

L'étude de Jane Block consitue un véritable modèle du genre parce qu'elle présente à la fois une analyse détaillée du *mouvement* des xx et elle souligne le rôle important joué à l'intérieur du mouvement par certains *individus*, tel que Octave Maus. En plus les appendices, les notes, les illustrations et la bibliographie devraient permettre à tout chercheur de retrouver dans le livre tout renseignement pertinent au mouvement des xx.

Ce livre fait partie d'une série d'études qui traitent de l'avant-garde dans les beaux-arts. Cette série contient des titres tels que: No. 25, *Literary Life in German Expressionism and the Berlin Circles* (Roy F. Allen); No. 38, *The Cubist Theatre* (J. Garrett Glover); No. 44, *Kandinsky in Paris, 1906-1907* (Jonathan David Fineberg).

Le livre de Jane Block est une introduction excellente et très détaillée au mouvement des xx et il est évident que c'est le travail d'une grande érudite, et d'une critique et interprète perspicace. (ADRIEN VAN DEN HOVEN, UNIVERSITY OF WINDSOR)

* ARTHUR GANZ. *Realms of the Self: Variations on a Theme in Modern Drama*. New York & London: New York University Press 1981. Pp. xvi + 240. US\$30.00 hardcover, US\$15.00 paper

* D.E.S. MAXWELL. *A Critical History of Modern Irish Drama 1891-1980*. London & New York: Cambridge University Press 1985. Pp. 280. US\$47.50 hardcover, US\$ 15.95 paper

There is little in common between these two studies, save that both are wide-ranging in scope. Whereas one is a highly selective analysis of ten European and American playwrights discussed within a specific and narrow thematic compass, the other is a broadbased, comprehensive assessment of a considerable number of Irish dramatists examined in a rigorously critical context; one consists of a series of loosely made comparisons, the other is, primarily, historically organized without being too regimented by chronology; one makes pretensions to revelations of psychological insight in modern drama that are but fitfully maintained, the other offers an impressive literary and theatrical study that has national as well as generic unity. Arthur Ganz provides a series of self-contained essays uneasily yoked together as a book supposedly on a common theme; though there are attempts at comparative literary analysis – invoking Giraudoux and Chekhov

in comic counterpoint to Bernard Shaw, for instance; Ibsen and Pirandello in juxtaposition with Pinter in exploring 'darker areas of the self' – there are few really satisfying comparisons from a critical standpoint. D.E.S. Maxwell's work, on the other hand, hangs together very well, critically as well as historically; his book is a compact guide to varied and diffuse theatrical material that is also an aesthetically satisfying critical study in its own right. I have no hesitation in recommending Maxwell's history as the best of its kind in this field – with the proviso that it should be approached, first of all, as a literary study; there are, here, only spasmodic indications of theatrical life invoked (but, then, the Abbey Theatre's traditional emphasis has, consistently, been placed primarily upon the writer rather than the director/producer or actor – and even less upon the stage-designer). Ganz's work would be better served were his four chapters to be separate essays printed in specialized journals, though each one would still require a certain amount of rewriting and compression even in such a context.

I came to Arthur Ganz's *Realms of the Self* with considerable expectations: his introductory study of Bernard Shaw in Macmillan's Modern Dramatists is one of the better volumes in that extremely uneven series while an earlier book on Pinter that he compiled for Twentieth-Century Views shows him to advantage as both critic and editor. *Realms of the Self* has an unexceptional theme: the quest for a world where the self can find fulfillment is, of course, a recurrent concern in much modern literature, and Ganz argues that the theme is 'central' to modern drama. Analysing specific explorations of the theme in a number of seemingly disparate dramatists, ranging widely in 'time, technique, and temperament' from Ibsen to Pinter, Wilde to Giraudoux, Synge to Pirandello, Shaw to Tennessee Williams and Arthur Miller, allows the critic to make a series of studies of individual plays by representative playwrights. The work, sub-titled 'Variations on a Theme in Modern Drama,' is divided into two parts. 'Excursions,' the first section, discusses five predominantly comic writers, 'whose concepts of self-realization,' often expressed in comic terms, appear as 'an externally visualized world: a realm of art or a heaven of contemplation.' In one way or another, these playwrights all preserve 'the dream of an ideal world and of a self worthy to inhabit it' (p. xiii). The first chapter pairs Oscar Wilde and J.M. Synge; the second looks at Chekhov, Shaw and Giraudoux. The work of the first two Irish authors is examined in the context of their views on art; their writings reshape the world into a realm of art in which 'the limitations of life can be surpassed and perfection achieved through beauty' (p. xiii). The other three authors are seen to find, each in his own way, a method of 'tran-

scending the boundaries of the real world without denying its nature' (p. xiii), be it through the distant future (Chekhov), a metaphoric heaven (in Shaw), or a supramortal world (Giraudoux). A 'darker and less morally confident vision,' it is argued, characterises the writers in the second part, entitled 'Inner Voyages' – though how bright and morally confident, by contrast, are *The Three Sisters*, *Heartbreak House* or any of Synge's major plays is open to considerable doubt, one would have thought. The five authors in part two explore more obviously interior worlds of experience. Williams and Miller are contrasted in their handling of what Ganz sees as 'the common theme of the dream of the self as innocent' and therefore 'capable of a happy fulfillment.' In the fourth and final essay Ganz attempts to show how the work of Ibsen, Pirandello and Pinter embodies, in his words, 'the full complexity of the theme of self and world.'

The major fault of the book arises from the author's unfounded belief that his assortment of varied and often dissimilar dramatists has created work that can be seen to constitute, for critical purposes, 'a coherent body of literature.' Strikingly unique or exceptional elements that characterise the plays in question are, consequently, ignored in favour of ingredients (some of them far less interesting from a theatrical point of view) that can be shown to be common to them. The coherence of the writings in question, in minute particulars as in broad characteristics, is highly debatable; and at times the universality of reference is far too vague to be useful from either a philosophical or literary standpoint. For all its occasional flashes of insight and the author's wide reading, the book suffers from an over-abundance of unexceptional critical judgments paraded as startling and original discoveries. Ganz's style is riddled with barbarous jargon, such as 'the *prachments* of the optimistic Shaw' and, in talking of Ibsen, the 'fierce, destructive natures who *eventuate into* such richer figures as Hedda Gabler and Hilde Wangel' (my italics). There are far too many unsubstantiated generalizations, dogmatically asserted; one would not mind their occasional weirdness or even their rather wildly sweeping nature were they to be backed up by supporting evidence – they might indeed provoke productive critical disagreement. It is annoying, however, when the present hard-earned and slowly attained critical reputations of playwrights such as Strindberg and Brecht are condemned in prefatory side-swipes, with no opportunity for discussion: Ganz says that these two are excluded because, 'to discuss the works of these playwrights at length would ... have entailed in both cases a downward revaluation of their present stature' (p. xv). Many other verdicts are, in my view, equally suspect: among them, that Synge's *Well of*

the *Saints* is 'without artistic interest' and that Shaw's *John Bull's Other Island* is 'too careless and discursive to be of aesthetic interest.' Though a broad span of world drama is discussed, there is little of value here for Comparative Literature specialists. One of the better juxtapositions is the pairing of Synge and Wilde, but that hardly provides grist for comparativist linguistic mills, and it can be argued that the great differences in artistry and in sensibility between the two Irishmen are more significant than the similarities that Ganz emphasizes. A suggestive footnote compares *All My Sons*, unfavourably, with *The Wild Duck* and there is much commonsense about Chekhov's plays. The proofreading is very poor; irritating errors abound throughout.

D.E.S. Maxwell's *A Critical History of Modern Irish Drama* offers both a good historical narrative as well as a fine wide-ranging critical study. Naturally, one has a good number of disagreements with individual judgments and evaluative emphases; this is hardly surprising in a work packed with opinions on literary and theatrical matters and distinguished by a strongly personal orientation in the proportion of narrative space accorded major and minor writers – not to mention the many more who are critically placed by outright omission from the text. It is, in other words, a highly selective history, with no attempt being made to be historically exhaustive.

