

unbedingt zentral. Und daran anschließend ließe sich im Zusammenhang der vorliegenden Beiträge vielleicht der unbescheidene Wunsch formulieren, daß sich die Kafka-Forschung möglicherweise einmal weniger um kaleidoskopartig ins Endlose aufsplitternde Problemstellungen und Details bemühen könnte und mehr um die spezifischen Bedingungen des Verstehens Kafkascher Texte, eben um die Produktionsbedingungen des scheinbar unbegrenzten Sinn- und Bedeutungspotentials dieser Werke. (HOLGER A. PAUSCH, UNIVERSITY OF ALBERTA)

*ENDRE KISS, ed. *Hermann Broch. Werk und Wirkung*. Bonn: Bouvier Verlag 1985. (= Sammlung Profile, Vol. 19). Pp. 109. DM19,80

‘Wenn heute der Strukturalist und Systemtheoretiker Niklas Luhmann (*Ökologische Kommunikation*) die Vorstellung eines beschreibbaren Gesamtsystems der Gesellschaft ablehnt, beobachtet der Broch Spezialist und Herausgeber der kritischen erstmals kompletten Broch Edition (Kommentierte Werkausgabe, 17 Bde., Frankfurt/M., 1974-1981) Paul Michael Lützeler in dem Vortrag ‘Aktualität und Inaktualität Hermann Brochs’ (*Literatur und Kritik*, 209/210, 1986, pp. 406-411), ‘und eine Konzeption entwickelt, nach der funktional spezialisierte Teilsysteme (Politik, Wissenschaft, Wirtschaft, Recht) autonom und kommunikationslos nebeneinander, das heißt selektiv und selbstreferentiell handeln, dann wird hier das wiederholt, was Broch vor fünfundfünfzig Jahren im *Zerfall der Werte* über den Mechanismus der gesellschaftlichen Partialsysteme in der Moderne ausführte’ (p. 409). Mit diesem Verweis auf Luhmann wird allerdings nicht nur ein geistesgeschichtlicher Zusammenhang festgestellt, vielmehr wird auch jene Bedeutung angesprochen, die Hermann Broch (1886-1951), dessen 100jähriger Geburtstag vor zwei Jahren gefeiert wurde, in der Gegenwart wieder zukommt, eine Bedeutung also, die es schon rechtfertigt, ihn mit der vorliegenden kleinen Aufsatzsammlung einem breiteren Publikum vorzustellen.

Dabei handelt es sich um den 19. Band der sehr brauchbaren, vorwiegend rezeptionsgeschichtlich orientierten Reihe *Sammlung Profile*, in der, um nur einige Namen herauszugreifen, Autoren wie Thomas Mann, Reiner Kunze, Kurt Tucholsky, Arthur Schnitzler, Hans Fallada u.a. in bunter Auswahl vorgestellt werden. Trotz der angestrebten Breitenwirkung bietet nun der vorliegende Band fünf anspruchsvolle Arbeiten, die hier zum ersten Male abgedruckt werden. Und dabei geht es dann auch der Intention der Veröffentlichung entsprechend um eine breite Problempalette, und zwar um die der Interpretation des Brochschen Werkes, seiner Biographie, der Poetik,

rezeption und seiner Philosophie. In diesen Bereichen nun wird das besondere Interesse des Lesers auch dadurch geweckt, weil die Autoren sich weniger mit dem Aufarbeiten bekannter Positionen und Stellungnahmen beschäftigen, sondern mit der Entwicklung von Neansätzen.

In dem einleitenden Aufsatz ‘Der “Geschichteerzähler” Hermann Broch’ beschäftigt Manfred Durzak die Frage, Brochs ‘Glaubwürdigkeit als Erzähler’ (p. 13) auf dem ästhetischen Terrain der kurzen Erzählstücke zu ermesen, und zwar anhand der Texte ‘Eine leichte Enttäuschung’, ‘Vorüberziehende Wolke’, ‘Ein Abend Angst’ und ‘Die Heimkehr des Vergil’. Die drei ersten Erzählungen enthält der Roman *Die Schuldlosen*, die vierte, ehemals eine Radioskizze, auf der die Konzeption des *Vergil*-Romans beruht, entstammt diesem Werk. Durzaks Fragestellung ist unbedingt berechtigt, denn immerhin sind Brochs kurze Erzählstücke ‘nicht Nebensächlichkeiten am Rande seiner Werkegeschichte, sondern häufig die künstlerische Keimform seiner großen Romane’ (p. 15).

Einen biographischen Aspekt verfolgt Anton Pelinka in ‘Hermann Brochs Bild von Amerika’, indem er das zwiespältige Verhältnis Brochs dem Gastland seines Exils gegenüber beschreibt. Überlegungen zur Poetik Brochs formuliert Richard Thieberger in ‘Brochs vergeblicher Kampf gegen das “Geschichtel”-Schreiben’, wobei er sich besonders auf die Darstellung des Zwiespals zwischen Brochs Streben nach Erkenntnis und dem Drängen nach dichterischem Ausdruck konzentriert. Jean Paul Bier verfolgt Fragen der Wirkungsgeschichte in ‘Zur Rezeption von *Methodisch konstruiert*’, und abschließend behandelt der Herausgeber Probleme des Brochschen philosophischen Diskurses: ‘Über Hermann Brochs Ehrgeiz, ganzheitliche Strukturen ganzheitlich darzustellen. Reflexionen über die Möglichkeit einer nicht-affirmativen Broch-Forschung’. Eine Auswahlbiographie, die die Veröffentlichungen der letzten Jahre leider kaum berücksichtigt, schließt den Band ab.

Somit ist das dünne Buch vielseitig mit dem ‘Bildungsgebirge’ des Brochschen Werkes beschäftigt, dessen verhältnismäßig späte Rezeption, vergleichbar mit der des Werkes von Canetti, Musil und Kafka, besonders heute Fragestellungen ermöglicht, die in ihrer Interpretation weder veraltet noch in ihrer Deutung verbraucht sind. Brochs Entdeckung begann eigentlich erst nach seinem Tode, genauer nach dem Erscheinen einer zehnbändigen Auswahlausgabe seiner Werke, die sein Verleger Daniel Brody zwischen 1953 und 1961 publizierte. Und im Zusammenhang des dadurch geweckten, heute sich breitet gestaltenden Interesses an der Aufarbeitung der komplizierten Problematik seines Werkes, das bisweilen durch eine erstaunliche Aktualität motiviert wurde, bietet der vorliegende Band einen

willkommenen, effektiven und interessanten Beitrag. (HOLGER A. PAUSCH, UNIVERSITY OF ALBERTA)

*FRIEDRICH KNILLI und MICHAEL NERLICH, Hrsg. *Medium Metropole: Berlin, Paris, New York*. Heidelberg: Reine Siegen, Bd. 68: Germanistische Abteilung. Winter 1988. Pp. 176. No price

These are papers delivered at an international conference on 'Massen-medium Metropole' in Berlin, Nov. 11-13, 1984, in celebration of Berlin's 750th birthday. The vigorous city that provided the occasion for these essays provides a curiously relevant backdrop to the idea of metropolis in our uneasy and unstable century. The focus of most of these papers is on urban and mass media as defining constituents of the concept of metropolis; the contributions are for the most part unbuttoned, as befits their origin, rather than rigorous research papers. The contributors are mostly literary scholars, with a sprinkling of media specialists plus one political and one social scientist.

The essays are divided among Berlin, Paris, and New York, and general thematic pieces. This last section contains essays by Friedrich Knilli on 'Massenmedien und Metropolen,' F. Gerald Kline on 'Pluralism, Commonality, and New Media,' and Karl W. Deutsch on 'Informationsmaschine Metropole.' Karl Riha has contributed 'Berlin im Kopf: Die Stadt als literarisches Thema: zwischen Realität und Imagination,' Richard L. Merritt 'Postwar Berlin: Divided City,' Karlheinz Stierle 'Die Entdeckung der Stadt: Paris und sein Diskurs,' Michael Nerlich 'Meditationen über Paris: Metropolen und die literarische Moderne,' Heinz Ickstadt 'New York und der Stadroman der amerikanischen Moderne,' and Eberhard Kreutzer 'New York in der Gegenwartsliteratur: Bilder der entwirklichten Vertikalen.'

It must be said that with few exceptions these essays do not plumb any depths: they remain close to their occasion, and give the impression of conference presentations around which some intense and interesting discussions must have developed. For the most part they seem not to have been substantially revised for publication, and tend to be rather thin in ideas and argument. Karlheinz Stierle's essay is the substantial exception: it focuses on Mercier, and continues Stierle's investigations into how Paris developed as a literary topos. His contribution provides insight into the movement from urban description to stereotype to the literary matrix which actually came to determine and largely define the reader-consumer's experience of the city. Stierle's is by far the most subtle exploration of the theme.

Otherwise, these essays are sketchy (Riha), or simply statistical without a conceptual framework (Merritt), or too stuck in rigid academic conceptualizations (Kreutzer), or insubstantial (Nerlich). Knilli's pointing to the role of the mass media and the consumer society as constituting the modern metropolis exaggerates what might be an interesting argument. Aside from Stierle's worthwhile piece, this volume is best regarded as celebrating its occasion. (BURTON PIKE, CITY UNIVERSITY OF NEW YORK GRADUATE SCHOOL)

Jaurès et ses images Schéma et schématisation. No. 23 (1985). No price

Ce numéro spécial de *Schéma et schématisation*, revue de la Société de bibliologie et de schématisation, a pour but d'actualiser l'iconographie et l'iconologie de Jean Jaurès, leader du socialisme français, fondateur de *L'Humanité* et pacifiste militant qui, comme on le sait, fut assassiné à Paris à la veille de la grande guerre.

S'inspirant des techniques qui relèvent des sciences de la communication aussi bien que de l'apport des nouvelles méthodologies de la critique actuelle, 'Jaurès et ses images' est une étude pluridisciplinaire. Si la documentation iconographique est indiscutablement fort riche — caricatures, croquis, dessins (dont quelques-uns édités en cartes postales), photos de statues, médaillons, monuments, bustes, salles d'exposition, etc. — les huit articles assez minces, écrits pour la plupart par des spécialistes des arts graphiques, nous laissent, à quelques exceptions près, sur notre faim. Ils se caractérisent le plus souvent par un ton d'excuse — 'notre échantillon incomplet et disparate,' 'ma conclusion hésitante,' etc., par des affirmations outrancières ('Rien n'est si difficile que d'écrire sur la caricature') ainsi que par des simplifications injustifiables: le 'mauvais' Jaurès d'avant 1914 est *dionysiaque*, et celui qui s'est imposé après sa mort est *apollonien*. Parfois le recours à une terminologie sémiologique ne fait que masquer des idées généralement acceptées. Dans le premier article, Madeleine Rebéroux procède à une classification thématique de la caricature antijaurésienne, y soulignant les défauts — arrivisme social, appétit de jouissances matérielles, hypocrisie — que ses ennemis lui imputaient, à tort ou à raison, et l'antisémitisme dont faisaient preuve les antidreyfusards, qui le traitaient de traître juif, voire de Judas. Dans une courte étude consacrée aux statues en pied, bustes et simples médaillons, Maurice Agulhon montre que les représentations de Jaurès étaient destinées avant tout à impressionner et éduquer le peuple et que, dans ce but, il a été surtout statufié comme le défenseur, l'apôtre, le martyr de la Paix.

Les autres études portent sur les sujets suivants: l'histoire du musée Goya-Jaures de Castres dont la fonction est de restituer le grand personnage dans son contexte afin de mieux en dégager la pensée, l'oeuvre et les implications modernes qu'elles peuvent susciter; les techniques graphiques et l'image de Jaures; les trois images principales du militant socialiste: l'intellectuel, le parlementaire et l'homme d'action. Guy Gauthier propose une esquisse sémiotique des légendes qui explicitaient des séries de croquis, de silhouettes et de dessins. François Hochart étudie le processus de fabrication d'une statue à Jaures à Fritville-Escarbotin, petite ville dans le Vimeu (Somme), et Gaston-Louis Marchal établit le bilan des créations récentes des artistes de 1971 à 1985.

En guise de conclusion, Robert Estivals, responsable de l'équipe de rédaction, esquisse une synthèse comparative des approches successives de ses collègues. Au-delà des métamorphoses structurelles, il s'interroge sur les métamorphoses historiques pour montrer que l'existence d'un cycle reposant sur le manichéisme s'est progressivement créé: au 'mauvais' Jaures d'avant la Grande Guerre s'est substituée l'image d'un noble vieillard, apôtre de la paix, image, faut-il le dire, dont la résurgence a coïncidé avec le retour au pouvoir de la Gauche. (ROBERT THORNBERRY, UNIVERSITY OF ALBERTA)

*DAVID KIREMIDJIAN. *A Study of Modern Parody: James Joyce's Ulysses, Thomas Mann's Doctor Faustus*. New York and London: Garland Publishing 1985. Pp. 225. Hardcover US\$33.00

The dual intent of this book is to offer a theory of parody and to show its operation in *Ulysses* and *Doctor Faustus*. It is a welcome addition to the author's fine article, 'The Aesthetics of Parody,' from the *Journal of Aesthetics and Art Criticism* (appearing here, in part, in Chapter 2) in 1969. But that date is significant. This, in fact, is the publication of a thesis defended in 1964. Much of what the author laments — the lack of extended definitions of parody and of discussions of its functional implications of form — has been rectified both in book length studies on parody in both English and German and in many articles on specific texts. The rise of the term 'postmodern' (and the relation of parody to the art that it describes) has been central to the renewed interest in parody in the 20 years since this work was written. So too has been the extended work on 'intertextuality' (by Riffaterre, Genette, and many others) and on the Bakhtinian carnivalesque. All of this is, of necessity, missing in this book because it has not been revised since its writing.

The first half of this study offers a history of the usage of the term 'parody' and of its various definitions (Chapters 1 and 3). An attempt is made to distinguish parody from travesty, burlesque, caricature, and farce, but (curiously) not from pastiche, allusion, quotation, or satire. Kiremidjian's definition of parody is a traditional one: 'a work which retains the form but alters the contents of the work or tradition of works it imitates' (p. 36). The major positive feature of this definition is its refusal to include within it the concept of ridicule, so common to other attempts to define the term. The fact that homage is as possible as critique is an important expansion of the concept of parody and a necessary one for any treatment of modernist (not to say postmodernist) art.

Kiremidjian's premise is that twentieth-century parody is fundamentally different from Victorian and earlier forms of it because the modern imagination is fundamentally different from its predecessors (p. 9). This is not to say that it is better: indeed the opposite seems to be the case. The ideal is presented as Shakespeare's subordination of parody to 'the primary form of expression' (p. 10). Kiremidjian makes here a basic distinction that sets up an evaluative structure that continues throughout the study: between 'primary' and parodistic (derivative) art. He claims that '[w]hereas the primary work of art is content to reveal what it is, a parody will reveal what is wrong' (p. 4). This undercuts somewhat his assertion that parody is not parasitic and destructive. And it ignores the fact that, in the theoretical context of the 1980s, if not the 1960s, the entire notion of 'primary' or original art has been radically questioned as a remnant of a Romantic aesthetic that seeks to occlude the inherent intertextuality (or derivativeness, in his terms) of ALL art.

Using a strategy of comparing the characteristics of parody with those of art in general, Kiremidjian sees parody as making us aware of form as artifice (by its disjunction with content). Two problems arise from this strategy. The first is that parody can only be a negative force — at least, given his definition of successful art as a 'rare and transcendent' (p. 24) fusion of form and content: 'Parody is thus a phenomenon in which artifice imitates artifice, performing from the outset that which primary art forms do only eventually, as hardly more than an instantaneous transcendence, after the struggle to reconcile form with content' (p. 31). The essentially New Critical theoretical assumptions here offer no positive role for parody. Parody is then seen as the embodiment of 'the opposition between the artificial and the natural.' But what is meant by 'natural' here? This word too has become radically suspect in our post-structuralist climate: is any mimetic technique really natural? Or are all, by definition, conventional?

The second part of this book focuses on Joyce and Mann and their use of parody as 'the framework for their primary work' (p. 35). The stress on primary is supreme, as a distinction is made between mere 'critical' parodists and these 'original' parodists (p. 36). Joyce is said to use parody 'to express modes of experience which are otherwise inexpressible aesthetically' (p. 36). Kiremidjian is careful to note the problems he is going to face on a theoretical level here (because of his New Critical tenets), 'since the artist must effect balance between form and content in a mode of art whose premises involve their very imbalance' (p. 36). But, in his eyes, Joyce and Mann succeed in this feat and are 'unique in the Western tradition' for it.

The idea of linking *Ulysses* and *Doctor Faustus* through parody seems to have come through Mann's own line: 'In stylistic matters I recognize only parody. Close to Joyce in that.' In the analyses of the novels, however, the author is careful to keep the differences as much as the similarities clear. But his general conclusions tend to bring the two together at a level beyond that of formal parody: 'Both books are significant not only as expressions of the crisis of modern civilization, but also as definite landmarks in the history of the novel as a literary genre' (p. 180).

The chapter on Joyce opens with a critical review of the conflicting interpretations of *Ulysses*, described as 'a book whose lock will turn for any key but whose door opens to none, a book which will support virtually any view the careful reader cares to adopt' (p. 116). His particular key, he claims, will be parody seen as the formal means of expressing the content's dualities (p. 127). In the light of the Joyce criticism of the last twenty years, this chapter suffers most from not having been revised: the French and North American structuralist and post-structuralist readings of Joyce have seriously undermined Kiremidjian's New Critical contention that 'there is no one element which is not absorbed into the structure which is the whole' (p. 119). The postmodern re-valorization of the multiple, the fragmented, and the particular in opposition to the singular, the unified, and the universal has changed how criticism has read Joyce's texts since this book was written.

Nevertheless, the value of the chapter is in its distinction between three kinds of parody in the novel: parody contained within the subject matter of the story; parodies of style; parodies of other parts of the novel itself on the level of style, idea and event. This latter is said to be the focus of the analysis, structured on the notion that parody inevitably increases in complexity as the novel progresses. There is a tendency here, as in Chapter 2, to equate parody with self-reflexivity, especially the *mise en abyme* because of the focus on the 'self-mimetic' quality of the text. The discussion of parody leads to a general comment on Joyce's relation to modern life, doomed as it is to instability and loss of authority and order: 'parody ...

articulates the relation between past and present, and ... it is this relation itself of which parody is both the expression and the copy. If *Ulysses* fails in communicating Being, it does not fail in communicating this relation of past and present, which is itself a *process*: parody is thus not so much a metaphysical as an epistemological form' (p. 174).

Thomas Mann is shown to write from very different aesthetic premises, but to turn as well to parody as 'an essential mode of form' (p. 179). This chapter opens with a long discussion of the differences and similarities between Joyce and Mann and between their novels. In *Doctor Faustus*, it is argued, Leverkühn's music is itself parodic (of Schönberg's), just as Mann's prose recalls Luther's and Nietzsche's. The focus of the chapter is once again, though, on self-mimesis, as parody is conflated with self-reflexivity: '*Faustus*, like *Ulysses*, imitates itself, reflects itself, and grows out of its own seeds — despite its seeming dependence on external *données*' (p. 194). Few would disagree, but what has this to do with parody, necessarily? Paradox and parody are no more synonymous than parody and metafiction (despite Margaret Rose's conflation of the two as well in her *Parody Metafiction*).

In both of these chapters of textual analysis, the idea of parody gets lost somewhat once the actual analysis begins. This does not detract from their usefulness, though it does work against the book's own unity of purpose. I must also admit to a little unease with the easy way in which the author argues from form to *Zeitgeist*: 'if parody is the only artistic vehicle for a world hopelessly at odds with itself, it also demonstrates, paradoxically, how very close that fragmented world is, in its very ambivalence, to become one world again' (p. 222). The generalizations about parody as the 'only' vehicle and about our fragmented world becoming one ('again' — a golden age returned?) cry out for more and careful thought. The Conclusion shows a kind of nostalgia for a world of stable values which would, it is implied (if never stated), obliterate the need for parody. Joyce and Mann, great 'original' parodists, were able to rise above this state of affairs and maintain the 'integrity and the moral connection' of their art to society (p. 226). But surely, this nostalgia is what postmodernism has belied. Although Kiremidjian mentions in the Foreword that the line of descent from Joyce and Mann carries through Kafka and down to Beckett and Pynchon, this seems more a condemnation than a description in the light of the evaluative structure of the book. And yet what postmodern fiction has shown is its exuberant revelling in the realization that all art is made out of other art, that there is no such thing as 'primary' art or 'original' artists, much less parodists. I am tempted to suggest that Shakespeare, Kiremidjian's ideal here, knew that too. (LINDA HUTCHEON, UNIVERSITY OF TORONTO)

*VERA M. KUTZINSKI. *Against the American Grain: Myth and History in William Carlos Williams, Jay Wright, and Nicolás Guillén*. Baltimore and London: The John Hopkins University Press 1987. Pp. xii + 298. US\$32.50

Against the American Grain is an important book in comparative American literature. It questions fundamental assumptions about the Anglo-North American canon and, in so doing, opens up New World writing in ways that will be stimulating to many readers and troubling to others. Vera Kutzinski sees 'American' writing as necessarily including the Afro-American Jay Wright and the Latin-American Nicolás Guillén. In this respect it is her express intention to mine the semantic field of 'American literature' as it is usually conceived and to create enough explosions that the craters left by her strategic advance will be impossible to ignore. Her book's strategy is, therefore, polemical in nature; but her tactical manoeuvres are sufficiently prudent and well prepared that her advance will be difficult to cut off. By restricting her concrete analysis to three major writers who enjoy — if that is the word — very different positions with respect to the existing 'American literature' canon, and by further restricting the analysis in depth to one major and controversial work by each writer, Vera Kutzinski has opted to argue from a position of maximum textual strength, a decision that her broadly deconstructive tactics have aided most of the time. The book's strategy combines unusual and surprising scope with the advantages of careful analysis, thus avoiding the pitfalls of broad-gauge polemical writing.

