

a commanding knowledge not only of the practical and theoretical aspects of art but also — and most of all — of the philosophical tradition. (HUBERTUS KOHLE, RUHR UNIVERSITÄT BOCHUM)

*MARTIN BIDNEY. *Blake and Goethe: Psychology, Ontology, Imagination*. Columbia: University of Missouri Press 1988. Pp. xvi + 190. US\$24.00

Ever since the appearance of *Natural Supernaturalism* (1971), M.H. Abrams' valuable survey of English and German Romantic literature and thought, it has seemed desirable that another scholar of comparative literature would follow his lead and consider Goethe's *Faust*, to which Abrams devoted a suggestive chapter, within the context of European Romanticism. (It should be made clear here that this review is written from the point of view of a student of German literature.) Given the lack of consensus among *Faust* specialists on many issues of substance, might not a well-informed comparison of *Faust* with a major English work illuminate at least some of the former's intractable difficulties? Dr. Bidney, a specialist on English Romanticism, undertakes here a comparison between *Faust Part II* and Blake's massive unfinished epic *The Four Zoas*, as well as between selected lyrics of the two authors. Unfortunately, his study is marred by an inflexible psychologizing methodology and by a preference for *ex cathedra* pronouncement over argument. M.H. Abrams took as his focal point the Romantic revival of Neoplatonism, but he applied the Neoplatonic concepts with sufficient latitude and sensitivity to allow room for the individuality of the various authors and works of his authors as material to be cited selectively when it offered support for preconceived theories, usually the theories of C.G. Jung and R.D. Laing (who is quoted with approval on pp. 16 and 134). Moreover, since Dr. Bidney seems to subscribe to these theories himself, his writing takes on what can only be called a hortatory character. A reader who does not happen to be a Jungian may thus find this work of limited interest.

This is not to say that Jung's vision of man is irrelevant to Blake's or Goethe's. There is an honourable tradition of Jungian writing on Blake, and critics like Ilse Graham and L.A. Willoughby (neither of them mentioned in the bibliography of the present work) have written perceptive studies of Goethean themes based on Jungian concepts. It is Dr. Bidney's inflexibility that creates difficulties. Doubts arise as early as his introductory chapter, in which his conceptual framework is presented. Defining Romanticism as "chiefly a project of pioneering introspection, aimed at discovering the sources of visionary power, so that each poet could write his own mythology, scripture or testament" (xiii), a definition which is clearly biased towards a Jungian reading of the texts, Bidney distinguishes three aspects of this

Romantic quest which he believes to be common to both Blake and Goethe. These are: polarity, or the "creative tension between self-affirmation and self-transcendence"; negation, or the "self-assertive attempt to annihilate one's contrary"; and the transcendence of negation by the spirit of imaginative mediation (or "the Spirit of Imaginative Mediation"). Building on this foundation, the elements of which are classified as pertaining respectively to moral psychology, ontology, and the theory of the imagination (hence the book's title), Bidney goes on to claim that each author elaborated a "fourfold vision," the components of which he discloses later.

In stressing Goethe's theory of polarity, Bidney of course makes use of the famous conclusion of Book VIII of *Dichtung and Wahrheit*, with its cosmic and anthropological myth. However, he is unfamiliar with Rolf Christian Zimmermann's two-volume work *Das Weltbild des jungen Goethe*, in which that myth is used as a hermeneutical device for understanding a group of Goethe's early works, including the *Urfaust*. It is the view of most critics that notwithstanding Zimmermann's brilliance and flexibility in applying this myth, the central concepts of "Verselbstung" and "Entselbstigung" do not form an adequate basis for understanding those works. Bidney could have profited from a study of Zimmermann, for, as his book takes us through the various moments in his conceptual structure, the material is subjected to a double "Systemzwang": the thought of both authors is made to conform to the critic's categories, and their works are made to yield up passages which can be juxtaposed as exemplifying a particular step of the argument. While some of the interpretations, notably that of "Kennst du das Land" (86-90) are striking and original, cases inevitably occur where the reader senses that the interpretation of a work is dictated, not by a desire to find out what it means, but by the critic's need to find an example to fit into a slot in the theoretical edifice. The most egregious example of this is the interpretation of Goethe's "Schleier"-symbol as being equivalent to the Biblical fig-leaf (60; the word "Kleeblatt," used by Goethe in the sense of a trio, is misunderstood in the same sense a few lines later.) More harmful to the overall argument of the book, however, is the author's belief that Goethe's intention in *Faust* is to "redeem" Mephistopheles, a view for which I can find no evidence at all.

Matters do not improve when Dr. Bidney identifies the elements of Goethe's "fourfold vision" as Faust, Mephistopheles, Homunculus, and the Eternal Feminine. These are stated to be the poem's "four major characters" (99), and they are arranged, in Jungian fashion, to suggest a mandala of mental forces. But in what sense is the Eternal Feminine a *character*? One also notes the absence of Helena, the pursuit of whom occupies much of the action of the first three Acts of *Faust Part II*, but Bidney has excluded her on the grounds that Faust's quest for her represents "regressive yearnings for

union with an idealized phantom of the past" (113), and hence is a part of an illness for which Faust requires therapy. Homunculus, on the other hand, is included under the rubric of self-transcendence and moral initiation, and the whole "Klassische Walpurgisnacht" is affirmed as a "night of initiation" and "a pioneering exploration of the mind's underworld" (141). But how is it possible to adopt such an affirmative view of the "Klassische Walpurgisnacht" when the Helena episode, for which it is the preparation, is dismissed with such contempt? Bidney's private agenda causes him here to ignore an episode of the work which, to an unbiased eye, is plainly central. Furthermore, he excludes all material which will not support a purely psychological interpretation of the "Klassische Walpurgisnacht," for example the earthquake and the dispute of the philosophers, with their respective allusions to political and scientific themes. This is symptomatic of Bidney's desire to construct quite a different work from the one which Goethe actually wrote.

The student of German literature is bound to pose the more general question of how useful it is to enlist Goethe in a literary movement of which introspection is allegedly the hallmark. What of Goethe's emphasis on objectivity, practicality, engagement in worldly activity? We recall the introspective morbidity of Weislingen, Werther, Orestes and Tasso, not to mention the pithy epigram: "Dem ist es schlecht in seiner Haut, / Der in seinen eigenen Busen schaut." This is not to say the Goethe did not engage in introspection, merely to recall that he did much more besides, and that a critic who is content with the description of Goethe as a "pioneering mental cartographer" (101) is unlikely to provide a satisfactory account of *Faust*. A definition of Romanticism such as Welck's, which lays emphasis on the philosophy of nature as an organism, would surely be more useful to a critic aiming to locate Goethe within that movement.

Regarding possible affinities between Blake and Goethe, it is to be hoped that the present work does not deter future investigations into the subject. The task, however, if it is to be undertaken successfully, places high demands on the critic. If he does not have an equal degree of expertise on both authors and considerable open-mindedness as to first principles, the likely result will be the reduction of the vision of one writer to that of the other, or else, as here, the forcing of both into an extraneous schema. (DAVID V. PUGH, QUEEN'S UNIVERSITY)

*FREDERICK GARBNER. *Self, Text and Romantic Irony: The Example of Byron*. Princeton: Princeton University Press 1988. Pp. xv + 377. US\$37.00.

This book is a more detailed treatment of problems broached in Dr. Garber's *The Autonomy of the Self from Richardson to Huysmans* (Princeton

1983), here using Byron as the central example. The example of Byron, however, is the vehicle for a number of important and wide-ranging comparative ends. The aim is to broaden the comparative study of Romantic irony, showing (theoretically) its relation to organicism, and (practically) opening up Romantic orientalism to ironic readings.

