of approaching his text, and which is, unlikely, to have escaped Milton's attention. All this would have served to further Milton's grandeur of the Mind, his poetic inspiration, the perfect recipe behind the foundation of Longinian Sublimity, of "epic decorum" (54) being

Journal of Comparative Literature and Aesthetics Vol. 47, No. 4, Winter 2024 [225-227]
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dependent on rhetorical sublimity, while Milton devoted himself, slow and steady, through his prose and pamphlets, to *Paradise Lost*, in his final years.

But Milton would, carefully, demarcate the margins separating Biblical from Longinian Sublimity, and for good reason; without pitting the Greek poets against the Hebrew Prophets, Milton would, in and through both *Paradise Lost* and *Paradise Regained*, illustrate how a simple style is conducive of Sublime mien, in the same way that the hyperbolic during Homeric times accomplished. Simplicity, in so far as it is written into hyperbolic restraint, knowing where to overthrow while displacing the pre-Christian will to act hyperbolically, is refined Longinian Sublimity, as Vozar excerpts from Milton's *De Doctrina Christina*, the interdiction between "pagan rhetorical sublimity" and "biblical rhetorical sublimity." (58) Etymological origins are well-nigh Miltonic grandeur, as Vozar observes how he assimilated prophecy, poetry and divine inspiration into an epic whole, battling the negative connotations of "enthusiasm", or more accurately, "Longinian rhetorical enthusiasm" (66) in his day, redefining the word/phrase across texts, like *Il Penseroso* and *The Doctrine and Discipline of Divorce*. This redefinition, combined with Hebraic simplicity, illumines the invocation in the third book of *Paradise Lost*, where Longinian curb and spur are transformed, through Miltonic genius, into "sublime depth" and "sublime height" (69). Milton, the great Republican, had also borrowed from Longinian Republicanism in *Peri Hypsous*, campaigning against the enslavement of human minds by other humans, descent into primal hordes, or into moral degeneration. The individual must create and modify the political, and must not be coerced into its falsifiable structure, from within and never from without (81).

In the *Sublime Physics of Paradise Lost*, one discovers how, *In Quintum Novembris*, Milton's 1626 poem on the Gunpowder Plot, the Homeric idiom is modified, but with a difference: Milton's comparison of Satan with Etna is, unlike Tasso's comparison, directed towards Typhon, the entrapped dragon within the volcano (88). Vozar, very industriously, argues through translations, and allegorical commentaries of the time, through Ovid's *Metamorphoses* and Hesiod's *Theogony*, how such a thought may be applied to Satan. This Satan-Typhon parallel leads us to the central argument of the book: using Longinus, primarily, and others, secondarily, to demonstrate how Milton's sublimity is a "borrowed instrument" (96), borrowed from 17th century translations of authors writing within, or in denial of the Sublime tradition, upholding either the religious or the republican tradition. Unlike Sharon Achinstein, Vozar is convinced that Satan, the giant, can only be visualized through the incomparable scientific discoveries of the day (Galileo's glass, for instance), the extraordinary tool to measure the extraordinary archangel. Milton, *a la* Longinus in his Sublime treatise, argues how the pygmies in Longinus are transplanted into *Paradise Lost*, into the imagery of the fallen archangels, and the imagery of a "humiliated army" (101), whose Pandemonium, their makeshift Parliament in Hell, is, in reality, their prison. Similarly, Adam must not philosophize or scientize upon God's sublimities, but in a typically Longinian fashion, admire them; the amplified vastness of an ever-expanding Universe, realized through the works of Galileo and Bruno, but suppressed by the Roman Catholic Church, is incorporated, in its absolute Sublime glory, by Milton who looks past religious dogma to perceive the fuller picture of what, to the Church, is nothing more than a "controversial cosmological hypothesis" (114). Milton's obsession with size is furthered in Book Two of *Paradise Lost*, in the description of Satan hurtling through Chaos, where Pyramidal size becomes a twice-determined, twice-borrowed instrument: the first Longinian, and the second from John Greaves's *Pyramidographia* (1646), a seventeenth-century Mathematician's book that extols the magnitude of the pyramids themselves, and the tombs within. (118)

