

ter, but they are more a function of his interpretive intelligence, rather than a result of the difference of history. That is to say, the difference of the *trope* is well displayed between Spenser and Stevens, but it is not clearly demonstrated how this is attributable to history. Nor would, it seems to me, Rogers' hermeneutics be sufficient to the problem that medieval writing, for example, poses. The alterity of the past does not become reflectively visible.⁵ It is a limitation of the extent of the theory that one hopes will receive further exploration, for it is crucial to our understanding of any text that does not fall within our historical horizon.

Another limitation of the theory, which is, however, of lesser significance is the definition of lyric that depends upon a difference between the three genres. Epic and drama are treated with such brevity that one has a recurring sense that, had we learned more of how the other genres functioned, it would have made the use of lyric more persuasive. This is not to say that Rogers does not, for the most part, admirably achieve what he proposes to do, and does so with tact, subtlety, and elegance; but rather, that the reader wants to know more about how the other genres might be examined, and how that examination would deepen our understanding of lyric. Although Rogers' primary object is the lyric manifested as poem, he is fully aware that there are novels that 'might better be analyzed as dramatic or lyrical utterances, or even as mixed forms' (p. 59). How his concept of the lyric would fit, for example, with Ralph Freedman's lyrical novel or how he would approach the lyrical in Yeats' drama would be among the tests one might anticipate. To suggest, however, that this is not an important study is not at all my intent; indeed, it is one that no student of hermeneutics, interpretation, genre theory or the lyric can afford to overlook. As a contribution to the study of humane letters, it abundantly and magnificently rewards repeated perusal. (E.D. BLODGETT, UNIVERSITY OF ALBERTA)

5 See the title essay of Hans Robert Jauss's *Ästhetik und Modernität der mittelalterlichen Literatur: Gesammelte Aufsätze 1956-1976* (München: Fink 1977) 9-49.

*ZORAN KONSTANTINOVIC, EVA KUSHNER, BÉLA KÖPECEZ, eds. *Evolution of the Novel*. Proceedings of the 19th Congress of the International Comparative Literature Association, Innsbruck 1979, Volume 4. Hrsg. von Innsbrucker Gesellschaft zur Pflege der Geisteswissenschaften. Innsbruck: Verlag des Instituts für Sprachwissenschaft der Universität Innsbruck 1982. Pp. 504. SF90.00

Of the eighty-three papers or 'rapports de synthèse' dealing with 'the novel' (although very few tried to characterize this form in comparison to other kinds of fiction, in spite of the taxonomic inclination of now fashionable narratologies), many are about works I did not, and never will read, or about literatures of whose existence I was ignorant, by their own conciseness to assume that the readers knew many things I did not know, about Macedonian literature, for example, about Ishmael Reed ('a gifted young black'), about the image of the United States at the beginning of the nineteenth century in Charles Sealford's *Germany* in reading every one of such papers, as all forty-eight of the first of the Innsbruck *Proceedings* – in any way sensible? Would someone else have continued with such unreasonable stubbornness?

Perhaps not. But I think the activity was worthwhile, and very 'comparatist' in nature. What characterizes comparativism is the need to 'go beyond,' beyond linguistic, as well as beyond methodological, spatial, and temporal barriers. I think we must establish the boundaries of 'Comparative Literature' against other literary studies. A few of the papers I read in this volume deal with one work, or with works written in one language, often with no, or at best occasional, reference to other works. Such papers belong to the study of a single literature, not to Comparative Literature. We can, however, say with some irony that they become comparative in their reception by comparatists, who upon reading such papers 'compare' them with other experiences about other texts written in different languages. Individual texts are not, in fact, the object of comparative research, although most comparatists are also specialists in one or several literatures, and as such devote themselves to individual texts or sets of texts. Fortunately so, I must add, because the most imminent danger in comparative research is to lose contact with the texts themselves, that is, with literature in its concreteness. But as a comparatist the scholar does not deal with individual texts, except in relation to the problem of translation. In another sense some papers that appear in this volume, though

not about Comparative Literature, are particularly interesting to comparatists: they give the reader a glimpse of literatures in their beginnings, sometimes relating them to well-known literary traditions, sometimes leaving to the reader the not so difficult task of finding such a connection. This is a very stimulating side of the comparative engagement (and a deserving aspect of the activity of our ICLA, an aspect I hope the Association will develop further). It is stimulating but also delicate, because in the study of relations between great literary traditions and emerging literatures, a kind of colonialism persists on the one hand, while on the other a determined search for national identity appears. This is something that may both breed and recall the ghosts of our recent western past. Romanticism wanted to know what was 'different' in every nation. With a bent for the characterization of other peoples, Romanticism was open and generous; Comparative Literature inherited this tradition, not in that it singled out those national characteristics which remained unchanged throughout the centuries (although perhaps some comparatists had precisely this propensity for 'substantialism'), but in that it made an effort to understand different traditions. But some branches of European Romanticism did interpret this cult of difference as a glorification of each people in a negative way. In Germany, where the free spirit of *Welltätigkeit* found its most conscious expression, this breed of nationalism, whose consequences we know and against which Comparative Literature continues to fight, had its most monstrous consequences.

Reviewing other volumes of the Innsbruck *Proceedings* in this journal, I noted the particular presence of the German culture. But this last volume does not confirm such a character of the Innsbruck congress. The introduction by Eva Kushner and the four 'Rapports de synthèse' are written in French, and thirty-three of the papers are in French while only five are in German (as opposed to fourteen papers, introductions, and final reports in the first volume, fourteen in the second and six in the third). Even more symptomatic, only one West German and no Austrian paper appears; that is, no citizen of the country organizing the congress is to be found among the list of contributors. Does this have significance in the context of the dominance of specific methodologies and thematic interests in certain linguistic ambiances? I would say that it has. However, in this volume many approaches are present. For instance, 26 contributors came from Central and Eastern Europe (six from Yugoslavia, six from Hungary, four from the USSR, three from East Germany, three from Romania, two from Poland, two from Czechoslovakia); not surprisingly, many of their contributions are about the history of the novel and its content, rather than

about formal structures, and are inspired by a quiet acceptance of the very clear ethical and social values of 'socialist realism.' The title of this section of the Congress, *Evolution of the Novel*, hinted at a historical approach, and in fact many of the contributions have a historical character. Predominantly, they study permanence or transformation of content: myths, events, and social themes. Such contributions are often comparative in the more traditional sense, which, however, does not mean that they are more routine or less stimulating than others. A good example of a historical perspective, and one of the few contributions to the history of the novel before the nineteenth century, is Gerald Gillespie's 'The Incorporation of History as Content and Form: Anticipations of the Romantic and Modern Novel' (pp. 35-9). But several contributions disclose the influence of an essentially synchronic and predominantly French narratology, little, if at all, interested in diachronic collocations of texts in 'evolution.' Such contributions appear, as is understandable, particularly in the section *Aspects of Fictionality* (Section II, pp. 123-33). The insistent presence, as an object of investigation, of the French 'nouveau roman' and of similar fiction in other languages, is symptomatic. Jean Ricardou's 'Aspects du roman anti-représentatif' and Max Bilen's 'Le Mythe de l'homme de génie et l'itinéraire initiatique' (pp. 363-7) represent a trend which is foreign to the prevailing tradition of Comparative Literature. Some of the texts we find here correspond to a deductive scheme: they begin with theoretical considerations, and successfully apply such considerations to one text. This deductive character sometimes gives them a rather simplistic, mechanical touch. But we must avoid the temptation of rejecting them as heterogeneous to Comparative Literature: 'Comparative Literature' is also about the comparison between ahistorically related texts, and it is characteristically a discipline in continuous crisis precisely because it 'compares' itself to other approaches, tries to assimilate them, is 'going beyond' itself, as its vocation indicates.

At the opposite pole from the 'nouveau roman' and analogous novels, we find popular fiction, something customarily called 'Triviallitteratur,' that must be dealt with with great respect nonetheless, because it is sometimes historically more important than 'high' literature, and expresses more truly the experiences and yearnings of a society at a certain period. Some papers about this kind of literature disclose a fruitful and not yet over-worked area for literary research: investigations like 'Un Best-seller populaire du XIX^{ème} siècle: *Costal l'Indien* de Gabriel Ferry' (pp. 465-9) by Daniel-Henri Pageaux or 'Rassische Stereotypen im Roman, betrachtet am Falle Karl Mays' (pp. 471-6) by Willfried F. Fauser are exemplary. As Paul Cornea put it in his 'Roman et culture

des masses: rapport de synthèse' (pp. 497-501), 'nous manifestons souvent une complaisance coupable ... envers l'autosuffisance intellectuelle qui institue le snobisme en principe sélectif et se réfugie en platitudes' (p. 498). We can add that some works of the past, despised in their time by the literati as 'Trivialliteratur', are regarded now as masterpieces of 'high' literature.

I close my review with a somewhat binding evaluation. Of course, I noted different intellectual levels in the many different papers concerning a wide area, but I did not find papers in this volume that, for one reason or another, did not deserve publication. Can we say the same of all *Proceedings*? (FRANCO MEREGALL, VENICE)

* KARELISA V. HARTIGAN, ed. *To Hold a Mirror to Nature: Dramatic Images and Reflections*. Vol. 1. The University of Florida Department of Classics Comparative Drama Conference Papers. Washington D.C.: University Press of America 1982. Pp. viii + 164. \$21.25 hardcover, \$10.00 paper

Recent years have seen increasing awareness among scholars of the necessity to discuss drama as a genre that cannot be isolated from its theatrical context. Consequently, when performance factors are not integrally part of the discussion, dramatic criticism can strike us as remarkably dull and incomplete. The life of the stage tends to give life to writings about the stage. This is clearly the perception of the University of Florida Department of Classics, whose Comparative Drama Conferences are composed of specialists from different disciplines, all of whom have an interest in the theatre. In this selection of papers, delivered at the fourth conference in April 1980, the most successful are those that pay close attention to the specifics of performance.