The particular texts addressed are *Childe Harold* (which in Chapter One, yields the basic theme of the pilgrimage of the self), *Manfred*, *the Giaour*, *The Bride of Abydos*, with a good deal along the way about other poems especially *Don Juan*. The chapter headings conceal a good deal of interest; "An Oriental Twist" (Chapter Three), for example, contains a fine comparison of Beckford's *Vathek* with *The Giaour* which it influenced. Yet it is "Self-consuming Symmetries" (Chapter Two) that gives us "the essence of Byronic Orientalism," and begins the reading of *The Giaour* and *The Bride*. "An Oriental Twist" is, oddly, followed by "Continuing Manfred." After this "Part Two" commences; yet Chapter Five, "Lucid Contours," opens with "Toward the end of Manfred," and proceeds to a discussion of the importance of firm outline in Blake and in specific passages in Goethe's *Werther* and *Faust* which illuminates *Manfred*. Chapter Six, "Irony and Organicism: Mind, Memory, and Place" is still concerned with *Manfred* (with side glances at Wordsworth), and then with *Don Juan*. In Chapter Seven, despite the indication of continuity given in the title, "Irony and Organicism: Origin and Textuality," we get an entirely new departure. From Sterne and Hoffmann, to *Juan* again via *The Vision of Judgement*; this is a central chapter, on what might be called the 'excursive epic.' In "Figures of Relation," Chapter Eight, we in fact find a critique of "organicism." "Part Three" consists of two chapters on satire and self, using *Juan* as text.

A number of strands run through the book: especially interesting is the exploration of the unusual formal structures of beginning and ending in Byron (and in one of its most telling examples, in Hoffmann's *Kater Murr*, in Chapter Seven), and of the use of the mirroring device as central in the gradual forming of a self that is more than a "theatrical flat." "Pilgrimage" modulates into "ambulations of consciousness." The Oriental tales are read as "allegories of the internecine wars of the self." The parallel between "self-making" and "text-making" is suggested and illuminated in diverse ways. Is Garber's own puzzling organization an exercise in this parallel?

Not the least of this book's pleasures is its detailed readings of sections of Byron's longer poems, such as "To Inez" (in *Childe Harold*), and the familiar stanza ("And so — for Godsake — Hock and Soda water!") projected as part of Canto I of *Don Juan*, which Garber refers to (Chapters Five and Six) as "Clay," themselves acting as 'mirrors' within the larger organic form. Finally, these fragments are the Romantic ironist's form: "There are no great cyclical circular journeys in Byron or any romantic ironist...." (160). And

again: "The work of the romantic ironist is always work in progress." These are very sweeping statements. Garber here underestimates the drive towards system and wholeness, which was integral to Romanticism; the tension between that drive, and the impossibility of its fulfilment is a major source and form of Romantic irony, and its characteristic genres of fragment and paradox, in a Friedrich Schlegel (as Behler, Eichner, and Manfred Frank have amply shown) or a Coleridge. This is programmatic on Garber's part: for earlier he has rejected "the greatest Western fable," that is, "the idea of an original Unity [implying] a self already made, one that comes to be divided, and seeks to repair that primal fracture" (50). Moreover, his fine reading of Coleridge's "Dejection" serves as a foil in his key Chapter Seven, just as Coleridge is again the text for Abrams' version of High Romanticism which Garber is challenging (Chapter Eight). His contention is that for Byron (and again *Childe Harold* and *The Giaour* supply his text) this fable is not operative, and it is the construction of a self from the process of "moving along in the world, seeking to possess the world" that Byron illustrates. Thus Garber is continuing the process of anglicizing Romantic irony — he explicitly rejects Fichte's idealist version of "the great fable" (Schlegel's source) — which we have seen in recent years in (to take only one example) the work of David Simpson; and he makes Byron the champion of what Lyotard has called "the post-modern condition" in which we no longer give credence to "the great Western fables." This process of domesticating Romantic irony in the English-speaking and contemporary worlds is welcome — and certainly no one has done more than Frederick Garber to make the full range of meaning of European Romantic irony known to English speakers, especially in the rich volume on *Romantic Irony* he has edited in the *Comparative History of European Literature* (Budapest 1988). But domestication carries the danger of lowering the intensity with which this tension was felt, by Byron as well as by the more philosophically or religiously oriented Romantics. Garber dethrones Romantic "metaphor," reducing it again to trope; but he equally resists (in his discussion of De Man at the end of Chapter Eight) the enthroning of "irony." One sense here a deeply felt polemical commitment at the heart of the book.

There is a confusing use of the word "canon" throughout, apparently simply to mean 'oeuvre' (for example on pages 43, 50, and 53). This is unfortunate, all the more as "canon" has come to be a fighting term in a battle that this book is not addressing directly. Perhaps Garber means to imply his own "canon," that is, a very limited selection from Byron's 'oeuvre' which supports his interpretation. *Don Juan*, unfinished though it is, and the plays, would support a different reading. *Cain* is mentioned only once in vague terms, as resembling *Manfred* in being "a place where so much comes together" (129).

Yet Garber's readings of individual passages, his "mirrors," are of an intensity and particularity which justify his procedure, and show that for the contemporary reader the focal point of Romantic irony may be validly located in a mere voyaging round potential selves, precisely not a pilgrimage. Or to put it another way, Byron's poetic travels were undoubtedly a waystation from what Hartman has called "the halted traveller" — the type of the Romantic visionary — to Ruskin's "science of aspects." (E.S. SHAFFER, UNIVERSITY OF EAST ANGLIA)

*HEINZ FISCHER. *Georg Büchner und Alexis Muston. Untersuchungen zu einem Büchner-Fund*. München: Fink 1987. Pp. 420. DM39.00

A unique *trouvaille*, no doubt: Muston's "Journal d'étudiant," written during his stay in Strasbourg (1831-1834) and covering the years of his mutually reinforcing and productive friendship with Büchner. Comprising nearly 350 pages, Fischer's edition of the "Journal" is augmented by three separate editorial essays: "Einleitung," "Alexis Muston: Beiträge zu einem Lebensbild," and "Alexis Muston und Georg Büchner." In addition, the editor added several *Exkurse*, among them a 25-page essay on Büchner and Victor Hugo, a 14-page commentary on a Woyzeck source, and a 5-page note on the "Christus in Emmaus" painting, not to mention a multitude of annotations and explanations interspersed throughout the text. The index covering the edited text, a *Personen-register*, and a 9-page bibliography are adequate: a *Sachregister* as well as a complete index including the essays would have been helpful. There are six illustrations not published previously which are based on drawings by Muston, among them sketches showing Büchner and "Unser Karl," a servant at their student residence who is "möglicherweise eine Keimzelle für das Woyzeck-Drama" (54).

The book places on record a little-known relationship of two extraordinary individuals: Alexis Muston (1810-1888), a native Piemontese and member of a long-persecuted religious minority, the Waldenses or Waldensians, a French citizen since 1836, known as a "littérateur et dessinateur" and a church historian, who died after nearly fifty years of service as a Protestant pastor near Bourdeaux (not: Bordeaux); and Georg Büchner (1831-1837), like Muston an 1834 graduate of the Université de Strasbourg, who brought about a revolution in dramatic literature and died after a brief tenure as professor of medicine in Zürich. The texts presented by Heinz Fischer are both the *journal intime* of their friendship and a revealing document of German and French social and literary history of the 1830s.