The status of myth and history in the writing of Williams, Wright, and Guillén — and in society's appropriation of their meaning — is at the heart of this book. The concept of American Culture as it is used in the United States ... may be described as the institutionalization of the myth of America' (pp. 8-9). An initial analysis of Van Wyck Brooks's *America's Coming of Age* (1915) in light of Williams's *In the American Grain* (1925) shows the former to be essentially a 'stabilizing mechanism.' Brooks's idea of a 'usable past' is seen as 'usable and useful in that it made history perform as myth ...' (p. 7). Kutzinski argues that the quasi-official arbiters of American culture in the United States operate on the basis of 'consensus rituals' which themselves refer, unconsciously for the most part, to a myth of America that continues to exclude everything falling outside its normative limits. 'As a critical convention, the idea of American Literature is the product of a liberal ideology that distorts historical realities — namely, the coexistence of several literary and cultural traditions in the New World — to make them conform to the ideal of a cultural democracy' (p. 13).

The writings of Williams, Wright, and Guillén that Kutzinski has built her book upon all engage this set of problems. Literary form is seen as

expressive of the position the writer takes with respect to myth and history. At the textual level, cultural exchange becomes an exchange of literary forms. Plays of contrasting grammars and forms. In *the American Grain*, *Dimensions of History*, and *El diario* dissolve traditional generic categories as well as conventional distinctions between literary and nonliterary discourse' (p. 12). These are literary works that contest the normative myth and were, therefore, seen as outside the 'mainstream' of their hyphenated literatures — in the case of Wright and Guillén — and of the dominant Anglo-North American literature — in the case of Williams — at the time of their original publication. 'Rejecting the European image of the New World as a "virgin land," Williams, Guillén, and Wright reinvent the American landscape as a vast text, an assemblage of hieroglyphics to be deciphered and ordered by the imagination' (p. 12).

Kutzinski links her *de-constructive* practice (her italics) to the necessity of subverting the myth of America already undertaken, in her view, by Williams, Wright, and Guillén. Her critical practice decenters the old normative myth, reveals New World writing as dependent upon 'the difference of its constituents,' and, finally, posits a new myth 'the function of [which] ... is to demythify the old myth by generating a third-order semiological system to comment on the process of mythmaking' (p. 10). Her book engages a number of current debates in the area of theory, including the status of history in modernism and postmodernism. 'Although modernism ... is frequently regarded as ahistorical or even antihistorical, *In the American Grain* shows that the "refreshment of values so far as history goes" is not altogether a recent, postmodern development' (p. 11). *Against the American Grain* is open as well to cross-cultural perspectives, another important point of contact with the current state of comparative literature as a discipline and a practice.

Noting that current attitudes hold that postmodernism somehow begins in 1945, or at least that World War II put an end to the modernist movement in America, Kutzinski finds in Williams's *Against the American Grain*, published two decades earlier after World War I, evidence that 'American modernism and postmodernism ... [are] two simultaneous movements' (p. 35). (This reviewer has found similar evidence in European literature of the same period, roughly 1919 to 1945, and therefore finds the argument compelling.) Although the argument is not developed here, it would be both possible and desirable to urge that modernism and postmodernism be abandoned as terms for literary periodization.

In order to arrive at these conclusions, Kutzinski reads *Against the American Grain* with Alejo Carpenter's *El arpa y la sombra* (1979) in an effort to demonstrate that Williams's book 'enters and shares the cultural

and literary space of Carpenter's' (p. 35). This tactic raises the question of the canon from another angle: what is the position of Carpenter with respect to modernism, history, and contemporary writing in Hispanic America? Long held to be a consummate modernist — and still held in high regard in the Dutch, English, and French-speaking Caribbean — Carpenter's importance has of late been attacked by Hispanic critics working in a Marxian perspective. Kutzinski's use of the writings of Octavio Paz to illuminate Williams's work raises precisely the same questions within that perspective. Since her critical practice runs to allegories of reading in the fashion of Paul de Man, those who seek a societal referent as the point from which theory proceeds and to which it must return will doubtless find numerous bones to pick.

In view of the objection just raised, it must be noted that Kutzinski's book shares a fundamental aim with those Hispanic American writers and critics who, following Martí and Fernández Retamar, argue for recognition of 'American' culture as being *mestiza*. She uses to good purpose Williams's own comments on his 'mixed ancestry,' the awareness of which, he wrote in a letter to Horace Gregory, led him to feel 'from earliest childhood that America was the only home I could ever possibly call my own' (p. 36). The common experience linking Williams, Wright, and Guillén is, indeed, their awareness of, and the expression they have given to the multi-ethnicity of 'American' culture. Kutzinski thus pulls Williams away from the reappropriation of his work by 'mainstream' American culture.

Jay Wright's very marginality — his *Dimensions of History* (1976) was not reviewed at all, as best Kutzinski could determine — becomes an important element in his contribution to a dialog concerning myth and history in American culture. Kutzinski argues convincingly that the refusal of the canon to admit his work is a sign both of his valuable difference and of the failure of our cultural institutions to recognize New World writing as she distinguishes it from American Literature (as canonically established). Those comparatists who concern themselves with post-colonial or emerging literatures will recognize a familiar problem here. The dominant culture urges its Other to 'Assimilate or die!' The culture of difference, as Derek Walcott expressed it in the 'Overture to *Dream on Monkey Mountain*, and *Other Plays*' (1970), replies: 'Once the New World black had tried to prove that he was as good as his master, when he should have proven not his equality but his difference' (p. 20). This Jay Wright does masterfully; so well, in fact, that his credentials as a *bona fide* Afro-American writer appear fuzzy to some. This is the case, Kutzinski argues, because 'Afro-American literary criticism has ... out of a certain protective attitude ... cultivated its own biases and clichés, which have gradually hardened into an impenetrable

crust' (p. 51). Her analysis of *Dimensions of History* is intended to develop a critical methodology 'that would duly recognize Afro-American literature's comparative nature instead of attempting to maintain illusions of canonicity' (p. 51). These are ambitious goals. The evidence here presented suggests that *Against the American Grain* will be the first in a series of revisionist studies conceived along similar lines.

'The Carnivalization of Poetry: Nicolás Guillén's *Chronicles*,' part 3 of the book, is proportionately much longer at one hundred pages, than either 'Williams Carlos Williams's *New Language*' or 'Jay Wright's *Mythology of Writing: The Black Limbo*.' It has a characteristic rare among studies by (North) Americanist scholars: all the poetry is cited first in the Spanish original, then in English, affording the comparatist an unusually rich linguistic texture for a book in English with a theoretical bent. Here Kutzinski addresses directly the Marxist literary critics who have written on Guillén (Ellis, Morejón, Melon, Dill, and Portuondo), and she makes short work of the dogmatic character of much of their work. She points out that '[v]ery little attention has been paid to [the] imaginative dimension in Guillén's poetry and to the way in which it effectively sustains his anti-imperialist posture by calling for artistic and ideological freedom.' Kutzinski's articulation of literary theory with a new literary history encourages her to study a recent postrevolutionary text, *El diario que a diario* (1979), in the context of better known writings like 'Sensemayá' of which she gives a brilliant and sensitive reading. Her quarrel with the content analysis of most Marxist critics is made clear in a statement like this one:

For [Guillén] as a writer, one of the most important aspects of [the Afro-American contribution] are the myths that nourish the historical imagination of Afro-Americans and that have become part of the rich cultural endowment particularly, but not exclusively, of the Caribbean. ... To deprive Guillén's poetry, prerevolutionary or postrevolutionary, of that mythological dimension for the sole purpose of distilling from it the already fairly obvious essence of the poet's political and ideological commitment presents not only a serious disservice to his literary achievements but a gross injustice to Cuba's, and the Hispanic Caribbean's cultural heritage and potential. (p. 135)

The term 'carnivalization' in the title of this section of the book owes more to Guillén's own exploitation of the mythological and historical import of carnival in *El diario* than it does to Bakhtin, whose theory Kutzinski uses with commendable discretion. Her reading of Guillén's exploitation of carnival in *El diario* has the further merit of removing his use of the 'marvellous' from the realm of obfuscation where most commentators on Carpenter have left it:

Guillén's recourse, at the end of *El diario*, to the 'marvellous' imaginative resources of traditional Afro-Cuban ritual is significant for a variety of reasons. To begin with, reinserting his intricate play with literary masks into its proper historical-cultural context, bridges the thirty-five-year gap between the poem 'Sensemayá' and *El diario*. This trope lends to Guillén's poetic canon a coherence far more profound than any superficial unity created by the presumed ideological content of his poetry. (p. 234)

This book deserves a thorough, thoughtful reading by Americanists North, Central, and South; Latin, Afro-, and Anglo-; not to mention Caribbeanists of all persuasions. It is a major contribution to a subject of growing interest and importance. (A. JAMES ARNOLD, UNIVERSITY OF VIRGINIA)

*EDWARD MOŻEJKO, ed. *Between Anxiety and Hope: The Poetry and Writing of Czesław Miłosz*. Edmonton: University of Alberta Press 1988. Pp. 190. Cdn\$24.95

Between Anxiety and Hope is a collection of essays and papers, dedicated to Czesław Miłosz, a Polish-born poet, novelist and critic who in 1980 was awarded the Nobel prize for literature. The Prize brought Miłosz a world-wide recognition, but surprisingly little critical attention. Since 1980 there appeared in the West only one extended essay, Donald Davie's *Czesław Miłosz: The Insufficiency of Lyric* and several critical articles published mainly in North American Slavic journals, such as *The Polish Review* and *The Slavic and East European Journal*. *Between Anxiety and Hope* is a welcome addition to that still small number of studies devoted to the varied and complex writing of Czesław Miłosz.

The initial impulse for publishing *Between Anxiety and Hope* came from the symposium which took place during the so-called 'Miłosz Days' in Edmonton in September 1981. The volume records the proceedings of the symposium, as well as Czesław Miłosz's appearances in Toronto and Ottawa, thus providing information on the poet's ties with Canada.

The chief objective of the volume is, however, a critical evaluation of Miłosz's writings, and particularly of his poetry, tracing its evolution from the early 'catastrophism' of the 1930's to the mature 'classicism' from the 1950's onwards. The volume opens with an introductory article by Edward Możejko, 'Between the Universals of Moral Sensibility and Historical Consciousness,' which briefly outlines Miłosz's biography and literary career, while concentrating on his poetic credo. Możejko places Miłosz in the

context of the twentieth-century classical tradition, represented by such poets as T.S. Eliot, W.H. Auden, and O. Mandelštam.

Miłosz's poetry is the subject of three other studies included in the volume: Stanisław Beres's 'Czesław Miłosz's Apocalypse,' Bogdan Cząkowski's 'The Idea of Reality in the Poetry of Czesław Miłosz,' and Edward Możejko's 'Miłosz and Post-War Polish Poetry.' The first of these studies is devoted entirely to Miłosz's 'catastrophic' vision displayed in his *Trzy zimy* (*Three Winters*, 1936). While offering a penetrating analysis of Miłosz's thematic and linguistic treatment of the apocalypse, this study seems to be ill-suited for this volume, since it illustrates only the early period of Miłosz's poetry, without indicating the changes that occurred in his post-war writings. Moreover, because of its length (58 pages, almost one third of the volume), it overshadows all other contributions.

The other two papers on Miłosz's poetry offer a more balanced view of his evolution. Bogdan Cząkowski illustrates Miłosz's idea of reality, understood not only as material and physical, but also social and political, as well as metaphysical, and religious. He also signals some intrinsic affinities between Miłosz and T.S. Eliot, W.H. Auden and Robinson Jeffers. Edward Możejko, on the other hand, analyzes the strong influence exerted by Miłosz on post-war Polish poetry.

From the point of view of comparative literature, *Between Anxiety and Hope* is not fully satisfactory. The intrinsic links between Miłosz and the twentieth century classical poetry are frequently stated, but not actually analyzed. Moreover, the emphasis is placed on Miłosz's infatuation with the Anglo-American tradition, with little attention given to his kinship with the Russian poetic tradition of Osip Mandelštam and Boris Pasternak. There is also a striking similarity between Miłosz and Josif Brodskij, both in the thematic range of their poetry, and in their tendency towards a greater simplicity of artistic expression. A comparative analysis of Miłosz and Brodskij would have revealed a great deal more than a somewhat arbitrary juxtaposition of Miłosz with the contemporary Canadian poetry of Phyllis Webb, Robin Blaser, or Anne Hébert, suggested in E.D. Blodgett's 'Miłosz as Witness.'

The critical evaluation of Miłosz's poetry is undoubtedly the greatest accomplishment of *Between Anxiety and Hope*. But the volume also includes two revealing studies of Miłosz's prose: Madeleine G. Levine's 'Warning to the West: Czesław Miłosz's Political Prose of the 1950s,' and Paul Coates's 'Ivory and Choice: Miłosz in the Late Forties and Early Fifties.' While the latter deals with Miłosz's use of irony in both his poetry and prose, the former is devoted entirely to Miłosz's political prose of the 1950's. Levine thoroughly explores the common concerns of Miłosz's prose, and indicates

the strength of intellectual persuasion in *Zniewolony umysł* (*The Captive Mind*, 1953) and in *Rodzina Europa* (*Native Realm*, 1959). She also examines the artistic shortcomings of *Złoty wiek* (*The Seizure of Power*, 1955) as a work of fiction. Regrettably, the volume does not include a study of *Dolina Issy* (*The Issa Valley*, 1955), a novel that recreates Milosz's childhood in Lithuania in a unique lyrical mode.

All in all, *Between Anxiety and Hope* is an important step toward an appraisal of Milosz's literary career to date. One would only hope that this book inspires further research on Milosz that would result in a full-sized monograph exploring systematically the full range of his creative genius. (NINA KOLESNIKOFF, MCMASTER UNIVERSITY)

*ANA HERNÁNDEZ DEL CASTILLO. *Keats, Poe, and the Shaping of Cortázar's Mythopoesis*. Purdue University Monographs in Romance Languages 8. Amsterdam: John Benjamins B.V. 1981. Pp. xi + 135. No price.

Julio Cortázar's attraction to the writings and biography of Edgar Allan Poe and John Keats is no secret. It emerges in his fiction, was openly acknowledged by the author in interviews and essays, and has already been taken into account in critical literature about his work. However, Ana Hernández del Castillo's monograph is the first, systematic book-length study of the impact of the two writers on Cortázar's formation and development, and is, for this reason alone, a welcome addition to existing criticism.

Both Keats and Poe figured among authors read by Cortázar at an early age, but his interest in them was deeper than that aroused by a youthful acquaintance. His departure from Argentina for France in 1951 coincided with the publication of *Bestiario* (Buenos Aires: Sudamericana), his first collection of short stories. His second collection, *Final del juego* (Mexico: Los Presentes), appeared in 1956. Between those two dates, he also completed two major translations: in 1955, *Vida y cartas de John Keats* (Buenos Aires: Imán), from the pioneer work of Lord Houghton (1848), and, in 1956, the prose works of Poe (*Obras en prosa*, Madrid: Revista de Occidente). Moreover, when he arrived in Paris, he brought with him the manuscript of his first novel, *El examen*, eventually published in 1986 (Buenos Aires: Sudamericana), and the first part of a manuscript entitled *Imagen de John Keats*, which is still unpublished and was to reach 600 pages before it was completed in 1952.

In addition to Cortázar's earlier essays and her own correspondence with the author, Ana Hernández del Castillo had access to all these materials. Her study is therefore rooted in the fiction and criticism of Cortázar's

formative years, although the focus of her analysis falls primarily on the novels and a number of shorter pieces that appeared during the sixties and early seventies, *Los premios* (1960), *Rayuela*, (1963), 62: *Modelo para amar* (1968), and *Libro de Manuel* (1973), in particular. In the light of these titles, the period of Cortázar's literary output covered in her monograph evidently includes his most productive years and is an indication of her intention not to limit herself solely to individual works, but to consider relationships among them and their place in the overall trajectory of his development. Moreover, her monograph is more than a study of influences. Interested in identifying not only the specific images and themes that Cortázar may have borrowed from Keats and Poe but also what ... made them adaptable to Cortázar's own imagination,' she finds that those he borrowed do not belong concretely to the experience of Poe and Keats as individuals, but ... represent variations of well-established archetypes' (pp. ix-x).

Although the theoretical underpinning of the study as a whole is drawn from Carl Jung, the first part, 'The Magna Mater,' relies particularly on Erich Neumann's *The Great Mother: An Analysis in Archetype* (New York: Pantheon Books 1955). Its two chapters focus respectively on the adaptation of models, also found in Keats and Poe, for the author's encounter with aspects of the Feminine in his life and work. In 'La Belle Dame sans Merci' and 'Lamia,' there is the figure of the enchantress, also found in La Maga of *Rayuela* and Hélène of 62: *Modelo para amar*, while in 'The Fall of the House of Usher' and *The Narrative of Arthur Gordon Pym* are the house, the enclosed space, and the images of death represented by the figure of the Terrible Mother that recur in Cortázar's *Casa tomada*, 'La puerta condenada,' 'Carta a una señorita en París,' 'Cefalea,' *El examen*, and *Los premios*. The attempt to resolve some of the conflicts arising from the presence of these archetypes is discussed in the second part of Ana Hernández's book, which centres on the theme of the quest, based on a structure taken from Joseph Campbell's *The Hero with a Thousand Faces* (Princeton: 1949). The first chapter of this part consists principally of a comparison between individual quests undertaken in Poe's *Pym* and Cortázar's *Rayuela*, while the second deals with the political implications of the collective quest presented in *Libro de Manuel*, and looks at similarities both with Keats's *Hyperion* and Fritz Lang's film *Metropolis*. Hernández's conclusion, that Poe has had the greatest impact, arises, in part, from Cortázar's preference for the negative tradition of the anti-quest and the failure of his heroes to respond fully to the positive symbols that emerged even in the chaotic world they entered. The result, she argues, is that the conflicts already apparent in the works she has discussed continue to appear in Cortázar's subsequent writings, in which the unresolved presence of the

demonic and the divine indicates that the successful integration of opposites has yet to occur.

The Shaping of Cortázar's Mythopoeisis is remarkable for the number of areas it touches, at the centre of which is the relationship between the author and his writing, and his conscious use of received images, reinterpreted and dressed to suit personal designs. While investigating each of these areas, Ana Hernández reveals the complexity of Cortázar's writing and the magnitude of the problem confronted by the critic who chooses to deal with it, but she also leaves the impression that, for all that she has clarified and explained, there still remains more to tackle. The kind of psychological analysis she has undertaken, for example, confirms the need for a biography of Cortázar as a basis for further study along the same lines; having determined the role of two of the major influences on Cortázar's formation from among English speaking writers, the need to see it in comparison with the role of others, especially Baudelaire, Lautréamont, Rimbaud, and Mallarmé, and to investigate the intertextual character of Cortázar's writing as a whole still remains; finally, in the light of her references to the relationships between Cortázar's writing and the cultural and political life of Latin America, the desirability of establishing the broader historical context in which the symbols he elaborated were chosen and developed is equally evident. In short, within the limitations established for her monograph, Ana Hernández del Castillo has appreciably enhanced our understanding of Cortázar's creative process and enlarged our resources for interpreting his fiction, but her study also indicates other directions that might be pursued productively and which might lead to a further clarification of the relationship between the author and the context in which he wrote. (RICHARD A. YOUNG, UNIVERSITY OF ALBERTA)

* COBBS, ALFRED I. *The Image of America in Postwar German Literature. Reflections and Perceptions*. European University Studies, Series I, German Language and Literature, Vol. 546. Bern, Frankfurt/M.: Peter Lang 1982. Pp. 139. Paper US\$24.55

This slim study is the slightly revised version of a 1974 dissertation. Regrettably, the eight intervening years were not used to bring the research up to date in light of the great number of new studies occasioned by the American Bicentenary. Some of these did find their way into the newly written introduction and the bibliography but had little or no effect on the investigation itself.

The introduction traces the vacillations between the positive and negative image from the 19th century to the end of World War II. While these changes were rather homogeneous, several contradictory trends became evident in the postwar period and it is the declared purpose of this study to bring these into focus. The author 'found it convenient' (p. 20) to treat the material in four chapters: I. Brecht's Image of America (pp. 25-43); II. The United States as a World Power (pp. 45-82); III. The American in Germany (pp. 83-102); IV. The Experience of the Contemporary Scene (pp. 103-127).

Evidently, the structure is problematical. An author oriented chapter is followed by two on specific themes which could just as well be subsections of the all-encompassing period oriented last chapter. The inclusion of Brecht on the grounds that he had 'an enormous influence' on Weiss, Hochhuth and Kipphardt is a serious flaw. Brecht's major works on American themes all predate 1945 and the topic has been dealt with exhaustively elsewhere. Also, the author nowhere attempts to show to what extent Brecht's image of America influenced that of the writers of documentary drama. The first chapter thus becomes a shaky second introduction which is never properly linked to the main body of the study. Attempts to bridge this gap by differentiating between Brecht's epic theatre and the documentary drama of Weiss (*Vier Nam Diskurs*), Hochhuth (*Guerillas*), and Kipphardt (*In der Suche J. Robert Oppenheimer*) lead to comments which must bewilder the informed reader. Brecht is described as concerning himself 'with character and character development' (!), whereas documentary drama is seen to tend toward a de-emphasis of these qualities 'in favor of strong didactic criticism' (p. 48). Yet ten pages further the above trio are referred to as 'dramatists in the Brechtian tradition.'