An acute sense of discrimination is apparent throughout. In ten chapters Maxwell attempts to encompass the Abbey and Gate Theatres in Dublin as well as various other theatrical enterprises in the Republic and in Northern Ireland, from 1891 up to the present day. Throughout, the author shows himself to be cognisant of historical and aesthetic movements outside as well as inside Ireland: the practice and theories of the leading continental Expressionist writers and of Brecht are invoked as readily as the polemical views of Bernard Shaw or of W.B. Yeats, while the critical writings of Seamus Deane and Thomas Kilroy – perhaps the best of the current crop of Irish critics – are drawn upon to very good effect.

Among the many dramatists, theatre directors and interpreters discussed, six major figures are singled out for especial attention: W.B. Yeats, J.M. Synge, Sean O'Casey, Denis Johnston, Samuel Beckett and Brian Friel. Of the six, all except Yeats are chosen for the artistic accomplishments of their dramatic writings. Yeats's plays are discussed at some length but, by comparison, are found to fall short of the higher reaches of creative achievement, yet his inspirational drive and theatrical invention clearly entitle him to a major role in any critical account of modern Irish drama. There is no space here to examine Maxwell's claim that Yeats's plays, with the possible exception of *Pur-*

gatory, are the 'most doubtfully dramatic of the major works of the movement,' save to add that the critic makes out a very good case for this (by now) critically unfashionable view. There is no evidence that the poet 'set theatre upon the courses he advocated in the enticing prose of his theorising,' he argues, adding trenchantly that for 'all the modernish invocation of Beckett as Yeats's heir, his plays occupy a different continuum' (p. 45). At the same time, Maxwell contends, the Abbey movement – which is seen to be to all intents and purposes the Irish dramatic movement – lives most creatively in the work of Synge and O'Casey, in plays that realise a living idiomatic speech, however subtly heightened; it is in this line, which encompasses writers from Fitzmaurice to Friel, that the Irish dramatic genius resides, and not in the verse drama of W. B. Yeats.

While giving appropriately high praise to Yeats's dramatic criticism and to Synge's plays as 'the finest achievement' arising out of 'the aims and principles of the Irish movement' (p. 2), Maxwell pays considerable attention to that endlessly diverse creative strain within the more naturalistic writers such as Padraic Colum, T. C. Murray and St. John Ervine among earlier authors, as well as Sean O'Casey, Thomas Murphy and Brian Friel among later realists. In so doing, he brings out some of the subtler linguistic and theatrical effects that characterise the more inventive of Ireland's realistic dramatists. Yet, at the same time, he clearly acknowledges that Synge and Beckett, for instance, have greater depth in that they draw upon 'an exotically local scene' (p. 6) as well as certain resources associated with the Anglo-Irish literary movement (from Swift to Behan) in addition to realising their strongly idiosyncratic images of isolated outcasts in an art which asserts itself in ways characteristic of much modernist practice. Arguing that Irish drama, seen as a body of work both diversified and coherent, has a deeply indigenous bedrock, Maxwell's history perceptively interprets the movement's dealings with the larger European drama of Ibsen, the Symbolists and the Expressionists, going on to the major premise that Irish drama emerges, eventually, as an extended experiment in realism, pushing its imaginative boundaries to ever more inventive forays in innovation, most particularly as it is epitomised in the extraordinary dramaturgy of Samuel Beckett. The critical record is rounded off, finally, in a wholly satisfying way by an appreciative survey of Brian Friel's major writings; here, we are afforded a splendid up-to-date successor to Maxwell's 1973 pamphlet on the same author. Without ever becoming a mere survey, *A Critical History of Modern Irish Drama* affords a balanced and critically judicious assessment of what is arguably the finest body of modern dramatic writings

in any language; and, in stark contrast to Ganz's turgid commentaries, it is crisply and economically written. The select bibliography and chronology are useful and up-to-date. All in all, this is the first critical history of the modern Anglo-Irish dramatic movement that can, in my view, unreservedly be recommended to students and scholars alike. (RONALD AYLING, UNIVERSITY OF ALBERTA)

*BERND HÜPPAUF, ed. *Expressionismus und Kulturkrise*. Heidelberg: Carl Winter 1983. Reihe Siegen, Beiträge zur Literatur- und Sprachwissenschaft 42. Pp. 299. Kt98.00

Nine of the eleven papers in this book were presented at a symposium on 'Expressionism and the Crisis in German and Austrian Culture and Society 1910-1920,' held at the Goethe Institute in Sydney (Australia) on June 16-18, 1979. Jan Knopf's and Dietrich Schubert's essays, the most extensive ones, were added later.

Jan Knopf's biography (at the end of the book) reads as follows: 'JAN KNOPF, Jahrgang 1944, Verfasser von zehn Büchern (u.a. über die Kalendargeschichte, über Brecht, Dürrenmatt), von zahlreichen Aufsätzen etc. arbeitet an der Universität Karlsruhe in der Stellung eines (explotierten) wissenschaftlichen Dienstleistenden.' His paper, a largely satirical survey of past research on literary expressionism, is funny or exasperating, depending on one's sense of humour. Since Knopf does not seem to know Albert Soergel's *Dichtung und Dichter der Zeit. Neue Folge: Im Banne des Expressionismus* (1925), one understands his helplessness exasperation: he just cannot find out why certain authors are called expressionists and others are not. I do agree with Knopf: scholars should not be exploited and asked to write on topics without being given time off to first read up on these topics.

Hüppauf begins his essay on page 55: 25 pages later he arrives at the following conclusion: 'Der Expressionismus ist gewiss als politische Bewegung nicht zu "retten," ich möchte aber den Begriff des *Kulturradikalismus* zur Bezeichnung seiner spezifischen Eigenart vorschlagen' (p. 80). Indeed, why not? In 1973, Ulrich Weisstein edited a book entitled *Expressionism as an International Literary Phenomenon*. Neither Soergel nor Weisstein is ever mentioned in the present volume. If they were, the book could be easily shortened by at least twenty percent.

Knopf's and Hüppauf's papers are followed by yet another study of Kurt Pinthus' anthology *Menschheitsdämmerung* (by David Roberts

[pp. 85-103]). For Roberts, expressionism seems to be a purely German movement which should, really, be attachable to some earlier movement in German literary history: 'Es ist bezeichnend, dass die Expressionisten sich nie als Wiederaufnahme oder Fortführung des "jungen Deutschland" oder der 1848er Revolution verstanden. Der Titel einer der führenden expressionistischen Zeitschriften, *Der Sturm*, legt einen Vergleich mit dem "Sturm und Drang" nahe, aber die eschatologische Ideologie der expressionistischen Revolte der Söhne weist eher auf Münzer und die großen "Erhebungen" der ersten Jahrzehnte des 16. Jahrhunderts zurück' (p. 102).

From page 105 on things do improve. Marion Adams ('Der Expressionismus und die Krise der deutschen Frauenbewegung' [pp. 105-30]) and Maike Leffers ('Die Maske als Ausdruck der Herrschaftskrise' [pp. 131-45]) are well written and informative essays on feminist topics. Mrs. Leffers leaves no doubt about the fact that Sternheim's 'neuer Mensch' was all male and desired nothing better than preserving his male privileges. John Milfull writes on 'Marginalität und Messianismus: Die Situation der deutsch-jüdischen Intellektuellen als Paradigma für die Kulturkrise 1910-1920' (pp. 147-57), James Joll on 'Walther Rathenau – Intellektueller oder Industrieller' (pp. 159-81). Joll finds that Rathenau was, after all, a successful industrialist who (regrettably) considered himself to be an intellectual.

Two essays offer some new material and some new insights: 'Die Beckmann-Marc-Kontroverse von 1912: "Sachlichkeit" versus "Innerer Klang"' (pp. 207-44) by Dietrich Schubert and 'Das Kabinett des Dr. Caligari: Unlösbarer Konflikt?' (pp. 245-62) by Peter Gerdes. In 'Sachlichkeit und Pathos: Brecht und der Expressionismus' (pp. 183-205) Philip Thomson quotes many well-known poems but fails to point out clearly the ambivalent (and changing) feelings Brecht had about expressionism. In 'Die Brecht-Lukács-Debatte gegen den Expressionismus: für den Realismus – im deutschen und sowjetischen Zusammenhang,' Maria Shevtsova talks about a debate which never took place since the relevant notes by Brecht were only published in 1967.