The edition, over 180 journal entries *en face* in French and German, represents the bulk of the book. The entries, reliably translated, record the

life and circumstances of the period, Büchner's and Muston's personal and social contacts and their discussions of matters philosophic, revolutionary, literary, and intimate. The authenticity of the diary is beyond doubt, although Muston, having briefly succumbed to anti-German feelings in 1870, made several changes when re-editing his notations. However, his deep love for Germany where many of his fellow-believers had settled appears to have won out in the end, as confirmed in the glowing account of his travels to the Waldensian communities in Southern Germany. Visiting Büchner in Darmstadt, the two friends, 21 and 24 years old respectively, conceive their revolutionary dreams, *Dantons Tod* and "Pauline" — a week of close cooperation previously unknown to Büchner researchers.

Yet another theme treated in the "Journal" is Muston's trip to Paris and its repercussions on Büchner's work. Ostensibly undertaken in order to foster his own literary endeavors, Muston reinforces Büchner's admiration for Victor Hugo and may well have acted as a mediator for his friend who wished to translate the great Romantic's dramas *Lucrèce Borgia* and *Marie Tudor*. The "Journal" confirms that Büchner's interest in Hugo's notion of realism was first kindled through the latter's "Préface de Cromwell" (1827). This was an aesthetic concept similar to the one which he himself had expressed in his works and letters, a new realism which was to include the grotesque: "Die Geschichte der nicht mehr schönen Künste setzt ein" — as Walter Müller-Seidel summarized this milestone event. Muston was luckier than his younger friend who never saw Paris, never met Victor Hugo, Alexandre Dumas (who helped Muston complete his "Pauline"), never talked to Lamartine, Lamennais, Chateaubriand, or Berlioz. Muston is invited to use the libraries of Lerminier, Ballanche, Saint-Beuve, and Michelet (with whom he later exchanges letters). Pierre Leroux asks him to contribute to his *Revue encyclopédique*. Muston is able to convey some of the impact of those encounters to Büchner when the two meet once more in Strasbourg in July 1834: another encounter newly inferred from the "Journal" with some very likely consequences for Büchner work on *Der Hessische Landbote* and, of course, *Dantons Tod* — thus Fischer's plausible suggestion. Consequential in another sense is Muston's visit, in 1856, to the Isle of Guernsey, Victor Hugo's exile, where he delivers the four volumes of his *L'Israël des Alpes* (1851). This study and his earlier *Histoire des Vaudois des vallées du Piémont et de leurs colonies* (1834) are still considered standard works. Muston also appears to have contributed to George Sand's conversion to Protestantism; he officiates at her son's marriage and, in 1884, baptizes her grandson.

Muston's 'roots' project, started soon after his arrival in Strasbourg, which had produced several historical accounts of Waldensians, describes the persecutions they had suffered, their expulsion and ultimate resettlement in Germany. It earned him his master's and doctoral degrees within only three

years of study. Mentioning only the great expulsion after 1676, Fischer might have said a bit more about the history of his early religious reform movement which was founded before the year 1200. His suggestion, however, that Büchner owed much of his revolutionary engagement for the poor and the underprivileged to his friend Muston is well-taken. The "Journal" indeed gives testimony to the fervor with which Muston pursued his subject, a fervor which Büchner transformed into his social-revolutionary theme in *Der Hessische Landbote*, *Woyzeck*, and *Dantons Tod*.

The literary importance of the "Journal" transcends Muston's and Büchner's personal relationship as well as their relationship with France. There can be no question: Muston is a more important figure than previously assumed. Future research will analyze the details. For the time being, it seems safe to record that Alexis Muston's literary activities, especially insofar as they evolved parallel to Büchner's, throw new light on this eminently influential German writer, associate him more closely with French literary culture and thus make him more European. After all, literature, religion, and the arts had their European common market, so to speak, long before commerce began to rediscover those bonds in our own time. The "Journal d'étudiant" reminds us that the notion of the "états-unis de l'Europe" (285), which Büchner and Muston briefly considered as a utopian idea, was already taking shape in the literary realm. (LOUIS F. HELBIG, INDIANA UNIVERSITY)

*ANDRÉ COMBES, MICHEL VANOOSTHUYSE, ISABELLE VODOZ, éds. *Nazisme et anti-nazisme dans la littérature et l'art allemands (1920-1945)*. Lille: Presses universitaires de Lille 1986. Pp. 204. FF150.00

This attractively printed volume contains fourteen essays on different aspects of three main topics: "Théâtralité nazie," "Le nazisme et ses mythologies" et "Esthétique et éthique de la résistance." Most of the authors and editors are attached to the Université de Lille III. Some of the essays (Barry A. Fulks, Günter Hartung, Jost Hermand, Günter Reus) have been translated into French; some had appeared before (Jean Clair, Jost Hermand). All fourteen essays are well written and informative, some are quite substantial, some are extended book reviews.

The opening paper by Jean Clair (Musée d'art moderne, Centre G. Pompidou) is the most interesting one: "L'état national-socialiste comme oeuvre d'art totale dans l'Occident pervers." Clair refers to Hitler's views about the railway and the autoroute system, the "Heimatschutzstil" in architecture, the philosophy of the "Vaterland" and concludes:

L'ordre nouveau' du nazisme aurait consisté en ériger en Europe une sorte de vaste Disneyland, où l'on se fût promené d'attraction en attraction, du temple grec à l'usine Volkswagen, et du château médiéval à la base du lancement pour fusées.

In "Théâtre et idéologie nazie: 'communauté nationale' et culte du héros," Jean Chabbert concentrates on the "Thingspiel" on the one hand, on the role of the hero in dramas of the type of Hanns Johst's *Leo Schlageter* on the other. The "Thingspiel" was to be a sort of patriotic "Festspiel," presented in the open or in gigantic buildings. The hundreds of actors and the thousands of viewers were supposed to leave the performance elated, proud of being German, willing to sacrifice life and property to Führer and "Vaterland." About 400 such giant halls were planned, but only 40 were completed when the idea of the "Thingspiel" was abandoned in 1937. It was so much more efficient, simpler and cheaper to have the Führer address the crowds directly. Chabbert does not analyze the heroes of the "Blut und Boden" dramas which were quite popular up to 1942: farmers to whom their soil is worth more than even their honour and their wives. One of the most popular of these plays was written, quite unwittingly, by a Swiss dramatist, Cäsar von Arx ("Der Verrat von Novara" 1934) No wonder, von Arx was invited to write a "Thingspiel" to be produced at the Westfalenhalle in Dortmund.

Two short essays on aspects of the film conclude the first part of the book. Barry A. Fulks analyses some documentary films by Walter Ruttmann (on the German steel industry and on German cities) as efficient Nazi propaganda, while André Combes compares Bertolt Brecht's *Kuhle Wampe* and Leni Riefenstahl's *Triumph des Willens* and points out their efficiency in propagating different political aims.

Jost Hermand's paper opens the second part of the book. The editors changed its original title ("Weltenwende") quite appropriately to "Archaisme et science-fiction dans le roman nazi." While between 1933 and 1938 about one quarter of the German population left the rural areas for industrial centres, literature continued to celebrate the hardworking farmer with his roots in the soil and with his numerous and healthy offspring. It is a pity that in this (and in other essays) titles of books, plays, films and paintings are given in French translation only. Hermand finds that the Nazis never bothered to justify their "prétensions à la domination mondiale" by historical, political, and sociological or economic reasons. For them the Aryans were "le peuple primitif d'essence divine, élu par Dieu pour veiller à l'ordre et à la discipline sur terre et pour assurer la victoire de la grandeur sur la médiocrité."

