

LITERARY RESEARCH/RECHERCHE LITTÉRAIRE

No. 30: Fall-Winter / automne-hiver 1998



INTERNATIONAL COMPARATIVE LITERATURE ASSOCIATION
ASSOCIATION INTERNATIONALE DE LITTÉRATURE COMPARÉE
Published at the University of Western Ontario, London, Canada

INTERNATIONAL COMPARATIVE LITERATURE ASSOCIATION •
ASSOCIATION INTERNATIONALE DE LITTÉRATURE COMPARÉE



LITERARY RESEARCH • RECHERCHE LITTÉRAIRE

— No. 30: Fall-Winter / automne-hiver 1998 —

Editor • Rédacteur Călin-Andrei Mihăilescu
U. of Western Ontario

Editorial Committee • Comité de rédaction

Marc Angenot (McGill University)	Sandra Beckett (Brock University)
Jean Bessière (Paris III)	Lisa Block de Behar (U. De Montevideo)
Paul Chavy (Dalhousie University)	Angela Cozea (U. of Western Ontario)
Tania Franco Carvalhal (U. Porto Alegre)	Marika Finlay (McGill University)
Douwe Fokkema (Rijksuniv. Utrecht)	Gerald Gillespie (Stanford University)
Ina Gräbe (UNISA, Pretoria)	Haga Tôru (Tôkyô University)
Wladimir Krysin (U. de Montréal)	Eva Kushner (Victoria University)
José Lambert (Kath. Univ. Leuven)	M.-P. Maluczynski (Univ. Warsaw)
F. N. Mennemeier (Univ. Mainz)	Earl Miner (Princeton University)
Peter Nesselroth (Univ. of Toronto)	Hans Runte (Dalhousie University)
Roseann Runte (Victoria University)	George Szanto (McGill University)
Joris Vlasselaers (Kath. U. Leuven)	Yue Daiyun (Beijing University)

Liaison Officers

Argentina/Argentine	Nilda Flawiá (Tucumán)
Brazil/Brésil	M ^o Luiza Berwanger da Silva (Porto Alegre)
China/Chine	Xiaoyi Zhou (Beijing)
France	Sophie Rabau (Dijon)
Germany/Allemagne	Jörg Theis (Saarbrücken)
Great Britain/Grande Bretagne:	Mónica Lebron (London/Londres)
Greece/Grèce	Zacharias Siflekis (Thessalonika)
Hungary/Hongrie	Tibor Bónus (Budapest)
Italy/Italie	Franca Sinopoli (Rome)
Portugal	Helena Carvalho Buescu (Lisbon)
Romania/Roumanie	Monica Spiridon (Bucharest/Bucarest)
South Africa/Afrique du Sud	Philippe Salazar (Cape Town)
Spain/Espagne	José Manuel Pedrosa (Alcalá de Henares)

LITERARY RESEARCH • RECHERCHE LITTÉRAIRE

Editorial Office •
Rédaction:

Călin-Andrei Mihăilescu
Dept. of Modern Languages
University of Western Ontario
London, Ont. • Canada • N6A 3K7
Tel. 519-661-3196
Fax 519-661-4093
E-mail cmihails@julian.uwo.ca

▶◀

printed with the financial support of:

International Comparative Literature Association,
and the University of Western Ontario

and

with special gratitude to:

Angela Cozea and Gloria Koyounian

for their assistance

ISSN 0849-0570

The electronic edition of the journal is available at:
<http://www.uwo.ca/modlang/ailec/index.html>

Published at the University of Western Ontario, London, Canada

≤TABLE OF CONTENTS / TABLE DES MATIÈRES≥

(Review-) Articles

Cultural Studies, Pedagogy, and the Pleasures of Popular Culture (Thomas Carmichael and Alison Lee)	8
Adorno, Modern and Post (Brian Wall)	16
Sur Jacques Rancière (Jean-Paul Engélibert)	23

Collective Works • Ouvrages Collectifs

M. Dominichelli & P. Fasano, eds., <i>Lo straniero</i> (Franca Sinopoli)	34
David Forgacs <i>et al</i> , eds., <i>Italian Cultural Studies</i> (Franca Sinopoli) ...	36
Aurélia Gaillard, éd., <i>L'imaginaire du souterrain</i> (Mariana Ionescu)	38
Sophie Geoffroy-Menoux, ed., <i>Henry James ou le fluide sacré de la fiction</i> (Sherri Clendinning)	41
Armando Gnisci <i>et al</i> , eds., <i>Comparare I Comparatismi</i> (Florin Berindeanu)	44
Armando Gnisci and Franca Sinopoli, eds., <i>Manuale storico di letteratura comparata</i> (Francesco Loriggio)	47
Barbara K. Gold, <i>et al</i> , eds., <i>Sex and Gender in Medieval and Renaissance Texts: The Latin Tradition</i> (Fiona Somerset)	50
Christopher Lawrence <i>et al</i> , eds., <i>Science Incarnate: Historical Embodiments of Natural Knowledge</i> (Andreea Deciu)	53
José Manuel Lucía Megías, ed., <i>Actas del VI Congreso Internacional de la Asociación Hispánica de Literatura Medieval</i> (J.M. Pedrosa)	55
M ^a Carmen Marín Pina, ed., <i>Platir</i> (Rocio Díaz Moreno)	60

Paola Mildonian, ed., <i>Parodia, pastiche, mimetismo. Atti del convegno internazionale di letterature comparate</i> (Marina Guglielmi)	62
--	----

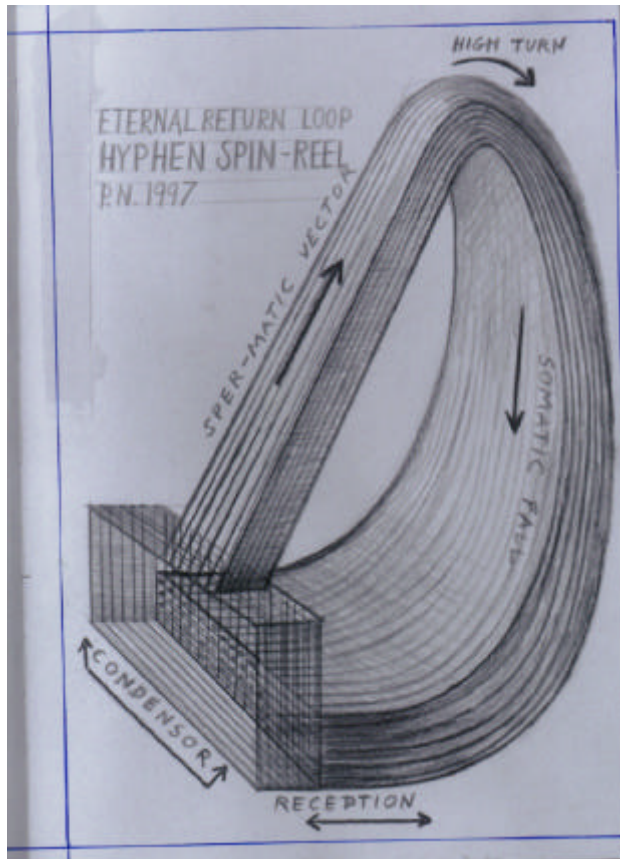
Raymond A. Prier, and Gerald Gillespie, eds., <i>Narrative Ironies</i> (Alex Dick)	65
---	----

Books • Livres

Marco Baschera, <i>Théâtralité dans l'œuvre de Molière</i> (Matei Chihaia) ...	70
Charles Bernheimer, <i>Figures of Ill Repute. Representing Prostitution in Nineteenth-Century France</i> (Julia Grant)	72
Pierre Brunel, <i>L'Imaginaire du secret</i> (Sophie Rabau)	74
A. Compagnon, <i>Le Démon de la théorie. Littérature et sens commun</i> (Sophie Rabau)	77
Andrei Corbea, <i>Paul Celan și "meridianul" său. Repere vechi și noi pe un atlas central- european</i> (Maria Ioniță)	78
Paul Cornea, <i>Introducere în teoria lecturii</i> (Liviu Papadima)	80
Michel de Certeau, <i>The Capture of Speech and Other Political Writings</i> (Charles Lock)	83
Pascal Dethurens, <i>Ecriture et culture. Ecrivains et philosophes face à l'Europe – 1918-1950</i> (Alain Goldschläger)	86
Rod Edmond, <i>Representing the South Pacific: Colonial Discourse from Cook to Gauguin</i> (Henri Boyi)	89
Jean Bethke Elshtain, <i>Real Politics at the Center of Everyday Life</i> (Nandita Biswas)	90
Pilar García Carcedo, <i>La Arcadia en el Quijote</i> (C. Castillo Martínez)	93
Horst Albert Glaser, <i>Utopische Inseln: Beiträge zu ihrer Geschichte und Theorie</i> (Heike Schmidt)	96

Ellis Hanson, <i>Decadence and Catholicism</i> (laura penny)	99
Ursula K. Heise, <i>Chronoschisms: Time, Narrative, and Postmodernism</i> (R. Scott Bakker)	103
Francisco Márquez Villanueva, <i>Orígenes y elaboración de "El burlador de Sevilla"</i> (José Manuel Pedrosa)	106
Graziella Parati, <i>Public History, Private Stories: Italian Women's Autobiography</i> (Elena Gajeri)	109
Vasile Popovici, <i>Rimbaud</i> (Romanița Constantinescu)	111
Richard A. Posner, <i>Law and Literature</i> (Robert F. Barsky)	113
Joëlle Prungnaud, <i>Gothique et Décadence</i> (Dan Mellamphy)	116
Erika Rummel, <i>The Humanist-Scholastic Debate: In the Renaissance and Reformation</i> (Ed King)	118
Monica Spiridon, <i>Apărarea și ilustrarea criticii</i> (Andreea Deciu)	121
Mark C. Taylor, <i>Hiding</i> (Roseann Runte)	123
Alfred Thomas, <i>Anne's Bohemia: Czech Literature and Society, 1310-1420</i> (Fiona Somerset)	125
Peter V. Zima, <i>Moderne – Postmoderne</i> (Jörg Theis)	127
Announcements • Annonces	131
Books Received • Livres reçus	137



(Review-) Articles**Thomas Carmichael and Alison Lee**

University of Western Ontario

Cultural Studies, Pedagogy, and the Pleasures of Popular Culture

The turn toward cultural studies in the human sciences is often regarded as an emancipatory move, one designed “to abolish the sacred frontier which makes legitimate culture a separate universe,” and to return “‘culture,’ in the restricted, normative sense of ordinary usage,” to the wider anthropological sphere of cultural practices (Bourdieu 1, 6). To this end, cultural studies invites us to renounce the active sublimation of Kantian “pure taste,” and to embrace taste positively as the experience of sensation, enjoyment, and immediacy, as reflected, for example, in the popular subordination of form to function (Bourdieu 486-90). At the same time, cultural studies is a specific historical mode of cultural criticism that takes as its contemporary point of departure Fredric Jameson’s observation that “everything in our social life... can be said to have become ‘cultural’ in some original and yet untheorized sense” (48). For cultural studies, this observation necessarily leads to the interrogation of cultural capital, its networks of circulation, and the strategies that direct its accumulation and investment in wider systems of power and authority. This project is perhaps most pointed when cultural studies takes the traditionally understood field of popular culture as the object of its analysis; however, it is also in the pursuit of this program that cultural studies in the field of popular practices is most emphatically called into question.

Consider for a moment Richard Dyer’s often reprinted essay on Hollywood musicals. In his deft negotiations of the traditional descriptions of “escapist” entertainment and the consumption of the spectacle, Dyer briefly confronts an analytic dilemma that pervades the criticism of popular culture generally. He remarks, in a seemingly unexceptionable passage, that “while entertainment is responding to needs that are real, at the same time it is also defining and delimiting what constitutes the legitimate needs of people in this society” (Dyer in Dyer, 278). In its immediate context, Dyer’s statement of this dilemma is simply an effort to legitimate the study of Hollywood musicals, historically regarded with suspicion by progressive popular culture critics, by aligning musicals with a broader utopian impulse that might link them with the ostensible motives for much higher culture. This methodological move deserves attention because it is entirely characteristic not only of Dyer but of popular culture studies generally; however, at the outset, we would like simply to address more specifically the ways in which Dyer’s argument centres on the conflation of desire and the political.

Dyer's discussion is haunted by an argument that is most often associated in its earlier modernist form with the work of Horkheimer and Adorno, for whom:

The culture industry perpetually cheats its consumers of what it perpetually promises. The promissory [sic] note which... it draws on pleasure is endlessly prolonged; the promise, which is actually all the spectacle consists of, is illusory: all it actually confirms is... that the diner must be satisfied with the meal. ("The Culture Industry," quoted in *During* 38)

This notion of a seamless culture industry governed by capital is the fundamental premise of a position that is by now well known to everyone; whether conceived as a form of governmentality (Foucault) or of taste and the amassing of "cultural capital" (Bourdieu), the popular in this line of cultural analysis is that which closes off desire, either by substituting some "inauthentic" or illusory formation as the end of popular consumption, or by constructing subjectivity under capital so that it is entirely at home, hopelessly, in some pathetic second nature. Both these readings dismiss desire as that which is always already under the law; however, the actual practices of popular consumption often present a more erratic scene of expression. And it is in attempting to address the networks of popular discriminations and affiliations that we confront a second mode of popular cultural analysis, represented for our present purposes by the work Michel de Certeau and, more recently, that of John Fiske.

Michel de Certeau's "Walking in the City" presents us with a grammar of pedestrian enunciations whose ultimate aim is to project a path of liberation; however, this grammar is governed by the logic of the Lacanian mirror stage, so that walking recalls, in de Certeau's words, "the 'joyful activity' of the child who, standing before a mirror, sees itself as one... but another... an image with which the child identifies itself" (109). This is also famously an image of the beginning of the endless metonymic displacements of desire governed by the symbolic, and so, strangely, then, de Certeau's liberating walk leads us along inescapable avenues of desire which, if we accept his analogy, are already set out, well trodden, well paved, and polished by law and custom. This might not trouble us particularly, except that de Certeau's effort to describe resistant patterns of consumption leads just as inevitably to a system of constraint and enclosure, and this dilemma persists in other guises. For example, in one of his many expansive moments in *Understanding Popular Culture*, John Fiske proclaims:

Popular culture is made by the people, not produced by the culture industry. All the culture industries can do is produce a repertoire of texts or cultural resources for the various formations of the people to use or reject in the ongoing process of producing their popular culture. (24)

Though Fiske is more skeptical than his rhetoric here might suggest, his notion of a pleasure-driven producerly popular culture retraces familiar territory. Fiske maintains, for example, that "Pleasure results from this mix of productivity, relevance, and functionality, which is to say that the meanings I make from a text are pleasurable when I feel that they are my meanings and that they relate to my everyday life in a practical, direct way" (57). Having earlier dismissed authenticity as a worthless notion, Fiske is here forced to fall back upon the notion of some unmediated meaning ("my meanings") in order to make a case for a subject who would escape the culture industry from within. But what is most significant is that the paths of pleasure are again understood to be predictable, subordinate, and finally thoroughly mediated. In this respect, the emancipatory claims made on behalf of popular consumption by de Certeau and by Fiske simply return us to an all encompassing culture industry as the scene in which desire is permitted and governed.

We need to consider desire more closely here, particularly in its connection to the social. As Slavoj Žižek has pointed out, deviations, disruptions, and deformations of the social have their counterpart in the psychoanalytic symptom, in which deviations and disruptions are the true signs of mental functioning (128). In terms of cultural analysis, this might suggest that the pleasures of the popular are significant not because they can be mapped or organized, but rather because their very contingent nature reveals the larger scene in which they take place to be equally partial and contingent. We might then regard the pleasures of popular consumption not as part of a process of making popular artifacts meaningful by making their meanings somehow personal (whatever that last term signifies). We could rather regard them as a process of investing and cathecting (to borrow an older vocabulary), by very differently situated subjects, not with an end of some final fulfilment in mind, but mindful of its necessary absence as the inescapable scene of pleasure. As Freud famously tells us, "in the world of reality, which I am trying to depict here, a complication of motives, an accumulation and conjunction of mental activities – in a word, overdetermination – is the rule" ("Dora," 95).

In this context, we might want to reconsider such a notion as Bourdieu's "cultural capital." Even though Bourdieu astutely reminds us that "There is no way out of the game of culture," and that all objectifications of its processes are necessarily partial, the model of a general economy of culture

posited here and in most forms of popular culture analysis envisions a repertoire of pleasures that can be fully tracked as the flip side of the oppressive system of production and reproduction. But this tracking, as Lawrence Grossberg has recently suggested, takes place in “overdetermined historical realities,” and the pleasures produced in response to those realities are themselves both overdetermined and radically contingent (115). In terms of the analysis of popular culture, then, this model perhaps suggests that to retrieve popular practices and pleasures to the economy of professionalized institutional criticism is to engage unwittingly in the reproduction of the cultural system that popular pleasures so quickly escape or at least render indifferent.

If this were merely a question of reconsidering the institutional enterprise of cultural studies in order to attune it to the inescapable excess of popular pleasures, then the dilemma that we pose here might well be resolved by some more finely balanced and sympathetic form of the literary/critical talking cure. But the dilemma we pose is finally, and perhaps more directly, also a pedagogical one, and in this guise it calls for more radical departures. Let us begin our reconsideration by presenting the dilemma in another form.

In David Lodge’s academic novel *Changing Places*, a group of academics play a game called “Humiliation,” “in which each person had to think of a well-known book he hadn’t read, and scored a point for every person present who had read it” (83). The point is that “you have to humiliate yourself to win, you see. Or to stop others from winning” (83). The more canonical the text, the greater the humiliation, and one imagines that *Hamlet* or one of its sibling plays would win hands down. There is a connection between this little episode and teaching popular culture in a university setting, and the point is made, unconsciously perhaps, at the beginning of David Bianculli’s book *Teletiteracy*. This book begins with a ten-page quiz designed to test the reader’s high cultural and popular cultural knowledges and, to a large degree, to pit the two against each other. On one side of the page is the ‘classics’ portion, “asking questions about famous works of art and literature; on the other side is the ‘teletiteracy’ portion, asking parallel questions about famous works of... television. On one side Milton; on the other, Milton Berle” (7). In the “Classic Quotes” section, the reader is asked to “Match each quotation to its proper source” (12), and is given such choices as “A mighty fortress is our God,” and “Who loves ya, baby?” (13). In another section readers are asked to provide the next line to “lyric poetry” such as: “In Xanadu did Kubla Khan/ A stately pleasure-dome decree” (8), and “Hey, hey we’re the Monkeys/ And people say we monkey around” (9).

As its subtitle suggests, this is a book that seeks to *[Take] Television Seriously*. And yet what Bianculli does in much of the rest of the book, while trying to make the case that television is a major cultural site, is to perpetuate

the kind of high/low culture binary suggested by its opening pages. As a good deal of theoretical writing has suggested, the boundaries between “high” and “low” culture are always shifting: one day the Beatles are spokesmen for an oppositional popular youth culture, the next they are curriculum highlights in a course taught by Christopher Ricks. But what Bianculli’s book suggests is that popular culture should be kept firmly in its place. This is, after all, what creates the humor in his quiz because a quick perusal will reveal the shocking truth: the teletiteracy of a professor of English literature might well be higher than his or her classics literacy. Still, the question is: what does this really say? Bianculli’s assumption that familiarity is knowledge and that one kind of knowledge is exclusive of any other is echoed by students who assume popular culture is a “bird” course, and by professors who try desperately to make popular culture into something else in order to give it critical respectability. But it is not familiarity we lack; rather, what is missing is a language that would enable cultural critics to talk about pop culture without relying on a critical economy derived from high culture.

In practical terms, courses in popular culture make great corporate sense for the university even if including it in the curriculum is tinged ever so slightly with cynicism. Such courses bring in students by the truckload who are, indeed, better prepared in the primary texts than many of their lecturers. But it presents pedagogical problems, one of the most pernicious of which is how to define and talk about pleasure. As we have pointed out, the pleasure of popular culture is overdetermined, and teaching popular culture includes looking at the complexity of the overdetermination, looking at networks of meanings rather than focusing on specific objects. Ideally, one would hope, teaching popular culture in a university would come from a recognition that it is in popcult’s “hybridized space... where the conflicts over the related issues of memory, identity, and representation are being most intensely fought over as part of a broader attempt by dominant groups to secure cultural hegemony” (Giroux 27). To make ourselves “relevant” to ourselves and our constituency it seems important to examine both the “terrain of struggle” and the cultural authority vying for it (ibid.). But to do so would require an enormous critical self-consciousness, because the university may well be the cultural authority it aims to interrogate; if we disregard the “enemy,” we risk ignoring that the “enemy” is us.

As we have suggested, one of the pedagogical problems we might encounter is just how to examine the seemingly infinite and dangerously expansive pleasure that makes popular culture popular. But as everyone knows, pleasure is more than a little suspect in literature departments. In fact, teaching popular culture in a university, often has the aim of warning students away from finding pleasure in it. We study popular culture, we tell our students, to see the popular object as in itself it really is, or to leap the tall

tales of advertisers in a single bound; in short, to be better consumers, but also to be better critics and better people. On one side, the popular culture course engages in a kind of therapy or a kind of faith healing: you pass if you renounce *Entertainment Tonight*, which you will do because you will recognize the better part of Culture to come. On the other side, it simply reproduces the logic of the market, in which rationalized consumption is the only legitimate knowledge.

High culture to late Victorian and Modernist critics was an intellectual barrier against the precursors of what we now understand as mass media. It was a way of preserving the “best” in Matthew Arnold’s words, and the critic was the arbiter of just what the best should be. What irony there is in this. After all, had Matthew Arnold been able to shuffle into his slippers and settle down to a solid evening of *Star Trek*, he would have found there in a familiar and comforting dose of liberal humanism at the end of a hard day. But even more ironic perhaps is the situation of contemporary cultural critics who find themselves appropriating popular texts to an institutionalized critical culture that is in the end not dissimilar from everything that they have tried to position themselves against.

As has been suggested, popular culture often becomes simply a vehicle for doing something else. In his chapter, “Television as a Serious Subject,” Bianculli quotes teachers from all levels of education who agree that a study of television, “its nuances and deceptions, its worth, and its frequent unworthiness” is a way to “develop students’ critical skills”: “Students assigned to watch and analyze *The Cosby Show*, *thirtysomething* and other series can easily transfer those skills and interests to *To Kill a Mockingbird* and *Our Town*” (285). Outdated as this argument may seem, it does point to a persistent dilemma. Somehow we have lost the ability, or maybe we never had it, to deal with pleasure in an academic environment, and perhaps this accounts for the way in which we appropriate popular culture to high culture and assume that people who appreciate popular culture cannot resist the manipulation that does indeed form a good part of it. Popular culture is clearly excessive and not just in terms of its sensationalism or its vulgarity. As we have pointed out, the pleasure involved in popular culture is overdetermined – it consistently escapes the kind of analysis that would control or limit it. This excess, according to Fiske, is what allows consumers to escape the ideological manipulation of any specific text. He suggests that the “excessive sign performs the work of the dominant ideology, but then exceeds and overflows it, leaving excess meaning that escapes ideological control and is free to be used to resist or evade it” (114). Fiske’s enthusiasm is itself overdetermined, and arguments about whether popular culture resists or reproduces dominant ideology are endless. As close as he comes to the heart of the issue, Fiske is still driven back to an older vocabulary that seems often at odds with what he is trying to express.

None of this is an attempt to argue against cultural studies as a progressive institutional enterprise or against the study of popular culture. Rather, it is to suggest that our institutional vocabularies, our present literary cultural academic forms of the talking cure, are not yet up to the task of confronting that which is, after every explanation, the seemingly infinite source of popular pleasure.

Works Cited

- Baldick, Chris. *The Social Mission of English Criticism*. Oxford: Oxford UP, 1983
- Bourdieu, Pierre. *Distinction: A Social Critique of the Judgement of Taste*. Trans. Richard Nice. Cambridge: Harvard UP, 1984
- Bianculli, David. *Teleliteracy: Taking Television Seriously*. New York: Simon and Schuster, 1992
- de Certeau, Michel. *The Practice of Everyday Life*. Trans. Steven Rendall. Berkeley: U of California P, 1984
- Dyer, Richard. “Entertainment and Utopia.” *The Cultural Studies Reader*. Ed. Simon During. London: Routledge, 1993: 271-83
- Fiske, John. *Understanding Popular Culture*. London: Routledge, 1989
- Freud, Sigmund. “Fragment of an Analysis of a Case of Hysteria (‘Dora’).” *Case Histories I*. The Pelican Freud Library, 8. Harmondsworth: Penguin, 1977
- Giroux, Henry A. *Disturbing Pleasures: Learning Popular Culture*. New York & London: Routledge, 1994
- Grossberg, Lawrence. *We Gotta Get Out of This Place: Popular Conservatism and Postmodern Culture*. Routledge: New York, 1992
- Horkheimer, Max, and Theodore Adorno. “The Culture Industry: Enlightenment as Mass Deception.” *The Cultural Studies Reader*: 29-43
- Jameson, Fredric. *Postmodernism or, The Cultural Logic of Late Capitalism*. Durham: Duke UP, 1992
- Lodge, David. *Changing Places*. London: Secker & Warburg, 1975
- Williams, Raymond. “Base and Superstructure in Marxist Cultural Theory.” *Rethinking Popular Culture*. Ed. Chandra Mukerji and Michael Schudson. Berkeley: U of California P, 1991: 407-423
- Žižek, Slavoj. *The Sublime Object of Ideology*. London: Verso, 1989



Brian Wall

University of Western Ontario

Adorno, Modern and Post

James M Harding, *Adorno and "A Writing of the Ruins": Essays on Modern Aesthetics and Anglo-American Literature and Culture*. Albany: SUNY Press, 1997; 197 pp.; ISBN: 0791432696 (pbk.); LC call no.: PS221.H353;

Tom Huhn and Lambert Zuidervaart, eds., *The Semblance of Subjectivity*. Cambridge: MIT Press, 1997; 356 pp.; ISBN: 0262082578 (hbk.); LC call no.: B3199.A33A8133;

Shierry Weber Nichol森, *Exact Imagination, Late Work: On Adorno's Aesthetics*. Cambridge: MIT Press, 1997; 266 pp.; ISBN: 0262140624 (hbk); LC call no.: B3199.A34N53

Does Adorno's thought form a whole – whether 'untrue' or not – or is it a thing of parts, to be dismembered by a postmodern taxonomy in order to preserve the more assimilable elements and discard the rest? The current intellectual climate seems much more amenable to the thought of that great friend of Adorno's, that champion of fragments Walter Benjamin. Indeed, the "Benjamin industry" looks almost a rebuke of the mandarinism of Adorno's method. Benjamin and Adorno shared a corrosive skepticism of neo-Hegelian totalizing that continues to endear them to many contemporary thinkers, but Hegel isn't the target he used to be, and cult studs like Harding and others are searching less for a means of getting past Hegel than a means of intellectually and institutionally legitimizing their field of study. Which is to say that even if Adorno seems not to have the pervasive influence of Benjamin, he still figures as an imposing presence on the cultural/intellectual landscape.