These are mostly essays which could certainly serve as points of departure for a lively discussion at a symposium, and two or three would have deserved publication in a periodical; but there was no need to publish all of this in book form. (ARMIN ARNOLD, MCGILL UNIVERSITY)

*MICHAEL SEYFERT. *Im Niemandsland: Deutsche Exilliteratur in britischer Internierung. Ein unbekanntes Kapitel der Kulturgeschichte des Zweiten Weltkriegs*. Berlin: Das Arsenal 1984. Pp. 248. DM48.00

In recent years, Britain's 'enemy aliens' have been the subject of a number of critical studies from historical, political, human rights or legal perspectives, as well as from some participants' own experiences. Despite the fact that some pertinent government records still remain classified and inaccessible to researchers, Bernard Wasserstein, Peter and Leni Gillman, and Ronald Stent have pieced together the story of the enemy aliens. These include more than 30,000 political and religious refugees from Nazi-Germany and Austria, who had sought refuge in Britain, but who found themselves suddenly interned following the events leading to the defeat of Holland, Belgium and France. They fell victim to the hastily passed internment-resolution designed to prevent the formation of a possible 'fifth column.' Some 10,000 of these internees were transferred to Canadian camps. Their story has already been told by Eric Koch in *Deemed Suspect. A Wartime Blunder* (1980) and by Harry Rasky in his CBC Program *The Spies That Never Were* (Oct. 1981).

Michael Seyfert's study *Im Niemandsland* focuses on a hitherto little known aspect of German 'Exilliteratur': the writings (in the widest sense) as well as the intellectual and artistic life in general of the enemy aliens. Seyfert has been able to collect and evaluate a wide spectrum of internees' writings ranging from amateur to professional; he found them not only in the form of book publications, but also in camp journals or newspapers, as manuscripts and as retrospective publications. Though not primarily concerned with the literary quality (Wertung) of these writings but with their documentary value and with their meaning and significance in a process of self-identification of the internees and as a medium of self-understanding, Seyfert treats the writings and other activities as a kind of barometer of the entire spectrum of intellectual life in the internment camps. He investigates their origins and thematic aspects, and deals as well with the writings' therapeutic function for the internees. The result is an astonishing tableau of the camps' intellectual activity which manifested itself in camp publications, lectures, addresses, camp 'universities' and theatrical productions. Among the authors, the reader encounters well known names such as Richard Friedenthal, Kuba (Kurt Barthel), Theodor Kramer, Robert Neumann, Jan Peterson, Kurt Schwitters, Max Zimmering, as well as others whose contributions are limited to a poem or a rhyme. Others, like Henry Kreisel and Carl Weiselberger, later made significant contributions as writers and critics in Canada.

The special contribution of Seyfert's book lies in stressing the breadth of the term 'exile.' It is not just reserved for an intellectual elite, but refers to a phenomenon encompassing vast numbers of refugees from all walks of life, ranging from labourers to intellectuals, artists, academics and writers. His appropriately chosen title *Im Niemandland* (In No-man's Land) reflects the essence of the internees' exile experience: the internment in their country of refuge, a form of exile within exile and their attempt to come to terms with it. Seyfert's perceptive study is complemented by a transcribed conversation with Erich Fried and a section of 'Texts from the Camps,' some of them published for the first time. A bio-bibliographical section on the better known internees, an extensive bibliography on 'Exilliteratur' including information on the locations of pertinent archival materials, special collections and libraries, and a list of camp periodicals and newspapers conclude this important study on the literature from Britain's internment camps. (WALTER RIEDEL, UNIVERSITY OF VICTORIA)

* ANITA KRÄTZER. *Studien zum Amerikabild in der neueren deutschen Literatur: Max Frisch — Uwe Johnson — Hans Magnus Enzensberger und das 'Kursbuch.'* Bern and Frankfurt am Main: Peter Lang 1982. European University Studies, series 1; German Language and Literature, vol. 601. Pp. 331. SF74.50

This study deals with the image of America, of the United States in particular, in the German literature of Switzerland and the Federal Republic. Miss Krätzer focuses on the last three decades, and she has chosen Max Frisch, Uwe Johnson, and Hans Magnus Enzensberger as representative writers. According to her thesis the image of America functions within two different frames of reference: it assumes a kind of utopian meaning, on the one hand, but signifies a highly political awareness of present day problems, on the other. It is this social and historical layer of meaning that she is especially interested in. In her detailed analyses, she intends to show how America becomes a challenge and a point of departure for the national and personal identity of the authors, their protagonists, or of whole generations. Her approach is characterized by a political understanding of literary discourse that takes the respective statements more or less at their face value and interprets them according to the personal situation of the author or the general social climate. For these purposes it seems less urgent

to investigate narrative or other textual strategies, the institutionalization of discourse, questions of authority, etc. In any case, she hints at such factors of the literary process only at random. She aims at a comparative view of American and West European societies, and the essential value of her text lies in her explication of an emancipatory philosophy of history that supports a substantial critique of modern civilization. In this respect 'America' is not treated as something alien, but as part and parcel, if not burden, of her own culture.

But, of course, the three writers differ fundamentally in the way they try to cope with this situation. Max Frisch's attitude is, on the whole, of a more personal nature; Uwe Johnson presents a differentiated, yet highly political view of America; and Hans Magnus Enzensberger expresses not only a profound social criticism but an extremely provocative one as well. Miss Krätzer commences her analysis — after an introductory chapter on the history of her subject — with Max Frisch. Her thoroughly substantiated interpretation encompasses the novels *Stiller* and *Homo faber*, the diary *Tagebuch 1966-1971*, *Montauk*, and, finally, essays and speeches. America becomes for Frisch a critical standard for the evaluation of his own fatherland. Especially in the novel *Stiller*, it assumes the quality of a metaphor with the help of which the protagonist feels able to describe his own inner being. Soon, though, America loses this function, and in *Homo faber* the idea of Europe following the American way of life is perceived with doubt. The protagonist's failure is meant to caution against an unquestioned appropriation of certain American values. In the diary, events like the war in Vietnam, the race riots, the assassination of Martin Luther King initiate a more basic criticism of the American system which also leads to national self-criticism. A gloomier, though less political, tone is undeniable in the story *Montauk* in which America, a somewhat strange place in the early work, has advanced to a familiar background.

The second chapter investigates the novel *Jahrestage* (vols. 1-3) by Uwe Johnson. While the image of America is above all an internalized projection with Max Frisch, an empirical, sociological, and documentary representation dominates in Johnson. Krätzer does not deal with the complicated structures of the novel nor with their epistemological premises. But, according to her theme, she isolates those facets of the representation that are devoted to America. Consequently, she exposes the fields of experience of the protagonist Gesine Cresspahl in New York — her activities at the bank as well as her life in her neighborhood. Apart from everyday life in America the author discusses clippings from the *New York Times* that appear in the novel here and there as starting points for Johnson to get into a more comprehensive politi-

cal analysis. Recurring themes are the war in Vietnam, race problems, the crime rate, the mass media, etc. Even though Johnson tends toward leftist criticism, he argues against Enzensberger's view that American society equals fascism. Johnson's critique is supported by Krätzer who, nevertheless, interprets Enzensberger's work with much consideration in her third chapter. She discerns three phases: an early one in which Enzensberger grants literature a relatively independent role; a middle one in which he ranges matters of a general political interest over private and artistic endeavors; finally, a disillusioned one in which he questions the possibility of some kind of concrete utopia. She focuses on the second phase and, in that context, gives extra attention to the journal *Kursbuch*. Apart from the economic, military, and governmental power structures of America, it is above all the relation to the third world that is at the center of the debates and literary texts. The theme of Vietnam and Cuba receives a prominent place in a strategy that aims at breaking up the encrusted structures of capitalist civilization from the margins – seemingly the only way for progress in the emancipation of mankind. Therefore, too, the 'other' America, the students' opposition and the Black liberation movement are considered with special care. Krätzer does not so much pursue an interpretation of single texts but arranges her material around political topics and issues. This chapter, even more than the others, elucidates how precarious the image of America has become in European literature. 'Dream' or 'nightmare'? The indeterminacy of the dominant value system implied in this rhetorical question informs the image of America in European literature no less than in American literature itself. (UTZ RIESE, AKADEMIE DER WISSENSCHAFTEN DER DDR)

*RICARDO QUINONES. *Mapping Literary Modernism: Time and Development*. Princeton, NJ and Guildford: Princeton University Press 1985. Pp. 288. US\$28.50

In his *Mapping Literary Modernism: Time and Development*, Ricardo Quinones adopts a thematic approach towards Modernism by focusing on its conception of time, which he believes to be central to Modernist writing. Quinones contends that the Modernist conception of time was shaped in a reaction against the nineteenth century attitude towards time and history, constituted by a body of ideas and values which, according to the author, was inherited from the Renaissance. Follow-

ing Nietzsche, he argues that man began to consider himself and his world *sub specie saeculi* in the Renaissance, exchanging the timeless vision of life regarded *sub specie aeternitatis* for an historical view. Renaissance man discovered time as a dynamic sequence, in which he participated by virtue of belonging to developing collectivities that could secure continuity, such as the polis and the family. This dynamic conception of time comprised an innovative and a predictive aspect, in that it incited man to actively transform his own fate by scheduling his activities, planning ahead, and making progress. Thus, historical lineality, familial continuity and predictability came to be invested with great value.