Claude Mainfroy's essay "Visions' du XVI^e siècle allemand par le national-socialisme" throws some light on how Karsthans and Ernst Hering interpreted the Fuggers and the sixteenth-century revolt of the German

peasantry. While Günter Reus writes on "Nature et société dans le lyrisme du III^e Reich," basing his observations on seventeen books of poetry by fourteen different authors, Günter Hartung provides us with an analysis of some songs used by the SA. Rainer Mausbach concludes the second part of the book with an essay on "Travail, famille, patrie dans la peinture du III^e Reich." His four illustrations (by Werner Peiner, Ivo Saliger, Hans Schmitz-Wiedenbrück and Oskar Martin-Amorbach) are well chosen. The Nazis were, fundamentally, even more puritan than the average German bourgeois of the time, but "les nus féminins occupaient une place privilégiée dans la production picturale." Women were considered to be definitely inferior to men, but quite useful nevertheless. Women were not try to be sexy, they were not to be a temptation; children were to be the result of responsible patriotic thinking, not of passion.

In the third part of the book, Françoise Müller sums up the life and work of Erich Mühsam, Josef Kölbl the "Gesamtwerk" of Jura Soyfer. Mühsam has by now become a sort of anarchist classic, with collected editions available East and West; an edition of Jura Soyfer's writings has been published in 1980; his name has been mentioned alongside that of Ödön von Horváth, but Soyfer is definitely not of Horváth's stature.

While Fred Fischbach examines the text and the music of the requiem on Lenin by Brecht and Hanns Eisler, Isabelle Vodoz has a look at Victor Klemperer's book on LTI (*Lingua Tertii Imperii*), *Notizbuch eines Philologen* (published by Reclam in 1978.) The most substantial essay in the third part is Michael Vanosthuyse's "L'histoire dans le roman: à propos du roman historique anti-nazi." He takes into account authors like Döblin, Brecht and Heinrich Mann and critics like Lukács and Benjamin. The five essays in part three are, as a whole, too thin to cover more than a few aspects of the topic. I would, for instance, have liked to know about the theory and practice of "résistance" in literary feuilletons in newspapers, in paraliterature (resistance where the censors did not suspect it, about "résistance" under the mask of history (some of Bergengruen's novels) and in theological publications. Nevertheless, authors, editors and publisher must be congratulated on having written, edited, and produced an excellent, important and readable book on a sad and absurd chapter of twentieth-century literature. (ARMIN ARNOLD, HÖHERE WIRTSCHAFTS- UND VERWALTUNGSSCHULE OLTEN)

*FRANK CAUCCI. *Les Voir d'Eros. La poésie amoureuse de Paul Eluard et de Pablo Neruda*. Berne: Peter Lang 1989. Pp. 255. US\$32.65

Frank Caucci tente une étude diachronique du thème de l'amour dans l'oeuvre d'Eluard et de Neruda en s'appuyant essentiellement sur la biographie de ces poètes qu'il interprète en termes de psychanalyse.

Il voit une trajectoire dans leurs oeuvres qui lui permet de les grouper chronologiquement en trois "étapes" principales et parallèles. Chez Eluard, une poésie du désir amoureux jusqu'à *L'Amour, la poésie*, époque de la rupture avec Gala, et manifeste jusqu'à *La Rose publique*; ensuite la genèse de l'engagement politique et de l'amour fraternel jusqu'à la mort de Nush et la parution de *Le Temps débordé*; enfin une étape de "célébration de l'amour pour Dominique dans la fidélité à la communauté humaine." Chez Neruda, de *Crepusculario* à *Residencia en la tierra II*, présence du "mal d'amour" qui développe la pensée métaphysique; ensuite, jusqu'au *Canto general*, il y a prise de conscience politique et amour fraternel; enfin on distingue, dit-il, un cycle d'union de l'amour à la vision fraternelle.

Caucci adopte aussi une approche en trois parties: étude de la phase surréaliste, puis de "l'écriture biographique" (divisée en deux chapitres) et une analyse plus générale du "discours érotique." Chacune des trois parties comporte de nombreuses divisions.

On peut regretter qu'une telle envergure se soit heurtée à des problèmes d'organisation. La démarche analytique, en dépit de déclarations réitérées des intentions méthodologiques, n'apparaît pas nettement. Le lecteur devra se raccrocher aux données biographiques, lesquelles n'offrent pas d'éléments nouveaux, et à quelques interprétations psychanalytiques. La présence de nombreux exemples, extraits des poèmes, rend la lecture plus attrayante sans toujours convaincre.

Les titres des oeuvres de Neruda sont traduits et abrégés et sont parfois traités avec quelque désinvolture. Les poèmes de Neruda sont également traduits par Caucci, parfois avec bonheur. Ils apparaissent toujours aussi en version originale, juxtaposition enrichissante car elle permet de comprendre, quand un doute est possible, quelle est la lecture de Caucci. Les citations des études critiques et textes théoriques sont également traduites et l'original est donné en note.

L'ouvrage comporte une bibliographie des oeuvres citées d'Eluard et de Neruda et une bibliographie générale des études critiques ou théoriques citées. Elle est assez limitée et ne signale pas les études récentes. Il y a un index des poèmes cités avec la référence des pages qui s'avère très utile.

L'édition comporte quelques errata dont une au moins d'importance telle que deux phrases sont incompréhensibles (67-68). On peut s'étonner de la traduction, dans le très beau poème "Saudade" de *Crepusculario*, du vers suivant: "Hoy en Eça de Queiros sin mirar la adivino" par "Aujourd'hui à Eça de Queiros je le pressens sans regarder" comme si "Eça de Queiros" se référait à un lieu et non à l'oeuvre de l'écrivain portugais. Et notons au passage que l'usage du masculin pour désigner la nostalgie est bien maladroite dans un contexte où elle est assimilée à "los amores tejanos," "un temblar de trenzas," "dulzura," "una mariposa," etc.

Dans l'usage du français se glisse par-ci par-là quelques négligences: "Afin de mieux faire ressentir le moi profond néruvien, je vais procéder par une étude plus détaillée des éléments modérateurs de l'écriture de Neruda pour ainsi rendre vivant le sentiment poétique à travers la biographie du poète" (69). "Procéder par," employé au sens de "continuer par" est un anglicisme, à moins qu'il ne faille lire "procéder à." Relevons aussi, par exemple, une erreur de traduction et un hispanisme dans une phrase traduite de Amado Alonso: "[d]escubrimos que la evolución poética de Pablo Neruda consiste en una progresiva condensación por el ensimismamiento, un cada vez más obstinado anclaje en el sentimiento en lo hondo de sí mismo, desentendiéndose cada vez más de las estructuras objetivas" traduit par "on découvre que l'évolution poétique de Pablo Neruda consiste en une condensation sentimentale progressive pour l'introspection, un ancrage toujours plus obstiné dans le sentiment, dans le fond de lui-même, se désintéressant plus à chaque fois des structures objectives" (142-143) au lieu de "par l'introspection" et de "se désintéressant de plus en plus."

Dans la première partie, assez brève, Caucci recherche comment le désir érotique se manifeste à travers la technique du collage surréaliste et le dérèglement des images. Il remarque que le terme "surréalisme" s'applique plus strictement à Eluard.

La deuxième partie, beaucoup plus longue (deux longs chapitres avec de nombreux sous-chapitres), rattache l'écriture à l'expérience vécue, même quand les sources biographiques sont, comme parfois chez Neruda, "du second degré."

Caucci analyse les facettes de l'amour malheureux chez Neruda et comment l'amour sexuel est associé à des images d'insatisfaction, l'idée de plaisir étant parfois identifiée à l'idée de mort. Il explique cette tristesse par un sentiment permanent d'abandon chez Neruda, dû à la mort prématurée de sa mère et dont il donne pour exemple le poème "Nacimiento," écrit à l'approche de la soixantaine. "L'angoisse destructrice" de *Residencia en la Tierra* (I et II) est expliquée par un sentiment d'exil, par l'inaction à laquelle est condamné Neruda dans ses fonctions officielles loin de chez lui. Mais, selon Caucci, un amour malheureux, une femme réelle motive les images de la nuit qui traduisent un état plus extrême d'abîme métaphysique, d'ostracisme introspectif. C'est Albertina Rosa qu'il voit à la source de la tristesse de *Veinte poemas de amor y una canción desesperada*, comme de l'angoisse de *Residencia en la tierra* (I et II) et même de la quête amoureuse de *Memorial de Isla Negra* où elle apparaît, quarante ans plus tard, sous le pseudonyme de Rosaura.