Harding's text, with its explicit tension between Lyotardian fragmentation and a more modernist totalization, attempts to dramatize the tensions he evokes, with some notable successes. Especially effective is the manner in which Harding endeavors to situate Adorno's dialectical method in new contexts. Adorno's negative dialectics, with its eschewal of the coercive elements implicit – or, as under fascism, explicit – in Enlightenment thought, provides Harding with a powerful methodology with which to consider the artifacts of our (nominally) post-Enlightenment culture. His chapter on Beckett is emblematic of his method as a whole, even if at first glance it seems to remain firmly situated in a modernist frame: "By demonstrating that *Waiting*

for *Godot* traces the evolution of Hegel's master-slave dialectic back to its original use in a disparaging categorization of a so-called 'Jewish mentality,' [Harding argues] that Beckett characterizes Hegel's conception of the path of enlightened consciousness and historical progress as being paved with obscure but brutal repressions" (6). Harding's consideration of Beckett is part of a pair of essays which "marshal wide discussions of Adorno's writings in analyses of the repressive effects of forced reconciliations in Enlightenment philosophies and in transcendental categories" (5). However, its particular dialectical movement – from "the deterioration of 'lordship and bondage' represented in Lucky and Pozzo," and "the structure of the Jewish version in Didi's and Gogo's relation to Godot," to "the crisis of dialectics that results" in the juxtaposition of the two (53) – displays a debt to Werner Martin Lüdke's seminal *Anmerkungen zu einer "Logik der Zerfalls": Adorno – Beckett*. For Harding, Lüdke depends on arguing that "Lucky and Pozzo are the 'carriers' of the dialectic who in their 'senile' and 'demented' form stray past two (Didi and Gogo), who specifically have fallen out of history in order to show what history was and what it has become" (64). Although Harding suggests that Lüdke fails to recognize the status of Didi and Gogo as "carriers" of the dialectic (which seems to assume viral characteristics), he uses Lüdke's reading to suggest that, ultimately, *Godot*:

appears to undercut the historical validity of dialectical methodology by reinstating an even older form of the dialectic, by reinstating a dialectical tension whose moment of realization, like philosophy itself, has passed.... Didi and Gogo represent the previously un-superseded, the wasted and presently unobliterated, the unresolvable dialectical tensions forcibly and irretrievably subsumed by the passage of time. (64)

Such observations, I think, point towards both the strengths and weaknesses of Harding's method and project. Certainly such deployment of Adorno's aesthetics against Hegel and with Beckett is true to Adorno's aims; and moreover, Harding's situating of *Godot* as an explicitly post-Holocaust text brings to Beckett scholarship an historical focus that has been too often elided in favor of a vaguely humanist or existential paradigm. As such, his work in this chapter is very valuable indeed. Stylistically, however, Harding makes few concessions to his reader. He often seems to adopt a mode of presentation that echoes Adorno's own dense, reflexive and unforgiving style, to the extent that one wishes that he had had more recourse to *Minima Moralia*'s aphoristic approach.

But this is less consequential than the manner in which he grapples

with the structural totality of Adorno's thought. Although Harding distinguishes between Adorno's thought as totalizing and those who would totalize Adorno's thought, the distinction unravels:

Unlike Zuidervaart and Paddison, I have ordered my book as a collection of essays whose loose association questions the structural totality of Adorno's thought while seeking constellations where his writings still have critical force.... My own book... seeks new affinities even as it as it questions the totalizing presumptions in Adorno's thought. (3)

The evocation of "constellations" here is something of a legitimizing gesture in its deployment of the term's Benjaminian sense against Adorno, but Harding's real target here would seem to be Fredric Jameson, especially his *Late Marxism*. Harding is surely right to follow Robert Hullot-Kentor and Eva Geulen in pointing to Jameson's "privileging of the whole" on the basis of the substantial differences between Jameson and Adorno on the nature of history; but that is a much different issue than presenting an Adorno whose thought must be broken down to be saved for postmodernism, an aim that seems implicit throughout Harding's book.

Harding's specific articulations of Adorno in postmodern or popular-cultural contexts do, however, produce some valuable insights. Besides the consideration of Beckett, the most successful essay, "Adorno, Ellison, and the Critique of Jazz," great sensitivity to Adorno's castigation of popular music as irredeemably reified *and* potentially utopian. It is this latter dimension that is often dismissed by those eager to attack Adorno's mandarinism, and it is precisely in Harding's elaboration of the utopian potential of jazz – done here in the context of Ellison's *The Invisible Man* – that he succeeds not in rescuing a fragmentary insight from Adorno's theoretical edifice, but in elaborating productive new directions for Adorno studies.

Lambert Zuidervaart's *Adorno's Aesthetic Theory* has affirmed the coherence of Adorno's thought, and thus it is not surprising to observe that in *The Semblance of Subjectivity*, which he has co-edited with Tom Huhn, Zuidervaart and the volume's contributors largely reaffirm Adorno's thought as a totality, choosing as their focus the dialectical relationship between the work of art and subjectivity:

Modern art is also a semblance of subjectivity, in both senses of the phrase: the production and reception of modern art requires the very subjectivity to whose pretensions and failures it attests. Moreover, in simultaneously engaging and unmasking subjectivity, modern art

gives expression to those repressed voices whose liberated and pluralistic chorus would mark collective subjectivity, were the logic of domination surpassed. In this more utopian sense, too, modern art is doubly a semblance of subjectivity: a negative image of a different collective future, but one whose capacity to project what is possible stems from hidden layers of contemporary experience. (9)

Given such a focus, it is somewhat surprising not to see Peter Dews among the contributors – his work in outlining the parallels between Adorno and Lacan in *Logics of Disintegration* seems more than relevant here – so that in such a rich collection the reader is left with little sense of lack.

Martin Jay's essay, "Mimesis and Mimetology: Adorno and Lacoue-Labarthe," returns to the confrontation of Critical Theory and poststructuralism via their differing valuations of mimesis. Beginning from a characterization of mimesis that, for Adorno, is capable of resisting instrumental reason, Jay evokes Lacoue-Labarthe's (and, more broadly, poststructuralism's) critique of mimesis as "an ideologically suspect recirculation of the readymade" (29-30). Adorno's assertion of the primacy of the object asserts that rather than the object being assimilated by the subject, the mimetic object effectively resists being subsumed. Thus, "[f]ar from constituting a mere opposite, mimesis provides an alternative mode of rationality, one that is crucial to modern art and that points to the possibility of a more fully rational society" (10). Similarly, Jay sees Lacoue-Labarthe, and in particular his reading of Hölderlin in *Typography*, as promoting a conception of mimesis as paradoxical, always undoing the binaries of original and copy. For Jay, the critical difference between the two versions of mimesis is to be found how these thinkers link the concept to rationality:

What the poststructuralists call mimetology involves subordinating mimesis to a deadening logic of sameness and sublation, a theoretical theatrical logic of based on visual reproduction, which they see as typical of the Western ontotheological project in general.... Adorno posits a constellation in which reason and mimesis each make up for the deficiencies of each other. (46)

What they ultimately share is a deployment of mimesis that is corrosive of constitutive subject, and that allows the possibility of reconciling subject and object, self and other.

Yet it is this description of subject/object relations that comes under attack from feminist critics Sabine Wilke and Heidi Schipphacke, who examine

representations of the feminine in *Dialectic of Enlightenment* and *Aesthetic Theory* to critique the ways in which Adorno's gendering of aesthetic experience compromises his critique of instrumental reason. In the famous "Sirens" passage from *Dialectic of Enlightenment*, Wilke and Schipphacke read Adorno and Horkheimer as positing "nature and timelessness as the other of history and subjectivity, thereby reinscribing the dichotomy between (the male active) subject and (female passive) nature" and skewing the question of desire such that it "cannot be posed in a context other than the construction of male bourgeois subjectivity" (291). As well, Wilke and Schipphacke examine the ways in which Adorno genders aesthetic experience in *Aesthetic Theory*, where art's sublated corporeality is feminized, and the "proper" aesthetic experience is orgasmic and masculine. Given that Adorno's reception both in North America and Europe has tended to focus on the philosophical and historical dimensions of his thought, Wilke and Schipphacke present an important corrective, and their substantial and weighty charges compel a larger reevaluation of issues of gender both in Adorno and in Critical Theory as a whole.

The philosophical aspects of Adorno's thought are, however, far from exhausted. Thomas Huhn's contribution, "Kant, Adorno, and the Social Opacity of the Aesthetic," profitably reads *Aesthetic Theory* as a reply to Kant's *Critique of Judgement*, especially to Kant's reflections on the relationship between subjectivity and the sublime. The "social opacity of the aesthetic" refers to the manner in which aesthetic judgements depend on an intersubjectivity that they can neither recognize nor make objective. Modern art for Adorno resists the true subjectivity to be actualized by the Kantian sublime, and it resists as well any imitation of nature: the autonomy of art signals the transfer of human autonomy (which is to say, freedom) from the human subject to the aesthetic artifact. When we speak of the spirit of art, we do not just infer our own alienation but so, too, posit *the* privileged site of alienation" (243). Huhn's piece is one of the densest in the collection, yet it persuasively explains and accounts for Adorno's claim that the modern work becomes "the objective counterimage of subjectivity" (250), retaining the hope that modern art might achieve the emancipatory opportunity missed in the Kantian sublime.

This collection also offers important pieces by such well-known scholars as J. M. Bernstein, Richard Wolin, Rolf Tiedemann, Robert Hullot-Kentor, and Shierry Weber Nicholsen. Nicholsen's essay "*Aesthetic Theory's* Mimesis of Walter Benjamin" is taken from her own book, *Exact Imagination, Late Work: On Adorno's Aesthetics* which begins with a questioning similar to that which Harding brings to bear upon Adorno's oeuvre: following Albrecht Wellmer (who is himself following Adorno), Nicholsen posits modernity as an "unsurpassable horizon," but, like Harding, she acknowledges the extent to

which utopian thought as a constitutive element of modernity has come under increasing attack by poststructuralism and postmodernism. Yet unlike Harding Nicholzen is primarily concerned with seeking a different way to theorize the totality of Adorno's work, which she locates in these works' own aesthetic form:

Much attention has been devoted to the 'negative dialectical' structure of Adorno's thought, but the link to between that structure and the aesthetic dimension of his work – in which I include both his work on aesthetics and works of art and the formal dimension of his own texts – has not received the same degree of attention. (3)

Nicholzen goes on to suggest that we ignore these broad aesthetic considerations at our own peril, for many of Adorno's key ideas – the primacy of the object, nondiscursive rationality – become incomprehensible without a full appreciation of this aesthetic dimension. This is to say that for Nicholzen, Adorno's work is not just an explication of art as nondiscursive rationality, it is itself in some way the practice of such a rationality.

To that end "Adorno's term 'exact imagination' [*exacte Phantasie*, from the essays "The Actuality of Philosophy" and "Beautiful Passages"] marks this conjunction of knowledge, experience, and aesthetic form" (4), evoking the binding of rigorous truth-claims with subjective experience. The other half of Nicholzen's equation is, as the title suggests, "late work," Adorno's description of the modern work's symptomatic separation of subjectivity and objectivity that occurs within the historical context of late capitalism. As such "'late work' signals how very problematic the capacity for exact imagination must be today" (8). In the first two essays in the text, "Subjective Aesthetic Experience and Its Historical Trajectory" and "Language: Its Murmuring, Its Darkness and Its Silver Rib," Nicholzen turns Adorno's aesthetics back on his own work, in the first essay by way of his considerations of music – especially Beethoven's late style – and in the second essay by way of his essays from *Notes to Literature*. The first begins evocatively with an historicization of Adorno's own work on late style to a reflection on his own lived experience:

Adorno insists that living experience be distinguished from the abstract and the repetitive, reified schemas of pseudo-experience offered by any dimension of culture, including the dimension of cultural prestige, and that to be genuine, experience must be accurate, achieved through contact with the object in its current state of historical unfolding. (51)

This sets the stage for a more personal examination of Adorno himself in terms of his call for a joining of subjective experience to Hegelian *Geist*, where Nicholzen concludes that "the peculiar, the discontinuous, and even the repetitious qualities of Adorno's work may represent the hope that, through incorporating the poisonous and the inorganic, something will pass over into spirit" (58). In "Language: Its Murmuring, Its Darkness and Its Silver Rib," it is in particular literature that "is compounded of negation and indeterminacy and for that very reason at the same time signifies also reconciliation and transcendence" (59).

However profitable these readings are, though, the heart of the text lies in the two central essays, "Configurational Form in the Aesthetic Essay and the Enigma of *Aesthetic Theory*," and "*Aesthetic Theory's* Mimesis of Walter Benjamin." Here Nicholzen begins to explore in detail a scholarly commonplace that many take on faith: the intimate relationship between the work of Adorno and that of Benjamin. Taken as a pair, these essays begin with the figure of the constellation, one dear to both thinkers, before resolving into a penetrating reading of *Aesthetic Theory* that finds that text deeply indebted to Benjamin's theorizations of mimesis and the aura. These essays defy easy paraphrase, but in their careful and attentive readings, they provide a way to approach the sometimes daunting prose of both Benjamin and Adorno: in *Aesthetic Theory*:

the ideas here do not follow directly from one another from sentence to sentence but must be amplified through their connections with other passages, as though this text were foregrounding its nature as a complex weaving.... The coherence from one sentence to the next is provided by the concept or image in a sentence showing first one face, which links it to the sentence preceding, and then another face, which links it to the sentence following. (180)

This is lucid and fine advice.

Jean-Paul Engélibert
Université de Poitiers

Sur Jacques Rancière

Jacques Rancière, *La Parole muette. Essai sur les contradictions de la littérature*. Paris: Hachette littératures, 1998; 190 pp.; ISBN: 2012353878;

Jacques Rancière, *La Chair des mots. Politiques de l'écriture*. Paris: Galilée, 1998; 207 pp.; ISBN: 2718604999

Jacques Rancière publie en même temps deux livres denses et complexes consacrés à la philosophie de la littérature. Le premier propose une théorie générale qui affiche l'ambition de répondre à la fameuse interrogation de Sartre: "Qu'est-ce que la littérature?" Le second pose une question *a priori* plus topique en analysant les rapports de la littérature et du politique. En fait, les deux ouvrages font système et s'éclairent l'un par l'autre: non seulement leurs thèses sont indissociables, mais on doit comprendre que le second ne se subordonne pas au premier. L'inscription politique du littéraire ne se déduit pas de la théorie de la littérature; elle s'articule à ses premiers principes. C'est pourquoi il semble indispensable de lire ces deux livres de concert et on ne les séparera pas ici artificiellement. Le premier, après deux parties théoriques abstraites sur l'absolutisation de la littérature au XIX^e siècle, vérifie ses hypothèses à travers l'étude de trois auteurs marquants à cet égard: Flaubert, Mallarmé, Proust. Le second rassemble six articles publiés en volume ou en revue entre 1992 et 1996 plus un inédit. Il aborde la poésie (Wordsworth et Rimbaud), le roman (Balzac, Proust et une étude générale) et l'écriture vue par les philosophes (Althusser et Deleuze). Malgré leur autonomie formelle, l'unité des deux livres est profonde: on retrouve de l'un à l'autre les mêmes notions et concepts (souvent), les mêmes exemples, voire les mêmes formulations (parfois).

Le premier essai tire son titre d'un passage du *Phèdre* de Platon qui raconte le mythe de l'inventeur égyptien Teuth présentant sa découverte, l'écriture, au roi Thamos. Le roi, dit Socrate, lui oppose un double argument: d'abord l'écriture n'est qu'une peinture morte de la parole, elle l'imité mais sera incapable de se défendre si on l'interroge sur ce qu'elle dit car elle n'a pas de "père" pour la porter; ensuite, elle ne s'adresse pas à un destinataire particulier mais à tout le monde indifféremment. Bref, muette parce que coupée de son énonciateur, la lettre est bavarde parce qu'elle ne distingue pas ses destinataires. Rancière identifie absolument la littérature à l'écriture ainsi comprise comme mode d'énonciation: une "parole muette-bavarde." Ce renvoi

à la philosophie fera comprendre l'ambition élevée de l'ouvrage: constituer une véritable métaphysique de la littérature. Pour cela, l'auteur part d'un double refus: celui des discours qui "sacralisent l'essence incomparable de la littérature [et de] ceux qui la désacralisent pour la renvoyer soit à l'arbitraire des jugements soit à des critères positifs de classification." La pensée de Blanchot offre l'exemple du premier type de théorie et le Genette de *Fiction et diction* du second. La littérature serait le "mode historique de visibilité des œuvres" qui rend (com)possibles ces discours opposés qui prétendent le définir. C'est situer la radicalité de la démarche: refonder la théorie littéraire par une philosophie qui fait place à la dimension politique de l'écriture.

Comment rendre compte de l'écart entre une théorisation qui considère la littérature comme le "mouvement infini de se tourner vers sa propre question" et un certain positivisme contemporain? En remontant à son origine historique: le romantisme. Avant ce bouleversement des "rapports de l'art, du langage et de la société," la littérature se conçoit comme le "savoir positif des normes" d'un art de la représentation. La poétique repose alors sur quatre principes: (1) fictionalité: un poème est avant tout représentation d'une action; (2) généricité: une fiction doit appartenir à un genre, qui est déterminé selon l'action représentée (noble ou commune); (3) convenance: le ton du discours doit s'accorder avec le genre et les caractères (*cf.* la soumission classique de l'*elocutio* à l'*inventio*); (4) actualité: la poésie reconnaît le primat de la parole comme acte sur le modèle de l'art oratoire, "scène suprême" des lettres (thèse qui s'appuie sur *L'Age de l'éloquence* de Marc Fumaroli).

Or, le romantisme renverse chacun de ces principes pour former un nouveau paradigme. A la définition du poème comme fiction, il oppose le primat du langage, affirmant que le poème "a pour essence l'essence même du langage," à la généricité, l'égalité de tous les sujets représentés, à la convenance, l'indifférence du style à l'égard du sujet, à l'idéal de la parole en acte la puissance de l'écriture. Le renversement systématique de la vieille poétique forme un système qu'on appelle depuis lors "littérature" et dont le principe est une "poétique de l'expression." Reste à entendre ce que Rancière appelle ainsi. Analysant Novalis et August Schlegel, il montre que le renversement romantique repose sur un changement du statut de la poésie dont il repère l'origine dans la *Science nouvelle* de Vico. La poésie n'y est plus définie comme la *tekhné* du poète, mais comme le mode originnaire du langage grâce auquel tout objet se dédouble pour être à la fois lui-même et signe de sa propre essence. C'est la puissance du langage qui permet de saisir toute chose dans cette différence essentielle à elle-même et donc de penser la poéticité de toute chose. Le poète est dès lors celui qui dit cette dimension de l'être. On comprend que la poésie ne relève plus de la convenance, ni d'une forme ou d'une matière particulière. C'est l'expression du dédoublement essentiel de toute réalité sensible, langagière ou non, à la fois matière et manifestation de

sa cause. Le romantisme substitue une idée du langage à une autre pour le voir non plus comme "l'axe horizontal du message transmis à un auditeur déterminé auquel on fait voir un objet [mais comme] l'axe vertical où le langage parle d'abord en manifestant sa propre provenance."

Bien sûr, ce renversement, ainsi pensé en son fond, ouvre la possibilité des discours les plus divers. Selon la "provenance" qu'ils attribuent au langage, poètes et penseurs peuvent conclure de manière mystique ou positiviste. Le langage exprime une cause: ce peut être le monde des esprits, mais aussi bien le caractère d'une civilisation ou la domination d'une classe. Et certains auteurs qui se veulent historiens des mœurs peuvent en même temps être "teintés de mysticisme symboliste," comme Rancière le dit de Balzac et Hugo. Tout le XIX^e siècle, Zola et les naturalistes compris, reprendra cette idée nouvelle de la littérature.

Sur le plan philosophique, c'est la vieille conception de la *mimèsis* qui s'en trouve ruinée: le langage ne copie pas la chose, il l'exprime parce qu'elle est sa "mémoire." Les mots et les choses appartiennent au même monde. D'où la critique des théories de l'autotélisme du langage à laquelle se livre Rancière et qui constitue l'une des implications les plus intéressantes de son hypothèse. Si Novalis écrit que le langage ne se préoccupe que de lui-même, cela ne veut pas dire que le langage n'a rien à voir avec le monde: il est homogène au monde et "n'est autosuffisant que parce que [ses] lois se réfléchissent en lui." Si le texte parle de lui-même, c'est encore une façon de parler du monde. Voilà où la politique est directement impliquée dans la littérature. Qu'on conçoive l'essence du monde comme un certain type de rapports sociaux et ce que dit la littérature est spontanément politique. L'exemple le plus convaincant en est le commentaire de l'essai de Mme de Staël *De la littérature considérée dans ses rapports avec les institutions sociales*. Tout en se gardant de proposer une poétique nouvelle, cet ouvrage ruine la poétique de la représentation. En cherchant "l'esprit" de la littérature comme Montesquieu a analysé celui des lois, il pointe l'évolution historique nécessaire qui a déterminé la Révolution française à travers les témoignages de la littérature. Il substitue ainsi un intérêt pour le rapport des œuvres aux institutions et aux mœurs à un intérêt pour la manière dont les œuvres satisfont aux normes du goût. "La science poétique disait ce que devaient être les poèmes pour plaire à ceux qui avaient vocation à les juger. Ce qui vient à la place [...], c'est l'analogie entre esprit, langue et société." Analogie fondatrice de la poétique romantique de l'expression et du lien qu'elle établit entre l'écriture et le monde. Les poètes et leurs juges n'ont plus désormais à se soucier des règles du bien faire mais à se préoccuper de la puissance de vérité de l'œuvre.

Or, nous pensons encore selon ce schème: apte à fonder les démarches les plus opposées, il ouvre le dialogue interminable des tenants de l'art pour

l'art et des démystificateurs qui relient l'œuvre à ses conditions d'apparition socio-historiques. Le discours de l'absolu de la littérature et celui de l'écrit expression de la société sont fondamentalement solidaires. Rancière montre en s'appuyant sur des sources assez nombreuses leur relativité et leur origine commune. Ils proviennent tous deux de ce principe commun, "principe spiritualiste" qui veut voir dans les mots la puissance de vie qui les fait énoncer, mais qui tire sa vitalité de "sa remarquable capacité à se transformer en principe de science positive et de philosophie matérialiste." La preuve en est un passage surprenant de Taine exhortant à chercher dans un texte "l'homme invisible," "l'âme" qui l'a produit et qui en est la vérité. Discours mystique et discours positiviste peuvent s'articuler dans la même critique ou se combattre: ils sont indéfiniment tournés l'un vers l'autre car le génie et la civilisation comme sources des œuvres sont deux inventions simultanées et interdépendantes.

On croit voir là la contradiction du nouveau système. En effet, la littérature s'y voit menacée d'annulation des deux côtés. Au pôle qui la pense comme manifestation d'un génie singulier, elle est réduite au statut de "pure signature" de son auteur. A celui qui la considère comme création collective d'une civilisation, elle disparaît dans l'anonymat de la multiplicité des œuvres humaines. Le propre du texte est deux fois perdu de vue. Mais ce n'est là qu'un phénomène de surface, dit Rancière, qui ne fait qu'exprimer une contradiction plus profonde et intrinsèquement poétique. Pour le comprendre, il faut remonter aux quatre principes de la nouvelle poétique: poésie comme mode du langage, égalité de tous les sujets, indifférence du style et puissance de l'écriture. Le premier et le troisième se contredisent. En effet, aucun sujet n'impose une forme à l'œuvre, le propre de l'art est de se réaliser à travers tout sujet. Mais au contraire, que la poéticité soit un mode d'être du langage suppose que la langue possède un rapport déterminé avec ce qu'elle dit, ce que Rancière appelle le "principe expressif de nécessité." Il n'y a poésie que s'il y a "ressemblance" ou "analogie" entre le monde et l'œuvre. Contradiction qui s'exprime dans tout le romantisme allemand et en particulier chez Schiller et August Schlegel. La poésie est un langage pour autant qu'elle est un défaut du langage. Elle est le mode par lequel le langage tout à la fois dit et ne dit pas ce qu'il dit, ce pourquoi elle est à la fois libre et déterminée. Le "principe d'indifférence" ne se comprend que comme le défaut de ce langage inabouti.

Parole originaire, la poésie est l'expression d'une pensée encore incomplètement formulée, d'une pensée encore dans l'enfance, en attente de se réaliser. Elle est alors appelée à se dépasser. C'est le dilemme du romantisme. Ou bien il assume "cette téléologie historique qui fait essentiellement de la poétique nouvelle une herméneutique nouvelle de la poésie du passé," ce que fera exemplairement Hegel, ou bien il "revendique cette poétique comme principe de production d'une poésie nouvelle, ce qui

l'oblige à construire en théorie et à réaliser en pratique la littérature comme réunion de deux principes contradictoires." Rancière identifie la tentative originelle de dépasser la contradiction à la théorie du fragment qui se dégage des œuvres de Novalis et de l'*Athenaeum*. L'écart du poème à ce qu'il dit peut s'y interpréter non plus comme le défaut d'un langage enfant, mais comme "le mouvement par lequel la poésie se projette toujours au-delà de ses figures déterminées." Les romantiques allemands pensent le poème comme réalisation de l'unité des contraires: à la fois objectivation de la subjectivité de l'auteur et miroir du monde, moment de la formation du monde-esprit à venir. Contre l'interprétation blanchotienne du fragment comme figure de la détotalisation qui autorise sa définition de la littérature comme expérience de l'impossible, Rancière en propose une lecture comme "microcosme d'un monde" et en tant que tel comme conciliation du libre jeu de l'imagination (le principe d'indifférence) et de l'appartenance à la totalité (la "ressemblance" du poème et du monde). Ainsi il peut voir dans la doctrine de l'*Athenaeum* une recréation de la "conscience immédiate du monde" sur les bases de la "subjectivité infinie." Non pas une doctrine mystique, mais un effort pour penser le poème comme manifestation sensible de l'esprit, c'est-à-dire comme connaissance. Le roman apparaît alors comme le genre privilégié, le "genre sans genre" qui manifeste et rend intelligible la poéticité du monde: le *Wilhelm Meister* de Goethe n'est pas tellement "prose du monde" que "poème du poème". C'est dans le roman que l'harmonie perdue de l'homme et du monde peut se reconquérir. Le roman peut alors se substituer à l'épopée jusqu'ici synonyme de notre participation à l'idéal. Ce qui permet de relire la formule hégélienne du roman "épopée bourgeoise moderne." Si l'épopée était le poème d'un état originellement poétique du monde, le roman ne peut aujourd'hui rendre au monde une poéticité qu'il a perdue. L'histoire condamne le roman à ne représenter que l'écart entre l'aspiration à la poésie et la prose du monde bourgeois. L'effort des romantiques est vain, selon Hegel. Critique qu'il faut lire comme l'indice de la contradiction fondatrice de l'idéal romantique.