Similar errors and contradictions abound. Although works by East German authors were specifically excluded 'because of the predictable polemics' against the United States, the author affirms that he 'did not knowingly apply political criteria in selecting the works under discussion' (p. 20). Yet he does include an analysis of Rolf Schneider's *Der Prozeß Richard Waverly* because it is 'considerably more restrained' than other East German works on the subject and because it 'readily fits' into the second chapter with its two subheadings 'American Foreign Policy as Reflected in Documentary Drama' and 'The Use of the Atomic Bomb as a Reflection of American Foreign Policy.'

The classification of these plays as 'anti-American' reflects a lack of distinction between the American people and their government. Thus, in discussing Kipphardt's *Oppenheimer*, which is set in the McCarthy era, the attitude of responsible Americans opposed to their own government is simply called anti-American. Since no clear value system is established, this

oversimplification leads to a judgemental *salto mortale*. Oppenheimer's self-searching remarks about the scientist's sense of responsibility toward both science and government are not seen as being symptomatic of the modern scientist's dilemma in general but rather as an ingenious device introduced by Kipphardt to trick the audience into feeling sympathetic toward Oppenheimer and in this sympathy they 'are again showing anti-American feelings' (p. 71).

The third chapter treats Koepfen's novel *Tauben im Gras* (1951), Thomas Mann's story *Die Betrogene* (1953), and Zuckmayer's plays *Das kalte Licht* (1955) and *Die Uhr schlägt eins* (1961). Though Mann's story is set in the Weimar Republic and *Das kalte Licht* exclusively in the United States and England (!), the greater part of the discussion on the American in Germany centres around these two works. Nevertheless, it is in this chapter that the author realizes that in attempting to come to terms with the United States and things American, the German writer often assesses his own environment.

The concluding chapter deals with Koepfen's *Amerikafahrt* (1959), the first volumes of Johnson's *Jahrestage* (1970), and Frisch's *Tagebuch 1966-1971* (1972). The author dwells on their criticism of the American way of life, the prevailing social conditions, and the government's lack of positive action in the face of such serious problems as poverty and racism, crime and police brutality, political assassinations and corruption within its own house.

Since each work is treated separately, unnecessary repetition results. The mass of details prevents Cobbs from tracing the two basic trends in the development of the image in German postwar literature, two trends that admittedly are not always easy to separate but which the reviewer would like to outline briefly.

On the one hand, there is an increasingly political criticism of social conditions in the United States. Since America is seen as a particularly advanced example of the capitalist system, it serves to bring into focus trends and developments which are also noticeable in Europe. Fearing that Europe will follow in the footsteps of the U.S., and feeling exposed to these threats, many writers intensify the negative image and use it as a kind of warning. In the late 1960's a qualitatively different assessment of American society sets in. Writers become critical of America's ideology and system of government. The close interdependence of the West German and American systems of government is now taken for granted and writers like Frisch and Johnson start looking for political alternatives. Therefore they pay closer attention to the forces of opposition within the United States. On the other hand, there emerges beside this a negative image based on objective observations of the political and social sphere, a fictional, utopian image which goes back

to traditional aspects of the golden myth of America. It makes the United States the goal of projections of subjective hopes, longings, and needs.

Though Cobbs cursorily mentions this second trend in his introduction (Handke), he does not pursue it, nor does he try to show how the American reality, the traditional American myth and its negative reversal lead to a new ambivalent, multilayered, and even contradictory image which in its intricacy mirrors contemporary America with all its inherent contradictions. (HELFRIED W. SELIGER, UNIVERSITY OF TORONTO)

PAOLA BARBON. *Il Signor B.B. Wege und Umwege der italienischen Brecht-Rezeption*. Literatur und Reflexion, Neue Folge, Vol. 5. Bonn: Bouvier 1987. Pp. 397. DM98.00

L'étude de Paola Barbon, initialement présentée à titre de dissertation à l'Université de Muenster, tente de reconstruire l'histoire de la réception exceptionnelle qu'a connue l'œuvre de Bertolt Brecht en Italie. Cette histoire, qui prend ses racines dans la vie socioculturelle et politique de la nouvelle République italienne, est documentée avec minutie. En effet, l'ensemble des données est éloquent et assure une base solide pour le repérage des axes majeurs de la réception des écrits du dramaturge, théoricien, prosateur et poète allemand. L'ouvrage expose comment l'œuvre de Brecht a été saisie depuis les années vingt par une pluralité de pratiques et d'institutions. Hormis l'introduction et la finale, il se compose de quatre chapitres. Les deux premiers relatent les débuts de la réception de Brecht en sol italien, des années vingt au début de la République, en passant par les années de guerre et de résistance. Les deux autres chapitres forment plus des deux tiers de l'ouvrage et portent dans l'ordre sur les pratiques éditoriales et philologiques et sur les pratiques théâtrales. J'aurais aimé pouvoir suivre de manière un peu plus systématique le développement de quelques points théoriques, comme celui des liens entre le politique et l'esthétique par exemple, problématique fondamentale chez Brecht s'il en est une. Mais un tel type de développement, qui aurait nécessité un chapitre en soi, s'insère peut-être difficilement dans un travail s'orientant sur une tout autre temporalité, celle de la conjoncture. De fait, Barbon raconte une histoire, elle cherche à en indiquer les périodes et les enjeux qui lui donne corps, et cela, elle le fait très bien. Ceux qui s'intéressent à la circulation des matériaux discursifs, à leur recyclage et leur transformation dans une société plurielle, pourront parcourir dans le détail une bonne partie des chemins tortueux par lesquels sont passés les écrits de Brecht.

Les analyses de Barbon font ressortir un aspect parfois occulté de la pratique philologique, celui de la gestion, toujours contestée, jamais

universelle, des textes. La pratique philologique (Barbon s'attarde longuement aux aléas de la traduction et à ces textes qui servent d'introduction aux écrits de Brecht) sur laquelle s'appuie l'édition vise une certaine stabilisation lexicographique et interprétative des textes ainsi que leur canonication (assurée par exemple par l'inscription des textes brechtiens au programme scolaire). Dans les années cinquante et soixante, la maison d'édition Einaudi s'assure du monopole de la publication des écrits de Brecht. Au fil du temps, la réduction du nombre des traducteurs et leur nouvelle assurance dans le maniement du langage brechtien amènent une homogénéisation croissante de la version italienne. À ce sujet, le rôle des commentateurs et des théoriciens est tout aussi important. En effet, il a fallu un certain temps de réflexion avant de préciser la pensée et le vocabulaire théorique de Brecht. Or, cette stabilisation (toute relative), même si elle a débarrassé les traductions des ratés et des hésitations du début, et assuré la valeur artistique du texte brechtien, menacée par les emplois propagandistes des résistants et des intellectuels de gauche peu après la guerre, ne doit pas faire oublier la persistance d'une importante mobilité discursive, visible à l'analyse des multiples usages de l'œuvre. Dans le domaine théâtral, par exemple, un savant travail d'adaptation, accompagné d'une révision des traductions existantes, précède bien souvent les mises en scène dans les établissements importants (qui cherchent à promouvoir un théâtre national), comme c'est le cas au Piccolo Teatro de Giorgio Strehler et de Paolo Grassi. La mobilité du texte est encore plus manifeste au niveau local. Prenons l'exemple du Libera Scena Ensemble de Naples qui a réalisé le *Puntilla* et le *Cercle de craie caucasien* dans les années soixante-dix. Seules les mises en situation des personnages et des conflits étaient alors conservées. Les acteurs improvisaient de nouveaux dialogues à partir du dialecte local et des traditions scéniques populaires. En plus de ce type de mélanges, nous retrouvons fréquemment dans ces mêmes années un usage politique du texte brechtien, surtout des pièces didactiques, où celui-ci ne sert qu'à enclencher un processus d'interrogation sociale et politique qui dérive rapidement vers la mise en place d'un dispositif scénique plus approprié aux problèmes soulevés. Certains germanistes (Manfred Jaeger et Cesare Cases) s'opposaient à ce type de maniement textuel non respectueux de l'auteur et de la forme des textes qu'ils supposaient achevés et intouchables (p. 268). Mais force est de constater que si la pratique philologique met en place un processus d'homogénéisation et 'veille au grain,' pour ainsi dire, elle n'arrive en aucun temps à prendre en charge l'ensemble des usages et à imposer son autorité.

À ce même sujet, il est intéressant de se rendre compte du rôle du *Piccolo Teatro* de Strehler et Grassi. Les mises en scène de Brecht au *Piccolo*

sont parmi les plus célèbres (*L'Opéra de quat'sous*, en 1956, et *La vie de Galilée*, en 1964, ont été des succès légendaires). Mais un peu paradoxalement, le *Piccolo* se présente comme l'institution qui a probablement le plus collaboré à la stabilisation (encore une fois relative et localisée dans le temps) de la forme théâtrale brechtienne en Italie. Suite au succès de sa mise en scène de *L'Opéra* en 1956, à laquelle Brecht avait assisté et qu'il avait célébré, Strehler s'est vu confier par Suhrkamp la gérance des droits de mises en scène pour l'Italie. Il devient une espèce d'administrateur du texte brechtien ayant droit de jugement sur son interprétation. Or, on a fréquemment fait usage de ce droit — peut-être à bon escient parfois, si l'on se remémore cet engouement généralisé pour Brecht dans les années soixante en Italie (p. 223). Mais, il est arrivé que des réalisateurs comme Pasolini (pour *Sainte-Jeanne des Abattoirs*, en 1964) n'ont pu obtenir les droits de réalisation désirés. Par ailleurs, au-delà de la mainmise du *Piccolo* sur Brecht, le 'génie' des mises en scène de Strehler (souvent dites supérieures aux textes de Brecht!) aurait eu comme effet d'imposer une espèce d'orthodoxie dans la manière de jouer Brecht, dont il était apparemment difficile de se départir.

Le type d'enquête mené par Paola Barbon, comme elle le souligne dans son ouvrage, trouve sa limite là où le nom propre 'Bertolt Brecht' s'estompe derrière une nuée de réutilisations difficilement repérables et théorisables (mais dont l'auteur donne des exemples). Il se bute à cette dissémination de fragments brechtiens aux quatre coins de la République, à l'influence des écrits théoriques dans les domaines de la chanson engagée et commerciale (!) et à la circulation de citations et d'allusions brechtiennes dans les discours politique et publicitaire.

Il y a bien des choses à dire au sujet de l'évolution des interprétations de l'œuvre brechtienne, que le travail de Barbon met finement en lumière. Notons brièvement l'interrogation croissante sur l'(in)actualité du projet pédagogique brechtien et des modèles de compréhension qui le sous-tendent. À ce sujet, l'auteure dévoile ses cartes à la toute fin de l'ouvrage (nous avions compris sa position bien avant ...): elle aime beaucoup Brecht et nous suggère en guise de conclusion que tant que son œuvre suscitera la polémique et le dissentiment, Brecht sera bien vivant parmi nous. Elle s'appuie pour cela sur une fiction radiophonique sur Brecht, où résonne en finale, au moment même où l'on entend un appel à la révolution, le rire ironique de Brecht. L'avant-dernière scène 'montrait' Brecht assistant avec assentiment au joyeux pillage de son jardin. L'auteur aurait laissé dans son œuvre la propre graine du dissentiment. En d'autres mots, il aurait su prévoir son efficacité polémique, l'utilisation des mêmes textes par des partis adverses. C'est bien beau, mais je me demande si cette manière d'expliquer

Le questionnement sur l'actualité de Brecht ne masque pas une perte de puissance de son projet pédagogique et de ses analyses, que signaleraient certains détournements esthétiques: l'ouvrage de Paola Barbon mentionne en effet que la mise en scène brechtienne de Strehler est devenue à partir des années soixante-dix une citation d'elle-même qui, selon ses critiques, n'arrive plus à innover; elle évoque aussi la réalisation de *L'Opéra de quat'sous* par Dario Fo à Turin (1981), qui devait à l'origine être présentée à Berlin-Est, mais qui fut décommandée, après que la direction du *Berliner Ensemble* eut pris la mesure des coupures et des modifications 'irrespectueuses' que Fo voulait apporter au texte de la pièce. Montée à Turin, *l'Opera dello sghignazzo* de Fo prit l'allure d'un spectacle cynique s'apparentant bien plus, selon *Der Spiegel*, à une moquerie des 'supershow' de *Broadway* qu'au ton puritain de Brecht (p. 230). Selon moi, ces deux exemples de réutilisation, qu'on ne saurait qualifier de marginaux, signalent un changement dans la conjoncture culturelle. Ne serions-nous pas devant une esthétique de la citation (postmoderne et/ou conservatrice?) où les images renvoient non plus au 'réel' mais à d'autres images, et une esthétique du cynisme, signalée entre autres choses par l'absence de tout optimisme, deux nouvelles stratégies (en ce qui a trait à la mise en scène de Brecht en Italie) inconciliables avec le projet pédagogique de Brecht, même en tenant compte de son ironie, et dont l'ampleur échapperait à l'analyse de Paola Barbon? (CLAUDE DIONNE, UNIVERSITÉ DE MONTRÉAL)

*KARIN RICHTER-SCHRÖDER. *Frauenliteratur und weibliche Identität. Theoretische Ansätze zu einer weiblichen Ästhetik und zur Entwicklung der neuen deutschen Frauenliteratur*. Frankfurt: Hain Verlag 1986. Pp. 242. Paper DM48.00

With rare thoroughness and critical acumen, Karin Richter-Schröder considers in *Frauenliteratur und weibliche Identität* contemporary attempts to develop a theory of female aesthetics and proceeds from there to examine recent 'Frauenliteratur' published in the Federal Republic of Germany. The reviewer notes with regret that it is still necessary for her to specify that 'Frauenliteratur' does not mean 'Trivialliteratur,' but rather is a classification used in the seventies, by feminists and also by certain publishing firms.

French feminists have made important contributions to the development of a theory of female aesthetics. Richter-Schröder does not espouse Irigaray's nor Cixous's view that the specificity of woman's literary creativity lies in its rendering of the female experience of the body. In her opinion, the acceptance of such a theory can lead to a reversed pattern of patriarchy's

argumentation according to which biology is destiny. Irigaray's theses are furthermore irrelevant for entire groups of women, such as for instance the victims of sexual mutilation. Cixous does not really consider existent texts, her thesis is a catalogue of demands, her aesthetics are prescriptive. Richter-Schröder quotes Simone de Beauvoir to give her own view greater weight. In an interview with Alice Schwarzer, published in *Der Spiegel* (vol. 30 April 1976), de Beauvoir stated that while it is positive for women to not be ashamed of their bodies, it would be ridiculous to believe that the female body can provide a totally new vision of the world. It would affirm the female body as no more than an anti-penis, it would mean succumbing to the irrational, the mystical, and to the cosmic. It would mean engaging in a game men have been playing for too long a time already.

Richter-Schröder is more inclined to accept Julia Kristeva's theory which places women's texts within the context of emancipatory literature and sees it as having a highly subversive potential. If text practice is political practice, the relation between the symbolic and the semiotic is evident. The poetic text becomes political through its structure. Kristeva sees art situated at the cutting edge between what is subjective and what constitutes societal discourse and hereby opens new perspectives for the discussion of female aesthetics. The production of text is subversive action and woman who is excluded from the dominant discourse can, if she is aware of this exclusion, consider it not a loss but on the contrary creative potential. Woman, who does not participate in the symbolic ordering of the world and of language, can as an outsider show clearly language's repressive function. The Canadian reader will remember Louky Bersianik's *Enguêlione*, a book which does exactly that.

Richter-Schröder states that female aesthetics must take into consideration the working conditions of the female artist, as well as the socio-political goals of her work. She briefly points to the past, to Virginia Woolf who saw literary history as a negative backdrop against which the images of autonomous women must be created. Even many nineteenth-century novels written by women are, according to the German critic, to a great extent part of this negative backdrop, as they offer only two paths to their female protagonists: adaptation to the male world or despair.

The literature of the romantic period seems more innovative, possibly thanks to female influences. Associative writing, the publication of correspondences as epistolary novels and of literary fragments constitute literary experimentation and express a greater understanding of subjectivity, from which romantic utopia develop. The distance between the aesthetic product and real life lessens. Bettina von Arnim's epistolary novel, *Die Gündertode*, is a text which refuses to bend to the strict laws of aesthetics,

experiments with open form and replaces fictional elements with personal experiences. In her essay on this novel, Christa Wolf (1980) confronts the life of the Gündert with that of Bettina and concludes that the Gündert does not die from unhappy love but rather because of the norms of her time, a time which Bettina von Arnim knew not to provide women with an opportunity of developing their artistic potential.

Richter-Schröder confirms the findings of feminist linguists (Verena Aebischer, Claudine Herrmann, Mary Ritchie Key, Robin Lakoff, Luise Pusch, Dale Spender, Barrie Thorne, Nancy Henley, Senta Trömel-Plötz); sexist structures, sexist lexical elements, a sexist syntax and sexist semantics are to her a fact.

Women's novels in Germany, as in other countries, have very often been autobiographical. Richter-Schröder believes this tendency to be a means of expressing feminist goals. The contemplation of woman's everyday problems does bring to the surface societal causes of individual suffering and provokes, in the recipients of such texts, a feeling of solidarity, of community, which might well become the motor of socio-political action. Richter-Schröder recalls the phenomenal success of Verena Stefan's *Häutungen*, a novel published in 1975 which had, by 1978, sold 140,000 copies and given financial security to the Munich publishing firm Frauenoffensive. This commercial success led other publishing houses, such as rororo or Fischer, to introduce collections of female texts.

Richter-Schröder notices the lack of a complete history of West-German women's literature, since 1970, a literature characterized by a 'New Subjectivity'. She cites examples such as Karin Struck's *Klassenliebe*, Maria Erlanger's *Der Hunger nach Wahnsinn*, novels which are essentially the subjective articulation of a collective experience. The novels of the seventies show a predilection for autobiography, linear structure, chronological order and the use of simple language. They do not speak of official careers but of private lives, of key events in personal development such as sexual initiation, marriage, the illusion of romantic love. They generally have an anti-male bias, frequently glorify the female body and its fluids, much as Annie Leclerc advocated in *Parole de femme* (1977).

Richter-Schröder perceives with some regret the retreat into an all female world, often privileged by the authors, as well as their concentration on the rendering of woman's everyday existence. Most authors within the 'Frauenliteratur' category of the seventies, and that excludes writers such as Bachmann and Wolf, have not delved into the darker waters of the subconscious and consequently have not been able to reconstruct in its entirety the female self. They do not arrive at a possible change of the self, nor at a possible overcoming of the patriarchal model for the self's conduct.

Richter-Schröder names one exception, the not yet very well-known author Ginka Steinwachs, but unfortunately does not include any bibliographical reference.

A closer look at Verena Stefan's *Häutungen*, Svedde Merian's *Der Tod des Märchenprinzen* (1980), Brigitte Schwaiger's *Wie kommt das Salz ins Meer* (1976), and Elisabeth Albertsen's *Das Dritte* (1977) gives a very clear picture of the reception of these texts, by the general public as well as by critics. It does not reveal much enthusiasm on the part of the present generation of women scholars. Richter-Schröder sees these texts as lacking emancipatory impetus as well as structural innovation. Her conclusion is that a definition of female aesthetics must examine, if not wait for, women's texts of more recent years as these tend to be more experimental. The texts of the seventies have not transgressed traditional form and genre limitations. Richter-Schröder points several times, and again in her conclusion, to the experimental art of Pina Bausch and the Wuppertaler Tanztheater. In her opinion, 'Frauenliteratur' has not yet reached new forms; Pina Bausch's work has and could serve as an example and impulse to innovation in literature also.

Frauenliteratur und weibliche Identität is a sympathetic and yet severe analysis of the work of extremely successful German women novelists between 1970 and 1980. It is followed by an extensive bibliography. The subtitle of the study, 'Theoretische Ansätze zu einer weiblichen Ästhetik und zur Entwicklung der neuen deutschen Frauenliteratur' indicates clearly that a full definition of female aesthetics is not yet possible. Richter-Schröder's study is but a part of the foundations for the development of a theory of female aesthetics. As such, it is an important contribution to the history of literature and to the field of Women's Studies. (MARGUERITE ANDERSEN, UNIVERSITY OF GUELPH)

NATALIE M. ROSINSKY. *Feminist Futures: Contemporary Women's Speculative Fiction*. Ann Arbor, Michigan: UMI Research Press 1984. Pp. xi + 147. US\$19.95

Over the past twenty years, feminist writers in the United States and abroad have shown a remarkable preference for metaempirical genres (particularly utopian and science fiction) to accommodate their projects of demystification and transcendence of our Western politico-cultural patrimony. It had evidently become clear that realistic fiction could but provide the proverbial room of one's own, a narrative studio as it were, whereas the steadily broadening scope of modern feminist analysis and

speculation required a more galactic solution to its literary housing problems. The critical community has responded to and appreciated this relatively new development in women's literature — prevalently for the American scene — in numerous articles and some book-length studies. Among the latter, I consider Rosinsky's *Feminist Futures* the best published to date.

Rosinsky proposes to investigate the influence of modern feminism on form and content of some better-known works of contemporary women's speculative fiction (a term she borrows from author-critic Samuel R. Delany and uses to include fantasy as well as utopian/science fiction). In her introduction ('A Feminist Continuum: Androgyny to Gynocentrism'), she rightly reminds us that feminist ideology does not constitute a unified system of thought, but rather a framework containing a range of views that can either be differentiated in political terms (liberal, socialist, radical feminism, etc.) or according to their assumptions about the forces shaping human potential, the avenue of Rosinsky's choice.