This is most apparent in the concluding paper by Betsy G. Yarrison, 'The Future in the Instant', which is a most carefully constructed exposition of the nature of dramatic time. While certain of her basic observations are truistic, Professor Yarrison identifies with precision the manner in which dramatists use tempo in order to hold the audience's attention and, more originally, often to define the theme. In particular, she draws a rich distinction between time experienced empirically, 'moment-to-moment' time, equivalent to time as experienced in reality, and time perceived cognitively, 'fictitious' time, which is manipulated by the playwright. Her insights into the way in which rhythms that are fundamentally different in nature can be set at ten-

sion one with another or felt as complementary account well for the peculiarly muted but still visceral impact theatre can have upon its audiences. It is as if they have just heard the frightening thump of a heartbeat through a stethoscope, all the more real for the amplification. It is as if — isolated, aroused, in a darkened theatre — they had suddenly experienced time itself' (p. 158). The range of plays chosen to illustrate the creation of such quietly stirring theatre is catholic, ranging from Shakespeare to Edward Albee. Professor Yarrison's especial achievement is to establish out of them a common ground for discussion.

Unfortunately, few other papers in this collection can equal hers either in simplicity and clarity of conception or in elegance of style. None expands as effectively our awareness of the expressive potential of theatre. Not surprisingly, given the sponsors of the conference, the least disappointing work is that in the classical theatre. James Svendsen in 'Otherness and Immediacy: Greek Tragedy as Scripts of Production' deals well with the principles of staging Greek tragedy for audiences today, based on his experience as producer of the Utah Classical Theatre. It is also invigorating to read that he suspects the production of theatre for 'historical curiosity' alone. But his short paper allows him only the sketchiest of descriptions of how certain problems particular to Greek drama can be solved by modern directors; fuller examples are needed to carry his point. William Scott gives an interesting close reading of the Priest's speech at the start of 'Oedipus Rex Versus the Priest of Zeus', using his knowledge of Greek to open up meanings of which those of us who work with translations are unaware. Ultimately, however, he subscribes to a view held, apparently by 'all critics', that 'a major theme of *Oedipus Rex* is the overwhelming force which superhuman powers do exercise in our world' (p. 110). But his analysis has suggested an alternative theme, that of the overwhelming force the exploitation of our fear of superhuman powers might exercise on our world. At no point does he follow the implications of his analysis, that Oedipus might be subject to a conspiracy constructed against him by the Priest and others who might be aligned with him. Greek drama is also adequately represented by Charles Rowen Beyé, whose paper 'Nature's Mirror or Nature's Distillery' is a helpful analysis of the function of the chorus in distancing the action from the audience, so muting 'the fundamental horror and despair of human existence' (p. 17) that can be the final product of tragedy.

Outside the Greek classics, the achievement of the conference seems to have been patchy at best. Papers are all too frequently overloaded with jargon or theoretical material, which, being poorly integrated with

the discussion of the theatrical content, weighs down the argument like excess baggage. This is especially apparent in a description of 'Karaghiozis Performance' in modern Greece ('Theater and Society: Social Content and Effect in the Karaghiozis Performance'), a vital, popular form of theatre that, in a longish paper, is nowhere fully defined. After penetrating dense prose in which none of the specifics of theatre is described, but much to-do is made over 'a culture which refused objective verifiability in its performance [sic] for a heightened sense of history based on common acceptance and understanding' (p. 66), we can only regret that this unknown form of theatre still remains a mystery to us. Depressingly, in most of the other papers, verbose prose or ill thought-out and bitterly presented arguments predominate.

The final problem with this collection lies in its lack of focus. Its title and subtitle suggest its purpose is to explore the diverse ways in which the stage reflects life, hardly an original exercise. In any event, it is an intent surely too vague to perform any useful function, unless a rigorous editorial policy is established that indicates clearly to the contributors and then to the reader guidelines and a common, limited goal. As a result, it should be read for the one or two contributions that deepen our understanding of the theatre without attempting to draw our attention by a theoretical, and occasionally ideological apparatus that is poorly adapted to the material that is being treated. (SIMON WILLIAMS, CORNELL UNIVERSITY)

* *Lettres de Gabriel Naudé à Jacques Dupuy* (1632-1652). Édition critique. Introduction et notes par Phillip Wolfe. Lealta Alta Press 1982. Pp. 146. No price

Diderot, Rousseau, Voltaire, H. de Balzac, Flaubert, Mallarmé, G. Sand, bientôt Helvétius et Zola, pour ne citer que les plus impressionnants ensembles: les éditions de correspondances littéraires resteront sans nul doute l'un des plus riches acquis de la recherche contemporaine (*Les Éditions de correspondances* [Paris: Colin 1969]). Dans ce cercle de voix épistolaires, quelle place revient au xvii^e siècle? Hors du massif sévignéen récemment rendu à sa vérité par R. Duchêne (B. Beugnot, *French Forum*. v. 3 [septembre 1980] 207-17), il ne subsiste des écrivains les plus marquants que quelques épaves et Guez de Balzac, le 'grand Épistolier', attend encore une édition moderne. Si pourtant, à l'âge humaniste et classique, la lettre fut un instrument privilégié

d'échange et d'expression ('La lettre au xvii^e siècle', *Revue d'Histoire Littéraire de la France* 6 [novembre-décembre 1978]), la correspondance est plus volontiers affaire de philosophes comme Descartes ou Mersenne, de directeurs spirituels comme François de Sales, Bossuet ou Fénelon, d'érudits attentifs à la circulation des livres et au mouvement des idées.

C'est à ce dernier titre que l'édition de quarante quatre lettres italiennes de Naudé, tirées du fonds Dupuy de la Bibliothèque Nationale de Paris, vient heureusement apporter une pièce nouvelle à l'édifice qu'élevèrent depuis bientôt vingt ans les chercheurs français et hollandais (H. Bots, B. Bray, P. Dibon, P. Leroy, etc.), et enrichir notre connaissance de l'Europe savante, cette vaste *respublica literaria* indépendante des découpages politiques ou géographiques ('Les Correspondances', *Revue de Synthèse* 81-82 [1976]). À la différence d'éditions plus diplomatiques, d'une rigoureuse fidélité à l'original, P. Wolfe a choisi de moderniser l'orthographe – mais pourquoi à diverses reprises lit-on 'acomoder' ? – et la ponctuation. On ne saurait l'en blâmer, surtout quand le déchiffrement seul des manuscrits était déjà si délicat.

À l'intérieur d'un même genre, la lettre de nouvelles, et d'un même rituel, chacune de ces correspondances trouve néanmoins sa note, selon le tempérament ou la position sociale des épistoliers et selon la nature des rapports qui les lient. Rien ici de la naissance d'une amitié comme elle se découvre entre Chapelain et Nicolas Hensius; rien non plus des préoccupations d'une communauté réformée, sensible au retentissement des événements politiques et religieux, telles qu'elles s'expriment dans les lettres d'André Rivet et de Claude Sarrau. Hors des circuits universitaires également, Gabriel Naudé a suivi le cardinal de Bagny en Italie par souci de carrière, et Jacques Dupuy n'est pas seulement l'interlocuteur érudit, il représente aussi le contact maintenu avec les appuis parisiens qu'il s'agit de ménager. Aussi Naudé souhaite-t-il la confidentialité ('Il n'est pas expédient que mes lettres soient lues, ni ce que je vous écris publié' [r. xxix]).

Pourquoi cette prudence alors que les 'nouvelles librairiques' semblent tenir la première place? C'est qu'y sont en même temps jugées les intrigues autour de Bagny, que s'y révèlent les attitudes indépendantes de Naudé, dénonçant par exemple l'imposture du merveilleux (r. xviii) ou son hostilité contenue à l'endroit des jésuites. L'intérêt de ces lettres ne réside donc pas seulement dans les informations qui s'y glanent: diffusion par Naudé de son *Synlogma de studio militari* (1637) qui n'est pas étranger à la genèse de l'ouvrage posthume de Saumaise, *De re militari Romanorum* (1657); rédaction par Gassendi de la *Vita Petrescii*, recherches des 'antiquités' civiles ou ecclésiastiques; critique d'attribution de l'*Imitatio Christi* (r. xxxvi et xxxvii); opposition, à propos

de la querelle entre Daniel Heinsius et Saumaise, d'une forme savante et d'une forme plus mondaine de l'humanisme: Le premier trouvera beaucoup plus de partisans en cour de Rome que ne fera le second, à cause que la plupart sont académiques qui ne font rien que vers ou oraisons, ou quelques petits traités qui sont plus estimés pour la façon que pour la matière, tels que sont ceux de Heinsius' (1. xxv). Leur intérêt réside aussi dans le tissage qui s'y lit entre érudition et politique, entre recherche et carrière, dans le jeu des factions et des coteries qui s'y devine, bref dans tout ce non dit d'une correspondance qui appelle, pour qu'un lecteur moderne non prévenu en apprécât la teneur et la portée, une annotation précise.