Quinones holds that the dynamic conception of time carried the seeds of its own destruction within itself, as its predictive aspect, the urge to gain control over the future, may oust its innovative aspect. This is what happened in the course of the nineteenth century, when processes of industrialization had increased man's powers of control to such an extent, that innovation degenerated into mere repetitive sameness, or monotonous routine. Such a petrification of the dynamic, progressive conception of time goes to explain why Modernist authors struggled to abolish it.

In its reaction against nineteenth century historical ideas and values, Modernism allegedly passed through four phases, dating from approximately 1900 to 1940. The first, disruptive phase entails an attack upon values such as historical linearity and familial continuity, and a critique of the wilful determination of human life, incumbent upon the urge for progress. Quinones illustrates this phase with references to, among other things, *The Rainbow* and *Buddenbrooks*. During the second, transitional phase, Modernist authors turned their eyes away from the past towards the present, and foregrounded the fluid central consciousness of the hero who is susceptible to many different levels of experience and capable of adopting many different points of view, such as Leopold Bloom in *Ulysses*, Marcel in *À la recherche du temps perdu*, and Clarissa Dalloway in *Mrs Dalloway*. The articulation of a perspectivist epistemological position is particularly important in this phase.

Quinones regards the third, mythopoetic stage in the development of Modernism as its culmination. Whereas the first two phases comprised a rejection of historical continuity, the third witnesses the discovery of a new kind of connectivity, which derives from a mythic outlook on time. The author defines the mythopoetic stance as a synoptic view which integrates the past into the present and the present into the past, inviting the construction of large, coherent patterns of significance. This argument is substantiated by extensive analyses of

The Four Quartets, *Finnegans Wake* and *Joseph und seine Brüder*. The last phase, which Quinones hardly elaborates, would constitute a renewed recognition of objective historical reality.

Mapping Literary Modernism suffers from a few blemishes. First, one wonders whether the author would not have done better to exchange the extremely vague concept of 'time' for the somewhat more graspable one of 'history,' both in the subtitle of his book and in the exposition of his arguments, for it seems to be history he is concerned with first and foremost. Second, Quinones' addition of the fourth phase to his developmental scheme invalidates his own argument that 'a new conception of time — one that insists on up-to-date involvement in the changing present — is crucial to the development of aesthetic Modernism ...' (p. 6). If the unity of Modernist writing is to be located in a critique and a replacement of the dynamic, progressive conception of history, then Modernism comes to an end at the point where a recognition of the very ideas initially rejected would become manifest, even if we are dealing with texts by writers who have been canonized as Modernists. Moreover, Quinones' summary account of the last phase fails to demonstrate convincingly that there is indeed question of such a 'point of return' (p. 11).

The most serious objection one could level against *Mapping Literary Modernism* concerns its crude periodization. There is a striking discrepancy between Quinones' nuanced, refined discussion of Modernism and his over-schematic, historically inaccurate treatment of the developments which supposedly led up to this movement. The author rushes through history, from the Renaissance to the nineteenth century and back again, as if nothing happened in between:

Mapping Literary Modernism is thus based upon the understanding that the particular time-world establishing a connection among the nineteenth-century industrialized countries (England, Germany, America, and, to a certain degree, France) had its origins in the Renaissance. Consequently, the confrontation with the Renaissance is an essential one for Modernism. (p. 6)

The last sentence of the above quotation can only be a valid conclusion if there would not have been any significant changes in the outlook on history from the Renaissance up to the end of the nineteenth century. One need only think of an important cultural movement like the Enlightenment, which developed its own ideas about the issues Quinones is concerned with, to realize that this is not the case. Unfortunately, Quinones virtually ignores the Enlightenment.

Nonetheless, the shortcomings listed above are counterbalanced by some undeniable assets. The major merit of *Mapping Literary Modernism*

ism resides in its developmental comprehension of this literary phenomenon, which has succeeded in reconciling two different aspects of Modernist writing, which are usually discussed separately. Thus, some scholars tend to emphasize the cerebral, intellectual and analytical qualities of Modernism,¹ while others dwell on its mythopoetic, synthetic, almost religious character.² Quinones gives both sides their due by attributing these aspects to different phases in Modernism's development, and by suggesting how one phase can be linked up with another. Furthermore, the author has gone some way towards establishing links between the literary and the extraliterary series in his intelligent discussion of philosophical ideas pertinent to Modernist writing.

That Quinones' thematic, developmental approach to Modernism has been a fruitful one is amply demonstrated by his thoroughly interesting and original analyses of individual literary works. If we agree with him that 'the importance of structures for literary history is that they help us see,' and that they 'raise to the level of discussion elements of a work that might have remained buried' (p. 12), then we should grant that the specific structures selected by Quinones have certainly fulfilled their purpose. As such, *Mapping Literary Modernism* has enough to recommend it to any scholar interested in twentieth century literary history. (LIES WESSELING, RIJKSUNIVERSITEIT UTRECHT)

*STUART Y. MCDUGAL, ed. *Dante Among the Moderns*. Chapel Hill, NC and London: University of North Carolina Press 1985. Pp. xiii + 175.

Professor McDougal has brought together a distinguished group of eight critics for a reappraisal of Dante's multifarious influence on American and British modernism. Six essays dedicated to the poets and/or dramatists Yeats, Pound, Eliot, Auden, Stevens, and Beckett set in

¹ Harry Levin, 'What Was Modernism,' *Refractions: Essays in Comparative Literature* (New York: Oxford University Press 1966) 271-95; Douwe Fokkema & Elrud Ibsch, *Het Modernisme in de Europese letterkunde* (Amsterdam: Arbeiderspers 1984).

² Richard Wasson, 'Notes on a New Sensibility,' *Partisan Review* 36 (1969) 460-77; Alan Wilde, *Horizons of Assent: Modernism, Postmodernism and the Ironic Imagination* (Baltimore and London: John Hopkins University Press 1981).

sharp relief many vital traits in modernist writing. Few cases of equal importance to those treated in this cross-section come to mind; one might think of Joyce, for instance, but he has recently enjoyed lengthy attention in this regard. The McDougal volume is a pleasure to read because it remains throughout on a high literary plane. The collective richness of its re-scrutiny of specific works invites scholarship to expand the Anglo-American roster in a more encyclopedic fashion and provides a sound basis for discussing Dante's presence in leading modernists of other nations (e.g., Proust and Mann).

Some special strengths of the volume are represented in the two essays which serve as its frame. Robert Fitzgerald's closing appreciation of Laurence Binyon's translation of the *Commedia* (which Pound furthured) returns our attention squarely to the microcosmic particularities of artistic judgment in our own age and thus to the complex challenge of textual interpretation of any order. By recapitulating an essentially Poundian view of Dante's qualities, and by minutely contrasting passages rendered in the better-known Sayer-Reynolds version, Fitzgerald is a persuasive advocate for the stature of the neglected Binyon version. This is the kind of close reading which helps keep master texts alive over the centuries.

Elegantly succinct, John Freccero's keynote essay, '*Virgil, Sweet Father: A Paradigm of Poetic Influence*,' examines the Dantesque precedent for a cardinal theme in the work of notable modernists: the poet's quest for legitimacy and pre-eminence as an initiator or renewer. Besides reminding us how Dante read Virgil in medieval terms, Freccero brings out the development of Dante's stance vis-à-vis Guido Cavalcante as a rival for poetic authority. Although legitimation derives from Virgil, the superiority of the principle of love, as grasped by Dante, ultimately permits him to supersede his ancient guide with a new vision and language. Here, Freccero suggests, is foreshadowed Eliot's relation on the one hand to Dante, the great pre-modern, and on the other to Pound, Eliot's early mentor and natural rival.