Any theorizing about human potential presupposes an answer to the question how biological sex (female, male) can be thought to interrelate with psychological gender (feminine, masculine). Proponents of biological essentialism postulate that there are innate psychological and spiritual differences between the sexes which precondition the gender identities — and hence the drives and potential abilities — of women and men. Feminist adherents to gynocentric essentialism perceive women's allegedly inborn feminine traits as superior to men's (equally 'natural') gender characteristics, a tenet which reverses the position of androcentric essentialism that women are biologically limited creatures, inferior to men.

Feminist advocates of androgyny believe, instead, that human gender is not predetermined by physiological sex, but rather affirm that individual gender identity as well as social gender differences are structured by the impact of the socio-cultural environment upon the individual's psycho-physical development. Rosinsky propounds to distinguish this feminist notion of (socio-cultural) androgyny which considers female and male abilities as potentially equal from the traditionally Western, androcentric concept of androgyny 'whose advocates often literalize its symbolic representation in a hermaphroditic or sexually epicene figure to support their own physiologically deterministic outlook.' This differentiation is crucial, she argues, as 'The suggestion that traditionally masculine and feminine traits (e)merge as a direct result of physical sexual ambiguity is fundamentally essentialist,' and because, furthermore, 'many proponents of Western androgyny continue to hierarchize "masculine" and "feminine" traits from an androcentric perspective' (p. x).

Regarding gynocentric essentialism and feminist androgyny as merely the two extreme poles of a wide variety of possible feminist stances in the nature/nurture controversy, Rosinsky sets out to identify the ideological place of thematically comparable speculative fictions of the 1960s and 1970s along the continuum that exists between these philosophical antipodes. She focuses on narratives revising ('re/visioning') the theme of classical metamorphosis as a 'multi-valenced metaphor for the search of female identity' (p. 2) in Chapter One ('Metamorphosis: The Shaping of Female Identity'); June Arnold's *Applesauce* (1966), Rhoda Lerman's *Call Me Ishitar* (1973), Lois Gould's *A Sea Change* (1976), and Angela Carter's *The Passion of New Eve* (1978), are treated in this context and traced back to some of their literary predecessors, notably Virginia Woolf's *Orlando* (1928). Rosinsky also includes in this chapter a brief but intriguing inquiry into the connections among feminist narratives of metamorphosis and twentieth-century feminist body and performance art (for instance Martha Wilson's and Eleanor Antin's photographic essays *Posturing: Drag*, 1917, and *Carving: A Traditional Sculpture*, 1974; Adrian Piper's street performances; or Judy Chicago's *The Dinner Party*).

In Chapter Two ('Questors and Heroines: New Myths, New Models'), the author investigates narratives employing the classical quest motif and the utopian travelogue as patterns for a feminist *Erziehungsroman*; Dorothy Bryant's *The Kin of Alva Are Waiting for You* (1971) and Mary Staton's *From the Legend of Biel* (1975) are at the centre here, but Ursula K. Le Guin's *The Left Hand of Darkness* (1969) is also discussed at some length. The classic of feminist polemical literature, Joanna Russ's *The Female Man* (1975), as well as Marge Piercy's *Woman on the Edge of Time* (1976) and Sally Miller Gearhart's *The Wanderground: Stories of the Hill Women* (1979) are analyzed in Chapter Three, entitled according to its thematic focus 'The Battle of the Sexes: Things to Come.' Rosinsky summarizes and extends her interpretative results in Chapter Four ('The Futures of Feminist Discourse'), and concludes her study with twenty pages of notes, a bibliography listing predominantly American primary and secondary sources, and an index.

Should the reader be misled by this book's initial statement of purpose to expect a somewhat dreary exercise in feminist *Ideologiekritik*, the critical chapters of *Feminist Futures* prove him wrong. Going well beyond a mere pin-pointing of particular feminist ideologies in individual speculative fictions, Rosinsky provides perceptive and informative readings of the novels chosen for investigation that integrate much previous scholarship and surpass it by far. In my view, her interpretations of Arnold's *Applesauce* (Chapter One) and Staton's *From the Legend of Biel* (Chapter Two),

intricate novels of an androgynous tendency that require considerable skill in their treatment, are especially successful.

Perhaps more debatable than the results of her textual analyses are some of Rosinsky's concluding generalizations in Chapter Four. The author begins this chapter by arguing persuasively for feminist androgyny in politics and fiction, an ideological stance that this reviewer happens to share and is hence disqualified to debate. Subsequently, she makes the interesting observation that there seems to be no clear correlation between particular feminist ideologies and certain literary practices or formats that could be assumed to be congruent with these beliefs. Rather, Rosinsky asserts that each of the authors focused upon in her study, whether of essentialist or androgynous predilection, employs narrative techniques 'that engage active reader involvement in the de/construction of textual meaning. These techniques include complex, at times unreliable narration; plot devices and metaphorical systems that invert "fact" and "fiction"; unconventional typography and graphic design; dialectical and associative narrative structures; and atypically heroic or multiple protagonists. They also include neologisms (both gender-free and gender-specific); subversive humor; interpolation of incremental or contrapuntal embedded discourse to reinforce didactic aims; and omission of narrative closure' (p. 107).

Yet, Rosinsky's suggestion that these narrative techniques — by creating a non-hierarchical textual form on which feminist writers and readers collaborate in merging 'the feminist politic of "grass-roots activism" with the original meanings of text as a "woven" fabric or structure' (p. 107) should be conceived of as 'elements of fundamental, empowering feminist praxis' (p. 111) seems problematic from both a feminist and a literary critical perspective. With the exception of some neologisms, the narrative devices referred to here (and the 'reader-orientedness' they create) have nothing inherently feminist to them, as many a modernist or postmodernist text may amply prove.

This quibble, however, should not detract from the considerable merits of the book under review. By describing the formal as well as the thematic and ideational peculiarities of speculative fictions, Rosinsky achieves in her study a level of interpretative comprehensiveness that is still exceptional in a critical field as politically charged and content-oriented as hers. For the science fiction specialist as well as the general reader, *Feminist Futures* hence recommends itself as a well-rounded introduction to a stream of women's literature that is as yet little known in academic circles. (ANNEGRET J. WIEMER, UNIVERSITY OF ALBERTA)

*ALFONSO DE TORO. *Die Zeisstruktur im Gegenwartroman*. Tübingen: Gunter Narr 1986. Pp. 209.

L'étude d'Alfonso de Toro se propose un double but. Se basant sur la théorie analytique de Gérard Genette, il élabore d'abord une méthode extrêmement nuancée pour décrire la successivité temporelle du discours narratif. Ensuite il applique cette méthode à trois romans contemporains, illustrant trois types de temporalité, cernés les plus importants pour le roman occidental récent. *Cien años de soledad*, de García Márquez, renouvelle la tradition balzacienne en combinant linéarité et cyclicité pour aboutir à une temporalité mythique typique du 'réalisme magique.' *La Casa Verde* de Vargas Llosa reprend le modèle flaubertien du roman de point de vue, créant une structure temporelle basée sur la simultanéité, renouvelant ainsi le discours descriptif critique du réalisme classique. Enfin, *la Maison de rendez-vous* de Robbe-Grillet représente la tendance du nouveau roman à dissoudre le concept même de succession narrative en créant une espèce de temporalité anémique qui transforme le récit en structure thématique abstraite.

Dans la partie théorique, Alfonso de Toro soumet l'appareil conceptuel de Genette à une analyse très serrée, aboutissant à une taxinomie subtile des catégories de l'arrangement du temps' (rapport entre le temps de l'histoire et le temps de discours) et la durée (rapport entre chronométrie et étendue textuelle). On imagine difficilement une catégorisation plus détaillée. De Toro pousse la subtilité taxinomique jusqu'à opérer avec des subdivisions rébarbatives à 7 décimales ('1.2212111 Analapen').

Le problème avec la taxinomie d'Alfonso de Toro est qu'il me paraît reposer sur des bases épistémologiques discutables. En particulier, ses définitions sont souvent vagues — malgré leur longueur — et ne sont guère aptes à engendrer des procédures heuristiques opérationnelles. C'est ainsi que la définition de l'événement, fondamentale pour toute étude de la successivité narrative, fait entièrement défaut. Tout au plus Alfonso de Toro définit-il vaguement l'histoire: 'Da ferner eine Geschichte immer die Transformation einer zeitlichen Zustandes *t*₁ in einem zeitlichen Zustand *t*₂ ist ...' (p. 18). Qu'est-ce qu'un 'état temporel'? L'idée qui manque est celle de l'espace spatio-conceptuel. De Toro distingue entre deux 'niveaux de discours profond' (pp. 24-25): il s'agit simplement de la temporalité du récit. Le second concerne les instances de l'énonciation — il ne s'agit naturellement pas de deux niveaux dont l'un serait plus profond que l'autre, mais de deux éléments structuraux — parmi tant d'autres — nécessaires à tout récit fictif. Cf. p. 33 où de Toro abuse aussi du qualificatif, parlant de

'passé profond' (qui serait contenu dans le temps de l'analyse) sans du tout définir ce concept.

Par ailleurs, la taxinomie affine fort bien celle — déjà passablement touffue — de Genette, mais il m'est difficile d'y trouver des concepts qui enrichissent vraiment la théorie française. Le chapitre sur *Cien años* intéresse surtout par son étude minutieuse de la circularité temporelle, (p. 75 sqq.), trait assurément le plus original du roman de Márquez. Alfonso de Toro montre bien comment cette structure est liée à une vision mythique du cosmos et à une anthropologie basée sur le héros. En revanche, il convainc moins lorsqu'il interprète l'utilisation effrénée que fait Márquez de l'achronie comme produisant l'illusion de l'intemporalité⁶ (p. 87). La dimension dans laquelle se déroule le mythe — aussi celui de Márquez — n'est certainement pas l'atemporalité, mais la 'pan-témporalité': tout événement est happé, consommé pour ainsi dire (cf. le mythe grec) par le temps. Enfin, je ne vois pas du tout quel fondement théorique Alfonso de Toro peut invoquer pour introduire le concept d'oppositions de base⁷ (p. 59 sqq.) lorsqu'il veut nous montrer la 'structure triadique' de l'action du roman, structure qui n'a en tout cas rien de spécifiquement temporel.

Il est significatif que ce soit dans l'analyse de la *Casa Verde* que la méthode genettienne d'Alfonso de Toro trouve son plein rendement. En effet, le roman de Vargas Llosa est un récit tout 'métonymique', dont le ressort principal est justement la manipulation de la successivité temporelle. La segmentation à laquelle celle-ci donne lieu, très complexe, est décrite avec précision par Alfonso de Toro dans des schèmes qui seront sans doute aussi très utiles à des fins pédagogiques. On voit comment Vargas monte son roman comme une vaste opération de plans contrastés plutôt que comme des concaténations de causes et d'effets.

Après avoir étudié ces deux romans considérés avec raison comme figures typiques de la 'nueva-novela' latino-américaine, Alfonso de Toro nous étonne un peu en choisissant comme représentant du nouveau roman la *Maison de rendez-vous*. Celui-ci représente sans doute un 'nec plus ultra' d'une certaine tendance du nouveau roman français, mais dépasse justement jusqu'à détruire les structures temporelles qui sont précisément la marque distinctive du nouveau roman proprement dit (pensez p.ex. à la *Route des Flandres* de Michel Simon).

Par ailleurs je trouve l'analyse d'Alfonso de Toro exacte et précise, mais un peu maigre, car le résultat de ces quelque 35 pages est que la *Maison de rendez-vous* n'a aucune structure temporelle! Les indications temporelles sont vidées par Robbe-Grillet de leur contenu chronologique ou ségmentiel pour ne fonctionner plus que comme des panneaux vides divisant des segments reliés uniquement — et partiellement — par une structure

thématique. Alfonso de Toro résume fort bien le résultat 'temporel': 'Die einjige Zeit, die bleibt, ist die des Erzählers und die der Lektüre, ein *temps mental* also, der so lange dauert, wie Erzähler und Leser tätig sind' (p. 196).

Le travail de Alfonso de Toro s'inscrit dans la tradition de l'analyse textuelle structurale d'un Gérard Genette et se limite donc à considérer la dimension temporelle des oeuvres de fiction, sans aborder les implications socio-culturelles que véhiculent ces structures textuelles. L'auteur part ainsi d'un parti pris d'immanence, formulé: 'Erst nach einer gründlichen Textanalyse kann man überhaupt auf historisch-ästhetische und rezeptionsästhetische Phänomene schließen' (p. 6). Or, dans l'analyse de la temporalité fictive, on bute immédiatement sur les interprétations culturelles. Lorsqu'on passe en effet de l'analyse de la pure successivité à celle des structures temporelles, c'est-à-dire, à la façon dont un roman forme la dimension temporelle, les concepts analytiques se tirent nécessairement des structures temporelles mentales telles qu'elles existent dans l'espace socio-culturel. C'est ainsi qu'Alfonso de Toro lui-même est amené à caractériser le temps d'un García Márquez comme 'mythique' traduisant donc une certaine façon historiquement définie de concevoir une temporalité cyclique.

Voilà pourquoi le travail d'Alfonso de Toro, malgré ou peut-être à cause de sa haute technicité, laisse souvent le lecteur sur sa faim. Il excelle à démontrer comment la segmentation du discours traduit toutes sortes de manipulations avec la successivité temporelle, mais il s'arrête malheureusement au seul même du problème de la temporalité fictive. Cependant il montre utilement comment on peut élaborer la méthode de Genette et son analyse de Vargas Llosa prouve que pour certaines oeuvres une telle méthode, pour laborieuse qu'elle soit, porte ses fruits. (MORTEN NOJGAARD)

⁶WARREN F. MOTTE JR. *Oulipo: A Primer of Potential Literature*. Lincoln and London: University of Nebraska Press 1986. Pp 209. Paper US\$9.95

Oulipo presents itself much as does the rich iconographic tradition which extends from the Middle Ages to the Renaissance, a tradition wherein develops a 'potential' sense of textuality, a semantic manifestation which then as today 'speaks' of the 'fertile madness' that comes out of a love of language.

To celebrate Oulipo's 25th anniversary, Warren F. Motte Jr. gives us, for the first time in English, an anthology of Oulipian productions. Appropriately enough, the *entrée* to this volume begins with the front cover which, on a grey background, emphasizes three times the acronym OULIPO

in black 96 points letters. Each successive pair of letters is set in a different bold type, yielding a series of readings: OUPOLI, LIOUPO, POLIOU. A photograph taken in a garden, superimposed on the graphemes, shows a group of people standing and sitting around a table which seems curiously out of place in the garden. The authority of the group-portrait is quickly deconstructed by the pipe-smoking head which emerges from the centre of the round table. A photo-montage, an enigma signalled, no doubt, by the replica of a sphinx which seems to captivate the attention of a member of the group. This is Oulipo.

Oulipo, created on 24 November 1960 as a literary research group, has many affinities with marginal literary movements, be they called Grands Rhétoriciens or Dada. Conceived at Cerisy-la-Salle, the Ouvroir de littérature potentielle began with a conversation between its co-founders, François Le Lionnais and Raymond Queneau, over the necessity to encourage experimental writing (Queneau was thinking of his own experimental poem) by starting some sort of research group in experimental literature. Thus began the *Séminaire de littérature expérimentale*. There were ten founding members drawn from a variety of fields in the arts and sciences, and the group has now expanded to 25. Among the best known names in North America, we shall cite Noël Arnaud, Italo Calvino, Marcel Duchamp, Harry Mathews, Georges Perec. Ties with the Collège de Pataphysique are not uncommon among its members (in fact, Oulipo began as a sub-committee of the Collège).

Literature is central to Oulipo's activities because, as they firmly hold, language solicits our attention only as literature. Consequently, the middle pair of the acronym stands for a type of literature linked, not to an academic language, but to the Adamic language of palindromes, lipograms, tautograms, heterograms, pangrams, etc. If today, with its penchant for post-modernism, academe feels at ease with Lipo (*littérature potentielle*), it was not always the case. Noël Arnaud, who wrote the anthology's foreword (and 'Prolegomena to a Fourth Oulipo Manifesto — or Not'), reports that in the first decade of Oulipo's existence, academe 'blissfully ignored Raymond Queneau and the Grands Rhétoriciens, considering them alike to be mere entertainers' (p. xii). It is hardly a coincidence then that one of the original members of the group was the eminent Renaissance scholar, Albert-Marie Schmidt. But if today Oulipo has joined, in the words of Noël Arnaud, who became Oulipo's president after the death of Le Lionnais, 'the game of pedagogic competition,' he reminds us that 'it can retain its audience in the lecture halls only by feigning to imitate the theories and terminology taught in the schools' (p. xiii).

Because of Oulipo's desire to distance itself from the canon and the institution which codifies and guarantees it, the notion of *séminaire*, with its specialized connotation, was dropped in favour of *ouvroir*, a word which designates, since the end of the thirteenth century, various work-places and shelters (associated with artisanal and charitable work) and allows for all kinds of taxonomic play. *Ouvroir* bears an etymological relationship to *ouvrer*, *ouvrier*, *ouvrage*, *oeuvre*. More significantly, this choice also underlines the group's fondness for the notion of writing as praxis. Here, the poet as 'maker' stands in opposition to the 'inspired' poet. Literature, believe the Oulipians, just like mathematics, is capable of being explored. In Queneau's aesthetic (like Barthes's *texte de jouissance*) reading is a conscious, voluntary act of decoding.

The most complex issue regarding the group's foundation concerns that last pair of letters of the acronym, for not only does *potentielle* define the object, it specifies the manner in which Oulipo acts upon it. The thrust of Oulipian activity is, in the words of Le Lionnais, twofold: 'Analytic Lipo seeks possibilities existing in the work of certain authors unbeknownst to them. Synthetic Lipo constitutes the principal mission of Oulipo; it's a question of opening new possibilities previously unknown to authors' (p. 38). This double direction is the source of a dynamic tension visible in the irreducible impulse, as Motte puts it, which occurs when the desire to disavow the canon by willfully selecting obscure literary figures clashes with the desire to recover some of the lost space in the literary pantheon, by proclaiming a spiritual affinity with literary figures who are canonical even by orthodox standards. Similarly, with the synthetic perspective, 'cultural resistance to innovation' creates another concern which provokes the opposite reaction (see 'Second Manifesto' pp. 29-31), 'a Modern form of the old Quarrel of the Ancients and the Moderns,' says Le Lionnais. These problems are usually overcome by the Oulipians through the integration of theory and the practical. The best example of how this works can be seen in the quintessential Oulipian production, Raymond Queneau's *Cent mille milliards de poèmes* (1961). Here, Queneau, attempting to 'recuperate and revivify traditional constraining forms,' the sonnet in this case, elaborates a synthesis and comes up with a new poetic form.

When the Oulipian Georges Perec speaks of 'the beginning of a new poetic art, capable of replacing the rhetorical vestiges still in use in most modern and contemporary poetic productions' (p. 42), he bases this observation on his belief in the efficacy of the 'play of constraints' which is at the centre of Oulipo's activities. Using arguments which remind of those used by Noam Chomsky in his *Problems of Knowledge and Freedom* (1971), Oulipo opposes 'the myth of literary inspiration,' and replaces it with the

aesthetic of formal constraint. Queneau explains in an early formulation: '... inspiration which consists in blind obedience to every impulse is in reality a sort of slavery. The classical playwright who writes his tragedy observing a certain number of familiar rules is freer than the poet who writes that which comes into his head and who is the slave of other rules of which he is ignorant' (*Le Voyage en Grèce*). Citing these 1938 words, Marcel Bénabou, in his seminal 'Rule and Constraint,' reprinted here, shows how constraint works by becoming 'a commodious way of passing from language to writing. If one grants that all writing — in the sense both of the act of writing and of the product of that act — has its autonomy, its coherence, it must be admitted that writing under constraint is superior to other forms insofar as it freely furnishes its own code' (p. 41).

Formal constraint is complex. Marcel Bénabou speaks of its assigned role as a help in acquiring 'a better knowledge of the functional modes of language and writing' (p. 41). The intention is to consider the materiality of language in order to free it from its 'significatory obligation.' As with so many activities of the Oulipians, their aesthetics rejoin those of the avant-garde, and, in this instance, the affinities with the work of Raymond Roussel and Michel Leiris cannot be missed. Paradoxically, it is out of constraint that arises, as Bénabou points out, 'a double virtue of liberation, which may one day permit us to supplant the very notion of inspiration' (p. 43). Constraint frees the virtualities of language as well as those of the writer.

The analogy between mathematics and literature is another ancient idea which is embraced wholeheartedly by the Oulipians for whom Lewis Carroll provides the prime example of mathematical constraint. As shown in Motte's introduction, this aspect of Oulipian theory and practice functions at several levels. For instance, it strengthens the attack on literary inspiration and allows Oulipians to move from theory to a broad range of applications from arithmetic to higher mathematics, algorithms, combinatorics. Many of the anthology's essays provide a strong introduction to the question. For instance, in addition to the very central 'For a Potential Analysis of Combinatory Literature' (pp. 115-25) by Claude Berge, the last four essays by Calvino, Queneau, Fournel and Enard (this last one, 'The Theatre Thees: A Combinatory Play' gives a stage application) offer an excellent sampler of Oulipian interest in mathematics. Again, as mentioned earlier, there are strong affinities with the work of other avant-garde movements, here that of the critical avant-garde of the mid-1960s represented by Umberto Eco and B.A. Uspenski.