À ce chapitre de l'appareil critique, bien que références et allusions soient expliquées, Phillip Wolfe s'est quelquefois montré, à notre goût, trop réservé dans une édition destinée à être d'abord un instrument de travail et de consultation. Ainsi un index bio-bibliographique pour les personnages récurrents eût sans doute été plus commode qu'une simple note lors de la première mention; il eût aussi permis de mieux replacer ces figures éphémères de la scène épistolaire dans un milieu socio-historique, de manière à rendre sensibles les enjeux des nouvelles que Naudé transmet à Jacques Dupuy. Ainsi un index analytique, sur le modèle de celui que H. Bots et P. Leroy ont joint au dernier tome de la correspondance Rivet/Sarrau, n'eût pas été superflu. Enfin, sans s'alourdir, la bibliographie pouvait comporter un inventaire des lettres connues, manuscrites ou imprimées, de Naudé, ce qui du même coup situait ce lot d'inédits.

Quant à l'annotation proprement dite, qui témoigne d'une érudition étendue et solide, elle n'appelle que quelques enrichissements ou correctifs. L'académie des Humoristes, dont Naudé fut membre, méritait une note, de même que Guillaume Postel, mieux connu depuis les travaux de C.G. Dubois et F. Secret, et la référence aux *Diverses Leçons* (1603) de Louis (et non Symphorien comme le porte l'index) Guyon pouvait être retrouvée. Les citations latines, traduites avec justesse et souvent avec bonheur (à l'exception du *mulgenti* lu comme *mulgentes* [p. 52]) sont parfois des variations sur des textes classiques qu'il n'était pas superflu d'identifier comme autant de signes culturels: *labor improbus omnia vincit* (1. xi) vient de Virgile (*Géorgiques* 1, 146); *totus in illo ou in illis* (1. xviii et xlii) est un écho d'Horace (*Satires* 1, 9, 2). L'allusion à Aulu-Gelle (1. xxxii), omis de l'index, provient des *Nuits attiques* 1, 3, pp. 14-16. Plus exploité, le *Naudéana* permettait d'étoffer les informations sur les personnages ou les questions ici évoqués. Enfin, même si la langue se veut neutre et le style sans effets, comme il convient à des lettres de nouvelles, certains mots qui tiennent de l'archaïsme

ou du néologisme (21 livres *décasés*; 56 *précédence*; 90, 92 *difficuller*, 95 *défrander*), certains termes techniques (11 *prépositure*; 31 *dataire*; 91 *boulvaternion*) ou géographiques (55 *réatins* pour désigner les habitants de Riète où séjourne Naudé), une expression comme 'tous les cabinets des mieux sont spécifiés' (p. 38), 'commune, basse et nullement de la cour' selon Vaugelas, appelaient des éclaircissements. Quant au barbarisme *miscellanea* (pp. 27, 30), si telle est bien la leçon du manuscrit au lieu de *miscellanea*, il demandait justification.

Au reste, ce sont là menues réserves ou suggestions dans un ensemble utile, bien présenté et qui fait honneur aux jeunes Éditions Alta/Press. (BERNARD BEUGNOT, UNIVERSITÉ DE MONTREAL)

*JEROME J. MCGANN. *The Romantic Ideology. A Critical Investigation*. Chicago: The University of Chicago Press 1983. Pp. x + 172. US\$15.00

This book is small in size but large in scope and in provocativeness. Taking English Romantic poetry not so much for his subject as for his paradigmatic exemplar, Professor McGann proposes here a new, essentially critical approach to the act of reading, the crux of which is to reside in the critic's emancipation from the ideology implicit in the works under scrutiny.

McGann's starting-point is his recognition that the phenomena of Romanticism descend to us in three major types of representation: first and most commonly, those derived primarily from Coleridge which are repetitions of the subject's forms and ideologies (and, incidentally, McGann recants his own early excellent book on Byron, *Fierce Dust*, as an instance of such 'an uncritical absorption in Romanticism's own self-representations' [p. 137]); second, those contained in Hegelian criticism which leads to a reification of forms and ideologies, and to a tendency to seize past artistic documents and to transform them into present cultural slogans; and third, the method of Heine in *Die romantische Schule* which is held up as the ideal because it is not only analytical and critical but also impelled by a strong historical consciousness. The question that Heine asks in 1833 of Uhland's poems, 'Is this the place to read Uhland's poems?' and that he answers in the affirmative despite (or indeed because) of the fact that they are 'dated' — this question is the springboard for McGann's vigorous advocacy for the restoration of an historical methodology in literary studies. Arguing from the conviction that 'artistic products, whatever they may be formally,

are materially and existentially social, concrete, and unique' (p. ix), he maintains that works of art are relevant to the present not by virtue of being trans-historical but precisely because they are time and place specific and, therefore, from our point of view, different. The opening part of *The Romantic Ideology*, which is devoted to a critique of the critical representations of English Romanticism, ends with a characteristically astringent and unequivocal statement of McGann's guiding principles: 'Criticism is built upon a clear view of relevant differentials. Historical criticism is the completed form of criticism because it establishes the ground on which such differentials can be adequately and fully articulated' (p. 56). If this plea for a reading, not of 'the poem itself' but of the poem in its historical, social, generic, and biographical context sounds like the ultimate rebuttal of the New Criticism, it also offers the somewhat comical picture of Anglo-American criticism chasing, indeed biting its own tail.

The second and third parts of *The Romantic Ideology* are given to some practical examples of McGann's revisionary reading of English Romantic poetry interspersed with sections of wider, more speculative reflections. McGann's indebtedness to his other avowed critical models besides Heine, Raymond Williams, becomes very apparent as he deduces his interpretation of each poem from the socio-historical and biographical situation in which it originated. That such an approach works better with some poems (e.g. Wordsworth's 'The Ruined Cottage' and Byron's *Childe Harold* and *Don Juan*) than with others (e.g. Coleridge's 'Kubla Khan') would suggest that there are more serious limitations to this methodology than its apostle seems prepared to concede. The expansion of the poem as text into the poem as broadly based cultural product, which is the thrust of McGann's innovation, carries the danger of an overemphasis on the material aspects at the expense of the formal qualities. While it may be desirable to begin the critical act by attending to specific referential patterns, it is equally necessary to go beyond them. In practice McGann is of course too good a reader not to do this; however, his anti-formalist theoretical pronouncements reveal a bark worse than his bite. The recurrent outcome of McGann's revisionary readings is to expose the drama of displacement and idealization underlying the completed poem. In retrieving the inherent ideology he often succeeds in showing how the immediate and concrete experience has been displaced, overlaid and transformed into 'the mists of consciousness and memory' (p. 90). It is, perhaps rather ironically, in dealing with the poems themselves that McGann is at his best. Many of his observations are bold and imaginative, such as the integral connection he makes between the nature of Romantic poetry as a poetry

of ideas, ideals, and ideology and its moments of greatest artistic success in grappling with loss, failure and defeat. Even where he ventures into more controversial and, to my mind, questionable contentions as in his thesis of the three different phases of English Romanticism, he is never less than stimulating and invariably an exemplar of that rigor in scholarship which he so ardently champions.

Where he is less sure-footed is in his presentation of the theoretical issues which underpin his readings. The scaffold and framework for the elaboration of his own approach is patently Marxist. The very title of this book is an echoing reference to Marx's *The German Ideology*. McGann tries to exploit the socio-historical focus of Marxist criticism in favor of his rehabilitation of an historical methodology in literary studies while at the same time maintaining a critical posture towards certain influential recent trends in Western Marxist thought about art and literature. The result is an uneasy quasi-independence which McGann uses as a platform to further his own views and to attack others, notably the spokesmen (and women) of the "consciousness industry" with a distinctly arrogant, self-righteous didacticism. But it would be a great pity if McGann's gauche theoretical ruminations were allowed to detract from the importance for today's critical polemics of a book that has the courage categorically to espouse a position that has become unpopular. It is a salutary corrective to the dominant stress on the formal and transcendent qualities of poetry to be so forcefully reminded of its social and historical originary materiality. (LILIAN R. FURST, UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL)

* GUY AMIRTHANAYAGAM, ed. *Writers in East-West Encounter: New Cultural Bearings*. London: Macmillan 1982. Pp. 218. US\$25.00

Writers in East-West Encounter, published by the Macmillan Press in 1982, is a collection of papers originally presented at a conference in Honolulu by a number of writers drawn from England, Nigeria, the United States and several Asian countries. They were invited to the colloquium 'to exchange ideas on cross-cultural confrontation in literature' (p. 1).

Some of the problems they explore as writers are: creating characters in a social setting unfamiliar to the writer; the limitations of writing from a purely ethnic standpoint if it is accessible in archaic forms only; the need, on the part of the writer, of awareness of the dynamism and plurality involved in the 'changelessness of ethnic roles and cultural patterns' (p. 3); interpretation of the relationship between the

coloniser and the colonised people in terms of influence; the phenomenon of the evolution of a global or international culture and its beneficial or devastating impact on writers; the rationale for the assimilation of non-indigenous cultural elements; and the role of English as the writer's medium in cross-cultural encounters and in multicultural societies. Last but not the least of the concerns of these writers is his or her relationship to the parent culture vis-à-vis the evolving global culture.