With equal unflinching lucidity, McDougal's own lengthier contribution (ch. 4 of the volume) traces the Pound connection and the broader picture of Eliot's evolving relation to Dante (to whom he turned as a model after rejecting most English poets after Shakespeare — especially the Romantics — as inadequate). From the poems of *Prufrock and Other Observations* (1917) to those of *Ara Vos Prec* (1920), Eliot captures the predicament of modern life as a kind of inferno, in his own experimental amalgam-language (toward which the example of Dante helped direct him). Eventually, Eliot associates the best of English metaphysical, and nineteenth-century French, poetry (from Baudelaire

to Mallarmé) with the capacity to achieve the necessary 'objective correlative.' When Eliot initially claims that Dante used, but did not necessarily believe, certain theories available in his age, the assertion buttresses Eliot's modernist myth of poetic 'incarnation' that sets apart those quasi-sacred moments (in their specific historicity), when creative poets form new wholes out of their heritage. Whereas the *Inferno* predominates as a source in Eliot's more secular phase up to *The Waste Land* (1922), his 1926 Clark Lectures on Dante exhibit a turning toward the *Purgatorio* and a deeper religious sense of transformation and transcendence that flower in *Ash Wednesday* and *Four Quartets*. The long-distance logic of Eliot's movement via his modernist 'liberation' toward 'reconciliation' and 'a metaphysical union of sense and thought' is most instructively highlighted.

George Bornstein (ch. 2) traces the different cultural logic by which the Romantics, the rediscoverers of Dante who were avoided by Eliot, served as intermediaries for Yeats' interest. The Irish poet attempted to fit Dante into his own hope for a rebirth of Irish folk-myth and he emerged from under the influence of Shelley in the process. Yeats later associated Dante with his own concept of the forging of the poetic 'mask' and the highest poetic achievement, 'unity of being.' Yet Dante remained only a reference point in Yeats' polysemous symbolic system, rather than a dominant guide toward belief; in fact, the Christian civilization Dante represented passes away in 'The Second Coming.' Unstated in Bornstein's analysis is whether and how Yeats had meanwhile incorporated Nietzscheanism in his particular brand of modernism.

Hugh Kenner (ch. 3) illuminates Pound's view of the great stages in civilization, leading, beyond Dante, to the 'So that': or the recapitulative new start of his own *Cantos* (which necessarily take into account elements of the human past constituted or recovered after the late medieval period). Coming onto the scene as Joyce's *Ulysses* was completed, Pound's grand design seemed fated to suffer from its very time-liness as a major expression of modernist cyclic thinking. The principal themes of Western experience since Dante are reviewed in the *Cantos*: the Renaissance, America (co-involved imaginatively with China), and abuses of the modern money system. One is tempted to footnote that this last concern already bulked large in fellow American Melville's *The Confidence Man* and was anticipated in a long poem from the Romantic period, part II of Goethe's *Faust*. Kenner conveys grippingly the drama of Pound's wager as a New World poet who, journeying through history as purgatorial change, and striving passionately to espouse renewable high standards, possessed a 'Neoplatonic' sense of time as an undoer of moments of 'perfection,' the actual recurrences.

Monroe K. Spears (ch. 5) emphasizes the increasing relevance of Dante for Auden as the modern British poet began a purgatorial self-examination marked by his *New Year Letter* and moved toward existential Christianity. A corollary, overlapping shift in the spirit of Dante was Auden's movement away from a more Protestant attitude, with Gnostic and Manichean traits, toward the traditional 'Catholic concept of *Caritas*,' which joins eros and agape. After 1947, the themes of joy, homage, and communal reality are prominent, but Auden maintains his anti-Romantic, anti-Utopian orientation and cannot be penitential or countenance any supramundane restoration of paradise. Since Auden had a variety of alternate co-mentors – Kierkegaard, Blake, Rimbaud, Valéry – he belongs more with poets like Yeats and Stevens than with the core adulators Pound and Eliot.

The fact that Dante could be appreciated when loosened from the specifics of religious commitment is detailed by Glauco Cambon in the case of Stevens (ch. 6), who used Dante dialectically as an 'inner interlocutor' and source of 'thematic cues,' even while reversing the Dantesque goal and sense of paradise. Although a Nietzschean tone of condemnation of Christian values often surfaces in Stevens, he agreed with Croce and Santayana that great poetry was not time-bound to ideology. He could value Dante highly as an 'archetype' for imagination. Cambon rightly stresses that Stevens was caught in the throes of modernist demystification and engaged in working out a sense of the Victorian opportunity which the death of old mythology brought, so Dante was still relevant as a model for poetry as the 'drama of thought' (revelation *per se*). Cambon cites the tradition of humanist disenchantment reaching down from such anti-Romantic Romantics as Leopardi. He also hears a Faustian ring in Stevens; transcendence secularized; the humanist vision refocused. Many readers yet unfamiliar with Stevens but versed in German poetry of the early twentieth century will be excited to discover many American analogies with the anthropological imagination and deconstruction of myths that peaked in the work of the poet Benn.

The subject of Wallace Fowlie's essay (ch. 7) is the still-living legend, Beckett, who has found the 'voyage archetype' in Dante congenial to his own sense of existence, for 'Purgatory is indeed the home of Beckett's characters.' In the 1930s poems of *Echo's Bones*, the Dantesque undertaker figure Malacoda deals with the task of conveying the deceased into the next world, and we glimpse art as a kind of 'exorcism' that wrests life out of death. The title figure of the story collection *Belacqua* (1934), the 'inwardly expectant' Dubliner and student of Dante with

an odd Dantesque name, incarnates his own author Beckett and experiences the 'waiting' without issue so familiar in later Beckett works. Although overt reference to Dante recedes, a Dantesque tone and perspective envelope the way future Beckett characters compulsively tell stories and live out the history of the self in 'total self-estrangement.' For instance, the never-finished pilgrimage of *Waiting for Godot*, and continual rehearsal and regression, occur in the mental space of 'time petrified.' Fowlie is an excellent guide through the intricacies of Beckett's wit: for example, he expatiates on his typically modernist restoration of Dante's pointed use of names – their historical, etymological, mythological, and other associations – to radiate significance.

It would be unfair to pick out by way of illustration just a few of the many trenchant formulations that endow this volume with a special evocative power. Rarely does one encounter such a steady level of felicitous writing when so impressive a range of major authors is being treated by divers hands. The selective and foreshortened probes in this review can indicate only a small part of that range. Nonetheless, certain threads appear to bind the modernist diversity. Perhaps most interesting among these are, first, the paramount importance of purgatory as the obsessive traditional paradigm during the first half of the twentieth century; and second, the special appropriateness of a place out of time for the modernist examination of the nature of time. Here I should interject the historical observation that the shift from Enlightenment revolutionary hopes was accompanied in high Romanticism by a decline in depictions of the earthly paradise and a rise in poetic fascination for hell, and that the productive interplay between views of heaven and hell was connected with a newer Romantic irony already observable in Blake and the enormous vogue of the devil in the nineteenth century. From the McDougal volume we gain the sense that, because *transformation* was a supreme modernist value, a Dantesque purgatorial struggle for insight could replace the older Romantic tension.

The McDougal volume is, of course, under no obligation to explain that background. However, in certain essays, some more detailed commentary on the historically more immediate Symbolist pantheon of Dante (alongside other giants co-opted in a Symbolist pantheon) would be very desirable. At least a sorting-out of the Continental reasons for the appreciation of Dante that more directly reinforced the English tradition, since it drew nourishment from a common Romantic past, is necessary. Meanwhile, if turned around, this note of a hope for something extra from a team of experts who so evidently are capable of giv-

ing in abundance could and should be rephrased: scholars devoted to literatures of the European Continent will be indeed grateful for this penetrating set of studies of major English writers (including bicultural Beckett) to use as a foil and stimulus. The McDougal volume is a major accomplishment that they will want both to draw from and to emulate. (GERALD GILLESPIE, STANFORD UNIVERSITY)

*BERNARD MOURALIS. *Littérature et développement: Essai sur le statut, la fonction et la représentation de la littérature négro-africaine d'expression française*. Paris: Agence de coopération culturelle et technique (Éditions SILEX) 1984. Pp. 572. FF 190

À première vue, l'ouvrage de Bernard Mouralis ne relève proprement pas de la littérature comparée, et cela pour des raisons familières à la recherche francophone en littérature africaine: il traite principalement de l'écriture en langue française et ignore ou semble bien vouloir ignorer et l'abondante production anglophone et celle, moins volumineuse mais d'un intérêt indéniable, qui paraît en langue portugaise. Cependant, par son sujet, qui touche à toute littérature 'naissante,' et par la mention limitée mais non sans importance que la littérature orale reçoit, ce livre mérite l'attention du comparatiste.