Potentiality, the anthology makes it very clear, must not be understood as a matter of chance, for the aleatory has no place in the Oulipian canon (an obvious reaction against the Surrealists). Yet, as suggested earlier, the

temptation of the opposite is strong. Every theory becomes binary, moving in opposite directions only to come up with a new integration and therefore another experimental (potential) direction. To overcome the problem of the aleatory, the Oulipians searched ancient literature, as did other contemporary theorists, Harold Bloom and Michel Serres among others, and resurrected the notion of the 'Climamen' which, in Lucretius's terms, opposes random to deterministic. The result, as Calvino points out in his 'Prose and Anticombinatorics' (pp. 143-152), is to open up experimentation and to free the artist.

This is a very brief anthology. The reader will not find in it many practical examples of potential literature. The exception to this is Harry Mathews's 'Liminal Poem,' but it was written in English. The problem is obviously the fact that, as Motte recognizes, Oulipian practical demonstrations resist translation, whereas theory does not. If the reader wants to be informed about praxis, then it is necessary to go to the original French. What does Motte do in providing English-speaking readers with an Oulipian anthology? First, by drawing from several sources he brings together some of the principal Oulipian theoretical texts and offers a remarkable translation that preserves the original yet erases all traces of the passage from one language to the other. Second, he brings to the fore what are, after all, essential questions about literature and offers the graduate seminar, be it in literary criticism or in creative writing, enough material to provoke discussion and to move the student towards a better understanding of literature, if only by putting on the carpet the perennial question of literary inspiration. Finally, the vigorous arguments in favour of experimentation ought to convince the creative artist to move towards the production of 'potential literature.' One question remains. Does Oulipo, with its esoteric experimentation, touch only the selected few, or does it go beyond the literary circle and interact with the social? To say there is a direct link would be difficult, but, on the other hand, there are general trends which would seem to indicate that there are affinities which cannot be discounted. If the post-modern characterizes many activities of this end of century, Oulipo partakes in the type of experimentation, so visible in video culture, computer creations, and in some of the best TV commercials. The appeal is broad and far reaching. Oulipo itself is very much aware of deep cultural innovations. This is why it never loses sight of what is 'potential.' An excellent introduction, strong notes, a glossary, a useful index, and above all a lively text, make this a very desirable anthology. (PAUL ROBBERECHT, UNIVERSITY OF ALBERTA)

*THEO D'HAEN and HANS BERTENS, eds. *Postmodern Fiction in Europe and the Americas*. Amsterdam and Antwerpen: Rodopi/Restant 1988. No price

As the editors, Theo D'haen and Hans Bertens, explain in their introduction, this is a collection of essays that is the first in a series of volumes to be devoted to the question of postmodernism, both as a literary current and as the cultural period which contains it. As such, this volume continues the fine work of Douwe Fokkema and the same editors in bringing together the various discourses on the postmodern in a comparative and international context. The volume opens with Brian McHale's piece entitled 'Some Postmodernist Stories.' A continuation of some ideas developed in his *Postmodern Fiction*, this piece also serves as a lucid and critical introduction to the various positions in the postmodern debates, both in literature and in culture at large: the positions of Lyotard, Rorty, White, Bruner, Toulmin, Wilde, LaCapra, Graff, Newman, Lodge, and many others. McHale's argument is that all these writers produce what are essentially stories, or what Lyotard called legitimating metanarratives, about postmodernism, and that we must divest them of their authority as metanarratives: we must reject their implicit claims to objectivity or fidelity of representation, and evaluate them in terms of their use and interest to a particular audience.

This provocative stand introduces a series of essays that cover an impressive range of literatures: British, American, Canadian, Latin American, French, Italian, Norwegian, Slavic, Hispanic, and Dutch. Some of these essays are theoretical in ambition, though they often end up merely recapitulating the terms of the debate or relying uncritically upon the theories of Lyotard or Jameson. A. Kibédi Varga's 'Narrative and Postmodernity in France,' for instance, is a general and generalizing introduction to French philosophical concepts of modernity and postmodernity by way of making cursory remarks about the literary postmodernism of Perec and Tournier. Arild Linneberg and Geir Mork's 'Antinomies of Nominalism: Postmodernism in Norwegian Fiction of the 1980s' attempts to enact the postmodern in its fragmentary form and its challenge to traditional academic discourse, while investigating (via Adorno) the interface between modernism and postmodernism.

Other essays enter the debates employing the complex discursive strategies of poststructural and semiotic thought. Such is the case with Wladimir Krysin's contesting of the notion that the postmodern can be defined only through its metafictional characteristics. His study of a selection of Czech, Polish, Russian and Yugoslav texts goes beyond survey to informed analyses of the function of metafiction in Slavic fiction. It also raises the question of whether we can even talk of postmodernism in some cultures.

Anthony Mertens feels that anything postmodern in Dutch literature, for instance, is an American import, and localizes the specifically Dutch kinds of experimentation that might be mistaken for postmodern in the writing between the wars. Iris M. Zavala's 'On the (Mis-)Uses of the Post-Modern: Hispanic Modernism Revisited' further denies the existence of any 'pan-global' view of the term 'postmodern.' Its double argument is that Hispanic society is not the high-tech, post-capitalist breeding ground that has given rise to the postmodern elsewhere, and that postmodernism cannot mean the same in Spain as in other places, largely because modernism has been defined differently there. When Zavala generalizes from peninsular Spain to Latin America, she comes into conflict with Julio Ortega's view in the same volume, a view that makes the postmodern stress on textuality, self-reflexivity, historicizing, generic play, and the challenges to notions of subjectivity and representation into almost the essence of Latin American (and exile) writing. The impact and response to decolonization is read in two different ways in these papers.

What gradually becomes clear in reading this collection is that postmodernism can only be considered a plural and multivalent term. Indeed one of the tenets of the postmodern is that the local and the particular define, that difference is more important than similarity. Thus, each national culture will, by definition, exhibit a different form of the postmodern. In Italy, the material circumstances of the publishing and reviewing 'industries' cannot be ignored in considerations of what gets written — and read. Stefano Tanzi, author of the provocative *The Doomed Detective: The Contribution of the Detective Novel to Postmodern American and Italian Fiction*, argues this stand in his study of the Italian 'giovane narrativa' influenced by the work of Eco, Calvino, and American models (and cultural values). Richard Todd defines a British postmodernism that is in a direct, if parodic, dialogue with the traditions of realism and history. Geert Lernout shows how the Canadian postmodern involves, among many other things, a recoding of the traditional notion of regionalism into the postmodern idea of the local and specific. All of these excellent essays both argue for the particularity of each nation's brand of postmodernism and yet also offer incisive investigations of what can be seen to be common denominators: irony, intertextuality (parody), metafiction, a historicizing impulse, the links to various modernisms.

What Lernout's and Ortega's essays add to this is the point that, in some cultures, the postmodern is political. While there is clearly a change from the sixties' notion of political agency to a more deconstructive ideological position in the 1980s, this does not make the postmodern into the pessimistic or the neoconservative. It may lack a theory of agency (and so differ from feminist or post-colonial movements), but its 'de-doxifying' of

what Barthes called the 'doxa,' the tyrannical voice of common sense, has a political function. Ortega directly addresses this in his discussion of Latin American writers' postmodern textualized dialogue with history and politics, including the politics of marginality and otherness: 'this Latin American groundtone [marked by heterodoxy, relativism, and parody] reveals itself as an artistic and cultural practice that re-shapes the traditional models and the need for innovation into new, unique, and powerful articulations of historical necessities, into penetrating statements of critical and political convictions' (p. 206). Almost the final words of the volume, these act as a fitting testimony to its important rethinking of the already tired clichés of the postmodern as ahistorical, apolitical and trivial. The work of writers such as E.L. Doctorow, Toni Morrison, Christa Wolf, J.M. Coetzee and many others should have done this as well, of course. But it never hurts to have it said again. (LINDA HUTCHEON, UNIVERSITY OF TORONTO)

*JONATHAN ARAC, ed. *Postmodernism and Politics*. Minneapolis: University of Minnesota Press 1986. Pp. xlii + 171. Hardcover US\$29.50, paper US\$12.95

Postmodernism and Politics collects eight essays that had originally appeared in *boundary 2*. They range from the highly abstract, such as Paul A. Bové's 'The Ineluctability of Difference: Scientific Pluralism and the Critical Intelligence,' to highly specific discussions of writers, such as Raymond Williams, Frederic Jameson, Theodor W. Adorno and John Berger, who, however diversely, share a Marxist orientation. One aberrant essay by Andrew Parker, almost extravagantly out of place, examines 'Ezra Pound and the "Economy" of Anti-Semitism.' Another, by Dana B. Polan, performs a Derridean textual analysis (but with resonances from Jean Baudrillard) upon the 'spectacle' of American musical comedies, giving particular emphasis to Vincente Minnelli's 1948 film, *The Pirate*. A polemical tone characterizes many of the essays, but they are nonetheless largely vague in important respects. The two key words of the book's title are never actively defined, never confronted as problems. An irritating political uncertainty hangs over the essays like a thin mist: are they talking (when the two words of the title are actually in focus) about the modern world generally, about the industrialized segments of it or only about the United States? Furthermore, shibboleths heavily punctuate and mystify many of the essays at crucial junctures.

In his introduction to the volume, Jonathan Arac claims that 'new developments' in theory have 'allowed fresh perspectives on many of the

shibboleths of American cultural-political discourse' (p. xxix), but quite another set of taken-for granted terms (not those that Arac has in mind), far from being made fresh, constrain the possibilities of theory, limiting it to the restatement of the unexamined. Not only do 'postmodernism' and 'politics' function assertively, though without clarity, but other terms, such as 'production' and 'hegemony' (and 'counterhegemonic') play shadowy, duplicitous roles in several of the essays. (This reviewer returned to Williams's *Keywords* for 'hegemony' and found it brilliantly exact, stimulating in its distinctions, having both a crispness and a freshness of perspective lacking in any of its uses in this volume, though John Higgins does capture part of Williams' complex analysis [p. 114].) The recurring shibboleths of *Postmodernism and Politics* exemplify the book's primary source of frustration: too much seems to hang upon discussions (about politics, about ideology) that have taken place elsewhere, but are assumed to have already established the currency of the terms employed. The essays might even be said to exult in their dependence upon prior discourse and in their relative freedom from the difficulties of confronting conceptual problems head-on, from both definition and analysis.

Postmodernism and Politics begins badly. Jonathan Arac's long introduction weaves together a number of citations, from disparate sources, all of which are thought to bear upon the 'task of historical interpretation to revise our sense of politics in the American life of letters' (p. x). Arac's method in his introduction seems to turn upon the assumptions that a widely-cast net constitutes a coherent discussion and that diverse citations, if they seem to employ the same terms, are necessarily parts of the same argument. Arac cites 74 authors and 129 individual works, an evident display of his reading, but fails to establish either coherence or direction. The difficulty is partly one of method: no matter what degree of lexical overlap, different writers, arguing from distinct premises, cannot add up to the purposefulness of a single argument. Arac weaves a second-order fabric (a quilt of postmodernism, perhaps), but does not build an argument. The difficulty in establishing coherence and direction also stems from the failure to offer a definition of the indefinable 'postmodern.' Arac's method flattens the differences between writers as disparate as Ihab Hassan and Theodor Adorno.

The difficulties in defining postmodernism have become notorious. There seem to be two very different meanings, each possessing a distinct archive of sources and secondary writings. On the one hand, postmodern signifies an inventory of determinate textual and artistic practices all of which are characterized by a highly self-conscious playfulness. Clearly, there may be reasons for asserting that these practices predominate in recent European

and North American art (or from the Second World War, to stretch the time frame), but they are also demonstrably transhistorical, as likely to appear in Homeric texts as in Robbe-Grillet's novels. On the other hand, postmodern signifies an historical period, NOW, our (in Bové's phrase) 'postmodern world' (p. 9). As Arac expresses it, 'Since we come late enough not to confuse ourselves with the modernists, we can accept our condition as postmodern' (p. xxxix). According to the latter archive, everything, or nearly so, in the recent past should reflect the fundamental structures, the ideology even, of this postmodern period. Normally, an economic, as well as socio-political, argument goes hand-in-hand with the periodization archive; even if it does not, the use of 'postmodern' as a period term does not privilege either literature or art (any more than would the historical treatment of any other period for which art might provide illustrative source materials or poignant commentary, but little more). There are advantages to claiming 'postmodern' as a period term for the recent past, but inelegant connotations abound. The broad sweep of resounding generalizations swallows distinctions. It is evident enough that Arac assumes the validity of periodization. He does not consider the separate claims of the other archive, the position that 'postmodern' describes specific textual practices, though his citation of scholars such as Hassan indicates a willingness to subsume the narrower standpoint to the strategies of the more encompassing, historical argument. It is also clear that Arac is unable to decide the extent to which he feels postmodernism to be a world-wide, transnational, or a specifically North American, phenomenon. In Arac's introduction and in some of the collected essays, there is a hidden premise that the United States is either the home, or at least indispensable discursive matrix, of postmodernism.

The essays that follow Arac's introduction display many of its own troublesome difficulties. A great deal of information and interesting commentary (on topics other than those proposed by the title) are given, but there is an overall assumption of a prior, and largely absent, discourse. Paul Bové's essay, for example, continues, virtually without interval, the intellectual embarrassments of Arac's introduction. Arac's Crayatism, in which everyone who uses the word 'postmodernism' is supposed to have been talking about the same phenomenon, seems alive and healthy in Bové's discussion. Scholars, such as Hassan, who have consistently used 'postmodern' to signify textual practices are conscripted into the struggle to correct hegemonic structures in American socio-political discourse: '[T]hey all conceive the postmodern and their own critical practices as alternatives both to the established values and beliefs of our mass culture and to the habitual linguistic forms of critical practice which legitimate those values' (p. 4). The homogenization of disparate citations (equally Arac's method in the

introduction) leads to the illusion of weightiness, a fabric heavy with its glitter, but it also builds a disturbing insubstantiality into the discussion. All those threads will lead, if traced, to very different arguments, to alien discussions, to other fabrics than that being woven. Bové's discussion is frequently platitudinous and indigestibly abstract. Thus he asserts that 'radical critical intellectuals must understand the historical specificity of the cultural practices of their own period with an eye to bringing their own practice and discourse in line with other oppositional forces in a society struggling against hegemonic manipulation and state violence' (p. 7). One can only suppose that a bracing dash of *in quoque* would help to clarify Bové's rather cloudy gallimaufry. Bové's long reprise of Stanley Aronowitz's Marxist analyses, for example, leads to extrapolation, not critique. Still, beneath the invocations of a prior discourse, the essay's hollow *Gerede*, there is at least one very interesting line of argument. Bové finds hope for the transformation of American society in the existence of a number of marginal discourses (which become, by being both current and marginal, 'postmodern') such as ecology and feminism. 'Radical theory,' he writes, 'can join other forces in preventing this apocalypse [Capitalism's attempt to dominate both "nature and the psyche"] by recognizing the independence of nature and by theorizing desire as part of the counterlogic of postmodern society' (p. 17). The specific 'culture formations' of postmodernism, such as ecology, feminism and literary theory (!), may play, Bové hopes, some kind of role in the creation of an effective anti- (or counter-) hegemonic discourse.

A number of the essays in *Postmodernism and Politics* rise above the limitations of Arac's editorial strategies. This reviewer found much instruction in the essays by Bruce Robbins on John Berger and John Higgins on Raymond Williams. Cornel West's essay on 'Ethics and Action in Frederic Jameson's Marxist Hermeneutics' is particularly subtle and challenging. As is the case with other essays in the volume, West cannot see the world through his obsession with the blocs and fissures in American culture. 'My plea here,' he exclaims, 'is not anti-intellectual or anti-theoretical, but rather a call for more sophisticated theory aware of and rooted in the present historical and political conjuncture in American capitalist civilization' (p. 141). West does not indicate the direction from which this plea might be answered. (Few of the contributors to the volume seem to possess even a foggy glimmer of the kind of theory that West desires.) Nonetheless, his analysis of Jameson's internal pluralism, the openness of his discussions to multiple directions, constitutes fairly sophisticated theoretical analysis that is perhaps both 'aware of and rooted in' the present moment it takes as given. Mary Louise Pratt's analysis of

recent reader-response criticism, specifically the positions developed by Gerald Prince, Jonathan Culler and Stanley Fish, is both instructive and stimulating. A certain amount of mystification, particularly concerning the 'production' that reader-response criticism is said to ignore, runs through the essay, but its main argument makes a strong claim upon the attention of anyone interested in the problem of readers and how they respond to literary texts. Following a point in Althusser's discussion of dialectic, Pratt argues that the normal (or 'technical') interpretive practices of American criticism develop no more theory than is required by the practice itself. Theory, in this view, tends to be, and may always be in the American literary tradition, self-serving and constricted. Prince, Culler and Fish are seen as American critics who, despite their stated convictions, engage in interpretation, pursuing a basically 'formalist' approach which belongs comfortably to the 'institution of criticism' as an American power structure (p. 29). Readers should behave, Pratt argues, not as Prince, Culler and Fish say they do, but rather as people who have learned to 'receive literary production as politicized and to politicize their own reception thereby' (p. 34). People and groups, Pratt also observes in her critique of Fish, are 'constituted not by single unified belief systems, but by competing self-contradictory ones' (p. 52). Here one may glimpse Pratt's evident intelligence escaping from the bounds (all those gestures, throughout the volume, towards an unexamined prior discourse) of 'political' assumptions that divide human discourse into neat, well-lit blocs of ideological formations.

Postmodernism and Politics can be recommended to readers who have an interest in the on-going debates about postmodernism (in whatever sense) or who are concerned with the adaptive strategies of neo-Marxism. The contributors' obsession with American experience (or, in Bové's case, more narrowly with the American 'academy'), their blindness to many issues, their assumption both of a prior discourse and of the ineluctability (to use Bové's term) of a number of specific conceptual issues and their usual failure to examine their assumptions, even while urging this practice on all others, are factors that impose a rather stiff admission fee upon potential readers. (One might add that the self-confidently assertive tone adopted by some of the contributors seems a bit painful at times. This reviewer found, for instance, that Arac's assertion that 'almost no women have figured in the debate' over postmodernism [p. xi] peculiarly irritating but also typical. What about, to cite only obvious counter-instances, the critical writings of Linda Hutcheon and Christine Brooke-Rose? or Gayatri Spivak's ongoing analyses of marginal discourses? or the fictions by Brooke-Rose and by Angela Carter?) On the whole, the *Postmodernism and Politics* is something of a curate's-egg. (ROBERT RAWDON WILSON, UNIVERSITY OF ALBERTA)

E.D. BLODGETT, A.G. PURDY, eds. *Problems of Literary Reception/Problèmes de réception littéraire*. Edmonton: University of Alberta, Research Institute for Comparative Literature, 1988. Pp. 196. Paper Cdn\$9.95

Cet ouvrage collectif contient les communications du premier de dix colloques organisés par l'Institut de recherche en littérature comparée de l'université de l'Alberta. Ces rencontres d'octobre 1986 avaient pour but de poser les fondements d'une vaste recherche consacrée à 'Une histoire de l'institution littéraire au Canada.' Le sujet de cette première rencontre était l'étude des 'problèmes de réception littéraire' qui concerne l'acte de lecture des oeuvres et l'effet produit par cette lecture comme éléments d'une histoire de l'institution littéraire. Les références aux travaux de Hans Robert Jauss, Wolfgang Iser, de l'École de Constance, de Manfred Nauman et de son équipe de l'Académie des Sciences de la RDA (Berlin), vont de soi. Dans les communications présentées ici, il s'agit d'articuler les théories ou de les modifier en fonction de la *matière canadienne*, de manière à rendre compte efficacement des problèmes de réception propres aux littératures du Canada.

Cinq champs sont ici délimités. Le premier, celui de la réception comme telle, se manifeste avant tout dans la critique littéraire. Le second ajoute l'histoire de la littérature comme autre lieu de réception et surtout de légitimation. Le troisième identifie une zone particulière, celle des comptes rendus critiques. Le quatrième considère l'effet de réception dans le phénomène de la conceptualisation de la littérature. Et enfin, le dernier embrasse la réception des littératures canadiennes, dont Milian V. Dimit propose des modèles comparatifs tels que définis par les professeurs-spécialistes de ce domaine. En reprenant ces divisions, nous tenterons de décrire les données pertinentes et intéressantes pour le projet général d'une Histoire de l'institution littéraire de même que les défauts de la cuisine.

Lorsqu'on parle de *réception*, on pense aussitôt à la critique littéraire, celle qui paraît dans les journaux et les revues, celle qui aujourd'hui s'exprime dans les médias. Kenneth Landry traite du discours critique des années soixante-dix au Québec, dont il montre les problèmes de constitution du corpus en raison de sa proximité même. Son intention est de voir en quoi la critique modifie la pratique des textes et se répercute dans l'histoire de la littérature. Pour comprendre ce problème de réception critique, cette fois du roman canadien-anglais de 1820 à 1910, Carole Gelson examine comment on lisait la fiction et comment on voulait que les Canadiens lisent et écrivirent à cette époque. Comme il s'agit de la lecture d'un genre d'oeuvres, la réception dépend de la conception qu'on avait du roman et de son

évolution durant la période choisie. Jacques Michon passe à la poésie et propose un cas, 'classique' désormais, de réception, celui du poète Émile Nelligan (1904-1949). Il s'intéresse surtout aux aspects du discours critique et de l'interprétation qui s'ensuit, empruntant pour cela la donnée de Jass sur l'horizon d'attente d'un lecteur institutionnel, le critique officiel, qui juge toujours d'après des critères implicites ou explicites d'ordre esthétique ou idéologique. Richard Giguère reprend cet élément de Jass pour étudier la réception de l'œuvre d'Alfred Desrochers, *À l'ombre de l'Orford* (1929-1965). L'analyse des textes critiques impose une périodisation en cinq étapes qui vont de l'accueil réservé de la première édition de 1929, à la consécration du Prix David, en 1932, et à la canonisation que marquent la publication dans la collection de Nénuphar en 1949 et la réédition dans la même collection en 1964, couronnée par le prix Duvernay l'année suivante.