William Walsh, literary critic and Professor of English at Leeds University, examines the all-important question of the relation of language to literature in countries where literature is created in English. He begins with the obvious premise that changes in language and in the attitude of the reader to language are the basic factors that determine the shape of literature; in other words, literature is a mirror reflecting modifications in the consciousness of society. He says, for example, that 'Coleridge's writings, so distorted and disorganised as works of art, are in fact in their very imperfections, especially in their lack of harmony and coherence, analogies of the modern mind' (p. 103). He emphasizes that literature embodies the sensibilities of a race: 'I use sensibility here in the French sense, meaning that special combination of thought, feeling, value and assumption, that particular flavour of taste and sentiment, characteristic mode of action, which reveals the nuance and crystallizes the tone and temper of a period' (p. 105). He speaks of the openness of English literature to external influences, the latest of these being the literatures of the United States and of the Commonwealth. He is fascinated by the interplay, in Commonwealth literature, of the forces that modify language and the forces that shape sensibility and, by implication, the literature of a race. The chief distinction of Commonwealth literature is 'an ingathering skill, an activity of registering focused and significant experience' (p. 111). Walsh illustrates this thesis with an extended analysis of the work of N. Chaudhuri whose *Autobiography* is praised as 'a portrait of a highly civilised society, in which drama, poetry, religion and ordinary life were intimately united' (p. 117), and as 'a monument to the creative clash of two civilisations' (p. 122). Walsh offers an original and penetrating analysis of the Indian poet Ezekiel's poetry in relation to his personality as a writer to lend further support to his ideas on language.

Amrithanagaram's analysis of certain poems of Frost, T.S. Eliot and Yeats leads him to the conclusion that English poetry is at an impasse because poets allow their creative instinct to be dominated by narrowly conceived theories of art, life, and history. The iconoclastic approach of this writer is likely to cause offence to partisans of the three great

poets but his argument has merit because it harks back to a faith in the supremacy of Johnsonian commonsense in its demand that art must impinge on the common humanity of man instead of merely serving as a portrait of the configuration of the inner landscape of a writer. The essay may be seen in some quarters as a corrective to a canon of art that is irrevocably committed to the doctrine that its only legitimate function is to reflect faithfully the harshness and ugliness of contemporary reality.

Allen Ginsberg, once described as 'the bearded American fairy dope poet' (*World Authors, 1950-1970* [1975] p. 555) is presented through two interviews in which he comes to life as a poet engaged in a quest for a new level of spontaneity in poetic utterance through the discipline of Buddhist meditation and breath control techniques. Says he: 'I think it finally means let the perceptions flow as they come, and write them down when you write _____ but don't be straining aggressively to solidify perceptions, just to have solidified perceptions on a piece of paper' (p. 20). The interview reveals that Ginsberg, working in the tradition of Whitman, Sandburg, and Lindsay, is trying to extend the perimeter of American poetry by refining and reinforcing his creative art with Eastern concepts like the idea of the ordinary mind as the soul of spontaneous poetry. Without making a clean break with tradition he is nonetheless breaking out of the traditional mould. His objective is to deal with 'perception as quickly as possible' (p. 26). Buddhist teaching is reliable because it is 'a living tradition of meditation' (p. 27). The *Vajrayana* school of Buddhism to which Ginsberg subscribes believes in 'working with energy, in order to transform passions into light energy rather than heavy chains of bondage' (p. 29). To work with aggression is to 'acknowledge it, and then perhaps transforming it with a lighter hand to useful energy' (p. 29).

Parthasarathy, an Indian poet using English as his medium of expression, offers an autobiographical account of his early love of English, his disillusionment with England and his return to India. His dilemma as a writer is that, while his rational and intellectual self has been shaped by English, his psychic and emotional makeup remains stubbornly Tamil. He holds up the Indian epic, *Ramayana*, as the archetypal model for Indian poets writing in English. He supports his argument with a perceptive analysis of the poems of two Indian poets, namely, N. Ezekiel and Ramanujan.

Ramanujan, a poet and a professor of Linguistics and South Asian Civilization at the University of Chicago, injects a humorous note into the weighty deliberations of others as he looks at the ambivalences, disparities, and paradoxes implicit in 'cultural' encounters (p. 142). He

says that such experiences may trigger 'alienation' (p. 142) instead of bringing about understanding because language is an inadequate medium of communication. Quoting extensively from Tagore, E.M. Forster, Tamil narratives, and Hindu moral codes, Ramanujan sees little promise in cultural encounters as promoters of human communication and understanding.

Kenzaburo Oe, a popular Japanese fiction writer, advances a simple message: the centralising tendency in Japanese culture and politics is inimical to the freedom of the creative artist. He argues that this repressive force extends from the earliest mythological ages to the Japan of Yukio Mishima. The writer is reduced to tapping the marginal potential of creativity that lurks as a hostile subversive force at the periphery of society. The artist must try to combat the centralist and unitary tendencies to reassert his autonomy in a pluralistic cultural environment. According to Oe the imperial hierarchy is still a potent symbol of centralization in Japan. He makes a strong case for the replacement of the unitary cultural paradigm by a radical rearrangement of the cultural hierarchy. The writer must tap the vital roots of mythological Japan for inspiration: 'Our new culture must awaken the primordial chaos in which trees, grass, rocks, and fierce *Kami* used to speak' (p. 50). Janet Frame, the New Zealand novelist, once characterized as 'an original and profound explorer of countries of the mind' (*A Guide to Twentieth Century Literature in English* [1983] p. 88), explores the many meanings that the phrase 'cultural encounter' holds for her because, as she puts it, 'in every cross-cultural encounter there is a dominance, a submission, a merging, or a resistance' (p. 91). She is good at tracing the multitudinous ramifications of such encounters because of her facility with metaphorical transformation of abstract concepts into living things. Her botanical imagery aptly illustrates her thesis that cultural encounters are, at bottom, a matter of cross-fertilization.

Tom Keneally, a prolific Australian novelist, whose novel, *The Chant of Jimmie Blacksmith*, has won acclaim for its complex characterization and mythic significance, speaks of his difficulties as a Caucasian writer attempting to recreate and reconstruct the Aboriginal psyche. The Aborigine is known to have developed, thirty thousand years ago, a way of life superior to his European contemporaries. His life was enmeshed in a complex system of rituals and attitudes based on a belief in after-life. His perceptual orientation and values were and still are antipodal to those of the Europeans who settled in Australia. In the world of the Aborigine, 'poetry was more substantial and pervasive of Aborigine ritual, mythic, social and erotic life than our [Western] poetry could hope to be of ours' (p. 36). His poems with their incanta-

tory power were intended to influence the behavior of animals, people, and seasons. The difficulties of recreating an authentic transcript of the Aborigine mind are illustrated by Keneally with the help of *The Chant of Jimmie Blacksmith*, the only work that experiments with this recalcitrant material. The novel illustrates, through the person of Jimmie, a halfbreed, the disastrous impact of European culture on the aboriginal mind. Jimmie marries a white waif, Gilda, who becomes the focus of all white inequities as they operate against him. Both are punished for violating the racial taboo. The author is saying that aboriginal concepts like the organicity of the natural-human world and the sacredness of the earth have received little appreciation in Australia; hence, the intercultural encounter there is a trickle as compared to its counterpart in Canada and the United States.

Narayan, the veteran South Indian novelist best known as the creator of the fictional town of Malgudi, forcefully endorses the view of Soyinka and others that the ancient Indian epics, namely, the *Ramayana* and the *Mahabharata*, the all-time best sellers in India, are eminently suited as literary models because of their recreation of human nature in terms of archetypal patterns and characters. He observes: 'the characters in the epics are prototypes and moulds in which humanity is cast, and remain valid for all times' (p. 97). Narayan insists that ancient classics and legends should serve as an indispensable background for writers in India because they 'form the very stuff of his cultural outlook' (p. 99). They can 'stimulate his thinking and outlook and give him facility of language' (p. 99). He argues that literature may treat modern problems realistically or symbolically, as the ancient writers did. Narayan himself is an exemplar of this approach as he dramatizes, in his novels, the good and evil inherent in human nature. Furthermore, he sees an intimate relationship between the writer and his society: 'Those very forces which determine behaviour create in the aggregate the social conditions which become the writer's subject' (p. 99).

Soyinka, one of Africa's leading writers, identifies imperialism and Islamic culture as the enemies of the 'authentic sensibilities' (p. 51) of the black African continent. He categorizes African writers according to their attitude toward these two cultural overlords. Writers like Hamidou Kane may dismiss earlier culture and set up Islamized society as an authentic African identity. Others may affirm Negritude which means that the African is 'not a man of technology, but a man of the dance, of rhythm and song' (p. 52). Still others like Chinua Achebe may present an unmediated exposition of a certain phase of pre-colonial society. In the fourth and the most recent category is the

iconoclast who calls, in titanic strains, for a simplistic rejection of non-African intruders. Soyinka believes that total repudiation is unwise. Aware as he is of Asian and European literary traditions, he considers cultural isolationism as futile and counter-productive. Equally barren are the ideologies such as a return to the roots or creation of new mythological models. Soyinka has much praise for Ousmane Sembene whose eclectic synthesis, or *elicitation* as Soyinka calls it, as opposed to iteration or glorification of traditional but static values 'gives his work a permanent relevance to society in any phase of its development' (p. 58). Soyinka's message is that the African writer must work out his own critical appreciation of cultural phenomena and evolve his own cultural autonomy.

The book ends on a lyrical note as Albert Wendt speaks in refreshingly optimistic accents of the vitality, diversity, defiant courage, and creative potential of the writers of Oceania, a fabulous 'scatter of islands, nations, cultures, mythologies and myths' (p. 202), with a luminous future ahead of it. But before great strides on the path of progress can be made, Oceania must exorcise the demons that have plagued it in the past: racism, repression, colonialism and cultural dependency. In the course of his presentation it becomes evident that there is a whole generation of budding and buoyant writers in Oceania who are called upon by Wendt to rediscover the vitality of the past and to build a future on the foundations of self reliance and genuine pride: 'Our quest should not be for a revival of our past cultures, but for the creation of new cultures which are free ... The quest should be for a new Oceania' (p. 206). The Oceanians can do it by replacing the elitist, narrowly academic, exploitive, and colonial education with a new system that can nourish and develop the valued heritage and reflect its magnificent diversity of languages, cultures, and races. Oceania, the reader learns, is presently experiencing a renaissance of the visual arts, music, dance, and letters.