L'étude étendue des rapports existants entre la littérature et ce qu'on appelle le développement (ce que promet le titre extrayant de ce texte) reste toujours à faire et risque de ne pouvoir jamais l'être à cause de l'ampleur de la tâche; mais Bernard Mouralis a bien dressé un bilan du système littéraire en Afrique francophone, soulignant les liens entre l'enseignement et les premiers textes littéraires, ainsi que ceux non moins importants entre les moyens de production et de dissémination des livres et la littérature qui, après tout, se compose de ces livres. Dans toute littérature, il existe un continuum entre exercices didactiques, textes éducatifs et textes littéraires, mais ce phénomène s'avère moins évident quand le canon d'une littérature est bien défini et quand elle repose sur la base solide d'un réseau de production et de diffusion achevé. Qu'on le veuille ou non, en Afrique la littérature se crée, s'imprime et parfois s'importe et se consomme dans des circonstances différentes de celles qui règnent dans le monde dit développé. Le français n'est qu'une des nombreuses langues véhiculées par le public polyglotte que tout écrivain doit viser s'il se veut auteur africain. L'immense difficulté de faire imprimer et de répandre les textes littéraires dans

des conditions de pénurie générale — pour ne rien dire de l'analphabétisme — entrave encore cette tâche. L'analyse de Mouralis sur les aspects pratiques du développement littéraire tombe juste. À retenir surtout: les chapitres sur le rôle de l'enseignement (pp. 59-75); sur la formation d'une élite (pp. 101-10); sur le problème linguistique (pp. 111-23); et sur la communication littéraire par rapport au sous-développement (pp. 124-39).

Quant aux dimensions idéologiques, Mouralis les présente d'une manière exhaustive, voire épuisante, mais c'est à partir de ce passage du pratique à l'idéologique que le lecteur commence à flairer que quelques-unes de ces pages ont déjà vu le jour ou ont été tout au moins recyclées. Mouralis le reconnaît en ce qui concerne son chapitre sur les textes exotiques européens qui font partie d'une même intertextualité que la littérature africaine (pp. 239 ff) — il s'agit d'un travail précédemment revu dans ces pages, voir la *Revue Canadienne de Littérature Comparée* 4, ii (Printemps 1977) 227-32. Mais il est aussi à noter que l'impression de rebâchage marque certains passages (par exemple ceux qui portent sur Senghor et J. Jahn, pp. 180-223), que ce soit à cause de l'ampleur de *Littérature et développement* ou à cause du nombre croissant de textes et de thèses sorties récemment sur l'histoire déjà bien exposée de la littérature francophone africaine.

Tel n'est pas le cas de ce que Mouralis démontre sur le romancier camerounais Mongo Beti, écrivain dont l'originalité réside dans l'articulation qu'il réalise entre son engagement idéologique et l'insertion de ses personnages dans un univers qui dépasse les perspectives de son idéologie — dans le cas de *Perpétue* l'insertion dans un réseau de parenté. Mouralis remarque avec justesse qu'un discours critique 'incessant destiné à préciser le sens, la portée, l'orientation de la littérature' (p. 463) est parfois devenu un instrument au service du pouvoir, alors qu'il était au moment de la lutte anti-coloniale un outil de libération. C'est dans cette optique qu'il affirme le droit de l'écrivain à l'autonomie face à l'orthodoxie, tout en signalant qu'en Afrique la notion d'autonomie littéraire n'implique pas du tout une dérobade devant le réel, mais au contraire un engagement contre la déformation idéologique du réel (p. 534).

Il incombe au comparatiste de tirer sa propre conclusion sur ce jeu ironique entre discours critique et pratique littéraire: ce qu'on appelle sous-développement ne diminue en rien la complexité des systèmes littéraires auxquels les œuvres africaines appartiennent; dans certains, le sous-développement les rend encore plus difficiles à saisir. (G. LANG, UNIVERSITY OF ALBERTA)

*CHRISTOPHER L. MILLER. *Blank Darkness: Africanist Discourse in French*. Chicago: The University of Chicago Press 1985. Pp. xii + 267. Hardcover US\$30.00, paper US\$12.95

Un des premiers domaines de recherche explorés par la littérature comparée fut l'étude de l'image d'une société donnée dans la littérature d'une autre société.¹ L'intérêt des comparatistes français pour l'étranger tel qu'on le voit (l'expression est de Marius-François Guyard) fut attaquée avec une véhémence inaccoutumée par René Wellek dans 'The Concept of Comparative Literature'.² Récemment, Hugo Dyerinck a vaillamment tenté de rendre vigueur et prestige à cette sous-discipline sous le nom d'imagologie.³ L'ouvrage sous rubrique est une thèse d'imagologie: il reprend un thème qui fit florès au cours de la douzaine d'années qui suivit les indépendances africaines.⁴

Bien que le sujet ait été abondamment exploité, l'ouvrage de Miller réserve quelques surprises. La très longue introduction (pp. 3-65) se propose de dessiner l'image du nègre telle qu'elle apparaît dans certains écrits français, principalement aux dix-septième et dix-huitième siècles, avec un rappel rapide des enracinements dans l'Antiquité (pp. 23-9). L'auteur y témoigne d'une érudition vertigineuse. Il a lu un nombre respectable des ouvrages souvent fort érotiques exhumés naguère par le regretté Roger Mercier, jusques et y compris la *Description de la Nigritie* publiée en 1789 par un fonctionnaire au nom délicieusement fruité, Antoine-Edmé Pruneau de Pommeberge. Il a même déterré, aux archives départementales de la Gironde, les manuscrits présentés pour un concours organisé par l'Académie de Bordeaux en 1741 sur 'la cause physique de la couleur des Nègres, de la qualité de leurs cheveux, et de la dégénération de l'une et l'autre' (p. 21)!

1 Voir par exemple Jean-Marie Carré, *Les Écrivains français et le mirage allemand* (1947).

2 *Yearbook of Comparative and General Literature* (1953)

3 Hugo Dyerinck, *Komparatistik: Eine Einführung* (Bonn: Bouvier Verlag 1977), notamment pp. 125-33

4 On citera principalement: Roger Mercier, *L'Afrique noire dans la littérature française: Les premières images* (Dakar 1962); Léon Fanouh-Sieffer, *Le Mythe du nègre et de l'Afrique noire dans la littérature française (de 1800 à la 2^e guerre mondiale)* (Paris: Klincksieck 1968); Martine Astier-Louffi, *Littérature et colonialisme: L'Expansion coloniale vue dans la littérature romanesque française, 1871-1914* (La Haye: Mouton 1971), et Martin Steins, *Das Bild des Schwarzen in der europäischen Kolonialliteratur 1870-1918* (Frankfurt: Thesen Verlag 1972), qui, malgré son titre, traite presque exclusivement de la littérature française.

Étant donné l'ignorance considérable qui régnait à l'époque sur les réalités de l'Afrique, il va de soi que pour les romanciers et autres commentateurs, le continent noir ne pouvait être qu'un moule creux dans lequel leur imagination coulait à l'aise or pur ou vil plomb, au gré de leur fantaisie ou des préjugés dominants. À son tour, Miller découvre que dans ce qu'il appelle 'le discours africaniste' (car il pratique avec un égal bonheur Michel Foucault et Edward Said) 'there is a striking tendency toward dual, polarized evaluations ... Africa has been made to bear a double burden, of monstrosity and nobility' (p. 5). Mais là où Mercier s'était efforcé, avec une minutie aussi scrupuleuse que surannée, de saisir le rapport entre ces deux pôles et de montrer par quels mécanismes tantôt l'un, tantôt l'autre était amené à l'emporter à telle ou telle époque, il est bien clair que le souci majeur de Miller est de mettre en relief l'ineptie (inévitabile) du discours africaniste des siècles passés, d'y faire voir le fruit d'un mépris systématique à l'égard de l'homme noir, bref, faire de cet amas de spéculations fuligineuses une préparation au racisme élaboré de Gobineau.