Mais l'auteur s'attarde sur l'esthétique de Hegel pour montrer qu'elle pointe vers une deuxième contradiction de la nouvelle poétique. Elle se manifeste avant tout dans le roman et oppose "l'écriture comme verbe témoignant d'une puissance d'incarnation" (ou le principe d'expression) et "l'écriture comme lettre sans corps" (ou le primat de la lettre sur la parole). C'est là le véritable cœur de sa démonstration et la référence initiale au mythe du *Phèdre* s'éclaire: la littérature s'identifie à la puissance de l'écriture, c'est-à-dire un mode du langage qui délie la parole d'une situation d'énonciation déterminée et donc d'un rapport (de pouvoir) déterminé. Chez Platon le refus de la lettre s'associait au refus de la démocratie. L'invention romantique de la "littérature" va trouver son corrélat politique dans la découverte du livre par le peuple. On retrouve ici Jacques Rancière philosophe de la politique. Mais

pour montrer l'articulation de sa pensée dans toute sa rigueur il est préférable de faire un détour par *La Chair des mots*. L'auteur y consacre un chapitre à une analyse minutieuse d'un roman de Balzac, *Le Curé de village*, où la problématique de *La Parole muette* (qui se penche plus brièvement sur le même récit) s'exemplifie parfaitement.

Ce roman conte une fable apparemment platonicienne, expose le critique. Véronique, fille de ferrailleurs illettrés, ne connaît rien du monde jusqu'au jour où elle lit un roman: *Paul et Virginie*. Cette rencontre avec le livre bouleverse sa vie; elle rêve d'amour. Mais ses parents la marient avec un banquier qu'elle ne peut aimer. Elle séduira un ouvrier qui, pour fuir avec elle, commettra un crime pour lequel il sera exécuté. Véronique expiera cette faute sa vie durant, notamment lorsque, devenue veuve, elle emploiera sa fortune à la création d'un réseau d'irrigation destiné à fertiliser la vallée ingrate du village natal de son ancien amant. Ainsi résumée, l'histoire montre bien que le crime est celui du livre qui, déchirant "le voile qui couvrait la nature," a détourné les enfants du peuple de leur destin. Et la fin indique qu'il vaut mieux donner aux pauvres les moyens pratiques d'améliorer leur condition qu'un roman à lire. C'est la pure illustration du danger de la "lettre bavarde" qui ne choisit pas ses destinataires. Mais Rancière s'intéresse surtout aux ratés de l'écriture de cette fable. Reprenant l'histoire de sa rédaction laborieuse et de sa publication, il montre que Balzac ne parvient pas à accorder "l'intrigue à la morale." Qu'ici se manifeste la contradiction dans laquelle il est pris. En effet qu'est-ce qui s'oppose au livre? Non la parole de la religion (le repentir de Véronique est muet), non l'action, mais une écriture sans mots sur la terre (à quoi elle compare les canaux d'irrigation qu'elle fait creuser). Une écriture dénuée de mots peut seule réparer le mal causé par la lettre errante, ce qui signifie exactement que le romancier écrit pour ceux qui ne devraient pas le lire, car même le plus édifiant des romans, *Paul et Virginie*, porte une menace de perte. Contradiction fondamentale de l'écriture qui avoue par son impuissance morale être lettre morte alors qu'elle se veut "souffle de l'esprit." Cette tension se dit sur le plan fictionnel: le roman de Balzac cherche à se métamorphoser en écriture de lignes d'eau sur le sol; sur le plan politique: où la littérature fait l'expérience de son pouvoir, elle rencontre "le trouble démocratique de la littérarité."

Rancière voit là une définition de la littérature qu'il peut opposer au privilège généralement accordé aujourd'hui aux "récits bien cousus" à la manière de Henry James ou de Bioy Casares, fictions qui ne disent qu'elles-mêmes. Peut-être le récit "mal ficelé" de Balzac nous conduit-il mieux vers le propre de la littérature qui "n'est autre que son interminable ballottage entre la maladie démocratique de l'écriture et l'utopie de l'hyper-écriture," entre le trouble que son errance jette dans le monde et le repli sur sa différence spécifique. Définition présentée comme une hypothèse, mais l'édition même

du travail de Rancière tendrait à montrer qu'elle est opératoire. La troisième partie de *La Parole muette* est consacrée à trois tentatives d'écrivains d'affirmer l'autonomie de la littérature, tandis que *La Chair des mots* montre la tension de la nouvelle poétique dans son effet inverse. Le ballottement de l'écriture est illustré par la distribution des sujets des deux livres: au premier l'analyse de l'hyper-écriture, au second celle de sa maladie démocratique.

La fin de *La Parole muette* met donc l'hypothèse à l'épreuve de trois œuvres synonymes de l'absolutisation de la littérature: celles de Flaubert, Mallarmé et Proust. Rancière montre comment elles tentent de dépasser les contradictions de la poétique nouvelle en les remettant en jeu dans le texte. Chaque auteur s'est trouvé, à sa manière, placé devant l'aporie du *Curé de village*. La littérature est impossible et se constitue finalement de cet affrontement permanent à la contradiction qui la fonde. Elle n'est que le règlement interminable de sa propre aporie.

Analysant les célèbres lettres à Louise Colet où Flaubert met au point sa poétique et notamment celle où il définit le style comme "manière absolue de voir les choses," Rancière démontre qu'elles forment une "métaphysique de l'antreprésentation" qui libère la littérature de son dilemme. Fort intéressante, sa lecture de *La Tentation de Saint-Antoine* et de *Mme Bovary* est convaincante quand elle y voit la raison des fameux "silences" flaubertiens. Le style délie les choses des règles de la représentation parce que le monde s'en va de lui-même en phrases singulières. La littérature peut alors se réduire à une syntaxe qui manifeste la dispersion des atomes de réalité. Mais ce faisant, elle identifie sa langue à l'usage ordinaire, à la "bêtise" et aboutit à sa propre conversion en copie de la stupidité du monde. "Son aboutissement ultime est sa suppression radicale." Le dilemme s'est déplacé: Flaubert en fournit la figuration exacte avec les déboires de Bouvard et Pécuchet. Les deux derniers chapitres du livre, sur Mallarmé et sa recherche d'une écriture propre de l'Idée, et sur Proust et le roman déchiré entre "l'architecture" et "l'impression" montrent qu'il s'agit toujours de remettre en jeu la même aporie. Rancière définit ainsi un art sceptique qui accepte sa contradiction pour devenir inséparablement savoir du monde et savoir de lui-même, lettre muette de la démocratie et lettre bavarde de l'esprit.

Les mêmes thèses reparaissent dans *La chair des mots*. Ce second livre explore divers modes de réalisation de ce "scepticisme en acte." Ce n'est pas un essai de démonstration systématique, mais plutôt la reprise du thème principal sur l'axe du politique. La métaphore de l'incarnation représente ici le dilemme déjà énoncé: la littérature ne peut jamais se séparer tout à fait d'un corps "qui en incarnerait la puissance." Or ce corps peut être celui du peuple et l'œuvre peut identifier sa vérité à la marche du peuple vers son émancipation. C'est à travers cette grille de lecture, l'identification de la vérité du poème au devenir d'un peuple, que Rancière lit Wordsworth et

surtout *Le Prélude*. La poésie de Wordsworth accompagne la Révolution française car elle accomplit un de ses possibles. Elle inaugure une nouvelle subjectivité qui présente des analogies avec la subjectivité politique du temps: en particulier elle se définit comme "transport," invente un mode de territorialisation et rencontre là une nouvelle réalité politique: la présentation de la nation à elle-même à travers la représentation de son territoire. Toujours selon l'hypothèse pour laquelle la poésie dit exactement l'époque où elle s'écrit, Rancière réfute les interprétations biographiques et symboliques de l'œuvre de Rimbaud pour y repérer l'écriture du siècle dont le poète aurait articulé les emblèmes et exprimé les orientations cardinales.

Quant au roman, Rancière en écrit la "théologie." Dans une longue étude sur le "corps de la lettre," il développe dans les termes chrétiens de l'incarnation son analyse de la poétique moderne. En effet, le christianisme vit d'une équivalence entre l'incarnation du verbe et la vérité des Écritures: que Dieu se soit fait homme vérifie les prophéties de l'Ancien Testament. D'où une boucle dans laquelle l'écriture est toujours enfermée: il faut un corps pour avérer un texte et inversement un texte pour prouver l'identité d'un corps. A partir de ce rapport nécessaire entre les mots et la chair se comprend le développement de deux idées antagonistes de la littérature. La première provient du recouvrement du figural (le texte présent préfigure un corps à venir qui en incarnera la vérité) et du figuratif (le texte représente les corps tels qu'ils sont). La seconde renverse l'incarnation et veut voir la présence charnelle se dissiper dans l'économie du texte et la figuration se réduire à une démonstration de la puissance de l'écrit à construire des leures. On reconnaît la contradiction entre *mimésis* et autotélisme représentés ici par Auerbach et Kermode dont la lecture parallèle est stimulante.

Le chapitre consacré à Proust explore d'une autre manière cette contradiction et la solution que l'auteur de *La Recherche* y a trouvée. Pourquoi Proust, qui se vantait d'avoir exactement calculé les proportions de son œuvre dès son commencement, a-t-il finalement éprouvé le besoin d'intégrer au *Temps retrouvé* la guerre de 1914-1918? Parce que la guerre, répond Rancière, contrarie l'œuvre. En séparant l'ami de l'ennemi, elle suspend le vrai à l'appartenance à un camp. Le mot ne vaut plus que par celui qui le prononce. Dès lors la vérité est identitaire, elle renvoie à la communion des individus entre eux et au "style barrésien." Or toute *La Recherche* s'applique à montrer le leurre de la communion fusionnelle. Voilà pourquoi il faut intégrer la guerre à l'œuvre et la soumettre à sa loi. Rancière écrit ici des pages lumineuses sur la "vérité fictionnelle" du roman qui défait toute prétention à l'incarnation du vrai dans les corps. Le vrai ne se produit que dans l'écriture et ne se prouve qu'en s'écrivant. Il n'émane pas d'un sol originaire et cette condition de la vérité est aussi une condition de la liberté et de l'égalité.

La troisième partie paraît plus composite. Regroupant une étude de 1993 sur Althusser et un texte inédit sur Deleuze, elle juxtapose deux réflexions hétérogènes sans que son titre, “La littérature des philosophes,” en soit vraiment éclairé. Althusser a peu écrit sur la littérature, mais surtout sur la lecture, notamment en définissant la “lecture symptomale,” méthode que Rancière applique en quelque sorte au commentaire althussérien de la mise en scène par Strehler d’*El Nost Milan* de Bertolazzi. Par là il montre en quoi Althusser philosophe a besoin de passer par la littérature pour penser la limite de son œuvre, la folie – non seulement celle de l’intellectuel, mais aussi celle de l’histoire.

Enfin, le dernier chapitre, à partir de la fameuse étude de Deleuze sur *Bartleby*, présente la métaphysique deleuzienne de la littérature comme un double refus. En envisageant le récit comme développement d’une formule, opération matérielle, performance, Deleuze s’oppose à sa définition comme *muthos* d’une part et d’autre part à toute recherche d’un sens caché derrière la lettre. Mais cette double opposition ne se passe pas d’un va-et-vient incessant entre les deux pôles refusés où Deleuze ménage la place de la représentation. La formule est une façon de creuser dans la langue maternelle une langue étrangère. Mais Deleuze n’en donne pour exemple que des fables où un personnage parle une telle langue, jamais des textes qui la feraient entendre. Il renvoie ainsi la formule à l’histoire où elle s’inscrit et en fait le symbole du fonctionnement de la littérature. Ce qui n’est pas inconséquence mais privilège accordé au personnage comme opérateur et emblème de devenir. Cela en vue d’une articulation de l’ontologie et de la politique dans l’utopie d’une grande égalité à venir entre tous les atomes de l’univers, d’une grande fraternité de tous les êtres finalement impliquée par la formule qui résume la métaphysique de la littérature: la littérature vit de la non-préférence radicale, de l’indétermination, de l’égalité de toutes les différences, elle dit toujours: “Je préférerais ne pas.” Articulation indéfiniment différée par Deleuze qui sait que l’aporie de son œuvre se situe précisément dans ce passage impossible au-delà de la représentation.

Trois remarques générales pour conclure.

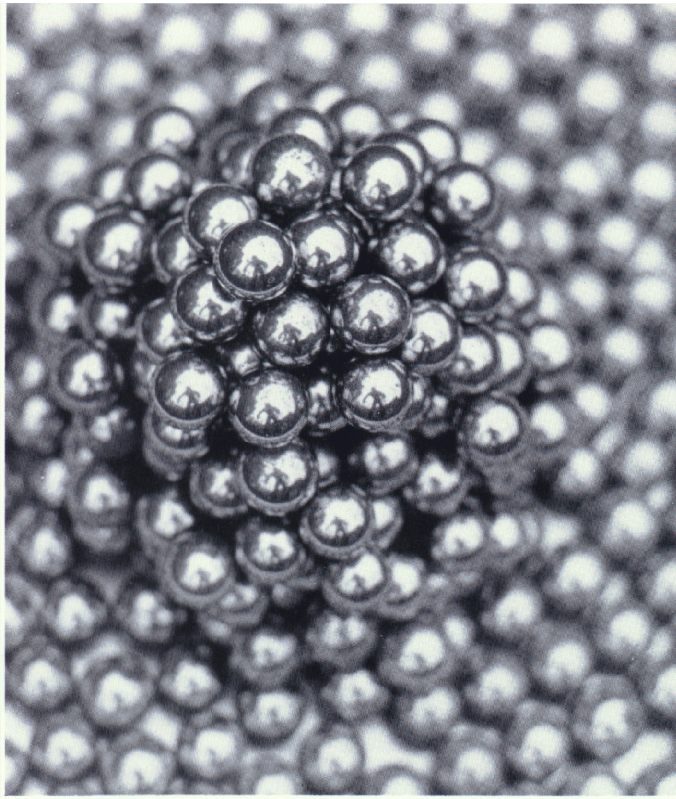
1) La poétique est toujours déjà politique. Mais l’originalité de Rancière est de ne pas prétendre fonder une poétique sur une philosophie politique déjà constituée en dehors d’elle. Il ne compose pas une esthétique qui dépendrait d’une doctrine antérieure et extérieure. Au contraire, il construit une métaphysique originellement politique de la lettre. Ainsi il assure à la fois l’autonomie relative de la littérature et son ancrage dans le monde. Le littéraire n’est pas, comme chez Sartre, rapporté à ses conditions socio-historiques de possibilité. C’est le fondement inséparablement métaphysique et politique de la construction de son autonomie qui est ici mis en lumière.

2) D’une certaine manière, ces livres apparaissent ainsi comme une réponse –

mais qui ne s’avoue pas comme telle – aux *Règles de l’art* de Pierre Bourdieu. On se souvient que cet ouvrage s’ouvrait sur une lecture de *L’Education sentimentale*. Or, curieusement, le sociologue n’est cité qu’une fois, de façon très allusive, et Rancière fait l’impasse sur ce roman (alors qu’il y trouverait d’aussi beaux exemples de “silences” que dans *Mme Bovary*), comme s’il voulait éviter le dialogue. Pourtant la discussion serait d’autant plus intéressante que les deux auteurs parlent de la même période, du même phénomène et des mêmes écrivains. Le sociologue étudie l’autonomisation du “champ littéraire” par rapport aux autres champs sociaux au XIX^e siècle et lit dans les textes à la fois la raison et l’effet de ce processus d’émancipation; le philosophe semble livrer les principes métaphysiques de l’enquête empirique. Il est symptomatique d’un certain cloisonnement disciplinaire que le second se taise sur le premier, d’autant plus que Rancière connaît très bien l’œuvre de Bourdieu à laquelle il a jadis consacré un livre (*Le Philosophe et ses pauvres*, [Fayard, 1983]).

3) La démarche de Rancière est déconstructive: elle lit dans les œuvres les contradictions de la poétique qu’elles construisent implicitement. Elle dépasse l’opposition habituelle entre la mystique du texte et sa démythification par les sciences humaines et rend compte des apories de la théorie littéraire en formulant l’aporie originelle de la littérature. Cela suppose que la littérature constitue sa propre poétique et renvoie finalement à lui-même cet “art sceptique” qui, ayant la chance de rencontrer à chaque ligne sa propre contradiction, fait de celle-ci sa matière même et fait son chemin du dépassement permanent de l’aporie qui le constitue. La littérature est donc savoir d’elle-même, et on se demande si la philosophie n’avoue pas ici qu’elle n’a rien à dire sur le sujet que la littérature n’ait déjà dit. En faisant de la littérature l’expression de l’essence même de l’écriture, elle lui assure le privilège de parler d’elle-même mieux que tout autre discours. D’où le privilège finalement accordé à l’ontologie deleuzienne ici comprise comme essentiellement littéraire. Est-ce qu’en fin de parcours le philosophe ne découvre pas le privilège de la figure et ne rend pas à la littérature le pouvoir de parler d’elle qu’il lui a emprunté?

Voici en tout cas, en ces temps de misère de la pensée, deux ouvrages salutaires. Peut-être signalent-ils un réveil de la réflexion politique et esthétique après des années d’anesthésie.



M. Dominichelli & P. Fasano, eds., *Lo straniero*. Roma: Bulzoni, 1997; 2 vols., 950 pp.

The book collects the proceedings of a conference organized in 1994 by the Department of Literature of the University of Cagliari, on the theme of “*lo straniero*,” the stranger or foreigner. This was the third thematic conference organized by the same research team, after a first encounter on “Metamorphosis, Monsters, Labyrinths,” and a following one on “Shipwrecks.” The work is divided into two parts structured into four sections: a prefatory section by members of the organizing committee and the editors, is followed by a first part “*Prospettive e tipologie*,” in which we find contributions dealing with methodological, philosophical, or theoretical issues. The second part, “*Americhe. Conquistatori Pionieri Emigrati Esuli Espatriati Meticci*,” is dedicated to diverse presences of “foreignness” in the Americas. The third section focuses on Sardinia, the region in which the Congress was held, and especially on the regional language. Finally, the fourth and last part, “*Stereotipi e figure*,” that fills the whole second volume, mostly deals with literary images of the stranger.

As S. Maxia writes in his prefatory note, the research team was aware that the theme could run the risk of stimulating a highly heterogeneous material: not only that “the stranger” is an object of inquiry for different disciplines, such as anthropology, ethnology, philosophy, history, and, naturally, literary studies, but also because such a theme somehow attract fast generalizations – of alterity, the loss of the centre, and so on. The editors invited the contributors to consider the opportuneness of concentrating on textual images of the stranger, that is to say, on characters (I.XII). The question is explored by R. Ceserani in his article, “*Sulle orme dello straniero: frammenti di ricerca e problemi di metodo*,” which also constitutes the introduction to the literary section of this collection.

“The stranger is a cultural stereotype, which appears in the cultural and psychological imagery of human communities much earlier than in literary, artistic or filmic texts,” writes Ceserani (I.311); he further adds that this stereotype is essential in many processes of identity construction. Its existence as a literary theme enjoys a lesser interest than its presence as a stereotype or “image,” a point proved by the absence of a “*straniero*” entry in dictionaries of themes. On the other hand, there seems to be a specific research area dedicated to the presence of strangers, more precisely foreigners, in literary studies. “Imagological studies essential deal, in collaboration with other disciplines such as anthropology and ethno-psychology, with the cultural images that people have of themselves and of the other” (I.313). Ceserani seems to share the doubts with regard to the pertinence of imagology as a field of comparative literary studies once expressed by René Wellek, yet it would

be very difficult to class most of the essays outside this perspective. For instance, U. Flores contributes an essay, “*Francesi leggeri, spagnoli poltroni, tedeschi ubriaconi. Su alcuni stereotipi nazionali ‘forti’ nella cultura europea tra Cinquecento e Seicento*,” (I.513), which combines a discussion on the history of imagology with a very detailed analysis of literary stereotypes, while A. M. Scaiola’s “*Figure dell’ ‘allemand’ nel Novecento francese*,” (I.683) follows the same line of investigation. Both studies are testimony of the vitality of this approach.

Instead of a more theoretically oriented discussion of alterity that would have oriented the focus in the direction of cultural studies (not a very usual path for Italian scholars working in Italy or in Italian departments abroad – and these formed the large majority of participants), the contributors chose to present taxonomies of strangers (M. T. Marcialis proposes three categories: the philosopher, the Jew and the *flâneur* [I.17-30]; G. Mura and F. Tronci sketch a catalogue of strangers in Western movies [I.95-108]), or describe and analyze various images of strangers.

The necessity to redefine the term “*straniero*” and reconsider its etymology in modern and ancient European languages is shared by many of the participants, most insistently by the two editors (in their introductory essays), and by R. Bodei, who goes on to explore the conceptual implications of the term within the frame of contemporary globalization.

Other participants focus on the experience of twentieth-century intellectuals’ displacement, either by reconstructing biographies or reflections on exile and homelessness of some *émigrés*, or by providing details about their own personal experience. The section of the Americas is particularly rich on material about Italian *émigrés* intellectuals: D. Della Terza and G. Cecchetti reflect on their own personal experience, (I.109, and I.159, respectively); L. Terracini on Italian intellectuals in Argentina (I.127); and P. Giordano on Italian writers in the U.S. One can also find a representative group of papers on the Jewish diaspora (E. Fubini [I.119]; G. Fink [I.135]; D. Cammilleri on Giorgio Bassani and Primo Levi [II.797]).

Another subsection provides close readings of travel literature, either Medieval (G. Zanganelli on the rhetoric of Italian travelers’ writings on Asia [I.389], or modern (M. Dominichelli, in “Il contagio della terra straniera” [II.645], writes on the “other” burdened by heavy colonial implications). Most of the remaining essays focus on images of the stranger in Latin poetry (A. Perutelli [I.331]), Medieval literature (A. Poletti [I.339]; F. Rizzo Nervo [I.353]; M. Viridis [I.367]; G. Zanganelli [I.389]; and L. Sanna [I.401]), European post-Renaissance literature and history, and, most insistently, twentieth-century developments.

Apart from very brief incursions to North Africa, Australia, the Caribbean, and – some longer ones – to North America, the proceedings of the

conference show a predominant interest in European literatures. The reason of the very limited space devoted to non Western cultures is due, I believe, to the massive presence of Italian scholars who do not devote their academic interest and efforts to postcolonial studies, rather than to the ideological undervaluation of the importance of postcolonial voices in the debate of alterity. It is worth noting that this traditional penchant neither does justice to the richness of contemporary efforts in comparative literature nor does it favor a more inclusive approach to literary and cultural facts.

In a section that does not explicitly fit the thematologic/imagologic project of the collection, a number of linguists contribute extensive and detailed analyses of the word “*straniero*” (A. Dettori [I.255], the expressions of the concept of alterity in Sard, or the linguistic shifts in a period of identity building (the case of American English, studied by L. Fodde [I.73]).

All in all, the Proceedings of the Cagliari conference represent a collection useful to scholars of both the humanities and social sciences.

Franca Sinopoli
“La Sapienza” University, Rome

David Forgacs, and Robert Lumley, eds., *Italian Cultural Studies. An Introduction*. New York: Oxford UP, 1996; 368 pp.; ISBN: 0198715099 (pbk); 0198715080 (hbk); LC call no.: DG450.I795

The general subjects of this Italian cultural studies omnibus are: geographies (sociological, anthropological perspectives on culture, linguistic variety and linguistic minorities), identities (political identities, religious identities, gender and social identities), media (since 1945, press, cinema, television, neorealism), culture and society (Italian star system, popular music, musical cultures, cultural policies).

Cultural Studies is beginning to establish itself as a field of study in Italy; for the time being, it did not grow into an autonomous discipline. In Italy, cultural history is a traditional field of literary research, though Croce pointed out its limits compared with the aesthetical approach. This opinion had enormous consequences for the future of Italian comparative literature. Today cultural studies and cultural history share very little: cultural studies is a “cluster of disciplines,” while cultural history has been considered a discipline interested in the intellectual history of one or more countries. The editors, in fact, emphasize the multifarious nature of the field named “cultural studies”: literature, social history, media studies, human geography, cultural anthropology, sociology, ethnology, etc., disciplines which remain almost

unrelated to one another in the university context, participate in the shaping of “cultstuds.”

Over the last decades, the term “culture” has been increasingly widened to include popular culture and media studies (“Mass Culture, Media Studies, and Cultural History,” [4-8]). Consequently, the identity between culture and the intellectual tradition, that is, the humanist concept of culture (left unharmed after the “hot years” 1943-47 and 1968-72) is discussed in the book. It is pointed out that the expansion of “culture” into previously untouched territories, is largely due to anthropologists and ethnologists such as E. de Martino and A. Maria Cirese, scholars who worked in post-war studies of popular, marginalized and subaltern cultures, especially of the rural Southern Italy. Among the historico-intellectual contexts analyzed in the book are the beginning, from the 1960’s, of the popularity of media studies, the collapsing of the Crocean idea of Culture, and the reception of other schools of thought in linguistics, semiotics, and sociology.

The editors have chosen to arrange the subject thematically, avoiding any structured sequence of historical periods. The volume consists of four sections, each one introduced by an overview, on the following topics: I: Geographies (contributing authors: J. Dicke, M. Eve, P. Filippucci, G. Gribaudo, T. de Mauro), II: Identities (S. Parker, J. Pratt, L. Passerini, V. Maher), III: Media (P. Ortoleva, R. Lumley, C. Wagstaff, E. Dagrada, A. Hallamore Caesar), IV: Culture and Society (D. Forgacs, F. Bianchini, M. Torriggiani, R. Cere, S. Gundle, M. Filippa). A chronology of political and cultural events in Italy, from 1900 to 1995, completes the volume. Detailed and useful “Further Readings” and references follow each contribution.

On a practical level, the contributors and the editors underline that since Italy too has moved into the post-industrial period, it is no longer possible to distinguish between “Culture” as the high sphere of intellectual activities, and “culture” as a more extensive range of social practices (popular and mass culture, material production, customs, rituals, etc.). Therefore, the editors’ efforts – to point out the changes in the uses of “culture” in Italy, from the post-war period, are remarkable (see the paragraph “Concept of Culture in Italy” [3-4] of the Introduction).

Franca Sinopoli
“La Sapienza” University, Rome

Aurélia Gaillard, éd., *L’imaginaire du souterrain*. Paris & Montréal: L’Harmattan, 1997; 208 pp.; ISBN: 2738464335

Le onzième cahier publié par le C.R.L.H. (Centre de Recherches Littéraires et Historiques) de l’Université de la Réunion nous invite à un voyage imaginaire à travers les espaces souterrains, voyage qui commence dans la Grèce antique et prend fin dans le monde littéraire anglo-saxon contemporain. Aurélia Gaillard, l’éditrice, la signataire de l’Avant-propos et de l’un des quinze articles contenus dans ce volume, attire l’attention des lecteurs sur la variété des sujets proposés et des démarches adoptées, ce qui, à son avis, ne nuit nullement à “la cohérence thématique du souterrain... articulée notamment autour de l’ambivalence vie/mort” (Avant-propos 6).

En parcourant le labyrinthe de l’imaginaire du souterrain tel qu’il se configure dans les quatre sections du recueil, on se rend compte de la vitalité de ce concept polysémique capable de générer un tissu textuel riche en significations multiples. En effet, depuis l’antiquité gréco-romaine jusqu’à nos jours, l’espace chthonien n’a jamais été perçu uniquement comme refuge temporaire pour les vivants ou comme endroit réservé aux morts. Cet espace chargé de mystère, qui a depuis toujours enflammé l’imagination créatrice, représente un *topos* amplement exploité en littérature, aussi bien que dans les arts plastiques, sans pour autant qu’il ait épuisé sa richesse symbolique.

