

potentialities depend upon their ability to elude capture by systems of power and knowledge. This emphasis on a fluid relationality applies equally well to Freeman's analysis of the literary texts she considers and to her own theoretical lexicon.

This brief introduction to Freeman's ideas should make clear that *Beside You in Time* is considerably more recondite than Cristofaro's book. Nonetheless, when readers get into the close readings that make up the bulk of Freeman's discussion, they will find that she is a lucid and illuminating literary interpreter. The first chapter following the introduction situates Catharine Maria Sedgwick's novel *Redwood* in relation to Shaker dance, a form of bodily movement that provoked anxious and racialized commentaries from contemporary observers. The next two chapters continue the analysis of temporality and racialized thinking with a focus on African American life writing, Mark Twain's *A Connecticut Yankee in King Arthur's Court*, and Pauline Hopkins's *Of One Blood*. With reference to Twain and Hopkins, Freeman trenchantly exposes the connections between colonialist conceptions of racial identity and mainstream historical thinking. The final two chapters address the chronic time of illness, as represented in Herman Melville's "Bartleby, the Scrivener" and Gertrude Stein's "Melanctha," and the sensuous temporality of ecstatic religion, as depicted in Djuna Barnes's *Nightwood*. This last topic brings the discussion back, full circle, to the analysis of Shaker dance in the first chapter, suggesting the interconnections between all of the topics discussed.

Through this series of literary interpretations, Freeman educes the architecture of four temporal orders of bodily control: the order of secularity, the order of chattel slavery, the order of academic history and periodization, and the order of chronic time. In each case, Freeman shows not only how power instantiates itself through the imposition of temporal orders onto the felt experience of embodiment, but also how bodies can resist exploitation and appropriation through the subversion of these orders. Narratives of chronic time, for example, can be read as "stories of attrition, erosion, exhaustion, and decline that are also stories of endurance, protraction, persistence, and dilation in spite of it all" (127). In her conclusion, Freeman emphasizes that the liberatory potential of these practices of timing can only arise in social contexts. The orientation of bodies toward one another in time can support oppressive systems of biopolitics and ideological historicism, but it also unleashes the possibility of collective rhythm that can "conceptualize social formation beyond and beside the linguistic, as an embodied and affective process" (190). The concept of "sense-methods" is thus meant to inspire embodied sociability in the present time.

Taken together, these two books demonstrate the diversity and creativity of contemporary academic theorizing about time. They will both be essential reading for scholars working in the area of time studies, whether in specifically literary contexts or more broadly.

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Michella M. Marino, *Roller Derby: The History of an American Sport* (Austin: University of Texas Press, 2021, \$35.00). Pp. 296. ISBN 978 1 4773 2382 3.

Since its modern inception from the mind of Leo Seltzer in the 1930s, roller derby has existed in a space between sport and entertainment where American notions of gender

and equality could be debated and simultaneously reinforced, according to Michella M. Marino. In *Roller Derby: The History of an American Sport*, Marino uses roller derby to examine ongoing contradictions in the American imagination about two relationships: that between gender and “true” sport, and that between “true” sport and capitalist entertainment. Marino is especially interested in how roller derby freed women by allowing them to compete with men on equal terms in a “full-contact” sport, a fact that ultimately undermined the legitimacy of the sport in the eyes of many Americans. Although roller derby rules effectively liberated women athletes to participate fully in a “rough,” physically demanding sport, roller derby’s marketing, particularly in the late 1940s and the 1950s, also perpetuated traditional, white, heteronormative concepts of feminine beauty in order to prove that women’s participation had not ruined their womanhood by masculinizing them. Marino’s examination of this tension in roller derby over the definition of femininity in terms of sport was compelling.

Marino’s history of roller derby is the first of its kind since the emergence of the feminist “DIY” reincarnation of the sport in Austin, Texas in the early twenty-first century. Utilizing a vast collection of oral-history interviews of first-generation derby players and their children (some of whom were also professional roller derby players), Marino outlines the history of roller derby with narrative ease. She even participated in a roller derby league herself during her research. While Marino’s primary-source-driven methodology is rooted in the discipline of history, she also adeptly uses the physical-education theories of early feminist Eleanor Metheny as a tool of analysis.

Marino masterfully weaves together a chronicle of roller derby starting with a brief but necessary explanation of the emergence of roller skating in the nineteenth century. She describes the initial iteration of the sport born out of the dance marathon format of leisure activities meant to be a diversion from the strife of life in the Great Depression. As the country emerged from World War II, Leo Seltzer endeavored to legitimize the sport and keep it afloat financially just as television changed the landscape of sports entertainment. In the middle chapters, Marino artfully continues the narrative of the sport, simultaneously analyzing Americans’ shifting concepts of femininity, masculinity, and beauty in postwar affluence as manifested in the evolution of roller derby. Relocation of roller derby to the West Coast in the 1950s, when it moved toward scripted theatrics and television syndication under the direction of Leo Seltzer’s son Jerry, was, Marino argues, a turning point. While it was temporarily financially viable and even spawned a competing skating league, the business model was unsustainable and both leagues collapsed in the mid-1970s. The book closes with roller derby’s rebirth in 2001. Since then, the sport’s new generation of innovators has expanded roller derby globally. Derby participants continue to grapple with issues of gender and representations of female sexuality in sports, though. Some leagues are women-only, whereas others are open to men and women, and still others are overtly LGBTQ+ friendly.

Although roller derby is a unique sport, Marino’s work demonstrates that it provides a rich site for unpacking pervasive contradictions in American popular culture about gender, race, and identity. Her writing style and clear organizational structure make the text easily accessible for undergraduate students. Future scholarship on roller derby could expand on issues of race and sexuality, as Marino admits, but as a broad overview of the history of the sport and its significance in American culture, this book serves its purpose well.

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