L'histoire de la littérature est un second instrument de réception critique, qui prend le poids de l'institution scolaire et académique. Lorraine Weir étudie les stratégies des historiens canadiens-anglais en vue de canoniser certains auteurs, d'en exclure d'autres de l'Histoire. Ainsi, le lexique et la rhétorique de ces textes montrent un passage de l'attitude de *civilité* à celle de la *maturation* qui cache un mécanisme de dévalorisation et d'exclusion de textes féminins, entre autres effets. René Dionne donne un exemple concret et très contemporain, auquel il est d'ailleurs attaché, la *Revue d'histoire littéraire du Québec et du Canada français*. Au moment de cette communication, la disparition de cette revue était annoncée en raison de sa situation financière difficile; le sort est maintenant jeté. Les problèmes de survie viennent ici des éditeurs, des organismes subventionnaires et d'un public forcément restreint: en ce sens que, comme le dit René Dionne, 'la R.H.L.Q.C.F. n'est ni la revue d'un département ni celle d'une université, mais celle d'un groupe interuniversitaire et interrégional.' Cette 'situation' est-elle une hypothèque pour une revue de cette nature?

Les comptes rendus critiques des revues et journaux littéraires sont rarement pris en compte dans l'esthétique de la réception des textes. Et pourtant, elle a une aussi grande importance que celle des critiques des journaux et des revues spécialisées. Douglas Barbour et David Staines en donnent des exemples, pour la poésie canadienne-anglaise du 20^e siècle et la production canadienne-anglaise actuelle par rapport à celle qui la précède. Staines propose ce domaine aux étudiants en quête de sujets de thèses de doctorat: 'Thesis-searching students might well turn to the pages of Canadian newspapers and magazines.'

Ce que produisent les divers lieux de réception critique jusqu'ici étudiés est une des notions de la littérature. C'est la question essentielle: *qu'est-ce que la littérature?*, à laquelle tentent de répondre les textes des lecteurs

critiques et aussi des auteurs. David Hayne apporte une contribution tirée d'essais, d'histoires littéraires et de préfaces d'œuvres du XIX^e siècle canadien-français: la notion de littérature dépend de plusieurs données dont l'influence française du début du siècle et l'enseignement classique de la dernière moitié. Lucie Robert complète ce panorama et décrit l'émergence du concept de 'littérature canadienne-française' dans la presse québécoise de 1870 à 1948. Dans les textes qu'elle a choisis, on trouve une série de définitions auxquelles la rhétorique des figures donnent des valeurs particulières, morales, nationales, esthétiques, selon les époques et les auteurs. Annette Hayward s'intéresse aussi à la presse, des années 1900 à 1930, où se situe le débat entre les régionalistes et les exotiques qui aboutira à la confrontation de deux conceptions opposées de l'avvenir de la nation canadienne-française et de sa littérature.

Le dernier texte de ce recueil, de Milan V. Dimitić, propose une synthèse des modèles et des paradigmes utilisés pour l'étude des littératures canadienne-anglaise et canadienne-française et de leurs rapports. Ces données aident à comprendre à la fois l'évolution des mentalités collectives, des influences réciproques ou extérieures, la réception en général et l'institutionnalisation en particulier. L'auteur termine par une série de questions théoriques auxquelles son texte en annexe, sur le poly-système de la littérature, apporte des éléments de réponse, inspirés des théories de Itamar Even-Zohar.

À la suite de cette lecture, une première interrogation s'impose qui porte sur la portée réelle de ce projet collectif d'une 'Histoire de l'institution littéraire au Canada.' S'agit-il en fait d'une institution littéraire ou de plusieurs? La dualité des textes du recueil, canadiens-anglais et canadiens-français ou québécois, laisse croire à une pluralité, chacun des auteur(e)s se spécialisant absolument dans *sa* littérature et *son* institution. La comparaison n'a pas eu lieu ici et Milan V. Dimitić, dans son texte final, s'en tient à la description des essais de comparaison des littératures canadienne et québécoise et aux problèmes qu'ils posent. La question revient alors: peut-on faire une 'Histoire de l'institution littéraire au Canada' sans d'abord faire l'histoire des institutions, canadienne-française, canadienne-anglaise et autres, et ensuite sans définir les bases d'une comparaison valable des données recueillies par cette première recherche? Sinon, il faudrait considérer ce recueil et les autres annoncés comme un amalgame d'études séparées, sans rapport entre elles et sans objectif commun autre que l'initulé du projet général, ambigu dans son titre même. Si tel n'était pas le cas, il faudrait alors aller au-delà de l'étude de Milan V. Dimitić et poser les fondements d'une étude comparée, *vraiment comparée*, des institutions littéraires canadiennes. Entreprise qui suppose plusieurs préalables, dont le

moindre, mais non le moins essentiel, est d'éclairer l'idée d'institution elle-même. Après quoi, on serait disposé à suivre le chemin proposé par l'éditeur du recueil, Anthony Purdy: 'établir ainsi les bases d'une théorie et d'une histoire du cadre institutionnel qui régit les conditions de production et de réception de la littérature au Canada.' (CLÉMENT MOISAN, UNIVERSITÉ LAVAL)

*SHIRLEY NEUMAN and SMARO KAMBOURELI, eds. *A/Mazing Space: Writing Canadian Women Writing*. Edmonton: Longspoon/Newest Press 1986. Pp. 427. Paper Cdn\$24.95

There can be little doubt that *A/Mazing Space: Writing Canadian Women Writing* represents a provocative rethinking of literature by Canadian women writers. The collection brings together more than thirty essays which explore both familiar and unfamiliar texts. It also brings together, as contributors, both literary critics and creative writers, anglophones and francophones, opening up the possibility of an intriguing and reflective dialogue.

The editors, Shirley Neuman and Smaro Kamboureli, describe the twofold purpose which informs *A/Mazing Space* in the following way: 'to reread our literary tradition in the context of insights from feminist criticism and to bring recent theoretical formulations to bear on the question of women's place in our culture and our writing' (p. ix). To reread the tradition of Canadian literature from the perspective of feminist criticism is to pay special attention to what has been excluded from the canon of that tradition. It comes as no surprise, then, that the book attempts to open up a discursive space for those texts which are marginal or other to the canon of Canadian literature: the works of native, non-white and immigrant women, the *roman Québécois*, the diaries, notes and letters which cannot be classified within conventional literary genres. Janice Williamson on the poetry of Marjorie Pickthall, Claire Harris on black women writers or Barbara Godard on native women's literary production — to cite only three examples — take up a figure or a group who scarcely appears in canonical Canadian literary histories. But this is not the only way in which *A/Mazing Space* challenges the reader to rethink Canadian literature. When Kamboureli rereads Alice Munro's stories with a critical practice informed by Hélène Cixous' theories she is able to foreground a very different Munro from the writer who has been praised for her careful attention to realistic detail. In Kamboureli's reading, Munro's texts construct a feminine body whose previously silenced voice is able to speak and thereby subverting the sovereignty of a male-female binary opposition which had consigned it to passivity. The discovery

(and recovery) of a voice makes possible 'the narrator's own emergence as a woman of discourse, as a woman writer' (p. 35).

Here, in the convergence of the female body and the question of women's discourse, we come to the second dynamic behind *A/Mazing Space*: what are the implications of recent theoretical developments for the reading and interpretation of Canadian women's writing? Such a reconceptualization will necessarily draw inspiration from poststructuralism's stress on a self-referential textuality and a linguistic model. But what is of even more importance to many of the essays in the collection are those poststructuralist feminist theorists who have explored the discursive strategies of an *écriture féminine*: one thinks of the French critics, Hélène Cixous and Luce Irigaray; one also thinks of the Québécois writers, Nicole Brossard and Louky Bersianik. It is not an easy task to define *écriture féminine* or 'women's writing'; indeed to attempt to provide a master text of this discourse would be to contradict its own project which seeks to disrupt all such globalizing definitions. However, it is possible to outline the general issues and motifs around which *écriture féminine* thematizes itself. Perhaps most significant would be a sustained effort to produce a language which exceeds the binary opposition of male/female. This is how Lola Lemaire Tostevin, whose own bilingual poetry is insightfully analyzed by Neuman, describes the texts of Cixous: 'the feminine nevertheless refuses to be incorporated by the other which must always be respected in its strangeness and mystery. ... it never seeks to appropriate or oppose' (p. 390). Donna Bennett adopts Margaret Laurence's image of the river which flows both ways from *The Diviners* to make a similar point. For her a female writing 'could eliminate boundaries between such categories as form and content, or signified and signifier, without destroying the categories themselves. In other words, feminine writing would not be restricted by pre-existing concepts such as "genres" and "conventions," but would be able to absorb these concepts and transform, redefine or replace them' (p. 242). Viewed in this way, women's writing is plural and multiple, always seeking to put in question or exceed limitations and boundaries. This orientation foregrounds those writers whose textual practice can be seen to disrupt, parody and subvert received conventions of both literary genre and gender representation: Daphne Marlatt and Nicole Brossard whose relentless questioning of language, sexuality and the body is explored in essays by Lorraine Weir, Carolyn Hlus and Laurie Ricou; Audrey Thomas whose contestation of literary and socio-cultural tradition in *Intertidal Life* is carefully brought out by Linda Hutcheon; Louky Bersianik whose parodic rewriting of Plato's *Symposium* is analyzed by Jennifer Waeliti-Walters. The list could be continued. *A/Mazing Space* is a

collection which will yield new perceptions and new insights with every rereading.

Like all thought-provoking books, Neuman and Kambourelli's volume also raises questions for further investigation. I am left wondering how we are to reassess those texts by Canadian women writers who saw themselves as producing a subversive, marginalized body of literature, but who wrote within traditional realist narratives. How might we reread such texts as Gabrielle Roy's *Bonheur d'occasion*, Irene Baird's *Waste Heritage* or Helen Potrebenko's *Taxi* when contestatory textual practice has become bound up with the stylistic audacities of poststructuralism and postmodernism? These are problems which are not taken up in *A Mazing Space*. Still, the very fact that the book elicits them is testimony to its power to provoke a rethinking of Canadian women's writing. It is unquestionably a book which will be welcomed by those interested in critical theory, in women's literature and in comparative Canadian studies. (PAMELA MCCALLUM, UNIVERSITY OF CALGARY).

*STÉPHANE SARKANY. *Québec, Canada, France: Le Canada littéraire à la croisée des cultures*. Aix-en-Provence: Université de Provence 1985. Pp. 250. Paper FF110.00

Le livre de Stéphane Sarkany intitulé *Québec, Canada, France: Le Canada littéraire à la croisée des cultures* constitue une des premières tentatives en Amérique du Nord de mettre en pratique une nouvelle 'science de l'écrit' (p. 135) qu'on désigne en France sous le nom 'bibliologie.' Encore à l'état d'ébauche en Europe, la bibliologie encourage une approche pluridisciplinaire de l'analyse du fait littéraire. Ce faisant, elle 'touche tous ceux qui écrivent, publient, diffusent et lisent et tous les appareils et modalités par laquelle [sic] l'acte de consignation du discours s'accomplit' (p. 135). Le livre est un phénomène social et culturel aussi bien qu'esthétique et, muni d'une variété de méthodes critiques telles que la sociologie de la littérature, la sociolinguistique, l'analyse génétique des textes et la théorie de la communication, Sarkany entreprend de montrer comment le littéraire et le culturel peuvent s'éclairer mutuellement, citant le cas des lettres canadiennes-françaises.

Une première mise en garde: ni un traité théorique ni une étude exhaustive de la littérature francophone au Canada, ce petit ouvrage vaut surtout par la diversité de sa matière, qui néanmoins laisse apparaître un fil conducteur: l'interdépendance du social et du littéraire. L'étude est divisée en deux grandes parties, intitulées respectivement: 'Sur les structures

culturelles' et 'Sur l'acte littéraire' mais en fait les deux domaines sont inséparables, d'où les 'points de recoupement' au niveau de leur contenu.

Mais examinons un à un les chapitres qui composent les deux parties. Le premier chapitre du texte s'intitule tout simplement 'Hier' et nous renvoie aux années '60 au Québec, c'est-à-dire à la veille de la Révolution tranquille. Sarkany retrace l'itinéraire d'un écrivain français, Claude Aveline, venu au Canada pour faire une série de communications se rattachant toutes à son métier de journaliste. Pendant sa tournée canadienne, Aveline tint un journal de voyage. Celui-ci contient non seulement son emploi du temps mais aussi des bribes de commentaires et la mention de certaines expériences l'ayant profondément impressionné. Ces notes serviraient plus tard de matière première à une conférence et à un texte à deux variantes, axés sur la situation de la langue française au Canada et plus précisément sur le phénomène de la 'diglossie.'

Elaborés à partir d'un 'appareil pré-textuel' consistant en des fragments restitués du calepin, trois photographies et un tableau résumant graphiquement le contenu de son futur texte, les propos d'Aveline subirent un processus complexe d'encodage avant d'apparaître dans leur version définitive. La disponibilité de toute cette documentation préliminaire permit à Sarkany une saisie génétique des versions du texte. Il trouva que les ratures et les ajouts, lorsqu'ils ne sont pas provoqués par des exigences stylistiques, résultent d'un certain 'filtrage' (p. 38) qui relève une bonne partie du message au royaume du 'non-dit.' Le travail minutieux du manuscritologue déniche les soucis d'Aveline à l'égard de la nature ambiguë des rapports du Québec avec son propre pays et à l'égard de la situation précaire de la francophonie canadienne, tiraillée entre la France et la civilisation anglo-américaine.

Mais l'étude génétique des écrits d'Aveline ne s'arrête pas là. Car le voyage de ce dernier à travers le Canada inspira aussi une autre série de trois textes, qui relèvent beaucoup plus de l'imagination cette fois-ci: un récit fictif, une pièce radiophonique et un roman. Les trois sont réunis sous le titre 'Hoffmann Canada' et sont tous des variantes de la même histoire. Dans celle-ci le narrateur est un diplomate français nommé Lemonnier qui voyage par train au Canada. Lors d'un trajet de nuit effectué entre Winnipeg et Vancouver il lui arrive une aventure quelque peu proustienne: une lumière inexplicable provenant des Rocheuses produit chez lui une espèce de 'flashback' et il se rappelle tout d'un coup l'histoire d'un jeune homme nommé Hoffmann, ancien agent du réseau dirigé par Lemonnier pendant la deuxième guerre. Fils d'un Canadien mais élevé en France par sa mère française, Hoffmann avait toujours entretenu des sentiments ambivalents sur le Canada, pays qui pour lui représentait à la fois un retour aux sources et

un espace quasi mythique. À cheval sur deux cultures très différentes, il avait toujours rêvé de s'installer dans l'Ouest canadien et de devenir artiste. Malheureusement sa mort prématurée l'empêcha de réaliser ce projet à connotations symboliques.

Établissant d'abord un 'arbre typologique' des différentes modalités du discours employées dans les trois variantes composant 'Hoffmann Canada', Sarkany se lance dans une étude endogénétique de celles-ci. Les modifications apportées aux manuscrits successifs reflètent souvent les exigences des divers types du discours et touchent à des domaines aussi variés que la représentation de l'espace narratif et géographique, l'agencement des éléments thématiques, la signification de certaines séquences syntaxiques et sémantiques et le statut de l'instance narratrice. Mais si le manuscrit est un lieu de conflits discursifs, il est aussi le théâtre d'une lutte idéologique car des trois variantes du texte d'Aveline émerge un portrait du Canada et des Canadiens qui oscille entre le mythe et le 'réel', celui-ci étant en quelque sorte 'médiatisé' par celui-là.

Le deuxième chapitre du livre de Sarkany s'intitule 'Aujourd'hui' et se rapporte au dilemme dans lequel est prise la langue française au Canada, sujet déjà effleuré par Aveline. Ce chapitre contient des informations indispensables pour des étrangers (ou pour des Anglo-canadiens) inconscients des forces qui menacent la survie de la langue française dans notre pays. Dans cette section de son étude, Sarkany aborde des sujets très complexes tels que le bilinguisme, le multiculturalisme, la Loi 101 (et les amendements de celle-ci), le joute, la rivalité entre le français standard et le québécois et le phénomène de la 'diglossie'. En plus, il cite un certain nombre d'études sociolinguistiques, lexicologiques, sémantiques, etc., sources de renseignements extrêmement utiles sur l'état actuel d'une langue qui, ayant rompu ses liens avec la mère patrie, doit se protéger contre l'agression assimilatrice de l'anglais. Entouré d'anglophones, la communauté canadienne-française est en état de siège linguistique. C'est un problème avant tout 'géographique'. Cependant, en passant par le culturel, il atteint l'imaginaire aussi. D'où le thème de la troisième section de *Québec, Canada, France*, intitulée 'Constants et variables: Essais sur les conditions géographiques des pratiques culturelles littéraires au Canada.' Les premières pages de ce chapitre sont consacrées à une analyse de la façon dont quelques écrivains canadiens transposèrent des aspects de l'espace géographique en 'paysages intérieurs', quand ils ne se détournerent pas du premier pour inventer un univers 'autre'. Les Anglo-canadiens et les Franco-canadiens réagissent différemment aux conditions de vie dans notre immense pays froid. Celui-ci est livré aux caprices d'une nature que les Anglo-canadiens, en tant que peuple dominant, ont le sentiment d'avoir maîtrisée, tandis que

les Franco-canadiens, eux-mêmes dominés, trouvent la géographie physique aussi inhospitalière que les géographies 'politique' et 'socio-culturelle'. Des phénomènes réels tels que l'urbanisation, la répartition de la population par région, les inégalités dans le système d'éducation, la cohabitation d'un grand nombre de minorités ethniques et l'omniprésence de la culture américaine dans toute la société canadienne favorisent la propagation de la civilisation anglo-canadienne au dépens des peuples minoritaires. Cette situation se répercute sur le domaine culturel, inspirant deux littératures — anglophone et francophone — d'aspects très différents et destinées à des publics dissemblables.

Nous arrivons maintenant à la deuxième partie de *Québec, Canada, France*, intitulée 'Sur l'acte littéraire.' Cependant, ce titre ne doit pas nous induire en erreur car il ne s'agit point d'un traité d'esthétique, vu l'orientation bibliologique de ce livre. Dans la première étude de cette section il est question du 'filtrage idéologique' (p. 143), de l'édition, de la traduction, du tirage, de la distribution, bref, de tout ce qui se rattache à la 'science de l'écrit'. Sarkany essaie de répondre à des questions épineuses: 'Que lit-on au Québec et comment le marché du livre dans cette province est-il influencé par un colonialisme culturel exercé par d'autres pays comme la France et les États-Unis?' 'Une politique protectionniste est-elle souhaitable?' Et finalement: 'Quels sont les effets d'une politique de décentralisation sur le marché du livre?' Sarkany revient à ces questions dans le prochain chapitre: 'Recherche et enseignement bibliologiques au Canada francophone.' En plus, il examine les rapports entre le pouvoir et la recherche, il touche au sujet des subventions accordées aux artistes et aux éditeurs et il étudie la pression exercée sur le marché québécois du livre par les multinationales américaines et françaises. Mais l'auteur nous prévient que ce n'est qu'une esquisse du projet de recherche que la bibliologie doit entreprendre au Québec.

À la fin du livre de Sarkany se trouvent deux études qui relèvent du domaine de la 'sociologie de la littérature.' La première analyse porte sur *La Sagouine* d'Antonine Maillet et se qualifie d'exercice de 'bibliologie poétique et politique.' Sarkany explique comment les opérations énonciatives créent 'un espace intermédiaire entre artificiel et réel' (p. 177) dont la signification profonde dépendra de l'orientation idéologique des lecteurs. Lorsque la narratrice de *La Sagouine* promet de nous 'raconter' une 'histoire vraie', elle brouille déjà les pistes, ce qui invite à des interprétations contradictoires. Est-ce un texte populaire ou avant-garde? Réaliste ou fantaisiste? Selon le bagage idéologique du lecteur, le récit *La Sagouine* sera considéré comme 1) un portrait cruellement exagéré et diffamatoire de l'Acadie, 2) un texte fictif mais imprégné de couleur locale et ethnique, 3) un document

revendicateur des droits de tous les francophones au Canada ou 4) une expression de l'angoisse existentielle de l'Homme. Trop vraisemblable pour ressortir de la fabrication pure et trop scandaleux pour être admis, le récit ne se prête qu'à des interprétations partielles (et partiales) déformées par des structures idéologiques.

L'étude qui clôt le livre de Sarkany s'intitule 'Sociologie du texte biculturel: Le *Salut Galameau!* de Jacques Godbout.' Une analyse sociolinguistique des anglicismes dans le roman de Godbout montre comment ceux-ci sont à la fois un signe de la domination anglaise et sa démythification. Dans ce récit diglossique le discours du protagoniste est imbibé de mots anglais. Ou bien il ne se rend pas compte de leur 'étrangéité' ou bien il se les approprie, espérant que ces symboles de la 'supériorité technologique économique anglo-américaine' (p. 195) apporteront une certaine 'fiabilité' à ses paroles. Chez l'auteur, par contre, il n'y a pas la moindre hésitation — il sait rendre ses textes 'populaires.' Mais il sait aussi que chaque fois qu'une séquence syntaxique est interrompue par l'insertion d'un anglicisme, le tissu de son texte s'amincit. Cette intrusion incessante ne manquera pas de produire un sentiment de malaise chez le lecteur et éventuellement une prise de conscience de la domination dont il est la victime. Sarkany remarque à juste titre que ces 'citations tirées du discours social "français" ... ont un double aspect: elles sont à la fois une simple reproduction du discours social et elles en sont aussi la parodie, par là-même la critique' (p. 205). Privés de leur 'valeur d'échange symbolique' (p. 212) les mots anglais à l'intérieur de ce texte retournent à leur 'valeur d'usage,' qui est nulle au sein d'un roman censé être écrit en français. Quand on regarde la diglossie à la loupe de la bibliologie, elle s'avère une anomalie symptomatique d'une société en crise.