Lieu de retraite temporaire pour les hommes et pour les dieux grecs, lieu de passage vers l’Enfer ou le Paradis, lieu de réflexion préféré par les empereurs romains, aussi bien que par les bergers de l’univers pastoral, lieu d’initiation à la magie ou à la sorcellerie, lieu des secrets du cœur ou des origines, le souterrain s’impose surtout comme lieu symbolique où s’inscrit une écriture particulière.

La première section du recueil, intitulée “Entrées, passages,” s’ouvre par l’article de Colombe Couëlle-Dezeuze portant sur les “Lieux infernaux et grottes dans le monde gréco-romain.” La grotte perçue à la fois comme abri, mais aussi comme “bouche[s] d’ombre” (10) ou “bouche de vérité” (14) par les Grecs, devient un lieu de représentation chez les Romains, se chargeant en plus d’“une très subtile symbolique astrale” (18). Plus tard, dans l’Afrique romaine, l’espace souterrain représente non seulement la Terre-Mère, où les défunts trouvent leur repos, mais aussi l’endroit terrifiant réservé aux parricides. Dans l’article consacré à ce sujet, Jean Peyras et Sandra Sichet abordent également la question de la consécration et de la magie, dont les rites particuliers se déroulaient dans les antres obscures de la Terre.

Les deux dernières études de cette première section sont consacrées au symbolisme du souterrain dans *Le Roman de Flamenca*, récit occitan du XIII^e siècle et dans trois fictions de Borges: “La Mort et la boussole,” “L’Immortel” et “L’Ecriture du dieu.” Patrice Uhl se sert du texte occitan pour

mettre en lumière “le souterrain pluriel qui, à différents niveaux d'étagement textuel, circule à l'intérieur même de la fiction” (51). Loin d'être un simple lieu de passage qui favorise les rencontres amoureuses de Guillaume et de la belle Flamenca, le “*pertus sotz terra*” se prête à plusieurs interprétations, favorisées par des jeux de mots plus ou moins subtiles. Les trois fictions de Borges analysées par Ricardo Romera Rozas exigent également une lecture plurielle, étant donné le symbolisme du souterrain, que ce soit cave, puits profond ou prison. L'espace souterrain, spécialement le labyrinthe, symbolise chez l'écrivain argentin “le lieu de passage... à décrypter, le lieu inquiétant qui peut conduire à la connaissance de Dieu et de l'univers” (60).

La deuxième section du volume débute par une description succincte du *Tractatus de Purgatorio sancti Patricii* (1185), que Patrice Uhl met en guise d'introduction aux quatre articles portant sur d'“Autres mondes.” Dans un premier temps, Peter M.G. de Wilde passe en revue plusieurs récits de voyages consignés par des pèlerins médiévaux qui se sont rendus, à partir du XIII^e siècle, au puits de saint Patrice en Irlande. Bien que la gloire du Purgatoire ne dure que jusqu'au début du XVI^e siècle, cet autre monde de l'imaginaire chrétien continue à faire fortune longtemps après cette date. Dans le genre pastoral, par exemple, la présence de la grotte dans un univers idyllique introduit une note de mystère et de surnaturel qui, selon Aurélia Gaillard, “interroge, de l'intérieur, le bonheur pastoral” (79). La grotte comme lieu des désirs cachés et des secrets du cœur apparaît également dans le conte philosophique *Riquet à la houppe*. A ce sujet, Eric Méchoulan relève quelques différences entre deux versions de ce conte, appartenant à deux auteurs du XVII^e siècle, Charles Perrault et Catherine Bernard. Tandis que Perrault favorise l'idée des échanges entre deux mondes, illustrée par la circulation des secrets, C. Bernard préfère utiliser le souterrain comme symbole de “la prison du moi” (96), voire des secrets du cœur amoureux. La “traversée des apparences” (102) mise en évidence par C. Bernard par le biais du souterrain se retrouve, sous une autre forme, chez Dostoïevski. Serge Meitinger montre justement le rôle du souterrain, de l'“*immonde*,” de révéler le “*monde*” dans *Le Sous-sol* de l'écrivain russe.

“Langues, genres,” troisième section du volume, contient trois articles ayant comme sujet le lien entre la thématique du souterrain et la naissance d'un langage ou, dans certains cas, d'un nouveau genre littéraire. Ainsi, avec *L'Île de la Félicité*, conte inséré par Madame d'Aulnoy dans son roman *Histoire d'Hypolite, Comte de Douglas* (1690), nous assistons, selon Anne Defrance, à la naissance du conte de fées littéraire. Le parcours symbolique du héros “De la caverne matricielle au tombeau” renforce, par le biais de ces lieux particuliers, le message libertin du conte, bien que ce parcours se déroule dans un univers féerique imprégné par des éléments mythologiques. Quant au rôle joué par le souterrain dans l'oeuvre de Victor

Hugo, Christian Chelebourg analyse la façon particulière dont cet auteur a constamment régénéré et déréglé sa langue “à l'entrée du caveau” (130), au contact avec le mystère des entrailles de la terre. Ce dérèglement linguistique culmine dans l'argot, utilisé largement par Hugo dans plusieurs de ses textes. Ensuite, Chelebourg s'attarde sur l'importance de la métaphore de la racine dans la poétique hugolienne, ainsi que sur le caractère sexuel du souterrain dans le roman *Bug-Jargal*. L'imaginaire du souterrain est également à l'origine d'un nombre impressionnant de textes inspirés par la littérature gothique. A partir de cette observation, Françoise Dupeyron-Lafay se penche sur la “crypto-écriture” (116), ou l'écriture du souterrain, telle qu'elle apparaît dans les textes de Poe ou de M.R. James, aussi bien que dans plusieurs romans policiers, dont *The Moonstone* de Wilkie Collins.

La dernière section de ce volume, “Matrices,” nous semble plus homogène du point de vue des démarches adoptées, dans le sens que la plupart des auteurs proposent des lectures psychanalytiques d'une série d'ouvrages où le souterrain renvoie le plus souvent à l'espace matriciel. Le premier article, celui d'Eric Fougère, s'intitule “Le monde en creux. Représentation romanesque de l'espace souterrain aux XVII^e et XVIII^e siècles.” A la différence des autres auteurs qui s'intéressent à la même période littéraire, Fougère ne se consacre pas uniquement à l'étude de la littérature française. Ses observations portent sur Gracián, Grimmelshausen, Cervantes, l'abbé Prévost, Robert Paltock, Peter Wilkins et Defoe, en éclairant une facette particulière de la grotte, à savoir la grotte matrice. S'il insiste sur “la métaphore sexuelle de la grotte” (163), c'est pour rendre compte “d'une orientation utopique de cet espace” (163). Cela nous mène vers l'article suivant, celui de Nadia Minerva, qui se propose de relever la complexité de l'imaginaire souterrain dans plusieurs romans de Jules Verne. Le pouvoir visionnaire de cet auteur s'explique, selon Minerva, par sa capacité d'intégrer le présent dans le passé lors du voyage initiatique de ses personnages vers le centre de la Terre. L'exploration de l'espace souterrain, motivée en partie par le désir de pénétrer le mystère des origines se retrouve, sous une autre forme, dans trois romans de Vernon Lee (Violet Paget), analysés par Sophie Geoffroy-Menoux. Elle s'intéresse particulièrement aux variantes de l'imaginaire du souterrain, issues des relations que celui-ci entretient verticalement et horizontalement. Cette analyse “ouvre des perspectives... sur [la] compréhension intuitive des mécanismes de... l'inconscient pourtant honni” (186). Le dernier article nous ramène à l'époque présente. Son auteur, Geneviève Laigle, étudie “L'imaginaire du souterrain à travers trois romans anglo-saxons contemporains”: *The Dreaming* (1991), roman d'aventures de la romancière américaine Barbara Wood, *Invisible Man* (1952), écrit par le Noir Américain Ralph Ellison et *The Girl Green as Elderflower* (1980), signé par l'Australien Randolph Stow. Dans les trois romans en question, la descente réelle ou

symbolique dans la caverne matrice, descente conçue comme “retour aux sources de l'être” (205), sera suivie par une régénération de chacun des personnages créés par les trois auteurs sus-mentionnés.

Arrivés au terme de cet ouvrage, les lecteurs auront parcouru un cheminement d'où ils sortiront mieux renseignés sur un aspect de l'imaginaire moins travaillé jusqu'à présent. Loin d'être un parcours exhaustif, ce périple à travers l'imaginaire du souterrain a le mérite de nous exposer à des savoirs variant d'un espace culturel à l'autre.

Mariana Ionescu
Fort Hays State University

Sophie Geoffroy-Menoux, ed., *Henry James ou le fluide sacré de la fiction*. Paris: L'Harmattan/Université de la Réunion, coll. “Américana,” 1998; 286 pp.; ISBN: 2738463150 (pbk)

Ce volume de recherches critiques sur l'oeuvre jamesienne contient vingt-et-un articles dans une approche toujours particulière et se divise en six parties thématiques dans lesquelles on vise à dévoiler les secrets du Maître, ou du moins à discuter de la façon dont le secret travaille et constitue le texte. L'hétérogénéité des articles critiques, quant à la méthode et à l'axe théorique, illustre ce que l'éditrice appelle “un état des lieux de la recherche jamesienne” offrant une gamme de perspectives convergeant autour d'une mise en relief de la relation fondamentale entre le “fluide sacré” de la fiction et le mystère de l'écriture de Henry James.

La première partie de l'ouvrage se penche sur le rôle de l'étranger dans des récits jamesiens; comment l'étranger, à la fois dans son sens géographique et en tant que synonyme de l'inconnu – du grand Autre – informe et véhicule certains textes. G-M Sarotte situe l'étranger dans la représentation textuelle de la participation militaire à la guerre, une expérience étrangère à James personnellement, mais qui semblait le diviser en ce qui concerne la question des formes du courage: le réalisme et l'idéalisme de la guerre étant toujours en tension dans ses récits. L'étranger en tant force ambiguë, à la fois séductrice et corruptrice, est exploré par Dupeyron-Lafay qui examine le processus de la transcription par James de l'expérience vécue en Italie dans *Italian Hours* (1909) jusqu'au roman où “le charme presque empoisonné de l'Italie” demeure toujours en jeu. Pour S. Bridier l'étranger chez James se manifeste à travers ce qu'elle désigne comme “le sentiment océanique” dans la nouvelle “*Le Lieu de rêve*” (1900). A partir d'un appel à certaines notions de psychanalyse, elle montre qu'un tel sentiment indicible ne peut se traduire qu'en faisant écho dans un lieu de rêve où on est effectivement hors de soi.

“Une comédie humaine,” le titre de la deuxième partie, fait allusion à la présence des faux-semblants dans l'oeuvre jamesienne. P. Stambovsky remet en question l'interprétation critique du “Strether,” un des personnages dans *Les Ambassadeurs* (1903), suggérant qu'on lui a été trop sévère en le considérant statique au lieu de regarder jusqu'à quel point il a évolué face à sa “pyschosocial construction” et sa crise de “generativity” (E. Erikson). Les conflits qui se produisent autour de la relation adultère dans *La coupe d'or* (1904) sont problématisés par P. Chardin et G. Laigle: le premier explicite comment le lien adultère fantomatique n'a pas cessé de hanter les deux couples après une résolution morale et un retour aux apparences tandis que le dernier élabore sur la contradiction implicite entre le sacrifice héroïque et les valeurs de la morale traditionnelle qui ont souvent tendance à ignorer la complexité des affaires humaines. Ensuite, on passe au sujet de l'enfance qui est soulevé d'abord par A-L. Séveno, auteur d'une étude intertextuelle des récits d'enfance de James dans lesquels les stéréotypes enfantins sont parodiés. S. Meitinger reprend ce thème pour commenter l'écriture ambivalente et vertigineuse de James vis-à-vis du statut de l'enfant dont l'intériorité inaccessible fait peur.

La question de l'écriture est reprise dans la troisième partie de cet ouvrage pour aborder la nature paradoxale de l'oeuvre, définie comme “un monument érigé à l'absence, et fondé sur la division, et le vide.” D'après A. Geoffroy les fictions trouées de James témoignent “d'un manque essentiel à toute entreprise d'écriture” et ce manque ne cesse pas de se trouver mis en scène par James, pour qui le réel reste toujours inéluctable. N. Valtat met en rapport les artistes qui sont thématiques dans trois nouvelles de James, ainsi que l'absence de leurs fictions au lecteur. Ces “fictions sans papier” signalent, selon cette critique, que le processus de création ne peut s'inscrire qu'à travers les creux des textes de fiction. Pour E. Labbé, l'écriture jamesienne, surtout dans *The Wings of the Dove* (1902), constitue plutôt ce qu'elle appelle “une écriture de retournement,” une écriture qui détourne la loi du Père pour tourner “autour du même noyau fantasmatique (la négation du corps) suggestif de l'infini de l'abîme derrière la finitude des surfaces.”

La quatrième partie thématique se compose d'une constellation d'articles sur l'art de la scène dans laquelle les formes et les limites de la représentation sont articulées tout en mettant en relief le rôle de la spécularité. L. Incollingo utilise la définition de la théâtralité offerte par Barthes pour accentuer la manière dont les effets de théâtre dans *The Wings of the Dove* réussissent à élucider le caractère artificiel du récit et en ce faisant à vider le signe de sa référentialité pour faire surgir la fictionnalité des personnages et des scènes en jeu. La relation problématique entre le modèle et la représentation est questionnée par H. Teyssander dans son étude du portrait de “Mrs. Siddons as Tragic Muse” de Sir Joshua Reynolds tel qu'il se présente

dans le récit jamesien, *The Tragic Muse* (1890). La mise en abyme de la représentation des représentations qui se manifeste au cours de ce texte précipite un questionnement du rapport associatif entre la peinture, l'art dramatique et l'art de la fiction et de l'impossibilité de représenter la Muse moderne. J-Y. Mondon parle aussi de l'impossibilité de la représentation, surtout du secret autour duquel se contruisent les textes jamesiens, tout en faisant référence à l'hystérie, telle que la décrit Charcot, pour suggérer que le secret pathologique se fait monter à travers des "lésions dynamiques" dans le corps du récit hystérique; un récit "parcouru de pertes, de crispations, manifestations intermittentes de son secret." Pour Geoffroy-Menoux, l'absence dans le texte jamesien est liée à la représentation à partir d'une technique de la fugue qui produit ce qu'elle nomme "une écriture fuguée, baroque et (post)-moderne. Selon elle, ce déploiement des plis jusqu'à d'autres plis à l'infini est constitutif des "éléments fondamentaux de la représentation dans l'imaginaire moderne."

L'aspect fantastique de l'oeuvre jamesienne est abordé par G. Ponneau qui compare le récit *Owen Wingrave* (1893) et son adaptation opératique par B. Britten pour parler du pouvoir des voix du passé qui hantent le destin des vivants, empêchant le sujet de vivre pour lui-même. C. Aubertin s'intéresse aussi à l'envahissement des fantômes dans *Le tour d'érou* (1898), un texte qu'elle place sous la rubrique d'un chant païen insistant que dans le processus de la nomination des fantômes l'acte de les signifier est annulée, permettant ainsi de faire entrer dans le langage le non-langagier et tout qui résiste au logos. R. Bozetto reprend le même texte afin de chercher comment la création jamesienne "basculé dans la fantastique afin de tenter la figuration d'un indicible absolu, d'un secret qui le demeure à quelqu'en soit l'aveu." La section sur le fantastique se termine par l'étude de B. Terramorsi qui analyse la métaphore du tigre tapi dans la jungle en tant que symbole du danger inhérent dans la création littéraire et à tout rapprochement au mystère et sacré du réel.

La dernière chapitre de cet ouvrage passe à des discussions par C. Raguet-Bouvard et M-F. Cachin sur les difficultés de la traduction chez Henry James en ce qui concerne l'aspect elliptique de son système d'énonciation et l'architecture rigoureuse et paradoxale du roman tel il l'exprime dans *Les Préfaces* (1980) de *La création littéraire*. Le volume critique conclut par une traduction d'un essai inédit en français, "Prosper Mérimée" (1898), faite par l'éditrice, dans lequel on peut remarquer "les accents nostalgiques d'une remémoration narcissique du temps de l'éveil de la vocation artistique."

Sheri Clendinning
Université de Western Ontario

Armando Gnisci and Franca Sinopoli, eds., *Comparare I Comparatismi: La comparatistica letteraria oggi in Europa e nel mondo*. Roma: Lithos editrice, 1995; 151 pp.; ISBN: 8886584040 (pbk)

It is quite refreshing to read a book whose purpose is to discuss the old and still controversial concept of comparative literature. Not to mention that nowadays, especially among academics, the sheer utility of the term has been lost to the point that many students of comparative literature consider the discipline rather inefficient and dusty, as long as its semantics suggests something historically remote. Perhaps for this reason too, Armando Gnisci and Franca Sinopoli had the idea of putting together a collection of essays on the situation (or la 'fortuna,' how the traditional comparatists would have it) of comparative literature today. The main intention of the organizers was to draw an updated picture of the world of comparative literature by inviting scholars from different linguistic areas to highlight specific theoretical directions of their national literature.

In a short introductory essay, Armando Gnisci suggests a more determinate shift from the theory of literature to the pragmatics of literature. Such an orientation would rather express a dialogic reality than a change in the study of literature; in the wake of the 'death' of theory that has reduced the academic world to an embarrassing silence as soon as the last poststructuralist lights have been put out, Gnisci defines the attempts to theorize the substance of literature as merely an "*invenzione accademica tardo-formalistica senza giustificazioni teoriche(!), se non quella della volonta' di potenza e della presa di comando all'interno del complesso orizzonte dello studio letterario.*" Probably this is the most striking message the reader ought to get from the editor's introduction: the time of theory for the sake of theory is about to end, we should return now more or less to the condition of humble cultural translators and thus render ourselves useful to a multitude of cultural communities as it was the case with the anonymous scholars of the Middle Ages. The solution therefore lies in a gradual acceptance of the global communication as the only reality that may bridge the alienating gap opened by the abuse of rigid theory.

The other editor of *Comparare I Comparatismi*, Franca Sinopoli, closes the book with an essay reviewing the situation of the comparative studies at the host university of the conference. Having adopted these theoretical premises, the interventions in the seminar on which the idea of the anthology is based respond to a diversity of directions and questions in the field of comparative literature today. Tania Franco Carvalhal, whose article title has been borrowed by the editors', discusses the situation of comparative literature in

Latin America. The concept of 'difference' and the figure of 'parody' underline the Latin American writers' need to represent the act of writing as a process of "*riscrivere, rimasticare*." The dialectic of past and present echoes not only a genuine inclination of those writers to embody a literary specificity but also a new type of reader response that leads to a multicultural dialogue. Latin American literature has helped reshuffle the establishment of European literature: the aesthetic reception of the latter following the contact with the fresh experience provided by the former has enriched the theoretical perspectives as well. The birth of postmodernism in fiction is strictly related to the double semiosis of intertextuality, viewed both as a fictional strategy and a cultural exchange at large.

Iosihiko Kutsukake ("La Letteratura Comparata in Giappone") opposes the state of comparative literature studies in the West, where it can be already noted a decrease of interest, to that in Japan, where comparative literature is continually flourishing. Gathered around the University of Tōkyō, the Japanese comparatists belonging to the "Komaba School" have constantly been interested in offering comparative outlooks of particular areas of the Japanese literature, translating major European scholars while creating new institutional frames for the study of comparative literature.

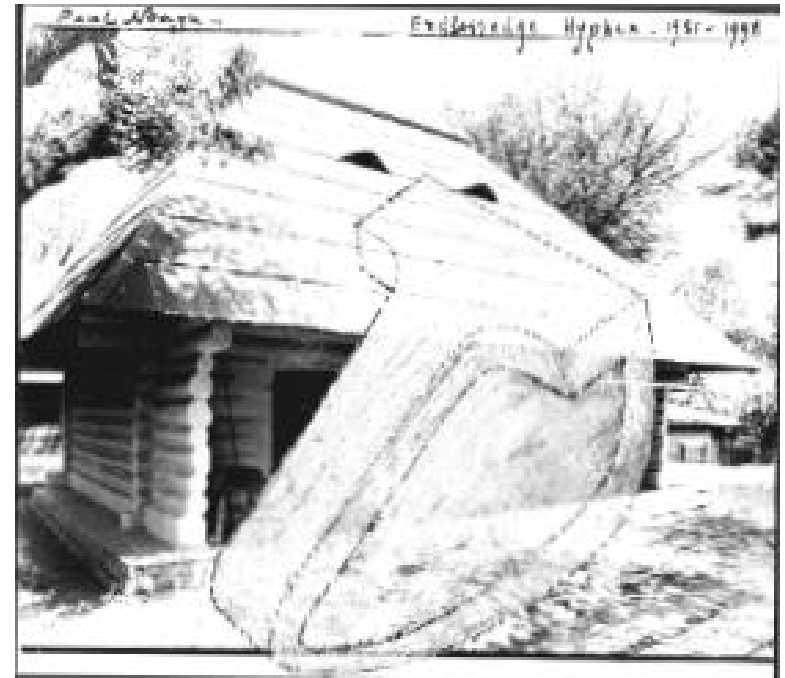
While Xie Tianzhen addresses the recent directions in the Chinese comparative studies, Maria Esther Badin takes us back to the centrality of the cultural – and thus, unavoidably, literary – dialogue between Latin America and Europe. Dionyz Durisin, Darko Suvin, and Francesca Neri write about the historic relation between literature and its social context or milieu. Durisin is chiefly interested in the pragmatics of the multiethnic literatures (ex-Yugoslavia, former Soviet Union) which created a complex map of socio-literary relations that, because of the very recent political changes, have almost disappeared.

The role of theory in the understanding of the complexities of life is minimal and, according to Darko Suvin, the study of comparative literature ought to be reshaped along the same line. Social praxis and literary praxis have the same goal, which is to identify the reality of life and the reality of fiction contained in both. Francesca Neri's article suggests an interesting 'map' of the history of postcolonial studies, as well as the urgent necessity to introduce more convincingly comparative methods to the study of the postcolonial.

While Jozsef Pál presents a short review of the internal account of the ICLA's contribution to the widening of literary history studies since 1967, Hugo Dyserinck's article attempts to introduce a "non-ideological" point of view in the study of comparative literature; the author argues for a redefinition of the term around the concept of 'imago tipia'; instead of the old-fashioned and

vaguely broad ethnosocial terminology used by the positivistic and deterministic comparatists, Dyserinck's study shows the reader how a more general understanding of literature would shift the focus of comparative literature from the obsolete national and individual character of the literary expression to an ecumenical basis for what he calls literary imagology. This would ease the transition to a new phase of humanistic revival the founders of comparative literature seem to have intended to generate. Whether comparative literature will continue to live on like a distinct form of human archeology regardless of political changes and parochial fashions is, in fact, the central question of Dyserinck's intervention and, most likely, of the editors of this book.

Florin Berindeanu
University of Georgia, Athens



Armando Gnisci and Franca Sinopoli, eds., *Manuale storico di letteratura comparata*. Roma: Meltemi Editore, 1997; 238 pp.; ISBN: 8886479387

This is a book of many layers. As the title indicates, it is a manual, hence a work whose aim is primarily didactic. As the title also indicates, it is a manual which presents to its readers what it deems to be the essentials of comparative literature in terms of the history of the discipline. Finally – and this is not in the title, though it might have been, given its importance – Gnisci’s and Sinopoli’s book is an anthology and a manifesto of sorts, a collection which not only gathers together a certain number of articles by various authors but provides self-reflexive contributions by the editors, contributions that ponder the history of the discipline and the anthology’s own take on that history.

The list of works is spare and limited to this century. It includes, properly rendered in Italian, when the occasion demands it, Joseph Texte’s introduction to L.-P. Betz *La Littérature comparée. Essai bibliographique* (1904), Benedetto Croce’s “La ‘letteratura comparata’” (1902), selected passages from Paul Van Tieghem’s *La Littérature comparée* (1931), René Wellek’s “The Crisis of Comparative Literature” (1958), excerpts from Etiemble’s *Comparaison n’est pas raison* (1963), an abridged version of Henry Remak’s “Comparative Literature: Its Definition and Functions” (1963), Earl Miner’s “Études comparées interculturelles” (1989), Charles Berhneimer’s “Report, 1993: Comparative Literature at the Turn of the Century” (1995) and Yue Daiyun’s “Internationalism and Nationality in Comparative Literature” (1997).

Save for the text by Yue Dayiun, which doesn’t seem to have been translated in other major Western languages, the articles are classical fare or, at any rate, well known to the specialist. Why them? Sinopoli and Gnisci insist on several instances on the exemplarity of the history of comparative literature. In her synthetic but very illuminating article, one of three written specifically for this volume (the other two are by Gnisci), Franca Sinopoli shows that the trajectory of the discipline over the last two hundred years unfolds in four stages. It moves from an early phase devoted to comparison among European literatures to a phase which focussed on method and produced the factualist approach associated with the French School, to the subsequent reevaluating of the aesthetic features of literature advocated most trenchantly by René Wellek and his American disciples, to the issues and critical and theoretical questions that comparatists from non-European and non-Western countries have been voicing in recent decades. In short, the discipline has, on the one hand, alternated periods of interest in history with periods of interest in method and, on the other, paralleled and recapitulated, in its recent rediscovery of its historiographical propensities, much of the drift of world history in the nineteenth and twentieth centuries. Put in yet different fashion, the articles

assembled by the anthology prefigure and illustrate the twists and turns of history in so far as they culminate in a new historicism and, at the same time, in so far as they embrace a view of history that goes beyond Europe and Eurocentrism, involves also inter-civilizational comparison, and not merely comparisons still – ultimately – intra-civilizational (or intra-cultural, in Sinopoli’s parlance). Thus, the current intellectual horizon of comparative literature intersects fruitfully, emblematically with that of such conspicuous late-twentieth-century phenomena as post-colonialism and globalization and the web of sub-themes they have spawned.

Rightly, the anthology leaves it to Earl Miner’s article to address the strictly critical-theoretical consequences of this actuality. Intercultural comparisons continue to pose the problems that Miner identified in 1989, and the correctives he has come up with remain the most suggestive and useful. To compare texts from cultures between which there has been little or no significant contact we must first determine their place within the literary environment to which they belong. This can only be ascertained if we know which genre has served as paradigm for the dominant critical or theoretical tendencies in the cultures being compared. Intercultural comparison presupposes the comparative study of poetics. It is a formula which, contrary to appearances, distributes the inflection equally between the noun and the adjective which compose the name of our discipline. Just as he recognizes the value of poetics for criticism, Miner encourages us to think again, more seriously than perhaps has previously occurred, about norms of comparability. We are urged to distinguish between the institutional history of departments of comparative literature – which for some decades were the uncontested academic home of literary theory as such – and the critical relevance of comparative practice – which, precisely, is not synonymous with theory, is, rather, a type of criticism or theory which at once needs other theories and can compare them, do something with them.

But intercultural comparison also carries with it strongly *ideological* implications, and it is the merit of the anthology that the self-reflexivity it supplies on this aspect is itself intercultural: the essays by Yue Daiyun and by Armando Gnisci meditate upon comparative literature’s current historical situation from, respectively, the Chinese and the European side.