In *Milton and the Theological Sublime*, Vozar commences with a critical history of *Comus*; alongside sublime, physical might is now imagined virginal might, witnessed in the Lady's speech in Milton's masque. The purity of Biblical, Virginal might is compared with, and at times, hierarchized above Longinian, rhetorical might (123). Milton's *Tetrachordon* excerpts Daniel Chamier's *Panstratia Catholica* where he speculated how Longinus may have benefitted more from the character of

things, than from their articulation, assuming that words are not characters of things themselves, or that words are things, whose characters are written into the reader, irrespective of their characterization, or that words both precede their character and succeed their papered sign. Nevertheless, Longinus's "borrowed instrument", his majesty, is Hebraic, borrowed from Moses in the *Old Testament*. However, Longinian sublimity is on full display in Theomachy, the "combat of the gods" (125), where critical opinion has traditionally oscillated between classical travesty, in the portrayal of an excess, and the hyperbole of the sublime. Vozar himself wants Milton's "Vergilian gravity" (129) to be accepted on his hyperbolic terms ("humorously pedantic Latinism", etc.), and his "borrowed instrument", at times, borrows too much, from allusions, allusive sources and indebtment to depart from allusion on his terms, for once, writing nothing but allusive invoices. Towards the conclusion of the book, the author retreats into the antitrinitarianism of *De Doctrina* where, through the divine scripture alone, can an aperture, leading towards the Christian God, be found (139), alongside representations of the *timor idololatricus* (divine dread of idols, as opposed to *timor dei*, God-fearing), in the same text, connotative of the Sublime fear directed towards a divine, Christian deity (146).

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SIMPLICITY AND PURITY: POETS, FARMERS AND PARSIS OF GANDHI'S GUJARATI AND READING GANDHI IN TWO TONGUES. By Tridip Suhrud. Studies in Comparative Literature, Jadavpur University. Hyderabad: Orient BlackSwan, 2023, 46 pp.

Brinda S Narayan notes that Tridip Suhrud, with "disarming modesty", had admitted to being addressed in "four pithy words" by the members of the academia; he described himself as a "scholar of modern Gujarat". Narayan introduces Suhrud as a Professor at the National Institute of Design, the Director of the Sabarmati Ashram, a pioneering figure in preserving and digitizing the Ashram's resources, and most importantly a translator of M K Gandhi's Gujarati texts into both Hindi and English; she speaks of his academic and scholarly roles while striking a conversation with him, on one occasion, regarding translation practices.

Suhrud has successfully invited academic scrutiny for his translations of and on Gandhi; his works include the latter's autobiography *The Story of My Experiments with Truth* (2010). Suhrud's edition claims its expertise at annotating and contextualizing Gandhi's text like no other Gandhian scholar; in fact, it is, arguably, Suhrud who has engaged with Gandhi's literary language with fine detailing. This text entitled*, Simplicity and Purity: Poets, Farmers and Parsis of Gandhi's Gujarati and Reading Gandhi in Two Tongues* presents two of the more pertinent essays from Suhrud's scholarship on Gandhi.

While a reader may strive to find Suhrud's collection of essays in the academic market with only some degree of difficulty, Orient BlackSwan in association with the Department of Comparative Literature, Jadavpur University presents a series "for students, scholars, and teachers of comparative literature, arts, and other humanities departments" with an ambition "to explore a range of histories, theoretical reflections as well as innovative approaches and concerns relevant to the field of comparative literature". As the "General Introduction" to the text mentions, this project deals with the "imperatives of comparative literature"; it is both "intercultural and interdisciplinary" of which insights from *bhasha* literature and their translations serve an important role. The introductory section from the text provides a glimpse to the readers on the various cultural paradigms that relate closely to the greater concerns of the project.

The book contains two chapters that present Suhrud's essays. The first chapter must have been a decisive pick by the editors as it deals with a lesser-known Gandhi and his Gujarati consciousness.

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