Considered as a group, the contributors to this book reflect a new awakening to the shifting realities of the last quarter of this century. What they share in common is a desire to reexamine the assumptions of the past, to cut down to size the alien gods who have presided over their destinies for hundreds of years but not to close their doors to external influences, and to fashion an art and literature that is inalienably indigenous in origin and promises spiritual renewal and emancipation. One concrete step in attaining freedom, we are reminded a number of times, is to hark back to the ancient epics both as source material as well as models of writing. (A.H. QURESHI, UNIVERSITY OF ALBERTA)

* CHRISTOPH WECKER, ed. *American-German Literary Interrelations in the Nineteenth Century*. American Studies. A Monograph Series. Vol. 55. München: Wilhelm Fink Verlag 1983. Pp. 173. DM28.00

American-German Literary Interrelations in the Nineteenth Century brings together five lectures presented in 1981 at New York City University. Part of a large programme of exhibitions, lectures, plays, and films entitled 'Germany in the 19th Century – Cultural Aspects of an Age', these talks were designed to provide an intellectual basis for a showing of nineteenth-century German art at the Metropolitan Museum of Art. Christoph Wecker, Director of New York's Goethe House, signs as the editor of contributions by Martin Christadler ('German and American Romanticism'), Hans-Joachim Lang ('Hawthorne, Melville, and the German Nineteenth Century'), Gerhard Hoffmann ('Edgar Allan Poe and German Literature'), Hartmut Grandel ('Henry James and Germany'), and Hans Galinsky ('Northern and Southern Aspects of Nineteenth Century American-German Interrelations: Dickinson and Lanier'). The book contains an index, but no notes on the contributors.

Wecker's introduction is regrettably brief and non-academic in nature: it would have been helpful to know what initially sparked the interest in this particular era and what the selection criteria for the lectures had been. Why, for instance, is there no paper on Walt Whitman in Germany? And why – since the event was interdisciplinary in nature – is there no essay dealing specifically with aspects of literary and artistic cross-fertilization? Wecker might be able to answer that the latter was discussed in others of the symposia, talks, etc. he mentions, but since he does not include the entire programme of 'Germany in the Nineteenth Century,' I have no means of verifying this.

Most of the essays begin by delineating the methodological problems of their approach: most of them repeat more or less the same statements, i.e. that they are not interested in accumulating evidence of influence, but wish to explore processes of selection and assimilation, in short, to make contributions to *Rezeptionsgeschichte*. The most astute remarks on the stereotypisation of individual authors due to their national background occur in Grandel's contribution on Henry James. Grandel's insistence on aspects of cultural and intellectual history in the study of *Rezeptionsgeschichte* illuminates the importance of interdisciplinary studies in comparative literature in general and nineteenth-century German-American literary interrelationships in particular. The clarity of his writing would have made him the ideal author of a general introduction, saving the volume its occasionally redundant preambles. Considering the origin of the papers in this book, their painstaking

scholarship is astounding. Most papers published in proceedings of scholarly conferences retain – to some degree – the nature of lectures, i.e. they are often sketchy, sometimes simplified to highlight polemical arguments, and rarely contain extensive footnotes. Not these essays. The shortest piece is eighteen pages long, the longest fifty-three; Hoffmann's essay on Edgar Allan Poe bristles with one hundred and fifty footnotes, Galinsky's with one hundred and eighty-five. All of the papers strive to be both comprehensive and detailed. Hoffman's essay in particular is a compact encyclopedia rather than an article, informing its reader with abundant detail about such items as 'Personal and Historical Factors in Poe's Relationship to German Culture,' 'Poe and the German Fantastic Tale,' 'Poe's Reception in America and Europe,' 'Poe and the German Fantastic Novel,' as well as addressing itself to numerous marginal aspects of Poe's influence.

Although extraordinary care seems to have gone into preparing these papers for print, a number of them are written in a kind of English apt to confirm a North-American's worst suspicions about German scholarship. Long-winded sentences, peppered with abstractions and turgid qualifications, obscure the overall argument, leaving the reader to wonder occasionally just what exactly it is the author wishes to arrive at. For example:

The result in his best tales of horror is a kind of hermetic fantastic produced by an indissoluble, dreamlike combination of the natural and the supernatural, the rational and the irrational, that contains a central indefiniteness which makes his tales fundamentally both a matter of suggestiveness and ambivalence – a precondition for Poe's international influence on French symbolism and the German moderns. (p. 60)

Yet Wecker's book is immensely inspiring, possibly in ways in which it was not intended to be. In its authors' positivist urge to include every single possible implication that their topic might have (and relinquishing the advantages of a simple narrative in doing so), the book evokes the complexities of the age it proposes to describe and compels the reader into exploring literary detours and critical side-paths. (EVA-MARIE KRÖLLER, UNIVERSITY OF BRITISH COLUMBIA)

*PETER CHRISTIAN LANG. *Literarischer Unsinn im späten 19. und frühen 20. Jahrhundert: Systematische Begründung und historische Rekonstruktion*. Mit einem Nachwort von Klaus Jeziorkowski. Analysen und Dokumente. Beiträge zur neueren Literatur 8. Frankfurt am Main, Bern: Peter Lang 1982. Pp. 170. SF42.00

Dr. Lang begins with a chapter entitled 'Sinn und Unsinn. Ein Beitrag zur systematischen Begründung.' He distinguishes between linguistic and literary sense and nonsense. As to the definition of linguistic nonsense: 'Grundsätzlich ist mit sprachlichem Unsinn jede Verletzung der sinnkonstituierenden Regeln, Relationen und sonstigen Zusammenhänge von sprachlichen Ausdrücken bzw. Äusserungen gemeint ...' (p. 23). As to literary nonsense: 'Historischer werkliterarischer Unsinn liegt vor, wenn ein Werk sich dem hermeneutischen Verstehensprozess widersetzt, d.h. wenn das Ganze des Textes nicht mehr ist als Summe seiner Teile und die Teile sich nicht organisch rückbeziehen lassen auf das Ganze' (p. 31). Lang believes that the Dada movement might have produced the last genuine literary nonsense based on linguistic nonsense, since he doubts, 'dass literarischer Unsinn im Sinne unserer Definition heute oder in Zukunft noch produziert werden kann, ist doch der Erwartungshorizont nicht mehr an einen bestimmten Werktypus gebunden, d.h. wir finden heutzutage ein freies Verfügen über alle Stile ...' (p. 34). Lang concludes the first part with an 'Exkurs' on Alfred Liede's book, *Dichtung als Spiel. Studien zur Unsinnspoesie an den Grenzen der Sprache* (Berlin 1963, 2 volumes), a book with which he takes issue from several points of view. At this point of Lang's study, the reader asks himself whether Lang might not have distinguished more clearly between intentional and unintentional nonsense, and whether he should not have put more stress on the possibility of quite different receptions of such nonsense by different readers. After all, it is the individual reader who decides what is, for him, nonsense and what is not. Lang, for instance, considers Schwitters' poem, 'An Anna Blume,' and Morgenstern's poem 'Das Hemmed,' to consist of near-complete nonsense, while to me these poems appear to be just as meaningful as Goethe's 'Erkönig.' Lang has a few pages about the history of the critical reception of Scheerbar and Morgenstern, but he has not tried to establish how their poems (or, for instance, their 'Lautgedichte') affect different kinds of readers or listeners.

One of the strengths of this book is its comparative approach. First, Lang applies his terminology and his methodology to Edward Lear's limericks in *A Book of Nonsense* (1846), then to Lewis Carroll's 'limerick-wocky.' There follows another 'Exkurs,' this time on the psychologi-

cal interpretation of Carroll's nonsense, 'The Hunting of the Snark' serves as an example.

The main part of the book is devoted to a structural analysis of pre-avant-garde linguistic nonsense. Lang begins with Mörike's 'Wispeladen,' continues with Wilhelm Busch and then analyses at length and in depth some works by Scheerbarth and Morgenstern. The quotes from these two poets are, no doubt, the only entertaining parts of the book. It turns out that Lang's system does, indeed, permit us to distinguish between different kinds and degrees of linguistic and literary nonsense, but it does not explain why we find one kind of nonsense amusing and worthwhile, while other kinds leave us indifferent. While I find the examples from Morgenstern quite hilarious, Lang says, 'Diese Gedichte ("Gruselett," "Fisches Nachtgesang," "Das grosse Lalulā," "Die Trichter") bereiten kaum heiteres Vergnügen im Sinne des Humors, sondern sind von nicht mehr humoristischer sprachlicher Unsinnigkeit, die gerade im Versagen dieses Interpretationsansatzes sich zeigt' (p. 91). Graphic poems of the sort of 'Die Trichter,' by the way, can be found at least as far back as the 17th century.

There is a chapter on some passages of Arno Holz' *Phantasia* which serve as examples of a 'Paradigmawechsel innerhalb literarischer Tradition,' i.e. from naturalism to expressionism. Linguistic and literary nonsense increase in importance until about 1914 when they become organic parts of the literary mainstream (futurism, expressionism, dadaism, cubism, etc., in fact, of any movement within the literary avant-garde).