For both scholars the news of comparative literature’s demise have been highly exaggerated, pertain by and large to the internal dynamics of the North American intellectual climate. In almost every other part of the world (African, Arab, South American countries, China, India, etcetera), the discipline is at the centre of critical activity. If the European invention of the discipline sends back directly to Europe’s position in international affairs, it would seem reasonable to expect that the increased participation of non-European countries in the cultural exchange would lead to an intensifying of comparative literary studies, albeit on different grounds and different criteria

than have obtained up to now. When all is said and done, ours is the first age in which a relation of reciprocity at world level – between civilizations – can be realistically envisaged.

In her article Yue Daiyun goes to great pains to show that in the so-called Third World the main dilemma for intellectuals is how to revitalize their own national traditions without disavowing the cosmopolitan impulses which are also at the heart of modernity. Far from entailing the oblivion or the abolition of national literatures, post-colonial comparison argues in favour of their persistence. For dialogue cannot exist when there is no plurality.

Gnisci alerts us to two other points. One concerns the immediate disciplinary fate of comparative literature. In the short essays that open and close the anthology, the international perspective is the only option criticism has at its disposal whereby to experience the *colloquium* which the cultural and the literary fields can become. This is why any updating of the comparative project at the threshold of the second millennium must proceed, Gnisci declares, by salvaging the other sense of the notion of “discipline.” Comparatists must once again conceive the profession they have chosen as an *askesis*, an ascetic practice. The second point concerns comparatists who are European and who seek to redefine the role of Europe in a culturally polycentric world. To them Gnisci’s essays assign a task which is all the more crucial if the initial, perhaps utopian but indispensable yearnings of the discipline are to be resuscitated today: that of rejecting in full all forms of colonization, whether old or new, that of decolonizing themselves intellectually, of voluntarily, unilaterally divesting themselves of all critical privilege in their dealings with non-European cultures.

No less than the reading of the history of comparative literature the anthology embarks upon, the coda, the appeal it attaches to that history is difficult to resist. It too would deserve more in-depth glossing. Among other things, the handbook allows us to reconsider in a different light the present crisis of comparative literature here in North America. In some ways, as Miner, Yue, Sinopoli, and Gnisci maintain, a truly comparative criticism. Certainly, the rush to substitute the international with the interdisciplinary dimension of comparative literary studies we see in many universities, coinciding as it often does with the freezing or cancellation of language programs, acquires too many nocturnal tinges. It is an event whose critical/theoretical gist is not quite entirely explained by the references to the *Zeitgeist*, to the multimediatic “world out there” usually deployed to justify the drastic and frequently unnecessary cuts we have been witnessing.

Francesco Loriggio
Carleton University, Ottawa

Barbara K. Gold, Paul Allen Miller, and Charles Platter, eds. *Sex and Gender in Medieval and Renaissance Texts: The Latin Tradition*. Albany: State U. of New York P./“SUNY series in medieval studies,” 1997; 330 pp.; ISBN: 0791432459 (hbk); LC call no.: PA8030.F45S48

This collection aims at reclaiming a field of study largely neglected, falling as it does between the areas of professional expertise of Classics departments (which focus largely on materials written before the fifth century) and modern language departments (which tend to study the literary development of a given national vernacular with little reference to concurrent writing in Latin in the same country, let alone elsewhere). What is more, the editors aim to place the literature in this field in the midst of current theoretical concerns, particularly with gender. Eleven essays span the period from the fifth century to the early seventeenth century, examining literature produced in Italy, France, Germany, and England. The most successful among them combine a revisionist approach agile in its treatment of contemporary theory with much knowledge of the specific period and country discussed and detailed awareness of the elements of the Latin tradition their author(s) are drawing upon.

Outstanding in all these respects is Elizabeth M. Richmond-Garza’s article “She Never Recovered Her Senses: *Roxana* and Dramatic Representations of Women at Oxbridge in the Elizabethan Age,” which examines the ‘performative context and audience reception’ of the academic drama *Roxana*. As a proto-Orientalist, misogynist play about an adulterous child-murdering queen who commits suicide, staged before Elizabeth I at Oxford by young male student actors costumed (very possibly) in Elizabeth’s own cast off dresses, *Roxana* is almost too rich a critical vein. Yet Richmond-Garza ably analyzes the play’s production in response to the local, national, international, political, and ideological climate, fluently marshaling data as diverse as Elizabeth’s own ‘staging’ of her royal status in Oxford and elsewhere. Also scrutinized is contemporary economic conditions, the constitution of Oxford colleges and training of students, and woodcuts from the published *Roxana* and their previous use in criticism (and there is more) in order to investigate why and how the play’s violent repression of female regality matters.

Richmond-Garza’s is the most successful of the essays in this collection focusing on single works that involve negative representations of women. Others of these are Charles Platter, “The Artificial Whore: George Buchanan’s *Apologia pro Lena*,” St John Flynn, “The Saint of the Womanly Body: Raimon de Cornet’s Fourteenth-Century Male Poetics,” Donald Gilman, “Petrarch’s Sophonisba: Seduction, Sacrifice, and Patriarchal Politics,” and Paul Allen Miller, “Laurel as the Sign of Sin: Laura’s Textual Body in Petrarch’s *Secretum*.” It is broadly correct to say that all four focus largely on

the literary tradition and little on historical or cultural specifics; thus, all are forced at some point to observe negative representations they are uncovering are endemic to the tradition of Western masculine writing as a whole rather than specific to the work or period they are discussing (though Gilman and Miller suggest that Petrarch exhibits early modern developments in that mode of representing women, interestingly of opposing types), and hence to the conclusion that works negative toward women by men do not represent real women at all. Although this sweeping observation may be rather unfair, perhaps to Platter and Gilman in particular, these essays do on the whole belong to a tradition of writing about representations of women that is perhaps just reaching its natural end. By now we are well versed in the literary tradition of misogyny, and essays addressing it work best when informed by a wealth of cultural specifics, by comparison with contemporary women's writings, or both.

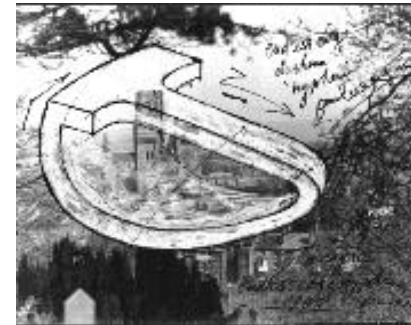
Diane S. Wood's "In Praise of Women's Superiority: Heinrich Cornelius Agrippa's *De nobilitate* (1529)" also focuses on a single work by a male writer, explaining how Cornelius Agrippa presents women in his stalwartly pro-female contribution to the *querelle des femmes*. Although by virtue of its subject this essay does more than reiterate the familiar negative representations of women, it would still have been interesting to hear more about Agrippa's context and reception: Wood concludes that Agrippa could be described as a 'proto-feminist,' but what did that mean for the literary tradition to which he made such an unusual contribution? Also addressing the *querelle des femmes* is Diana Robin's "Woman, Space, and Renaissance Discourse," where she considers the "literary production of women's space" in misogynist catalogues of women's lives and in architectural writings about the disposition of the humanist household, contrasting these repressive sequesterings with information about the lives of learned women described in the catalogues and with Latin letter books by Cassandra Fedele and Laura Cereta that demonstrate their own constructions of women's space.

Wood's comparative approach to the tradition of representing women leads us to another group of essays in this volume, those that focus in whole or in part on writing by women. Included with Wood's are essays by Nancy A. Jones, "By Women's Tears Redeemed: Female Lament in St. Augustine's *Confessions* and the Correspondence of Abelard and Heloise," Barbara K. Gold, "Hroswitha Writes Herself: *Clamor Validus Gandeshemensis*," Phyllis Culham, "Gender and Negotiating Discourse: Mediated Autobiography and Female Mystics of Medieval Italy," and Holt Parker, "Latin and Greek Poetry by Five Renaissance Italian Women Humanists." The first three consider the generic affiliations of women's writing within the male literary tradition more thoroughly than previously, bringing a new perspective to issues of gender. Jones's article treats Heloise's contribution to Abelard's lamentations,

comparing that interchange with Augustine's writings about his mother's laments for him. While Jones' conclusions in part resemble those of the contributors who examined individual male writers – Augustine subordinates female lament to his own conversion, thus silencing his mother's story within his own, and Abelard tries to do the same – she does give Heloise more detailed consideration in terms of the literary tradition than she has perhaps previously received (a disregard that may again have something to do with her gender). Gold examines Hroswitha's self representation within her prefaces, her literary affiliations, her audiences, and gives detailed consideration to one play, all to argue that Hroswitha is the first woman writer to attempt a revisionist dramatic presentation of women and their social roles. While her analysis of the prefaces could give more attention to the literary tradition of the humility topos, it does full justice to Hroswitha's own assertive gendering of that topos. Culham's analysis of the biases of past scholarship on problematic women mystics is very helpful, as is her analysis of the representation of mystics in writings dictated to and edited by men. Parker's essay stands out in that the only overt 'theory' within it is the one this collection as a whole puts forth: that women's writing should not be overlooked, but should be examined in terms of social context and literary traditions. But his presentation of five overlooked women poets is nonetheless important and informative, making texts and translations of women's writing available to a newly expanded audience.

Overall the collection is well balanced in terms of range approaches, consideration of both male and female writers, scope, and coverage. The few somewhat less successful essays do not detract, but rather advertise the need for more work on both the cultural context(s) and literary history of medieval and renaissance Latin writings about and by women.

Fiona Somerset
University of Western Ontario



Christopher Lawrence, and Steven Shapin, eds., *Science Incarnate: Historical Embodiments of Natural Knowledge*. Chicago & London: U of Chicago P, 1998; 342 pp.; ISBN: 0226470121 (hbk); 0226470148 (pbk); LC call no.: Q175.5.S3645

The rising popularity of literary and interpretive approaches in various disciplines has unleashed new topics for investigation, which cannot be easily relegated to any specific intellectual venue. Such is the subject of a collection of essays put together by two prestigious scholars, American Steven Shapin and British Christopher Lawrence. In a nutshell, their book deals with the link between body and knowledge in the cultural history of ideas. The editors themselves present their project as an attempt to “recover the extraordinarily rich repertoires we once possessed for speaking about the bodily circumstances that either assisted or handicapped the processes by which genuine knowledge was to be attained” (1). While the body as a site for knowledge/power production has been carefully researched by Foucault and other students of cultural studies or feminism, the epistemological, as well as the rhetorical aspects of embodiment have received significantly less attention. It is the goal of Shapin and Lawrence’s team of brilliant contributors to the volume to remedy this loss. The authors do so by probing into the historical identities of various knowledge-makers, which happen to be all famous scientists like Descartes, Newton, or Darwin. I said, “happen to be” because the editors explain their selection of science as the cultural territory to be investigated in this book by reminding us of an old cliché: isn’t science the privileged domain of thought, still indestructibly associated with Truth and Knowledge? Thus, by revealing and analyzing the bodily circumstances of knowledge production where one would least expect to encounter them, i.e., in science, the authors intend to expose the ideas of “disembodied knowledge” or “the view from nowhere” as powerful, but nevertheless culturally sustained myths.

The book could be placed within the boundaries of the history of science. Its interesting and heavy use of literary, rhetorical, and hermeneutic theory makes it, however, worth considering by scholars of literary studies. For example, in his survey of 17th-century natural philosophers’ views of the body, Steven Shapin analyzes the trope of *asceticism* as constitutive of a symbolic philosophical *identity*. He follows the ascetic ideal in knowledge embraced by the lay scholars of the age by pointing to the numerous analogies to the corresponding notion of sacred knowledge. Norms of genuine know-ledge in the epoch stipulated its origins in a sacred, transcendent realm. Consequently, to be a legitimate producer of knowledge-claims, the knower was expected to be otherworldly and disengaged. Shapin investigates these features by telling us fascinating stories about what scientists ate (or did not eat) in the 17th century, how they conducted their mundane existence, and how they understood and attended to their own bodily needs. These tales could easily verge on the trivial

or even the vulgar, if their protagonists were not as famous as Robert Boyle, but especially if Shapin did not have a real narrative gift and a lot of humor. The readers with gastronomic propensities will probably enjoy his recipe for *Fricassée du poulet épistémologique*, given in footnote 71, on page 45.

The mechanical view that prevailed in the 17th century hardly seems like the kind of paradigm that would favor a connection between knowledge and embodiment. Yet Peter Dear convincingly identifies a relationship between etiquette norms of bodily behavior and criteria of intelligibility in the natural philosophy of the time, particularly the Cartesian system of thought. In “Regeneration: The Body of Natural Philosophers in Restoration England,” Schaffer reflects on the close relation between the instrumental use of the body in early modern natural philosophy and a variety of magical, religious, and symbolic traditions (116). Drawing heavily on insights presented in one of his earlier books (*Leviathan and the Air Pump*), the author views the body of the scientist as locus of knowledge and experimentation. As opposed to common person, the scientist was entitled to use his own sensory impressions as reliable data in scientific pursuits. Similarly, in her analysis of Ada Lovelace’s career as a mathematician (“A Calculus of Suffering: Ada Lovelace and the Bodily Constraints on Women’s Knowledge in Early Victorian England”), Alison Winters discusses the feminine body as site of experimentation. For Lovelace, the daughter of Byron, mathematics was a means of disciplining the wild and dangerous imagination her mother feared she might have inherited from the illustrious yet infamous father (212). As a lifelong sick woman and gifted scholar, Ada Lovelace tried to understand a supposed connection between her afflictions and the mathematical abilities. Winter, therefore, focuses on sickliness as an important component of intellectual self-representation. So does Janet Browne in her essay “I Could Have Retched All Night: Charles Darwin and His Body.” She traces an interesting link from illness to scholarly authority, by studying how Darwin constructed his intellectual persona through careful management of his sickliness and outward appearance. While for Lovelace illness was a topic of reflection, Darwin integrated his medical condition in a larger campaign for engaging the attention of the Victorian community (242).

Finally, inasmuch as the book’s announced focus is the historical and symbolic persona of the knowledge-maker, three essays deserve special consideration. Perhaps the most illustrative one is Rob Iliffe’s “Isaac Newton: Lucatello Professor of Mathematics,” which explores skillfully the identity crisis caused by the encounter between the public and the scholar portrayed as disembodied mind. Of all scientists and philosophers ever, Newton remains the best example of what is usually meant by “genius”: solitary, hirsute, and absent-minded to the point of starving himself out of negligence or forgetfulness. Collective identity is the topic of Lawrence’s essay “Medical Minds, Surgical Bodies: Corporeality and the Doctors.” Engaging in a most interesting hermeneutic work, the author looks at the bodily features of English and

Continental physicians and surgeons in the 18th century to explain how these two groups emerged as distinct professional and intellectual categories. Lawrence's sources are visual as well as literary, e.g., portraits and satires published in the epoch.

Considering how sensitive the topic of the body is with respect to gender, the book would not have been complete unless it approached the latter issue. In addition to being a diffused topic of interests that infiltrates many essays in this volume (Winter's more than others), gender is explicitly taken up in Andrew Warwick's "Exercising the Student Body: Mathematics and Athleticism in Victorian Cambridge." Warwick contents that in the academic environment at Cambridge mathematics and athleticism were joint efforts designed to forge a masculine identity of the student, one best represented as the rational mind capable to resist under duress.

As an exercise in the history of ideas *Science Incarnate* manages not only to tell fascinating mundane stories about supramundane things (3), but also to further our understanding of how knowledge has been culturally shaped.

Andreea Deciu
University of Minnesota and
University of Bucharest

José Manuel Lucía Megías, ed., *Actas del VI Congreso Internacional de la Asociación Hispánica de Literatura Medieval*. Alcalá de Henares: Universidad, 1997; 2 vols., 787+831 pp.; ISBN: 8481382078 (obra completa); 8481382086 (1) & 8481382094 (2); LC call no.: PQ6059.A85

La madurez que, en su sexta edición, ha alcanzado la serie de Congresos Internacionales de la AHLM, ha quedado muy bien reflejada en estos dos densos y voluminosos tomos, que nos ofrecen una radiografía perfecta del estado actual de los estudios sobre la literatura hispánica (castellana, portuguesa, gallega, catalana, mozárabe e hispanolatina) medieval. De su importancia cualitativa y cuantitativa da fe el hecho de que sus apretadas páginas abarquen tres ponencias magistrales sobre la ficción sentimental (a cargo de Alan Deyermond), sobre los enigmas renacentistas (por Ian Macpherson), y sobre la lírica galaico-portuguesa (por Stephen Reckert); más otros tres trabajos que recogen las conclusiones de los "Seminarios de Investigación" impartidos por los profesores José Manuel Díez de Bustamante (sobre la literatura hispanolatina medieval), Roberto J. González Casanovas (sobre la obra historiográfica de Alfonso X), y María Jesús Lacarra (sobre los cuentos y *exempla* hispánicos); y ciento veintiséis comunicaciones sobre muchos más temas y aspectos relacionados con la literatura hispánica medieval.

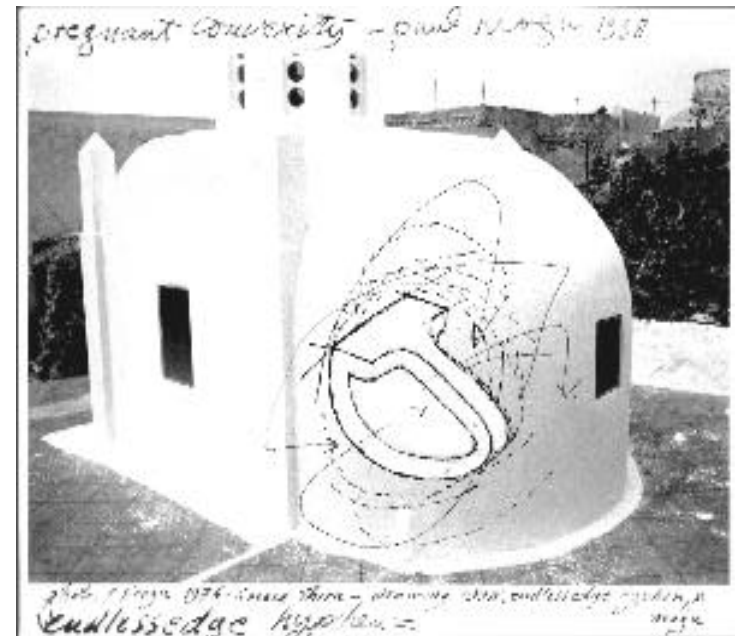
La diversidad (incluso irregularidad) de temas, criterios y enfoques presentes dentro de una colectánea de este tipo es, desde luego, inevitable. Ello ha llevado a su editor a disponer la larguísima secuencia de las comunicaciones en orden alfabético, y no siguiendo una organización temática que se hubiera contradicho muchas veces a sí misma. El lector no deberá leer estas *Actas*, en consecuencia, como una obra que le permita alcanzar una comprensión global de la literatura hispánica medieval, sino como una heterogénea miscelánea que aborda, revisa o aclara algunas de sus múltiples dimensiones y problemas, y, sobre todo, como una guía útil para comprender mejor la situación actual de los estudios críticos sobre ella.

Como reflejo, en efecto, de los trabajos que muchas docenas de hispanistas de todo el mundo están haciendo en relación con la literatura hispánica medieval, estas *Actas* resultan insuperables e indispensables. Hasta el extremo de que resultará muy difícil echar de menos en ellas contribuciones y contribuyentes que hayan realizado labores cruciales en este campo en los últimos años, o encontrar llamativos huecos genéricos, temáticos, o de cualquier otro tipo en su apretado tejido. Por el contrario, el panorama crítico que se dibuja aquí llega incluso a desbordar el marco del medievalismo ibérico, y a proyectarse hacia épocas, lugares y campos muy alejados del punto de partida medieval e hispánico. Ahí están, por ejemplo, los trabajos sobre las traducciones medievales de los latinos Luciano (1467-77) y Valerio Máximo (191-200), o sobre la influencia de este último en el hispano *Libro de los exemplos por a.b.c.* (pp. 169-182). O las investigaciones sobre otras traducciones hispánicas de autores italianos como Leonardo Bruni (413-22) o Petrarca (1085-93), sobre la influencia de Iacopone da Todi en España y Portugal (803-11), o sobre las relaciones entre la narrativa del francés Jean Gobi y del castellano don Juan Manuel (989-96). Los artículos sobre la música acompañante de la poesía de Alfonso X (1105-12), de Jorge Manrique (867-78) o de Gil Vicente (879-93), o sobre la influencia de la lírica galaico-portuguesa medieval en la poesía hispánica moderna (617-27), son otros tantos ejemplos que nos permiten apreciar de qué forma vital y multidireccional se vincula la literatura hispánica medieval con otros espacios, tiempos y tradiciones de los que es heredera o que la heredan a ella. Si a todo esto sumamos la abundancia y calidad media más que estimable de muchos otros artículos, que profundizan en la dimensión más intrínsecamente medieval de géneros y formas como las jarchas y las cantigas galaico-portuguesas, la clerecía y la épica, el romancero y la historiografía, la poesía cancioneril y las vidas de santos, la literatura médica, sapiencial, política, admonitoria, ejemplar, religiosa, sentimental, artúrica, epistolar, consolatoria, mitográfica, de viajes, milenarista, alegórica, didáctica, retórica, epigramática, panegírica, fabulística, animalística, de cetrería, heráldica, erótica, etc., obtendremos un panorama muy representativo de la riqueza y complejidad no sólo de la literatura medieval, sino también de los enfoques críticos con que las últimas generaciones de especialistas la están contemplando.

Muy difícil, por no decir imposible, sería extraer de tan nutrido y heterogéneo ramo de trabajos conclusiones claras y precisas sobre la literatura hispánica medieval y sobre su crítica, como no sean precisamente las de su diversidad y riqueza. Tras el análisis del contenido de ambos volúmenes, queda meridianamente clara la importancia de la literatura ibérica en el contexto cultural europeo de la Edad Media. Es cierto que su corpus de obras no puede parangonarse con el gigantesco repertorio francés de la misma época, y que su influencia y fama no traspasaron fronteras ni impregnaron otras culturas en la misma medida en que lo hizo la obra de los grandes ingenios italianos del Trecento. Pero su diversidad y calidad, realizadas de vez en cuando todavía por nuevos descubrimientos de textos inéditos (véase por ejemplo, en pp. 571-80, el artículo de M^a Jesús Díez Garretas sobre un nuevo manuscrito fragmentario del *Libro de los gatos*) no deja de resultar extraordinaria. Así lo ha debido reconocer no sólo la crítica ibérica, sino también la internacional (sobre todo británica, norteamericana y francesa), cuya contribución a estas *Actas* resulta muy nutrida e interesante.

Resta sólo por decir que la edición preparada por José Manuel Lucía Megías se caracteriza por su cuidadosa presentación y por su notable limpieza tipográfica y editorial. La enorme tarea de conjuntar, revisar, corregir y publicar 1618 apretadísimas páginas, redactadas en lenguas y con criterios muy diversos por más de 130 especialistas de todo el mundo, impresionará, sin duda, a cualquiera que se sumerja en los entresijos de estos dos pulcros, a la par que muy gruesos, volúmenes. La propia amplitud y complejidad de la obra disculpa que no esté acompañada de unos índices (de nombres, de obras, etc.) que algunos habrán echado de menos, pero que, posiblemente, hubieran hinchado hasta extremos abrumadores su ya de por sí impresionante grosor.

José Manuel Pedrosa
Universidad de Alcalá de Henares





M^a Carmen Marín Pina, ed., *Platir*. Alcalá de Henares: Universidad de Alcalá/Centro de Estudios Cervantinos, 1997; 362 pp.; ISBN: 8488333188;

José Manuel Lucía Megías, ed., *Flor de caballerías*. Alcalá de Henares: Universidad de Alcalá/Centro de Estudios Cervantinos, 1997; 282 pp.; ISBN: 8488333196

Muchos son los libros de caballerías castellanos, impresos y manuscritos, poco conocidos e incluso inencontrables en ediciones modernas: el *Floriseo* de Fernando Bernal (1516), el *Arderique* de Juan de Molina (1517), el *Polindo* (1526), el *Guarino Mesquino* (1527), etc. Ésa es la razón de que el Centro de Estudios Cervantinos y el Seminario de Filología Medieval y Renacentista de la Universidad de Alcalá hayan emprendido, bajo la dirección de Carlos Alvar y José Manuel Lucía Megías, el gran reto de editar una colección completa, bajo el epígrafe de *Los Libros de Rocinante*, de todos los libros de caballerías castellanos, tanto impresos como manuscritos, rescatándolos del lugar olvidado en que se encuentran. Cada edición estará acompañada de un estudio preliminar que sitúe al autor y al texto en el lugar que le corresponda dentro del género caballeresco, lo que nos permitirá un mejor conocimiento de la evolución de dicho género en el Siglo de Oro español.

Esta importante colección está compuesta de dos bloques: uno formado por ediciones muy cuidadas de los libros de caballerías; y otro por pequeñas *Guías de lectura caballeresca*, que acompañan a cada uno de los libros. Todo el conjunto dará lugar a una excelente e indispensable biblioteca caballeresca castellana.

Resulta difícil comprender cómo un corpus literario tan vasto e importante como éste ha permanecido en el olvido hasta ahora. Su importancia literaria, cultural y social fue sin duda extraordinaria en el siglo XVI. Con ellos reverdecieron viejas tradiciones heroicas, personajes mitológicos ya olvidados, aventuras, amores, combates, viajes a exóticos mundos, búsquedas de personas queridas y de fetiches fabulosos, etc. En ellos todo es posible: lo que mejor les caracteriza es su mezcla de lo real con lo imaginario y de personajes de carne y hueso con criaturas fabulosas. Ello explica la admiración por ellos de creadores modernos como Mario Vargas Llosa y la frustración de tantos críticos y lectores por las dificultades de acceso a ellos que ahora quiere subsanar esta colección.

Los dos primeros libros de la colección que han salido a la luz son el *Platir*, anónimo publicado en Valladolid en 1533, en edición de M^a Carmén Marín Pina, y *Flor de caballerías* de Francisco Barahona (1599), en edición de José Manuel Lucía Megías. Se espera la publicación de dos o tres títulos al año: en 1998 tocará el turno del *Primaleón* (1512) y del *Felixmarte de Hircania*, de Melchor de Ortega (1556).

El *Platir* (1533) integra el ciclo de los "Palmerines" junto con el *Palmerín de Oliva* (1511) y el *Primaleón* (1513). Siguiendo las convenciones de

los libros de caballerías, esta *Crónica del muy valiente y esforçado cavallero Platir* narra las hazañas de los descendientes de Palmerín de Oliva y de Primaleón. Su autor reescribe la historia de sus antecesores palmerinianos, especialmente de los diez últimos capítulos del *Primaleón*, y los modifica hasta dar forma a su libro, cambiando incluso los nombres de los personajes: por ejemplo, Florinda sustituye a Sidela, y Berforte a Pompides.