Mais c'est chez Eluard que Caucci trouve une écriture clairement anecdotique. Il peut établir un parallèle avec Neruda puisque, si les oeuvres inspirées par le couple Gala-Eluard témoignent d'une joie à deux, plus tard,

quand la relation amoureuse tourne à l'échec, des oeuvres comme *Capitale de la douleur* et *La Vie immédiate* témoignent d'une angoisse de même type.

Analysant l'angoisse porteuse de poésie, Caucchi remarque que chez Neruda il y a un déroulement linéaire du sentiment de désintégration. Chez Eluard il y a plutôt une succession de trois cycles majeurs: Gala, Nush, Dominique et c'est vers la fin des deux premiers cycles que se manifeste le sentiment de désintégration.

Caucchi rapproche aussi Eluard et Neruda autour du thème du souvenir. Il y a, chez eux, dit-il, évolution du souvenir avec le temps et dans les dernières oeuvres ils sont plus proches de leur inconscient. Dans *Mémoires*, Nush est évoquée en liaison avec l'image du jardin, qui évoque la beauté, elle-même associée au souvenir de l'aimée. Chez Neruda, le souvenir de Matilde est associé à celui de la terre natale (*Canto general*) ou à celui de Capri (*Cien Sonetos de amor*, *La Barcarola*).

La troisième partie de l'étude de Caucchi s'intitule: "Forme et structure du langage amoureux" et comporte une série de divisions. En dépit de ce titre il n'y a pas d'approche linguistique ou stylistique, mais plutôt un retour aux investigations psychanalytiques. Caucchi tâche de découvrir, par exemple, quel accueil du récepteur de l'amour les textes suggèrent. Entre *Veinte poemas de amor et Residencia en la tierra II* et entre *Répétitions* et *L'Amour, la poésie*, la "longue plainte" de Neruda et la "fuite apparente" d'Eluard sont des preuves d'une réponse négative de la femme. D'autres textes font découvrir l'acceptation du "je t'aime" par la femme. Elle est alors source de "vérité physique," élémentaire, et la poésie exprime l'unicité de la femme aimée. Dans un sous-chapitre intitulé "La structure de l'activité érotique," Caucchi utilise les lettres de Neruda à Albertina Rosa et une lettre d'Eluard à Joë Bousquet pour expliquer qu'il peut y avoir "dénégation du je lyrique envers l'objet aimé," quand l'imaginaire fonctionne contre le réel. Il voit dans *Cien Sonetos de amor*, par exemple, une illustration de l'intermittence du coeur: quatre parties du jour, de l'année et de la vie symbolisent quatre étapes discontinues de l'amour. De même il voit des manifestations de l'intermittence du coeur chez Eluard dans *Premiers Poèmes* et dans *Phoenix*.

En conclusion Caucchi reprend l'idée de base de son étude, c'est-à-dire que l'amour s'affirme dans tout l'oeuvre de Neruda et d'Eluard mais que sa conception évolue. Dans les premières oeuvres il voit une différence fondamentale entre les deux poètes. Chez Eluard la conception de l'amour est positive, chez Neruda elle est négative, l'auto-suffisance détruisant la communication. Mais ensuite ils se rejoignent, pense-t-il, car Eluard a une déception amoureuse et le "je lyrique" apparaît alors comme un "moi désintégré" et le temps comme discontinu. Puis, grâce à une évolution de leur vie amoureuse, Neruda et Eluard coïncident encore, pense-t-il, cette fois dans la confiance dans l'amour qui conduit à l'échange. Bientôt l'amour et

l'engagement politique iront de pair. Bien qu'Eluard connaisse un "purgatoire métaphysique" l'amour pour tous triomphera. Et si Neruda a des moments de désillusion, pour lui aussi le couple conduit à la communication.

Ces données biographiques et ces présomptions psychanalytiques peuvent satisfaire une certaine curiosité mais elle ne convainquent pas toujours et n'assument jamais les dimensions lyriques ou même simplement littéraires des poèmes. (D. MUSACCHIO, UNIVERSITY OF ALBERTA)

*KATALIN KULIN. *Modern Latin American Fiction: A Return to Didacticism*. Budapest: Akadémiai Kiadó 1988. Pp. 205. No price

The impending death of the novel has been delayed, according to Katalin Kulin, by the emergence of the Latin American novel of the 1960s. Owing to the disastrous socio-political and economic situation, Latin American authors of this period present a highly ideologized world view, illustrated by narrative techniques such as repetition and a cyclic or static plot, which suggest a pessimistic outlook for the continent's future. Since they do not adhere to nineteenth century realism, but experiment with various literary forms in their search for a subjective and often absurd model of the world, Kulin places their narratives in Scholes's category of the didactic, as opposed to the representational, novel. In the five chapters of her study, devoted to Juan Rulfo, Juan Carlos Onetti, Gabriel García Márquez, Mario Vargas Llosa and Julio Cortázar, Kulin discusses the way in which each author adapts traditional narrative techniques in order to represent a specific attitude to Latin American reality.

In her first chapter, she demonstrates how the quest motif in Juan Rulfo's fiction (travel to a distant village in "Luvina," and the search for the father in *Pedro Páramo*) is transformed by the depiction of climate and atmosphere. Both villages, Luvina and Comala, have become desolate and infertile, either because of climatic conditions, or because of social injustice, and thus resemble purgatory rather than paradise, or a promised kingdom. Juan Preciado meets his own death in the ghostly village of Comala, and even the dead, condemned to eternal unrest, cannot find peace. The hopelessness of the quest is further emphasized by the feeling of timeless created by the lack of chronological precision, the proliferation of reminiscences in the form of monologues and dialogues, and the repetition of motifs, suggesting a state which is "inescapably always the same" (30).

The second chapter is devoted to a refutation of Leo Pollmann's assertion that Latin American existentialism does not result from philosophical reflection, and a demonstration of the influence of Kierkegaard on Juan Carlos Onetti's novels. The Danish philosopher's concept of despair, and the

idea that the despairer acts out various roles in order to escape his imperfect self and reconstitute a more complete and perfect whole, are illustrated in several novels, including *A Brief Life: The Shipyard* and *Let us Allow the Mind to Speak*, in which the protagonists search for a new personality which will allow them to avoid the mistakes of the past. But whereas Kierkegaard appeals to divine grace for ultimate help, Onetti's protagonists must solve their own problems. In order to illustrate his world view, Onetti depicts schematic characters embodying either the concept of the suffering 'authentic' being or that of the perpetually dissatisfied actor, provides few details concerning chronology or social conditions, and creates repetitions and parallels, with the result that the "characters feel that they are participants in an always identical scene. The course of the action is not progression: it simply goes round and round" (59).