As Klaus Jeziorkowski points out in his 'Nachwort,' Lang's study is a paradox; using the approach he chose to use, the book was doomed from the beginning. Liede's thesis may, from several points of view, be more superficial, but it does not miss the point quite as often as Lang's interpretations, especially of Morgenstern. What is the point of stating with regard to Morgenstern's poem 'Das Gebet': 'Wegen der Dominanz lautlicher Ähnlichkeit über semantischen Sinn kann man das Gedicht dem partiellen, dem verstehbaren Unsinn zuschlagen' (p. 100). About the poem 'Das Hemmed':

Diese Pointenlosigkeit und die höhere Eigenwertigkeit des Lautes qualifizieren das "Hemmed" gegenüber dem "Gebet" als stärkeren partiell sprachlichen Unsinn, partiell, weil in der wechselseitigen Erläuterung von semantisch-syntaktischer Sinnenebene und Lautebene ein vermittelnder, geschlossener Sinn entsteht; ohne einen vergleichbaren sprachlichen Einfall ("halb acht – halb neun") ist dieses Lied weniger komisch humoristisch als das "Gebet." (p. 101)

I am quite certain that in a group of, say, one hundred readers, a large number would find 'Das Hemmed' more or just as 'komisch humoristisch' as 'Das Gebet.' The point is: Who decides what is 'komisch humoristisch'?

Lang's book concludes with a few paragraphs on Hugo Ball, Walter Serner and Kurt Schwitters, with a bibliography and two friendly pages by Klaus Jeziorkowski. (ARMIN ARNOLD, MCGILL UNIVERSITY)

*LAWRENCE L. LANGER. *Versions of Survival: The Holocaust and the Human Spirit*. Albany: State University of New York Press 1982. Pp. xii + 267. \$25.00 hardcover, \$7.95 paper

Any serious study of the Holocaust confronts enormous historical, theological, and psychological problems. The manner and magnitude of the Nazi-attempted genocide of the Jews render the event beyond rational comprehension, a quasi Black Hole in the history of humanity. Yet the monumental crimes were too excruciating, not only to the millions who lost their lives and their relatives but also to sensitive minds who realize the potential of human complicity with pure evil and the capacity of enlightened and civilized society to display the basest forms of barbarity and inhumanity. Those who probe the terrible events find it hard to underestimate their profound cultural implications. Historian Barbara Tuchman noted that the genocide program perpetrated by the Nazis and permitted by the rest of the world inflicted 'moral damage' scarring man's image of himself. Elie Wiesel declared, 'at Auschwitz not only man died, but also the idea of man.' Alvin Rosenfeld used Wiesel's statement as the motto for his remarkable book, *A Double Dying* (Indiana University 1980), suggesting that the Holocaust has generated a new order of human consciousness and studying the subject in order 'to define the kind of knowledge that we acquire in reading the literature of the Holocaust and in weighing the consequent gains and losses that are ours in its aftermath' (p. 9). Lawrence Langer is the author of the pioneering study *The Holocaust and the Literary Imagination* (Yale 1975), in which he examined Holocaust literature in terms of aesthetics of atrocity. In his most recent book, *Versions of Survival*, he explores the theme of 'double dying.' Langer's last book combines a powerful exposition of the unprecedented character of the universe of annihilation and a passionate assessment of 'the Holocaust and the human spirit' (the book's subtitle) in the post-Auschwitz age. The texts

he analyzes in four interrelated essays feature two kinds of versions of survival: first, the literal accounts of life and death in the Nazi hell and, second, intellectual reflections on their significance for the survival of human dignity and the affirmative image of man. In the first chapter, 'Language as Refuge,' Langer treats some classical strategies of cultural responses to the incidence of innocent suffering and unjust death. The tragic vision celebrates human dignity and spiritual triumph in the face of physical defeat and is therefore incompatible with the ultimate abasement of man under the Nazi machinery of destruction. Likewise, the Judeo-Christian notion of martyrdom is inimical to the liquidation program that aimed at both body and soul and usually defined the victims any chance to demonstrate a meaningful sacrificial act for the sake of a cause. Moreover, the enormity of the genocide rules out any teleological explanations as well as any theories of retribution. Langer cites Gandhi's advice to the persecuted Jews as an example for a pathetic failure of human imagination to appreciate the Nazi menace:

If I were a Jew and were born in Germany and earned my livelihood there, I would claim Germany as my home even as the tallest German may, and challenge him to shoot me or cast me in the dungeon; I would refuse to be expelled or to submit to discriminating treatment ... if the Jewish mind could be prepared for voluntary suffering, even the massacre ... could be turned into a day of thanksgiving and joy that Jehovah had wrought deliverance of the race even at the hands of the tyrant. (pp. 29-30)

Remarkably, after Auschwitz a comparable short-sightedness is shared by many and is often even professed by the survivors themselves. Langer singles out two notable works, Viktor Frankl's *Man's Search for Meaning: An Introduction to Logotherapy* (New York, 1983) and Bruno Bettelheim's *The Informed Heart: Autonomy in a Mass Age* (Glen-co, IL, 1960). The books' titles display the authors' tendency to offer sanctuary from the real horrors and their endeavor to construct general psychological theories on the basis of the camps experience. Both authors foster a belief in the inner strength of man to overcome the harshest ordeals, claiming that in the camps inmates were able to exercise a limited but crucial degree of control over their fate. Bettelheim emphasizes that each human being has always the minimum of freedom needed to make a choice of life and death, and Frankl maintains that incessant search for meaning was a vital form of spiritual resistance and ultimately life sustaining. They also resort to traditional views of suffering as potentially ennobling. For Bettelheim, the suffering of the Nazi victims should generate 'moral growth whose components are

understanding, compassion, and the ability to feel guilty' (p. 51), while Frankl adopts Christian ethics when he declares that 'man must accept his fate and bear his cross' (p. 20).

Frankl's dogmatic religious spiritualism and Bettelheim's ethical/psychological dogmatism justly arouse Langer's fury. He forcefully exposes how the exploitation of the past horrors for psychological theories involves inevitable contradictions, false statements, and terrible insensitivities in the use of language — Frankl compares the survivor's suffering to the behavior of gas: gas pumped into an empty chamber would fill it completely and evenly just as suffering fills soul and mind! But Langer's diagnosis of the underlying causes for their approach is too simplistic. He believes that excessive rationalization, uncritical optimism, and the need to provide neat explanations led to the construction of theories that betray reality's complexity. However, both Frankl and Bettelheim lived through the Nazi concentration camps and their works gained considerable following. The refutation and dismissal of their work miss the more challenging investigation of the complex psychological motivations and ethical considerations involved in retaining an affirmative image of man even after the Holocaust. After all, the vistas of atrocities threaten to induce nihilism and pessimism which were important elements in the cultural mood that gave birth to Nazism. Terence Des Pres's excellent book, *The Survivor* (New York, 1976), expresses dramatically this crucial dilemma. Langer praises the chapter 'Excremental Assault' that shows 'how thoroughly the camps and their rulers purged the possibility of the human from the nature of their victim' (p. 59), but he criticizes the impulse toward a unified moral view and Des Pres's belief in an innate indestructible humanness. Langer's judgment of *The Survivor* is: 'Its contradictions are its greatest strengths — and its greatest weakness' (p. 16?), an ambiguous statement that makes little sense to me.

In the second chapter, Langer treats eyewitness accounts that describe the incredible reality of the concentration camp universe and demonstrates why what Langer refers to as the old world and word orders fail to express it. The authentic works include the amazing short stories of Tadeusz Borowski, Primo Levi's outstanding memoir, *Survival in Auschwitz* (New York, 1966) — probably the most impressive of its kind — and inmates' diaries literally recovered from the camps' ashes. The chapter's title, 'Auschwitz: The Death of Choice,' is laboriously and repetitiously explicated, especially with regard to our appreciation of the possibilities for survival and the judgment of the victims' actions. In this section, Langer falls into the trap that he often condemns, that is, his intellectual thrust is overshadowed by the shat-

tering human dramas recounted in individual incidents and episodes. Nonetheless, it is difficult to quarrel with Langer's conclusion that Auschwitz defies all theories of human behavior as well as the canonical expressions of human suffering.

Langer, rather, observes that one of the intriguing features of the concentration camp universe was not the demonstration that man is a being capable of the most noble as well as the basest acts, but that in the camps both tendencies were manifested on an equal footing. Thus, 'if solidarity supported survival in some instances, in others survival absolutely prohibited mutual support' (p. 61). Hence, Langer maintains, 'virtually every statement about the deathcamps contains the seeds of its own contradiction, so that truth often depends on the source of one's authority rather than on literal moments of atrocity to provide a basis for generalizable results' (p. 60?).

Elie Wiesel is undoubtedly one of the most authoritative voices even though he is the author of the dictum that 'a novel about Auschwitz is not a novel, or else it is not about Auschwitz.' The apparent contradiction between this statement and Wiesel's prolific literary career is a clue to the fundamental contradictions that torment the Holocaust's survivor. Wiesel is a 'divided voice in a divided universe' (the third essay's title) for he is torn between the burden of the past – the memory of millions, the agonies of loss, guilt, and shame – and the demands of the present to live, endure, and remember – in Rosenfeld's words, 'not to grant Hitler a posthumous victory.' The urge to testify is mingled with the frustration over the impossibility of language to transmit the horrors fully and truthfully. There is an abyssal gap between Auschwitz and the world outside the barbed wires and the author/survivor is forced to maintain a dual vision of our universe of cause and effect vis-à-vis 'the moral chaos of choiceless choice.'