Miller cite avec délectation des propos du R.P. Charlevoix (1730), de l'abbé Demanet (1767) et de l'abbé Raynal (1770), pour qui les Noirs, qui n'ont 'ni mémoire, ni prévoyance,' sont 'de[s] machines qu'il faut ... remonter toutes les fois qu'on veut les mettre en mouvement' (p. 48); mais il se garde soigneusement de rappeler le contexte élargi d'une époque où l'idée que tout homme est une machine avait été diffusée par La Mettrie et d'autres penseurs également obtus; il omet aussi le contexte immédiat des œuvres qu'il évoque, et notamment de signaler que l'abbé Raynal était si peu négrophobe que son *Histoire philosophique et politique des établissements et du commerce des Européens dans les deux Indes* était devenu 'pour ainsi dire le bréviaire' du leader haïtien Toussaint-Louverture.⁵ Rappelant l'appréciation de Gobineau, selon qui l'Éthiopie chrétienne ne possède qu'une civilisation étrangère et encore 'd'une manière incomplète ... comme le disque lunaire fait pour la clarté du soleil,' Miller commente gravement: 'His choice of the word *disk* is revealing in that it describes a perception in only two dimensions, although of course Gobineau knew the moon to be three-dimensional' (p. 18)! Poussé par son idée fixe à une sémiotique du calembour, Miller nous invite même à considérer

in passing the definition of black in French as that which "does not reflect" [*ne réfléchit pas*], as the potential for a horrendous pun. "Le noir ne réfléchit

5 Cousin d'Avallon, *Histoire de Toussaint-Louverture* (Paris 1802) 82

pas" means both "Black does not reflect" and "the black man does not think." In a text such as Gobineau's *Essai*, that play on words is the very foundation of an entire world view, the starting point for an elaborate "description" of humanity. (p. 31)

Comme il n'apparaît nulle part que le regrettable Gobineau ait jamais formulé ce pénible jeu de mots, on en vient à se demander si l'optique elle-même ne serait pas une science raciste, dès qu'elle s'exprime en français!

Le lecteur qui cherche une description équilibrée de la perception du nègre dans l'imaginaire français des dix-septième et dix-huitième siècles fera certes mieux de retourner à l'ouvrage de Mercier, qui a en outre le mérite d'être lisiblement écrit.

La deuxième partie du livre de Miller, intitulée 'Africanist Poetics,' est en fait consacrée à l'image du nègre dans la poésie de Baudelaire (pp. 69-138) et de Rimbaud (pp. 139-65). Sujet neuf, il est vrai, aucun des deux poètes ne s'étant vraiment laissé absorber par l'"africanisme" en quelque sens que ce soit. On ne s'étonnera pas que l'obsession chronologique de Miller l'amène à parler d'abord des *Salons* et du colorisme de Baudelaire, ce qui le conduit à la conclusion recherchée: 'From the moment that color is posited, "noncolor" takes shape negatively' (p. 72). Ce sophisme n'est nullement isolé. Dans le *Salon* de 1846, Baudelaire oppose le Nord romantique à ce Midi classique et naturaliste, où l'homme 'ne trouve rien de plus beau à inventer que ce qu'il voit'; plaçant ce texte en parallèle avec une phrase où Bossuet évoque les origines du paganisme — 'les hommes ne voulaient plus adorer que ce qu'ils voyaient, l'idolâtrie se répandait par tout l'univers' — Miller conclut avec assurance à 'The Appearance of a southern European object similar to the African one' (p. 77). Il va de soi que ni Bossuet ni surtout Baudelaire ne pensaient à déblâter les nègres de quelque manière que ce fût, mais le lecteur innocent est ainsi préparé à percevoir des sous-entendus malveillants lorsque se présente une autre phrase du *Salon*, où, au chapitre 'De la Couleur,' Baudelaire évoque 'le noir, ... zéro solitaire et insignifiant' (p. 79). Il est aussi mis en condition pour l'explication d'un 'poème en prose' touchant et ironique que Baudelaire a consacré à 'La Belle Dorothée,' la gracieuse prostituée noire ('the "color" of her skin is actually the noncolor of darkness'); nous apprenons que ce texte 'creates an Africanist object caught in the act of parodying Europe' (p. 119); mais malgré la subtilité diserte de l'analyse, la matérialité de cet acte parodique se révèle fort peu évidente quand, commentant la phrase 'et son pied, pareil aux pieds des déesses de marbre que l'Europe enferme dans ses musées, imprime fidèle-

ment sa forme sur le sable fin,' notre exégète affirme que cette 'forme' (qui n'a pourtant rien d'une chausserie Gucci) 'is a form she receives from Europe; it is makeup projected onto the blank surface of her nothingness' (p. 120). Certes, Miller n'est pas aveugle à l'ironie baudelairienne, ni au fait que 'La Belle Dorothée' communique, plus ou moins subrepticement, une vision assez péjorative de l'Europe et de sa 'civilisation.' Mais dans sa dialectique circulaire, le projet baudelairien 'of describing a distant object as equal or even superior to France tended to reassert the centrality and thus the superiority of the writing subject' (p. 165)! Car tout est dans tout, et vice versa.

Ce bref compte rendu n'est pas le lieu adéquat pour discuter de la section sur Rimbaud: le soussigné reconnaîtra en toute humilité que le commentaire ne lui paraît guère moins obscur que les textes.

La troisième partie de l'ouvrage focalise l'attention sur Sade (pp. 184-200) et sur Céline (pp. 201-15), dont la centralité par rapport au 'discours africaniste' en français saute aux yeux, aussi bien que la centralité de ce discours africaniste dans leur œuvre. Ils sont bizarrement encadrés par un polonais anglographe, Joseph Conrad (pp. 169-83), et par un francographe malien, Yambo Ouologuem (pp. 216-45). Miller y manifeste la même adresse dans la manipulation des textes, la même aptitude aux spéculations retorses et hasardeuses, pour démontrer sa 'thèse' que 'the common denominator of French texts about Africa is ... a certain involvement with the problem of negativity, absence and nullity' (p. 153), que le discours africaniste en français reste au vingtième siècle, comme il l'a été 'from the beginning a question of incomplete, inefficient negativity' (p. 207). C'est un jeu auquel il doit gagner à chaque coup, puisque les descriptions favorables de l'Afrique 'can be as detached from reality as negative ones' (p. 248). Comment s'en étonner, au demeurant? Nul n'ignore que l'Europe commence seulement aujourd'hui à acquérir une connaissance, encore bien floue, des réalités de l'Afrique. Pour les poètes et les romanciers du passé, le continent noir était pratiquement un vide épistémologique, à cette réserve près qu'il devait être peuplé d'une humanité inférieure selon leurs propres critères, ceux de la raison discursive, du savoir scientifique et de la performance technique, puisque, comme devait le proclamer Aimé Césaire, elle n'a 'jamais rien inventé ... rien exploré ... rien dompté.' Il n'était guère besoin d'analyses raffinées pour savoir que ce que ces auteurs voulaient décrire ne pouvait être qu'imagination et fantasme ou, pour reprendre l'expression pittoresque de Miller, 'the presence of an absence' (p. 248)!

Si on ne peut manquer d'admirer la dextérité dialectique avec laquelle l'auteur démontre cette évidence, on regrettera que, dans sa volonté d'établir la négativité de cette vision fantasmatique, il s'abstienne d'évoquer tout un discours français (et même européen: pensons à Aphra Behn) qui valorise la primitivité (d'ailleurs tout aussi chimérique) d'une 'Afrique' qui s'abandonnerait à l'essence de toute chose.⁷ D'autres ont abondamment étudié le thème du noble sauvage et, Dieu merci, par une herméneutique moins hermétique. Il va de soi qu'une partialité trop évidente ôte à la 'démonstration' une bonne part de sa pertinence potentielle. Le lecteur sémiotisé s'inquiète du sens secret du 'discours' millérien et se demande s'il ne s'agirait pas en premier lieu de produire une image négative et culpabilisante des littérateurs français – c'est-à-dire européens (voyez les pages sur Conrad), ou, par extension chronologique, tout simplement 'blancs' – qui n'auraient jamais présenté qu'une vision péjorative (intentionnellement ou non) de l'homme noir sans même le connaître. *Black Darkness* se situerait alors dans la ligne, non pas de l'antiracisme, mais d'un contre-racisme afro-centré assez à la mode aujourd'hui dans certains milieux.