Mais ayant appliqué la méthode bibliologique à l'étude des discours, c'est le moment de faire un 'Discours de la Méthode.' Comment définir la bibliologie? Est-ce vraiment une science? La réponse est sans doute négative, car elle est plutôt le remède que la recherche transdisciplinaire porte à une société qui n'a que trop tendance à vouloir faire passer tous les faits et les gestes humains par un système de classifications rigides et arbitraires, obscurcissant ainsi les rapports entre les différents domaines. Il est grand temps qu'on ranime le sens du mot 'communication' dans le terme 'la théorie des communications.' La bibliologie y parviendra peut-être.

(DELORES WILLIAMS, UNIVERSITY OF MANITOBA)

'EVA-MARIE KRÖLLER. *Canadian Travellers in Europe, 1851-1900*. Vancouver: University of British Columbia Press 1987. Pp. xv + 197. Cdn\$25.95

Cet ouvrage constitue une contribution majeure à l'histoire d'un genre mineur, le récit de voyage et il éclaire la sensibilité collective des Canadiens et des Canadiennes du XIX^e siècle. Il renseigne aussi sur l'art de voyager dans la seconde moitié du siècle alors que triomphe le tourisme bourgeois.

Si l'Europe de ces voyageurs, c'est avant tout la Grande-Bretagne et la France, elle inclut souvent l'Italie et la Terre Sainte. Tous nos voyageurs admirent la grandeur britannique alors à son zénith. Bien des Canadiens anglais y voient naturellement le signe de la suprématie de la race anglo-saxonne. Quant aux Canadiens français, ils font preuve de sentiments mêlés face à la France: la plupart reprouvent la politique religieuse de la Troisième République pour se réfugier dans la célébration de la France 'éternelle.'

L'auteur ne s'est pas cantonné dans l'imprimé, assez facilement accessible. Soulignons ici toutefois ses dépouillements intelligents de périodiques trop peu utilisés comme la *Revue canadienne*. Elle a su répérer des manuscrits intéressants comme, par exemple, les journaux de voyages conservés au Séminaire de Québec. C'est ainsi que ses deux voyageurs types soit Fred C. Martin et le curé Joseph-Nérée Gingras sont présentés d'après leurs journaux de voyages inédits. L'auteur possède bien la littérature générale sur ce type d'étude.

On pourrait multiplier les exemples de l'apport de ce livre à la connaissance de l'histoire culturelle. L'auteur fait mieux connaître des hommes chez lesquels le voyage a tenu une place de choix tels un Routhier ou un Provancher. Quant à ses pages sur les peintres et celles sur les femmes, elles comprennent parmi les plus intéressantes du livre. L'auteur sait aussi montrer la portée métaphorique des récits comme par exemple, Paris chez Routhier.

Les comparatistes salueront avec joie cette étude. En effet, l'auteur embrasse les récits publiés en anglais et en français. Elle ne marque pas de dégager similitudes et différences des mentalités. L'image de la guerre franco-prussienne hante les voyageurs des 'deux races.' Les uns et les autres se scandalisent de l'irréligion des Parisiens. Londres fait l'unanimité pour sa civilité. Ces voyageurs du Nouveau Monde se pâment aussi d'admiration devant l'Antiquité dont il sont nourris par leurs lectures et leur éducation.

Mais le contact de l'Europe fait éclater des divergences dues à l'origine ethno-culturelle et à l'appartenance religieuse. Les Canadiens anglais sont chez eux à Londres tandis que les Canadiens français retrouvent des affinités

profondes avec la France des ancêtres. Face aux catacombes, protestants et catholiques réagissent différemment comme l'analyse finement l'auteur. Faut-il préciser que les sentiments ne coïncident pas non plus lors de la visite du champ de bataille de Waterloo? Au plan formel, l'auteur souligne finement que le récit anglophone est plus factuel et le récit francophone plus allégorique. Il faut regarder la quasi-absence de récits par des Canadiennes françaises qui rend impossible la comparaison entre femmes des deux cultures dominantes.

Certes, les études de ce genre ne sont pas sans limites. Certaines catégories de voyageurs (journalistes et clercs) sont sur-représentées alors qu'on aimerait bien entendre, par exemple, ces hommes d'affaires qui passent nombreux en Europe durant toute la période. Mais l'auteur est tributaire de ses sources ... Au plan de l'analyse, on peut différer sur des points mineurs: les Canadiens français ne sont pas tous sévères sur la modernisation de Rome après 1870; ils ne rêvent pas tous d'un grand empire colonial français 'légitimiste' (sic); plusieurs se sentent chez eux dans la vie quotidienne britannique comme Tardivel; leur éducation artistique les détourne-t-elle tant du classicisme en art? Quant au témoignage de certains voyageurs comme un Edmond Buron (Lamberg), ne relève-t-il pas d'une francophilie assez exaltée? Enfin, on trouve difficilement Jacques Cartier sur l'étonnant daguerrotype déniché par l'auteur (no 32 des illustrations). L'auteur aurait pu montrer plus nettement l'ethnocentrisme et la manie de comparer nature canadienne et nature européenne, au profit de la première, qui révèle le profond enracinement nord-américain des voyageurs canadiens-français. Ces réserves comptent peu aux côtés des grandes qualités de l'ouvrage: étendue et finesse de l'analyse alliées à un grand talent d'exposition, le tout coulé dans un style alerte bien éloigné de la lourdeur de trop de travaux universitaires. (PIERRE SAVARD, UNIVERSITÉ D'OTTAWA)

*PAUL HIARTARSON, ed. *A Stranger to My Time — Essays by and about Frederick Philip Grove*. Edmonton: NeWest Press 1986. Pp. 356. Cloth Can\$19.95, paper \$9.95

Back in 1968 when I was preparing a small book on Frederick Philip Grove for the Canadian Writers series of the New Canadian Library, I read all the pertinent material I could find. I had no way of knowing, of course, that Grove was really the German translator and author Felix Paul Greve, but I did note a number of curious discrepancies in his own accounts of his life. Checking publication dates and other details, I also concluded that the unnamed French writer who had supposedly been one of Grove's close

friends in Paris 'could be none other than André Gide.' He was the only prominent French author whose age and published biography fit the various allusions made by Grove.

Still, I was not sure whether or not to include my conclusion about Gide in the book. I could find no reference to a Frederick Philip Grove in Gide's writing, and the whole idea seemed somewhat far-fetched at the time. That is why I find the latest volume pertaining to Greve/Grove — Paul Hiartarson's *A Stranger to My Time* — quite fascinating. The truth about Grove, still being reconstructed from bits and pieces, far outstrips my wildest speculations of twenty years ago.

The latest revelations about Grove's life are contained in Paul Hiartarson's own section of the anthology and entitled 'Of Greve, Grove and Other Strangers.' In it he reveals that Baroness Elsa von Freytag-Loringhoven, an artists' model, poet and painter who became a notable Greenwich Village eccentric, was Elsa Ploetz, the same woman who in 1902 eloped with and married Felix Paul Greve. What is more, the Baroness left an unpublished autobiography which contains a detailed account of her relationship with Greve.

This autobiography and letters written by the Baroness are now part of the Djuna Barnes Collection at the University of Maryland. Barnes herself remained a loyal friend until the end of Elsa's extraordinary life, which included marriage to the Berlin architect August Endell a year before she eloped with Greve, a period as the mistress of Marcel Duchamp, and an effect upon William Carlos Williams which brought him to write a whole chapter on her in his own autobiography. Greve himself apparently based his two German novels, *Fanny Essler* and *Maurermeister Ihles Haus*, largely on Elsa's life.

It turns out that Felix Greve and August Endell were friends and that when Elsa's husband, incapable of meeting her demands, agreed that she could take lovers, she forthwith seduced the 'younger and relatively inexperienced Greve.' The relationship, however, seems to have been bizarre to say the least. When Elsa and Felix went off on a trip to Italy, for instance, 'out of pity' they took Endell with them. Elsa's account of the ménage à trois, incidentally, differs in many details from the information presented by D.O. Spettigue in his *FPG: The European Years*.

Elsa soon discovered that her 'Mr. Felix' was often given to distortion of the truth, something serious Canadian scholars would not fully realize for another half century and more. Their marriage was shaky, and it became shakier when they moved to Kentucky, where Greve hoped to become a 'potato-king.' According to Elsa's account, Greve abandoned her a year after

their arrival in the U.S. She managed to make her way back to Germany, where she met and married Baron von Freytag-Loringhoven in 1913.

Elsa's papers, unfortunately, contain no information about Grove's experiences in the U.S., providing not even a hint of where in the State of Kentucky the two German immigrants actually lived. That important period in Grove's life, when he made a complete break with the past, thus remains a mystery.

Hjartarson's volume contains ten little-known essays by Grove as well as an 'Intermittent Diary' for the years 1933 to 1940. The subjects covered include immigration, Canadian literature and Grove's own writing. The 'Diary' in particular provides a number of insights into the way Grove's mind worked.

The essays on Grove interspersed in the book are by a variety of critics, including the German scholar Walter Pache and such Canadian specialists as Margaret Stobie and Douglas Spittigue. The essays cover the entire range of Grove's work, from his early efforts in German to the writing of his twilight years. There is even an excellent essay on the unusual and often neglected novel about ants entitled *Consider Her Ways*. The Selected Bibliography, however, is marked by a number of curious omissions, such as the chapter on Grove by his acquaintance Arthur Phelps in his 1951 book *Canadian Writers*.

An annoying defect in *A Stranger to My Time* is that it is littered with typographical debris — and for a, men for me, fell for felt, was for way, mind for mine and so on. NeWest Press could obviously use sharper-eyed proofreaders. But despite this weakness, the volume must be considered a valuable and intriguing contribution to Canadian literary scholarship. (RONALD SUTHERLAND, UNIVERSITÉ DE SHERBROOKE)

*CARL WEISELBERGER. *Bridges: Sketches of Life, Artists, and the Arts That Join the Old World and the New*. Eds. Peter Liddell and Walter Riedel. University of Victoria: Hyperion Press Ltd. 1986. Pp. 176. Cdn\$18.95

Bridges is a collection of short stories, poems and humorous accounts by German-Canadian author Carl Weiselberger. Many of the works in this book have been published for the first time and, as the editors indicate in the introduction, *Bridges* is the first collection of Weiselberger's English writings. (However, some translations of earlier published German works are also included.) The editors have grouped the works into various sections which represent different facets of human and artistic experience: 'Art Becomes Life Becomes Art', 'Of Arts and the Man I Sing', 'Past Meets Present in

headings suggest Weiselberger covers a range of subjects in his writings including cultural identity, artistic endeavour and transitions from childhood illusion to the realities of adult life. While the geographical location of the works moves from Vienna to Italy to Canada, the image of art serves as a leitmotiv linking one story or poem to another.

The works in *Bridges* reflect the interesting tension between a series of opposites that govern human experience; the old world and the new, past and present, art and life, dreams and reality. These tensions are particularly highlighted by Weiselberger's use of child narrators who make transitions between their imaginative, dreamlike world to an awareness of the cold and often disappointing reality of the adult world. Through the eyes of these narrators the ordinary is perceived as extraordinary, and the real as mythical. A particularly excellent example of this is 'Mr. Beethoven My Piano Teacher', a story narrated by a young boy who is convinced that his teacher Mr. Bovolny is really Beethoven in disguise. In this tale, Weiselberger provides insight into the magical, imaginative world of a child's mind which associates words and names. The end of this story, like that of others in the collection, is characterized by a bittersweet knowledge that dreams can be shattered and that the charms of childhood cannot be sustained forever.

The majority of the selections in *Bridges* deal with various art forms including painting, sculpture, music, literature, and film. Weiselberger presents the reader with a refreshing, intimate look at artistic giants like Beethoven, Michelangelo and Heine. Each becomes more human, more universal while retaining his individuality as a great genius. Furthermore, the simplicity of the style, the confidential tone of the narrative make these artists both accessible and real. Heinrich Heine writes a letter from purgatory expressing his admiration and uneasy feelings for the mad Gérard de Nerval; the story 'At Home for William Shakespeare' explores the effect of the present technologically oriented society on the consciousnesses of the great masters like Shakespeare, Da Vinci and Beethoven. Da Vinci's realization that he would have to give up his renaissance mentality of multiple interests in order to concentrate on one area of expertise is a typical example of how Weiselberger brings the past to the present and questions the influence of the present modern world on older values. Even literary characters take on distinct and recognizably different personalities. For example, Don Juan's and Dr. Faust's conversation on sex and intellectual pursuits in the National Gallery of Ottawa is comical yet true to the characters created for them by their respective authors.

Art contains a certain ambivalence for Weiselberger and for the characters in his creative works. It can produce genius but also promote madness (as in the case of Gérard de Nerval). It can enchant and provide

solace to those whose real lives are empty, ('The Lady in the Black Silk Shawl'), or it can disappoint when viewed in the context of real experience ('This Is no Age for Poetry'). A story like 'The Goethe Specialist,' which parodies literary biography and criticism, reflects Weiselberger's ability to expose the curious and often banal preoccupations of literary studies. But the criticism is not vicious; instead a healthy sense of humour pervades the text.

While art is the mainstay of Weiselberger's works in *Bridges*, there are also accounts and poems which touch on cultural and national identity. The North American/European world views are contrasted in 'Fairy Doll in Hollywood' and 'Mr. Beethoven My Piano Teacher,' the experience of Jews in Nazi Germany is portrayed in 'Children of Transport.' The latter is an example of Weiselberger at his most serious and critical. But even this story suggests more of a tragic resignation to the polarities of life at the time, (the German vs. the Jewish camp). As the editors suggest in their introduction, the author's 'purpose is not to judge but to portray.' Of particular interest to readers is the dual view that narrators espouse with respect to European and American/Canadian traditions. The stories and poems reflect the tension experienced by the individual who comes in contact with both worlds. Americans and their ideas are larger than life (skyscrapers and money permeate their ideology); European life in contrast is often quaint and resists change. Where does this leave Canadians? They are desperately trying to create a culture and a literature as depicted in the story 'Too Grim for Mozart! (Canada Arts Council or Canada Climate Council)?' This piece provides an interesting glimpse into the function of the Canada Council and its effect on the arts in Canada.

The writings in *Bridges* vary in tone, subject matter and narrative perspective. The first few works are written in the first person; these are followed by others which have an unknown unnamed omniscient narrator who transcends the boundaries of time and reality. The stories have the 'pointe' so characteristic of Guy de Maupassant's 'contes' and the leitmotifs of Borges's *Ficciones*. But Weiselberger also uses other genres. 'Choral Symphony' is a short humorous play on Beethoven and his cantankerous personality and musical genius. The poetry, on the other hand, is not as effortless in composition, probably because its tone is more serious. For example, 'The Seagull's Song' presents us with a lonely seagull, 'an old, fat, frustrated gull' which loathes Victoria. This poem was written toward the end of Weiselberger's artistic career. Here disgust and fatigue are the overriding emotions. But even in Weiselberger's most serious works, comical images can always be found, since life for this author is by nature a *mélange* of the tragic and the comic.

The editors of *Bridges* have ordered the works in a sensitive and thoughtful manner and have provided translations of German material that remains relatively true to Weiselberger's own English style and discourse. In general, the pieces in *Bridges* are intelligent, warm and humorous, reflecting an insight into social injustice, artistic endeavour and the contradictions or inconsistencies that typify human existence. (KARIN E. BEELER, UNIVERSITY OF ALBERTA)

*KINYA TSURUTA and THEODORE GOOSSEN, eds. *Nature and Identity in Canadian and Japanese Literature*. Toronto: University of Toronto/York University, Joint Centre for Asia Pacific Studies 1988. Paper Cdn\$18.50

This collection originated in a conference held at the University of British Columbia in 1981. The focus is on modern Japanese and Canadian fiction, although there is one essay on poetry. The introduction attempts to provide a rationale for the collection, some basis for comparing literatures of countries so different. There can be little literary influence of one country on the other, with the exception of haiku poetry, the spirit of which some Canadian poets have imbibed. Japan is ancient, Canada is relatively new. The editors point out (along with more dubious parallels, like openness to influence) that both literatures show a profound involvement with nature. The attitude toward nature is often very different: Japanese literature is imbued with it and manifests a reverence for it, not to mention an entire vocabulary for dealing with it. Canadian writers, as Northrop Frye and Douglas Jones, among others who have copiously documented it, approach nature more ambivalently. The essays in this book bring out some of the contrasting (and occasionally similar) nature attitudes in a number of Japanese and Canadian works. Some of the best essays also make useful points about literary craftsmanship.

Sonja Arntzen's 'The Birds Don't Sing the Same: Nature in Pre-Western Japanese Poetry and Modern Canadian Poetry' deals very astutely with a difference between the Japanese tradition in nature writing and the Canadian. A Japanese writer can take for granted that readers will be familiar with highly-refined traditions for the writing of nature poetry. By the sixteenth century a body of nature lore and a set of conventions for nature poems was available for writer and reader. Of course, it could be said that the Canadian poet has a freedom in dealing with nature precisely because the conventions are not so defined. Theodore Goossen's essay on 'Instinct and Harmony in the Animal Stories of Charles G.D. Roberts and Naoya Shiga' reveals the opportunity (and problem) for the Canadian writer who wants to write profoundly about nature. Roberts tried to break new

ground in his prose stories about animals, to show their lives concretely and with a minimum of anthropomorphizing. As Goossen points out, he was led into contradictions between naturalistic and symbolist conventions. Shiga (seven of whose animal stories are reprinted) had no such difficulties. The Japanese tradition shows an acute interest in non-human life. Shiga's novel, *A Dark Night's Passing*, is compared with Sinclair Ross's *As For Me and My House* in a useful essay by Takao Hagiwara. In Ross's novel, the spiritual growth of the protagonists leads them to turn away from a hostile natural setting to civilization, in a mirror image of this plot, Shiga's story brings his character out of society into a mystical union with nature.

Kinyu Tsuruta's essay on Margaret Laurence's *The Stone Angel* and Yasunari Kawabata's *The Sound of the Mountain* begins rather ominously with the suggestion that 'there is little that seems to invite a profitable comparison' between them. The inquiry that follows is primarily thematic and ridden with plot summary, the perhaps necessary weakness of most of these essays. Laurence and Kawabata both write about old age: the basis for comparison is slight. The most revealing parts of the essay deal with the protagonists attitudes toward nature in the novels. Kawabata's character finds nature life-giving, which appears to be the fundamental view of it in Japanese culture, but Laurence's Hagar Shipley finds it death-dealing, a more typically Canadian attitude. Margaret Atwood would have been an obvious choice for inclusion in this book: it is surprising that she is not.

Anthony Liman begins with some uneasiness about the basis for comparing his authors, Robertson Davies and Jun'ichiro Tanizaki. His second paragraph is a series of rhetorical questions about the validity of his enterprise, and the questions recur, revealing some uncertainty about his conclusions. He considers female figures in *Fifth Business* and Tanizaki's novella, *A Portrait of Shunkin*. In both works, an idealized woman serves as an obsession for the protagonist. The books are rather different in tone and scope, however, and Liman's discussion, which has some interesting insights and speculations, ends on a vague and sententious note: '[T]he real concern of both authors is the survival of imagination in a harsh realistic climate.'

When Roy Starrs compares Davies's Deptford Trilogy with Yukio Mishima's *Sea of Fertility*, he is more convincing because he has a clear purpose and a thesis. He examines the role of 'deuteronomists,' or secondary characters, in holding such loose baggy monsters together and makes useful points about his authors and about the value of the device in general. Patricia Merivale also goes beyond simple thematic analysis in her work on Soseki's *Kokoro* and a number of Canadian elegiac romances. She illuminates both the form and the particular works chosen for examples.

Ila Goody's three-way comparison of Tanizaki, Howard O'Hagan and Joy Kogawa gets into difficulties because the sound comparison is between the first two authors, whose interest in decadence and commitment to convoluted narratives give them a real affinity. The attempt to bring Kogawa's *Obasan* into the discussion is forced and does not convince. A brilliant argument has been somewhat obscured.

Japanese and Canadian readers would both profit from this book. Beyond the value of individual essays, there is a cumulative sense of the differences in nature attitudes as essay after essay reveals Canadian ambivalence and Japanese reverence. Canadian writers still work at forging a tradition, while Japanese writers generally find themselves the heirs of one. In the long run, on an unstable planet constantly reshaped by human meddling, the Canadian writer may have an advantage. Along with illumination of differing nature attitudes, there is much to learn from the substantial essays by Merivale, Goossen, Starrs and Arnitzen. The other essays have insight, but the basis for comparison is sometimes too vague. It is certainly interesting to have such distant traditions compared. A bibliography would have been useful — readers will have to glean the abundant notes. (BERT ALMON, UNIVERSITY OF ALBERTA)

JAMES A. LEITH, ed. *Symbols in Life and Art: The Royal Society of Canada Symposium in Memory of George Whalley*. Published for the Royal Society of Canada, Kingston: McGill-Queen's University Press 1987. Pp. 157. \$35.00

Symbols in Life and Art is interesting on three counts, first as a memorial symposium to George Whalley originally delivered by his academic associates in 1984, then as an example of the kind of activity in which one wishes its sponsor, the Royal Society of Canada, would get involved more often, and finally as a collection of essays on a subject that seems to have a never failing interest for poets (scantly represented here by D.G. Jones), for artists (not represented directly at all), and for scholars, who fill most of the book and are drawn from France, Britain and the United States as well as Canada.