An equally pessimistic view is shared by García Márquez, discussed by Kulin in her third chapter, and quoted from the following declaration to a reporter in 1971:

I believe that our history is a *circulus vitiosus*, within which even the names never change; our structures are gone to ruin, for they have spun round so many times that their reparation is no longer possible; in time they will go from bad to worse and the only solution that remains is the wind of destruction that will tear everything out by the roots so we may start from scratch once more. (65)

In *One Hundred Years of Solitude*, the Colombian author transforms traditional myths to express his negative world view. Incest, a universal taboo, becomes a symbol of solitude. The murder of Prudencio Aguilar, which precipitates the action of the novel by leading to the founding of Macondo after the Buendías are forced to leave their home (an episode with obvious parallels to the expulsion from Paradise or the Jews' flight from Egypt), is not just a founding act, but also a crime. Forgetfulness, considered a sin in several religions, also becomes a punishment when the inhabitants of Macondo lose their memories. The only deity of the novel is Mr. Brown, the director of the banana company who sends a deluge of biblical proportions lasting almost five years. Colonel Aureliano's sons are born with mysterious marks on their foreheads, like the chosen people in *Revelations*. José Arcadio Buendía, the patriarch of Macondo, spends his last years chained to a chestnut tree (suggesting a comparison with Prometheus), after having failed to realize his grandiose projects. The prevalence of mythical motifs, together with the repetition of names and events, deny the possibility of progress.

In the fourth chapter, Kulin carries out a lengthy Genettian analysis of order, duration, frequency, ellipsis, distance, focalization and levels of narration in Mario Vargas Llosa's *Conversation in the Cathedral*, in order to

demonstrate that the Peruvian author artfully uses discourse to portray "a broken world, a disintegrated human community ... individuals endlessly straining at the same shackles ... [and] the world as a labyrinth" (127). Kulin concludes that whereas "most present-day Latin American novelists use their persons, plots and situations as vehicles of their personal views," in Vargas Llosa, "experience comes through unadulterated" (126).

Chapter five addresses the similarities between Julio Cortázar's and George Bataille's belief in the inadequacy of language for personal expression, their desire for an 'authentic' existence, and their rejection of convention, and discusses these ideas as illustrated by the protagonists of Cortázar's 62. *A Model Kit*. Kulin carries out a Genettian analysis of story lines, frequency, duration and modes of narration in order to demonstrate how Cortázar's narrative technique coincides with his world image, influenced by Bataille's philosophy. Chronological contradiction and the lack of differentiation between the discourse of the characters, who "are simply multiplications or duplicates of the latently present author" (189), give the impression that the novel is a lyrical meditation corresponding to the "three phases of the author's existential conflict": the real, the imagined, and the ecstatic (190).

In her study, Kulin has pursued two potentially interesting directions of inquiry: the manner in which narrative form communicates meaning; and the pessimism prevalent in a significant number of recent Latin American novels. Unfortunately, her limited Genettian narratological analysis, based exclusively on methodological tools developed in *Figures III* (1972), and thus drawing on neither recent developments in narratology, nor on Genette's later work, imparts considerable aridity to some of the chapters (particularly the last two). Furthermore, her approach does not allow her to carry out a detailed and stimulating discussion of some of the more interesting points raised by her study. Besides taking into consideration narratological advances of the past two decades, *Modern Latin American Fiction* should have made brief incursions into other methodologies, such as the Edmond Cros variety of sociocriticism with its emphasis on the communicative function of literary form, Bakhtin-inspired discourse analysis, and enunciation; and devoted more space to a critical analysis of the implications of her findings. (AMARYLL CHANADY, UNIVERSITÉ DE MONTRÉAL)

*JOHN KUEHL. *Alternate Worlds: A Study of Postmodern Antirealist American Fiction*. New York and London: New York University Press 1989. Pp. 373. US\$50.00

Ten years ago, contemplating labels, John Barth wrote:

Indeed, I believe that a truly splendid specimen in whatever aesthetic mode will pull critical ideology along behind it, like an ocean liner trailing seagulls. Actual artists, actual texts, are seldom more than more or less modernist, postmodernist, formalist, symbolist, realist, surrealist, politically committed, aesthetically 'pure,' 'experimental,' regionalist, internationalist, what have you. The particular work ought always to take primacy over contexts and categories.¹

The rhetoric and the sentiments are appealing; there is always tension between particularities and the labels, systems, categories and contexts used to locate them. While noting these resistances, Barth also acknowledges that "art lives in human time and history." Relationships between works of art and the cultural contexts of their creation and continuing reception are never still, of course; they remain an inescapable provocation to theorists and to critics and, against finality, the discourse must always address the benefits and the limitations of its own practice.

Barth is well represented in John Kuehl's study of *Postmodern Antirealist American Fiction*, where he is described as "our best-known and most gifted contemporary self-conscious prose artist" (71). Surrealism, irrealism, antirealism..., as the terms proliferate, questions arise not only about distinctions between them but also about the 'given' against which their provenance and edge must be defined. When the mimetic contract is complicated, and "realism" and "realistic" are conceived in terms of aesthetic practice, the "antirealists" will be defined according to strategies of divergence that re-emphasize the question of links between literary texts and cultural contexts. Noting that "antirealists" is attributed to Albert Guerard,² who substituted it for surrealist, Kuehl suggests that antirealism "implies both the whole body of nonimitative writing, including earlier domestic instances, and an adversarial stance toward what many besides FR Leavis consider the great realistic tradition" (x). The overlap is soon apparent between his exemplars of antirealism and those discussed under such labels as surfiction, fabulism, metafiction, and narcissistic narrative. He uses "postmodern" as a chronological marker without entering the debate about its interdisciplinary application and self-contradictions. The study is arranged into three parts with descriptive headings that present popular metaphors in postmodernist discourse: "The Author as God," "The Universe as Madhouse," and "The Future as Death." Kuehl determines eleven "patterns" in the literature of his selection and these are the subjects of chapters: "Reflexivity," "The Ludic Impulse," and "Maximalism versus Minimalism"

(Part One), "Fragmentation/Decentralization," "The Grotesque and the Devil," "Imaginary Landscapes" and "Absurd Quests" (Part Two), and "Fictitious History," "Conspiracy and Paranoia," "Entropy" and "Nightmare and Apocalypse" (Part Three). Any division is reductive of the interrelationships, overlap and difference in texts cited as examples, and Kuehl's arrangement serves as well as another. As indicators of textual characteristics, and as bases for comparative analysis, the definitions are both familiar and useful though the most interesting chapters are those where detailed discussion of specific texts replaces identification of formal and thematic categories. The study is persuasive in its focus on the fiction of such key figures as Barth, Coover, Burroughs, Pynchon, Gaddis, Hawkes, Sorrentino, Barthelme, Theroux, Mailer and Nabokov. Even so, it is surprising that there is so little attention to theories of language, communication, play and culture, for example, particularly since the focus is postmodern antirealist fiction, a field where the work of Derrida, Barthes, Foucault and Said would be most useful. It is also surprising that, with the exception of brief attention to Susan Sontag's *Death Kit*, female writers are not represented.

With the widespread emphasis on overt self-consciousness as a marker of postmodernist practice, Kuehl's choice of reflexivity makes an appropriate opening to the study. Considering texts written by Coover, Nabokov, Sorrentino and Barth, and acknowledging the long history of self-conscious fiction, he discusses forms analysed extensively in other studies.³ Following the manner of exposition set in the opening chapter, "The Ludic Impulse" presents examples of "play" and "game," without much attention to possible discriminations between them and with little reference to the extensive literature on theory of play.⁴ As a result, and although this is an interesting and important chapter, the discussion does not take sufficient account of the possible seriousness and political-cultural significance of play. Following his

3 Robert Alter, *Partial Magic: The Novel as a Self-Conscious Fiction* (London: Methuen, 1984); Linda Hutcheon, *Narcissistic Narrative: The Metafictional Paradox* (London: Methuen, 1984); Allen Thiher, *Words in Reflections: Modern Language Theory and Postmodern Fiction* (Chicago: U of Chicago P, 1984); Brian McHale, *Postmodernist Fiction* (London: Methuen, 1987).