El libro se inicia con el nacimiento del héroe, Platir, cuarto hijo de Primaleón y Gridonia, que, tras ser rescatado de la isla de Ircán, donde había permanecido secuestrado por la sabia Nagancia, recibe la investidura de caballero junto a su primo Belforte, además del mágico “escudo del espejo,” que le protegerá de cualquier encantamiento, y en el que verá reflejado el rostro de su amada. En Lacedemonia se enamora de Florinda, y su amor culminará con el matrimonio secreto de ambos y el nacimiento de un hijo, Flortir, que será también el de un nuevo héroe. El niño será abandonado de nuevo, pero gracias al azar será educado por su abuelo y por su madre Florinda. El libro termina igual que había empezado, con el nacimiento de un héroe más que ensombrecerá al primero. Relatos de batallas, raptos, reen-cuentros, peligros, sueños y profecías enredan la trama argumental, en episo-dios tan felices como la batalla entre Platir y Belforte o la de Platir y el Caball-ero Encubierto, la aventura del castillo de la isla de Inorcas o los amores entre Vernao y la doncella Parvia en el castillo de Alva.

Flor de caballerías, cuyo texto parece una copia imitadora de un libro impreso, fue fechado en 1599 por Francisco Barahona y pertenece al ciclo que pudiéramos llamar de Espejo de príncipes y caballeros. Sin duda, es la culminación de todos los textos anteriores de su ciclo, y Belinfor, su protagonista, el más ejemplar de todos los caballeros clásicos.

La trama argumental se resume en que Belinfor, tras ser armado caballero por su padre, llega a la Torre de Medea, donde tras superar numerosas aventuras, ganará la gloria de ser el mejor caballero de su tiempo. En paralelo a su historia, en el libro segundo de la primera parte, aparece Rubimante, la más hermosa y valiente de todas las damas. Porque en ninguna otra novela como en *Flor de Caballerías* las damas libran batallas tan fabulosas como las de los héroes, para convertirse en verdaderas heroínas guerreras. Ahí están, para demostrarlo las victorias de Rubimante contra la reina Semíramis, la de la reina Camila, Pintiquinestra, etc.

Cada uno de los libros de esta novedosa y crucial colección ofrece en primer lugar una concisa pero muy informativa introducción que nos acerca a su autor (si se conoce), al ciclo al que pertenece el libro, a su estructura narrativa y a sus temas principales. Tras explicitar sus criterios de edición y concordar los nombres de sus personajes con los de la mitología clásica, se ofrece una sucinta bibliografía, que es siempre exclusiva de cada libro. A continuación, y tras una tabla de capítulos, viene el texto crítico a doble columna, presentado con gran cuidado y belleza tipográfica. Como complemento de *los Libros de Rocinante*,

el Centro de Estudios Cervantinos de Alcalá también publica unas *Guías de lectura caballeresca*, volúmenes breves que incluyen una pequeña introducción, síntesis argumental (acompañada de láminas con pequeñas miniaturas), diccionario con los nombres, descripción, origen e historia de los personajes más importantes de cada libro y lista de los demás nombres secundarios que aparecen en la novela, acompañados de una pequeña caracterización; cada nombre va seguido de un número indicador del capítulo en que aparece. Cada *Guía* concluye con una tabla de capítulos y una bibliografía de primeras ediciones, de ediciones modernas y de los estudios específicos que existen de cada una de ellos.

Hasta ahora cuatro son las *Guías de lectura* que han sido publicadas: la del *Baladro del sabio Merlín*, la de *Oliveros de Castilla*, la de *Tristán de Leonís* y la de *Felixmarte de Hircania*, y se aspira a que aparezca un total de diez números anuales.

No hay duda de que este gran esfuerzo de edición y difusión de los libros de caballerías castellanos va a permitir no sólo un mejor conocimiento de la literatura, la estética, la historia y la sociología de los Siglos de Oro de la literatura española, sino también de que, por fin, va a permitir a muchos contestar por sí mismos a una de las grandes preguntas planteadas por el inmortal *Quijote* de Cervantes: ¿Tienen de verdad valores estéticos, culturales y morales, los libros que acabaron con la cordura del héroe?

Rocío Díaz Moreno
Universidad de Alcalá de Henares

Paola Mildonian, ed., *Parodia, pastiche, mimetismo. Atti del convegno internazionale di letterature comparate. ICLA/AILC, Venezia 13-15 ottobre 1993*. Roma: Bulzoni 1997; 458 pp.; ISBN: 8883191447 (pbk)

This volume which collects thirty seven papers dedicated to the theme of parody and mimetic literary practices, proposes a critical balance among a number of loosely defined fields of study. The need to describe the present state of critical work on these topics originates in, among other things, the recent acquisition of “hypertextual” literary practices in postmodern literature; indeed, most sustained efforts in the volume lie in the attempt to interpret these practices, and thus contribute to a more comprehensive historical approach to parody, pastiche, and mimetism. The reader is offered a large array of historically aware rereadings of parodic works, and detailed analyses of textual products coming from many literatures and literary genres.

Among the theoretical positions that are both put to work here and further reflection, one has to mention the discipline of a “decentralized and

demystifying perception of the original text" (D. Suvin [65-80]), which denies the "primary source's" centrality and fixity. Rather, Suvin argues, one should reread it in relation to its potential reuse and to all the literary practices that transform a text in a hypertext through a potentially infinite series of readings, interpretations, rewritings and translations of the "original." The new perspectives of literary reuse, open to different interpretations such as the psychoanalytic ones, admit models of text manipulation, appropriation, aggressiveness – to the extreme "text-cannibalization" – that parallel recent trends in the theory of translation and text manipulation. Parody and pastiche affirm themselves, as Van Gorp writes (119-29), through text reception and through a variety of metatexts: literary criticism, translations, adaptations, dramatizations, imitations, parodies, serializations, etc. The history of mimetic literature is thus theoretically related to the history of literary reception, convincingly so, indeed, as, in the practical scheme of things the volume includes many contributions illustrate that do not shy away from contextualizing literature widely.

The mimetic *ludus*, the original aspect of both irony and parody (Mildonian [9-22]), and the text's playful self-representation, are concepts constantly referred to by the contributors, regardless of their heterogeneous pronouncements and particular areas of study.

The first papers deal with old parodic texts: C.G. Gual discusses (22-32) the fable and traces the molding influence of Aesop's *Vulpis et corvus* on some "rewriters" of the last twenty centuries; M.T. Cacho (33-44) analyzes the competition between sacred and profane language in Spanish texts "a lo divino," where, starting from XVth century, parody is blended with pastiche and mimetics; M. Rolland Quintanilla (45-56) writes about the existence of a few Middle-Age parodical texts which question the strict code of love present in the early Provençal poets; A. Kudelin dedicates his analysis to medieval literatures from Middle East (57-64), finding out the presence of pastiche, both in lyric and prose production, while D. Suvin's investigation of the use of the *honkadori* (5-stanzas, 31-syllables poems "in one breath") in medieval Japanese *Tankas*, leads him to discover parodic borrowings from texts belonging to previous traditions.

The rise of modern canons between Renaissance and Baroque "follows different modalities of literary processes," as writes G. Cacciavillani (81-87): he singles out the "psychoanalytic hiddennesses" behind the polemics between *imitatio* and *renovatio* during the Renaissance, and, further, behind the baroque assimilation and destruction of the original model. H. Klein analyzes (89-102) some of John Donne's poems in relation to Western traditions of parodic anagram; M. Gsteiger, investigates the formation of the new canon during Enlightenment, underlying the strong relationship between literary translation and mimetic processes of stylistic imitation through the example of Fenelon's *Télémaque*'s free poetic version by Neukirch (103-110); and P. Cornea, who writes about the importance of *Piganiada*, a complex, early nineteenth-century

Romanian epic that allows – or is it "require"? – political and allegorical readings (111-18).

Moving chronologically and optimistically toward the Romantic period and the ensuing (post)modern romance, the papers deal with different cases of hypertextual practices. H. Van Gorp (119-30) explores the aspects of intertextuality, parody, and plagiarism in the Gothic novel from between 1790 and 1820; S.P. Sondrup and J. Boening dedicate their work to Goethe: the former writes about the relationship between Goethe's *Werther* and Foscolo's *Jacopo Ortis* to point out the manners in which emerges the Romantic subjectivity as a narrative constitution of the self; the latter analyzes the use of pastiche in Longfellow's *Golden Legend* as a conservative relationship with Goethe's *Faust*. The funny experiment of *roman terrifiant*'s parody, written by Balzac but published under the pseudonym of A. de Viellerglé and Lord R'Hoone, and under the title *L'Héritière de Birague*, is the subject of A. Lorant's work (151-62); R. Ceserani discusses the relation between textual reception, parody, and construction of thematic traditions, moving from Maupassant to Pirandello ("*S'il te plaît, ne me mords pas le nez!*" 187-204); M. Losa looks intently for mythical elements in the use of the Don Juan motif in *O Conquistador* by contemporary Portuguese novelist A. Faria (393-402). Among the various literary cases studies we find: the Italian Jewish writer David Luzzatto to whose ironic and parodic poetic production is dedicated G. Tamani's paper (163-78); the "incrusted style" of Ruskin and Rilke analyzed in J. Ryan's article (219-29); Proust, Th. Mann, and Joyce and their similar Modernist practice, the theme of G. Gillespie's essay (267-74); Dante's palimpsest in five sonnets of the Italian poet G. Gozzano, presented by P. Fasano; Montesquieu and his literary presence in the work of contemporary Canadian writer L. Gauvin, investigated by A. de Vaucher (331-40); Updike's relationship to Unamuno presented in M.J. Valdés (335-61); Malerba's parody of Orwell's *1984* in D. Tanteri's paper; the role of apocryphal writing and plagiarism in Spanish literature in L.R. Tobar's intervention (205-18); the role played by pastiche in the work of the contemporary writer A.S. Byatt in J. Neubauer's study; and the relation between parody and aphorism in Viennese culture analysed by J. Dugast.

Translation is one of the subject involved in parody's discussion: literary translation, and in particular Gadda's "expressionistic" translation is presented by A. Scarsella (291-96); translation as the last possibility of hypertextual practices is the subject of A. Prete, who analyzes Leopardi's profane rewriting of the *Genesis*, thus leading his fictional play to the "extreme" consequences when he presents his own texts as translations, transforming translation into metaphysical parody (143-50). The intersemiotic translation involved in cinematographic or theatre adaptation is the subject of S.Tötösy de Zepetnek's paper, which discusses Döblin's *Berlin Alexanderplatz* and its cinematographic adaptation by Fassbinder; J. Armstrong's work, about the relation among R. Jean's novel, *La lectrice*, and M. Delville's homonymous

movie (373-81); and P. Puppa's essay that focuses on meta-theatrical language seen as the logic fundamental to every form of parody.

The typical postmodern hypertextual contaminations characteristic of postcolonial literature are the central theme of some papers: E. Perassi's work (303-15) on the Cuban writer Cabrera Infante's mimetic discourse; T. Franco Carvalhal's article (297-302) on the relation between parody and tradition in Latin American literatures; and T. D'haen's essay about Shakespeare's *The Tempest*'s rewriting, by M. Warner, from a postcolonial, post-modern and post-feminist point of view.

A few contributions are dedicated to Eastern literatures: R.D. Findeisen writes on the adaptation, by the Chinese writer Lin Yutang, of Nietzsche (275-90); and Ying-Hsiung Chou investigates the relationship between Western and the Chinese mimetic traditions.

The theoretical and general considerations that close the volume, moving the problem of parody from intertextuality to interdiscursivity, are formulated by E. Miner and Z. Ben-Porat: the former affirms the need of terminological clarity and of distinction between the use of "intertextuality" and that of "allusion" and "emulation" (411-16); the latter does not espouse Jameson's view on postmodern pastiche; rather, she stands firm in defense of the existence of postmodern parody.

Marina Guglielmi
Università di Cagliari

Raymond A. Prier, and Gerald Gillespie. *Narrative Ironies*. Amsterdam: Rodopi/"Studies in Comparative Literature," no. 5., 1997; xxi+304pp.; ISBN: 9051839170 (hbk); LC call no.: PN3491.N37

Irony, explained Dr. Johnson, is "a mode of speech in which the meaning is contrary to the words." In the various literary modes to which it is often applied, however, that ironic distance between meaning and sense forms the basis for a comprehension of aesthetics. Dramatic irony, the popular device whereby an audience knows facts not known by the characters, is a precondition of response which gives rise to the tragic or absurd. *Ekphrasis*, the creation of an object or experience in a medium different from itself, ironically challenges the epistemological assurance of mimetic likeness. The importance of irony to literary criticism from Aristotle to Schlegel to de Man stems from the fact that not just literature but all language embody this problematic epistemological consciousness. To talk about literature in any serious way is, in fact, to talk about irony.

Narrative Ironies, a collection of comparative essays on the narrative prose and literary theory of America and Europe, largely in the Romantic and

Modern periods, reasserts the importance of this reflective literary consciousness. Ostensibly a *Festschrift* for Lillian Furst, author of *Fictions of Romantic Irony* and *Through the Lens of the Reader: Explorations of European Narrative*, the collection presents itself as a "tribute" to "the values of text-oriented criticism." The editors and contributors to this volume take seriously Furst's thesis that "enveloping constructs of irony" in narrative fiction "mirror the essential paradoxicality of existence" (*Fictions* 42; cited in "Introduction" to *Narrative Ironies* ix). Although engaged in a myriad of national literatures and time periods, the essays form a well-defined, and for the most part, seamless whole. Nevertheless, in attempting to comprehend the dynamic of such a fundamental mode of literary thought on such a broad canvas, the volume in fact reasserts the traditional definition of literature as the true – and therefore wholly un-ironic – representation of social and philosophical existence which each individual essay subtly and convincingly seeks to undermine.

Furst's contribution, "'Yes and No': Thomas Mann's *Lotte in Weimar*," sets the critical tone for the volume. The essay performs a close reading of Mann's quirky 1939 novella about a meeting between Charlotte Buff, the prototype for the Lotte of Goethe's *The Sorrows of Young Werther*, and the now venerated author forty-four years after the events which inspired the great proto-Romantic novel. Furst rejects the idea that Mann composed a pseudo-biography of Goethe and argues instead that the novella meditates on how mutually refracting "prisms" of narrative structure, character expectation, and historical assumption complicate distinctions between fiction and fact. Lotte's own insistence that the events depicted in *Werther* were both true and not true, and Mann's subtle shifts in point of view and "retardations" of narrative fulfilment parallel the "indecipherable and perplexing" enigma of Goethe himself, the great Romantic neo-classicist (82). The subject of Mann's novella is not a set of historical figures but "the ironic dualisms of human existence... the dangerous reciprocity and inextricable imbrication of the positive and the negative."

The first two sections of the volume "Narrative Irony" and "Ambiguous Irony" extend Furst's reflections on the ironic potential implicit in narrative structure. Walter A. Strauss' opening article "In Search of Exactitude and Style: the Example of Proust and Musil" explores the phenomenon of writing itself as an ironic exercise in recuperating neither the past nor subjective essence, but the philosophical dynamic of the epistemological distance between "thinking and experiencing" (8). Clayton's Koelb's reading of Kierkegaard's parodies of literary criticism in *Either/Or*, Gerald Gillespie's contemplation of the figure of thresholds in Kafka's *The Trial* and other early modern novels, and Frederick Burwick's fast blast through the doppelgangers and doubles of the Romantic period "bifurcated novel" confirm the deep reality of alienated being reasserted in the narrative surfaces of voice, image, and structure. The second section continues this investigation into what Strauss calls "deception and the means for rendering the deception transparent" (27) but in terms of the ineffable opacity of

time. Thus, the multiple character perspectives which determine narrative development in the novels of Faulkner, Strindberg and Tolstoy realize what E. F. Kaelin in his contribution calls the “temporal cubism” afforded by the multi-dimensional, meta-narrational perspective (110).

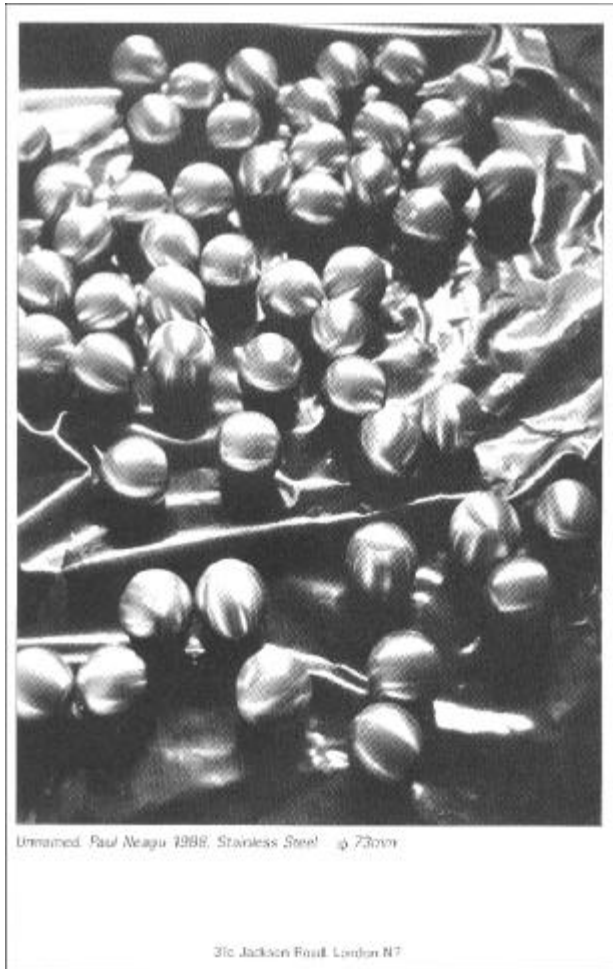
Attention to the importance of readerly distance is evident in the remaining sections, “Mysterious Ironies” and “Intergeneric Ironies.” These consider genre as the other mode of structural self-reflection endemic to modern narrative. In Patricia Merivale’s and Hans Eichner’s respective examinations of detective fiction and the decadent movement, for example, the confident rationality and cautionary morality often asserted to be the ideological import of these genres are challenged by their openly luxuriant “metaphysical” psychologism. Extending the comparative framework of the volume beyond narrative fiction, the essays in the final section explore how music and non-aesthetic discourses such as alchemy, history and ethics are engaged in the Romantic narratives of Hoffman, Disraeli, Godwin and Goethe in order to qualify the rigorous substantiality and empirical depth with which these genres are traditionally associated. The inclusion of intertextuality as a prominent point of interest and as a definitively ironic mode is one of the volume’s most successful claims; John Neubauer’s reading of how musical performance mediates the purported transcendence of art in Hoffman’s “Ritter Gluck” and George Kennedy’s comparison of the topicality of Disraeli’s and Stendahl’s political novels broaden the perspective of “close reading” into an interesting reformulation of the cultural status of art and fiction in their historical moment. Nevertheless, these contributions continue the volume’s preoccupation with clarifying the philosophical ambiguity thematized in these Romantic and Modernist texts.

The strength of *Narrative Ironies* is its comparative scope. Crossing continents as well as genres, Prier and Gillespie have assembled a comprehensive body of texts and scholarship from which to mount a revalidation of close textual reading as a critical method. Madeline Levine’s “Nostalgia for Apocalypse: Andrzej Szczypiorski’s *The Beautiful Mrs. Seiderman*,” for instance, sets a contemporary Polish novel in the context of its reflections on the Nazi and Communist occupations of Poland while demonstrating how that historicity occupies a pivotal space in the novel’s demystification of racial identity. Willi Goetschel’s “unsettling account” of Keller’s poetics as “an implicit critique” of the supposed exchangeability of human emotion and political economy as formulated in economic theory further extends the volume’s insights into the philosophical impact of literary irony on an understanding of a determinedly non-literary genre. The range of knowledge and interests represented even in single essays – notably those by Burwick, Eichner and Gillespie – prove the editor’s contention that irony is the central mark of the modern literary consciousness across periods and national boundaries.

However, set against the background of the volume’s expansive, yet

strictly canonical, treatment of European and American fiction, Levine’s and Goetschel’s essays also glimpse the lost potential, not necessarily of the methodology of *Narrative Ironies*, but rather its insistence that such a methodology restrict itself to general conclusions derived exclusively from the formal characteristics of literary objects. By “holding critical theory to rigid validation from the texts” (“Introduction” xvii), the essays presume a literalism in the relation between narrative fiction and serious philosophical “truth” which their own investigations into the dynamics of irony actually deny. In the cultural sense suggested by Levine and Goetschel, and in the margins of the comparatist framework overall, the condition of irony as the epistemological foundation for literature itself connotes an urgent polemic opposed to the systematic hegemony of bourgeois reason. Ironic distrust and duplicity thus provide a vantage point for writers and critics alike to explore the cultural problematic of class and nation in confrontation on the landscape of nineteenth- and twentieth-century Europe. To what extent, on the other hand, is this ironic distance, that of Nietzsche’s *Gay Scientist*, for instance, at once the inspiration for and at the same time the denunciation of subjective agency as theorized in Bakhtin’s *Problems of Dostoevsky’s Poetics* and Adorno’s *Aesthetic Theory*? While it elucidates a consistent hook from which to hang the banner of an often mystifying and certainly complex modernity, *Narrative Ironies* offers as its thematic centre a concept of a paradoxical Alienation (with a capital A) which has itself already been thoroughly demystified and ironized by modern European culture and philosophy.

Alex Dick
University of Western Ontario



Marco Baschera, *Théâtralité dans l'œuvre de Molière*. Tübingen: Günter Narr/"Biblio," 17; 108, 1998; 271 pp.; ISBN: 3823355201

Cette nouvelle lecture des comédies de Molière met l'accent sur les débuts du comédien-auteur formé dans l'exercice de la commedia dell'arte. C'est cette dernière qu'aborde M. Baschera dans un premier chapitre avant d'analyser, dans un deuxième, les pièces de jeunesse (*La Jalousie du Barbouillé*, *Le Médecin volant*, *L'Etourdi ou les contretemps*, *Le Dépit amoureux* avec une étude approfondie sur *Dom Garcie de Navarre*). Le troisième chapitre appelle "le cycle du cocuage" les premières comédies jouées sans masque, *Sganarelle*, *L'Ecole des maris* et *L'Ecole des femmes*. Les pièces de *La Critique de "L'Ecole des femmes"* et *L'Impromptu de Versailles*, forment un autre chapitre; et une ample interprétation du *Misanthrope* constituera la fin du livre.

L'objet de l'analyse, la "théâtralité," est défini comme un "mouvement incessant et instable qui met en rapport l'appel du texte et le rappel de la représentation" (11). Le théâtre, à la fois un texte durable et une représentation éphémère, n'est pas identique à lui-même. Il peut donc devenir un signe de la non-identité. L'expression principale de la théâtralité étant le masque: le 'masque' de la dissimulation verbale, de l'attitude semi-figée d'un caractère, de la jalousie défigurant la perception, sont expliqués comme autant de signes dérivés du masque proprement-dit, celui de la commedia dell'arte. Un chapitre central ("Le masque réconsidéré"), explique de manière générale cette métamorphose du propre au figuré.

Le cadre de l'interprétation est la "pragmasémiotique du théâtre," qui décrit "le rapport spécifique qu'instaure chaque époque entre les signes de la vie sociale et ceux du théâtre" (32).

Le paradoxe théâtral est posé par la commedia dell'arte, dont traite le premier chapitre: il s'agit là du passage au jeu improvisé de l'actrice et de l'acteur sur scène à partir des données fixes du 'texte' (comme les personnages et les intrigues schématisés), paradoxe rappelé au public par le demi-masque qui fige et cache une partie du visage, en laissant libre la moitié découverte.

Les premières comédies de Molière engagent le masque traditionnel dans un jeu de tromperies qui prépare déjà le passage du masque au caractère. Le caractère comique glisse de l'emploi transitif du 'masque' (pour décevoir quelqu'un) à l'ordre réflexif (se tromper soi-même sans se rendre compte). La figure du jaloux, décrite comme prototype du caractère, n'opère pas seulement une intériorisation du masque, mais complique aussi le jeu des signes. Celui qui souffre en se méfiant subit un jeu oscillatoire entre la participation douloureuse au drame et la distance prise en tant qu'auteur, metteur en scène et spectateur par rapport à son propre théâtre imaginaire.

Ce drame du masque se retrouve dans les pièces de Molière à partir de *Sganarelle*, comédies sans masque, mais qui, grâce à de nombreux apartés,

suggèrent que l'acteur qui parle est partiellement imperceptible et comme 'masqué'. Le drame arrive lorsque le jaloux est obligé de garder son déguisement (à cause des autres personnages) tandis qu'il n'est pas à l'abri du ridicule ni pour le public qui le reconnaît, ni pour lui-même.

Ces observations révèlent une ambiguïté originaire du masque, qui le rend irréprésentable. *La Logique de Port-Royal* – inspirée par le souci de décrire la transsubstantiation – essaye en vain de définir le masque, puisque le masque ne révèle rien. L'expérience comique, au contraire, exploite la crise du masque. Les comédies montrent qu'il suffit de le tourner pour se moquer de sa face (qui, elle, prétend appartenir à un individu) et de sa surface (qui, elle, prétend cacher une profondeur). Ainsi le jeu des déguisements se passe sur deux plans, dérivés de l'emploi du demi-masque. Celui frontal, par la croute noire et par la corporalité animale et grotesque qu'elle découvre, rappelle la fonction rituelle de transgresseur de règles sociales et morales. L'autre plan, celui latéral, permet au public d'acquiescer une vision lucide sur les masquages et démasquages des caractères.

La Critique de "L'École des femmes" et *L'Impromptu de Versailles* proposent un regard originel sur la théâtralité. M. Baschera analyse en détail le statut de l'auteur, Molière, présent comme nom dans les dialogues ou même parmi les personnages. *La Critique* dégage le caractère comique inhérent à la doctrine de l'imitation de la nature, en montrant "l'illusion d'une réalité en train de devenir une illusion" (185). L'autre pièce de la *Querelle de "L'École des femmes"* s'attaque à l'idée de la représentation: *L'Impromptu* ne représente rien, mais remonte à l'origine ambiguë du spectacle, né entre texte et improvisation.

Le dernier chapitre, sur *Le Misanthrope*, pourrait servir de conclusion. Il résume l'originalité de l'emploi que Molière fait du masque devenu caractère, tout en illustrant le contexte de la pensée moraliste et janséniste et les problèmes posés par le *Traité des passions* cartésien. Tandis que le masque traditionnel laisse l'illusion d'une "transsubstantiation théâtrale" derrière le déguisement matériel, la dissimulation intériorisée est inéluctable dans les corps et dans les paroles des comédiennes et comédiens. Pourtant, le clivage théâtral (entre forme figée et mise en jeu) exprimé dans le demi-masque, se retrouve dans la conception du 'caractère' qui, malgré sa disposition humorale invariable et typique, veut être apprécié et surtout aimé en qualité d'individu spécifique.

Ce livre réussit à donner une interprétation pragmasémiotique cohérente, en conjuguant une structure invariable – la théâtralité – avec un index socio-historique. Pourtant, la partie la plus systématique, "Le masque reconsidéré", qui, au commencement ou à la fin du livre, serait très utile, se trouve dissimulée au milieu. Quant aux omissions de la bibliographie, elles sont peut-être pardonnables dans un ouvrage sur un auteur classique. C'est

seulement pour les lectrices et les lecteurs qui veulent approfondir le problème du masque que nous indiquons l'ouvrage de L. Gossman, *Men and Masks – A Study of Molière* (Baltimore, 1963). En ce qui concerne la pragmasémiotique du théâtre, l'étude de R. Warning, "Elemente einer Pragmasemiotik der Komödie" (in *Das Komische*, éd. W. Preisendanz et R. Warning, Munich, 1976, pp. 279-333), point de départ pour le livre de Baschera, a déjà inspiré une interprétation de la théâtralité dans l'œuvre de Molière par W. Matzat, *Dramenstruktur und Zuschauerrolle. Theater in der französischen Klassik* (Munich, 1982).