George Whalley had a double reputation, rather a considerable academic one as a discerning Coleridge scholar, and a somewhat slighter literary one as a minor and rather conservative poet and as the author of that fascinating account of idiotic Arctic heroism, *The Legend of John Hornby*: he was also a critic whom I remember largely for the difficulty in getting him to deliver reviews when I was editing *Canadian Literature*. He had indeed vast demands on his time, for he was deeply involved in the collective life of academia, and I find it significant that the only opportunity I had for a long conversation

with him (it turned out to be a very interesting one) was at one of the few meetings of the Learned Societies I attended; he was a regular presence on such occasions. Everyone who was aware of his work respected him, and he seemed to arouse extraordinary affection — a kind of love — in those who knew him well. He deserved such a tribute as this, and he would have appreciated the care and the effort that have gone into *Symbols in Life and Art*, though he might have smiled privately at the academic pomposity that occasionally takes hold.

In talking of the Royal Society I must remark that I am, so to speak, a renegade from its ranks. I felt honoured to be elected, but I very soon became irked with the Society's fussy procedural rules and I began to feel that it was unfortunate so much of the members' time was spent on mutually congratulatory meetings and so little on the constructive tasks to which it seemed to me such an extraordinary interdisciplinary gathering of so many of Canada's best minds and talents should devote itself. I remember during the few years I remained a Fellow there was great talk of the Society producing a Cultural History of Canada, edited and written by its members. One was enthusiastic about the idea, one zealously offered one's services to the committee established to plan the collective work, one expected the call to action. It never came, and well over a decade after I resigned in despair over such inertia, the Cultural History from which we expected so much has still not appeared. Was it completed? Was it even begun? With such recollections in mind, it is as a proof that the Society can at times bring an interesting interdisciplinary project to fruition that I welcome the appearance of *Symbols in Life and Art*, even though it took three years after the symposium was held for its papers to appear in print. I hope it betokens a new period of initiative.

There are no great new insights projected in *Symbols in Life and Art*. Most of the general statements made on the subject will be familiar to those who have read Carl G. Jung (he figures in at least three of the nine papers) at all thoroughly and who know the principal writings of Northrop Frye, who contributes the opening piece on 'The Symbol as a Medium of Exchange', in which he really enlarges on a remark by George Whalley, that 'a symbol, like metaphor, does not stand for a "thing" or for an idea, it is a focus of relationships.' It is useful to be reminded of what Jung said and of what the French Symbolists did, but anyone who has dwelt on the subject knows this already. What surprises me here is that while Yeats is given his full due, the pioneer writings on symbolism of Arthur Symonds go unacknowledged.

The particular studies of the application of symbols are in fact the most interesting contributions to this volume. In 'Steel Syntax: The Railroad as

a Symbol in Canadian Poetry', D.G. Jones shows how important a role the railroad and the train have played in Canadian — in contrast to British or even American — poetry, and how intimately related this is to the importance of the Canadian Pacific in the political unification and social development of Canada as a transcontinental nation. Jones notes also that the use of the railway as a potent metaphor is peculiar to English Canadian poetry, reflecting the fact that while English Canadians are preoccupied with space, French Canadians are preoccupied with time — the continuity of their history. Yet Jones notes also the strange fact that the space-travelling railroads also structured the time by which we live, for it was the needs of the continent-leaping CPR that led Sandford Fleming to propose his 'Universal Day' with its 24 time zones, which was internationally adopted in 1885.

In 'Le Statut du Symbole dans la Poésie de la Renaissance', Eva Kushner deals with the symbolism of a pre-mechanical but proto-modern age. For the Renaissance was the time when the breakup of medieval orthodoxy and the rediscovery of pagan philosophies led to profound changes in the poet's conception of meaning. Using mainly French examples, with the Spaniard St. John of the Cross for good measure, Dr. Kushner shows the development of a symbolic language through free association that would not be fully resolved for many generations: 'Il faudra attendre les grands mouvements symbolistes modernes pour voir s'accomplir la libération du sens qui s'était annoncée à la Renaissance.'

Jones and Kushner are concerned with the symbolism linked with images evoked by words. Two other essays are concerned with the symbolism of direct visual images. Bogomila Welch-Ocharov, who has earned a deserved reputation as the curator of notable exhibitions, writes on Van Gogh as a symbolist painter: 'in the light of [Albert] Aurier's definition of him as an artist who loved material reality "only as a kind of marvellous language destined to render the Idea." Forms that have symbolic value, Welch-Ocharov clearly believes, are rarely original. Not only are they largely conditioned by the urges of the collective unconscious, but they also tend to be shared with — even when they are not derived from — other artists. With a skillfully chosen set of illustrations, she shows how the images, that in Van Gogh became symbolic of life and death, relate to those of his contemporaries, notably Gauguin, but also to a whole tradition of painting concerned with giving symbolic expression to 'the problem of human mortality versus transcendent survival.'

The remaining piece of special interest follows a complementary line, as James Leith, in 'Symbols in the French Revolution: The Strange Metamorphoses of the Triangle', traces how the symbols of royalty and

religion were popularized and secularized during the revolution, so that the triangle, which had variously represented the Trinity and the Bourbon monarchy, became transformed into the humble mason's level, with its popular connotations, and eventually was taken to symbolize the trinity of revolutionary ideals, Liberty, Equality, Fraternity. Delving in the archives of France, Leith has assembled a succession of images that illustrate from contemporary documents of the change in the function of accepted symbols, and prove his thesis even more eloquently than his narrative does. This paper will certainly have a lasting position in studies of revolutionary art and iconography alongside his excellent book, *The Idea of Art as Propaganda in France, 1750-1799*. (GEORGE WOODCOCK, VANCOUVER)

*JOSEPH PIVATO, ed. *Contrasts: Comparative Essays on Italian-Canadian Writing*. Montreal: Guernica 1985. Pp. 255. Cloth Cdn\$29.95, paper \$14.95

Long a subject of debate within the social sciences, ethnicity has up to now not attracted much attention in literary theory or literary criticism. Yet there are several reasons why it should, and especially here in Canada. To start with, ethnic literature shows how unrefined and inadequate the nation is as a criterion on which to base literary classification or the study of literary relations: the realm of the intra- or sub-national lets surface a dynamism, a web of hierarchies and conflicts that cannot be overlooked. Secondly, the kind of socio-cultural issues that ethnicity gives rise to (and which regard, primarily, the persistence of so-called 'primordial bonds' in the face of a widening and irreversible process of modernization) force us to reconsider literary histories or literary periodizations too rigidly or too obstinately unilinear. If it is true that the ethnicity of these last two centuries is one of the more diffused and visible social and cultural reactions to state centralism and to the often bureaucratic civility, the abstract solidarities it imposes on the individual, if ethnicity is an outgrowth co-present with, dialectical to modernization, then modernism would have to be distinguished from modernity — the latter being an enclosure of wider capacity, including that which denies and contests some of the features of the former. Most significantly, perhaps, a literary theory or literary criticism properly mindful of the ethnic factor would have to recognize the historical exemplarity of the literature of countries such as Canada or of those countries — the Third World is a good illustration — wherein different national cultures and different cultural models meet: since one-group homogeneity is practically non-existent, societies which have legislated plurality into the fabric of everyday practice are actually meta-systems, systems that indicate how other

systems work. Priorities can and should, therefore, be reversed: one learns more about Europe (about, that is, the *locus* which has hitherto been the depository of literary canons) from the ex-colonies than vice versa.

The texts assembled in Joseph Pivato's *Contrasts*, all prepared for the occasion, by individuals who are, in many instances, themselves Italian-Canadian poets or Italian-Canadian novelists or Italian-Canadian short-story writers, manage to address each of these concerns. Though the book is not divided into sections and the contributors always intermingle the general and the specific, what pertains to ethnicity and what pertains to Italian-Canadianhood, some division of labour does obtain: there are articles that emphasize the theoretical backdrop against which Italian-Canadian literature must be placed, others that dwell more directly on the oppositions and/or complexities which conjoin Italian-Canadian writing to and disjoin it from Canadian literature in English or in French, still others whose aim is simply to provide descriptions of Italian-Canadian works.

The most wide-ranging of the issues are identified by Pivato in the introduction to the book and in the essay which opens the collection and which is, appropriately, entitled 'Ethnic Writing and Comparative Canadian Literature' (pp. 15-34). As Pivato points out, Italian-Canadian authors have been publishing in English, French and Italian. This not only makes Italian-Canadian writing a domain which must be studied comparatively, but extends that condition to all Canadian literature. Ethnicity is, literally, the purveyor of Canada's internationality. Put in a slightly different fashion, the presence of an ethnic literature reveals the link with the texts and the culture outside the national borders to be built-in to, and thus an inevitable feature of, literary Canadian-ness.

Both language and internationality are also approached from other angles by other contributors. For Antonio D'Alfonso, Italian-Canadian writing could just as well be assigned to a different frame, one that would take into account the cultural origins of the writers and would encompass 'what *italianità* has become outside of Italy' (p. 228), much as Québécois texts can, and usually are, catalogued with the literary production of the *francophonie*. A notion designating a polyphony or a field, more than one single or fixed quality, Canadian literature would, in this conception, be best defined as a criss-crossing of various traditions. For his own part, Fulvio Caccia examines the levels of language usage that the Italian-Canadian writer is faced with, and the territorial, geographical and psychological coordinates that each case presupposes. According to the linguists and philosophers he draws from — Henri Gobard and Gilles Deleuze, primarily — all speakers move to and from a vernacular language (the language spoken at home), a vehicular language (the language of communication, work, bureaucracy), a referential

language (the language of culture), a mythic language (the language of religion, of the 'beyond'). With majority groups the alternatives are, as a rule, greatly reduced: Canadians of British extraction, whose speech was, until recently, the only official language and is still, by and large, the vehicular code, in reality handle varieties of the same linguistic base. Italian-Canadians and ethnics in general will, instead, be constantly switching modes. Depending on where they are, writers may shift from the mixture of Italian dialect and Italianized English or French, employed with relatives and friends, to the English or French of the work place, and to the Italian they associate with the 'old country,' the land of the ancestors. As they proceed from one level to the other, their choice will always involve some sort of incongruence between language and the space they operate in. Their English or French are already deterritorialized idioms vis-à-vis the initial, apparent coincidence of space and speech that the vernacular seems to permit, but no sooner the official languages become the language of reference, of culture, of the writer writing, hence territorializing agencies, that they will accentuate the 'foreignness,' the not-belonging of the vernacular.

Closer to literary poetics proper are the discussions by Dino Minni and F.G. Paci in articles devoted, respectively, to the short story and the novel. By virtue of the structural constraints it highlights, the version of the two genres they espouse accords perfectly with the trademark, touchstone features of the ethnic condition. After all, Minni argues, the short story at its best is about marginal people, and who is more congenially marginal than the immigrant? Quite along the same lines (but in a manner whose philosophical motivations alone would deserve longer commentary), Paci declares the task of the novelist to be to narrate Reality, and since Reality is 'the whole' (p. 38), a 'never-ending dialectic' (p. 54), 'the reconciliation of all dualities' (p. 39), ethnicity, again, it can be seen, offers emblematic material.

As for the internal dimension — the peculiarities of Italian-Canadian writing and its tangencies with and divergences from Canadian literatures in English or French — it is explored in essays by Roberta Scif-Zamarro (on Paci's *Black Madonna*), by Alexandre Amprimoz and Sante Viselli (on Pier Giorgio Di Cicco), Joseph Pivato (on some of the Italian-Canadian authors writing in Italian), Robert Billings on Mary Di Michele's and the importance for the development of her work of her friendship with such poets as Bronwen Wallace, Susan Glickman, Roo Borson and Carolyn Smart), by Filippo Salvatore and, separately, Antonio D'Alfonso (on Italian-Canadian culture within the Québécois context).

Of the literature, the articles trace out and ponder the most obsessive thematic clusters: the sense of exile (particularly in works of authors writing

in Italian), the conflicts between the generations or the catharsis of reconciliation, the recurring, commemorative portrayal of dead or dying figures. Critically, however, the most interesting proposition of this side of Pivato's book is the rejection of thematism as it has been practised here in Canada in texts on Canadian literature. Especially strong reservations are voiced about the environmentalist, ecological bias of the key members of that school, the privilege they afford to the person-nature, nature-culture dichotomies or, inevitably, to the experience of the first settlers, the pioneer ethos. By contrast, the topics Italian-Canadian writers return most often to have to do with the family, the neighbourhood, the city: rather than through a verticalized ontology, a Cartesian gesture that pits the mind against a deserted 'out-there,' a resistant, menacing 'it,' in Italian-Canadian literature, as in most ethnic literature, identity is achieved horizontally, intersubjectively, within a milieu already peopled, already historical, through 'I-you' interaction, the give and take of social commerce. Thus, while Pivato and the contributors to his book take great care to situate themselves and the texts they are analyzing against the larger cultural scene (for Antonio D'Alfonso ethnicity is one of the reasons why the eighties are a decade 'of essence,' 'a going towards the roots of it all,' [p. 223]), their dissent also situates them, explicitly and forcefully, in more home-made chronologies. The articles and the novelists or poets whose work they discuss belong to the post-nationalist phase of Canadian literary history.

Multi-purposeness, the attempt to combine amplitude of perspective with actuality, with the specificity and the relevance of the items considered: in this, then, lies the value of *Contrasts*. Obviously enough, the book being a collection of essays, and less than three hundred pages long, such a mixing could not but take some toll, exact some costs. The inconveniences one automatically expects from anthologies here apply only secondarily: the essays, although differing in length, subject matter and, often, form, are equally pertinent and all of good quality. The aspect one notices most, and which is directly imputable to the scope of *Contrasts*, is another. It is, rather, the unfinished, raw state of the reflection. The impression one receives is that often a lot is left dangling, that the issues are not followed to their logical conclusion. Given that all the readings of the texts are thematic in nature, some sort of distinction between the results of Canadian thematism (its environmentalist slant) and thematism as a method would have benefited the book. Theoretically, one would have wished to see a more explicit and fuller recognition of ethnicity as a literary and critical category. Surely, to insist on the multilingualism of Italian-Canadian literature is to challenge the idea according to which language and culture coincide, constitute an indissoluble whole. Ethnic literature proves that there can be

slippage between the two and that, contrary to what we usually think (what literary studies and some of the social sciences have accustomed us to think), in some circumstances culture, not language, is the entity guaranteeing the coherence of literature. Surely, too, one of the more glaring, inescapable consequences of any vindication of literary ethnicity is an increase in the quantity of the terms of comparison. It is not just national literature, the other critical category, or the Canadian literature of other ethnic groups — English, Québécois, German, etc. — that must be engaged but also the literature produced by authors of Italian background in other countries, be it the United States or Australia or Argentina or anywhere else. To limit the comparing to a few texts from the official cultures does justice neither to the concept of ethnicity nor to Italian-Canadian literature, which is also different from other ethnic literatures.

One could even say that *Contrasts* falls prey to some of the processes it exposes. For socialness can take various guises. Official, dominant literatures, not being dependent on the language of other cultures, are not obliged to measure themselves against works produced by minority groups. With ethnic texts, and precisely because of the slippage between language and literature they imply, comparison is a necessity. Whence the feeling that in talking about ethnic writing or ethnic writers one is always willy-nilly required to justify their existence. In Pivato's collection, the key symptoms of this are sometimes the volume's major assets. That the majority of the essays are penned by some of the protagonists of Italian-Canadian literature (Amprimo, Caccia, D'Alfonso, Minni, Paci, Salvatore have all published notable works) adds to the introductoriness, the presentational character of the book, already underscored by the disproportion between the articles dealing with individual authors or individual works (three) and those concentrating instead on the links with other Canadian literatures (six). A few more practical analyses of texts and authors would have redressed the imbalance, and allowed the comparisons to appear to be less of a compulsion and more of a choice or a strategy.

But these are observations that, ultimately, in any final auditing of the pros and cons, do not detract from the importance of the book. In a way, they attest to the stimulating effect of its contents. If Pivato and his collaborators often suggest as much as they assert, what they do accomplish should not be lost upon us. *Contrast* is for the moment one of very few works about Canadian literature focusing entirely on ethnic writing (the only other one to come to mind is *The Old World and the New*, a volume on the literature of German-speaking Canadians edited by W.E. Riedel for Toronto University Press also in 1985). It does break unfurrowed ground and name the key parameters. After reading it, one has a better understanding of how

fundamental a period these post-multiculturalism decades have been for Canadian literature. More crucially yet, perhaps, one realizes that they are a period whose history the 'third' groups will now have to themselves help to write: emerging into literature carries with it the added responsibility we call criticism. (FRANCESCO LORIGGIO, CARLETON UNIVERSITY)

*JEAN DELISLE. *La Traduction au Canada/Translation in Canada, 1534-1984*. Avec la participation de/with contributions from Christel Gallant et/and Paul Horguelin. Ottawa: Les Presses de l'Université d'Ottawa 1987. Pp. 436. Cdn\$29.95

Canada, says Jean Delisle, is a translator's paradise, and in the introduction to his book on four and a half centuries of translation in Canada he goes on to show the importance of the profession within Canadian society. The facts and figures he quotes make his point eloquently. The country has, for example, some four thousand translators for a population of 25 million; as of December 31, 1984, there were no fewer than 22 associations of translators, interpreters or terminologists, a new association being formed, on average, every two years since 1919; since 1940, 32 periodicals about translation, interpretation or terminology had been launched, twenty of which were still appearing regularly at the end of 1984; in our universities and colleges, between 1968 and 1984, a new translation program was established every year, a new bachelor's degree every two years, and a new master's degree every four years; between 1955 and 1984, 105 conferences were held on translation and terminology, an average of 3.6 per year (this figure excludes annual meetings of societies or associations); in 1984 alone there were eleven such conferences. The history of translation in Canada, which is in turn an essential part of the history of the relations between the country's major linguistic and cultural groups, is then a vast and complex subject and one which remains largely untouched. Jean Delisle's book, published with the backing of the Canadian Translators and Interpreters Council, does some of the spadework for such a history and provides a very important research tool for further exploration.

The book is divided into three parts: an outline of the history of translation in Canada, a descriptive bibliography and an annotated bibliography. The first part is further subdivided into six sections, the first and most important of which is a chronology (1534-1984) of important events in the history of translation, interpretation and terminology in Canada. The chronology is not text-oriented and makes no attempt to reproduce the information to be found in Philip Stratford's bibliography of

Canadian books in translation or in the catalogue of Canadian translations published by the National Library. Instead, Jean Delisle's outline focuses on the institutional history of translation, documenting such events as the founding of professional associations, the establishment of schools of translation, the passing of language laws and laws on translation, the publication of periodicals and original works on translation, and the organization of conferences, conventions and similar gatherings. (Not surprisingly, Canada's oldest profession has its beginnings in a context of colonization with the capture of two Iroquois in 1534 by Jacques Cartier, who took them back to France to teach them French and train them as interpreters. It is interesting to note, then, that one of the entries for the last year documented in the chronology, 1984, concerns the Official Languages Ordinance adopted by the government of the North-West Territories, making the Territories officially bilingual while at the same time granting official status to seven native languages.) All in all, the chronology is a mine of information for anyone who is interested in the history of translation and the historical relation between the two official languages in Canada.

The five remaining sections of the outline take the form of lists of one kind or another. Section B gives a brief description of all professional associations and organizations of translators, interpreters and terminologists, with a list of their presidents up to 1984. Section C provides a list of the main archives, research centres and other sources of original documentation. Section D is a directory of schools of translation and major translation programs. Sections E and F list respectively the winners of the Canada Council Translation Prize (1973-1984) and the John Glasco Translation Prize (1981-1984) and explain briefly how the prizes are administered.

The second and third parts of the book constitute a bibliography of the history of translation in Canada. The relatively sophisticated system of codes used in the descriptive bibliography allows considerable flexibility and efficiency in searching, while the annotated bibliography provides full references for each title and an indication of the content of many of the items listed. It is important to note, however, the criteria for selection of the 2,472 titles retained, as the bibliography is not intended to be an exhaustive catalogue of everything published on translation in Canada. The author has chosen to include only those publications which deal in some way with the history of translation or the development of the profession and the place it occupies in Canadian society. This means, for example, that the bibliography cannot be used as a guide to publications on translation theory or on literary translation as such in Canada, a fact which clearly limits its usefulness to comparatists. However, within the bibliography's chosen parameters, no principle of selection (and, therefore, exclusion) has been applied; in this

sense the bibliography is exhaustive and the author is to be congratulated on this.

One small point calls for comment. The historical outline, the descriptive bibliography and the annotations in Part Three are all given in French only, whereas the introductions to all three parts as well as the entire preliminary apparatus of preface, acknowledgements and introduction proper all appear in both French and English (translated by Monica Creery and Patricia Logan). If we assume, as we must, that a reading knowledge of French is necessary to be able to use the working parts of the book, it seems unlikely that the reader's French would desert him when confronted with introductory material. One is led to conclude that the translations are there for their symbolic rather than their use value, a testimony to bilingual tokenism in this translators' paradise that is Canada. This small complaint apart, Jean Delisle's book is a most useful addition to the literature on the history of translation and, it is to be hoped, a forerunner of serious things to come. (ANTHONY PURDY, UNIVERSITY OF ALBERTA)