4 Kuehl's discussion is restricted mainly to studies of game references in fiction and fiction that works as game. So "play" receives limited theoretical attention. Attention to some of the following would be useful: Johan Huizinga, *Homo Ludens*; Roger Callois, *Man, Play and Games*; Bernard Suits, *The Grasshopper: Games, Life and Utopia*; Mihai Spăciolu, *Literature, Mimesis and Play: Essays in Literary Theory*; Robert Wilson's various articles on games, play and literature, including "In Palamedes' Shadow: Game and Play Concepts Today," *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée* 12.2 (1985): 177-99.

1 John Barth, "The Literature of Replenishment," *Atlantic* (January 1980): 69.

2 See Albert J. Guerard, "Introduction to the CAMBRIDGE ANTIREALISTS," *Audience* 7 (Spring 1960): 57-59.

consideration of texts that involve games, linguistic experimentation, generic mixing and parody, Kuehl concludes, "Such playful devices serving defamiliarization help to make the ordinary seem strange, one hallmark of alternate worlds designed by cosmic jokers" (103). It is the restricted notion of "play," as much as exigencies of space and organization, that defer such ludic texts as Barth's *Letters* and Pynchon's *Gravity's Rainbow* to other parts of the study. With so much recent attention to the concepts of authorship and authority, more specific analysis of them would have been appropriate in this part titled "The Author as God."

The "madhouse" of seeming irrationality may also be the funhouse of opportunity and in Part Two Kuehl's four "factors" address structural issues ("Fragmentation/Decentralization" and "Absurd Quests"), key personnel ("The Grotesque and the Devil") and "other" worlds ("Imaginary Landscapes") while holding the conventions of social realism as the implicit if unstable measure of normality. Using Eliot's "The Waste Land" as the model, he defines forms of fragmentation in writings by Dowell, Burroughs, Dos Passos, Gaddis and Pynchon. The analysis is predominantly formal; although, as one would expect, there is some sense of decentralization as a textual strategy that also carries perceptions of the nature of language and communication, cultural arrangements and the operations of power in discourse and society. While cataloguing markers of this textual-cultural schizophrenia, Kuehl emphasizes irrationality: "[s]ince the incongruous like the imaginary and the absurd, signals a planet gone crazy" (143). But there remains the view that they indicate defence against the repressive force of Truth, "Combine," "They," the One and the other monisms — a view that is easily sustained, for example, with respect to one of the key texts discussed, Pynchon's *Gravity's Rainbow*. The first extensively detailed analyses in the study occur in Chapter 8, "Absurd Quests." Following brief consideration of Rank, Raglan and Campbell on the subjects of hero figures and quest, and of journey in earlier American writing, Kuehl provides effective discussions of these items as they appear in Barth's *Giles Goat-Boy*, Sorrentino's *Blue Pastoral*, McElroy's *Hind's Kidnap* and Pynchon's *V*. Neat discriminations and confident attention to detail justify this selection from the range of possible candidates.

The future is always death, eventually, but interest lies rather more in what may intervene before that private or collective event. Kuehl's Part Three patterns treat the matter symbolically and speculatively. The "backward" glance of "Fictitious History" looks at two of Barth's excursions into doctored history (*The Sot-Weed Factor* and *Letters*), the nonfiction novel, and Doctorow's and Coover's different fictionalizations in *The Book of Daniel* and *The Public Burning* of the facts of the Rosenberg case. There is slippage across the categories but the comparative readings are precise.

Although these texts provide their own deconstruction of capital-H History, a side glance at Michel Foucault and Hayden White on historiography would be useful. Conspiracy, paranoia, entropy, nightmare and apocalypse are clichés in the field; so much depends, therefore, on the analysis. *Catch 22* and *One Flew Over the Cuckoo's Nest* provide appropriate introductions to more complex realizations of conspiracy and paranoia in Burroughs' *The Naked Lunch* and Pynchon's *The Crying of Lot 49*. Kuehl places effectively the applications of entropy in thermodynamics and information theory prior to discussion of Pynchon texts and Gaddis' *JR*. Hawkes, Coover, and Ellison provide the fiction for the final chapter. Although the depth and detail of analysis vary, Kuehl's comparative focus and passing references to precursors (Poe, Hawthorne, Melville, Twain) provide solid field maps.

Alternate Worlds includes, as well, the novelties of an introduction written by James Tuttleton, who is a colleague of Kuehl's and a nineteenth-century specialist, and an interview with the author conducted by Tuttleton. These 'frame' the study. In the concluding interview, Tuttleton plays a reactionary devil's advocate to Kuehl's postmodern antirealist sympathizer. The interview is mostly a track through the chapters of *Alternate Worlds* in which the author's responses to the interviewer's questions largely paraphrase positions and examples presented in the study. Both the position adopted by the interviewer and the style of presentation are suggested in the opening move:

The historic task of literature, namely to hold a mirror up to nature, to represent life realistically, with the premium on verisimilitude, has been commended by artists and critics at least since Aristotle first commented on mimesis in the *Poetics*. I find it disturbing that the contemporary postmodern antirealists have abandoned this task. What accounts for their bias against realism in fiction? (285)

Composed of such loaded terms, it indicates either ill-examined assumptions about 'agreements' that have been questioned rigorously, and not only in this century, or a generous opening to the interviewee. The argument and detail of Tuttleton's introductory essay themselves questions this mode in the interview. He poses similar propositions about links between "game-playing" and "decadent" art-for-art's sake, antirealists and ethical nihilism, and rather misrepresents Nietzsche and Derrida on language, meaning and culture. The interview gets caught upon reductive concerns about life-views and affirmation so that Kuehl becomes unnecessarily defensive about the relationships between antirealistic fiction and society. Even so, the discussion is often effective and, for example, it addresses the matter of absence of women from Kuehl's study:

T. Don't women find antirealism attractive?

K. During the twentieth century, many experimental female writers here, in England, and on the Continent have appeared. Among them, we find Dorothy Richardson, Gertrude Stein, Virginia Woolf, Djuna Barnes, Anais Nin and Marguerite Young. Their descendants, like Susan Sontag, Joyce Carol Oates, Christine Brooke-Rose and Gabrielle Burton continue this tradition. That experimentation was and is feminine as well as masculine Ellen Friedman and Miriam Fuchs demonstrate in their collection of essays about innovative female writers. However, not all female experimentalists consider antirealism, with its paranoia, entropy and apocalypse, congenial.

And, indeed, "antirealism" may involve other subjects than these. But since the experimentalism is formal as well as thematic, in its resistances to the mimetic contract, the issue of women's contributions invites more attention.

James Tuttleton's essay, "Introduction: The American Roots of Contemporary Antirealism" serves better as an afterward than as an introduction. Noting the range of influences upon postmodern antirealism, he argues that "the roots of contemporary American antirealist fiction lie embedded in the nourishing soil of the Native American literary tradition" (2) and "contemporary antirealism is the current mode of the romance form" (4). The argument needs to be made; it is well-informed and persuasive and, as Kuehl's study shows in its own range of reference, 'antirealist' experimentalism is readily available in the writings of Poe, Hawthorne, Melville, Twain, and Faulkner. Following the criteria set by Kuehl, Tuttleton investigates the earlier fiction where, as studies have indicated often, fragmentation, reflexivity, ludism, grotesquerie, fictitious history, imaginary landscapes, bizarre quests, nightmare and apocalyptic references are readily available, as items of particular interest and as markers of difference between American fiction and production on the other side of the Atlantic in this same period of time. It is a particular attraction of this discussion that Tuttleton uses the terminology while avoiding the pitfalls of reductive classification.