Matei Chihaia
Université de Munich

Charles Bernheimer, *Figures of Ill Repute. Representing Prostitution in Nineteenth-Century France* (2nd edition). Durham & London: Duke UP, 1997; xviii+ 329 pp.; ISBN: 0822319470 (pbk); LC call no.: PQ653.B45

When Bernheimer writes in the preface of *Figures of Ill Repute* that "language circulates as promiscuously as bodies and can be sold to the highest bidder," we are persuaded to believe that he really means it. Although this new Duke edition (printed as a trade paperback) has been released a full eight years after its initial publication in 1989, no changes have been made to the text; the layout is the same, too. This seems strange, as reviews of the first edition, though politely favorable, were mixed. The reprint seems to be an attempt at making more pocket change in the unprofitable realm of literary criticism. As a member of a profession taking itself all too seriously, he admits, perhaps unintentionally, to what is actually happening to his ideas. For this alone I admire him and recommend his work. A previous critic found his style very hard to follow, yet this reviewer found Bernheimer's solid scholarship delivered in literary style that occasioned a refreshing break (after a long spell with Heidegger).

The only addition to the second edition is a new preface, which attempts to connect the representation of prostitutes by artists and writers in nineteenth-century France to the political controversy surrounding President Clinton's political consultant, Dick Morris, whose encounter with a \$200-an-hour call girl was exposed in a supermarket tabloid. Through this recent example, Bernheimer contends that little has changed; the male fascination with prostitution and the desire to control female sexuality is as current an issue now as it was in Degas' day. This outlook is depressingly realistic. "Excuse me, Morris who?" For the vast majority of the readers, that name

means probably nothing today, as in one year of White House controversy and Kenneth Starr subpoenas, Dick Morris' little fling has become old news, and rather uninteresting news at that.

Figures of Ill Repute attempts to elucidate the obsession with prostitution in nineteenth-century French literature and art by carefully showing the artists' and writers' admiration of the artifice, theatricality, and mobility that prostitutes possess. Sure enough, the other side of the coin is shown as well: the sometimes obsessive fear of infection, disease, and death, associated with their, oldest, profession. In order to stress that this obsession coincided with a period in which fervent fear of contracting syphilis matches only our Age of AIDS, Bernheimer devotes his first chapter to the scientific studies of Parent-Duchâlet, "esteemed member of the government's Public Health Council" (9), who dedicated his life's work to the study of Paris' sewers and its brothels. Parent-Duchâlet describes the brothels as a "more unspeakably foul" sewer (15); his studies of sewage danger included his personal consumption of raw sewage, although he would not enter a brothel without a police officer as an escort, let alone experience firsthand the dangers of a bawd's flesh.

The remaining chapters are devoted to representations of prostitutes and prostitution in the works of Balzac, Manet, Flaubert, Degas, Baudelaire, and Huysmans, whose works exhibit intimate studies of harlotry. Overall, Bernheimer uses few examples of each artist's or writer's work to explain the complex and intense relationship between prostitution and its representation and consumption. He relies heavily (though not exclusively) on Freudian analysis to explain the artists' need to contain and control female sexuality due to an unconscious fear of castration. Freudian analysis does not fully explain the concentration of creative energy on the representation of prostitutes rather than womankind (unless they are the same thing); the increasing number of women in the work force in the fast-industrializing nineteenth century, and the subsequent effect this had on family life, as well as the rise of the feminist movement are also considered grounds for rising male fear of feminine power and sexuality. Past reviewers have considered this a substantial complication of the argument, though Bernheimer clearly states that it is the freedom of the prostitute which is both admired and feared, and that this was enough to range the prostitute as both dangerous and artist-like. Thus the author does not propose an a-historical theory to explain a historical occurrence.

Bernheimer contends that all the artistic works examined belong to the long-standing patriarchal system of female degradation. Although Degas and Manet are more conscious of their expression of prostitution and the effects of this expression, Bernheimer believes their works have been misconstrued by male critics who yield similar results. Bernheimer stands in opposition with Peter Brooks, who believes that the representation of female

organs or female sexuality at the centre of a narrative empowers the feminine as the story is written in/by the female sex. For Bernheimer, these narratives do not empower the feminine: no female writers of the time concentrated on prostitution in their works (6; see "Response to Peter Brooks" and "Response to Charles Bernheimer," *Critical Inquiry*, Summer 1991). Bernheimer sees this system continue through the modernist movement – he uses Picasso as the main example – and concludes with a sentimental plea for the destruction of this patriarchal system.

The chapter on Degas ("Degas's Brothels: Voyeurism and Ideology") is the most illuminating. There we learn that Degas's paintings and sketches of women bathing were his representation of the prostitute's mandatory, government regulated health inspections, and also that his paintings of 'working women' depicted women in professions associated with prostitution. *Figures of Ill Repute* is at times disturbing and consistently intriguing. While the new edition is a worthwhile read, if you have read the old one, you should be warned: it is the same show the second time around.

Julia Grant
University of Western Ontario

Pierre Brunel, *L'Imaginaire du secret*. Grenoble: ELLUG, 1998; 254 pp.; ISBN: 2843100097; 120 FF.

Comme le note P. Brunel dans l'épilogue de son livre consacré à l'imaginaire du secret, nombreux sont les titres d'œuvres littéraires qui comprennent le mot secret. Pour éviter de se perdre dans ce foisonnement et y jeter quelques balises, P. Brunel choisit d'analyser des "textes exemplaires" de l'imaginaire du secret.

Dans une première partie, consacrée aux figures antiques du secret, l'auteur revient sur les mythes de Midas, Oedipe et Phèdre en les mettant en perspectives avec des textes modernes. C'est, par exemple, sur un article de Péguy que l'auteur se fonde pour relire le mythe d'Oedipe: en 1905, Péguy mettait en effet en parallèle le début d'*Oedipe-Roi* de Sophocle et une supplique adressée au tsar par les prolétaires de Saint-Petersbourg. Dans les deux cas un secret se trouve à l'origine du mal. Cette comparaison conduit Brunel à relier les deux secrets qui traversent le mythe – secret du meurtre de Laios et secret de l'énigme posée par le Sphinx: en effet, lever ces secrets revient à se heurter à la plus radicale énigme de la condition humaine.

Dans la deuxième partie, consacrée au cryptogramme, c'est la lettre qui est porteuse du secret. Dans l'œuvre musicale de Schumann le secret du

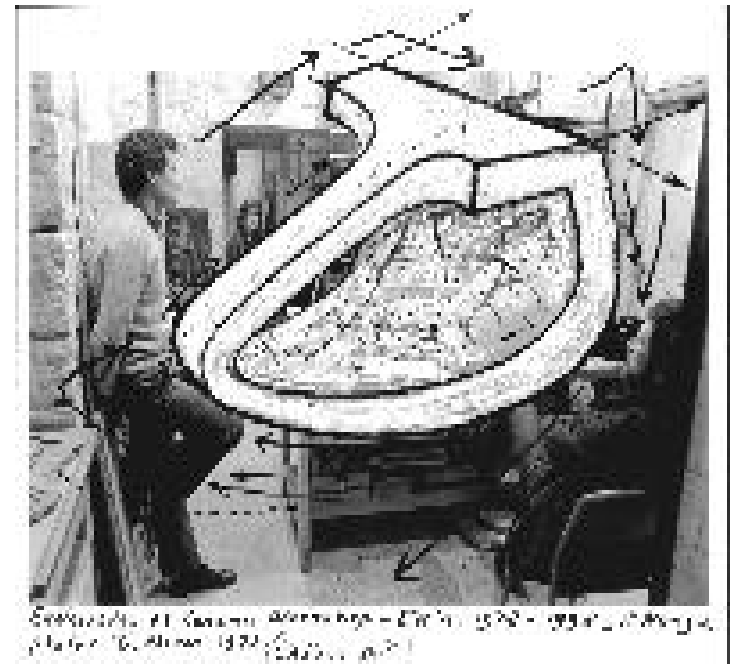
deuil est crypté derrière le retour obsessionnel de la lettre A. P. Brunel parcourt ensuite les textes de Nerval, Poe et Perec où la lettre – élément de l’alphabet ou texte épistolaire – devient le signe secret qui recèle et dévoile le monde. Enfin à propos de la poésie de Rimbaud, en l’occurrence le poème des *Illuminations* intitulé H, l’auteur propose l’idée d’une poétique de l’énigme: il s’agit moins d’élucider le secret que de comprendre comment il guide l’écriture rimbaldienne.

Sous le titre “L’autre et l’ailleurs,” une troisième partie retrouve chez Wagner, Lautréamont et Laforgue la figure de Lohengrin porteuse du secret du Graal et du secret qui voile l’identité de l’épouse. Le courant surréaliste occupe les chapitres suivants, de Mélusine, figure du deuil secret dans *Arcane 17* de Breton à Dali dont l’oeuvre et la vie sont traversées par l’imaginaire du secret. Enfin le dernier chapitre dresse une ébauche de la géographie imaginaire du secret: de Baudelaire à Bonnefoy en passant par Defoe, Valéry ou Perce, l’île est par excellence le lieu du secret. Ainsi Brunel achève-t-il par un écho à son chapitre liminaire où il évoquait à partir d’un commentaire du “Secret de Maître Cornille,” le moulin de Daudet, autre forme de l’île secrète.

La conclusion de l’ouvrage est l’occasion de définir les lignes de force qui se dégagent de ce parcours et notamment les trois paradoxes du secret, détail qui pourtant dit le tout, question qui refuse le questionnement, secret enfin toujours préservé mais en même temps souvent visible et diffusé.

De ces analyses où l’érudition du comparatiste permet de multiplier les parallèles et les mises en perspectives, on retiendra l’importance du secret dans la création artistique et surtout la leçon de lecture qui apparaît en filigrane dans ces lignes: tout dévoilement du secret conduit le lecteur ou le commentateur à de nouvelles question et si l’enquête est toujours possible, il est d’abord essentiel de respecter la présence du secret et d’en faire le fil conducteur d’un commentaire plus attentif aux questions qu’aux réponses.

Sophie Rabau
Université de Bourgogne (Dijon)



A. Compagnon, *Le Démon de la théorie. Littérature et sens commun*. Paris: Seuil/Coll. “La couleur des idées,” 1998; 307 pp.; ISBN: 2020225069 (pbk); 120FF.

Si, à première lecture, le livre d'Antoine Compagnon semble être une introduction à la théorie littéraire, il peut également se lire comme une théorie de la théorie, en ce qu'il engage une réflexion sur le rôle et la nature de la théorie littéraire.

En effet, le propos de l'ouvrage est d'abord de présenter une synthèse des grandes problématiques qu'a rencontrées la théorie littéraire au 20^{ème} siècle. Il s'organise en ce sens en sept chapitres qui abordent successivement les questions de la littérarité, de l'auteur, de la référence, de la lecture, du style, de l'histoire et de la valeur. La question des genres n'est pas abordée pour elle-même mais est largement évoquée à propos de la lecture – le genre est modèle de lecture, et à propos du style. Pour être informative et claire, cette synthèse est loin de se réduire à un exposé doctrinal: chaque question est en effet problématisée et donne lieu à des lectures critiques des grands textes fondateurs de la théorie littéraire européenne et nord-américaine.

Ce primat de la critique sur le dogmatisme tient à la thèse qui sous-tend l'exposé. A. Compagnon comprend l'exercice théorique comme un combat contre le sens commun. La théorie littéraire a d'abord pour fonction de remettre en question les prémisses du discours ordinaire sur la littérature et d'en interroger les enjeux implicites; mais dans ce travail de “déroute du sens commun,” la théorie en vient à s'éloigner de l'expérience du “moi liseur” pour soutenir des thèses paradoxales. L'auteur cherche donc, dans chacun des chapitres, à montrer comment la théorie s'enferme dans des antinomies où s'affrontent des thèses extrêmes qu'il critique avant de proposer une solution intermédiaire dont la relativité rend mieux compte, selon lui, de la réalité du littéraire. Par exemple, la question de l'intention est traversée par l'opposition entre deux positions radicales, d'une part l'affirmation du primat de l'intention auctoriale, de l'autre l'assomption que le sens réside dans le seul texte. A. Compagnon montre que ce débat n'existe plus dès lors qu'on distingue informations biographiques sur l'auteur et ses projets, qui peuvent en effet être inutiles à la compréhension, et idée, présomption de l'intention qui sous-tend tout travail d'interprétation. La thèse anti-intentionaliste a donc eu le mérite de freiner les excès de la critique biographique mais elle se fonde en fait sur une conception trop simple de l'intention en la réduisant à l'intention consciente de l'auteur, à son projet. Il est donc inutile d'opposer sens du texte et sens de l'auteur, et plutôt comprendre que toute interprétation du texte passe par la présomption d'une intention, quand bien même cette intention doit rester inconnue.

Dans l'esprit de l'auteur qui se réclame de “la pensée de derrière”

pascalienne et de la “bathmologie” de Barthes, ce constat des apories de la théorie et cet apparent retour au sens commun ne constituent pas une régression mais plutôt une avancée dans la spirale que trace “le battement incessant de la doxa et du paradoxe.”

En somme, le livre d'A. Compagnon pose doublement la question du statut de la théorie littéraire à la fin du XX^e siècle. Il montre d'abord que l'enseignement de la théorie peut dépasser le simple exposé de doctrines ou de recettes et que pour apprendre la théorie il faut apprendre conjointement à théoriser. Ensuite, au delà des apories théoriques qui sont dégagées, ce livre engage à se demander si, en 1998, nous devons nous contenter d'une théorie au second degré, simple lecture critique des thèses passées ou s'il est encore possible de dire et de penser le littéraire, quitte pour cela à abandonner à nouveau le sens commun. Quel est finalement l'objet de la théorie littéraire: la littérature ou la théorie? Si A. Compagnon ne résout pas cette dernière antinomie, son livre conduit à la poser, peut-être également à la résoudre à travers l'idée finale que bien souvent, à force de pousser le paradoxe à la limite, la théorie littéraire n'est pas si éloignée de la fiction littéraire.

Sophie Rabau
Université de Bourgogne (Dijon)

Andrei Corbea. *Paul Celan și “meridianul” său. Repere vechi și noi pe un atlas central-european*. Iași, Polirom/coll. “The Third Europe,” 1998; 200 pp.; ISBN: 9736830764 (pbk)

Andrei Corbea's *Paul Celan and his “meridian.”* *Old and new landmarks on a Central-European atlas* starts from a phrase uttered by Paul Celan in 1960, in his acceptance of the Herder Prize. The poet speaks of his own poetic destiny as, essentially, a “meridian,” something like the language – immaterial, mundane, and at the same time, something circular, passing through both poles and turning back unto itself. For Andrei Corbea (himself a laureate of the Herder Prize), this brief remark becomes emblematic not only for Celan's work, but also several generations of poets whose ultimate “product” he represented. The meridian seen as a symmetrical relation that unites the unique and the multiple, the abstract and the concrete, becomes thus the volatile connection between poem and memory; it concentrates the continuous voyage from text to “reality” and back. His book attempts an “archeology” of this meridian, refusing Adorno's opinion that no lyric is possible after Auschwitz, and searching for a reasonable explanation of the apparent paradox of Paul Celan – a Jewish poet writing in German – using a

language whose connotations as an instrument of destruction need no explanation.

In fact, the book is a collection of articles published between 1991 and 1998, connected loosely through a preface. Surprisingly enough, Paul Celan seems to be a rather marginal character in this collection of studies (only three out of twelve articles deal openly with his poetry), which are concerned more with the historical, political, social and cultural conditions that “produced” him. Their “leitmotif” – a phrase repeated in almost every chapter – would be the “miracle” that in Bukovina, independently, in absence of any relationship with the native land of Germany, and furthermore, in the heart of an unified Romania practicing assimilation with all its might, a branch of the German language became alive and creative. Alfred Margul Sperber (himself a Jewish poet, writing in German and living in what was 1930 – the date of this observation – a part of Romania) was speaking about the rather unusual literary creativity manifest in Bukovina – a small province, formerly a part of the Austrian Empire – and particularly in its capital, Chernowitz.

More than Celan’s notion of “meridian,” this appears to be the true backbone of the book. Margul Sperber’s affirmation is true, but only to a certain extent. A clear distinction must be operated in Bukovina’s literature of German expression developed in between the provincial productions of the German ethnics, – whose value is purely documentary – and the “true” literature – synchronized with the European modernity – whose representatives were mostly German-speaking Jews.

Once this distinction is established, Andrei Corbea’s archeological endeavor becomes clear; he tries to uncover the conditions that made possible the emergence of this modernist “enclave” and to prove that this was not as much a “miracle” as Margul Sperber had put it, but rather a predictable outcome of social and political factors. The relative liberalism of the administration of this small East-European region appended for about two hundred years to the Austrian Empire, made it possible for a large number of Jews to settle in, especially in the capital, and accumulate wealth, as well as social power. After 1900, but particularly after 1918 when the union with Romania took place, all these privileges were lost, which led to the conversion of the symbolic capital from social and economical power to culture. However, the resulting cultural field had, despite its synchronization to the European modernity, (namely the Expressionism), a very restricted area of production. The paradox (and pride) of this region – an oasis of Central-European German-speaking civilization, and urbanity in the heart of an “Oriental” Eastern Europe – turned against its writers after 1918. The barriers they encountered were multiple, revolving mostly around the crucial matter of German use: they had to face the systematic linguistic assimilation practiced by the Romanian government, as well as increasingly aggressive

outbursts of antisemitism. Their audiences were diminishing continuously (literary magazines such as *Der Nerv* had a conspicuously ephemeral life), as well the possibilities of being published, either in the increasingly antisemitic Germany or in the Jewish world, which, in Margul Sperber’s words, would be concerned with other, more important matters.

Thus the synchronization to the European modernity appears to be an illusion. The predictable outcome of this situation is a temptation towards the hermeticization of poetic language, whose “apex” is to be found in Paul Celan’s work. His ambition, to think Mallarmé completely is relevant for Andrei Corbea’s own ambition to write a book about the emergence of a type of lyric that tries to create a super-reality, confidential, complex, and free from the ideological plague of the words.

Paul Celan and his “meridian” manages this to a great extent. However, the book has a few shortcomings. The fact that it is structured as a collection of articles, produces repetitions: phrases and ideas show up in several chapters (sometimes even in the same form); from this point of view the chapter “*Alle Dichter sind Juden*” encloses the whole gist of the book, making several other chapters interesting, but slightly superfluous. At the same time, the author’s obvious familiarity with German poses another problem: the articulation of German syntax and phrase-structure on the Romanian language, combined with overelaborated terminology, makes the reading difficult.

Nevertheless, the value of the book remains obvious for at least two reasons. Firstly, and generally speaking, as an attempt to provide an objective and logical explanation of the conditions that made possible the emergence of a poet like Paul Celan. And secondly, from a more “local” perspective, as an attempt to cast a new light on historical problems of Bukovina (especially in chapters like “The Orient Near the River Prut” and “Contact and Conflict”) – a matter which so far has mostly been treated one-sidedly (with all the afferent stereotypes) in Romanian publications.

Maria Ioniță
University of Western Ontario

Paul Cornea, *Introducere în teoria lecturii* (2nd edition). Iași: Polirom, 1998; xvi+ 240 pp.; ISBN: 9736830357 (pbk)

The first edition of Cornea’s *Introduction to the Theory of Reading* appeared in 1988 at the “Minerva” Publishing House in Bucharest. In the extremely tense climate of the last year of the communist dictatorship in Romania, an

academic treatise dealing with an apparently highly specialized topic had but little chances to stir interest. Besides, while very few Romanian *literati* were at that time familiar with the research field of the theory of reading, most of the scholars of the humanities were prone to underestimate the importance of this topic. The dominant paradigm in Romanian literary criticism had been, for decades, the immanent, intrinsic approach, such as practiced by the Russian formalists, the New Critics, and the French structuralists. Loosely connected to the doctrine of aesthetic autonomy, this type of approach was enthusiastically embraced by scholars, critics, and writers by the mid 1960's, when it seemed to secure literary activity from the interference of the feared "outside" of political control and instrumentation. In spite of this defensive stance largely adopted in aesthetic matters and its feeble compatibility with contextualist, interactional views such as the one brought about by the theory of reading, some noted Romanian literary critics saluted the publishing of Paul Cornea's treatise in 1988. The substantial French abstract which concluded the volume also gave the author the possibility to make his theoretical theses known abroad. An Italian translation (*Introduzione alla teoria della lettura*) was published in 1993 by Sansoni Publishing House in Florence.

As times have changed, the Western shift in literary perspective – roughly speaking, the (re)orientation from 'text' to 'context' – gained ground in Romania, too. The theory of reception and related topics were pushed forward in the curricula at most of the philological faculties and gradually drew public attention. Questions like 'who is reading what... how... and why?' turned out to be of major importance not only for the teaching of literature, but also for educational planning and management, book production, and cultural policy. Paul Cornea's treatise is an excellent means to cope with such problems, endowing the researcher with both broad information and deep insight.

The second edition presents but slight modifications, except for a new preface which has been added, and the omission of the abstract in French. The author has given up the attempt to update the text, on the one hand considering that no major changes have occurred in between in the investigated branch of knowledge, on the other fearing that subsequent interpolations might damage the original layout of his book on the other. "I have the fault – even risking to be considered frivolous by scientists – to care not only for rigor, but also for style" (iii).

A preliminary distinction, between "reception" and "reading," is meant to clarify the scope and the orientation of the research: the former suggests "especially the subject's reaction to the text," while the latter starts from the text, from "the way the text is organized, in its objectiveness" (15). "Consequently, the notion of "reading" privileges what the text *contains*, the one of "reception" – what the reader *retains*, according to his/her personality and the circumstances" (16).

The first part of the treatise offers a generous survey of the prerequisites of reading. Paul Cornea discusses and evaluates a wide range of up-to-date theories regarding the notions of "text," "reader," and "system of codes" in relation to "reading competence" and "context." Critical commentary builds up challenging subchapters such as "Some shortcomings of the standard text theory" (27-32), and the ones offering the author's position concerning the ongoing splitting between the study of the "virtual" and the "real" reader (63-68). Worth mentioning is also Cornea's contribution to the subcategorization of texts. He distinguishes among three fundamental types of textualization, namely referential, trans- or pseudo-referential, and self-referential, attempting to bridge the gaps and remove the contradictions which result from the use of traditional oppositions such as "literary vs. non-literary" and "poetry vs fiction." Referential behavior uses the language in a "denotative, unequivocal, literal, de-modalized" manner (33). Pseudo- or trans-referential practices are no longer meant to "convey (receive) factual 'information but to render an 'imaginary construction'." Self-referential behavior is 'narcissistic,' implying a "non-functional, often playful intention" on the part of both sender and receiver (34). This taxonomy is fruitfully handled throughout the volume, enabling the author to cast a new light on specific traits of reading, with particular emphasis on skills and activities involved in "literary" reading.

In the second part of the book, Cornea analyzes the processes involved in reading comprehension, drawing theoretical suggestions from a large variety of sources: structural linguistics, pragmatics, semiotics, Grice's philosophy of language, Siegfried J. Schmidt's "constructivism," psychology (of perception, of memory), psycholinguistics, literary sociology, and (especially phenomenological) aesthetics. As the author himself admits, evoking a famous distinction made by Dilthey, his study was intended to follow a double path, to complement the "explanatory" approach of reading, based on theoretical models prevailing during the 80's such as Piaget's structural cognitivism and the emerging computational cognitivism, with a "comprehensive" view in the line of Ingarden and Iser (iv).

The main aspects of comprehension which are dealt here with are its stages (analytical models of reading), the pre-reading, the levels of comprehension, the "reading clues," the recodifying of meaning in relation to memorization, the dynamics of the reading process, the thematic orientation guided by connectors and the ways to overcome potential 'crises' in sense-building. A special attention deserve the chapters on the "Negotiation of meaning" and "Imaginative investment," which reveal at best the author's ability to fuse theoretical thinking with textual analysis.

The last chapter, "Interpretation," leads towards the author's work in progress on hermeneutics.

The new preface hints at several aspects which have come to the foreground since 1988: the development of empirical and cognitive research, the hard competition between print and other contemporary media, and the new patterns of behavior effected by “electronic reading.”

Liviu Papadima
University of Bucharest

Michel de Certeau, *The Capture of Speech and Other Political Writings*. Edited and introduced by Luce Giard, translated with an afterword by Tom Conley. Minneapolis & London: U of Minnesota P, 1997; xx+ 219 pp.; ISBN: 081662769X; LC call no.: P40.C4413

The title is derived from an analogy between the events of May 1968 and the seizing of the Bastille: “Last May speech was taken the way, in 1789, the Bastille was taken.... Today it is imprisoned speech that was freed” (11). (The translation is frequently as clumsy and graceless as this – surprisingly so, when one reaches the translator’s own afterword, a model of lucidity and tact.) *The Capture of Speech* (or *La prise de parole*) is a worrying title, ambiguous precisely where ambiguity ought to have been negated. For if speech is to be so decisively captured, taken or seized, should it not be in the name of clarity? Has speech been captured/imprisoned, or captured/liberated?

This ambiguity is endemic throughout the writings collected in this volume, writings which extend from immediate responses to the events of '68 to the last weeks of de Certeau’s life; he died in 1986. This volume consists largely of *La prise de parole* (1968) and *L'ordinaire de la communication* (written with Luce Giard, 1983). There are allusions to the Web and E-mail which continue the celebration of what de Certeau takes to be the event/the outcome of the events, and there is a curious naivete in the dialectic between speech as official, dominant and coercive, speech as symbolized by the Bastille, and speech as captured, and liberated. Yet, of course, speech must first be captured, possessed, controlled, before it can be released, and the mechanisms of this release are not clearly identified. Whence might be derived some guarantee of these freedoms newly bestowed on speech? (To find the name of André Glucksmann among the student radicals gives a certain piquancy to this question.)

Another essay, “Operators,” part of “The Everyday Nature of Communication,” concludes in confident tones and confusing tropes: “... for language... is everyone’s commodity, the site par excellence of anonymous

practices of creation and circulation, in which a culture, and thus a freedom, is crystallized and concretized” (128).

“A culture, and thus a freedom” begs all the questions that have been raised since the word ‘culture’ was first accorded an indefinite article. Is there now also a plurality of freedoms? This alone casts a disturbing light on de Certeau’s various essays in (1986) on cannibals, savages, and Native Americans. Does a different culture entail a different freedom? Is freedom then merely a function and a product of difference? (Some solvent might be found in this book’s “companion volume” entitled *Culture in the Plural* – not available to the present reviewer). And still we have to deal with “crystallized and concretized,” metaphors which seem to contradict the very “freedom” indicated by “creation and circulation.” There is in de Certeau an intriguing conflict between a celebration of circulation, resistance, silence, mysticism, and an urge towards clarification, explanation and monumentalization. He cites a French government report of Napoleonic horizons, which “proposed extending the notion of patrimony to the sum of all signs of human activity” (114). This is invoked not for satirical purposes – A museum of signs? A library of behavior? An archive of gestures? – but for our “dreaming.” This need not be inconsistent with a scholar who thinks of theorizing *The Practice of Everyday Life*, but these writings must make us question the cost of such inquiries, the cost in privacy, in localization, in the very unknowability which saves us from the totalizing power of knowledge.