Il est une contre-épreuve, plus difficile, à vrai dire, que l'on eût souhaitée: une explication du 'discours européiste' en langues africaines. Certes, il est plus commode de spéculer sur le non-dit de l'écrit que de récupérer le dit du non-écrit. Pourtant, la vision africaine de l'homme blanc, qui s'exprime aujourd'hui abondamment par écrit,⁸ a laissé des vestiges de son passé. C'est Miller lui-même qui cite un passage d'Ibn Battuta selon qui les noirs du xiv^e siècle prétendaient que 'eating a White man is unsafe because he isn't ripe' (p. 10). À une image péjorative de l'Autre sur base de son Altérité chromatique et 'culturelle' répondrait une image tout aussi péjorative fondée sur des critères 'culinaires' autrement substantiels. On eût aimé que Miller poursuivit dans cette voie, il aurait alors pu présenter un exposé équilibré qui, sans doute, renverrait dos à dos homme noir et homme blanc, également humains dans leurs fantasmes arbitraires. (ALBERT GÉRARD, LIÈGE)

7 Ibid.

8 On consultera notamment l'ouvrage de Mineke Schipper, *Le Blanc et l'Occident au miroir du roman africain de langue française* (Assen: Van Gorcum 1973), publié également au Cameroun sous le titre *Le Blanc vu d'Afrique* (Yaoundé: C.L.E. 1973).

*FREDERICK IVOR CASE. *The Crisis of Identity: Studies in the Guadeloupean and Martiniquan Novel*. Sherbrooke: Naaman 1985.

Frederick Ivor Case, a West Indies scholar now professor of French at the University of Toronto, is quite familiar with Caribbean literature, both anglophone and francophone. He received his doctorate in France for his study of Zola. He has published several articles on Césaire, and some more general studies of racism in literature. In *The Crisis of Identity* he has limited his analysis to three francophone novelists, Michèle Lacroix, Edouard Glissant, and Simone Schwarz-Bart, with some comparative focus on various other Caribbean writers, also listed in a bibliography. His separate index of sixty authors includes European and African authors as well as a few American writers.

Case describes his rationale for author selection in his introduction. He clearly indicates that his choice was based on the collected works of a writer in which a 'philosophical notion of the absurd and the socio-economic theory of alienation are clearly discussed within the Caribbean context' (8-9). Nonetheless, he intends a broader interpretation of his findings, one to include demonstration of 'the aesthetic, ideological and philosophic importance of the works of certain African, Afro-American and of other Caribbean writers' (9). Unless the readers are sufficiently familiar with a great many of the sixty authors referred to, they will not be able to verify Case's findings in this second broader context.

A short introduction states Case's goals. A brief conclusion includes comments on the limitations of the French language for Caribbean writers with the summary judgment that, despite the influence of Césaire in experimental techniques, the three main writers studied are searching for a more valid means of self-expression as well as a positive self-image. The body of the text comprises a first chapter defining Case's definition of social realism, and three chapters on the authors he has chosen to analyze.

Case chooses to examine the three writers in terms of alienation and of the absurd, in what he calls deep-structure analysis. He examines social realism in its Caribbean context. He defines social realism as a concern with the community, faithfully depicted in all its cultural aspects. He defines alienation as 'socioeconomic, cultural or psychic divorce from one's context' (p. 9, n. 2). The absurd is the 'barrier that exists between the legitimate social, psychological, psychic, and philosophic aspirations of a human being and the incoherence with which that human is faced,' sometimes revealed in racism (p. 8, n. 1). Since what he seeks through these generalities must be adapted to

specific cases, the reader may be confused by unnecessarily obstruse application of Case's guiding principles, e.g. 'Sociocultural, psychological and economic alienation can be both, and at the same time, the result of lucid awareness of the nature of relationships and lack of such awareness' (p. 148).

Case's method is to work through the novels of each of the three authors in a chapter apiece. He makes reference to specific actions or characters. Quotations are given in the original French and are also translated into English. He includes many analogies to works by other writers, mainly francophone West Indians. He does not give plot summaries. Unless the readers have read the various works discussed, many of the references have little meaning or force. Since many of the primary works are not available in translation, Case's book, in English, will not find many informed readers to appreciate his illustrations. Others of Case's comments, like one on Glissant's style in *Malemort*, presuppose some acquaintance with French grammar. 'The use of the past simple tense, of course, situates the incidents related in the past ... [in] an historic diversion, even though ... the present dimension is projected into the past' (p. 125).

Chapter Two considers the obsession with suicide in the Guadeloupean novels of Michèle Lacroix: *Sapotille et le serin d'argile* (1960), *Cajou* (1961) and *Demain Jab-Herna* (1967). He finds that 'it is above all in her exploration of the concept of the absurd that Lacroix distinguishes herself' (p. 31). Sapotille, Cajou, and Cragget, protagonists in the three novels, all feel themselves ugly as blacks, and imagine themselves as *other*. Ultimately, 'Sapotille is conveyed on her symbolic journey of death across the water of the seas, Cajou apparently drowns herself in a river and Cragget explicitly does so' (p. 43). Although Lacroix's works are difficult to obtain, even in French, and date from a generation ago, Case rates her highly, but rather unrealistically: 'As a black writer, her insight into a myriad of problems is essential for an understanding of twentieth century literature' (pp. 55-6).

Chapter Three concerns the experimental techniques and the theme of social consciousness in four novels by Edouard Glissant: *La Lézarde* (1985) *Le Quatrième Siècle* (1964) *Malemort* (1975) and *La Case du commandeur* (1981). In all four, Case finds common themes: 'The haunting obsession of peasants who work on land they do not own, on land the future of which they cannot determine' (p. 66), and 'solidarity with other peoples of the Caribbean' (p. 74). Glissant's thesis of social protest against slavery and neo-slavery is heightened and complicated by his unique treatment of temporality, a fusing of time elements and

tenses. Stylistically, he was influenced, says Case, both by his Créole background and by Césaire's poetic and experimental techniques.

Chapter Four treats three novels of Simone Schwarz-Bart 'in the grips of misery and the absurd' (p. 133): *Un plat de porc aux bananes vertes*, co-authored by André Schwarz-Bart (1967); *Pluie et vent sur Télumée Miracle* (1972); and *Ti Jean l'Horizon* (1979). Case claims that all are nihilistic, although some critics would disagree. Case does admit, for example, that 'Through reaching out to that other woman, "somewhere in the world," Télumée will presumably achieve moral regeneration' (p. 161). He also concedes that 'in the case of Ti Jean, he is plunged into various levels of the collective unconscious from which he emerges as an individual with a purpose and a vision. He also acquires that fundamental self-confidence that distinguishes the aged Télumée' (p. 161). Case concludes by praising Schwarz-Bart because she 'revalorizes phenomena in the context of the Caribbean' (p. 176).

His conclusion affirms that the neo-colonialism in Guadeloupe and Martinique still frustrates the artistic creations of Caribbean writers in general and of the three analyzed in particular. 'The authentic voice of the people is not heard and their psyche is not expressed because there are no authentic indigenous means of revealing the Self. Whatever literary value we may attach to the achievements of Lacroix, Glissant and Schwarz-Bart, we have to acknowledge their severe limitations' (p. 184).

Case's work overall includes many generalizations and literary judgments which are not clearly defended for the general reader by relevant textual material. His use of only three writers to define his position is a serious limitation and it calls into question some of his sweeping generalizations. For example, Guadeloupean novelist Maryse Condé has dealt extensively with problems of identity and alienation in a more forthright, though at times ironic, style than that of the three writers Case has cited. He makes no mention of her. Her extensive and excellent work might well be an authentic voice of the type he says he is seeking, but claims not to have found. (CHARLOTTE H. BRUNER, IOWA STATE UNIVERSITY)