Langer's fascination with these contrasts yields an admiring and a highly uncritical examination of Wiesel's work. The weak points in Wiesel's books are interpreted as evidence of authentic indeterminateness and contradictory attitudes. Thus, Wiesel's failure to create memorable characters is explained as the deliberate revision of former concepts of character in the name of a new aesthetics that poses the linguistic expression prior to the existence of individualized characters. But Wiesel's stories indeed display an unsatisfying tension between narrative action and intriguing characters due to the author's tendency to philosophize at the expense of artistic excitement. In other words, Langer's argument that Wiesel presents new aesthetic attitudes, rather than simply preferring the rhetorical mode over narrative nuances, is an unconvincing, arbitrary critical judgment.

Langer's deep belief in the contradictory nature of the *universe concentrationnaire* leads him to favor the paradoxical and the ambiguous in authentic expressions of the event. He finds these elements in Gertrud Kolmar's poetry which is dominated by 'an uneasy alliance between the human creature and something transcending the human' (p. 215), and in Nelly Sachs' 'poetics of expiration' (the term was coined by Alvin Rosenfeld), whose expressive use of silence compels the reader to identify with 'the tongue of the victim who can no longer speak of his doom' (p. 219). The analysis of the works of these two poets is highly intriguing, but their selection as authoritative sources of authentic expression is problematic in terms of the historical context. Gertrud Kolmar had written her poems when she was in Berlin before she was deported to Auschwitz, and Nelly Sachs fled the Nazi state to Sweden in 1940 and never knew the dreadful camps. My reservation is not intended to downplay the enormous force of Sachs' poetry, but I suspect that Langer confuses his own literary taste and preferences with his strict assessment of the subject of authentic Holocaust representation.

Langer's passionate arguments substitute for the lack of theoretical coherence and clarity. Perhaps this is the only way of dealing with the subject of the Holocaust in a stimulating, reflective manner. But often Langer's style exhibits disturbing rhetorical idiosyncracies. Probably under the influence of Wiesel's talent to coin memorable chiasma, Langer often lapses into this rhetorical figure, but less successfully than his mentor. In addition to the previously mentioned judgment of *The Survivor's* strengths and weakness, one can find too many phrases like 'vocabulary mocks the event, while the event mocks our vocabulary' (p. 9), or '[old faiths] preached that we were more than we appeared [while] one of the sorrowful truths of the Holocaust is that we are less than we believed' (p. 64).

Langer's view of the Holocaust's significance is expressed in the following statement:

Suppose we suspend our need to discover an ethics of survival, whether based on moral values or social or biological imperatives, and approach the camp ordeal as one from which no familiar or acceptable system of cause-and-effect behavior can be derived. The implications reach far beyond moral ideology to the role of time and history in human destiny, to the structure of character and the very unity of our lives in the twentieth century. (p. 79)

Implied in the statement is a belief in the Holocaust's uniqueness and hence its function as a turning point in human history. But the issue

of uniqueness poses serious epistemological difficulties, for how can we describe an event and then try to understand it without any common universal categories or analogous references? And what is the 'new word order' necessary to adequately approach the unprecedented horrors? These are indeed formidable questions. Langer's major achievement is the formulation of these problems, but when he attempts to give answers, his discussion is less convincing, mostly because his goals are almost romantically unrealistic: to resist 'the hypnotic power of language to restore integrity to a disintegrating world' (p. 14), and 'to pursue the inhuman vision of the Holocaust to its awful, dispiriting end' (p. 14).

Ironically, Langer's call to treat the Holocaust with a fresh metaphysical approach cannot conceal his own style, taste, and dogmas. On the whole, he exhibits modernist sensibilities that have cried out the theme of disenchantment with culture, a theme which, as Lionel Trilling has noticed, is traced to the end of the nineteenth century. His condemnation of neat and comforting theories recalls Nietzsche's critique of the history of rational philosophy. Also Nietzschean is the argument that the evaluation of truthful expressions depends on the authenticity of the speaking voice. One has the feeling that Langer views the Holocaust almost as a manifestation of the Dionysian abyss – a legitimate view, but one that is not compatible with the assertion on the unprecedented, unbelievable, and unimaginable experience of the Holocaust. Moreover, Langer's neo-Nietzschean existentialism, his emphasis on a truth of grim and incomprehensibly complex reality, and the choice of his favorite artists echo some of the salient characteristics of the formative years of modernism before World War II. In 'The Holocaust and the Literary Imagination,' Langer dismissed the importance of numerous honest accounts, mostly diaries and memoirs, because they appeared to him too simple, limited to 'uninspiring,' straight-forward realism, and not 'consciousness enlarging.' (*The Diary of Anne Frank* is criticized as 'a conservative and even old-fashioned book' [p. 57].) When I read Langer's work I often feel that the author seeks to see in the Holocaust a great inspiring force that must radically change the cultural mood, perhaps in the form of foregrounding Nietzsche's Dionysian visions. But the Holocaust has not initiated a 'new literature' per se, nor can we find any outstanding 'masterpiece' that has opened up new aesthetic and metaphysical horizons. But the very expectation for something radically novel and trailblazing is part of the old romantic legacy that also fueled the modernist streams. The post-Auschwitz mind is part of the post-modernist age which, compared with its predecessor, is much more prudent, positive, and realis-

tic in dealing with transcendental visions of human experience. Therefore, despite the enormity of the Nazi crimes and the Jewish suffering, and the unique nature of the Holocaust, I cannot see any intellectual revolution emerging in its wake.

Versions of Survival is definitely a major contribution to the post-Auschwitz consciousness. Langer's book powerfully discloses the most disturbing aspects of the Holocaust, and passionately warns against luring metaphysical evasions by acutely exposing and condemning existing intellectual distortions. Although the work falls short of giving a full and precise definition of the post-Auschwitz mind, it touches on and illuminates the essential problems of the Holocaust and the human spirit. Indeed, the regrettable fact is that the Jewish genocide has not yet been seriously tackled by widespread academic circles, despite the upsurge of interest in popular culture and the potentially corrupting influence of trivializing and distorting versions. Few try or dare to enter the world of the concentration camps, but as Langer rightly asserts, 'It is difficult to understand how anyone acquainted with the details of the Holocaust can not remain permanently encumbered – encumbered, not paralyzed – by the burdens they impose' (p. 15). (ILAN AVISAR, OHIO STATE UNIVERSITY)

*ROBERT J. DI PIETRO and EDWARD IKROVIC, eds. *Ethnic Perspectives in American Literature: Selected Essays on the European Contribution. A Source Book*. New York: Modern Language Association of America 1983. Pp. 333. US\$27.50 hardcover, US\$13.50 paper

Ethnic literature has since World War II developed into a major academic concern. The editor of a journal for the study of multi-ethnic literature in the United States, Wayne Miller, recently declared at an international conference on East-West literary relations that ethnic literature is perhaps 'the key to the next literary history of the United States.' Another critic, Eric P. Kelly, has affirmed that 'he who interprets America today must be familiar with every racial background that one finds here' (p. 177). These statements may exaggerate, but they reflect the current climate of opinion.

One of the difficulties in writing about ethnic literature is that no general agreement has been reached as to what it is, essentially the same situation that existed in regard to comparative literature a quarter of a century ago. Although ethnic literature is ordinarily associated

with Canada and the United States, definitions may be constructed in general terms to fit other nations as well. Distinctions must be made between writings about a foreign homeland by immigrants to a different political and cultural area, writings about a host country by a temporary visitor, émigré literature, and bona fide ethnic literature. The first and second categories are illustrated by two Nobel Prize winners, Isaac Bashevis Singer and Juan Ramón Jiménez. Singer lives in the United States, but his literary works with few exceptions are not connected with American subject matter and are not considered as American. Jiménez lived for many years in the United States and published a volume entitled *Diario de un poeta en Nueva York*. This book could be considered as autobiography or even as travel literature, but it belongs to Spanish, not American literature. Émigré literature consists of works by authors who live by necessity (usually political) beyond the borders of the national culture in which they have been reared and in which they feel most comfortable and whose themes reflect nostalgia for their homeland. According to the 1949 edition of the Merriam-Webster *Collegiate Dictionary*, an émigré is either 'one of the Royalist fugitives from France at the time of the French Revolution' or 'a fugitive from Soviet Russia.' Later editions broaden the definition to include persons 'forced to emigrate by political or other circumstances.'

A further category might possibly be justified comprising works by immigrants whose knowledge of languages and cultural variations makes them feel at home in a variety of national cultures and whose writings reflect this cultural and linguistic versatility. Works of this kind could be described as cosmopolitan literature. Vladimir Nabokov could qualify for either the émigré or the cosmopolitan rubric. His superb satire on middle-class life in the United States, *Lolita*, cannot be considered as ethnic because it reveals almost nothing of its author's Russian national background. The cosmopolitan group could in turn be broken up into those who reside in the host country for an extensive period of time (even for the remainder of their lives) or those who are sojourners in the host country for a limited period (for example, the mass of foreign writers of fiction and drama who visit Hollywood for professional reasons). P. G. Wodehouse, who became an American citizen at the end of his life, could legitimately be considered in regard to that period as an ethnic Englishman contributing to the literature of the United States.