Although there are gaps or omissions in Kuehl's *Alternate Worlds*, particularly with respect to theory of language and culture, it makes a valuable contribution to our continuing appreciation of the complexities of American fiction. Omissions are inevitable, of course, in any study and their definition may indicate a reader's interests rather than a substantive issue. This study is lucid and assured. The works of fiction exceed the 'patterns,' as Kuehl's criticism indicates, but the comparative procedure is deft. Definitions are offered as factors rather than conclusions in the discourse. So many of the texts discussed in this study are large, allusive and complex; it is a mark of Kuehl's competence that the fiction retains this complexity in the analysis. (BRIAN EDWARDS, DEAKIN UNIVERSITY)

*AGNÈS WHITFIELD. *Le Je(u) illocutoire. Forme et contestation dans le nouveau roman québécois*. Québec: Les Presses de l'Université Laval 1987. Pp. 342. Can\$26.00

There is no doubt that the novels produced in Québec in the 1960s represent, both formally and thematically, a radical break with the previous tradition of 'romans de la terre' and 'psychological' narratives in which the characters frequently were all too obviously vehicles for ideas. The predilection for first-person narrative in the Quiet Revolution period, and a new willingness to experiment with narrative techniques, may be perceived as a representation of a socio-cultural state, a symptom of a collective identity crisis or *prise de conscience*, or as an active component in the process of collective self-transformation, producing, as much as reflecting change at all levels. Agnès Whitfield begins her study, sub-titled "Forme et contestation dans le nouveau roman québécois" with a discussion of the possible connections between narrative pragmatics and the socio-political context, focusing on the attempt to define the ways in which "le roman québécois s'affranchit des modèles Étrangers et part à la recherche d'une vie qui lui soit propre" (2). The novelty of the 1960s first-person novel in Québec is proclaimed not only in relation to Québec's own literary past, but also in implied comparison with developments elsewhere. While "nouveau roman" is mentioned in the title, the influence of the French *nouveau roman* is not explored in depth. Rather, Whitfield's position seems to be that, as for other types of narration, the model established elsewhere is modified in Québec, without the Québec corpus first producing imitations of it, or providing an original model for a new type of narration.

The novels studied are examined as variations on a hypothetical generic archetype, which they are seen to subvert: Réjean Ducharme's, *L'Avalée des avalés* is analyzed in relation to the *journal intime* and Anne Hébert's, *Kamouraska* as a "confession"; Gérard Bessette's, *L'Incubation* and Gilbert Laroque's, *Serge d'entre les morts* are seen as different versions of the *monologue intérieur*; while Hubert Aquin's, *Prochain Episode* questions the "roman du romancier" (the novel/its in the novel) as well as the detective story format.

The thematic aspects of these novels and their apparent socio-historical content are treated as functions of the narrative techniques deployed, especially in so far as the choice of illocutionary act depicted restricts or controls the development of both "histoire" and "discours" within the "récit." In her opening chapter, Whitfield provides an admirably lucid and wide-ranging review of the intersections of various French and Anglo-Saxon approaches to narratology, and their use of various terms. Her own approach owes most to speech act theory, as her title, *Le Je(u) illocutoire*, suggests.

She elaborates a method which is subsequently applied to the texts chosen to illustrate her theory. It is based on Searle's list of conditions that must be fulfilled in order that an illocutionary act be recognized as such (46-47). The basic question is "comment repérer la force illocutoire d'un roman autobiographique?" (49). "Autobiographical novel" means here a first-person narration by a fictional character, not a novel with elements pertaining to the author's own life. The concept of 'intention' is obviously problematic, when speaking of a fictional entity, a narrative instance with no physical or psychological existence outside the text. Whitfield claims to eliminate the "sujet anthropomorphe" (57) and chooses to use the term "je-locuteur" rather than "je-narrateur," as more strictly linguistic (27). This fictional "je-locuteur" is coded as expressing (constituting) an intentionality which is that of the text, not of the author. Whitfield admits that there are "d(es) rapports certains, quoique difficiles à expliciter" between the two, but prefers to leave to others "le soin de préciser la nature de ces rapports" (58). The status of fictional first-person narration as a dual, ambivalent communication act is not dealt with in the schema which outlines "la constitution du récit autobiographique en tant que totalité signifiante" (56). The *récit* in question here is a fictional one, and it would be interesting to produce a parallel diagram for a 'real' autobiography. The relationships between speaker, narrative logic and addressee are shown to interact with the play between *récit*, *histoire* and *discours*. The receiver is attributed a role as a function implied within the discourse, rather than an entity outside it, and the term "allocutaire" is preferred to Prince's "narrataire" (39).

The status of the fictional first-person speaker's intentions is shown to belong to the same dynamic by which a textual "character's" personality is derived from his performance, rather than the reverse. Intention can only be deduced after the effect and because of it. The elimination of the role of the author sometimes produces comments reminiscent of the Sartre-Mauriac debate on the freedom of fictional characters: "Rien n'oblige le je-locuteur à présenter les différents moments de l'histoire dans un ordre donné ... il peut procéder à sa guise" (52). While this may be true in a limited way of an author (psychoanalysis aside), it can only be said of a character because of the suspension of disbelief. Although this central ambiguity remains, the usefulness of Whitfield's other remarks on the "pseudo-performatives" of fiction is demonstrated in her detailed textual analyses.

Within her chosen limits of a strictly immanent and linguistic approach, the author's comments on the narrative structures and strategies of the selected texts are often illuminating and thought-provoking. The section on *L'Avalée des avalés* provides a succinct account of the functioning of the diary form, taken as the model which Ducharme both exploits and renews. Comparison might be made with other novels by the same author in which

he uses the fictional journal in a different way, making the writing of the diary a theme and element in the intrigue. *L'Avalée*, as Whitfield points out, is more of a "causerie," with oral overtones. *L'Etranger* would provide a point of reference outside Québec for such a hybrid variant. Why would Ducharme revert later to the more traditional form? Possibly because the mixture of *monologue intérieur*, with the characteristics taken up in later sections of Whitfield's study, avoids integrating writing as part of the illocutionary act.

Throughout, the illocutionary force of the speech acts represented is shown to be inseparable from the narrative logic of the action and the encoding of the characters in the text. At times, as when talking of the sex-role switches in *L'Avalée* (93-94), it is difficult to avoid any reference to intertextuality, especially the discourse of psychoanalysis. Similarly, the religious dimension of confession in a Québécois context is disturbingly present in the background of the analysis of *Kamouraska*. In this novel, the dialogue between Elisabeth and her past self is shown to depend on shifts in pronouns and corresponding changes of implied addressees. In the case of *L'Incubation*, such shifts are recognized as comparable to the interference of the id and the super-ego, in psychoanalytic terms (169). In the case of the "roman du romancier," *Prochain Episode*, the dialogue becomes an interaction between the imprisoned writer and the hero who is written, the roles becoming interchangeable. According to Whitfield, Aquin's novel does not seek to unveil the mutual construction of the work and the author, as it does in Gide, but to hide the process by which the author reconstructs a fictional identity for himself in the work (303).

In the conclusion these narrators are seen to refuse introspection and to reject hostile addressees, looking rather for complicity. This complicity is the effect of a reconsideration of the rapport between individual and collective identity. The use of first-person narration makes explicit the problematic nature of any coincidence between consciousness and the questionable capacity of utterances to convey meaning. Yet the popularity of this type of narration at a particular time, in a particular place, indicates some kind of recognition of collective experience. The tableaux summarizing each text in relation to Searle's rules for effective illocutionary acts are useful for purposes of comparison. In short, this study raises important and difficult questions, many of which deserve to be explored further. The method of textual analysis demonstrated provides interesting results, and is applicable to other types of text. (VALERIE RAOUL, UNIVERSITY OF BRITISH COLUMBIA)