

within sociological circles. His own translation reads: ‘Yet fate allowed a steel-hard casing (*stahlhartes Gehäuse*) to be forged from this coat’ (p. 123). He presents a range of arguments, what he refers to as ‘substantive reasons’ for preferring ‘casing’ over ‘cage’ (pp. 245–46).

Essentially, Kalberg achieves his goal of providing an indispensable, up-to-date resource for the scholar, teacher, student while, at the same time presenting the general, albeit serious reader with an engaging version of this most outstanding of Weber’s works.

REFERENCES

- Farnie, D.A. 1973: John Rylands of Manchester. *Bulletin of the John Rylands University Library of Manchester* 56: 93–129.
- Weber, M. 1930: *The Protestant ethic and the spirit of capitalism*. Trans. Talcott Parsons. New York: Scribner’s. There have been a number of reissues of this translation from a variety of publishers.

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AN IMPORTANT CONTRIBUTION TO THE STUDY OF NARRATIVE

Narrative analysis: studying the development of individuals in society. C. Daiute and C. Lightfoot, editors, 2004. Thousand Oaks, CA and London: Sage; ISBN 0761927972, pbk, 300 pp., £27.00.

Narrative analysis has an obvious appeal to all of us interested in auto/biography. The use of narratives is one way in which people make sense of life and a central concern of the book is human development seen as social process. Thus, the appeal of narrative analysis to researchers is, according to the editors, its ability to examine people’s lives holistically, to examine how social histories not only influence identity and development but also provide insights into the relations between the self and society, and to allow notions of value into the research process. Most of the book, in fact, aims to identify and evaluate the rationales, practices, caveats and values of the many approaches involved in narrative analysis. Its structure is given by three ways of conceptualizing the subject. The first sees narrative analysis as a root metaphor. The second recognizes that narratives are culturally developed ways of organizing experience and knowledge, while the third goes further and conceptualizes forms of discourse as embodiments of cultural values and personal subjectivities. Each concept has a separate section.

Part I is concerned with literary narratives. It takes seriously the idea that knowledge of the world is constituted and transformed through the use of language in discourse and narrative. The contributors to this section use methods taken from literary criticism to analyse blocks of text in the search for meaning beyond that bestowed by the immediate context and to show how text relates to both authors and readers. But stories are not 'life itself' and so the existence of an imaginative element is recognized. Freeman sets out how he came to recognize this as he moved from an analysis of life narratives derived from questionnaires and interviews to an examination of memoirs, autobiographies and other personal documents. Sarben seeks to identify how the readers' attention moves from the printed page to an involvement with both the characters and also their times, past or future. Lightfoot, in turn, examines how historical analysis provides a frame for examining developmental changes in the portrayal of the self in fictional stories produced by contemporary adolescents, while Lee *et al.* explore how the repertoire of traditional Afro-American narratives appears to influence the stories written by children from that background.

In Part II the contributors focus on the way in which the construction of narratives takes place through conversations conducted in particular contexts and expose the danger of losing the most revealing information when analysis separates content from the way in which narratives are expressed. Daiute demonstrates, through an analysis of the auto/biographical and fictional writing of 7 to 10 year old children, how – even at an early age – narrating is a form of social positioning and that power relations are important. Bamberg argues that since narratives are interactively constructed, they should not be regarded as transparent windows into the speaker's mind, subjectivity and lived experience. An analysis of positioning is required. This is where discursive psychology comes in, as Stanley and Billig show. Nelson argues that the interactions of very young children with parents and others produce forms of 'narrativizing', even in the crib and precede their functional use.

Part III deals with how individuals come to know themselves within a larger context and whether they can construct narratives which run counter to the culturally received or dominant ideas of, for example, identity, gender and mental health. Carney reveals that the personal narratives of Holocaust survivors often adhere to the normative expectations of resilience and transcendence, but that some do not. Similarly, Stewart and Malley identify features in the narratives of nine women graduates which have been largely ignored or submerged in the official history of their generation. The use of counter-narratives to construct alternative identities to those imposed by society at large is revealed by Solis' study of Mexican immigrants to New York City. Both Solis and Gergen show that personal stories are malleable and multifaceted. They can be changed, for

example, when the narrator is faced with an unwanted response from a listener or when they desire to preserve a particular form of identity. On the other hand, as Gergen points out, some stories achieve such a settled form that the tellers can no longer revise them. Chandler *et al.*, however, tackle the intriguing question of whether a sense of core personal identity can be retained in the face of evidence for apparent change.

The book fulfils its purpose admirably. A variety of forms of narrative analysis are presented and their utility demonstrated. Many readers will be stimulated to experiment with narrative analysis themselves. However, the detail of the case studies tends to be overwhelming, unless one is interested in a particular psychological or sociological field. Skipping is advised, using the introduction and the admirable summaries at the beginning of each section. I would have welcomed a typology of forms of narrative analysis near the beginning of the book, instead of discovering it towards the end in the contribution by Chandler *et al.* Something like Solis's guidelines for the novice analyst could also have been provided earlier, perhaps in an identified sub-section. The general sections of these two chapters are perhaps the place to start for those who think narrative analysis might be useful to their research but have no experience with it.

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NOT WHOLLY SUCCESSFUL IN DEALING WITH THE AESTHETIC

The sociology of art: a reader. Jeremy Tanner, editor, 2003. London: Routledge: ISBN 0415308836, pbk, 265 pp., £20.99.

This book starts with an introduction that outlines the emergence, in the early nineteenth century, of sociology and of art history as specialized fields of study. The common roots in western modernity of the two disciplines are examined, and then their divergence, and even mutual hostility, in the twentieth century. Then come sections, each with author's introduction, followed by three or four readings. Part 1 is on 'Classical sociological theories and the sociology of art', Part 2 on 'The social production of art', Part 3 on the 'Sociology of the artist', Part 4 on 'Museums and the construction of high culture' and Part 5 on 'Sociology, aesthetic form and the specificity of art'.

The classical theories section has the usual triumvirate, Marx, Durkheim, Weber, and adds to this an extract from Simmel. Simmel's piece argues that symmetry is an important element of beauty in art, and regularities in art are connected to regularity in a society – to regular