Genuine ethnic literature consists of works by an author of one national or cultural heritage reflecting his contact by birth or immigration with a second cultural environment in which the members of his own heritage are a minority. In ethnic literature the material is more

important than the author. In other words, a literary work by a minority author about the mainstream of life in a host country is not ethnic literature (for example, *The Green Hat* about London society by the Armenian Michael Arlen). A parallel exists with ethnic restaurants. The authors of ethnic literature are more closely identified with the literature of the country of adoption than with that of the country of origin, but with the authors of émigré literature the attachment is just the contrary. To make matters even more confusing, the term 'immigrant literature' is sometimes used as a synonym for ethnic literature or for writings by members of minority groups pleased with the country of their adoption and planning to remain there. The term 'ethnic' applied to literature is in itself confusing since it suggests racial distinctions; whereas in practice the distinctions are primarily linguistic and political, following the same general patterns concerning national literatures that are observed in the discipline of comparative literature. Although the latter discipline does not consist in comparing cultures or even in comparing literatures (as has been many times observed), it recognizes a kinship with the study of ethnic literature. The latter, by making readers in a national literature aware of its tributaries or minority constituents, contributes to the understanding of the concept of universal literature. Over ten years ago Harry Levin treated some of the basic elements of ethnic writing at a meeting of the Canadian Comparative Literature Association in an address, 'Literature and Cultural Identity,' later published in *Comparative Literature Studies* X (1973) pp. 139-156.

The collection of essays edited by Robert J. Di Pietro and Edward Ifkovic contains a number of definitions of ethnic literature which are on the whole contradictory rather than mutually supporting. The best of these is quoted by the editors in their introduction: ethnic literature '(1) must be about the experiences of an ethnic group in America, (2) it must be written by a member of the group, (3) it can be in English or in the native language of the group, (4) its audience must be ethnic' (p. 12). There is a typical provincialism embodied in limiting ethnic literature to America, whatever geographical boundary that includes. Also the audience for ethnic writing is not exclusively ethnic itself; if this were true, the rationale for general study of the subject would not exist. By and large each work seeks its own special audience. Works written in a minority language are obviously intended for the respective ethnic group, but those written in the language of the majority culture (English in the present context) are probably intended to appeal to the largest readership possible. In this sense the editors are not contradictory when they cite the opinions of two of the essays in their collection that 'good ethnic literature uses the ethnic setting to convey

universally human concerns and themes,' and that 'the literature must project consistent and continuing values that are unique to the group in question' (p. 12). I wonder, however, whether for the most part it is not symbols rather than values which are literally unique. The essay on Greek-American literature gives a definition which is far too comprehensive to be of value: 'By "ethnics" I mean any Greek writers, regardless of place of birth, who have lived and worked in the United States, and by "Greek" I mean any person who has at least one Greek parent and does not deliberately flee from his or her heritage by change of name (unless through marriage) or by other means' (p. 66). The essay on Jewish-American literature similarly defines a Jew as anyone 'who, as a result of either birth or conversion, whether formal or informal, *considers* himself or herself a Jew.' It maintains in addition that Jewish-American literature 'does not have to deal specifically with the ethnic dimension' (p. 134). Other essays more appropriately reject from consideration authors and works that do not reflect the ethnic experience (p. 90). To be sure, it is difficult to differentiate between ethnic and general literature, and perhaps there never will be a universally-accepted definition, but one would expect that a source book as the present work is supposed to be could handle complexities and complications in some way other than printing conflicting definitions.

Although it may be more difficult to decide 'What Is an Ethnic American?' than 'What Is an American?', the answer to the latter is involved in the definition of the former. It is incomprehensible to me that a book devoted to ethnicity in American literature should not only fail to quote the famous answer by Crèvecoeur to the question 'What is an American?', but should even omit all reference to Crèvecoeur altogether, considering that the eighteenth-century Franco-American is historically the most important of all bilingual representatives of the literature of the United States. It might possibly be argued that Crèvecoeur stands for the theory of ethnic assimilation (called the melting pot at the turn of the nineteenth century) and that, therefore, his work is not truly ethnic. Such a narrow restrictiveness is not reflected in the contents of the present book, however, and if it were adopted by the academic community at large, the scope of ethnic studies would be reduced by at least fifty per cent.

The failure of the editors to quote Crèvecoeur in their introduction is inexplicable, but his absence from the essay on Franco-American literature is explained by the decision of the author of this essay to limit his treatment exclusively to the New England region. Obviously this arbitrary shutting out of the major part of the United States results

in an unbalanced portrayal. The essay on Italian-American literature is arbitrarily limited in another dimension. Its first page is devoted to Filippi Mazzei, ideologue and friend of Thomas Jefferson, who emigrated to the New World and wrote an account of his diplomatic missions during the American Revolution. The rest of the essay skips over the entire nineteenth century to concentrate on the contemporary. The earliest date of a literary work mentioned is 1911. The essay on Romanian-American literature limits itself to authors who have published books in the United States, while excluding 'literary works in Romanian, such as the Romanian-American literature' (p. 208). At the other extreme, the essay on Polish-American literature treats two Polish authors who write in Polish, have never been on American soil, and do not treat American themes. Sienkiewicz is included presumably because he visited the United States for two years and later published his 'Letters from America.' On the basis of such a criterion, Dickens and countless other British literary travelers could be classified as ethnic Americans. Isaac Bashevis Singer is not considered in the essay on Polish-American literature, only in that on Jewish-American; but another Polish Nobel Prize winner, Czesław Miłosz, is given his due. The essay on Jewish-American literature affirms that 'no identifiable body of Jewish-American literature existed before the beginning of the twentieth century' (p. 136), despite a sermon on 'The Salvation of Israel' preached and printed in Newport, Rhode Island, in 1773 by Rabbi Hajim Isaac Karigal (Haim Isaac Carigal) of Jerusalem. Sermon literature is not mentioned anywhere at all in this collection. The essay on Hungarian-American literature indicates that the best expression of the theme of the contrast between the agricultural background of the immigrants and the industrial society into which they were forced 'is found in *The Golden Village* by Joseph Anthony (1924). Anthony is not a Hungarian' (p. 100). Does this mean that Anthony's novel qualifies for the essay because it concerns Hungarians? If so, Mark Twain's *Personal Recollections of Joan of Arc* could presumably be included as Franco-American literature.

A similar diversity exists in the organizing principle of the various essays. Some follow a chronological progression, some present themes, and others treat genres. Just as the individual essays do not for the most part offer a comprehensive view of single ethnic literatures, the collection as a whole does not cover all of the major ethnic groups in the United States. The subtitle provides a partial explanation: 'Selected Essays on the European Contribution.' One may reasonably ask why such a collection should be limited to Europeans. Doing so automatically excludes three of the most important authors writing today: Max-

ine Wong Kingston, Edward Rivera, and Joy Kogawa, representing respectively Chinese-American, Puerto Rican, and Japanese-Canadian backgrounds. Eliminated also are Chicanos and blacks. Even all of Europe is not represented in the book. There is an essay on Portuguese-American literature, but none on Spanish. Nor on English, Irish, Scottish, Dutch, Belgian and Swiss. The essays which do appear give the impression that they are included because their authors were able to write on a particular specialty (sometimes a very limited one) rather than because these authors were commissioned as experts to provide a comprehensive and balanced view of the literature of the United States.

If this book were marketed by a commercial press as merely a collection of individual essays on selected aspects of minority literature, it could be welcomed as a useful contribution to a newly-recognized branch of literary study. Books issued by commercial and university presses are viewed leniently. This book is published by the Modern Language Association of America, however, and as such it should presumably adhere to the highest standards in the profession. Unfortunately it does not. The editors indicate as their purpose 'to make available to the teacher-researcher a handy volume focusing on the major writers and themes associated with European ethnic groups in the United States' (p. 2), and the title page describes the collection as a 'Source Book.' As a book of reference, the volume is fragmentary and capricious, and as a tool for teaching it has few imaginable classroom uses. It even lacks a bibliography, apart from minibiographical notes to some of the individual essays. The teacher would be much better off with another paperback, *The Immigrant Experience* edited by Thomas C. Wheeler in 1971. It is incomprehensible, moreover, that a book published with the imprimatur of the MLA should have such typographical errors as 'well-concieved' (p. 119), 'intellectual' (p. 129) and 'characteristically' (p. 226). Still the volume represents a welcome trend. In recent years literary scholarship has catered to an intellectual minority represented by esoteric criticism and arcane vocabulary. It is refreshing to see scholars and critics expanding their range to encompass other minorities as well. (A. OWEN ALDRIDGE, SAINT PETER'S COLLEGE)

CANADIAN REVIEW OF COMPARATIVE LITERATURE REVUE CANADIENNE DE LITTÉRATURE COMPARÉE

The *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée* is a journal providing a forum for scholars from all parts of the world engaged in the study of literature both from an international and from an interdisciplinary point of view. The editors define comparative literature in the broadest manner. The journal will publish articles on the international history of literature, theory of literature, methods of literary scholarship, and the relation of literature with other spheres of human expression, especially the other arts. The *Review* encourages different methodological approaches and interests and is ready to pursue experiments and innovations. We pride ourselves in being 'a journal which in its contents faithfully reflects the current image of the discipline' (Ulrich Weisstein, Bloomington, Indiana).

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On trouvera dans les pages de la *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée* des études d'ensemble et des articles de fond réunis en numéros spéciaux consacrés aux grandes questions de l'histoire et de la théorie littéraire, ainsi qu'une revue des revues qui résument annuellement environ 330 articles provenant de plus de 135 revues spécialisées. Dans la Bibliothèque de la *Revue Canadienne de Littérature Comparée/Library of the Canadian Review of Comparative Literature* (Wilfred Laurier University Press, Waterloo, Ontario, Canada NZL 3C5), les lecteurs trouveront une série de monographies.

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