It is not inappropriate that, within the breast of a Jesuit, a social scientist should have done battle with a mystic; in this collection the scientist almost always wins. Even the immediacy of de Certeau’s written response to May 1968, which itself points, in “The Publishers’ Harvest,” to the rapid commodification of commentary on those events, betrays the urgency to distance and understanding, even in the very name of involvement, participation and - immediacy of response. In his foreword to *Heterologies*, “The Further Possibility of Knowledge,” Wlad Godzich sets de Certeau between the anti-gnosticism of Levinas and the secularism of Edward Said. De Certeau strives to be anti-gnostic while refusing, at the discursive or semiotic level, all the consolations of theology. And he achieves this by vesting the unknown in literature and in language as somatic. The unknown is the resistance to the known, and to the instruments of knowledge; and that resistance can be articulated in forms of discourse that may solicit respect and even assert authority, but must eschew power. In a striking essay included in this volume, “Violent Mystics and Nonviolent Strategies,” on Latin American clerical apologists for terrorism – “mystic guerillas” – de Certeau advocates subversion by participation: “A subversion is insinuated through the order of participation. It is resistance compatible with weakness” (85). Resistance is necessarily somatic, of the body in a place, of language in the materiality of

letters. Such a model of insinuated subversion is altogether more alive, and less naive, than de Certeau's discourses on the confrontational events of 1968 – in which the crude opposition of free/unfree is, we realize belatedly, quite inadequately occluded by the ambiguity of “capture.”

Charles Lock
University of Copenhagen



Pascal Dethurens, *Ecriture et culture. Ecrivains et philosophes face à l'Europe – 1918-1950*. Paris: Honoré Champion, 1997; 423pp.; ISBN: 2852036193

A une époque où l'étude rhétorique et herméneutique des textes tend à suffoquer toute autre approche de la littérature, il est rafraichissant de lire un livre comme celui que Pascal Dethurens nous propose, tout penché sur une lecture du message des auteurs de l'entre-deux-guerres et sur les grandes discussions de l'heure sur la création de l'idée d'Europe intellectuelle et littéraire. Cette littérature fut assurément un des joyaux de la pensée en Occident, à une époque où le littérateur se voyait autant comme un philosophe, sociologue et penseur tout autant que comme un artisan et un orfèvre des mots. L'on oublie trop facilement de nos jours ce jaillissement intellectuel qui anime ces oeuvres et qui fit de l'acte littéraire le lieu de discussion et de résolution des problèmes éthiques, moraux mais aussi sociaux et politiques de l'heure. Les écrivains jouissaient de cette fonction de guide intellectuel qui renforçait la portée de leur parole et les impliquaient dans le monde de la façon la plus immédiate. C'est dire que les discussions intenses qui animaient les livres, portaient des fruits dans les milieux politiques et intellectuels du temps et en ce sens, les écrivains furent alors ce dont leurs emules d'aujourd'hui rêvent souvent: les véritables maîtres à penser de la cité.

Le livre qui nous est offert représente une véritable entreprise de pensée et de connaissance comparatiste et met en lumière les racines intellectuelles et idéologiques de notre discipline en nous offrant un travail dont la méthodologie est irréprochable et combien génératrice de réflexion. Pascal Dethurens puise en effet, avec un a-propos remarquable et une approche quasi-encyclopédique, aux sources de la pensée occidentale qui, à tâtons, forge l'idée européenne dans un vaste concert de voix littéraires qui se répondent, d'abord de façon fort timide puis de plus en plus clairement et avec une vigueur grandissante. Les méandres de cette évolution laborieuse des concepts se trouvent décrits dans le menu mais avec une focalisation constante qui permet de suivre les nombreux textes et théories qui s'intègrent à un tout cohérent.

L'auteur nous décrit le lent cheminement d'une notion qui semble trop facilement évidente aujourd'hui, soit le concept d'une unité fondamentale de la pensée européenne avec pour conséquence une nature littéraire commune. Pourtant ce fut loin d'un fait acquis et sa définition propre demeure loin de la clarté que l'on pourrait souhaiter à un moment où l'Europe politique se fonde en faisant appel à une histoire intellectuelle et artistique mal définie. On accueillera donc avec d'autant plus d'intérêt un livre qui analyse et tente de donner une définition spécifique à ce concept car, à ce jour, aucun travail n'a essayé de cerner “ce que l'on place par convention sous l'appellation d'Europe littéraire ou philosophique” (11).

Si des travaux ont porté spécifiquement sur l'impact d'une vision européenne particulière sur l'oeuvre d'une série d'auteurs surtout français et allemands comme Th. Mann, Zweig, Gide, Broch, Svevo, Huxley ou Romain Rolland par exemple, il "ne semble pas qu'une tentative pour faire une synthèse un tant soit peu systématique ou un récit pourvu d'un minimum de cohérence générale n'ait [sic!] été l'objet d'une démarche critique" (11). Le livre de Dethurens se propose donc de relire tous ces textes et bien d'autres pour déceler, à la fois, ce qui unit et ce qui sépare les visions intellectuelles et littéraires de ces auteurs pour en arriver à un sens communautaire. Nulle voix n'échappa au concert commun même si certaines, comme celles de Robert Musil, de Paul Claudel, de Miguel de Unamuno ou de Georges Seferis, semblent faire des solos. Elles reprennent leurs place dans les grandes querelles soulevées par Oswald Spengler, par José Ortega, par Nicolas Berdiaev, par Benedetto Croce notamment. Si nous citons un bon nombre de noms ici, c'est tout simplement parce que l'auteur de notre livre le fait avec bonheur et intelligence. Loin de se camoufler – comme c'est souvent le cas – à la pose d'un cadre large pour en arriver à une analyse individuelle, notre texte reste une large entreprise de synthèse et d'organisation de cette période d'un foisonnement intellectuel et artistique exceptionnel. D'une certaine manière, tous les penseurs, littérateurs et artistes trouvent une place dans cette large panoplie qui ne s'arrête pas à l'horizon français et allemand mais intègre, ce qui est fort rare, l'Italie, la Grèce, l'Angleterre, la Pologne, la Tchécoslovaquie et aussi la Suède, le Portugal, l'Espagne et l'Autriche.

L'auteur entame son travail en posant sept points d'analyse:

- 1) Comment définir le terme et le faire en contraste avec celui d'Occident (que l'on songe à *La Tentation de l'Occident* d'André Malraux ou au *Déclin de l'Occident* de Spengler)?
- 2) A un moment où "le monde subissait une formidable 'dégradation des valeurs,' c'était à l'écrivain, en tant que voix de la totalité (ou en tant que voix de l'humanisme), de prendre en charge la totalité de la culture" (15).
- 3) L'Europe en littérature se marque par cette "immanence formelle" dont parle Adorno et "c'est à l'intérieur des textes eux-mêmes qu'elle doit être cherchée" (15); et en exemple, que l'on prend en exemple *Ulysses* de James Joyce, *Amerika* de Franz Kafka, *Les Sommanbules* de Broch et tant d'autres.
- 4) L'idée européenne ne fut jamais surimposée de l'extérieur mais provient d'une nécessité intérieure et son développement correspond à une recherche interne. Le succès nouveau des rencontres d'écrivains, la naissance de revues internationales, la célébrité notoire de traducteurs, la création du P.E.N. Club et d'autres associations ainsi que la publication de correspondances entre écrivains de nationalités et d'horizons différents indiquent cet élan *sui-generis* des intellectuels.
- 5) Pour comprendre l'idée européenne, il convient d'en suivre les étapes de

création et de développement dans un cadre chronologique car la maturation fut lente et bien des variantes furent sujets de discussion avec des arguments et des disputes nombreuses, avec certains égarements aussi.

6) De ce qui précède, on peut en conclure "d'une part l'homogénéité d'une période créatrice de l'Europe littéraire et philosophique particulièrement riche au cours des années 20, 30 et 40, d'autre part à l'hétérogénéité de la problématique qu'elle soulève..." (22).

7) La crise de la conscience européenne a eu un impact direct et immédiat sur la nature des oeuvres littéraires du moment.

Une fois cette problématique générale posée, l'auteur s'engage dans un voyage chronologique dans le vaste domaine de la pensée en exposant les nombreux courants, leurs cheminements et leurs inter-actions, leurs questionnements internes et réciproques et leurs constants rapports avec l'environnement social et politique. A nulle époque sans doute, l'écrivain ne fut plus impliqué dans la cité et sa parole si entendue. Le débat de société qui a fait rage dans cette première moitié de siècle lui a donné une scène unique et il a su répondre à l'appel avec dignité et humanité. On serait presque tenté de reprendre les paroles de Churchill: "Jamais tant n'ont dû autant à si peu."

Nous ne saurions rendre ici les multiples facettes de ces discussions variées qui sont analysées avec tact et sensibilité et replacées dans un cadre cohérent et totalisant. On admire la culture et le savoir de l'auteur qui décrit dans le menu autant de faits littéraires et sociaux. La chronologie est respectée, ce qui était une gageure car tant d'événements se produisent en même temps dans des contextes différents, que conserver une vision totale et articulée représentait un exercice d'écriture et d'organisation de texte difficile. L'auteur réussit ici de façon remarquable. L'exposé suit des évolutions parallèles mais marquées par des conditions locales qui exigent des lectures variables, il indique aussi la lecture particulière, de la part de chaque écrivain, des multiples discussions et disputes.

L'apparat critique du texte est en tous points remarquable: les notes nombreuses renferment des discussions particulières qui enrichissent la lecture sans toutefois ruiner le suivi du texte; la bibliographie est à la fois complète et magnifiquement organisée.

Peu de textes critiques peuvent s'arroger le titre d'analyse de littérature comparée de façon plus légitime que le présent volume. On lira ce texte comme source de connaissances et de réflexion avec un enthousiasme réservé aux meilleurs romans.

Alain Goldschläger
Université de Western Ontario

Rod Edmond, *Representing the South Pacific: Colonial Discourse from Cook to Gauguin*. Cambridge: Cambridge UP, 1997; xii+ 307 pp.; ISBN: 0521550548 (pbk); LC Call no.: E85.E36

It would be fair to say that the emerging field of postcolonial studies has not made enough reference to the colonial discourses that invented, named, and mapped the vast territory of the South Pacific, also known as the “sea of islands.” Historians and anthropologists have often mentioned the work of Cook, Bougainville, Gauguin, and many others who never lacked a particularly Euroncentric tone. The first two have become mythic figures, or “founding fathers” who represent the good-natured and benevolent Imperial Authority which undertook the civilizing mission of the primitive and benign people of the Pacific. Gauguin came a hundred years later to show both a generational continuity and discontinuity as the Western symbol of a travelogue who artistically assembled colonial constructions of real and often imagined cultures with a particular emphasis on the total decline of the Pacific which Diderot and Bougainville had warned about more than a couple of centuries ago (meanwhile, as if to confirm older prophecies of doom, in the 1990’s France kept the area busy, the nuclear way).

This is a world that constantly changed names depending on the worth it represented in the “Imperial Eyes.” This is why Rod Edmond argues that it is difficult to make a clear divide between the geographical and the ideological when referring to what is for some the migratory and crisscrossing Oceania as opposed to what other European explorers and discoverers called The South Sea, which was simply a paradise for the romantic. The terms “Pacific,” “South Pacific,” and “Polynesia” seem more representative of what Rod Edmond describes as the period of colonial encounter which starts from the 1760’s and ends roughly with the first World War.

With an extensive list of well-chosen historical examples, the author theorizes the discursive and ideological mythicization of European discoveries of “other” peoples and cultures. He confronts a number of critics, mainly of Eurocentric persuasion, who have voiced conflicting stands on the essentialist narratives of othering that arose with Europe’s expansionist enterprise of “discovering,” “naming,” “mapping,” and “possessing” other territories. In this work, Edmond brings together Cultural Studies, Literature, History, and Anthropology to expose Europe’s will to imperial dominance through the colonial role of missionaries. This is indeed one of the rare and most rigorous criticisms on the sins of Christianity in the so-called uncivilized South Pacific although the author seems to find the word “civilization” itself unproblematic while referring to Europe as its sole owner.

A postcolonial analysis of the issues raised by the book shows the corrupting and decaying effects of colonization on the European colonizer.

Among these issues, one notes the emphasis on European representations that orientalize the other by displacing all the negative markers of the colonizer moral and social realm into the cultures and peoples of the Pacific. Yet, he argues rather unconvincingly that the readership of those texts should avoid the homogenizing view of those texts and go beyond their often-branded postcolonial cliché reflexivity.

In the end, Edmond discusses the French Pacific as depicted by the paintings and writings of Gauguin and a few others who were mainly obsessed, like many contemporaries, with Tahiti and/as the primitive female body, the charming “nymph” to use only Bougainville’s term. The body of the colonial other, as Fanon convincingly argued, has been represented as a cultural signifier that allowed logocentric explorations of “presence” and “absence.” Whether seen as a text or a fact, the body is the visible sign of “Pacifinness” that overdetermines the urge towards associating Tahiti or Polynesia with syphilis, cannibalism, and leprosy. It is here that, indeed, Edmond problematizes the exotic images of the Pacific, and the possible ideologies behind them in the mind of some Europeans as a “mere recycling” of older and simplistic tropes mainly from the missionaries about the Polynesian people who were described in the all familiar colonial chain of signification that keeps repeating history: “indolent,” “unreliable,” “fickle,” “light-fingered,” “child-like,” “savage,” “ignorant,” and all other debasing modifiers which help to establish racial hierarchies.

In the end, the author recognizes that a Westerner writing about the South Pacific today should take into account new postcolonial perspectives from within by contemporary Pacific writers who have renamed their territories and rewritten their histories which, as Mudrooroo writes, started well before Cook, Bougainville, and other explorers. Nevertheless, it remains a mistake to think of the Pacific or any other colonized (is)land as a world where there are no shared common values between the colonizer and the colonized.

Henri Boyi
University of Western Ontario

Jean Bethke Elshtain, *Real Politics at the Center of Everyday Life*. Baltimore: The Johns Hopkins UP, 1997; viii+ 375pp.; ISBN: 0801855993 (hbk); LC call no.: HQ1190.E43

Jean Elshtain revives the spirit of humanism in her current volume of essays entitled, *Real Politics at the Center of Everyday Life*. The range of issues dealt with in this book are varied and vast, but generally cluster around the topics

of identity, community and democratic citizenship. Chapters one, three, and four emphasize her thesis about the importance of attending to the “everyday-ness” or “real-ness” of political action. This is effected through an attention to the concreteness and particularity of everyday life situations through an articulation of a politics “without cliché.” Chapters two and five deal with the literary texts by Doris Lessing and Albert Camus, respectively, although the entire text is peppered with both allusions to and direct discussions of other literary writers and essayists, such as George Orwell. What sets this work apart from various other projects of this sort is its attention to literature and literary figures, and its introduction of literary readings into the order of political theory. Yet, to the question whether Elshtain succeeds in forming a convincing picture of how literature and the political enter into the “center of everyday life,” the answer, regrettably, is negative.

Beginning where the author leaves off in her collection of musings, we come upon what appears to be (and *esse est percipi* is the principle in hand) a lyrical *lecture* of Camus’ *First Man*. The book’s finale is an attempt to send the reader off with a taste of the *Unheimlich*, that does not quite succeed – “Jacques, as a man, is a mystery to himself. He is what he has left behind. But he cannot go back” (375). Elshtain does attempt, in this assortment of writings (feminist essays written in the 1970’s and other articles more recent – 1993, 1994), to move away from a discourse of outright nostalgia, but it replies to Liberalism with a lyricism that cannot and does not distance itself from sentimentality and even, cliché. As one instance (again from the last chapter, on Camus’ *First Man*), we read: “This work is a marvel, a chalice filling slowly with life’s liquidity drop by drop until, overflowing, it trickles over the edge and seeps into the ground....”

Neither a compelling reading of literary texts nor a book elucidating the importance of the relation between literature and politics, the impact of Elshtain’s writing is diminished by the mismatched and “bricolaged” nature of this collection of essays. Chapter Two, *A Controversy on Language and Politics*, is a rumination on the fiction of Doris Lessing. In a chapter where we would have expected a strong statement on the political and philosophical relation between literature and politics, Elshtain provides none. Unfortunately, she makes the obvious move of showing how the characters of Lessing’s novels, and Lessing herself, engage in political issues. Elshtain reads these literary texts and “applies” them to a contemporary world. She makes no attempt to articulate why or how literature comes to bear on “everyday life” or the “real world.” The extent of her reading only reaches predictable points, as in this comment: “indeed, much of her [Lessing’s] appeal surely lies in her ability to fuse the hideous and the fantastic” (56). One gets the sense that the book would have had the same impact had the literary references been omitted, since conceptual links between politics and literature are lacking.

It appears that Elshtain is not quite saying “anything new,” as picking up where thinkers like Weber and Arendt left off. Her many murky invocations of Orwell, Camus, and Arendt aim at making a statement on the inherent tragic quality of everyday political life, but some of her comparisons, like the one between Pericles and Ronald Reagan in Chapter Two, leave one puzzled: “Pericles, as orator, was by definition a speaker distinguished for his skill and power... Reagan, the actor-president, is called a communicator... Each used his funeral and space shuttle tragedy speeches for very similar purposes” (76). Elshtain’s rhetorical devices belie a sort of theoretical hollowiness, one she never manages to fill: “Jean-Baptiste endorses dialogue; Jean-Jacques rehearses one of his many assaults against the artifice and the loss of authenticity, civic and oratorical, he finds in the modern world” (77). By invoking first names – Jean Baptiste, the literary character of the Camus novel, and J. J. Rousseau, the philosopher – she is presumably saying that philosophy is of the mundane, of the everyday. Like the characters imagined in the literary universe of fiction, real life people, in the guise of saying something about the real world, invent themselves just as imaginatively. But even if this is the case, the author gives no reason why we should think of literature as belonging to the order of the everyday? As Borges has shown, literature and philosophy intertwine on the forked path blurring the distinction between the real and the imagined.

Elshtain is mainly concerned with articulating a politics of the “here and now” (which the Frankfurt School seems to have articulated more forcefully and successfully), a remedy for what she sees as “a crisis of human identity” that is “projected against a shrinking screen emblematic of declining human awareness of both ‘the absolute’ and the tragic” (9). Elshtain borrows much from Hannah Arendt’s work, and seems not to contribute much more than a standard reading of her texts. The essay on Arendt is interesting but standard (almost a little watery), weakened by such admissions as that on page 22: “I had only just begun to read her [Arendt] in the late 70’s and I really didn’t understand her categories very well. But the general point still holds.”

The exact point, however, still remains to be discovered in this work. In response to how Elshtain characterizes her impression of Richard Rorty’s work – “By George, I think I get it” – I must admit that the predictability of this work, alas, prevents one from “getting” anything new.

Nandita Biswas
University of Toronto

Pilar García Carcedo, *La Arcadia en el Quijote. Originalidad en el tratamiento de los seis episodios pastoriles*. Bilbao: Ediciones Beitia, 1996; 91 pp.; ISBN: 8488890184 (pbk)

Mucho se ha escrito acerca de la postura ambivalente de Cervantes en su tratamiento de lo pastoril, y muchos y divergentes han sido y son las opiniones al respecto, desde quienes subrayan el perfil irónico de su escritura en este ámbito, a aquellos que resaltan la visión positiva de Cervantes en relación al género.

Salvando lo controvertido de esa ambivalencia, lo cierto es que Cervantes tuvo inclinación por la temática pastoril, como lo muestra el hecho de que su primera novela fuera *La Galatea* y que en otras de sus obras posteriores, si bien no dedicadas exclusivamente al género, aludiera a él o lo incluyera a modo de episodios intercalados, como sucede en *El Quijote*, materia de cuyo estudio se ha encargado Pilar García Carcedo en *La Arcadia en el Quijote*. Su trabajo se articula sobre unos pilares concretos: técnica de contrastes, verosimilitud, perspectivismo, parodia, libertad. Es una lectura detenida de los diferentes capítulos de *El Quijote* en la que la autora intenta subrayar el distanciamiento de Cervantes en relación al modelo pastoril, introduciendo novedades que confieren una marca personal. Se trata de poner de manifiesto, ante todo, la genialidad de un autor que no se queda en el tratamiento imitativo del género, sino que escarba en las posibilidades que éste le ofrece, manifestando con ello su capacidad innovadora para introducir elementos discordantes, y, en esa medida, atípicos.

Los episodios que, según la autora, forman la Arcadia de *El Quijote*, son seis: tres correspondientes a la primera parte, y otros tres, a la segunda: “Episodio de Grisóstomo y Marcela” (I, 11-14), “Aventura de Sierra Morena” (I, 23-37), “Episodio de Leandra” (I, 50-52), “Episodio de las bodas de Camacho” (II, 19-21), “Episodio de la ‘Arcadia fingida’” (II, 58) y, por último, “El proyecto del ‘Pastor Quijotiz’” (II, 67). Todos ellos vinculados de una u otra manera con el género, aunque no en la misma medida.

Tras introducirnos en la problemática que rodea el tratamiento de lo pastoril no sólo en *El Quijote*, sino en otras obras de Cervantes, la autora expone con gran claridad los puntos esenciales que definen su original tratamiento (al no limitarse a seguir una moda estereotipada) en estos seis episodios, para finalmente analizar el estilo lingüístico de cada uno de ellos.

En el episodio de Grisóstomo y Marcela destaca de una manera especial el intento de Cervantes de romper con la inverosimilitud de ese mundo ficticio al contraponer a esos pastores “idílicos o fingidos” – que responden a un arquetipo – unos personajes, cabreros en este caso, más acordes con la realidad. Por otra parte, la historia no se cuenta de forma continua, sino que se va completando con la intervención y versiones de diferentes personajes,

implicados o no en ella; de ahí que una de las grandes aportaciones de Cervantes sea lo que la autora del presente trabajo ha denominado “perspectivismo y complejidad narrativa.”

Hubiera sido interesante haber profundizado más en el tema del suicidio de Grisóstomo, que, como elemento distorsionador de los parámetros básicos del género pastoril, cumple – a mi parecer – una clara función de ruptura con el *locus amoenus*, con ese sosegado mundo pastoril. El suicidio, indudable signo de violencia, habría que subrayarlo como un hecho más que acerca la narración a la realidad, sin olvidar que veinte años atrás esta innovación ya había quedado apuntada por Cervantes en *La Galatea*, donde Galercio, ante el desprecio de la desamorada Gelasia, intenta ahogarse, aunque sin conseguirlo.

La consideración de “La aventura de Sierra Morena” como pastoril, apuntada sobre la aparición de un soneto de amor y unos personajes – Cardenio y Luscinda – que realmente no son pastores, aunque emulen sus actitudes, resulta controvertido por su señalada complejidad y extensión; sin embargo, la autora ha considerado oportuno incluirlo en este estudio, en el que, al igual que en otros episodios, también advierte características pastoriles innovadoras, entre otras el hecho de que los personajes estén ligados al entorno social y familiar, lo que rompe con la idea de libertad tan perfectamente arraigada en el mundo de los pastores.

El relato más cercano al género lo constituye el “Episodio de Leandra,” en la medida en que es más breve, más sencillo, y en que está contado por un solo personaje; desaparece, pues, la complejidad y el perspectivismo de episodios anteriores. En él se advierte – al igual que en el resto de los episodios – el intento de romper con la inverosimilitud de los hechos, y una marcada imitación paródica de ciertos tópicos pastoriles, como las descripciones hiperbólicas. En la segunda parte de *El Quijote*, Cervantes continúa su camino de desmitificación de los libros de pastores. En “Las bodas de Camacho” no hay un disfraz ni un escenario propiamente pastoril. La única conexión se da en la visión idílica de Basilio, que, ante la boda de Quiteria y Camacho, prefiere alejarse al campo. Se alude, como en el primer episodio, al suicidio, pero esta vez trocado en farsa, con lo que se resuelve el problema de la inverosimilitud que tanto debió de preocupar al nuestro autor

En “La Arcadia fingida” nos descubre la autora otra interesante novedad: la perspectiva metatextual en el juego pastoril, que hace que “los personajes de este episodio adquieran mayor complejidad al funcionar no solo como protagonistas o narradores, sino también como “autores” y “actores,” en un segundo nivel de ficción, de la farsa que ellos mismos inventan.”

El último de los episodios, en los que –a decir verdad– débilmente serpea la temática pastoril, remarca la intención paródica de Cervantes, que incluso dejó que su protagonista soñara con hacerse pastor, bajo ese irónico

nombre de pastor Quijotiz. Con todo, son tantas las variaciones que introduce Cervantes, que en algunos casos sería más apropiado hablar de introducción de elementos pastoriles que de episodios propiamente pertenecientes al género.

En segundo lugar, y siguiendo de cerca a Helmut Hatzfeld en su *El Quijote como obra de arte del lenguaje*, Pilar García Carcedo nos ofrece un análisis del estilo lingüístico pastoril aplicado a cada uno de estos episodios, en el que apunta una serie de recursos que asocian inevitablemente estos capítulos con los libros de pastores, a pesar de su ya comprobada originalidad. Entre las peculiaridades estilísticas, sobresale la reiterada utilización de aposiciones y adjetivos antepuestos, además del continuo empleo de unos mismos vocablos, generalmente polisílabos, tales como “hermosura,” “enamorado,” o el uso de lo que llama frases consecutivas pastoriles (aquellas que son puramente ornamentales), los epifonemas también ornamentales, y, cómo no, el diálogo concebido como forma básica. La mezcla de prosa y verso tan característica de los libros de pastores se puede comprobar en todos estos episodios con la excepción de aquél protagonizado por Leandra. En “Las bodas de Camacho” son muchos los elementos típicamente pastoriles, pero como contrapunto sobresalen las prosaicas intervenciones de Sancho; se advierte así, a través del lenguaje, el contraste entre lo real y lo ficticio. En el último episodio, Cervantes trata lo pastoril a través del prisma de la parodia, fácilmente observable en la imitación de los nombres pastoriles: Quijotiz, Carrascón, Dianas.... En general, se trata de recursos propios del estilo pastoril, pues lo cierto es que la lengua es uno de los pocos elementos que en estos capítulos, a veces tan débilmente hilvanados con lo pastoril, se mantiene como vínculo. A través del análisis de estos seis capítulos, ya sea desde el contenido o desde el plano estilístico, Pilar García Carcedo subraya la importancia de la introducción de esos elementos ajenos a los libros de pastores que, en última instancia, discurren en el intento de desmitificación del género. Se trata de elementos innovadores, unas veces consistentes en la conjunción de pastores fingidos junto a cabreros o labradores reales; o en el planteamiento de una perspectiva metatextual, señalada como la más notable innovación cervantina (en la segunda parte); pero basada, ante todo, en la introducción de la realidad, la cercanía a lo verosímil. Hay una crítica hacia los libros de pastores pero no alcanza el nivel de la dirigida a los libros de caballerías.

Nos encontramos, en definitiva, ante un trabajo riguroso acerca de la original técnica cervantina en el tratamiento de lo pastoril en su principal obra, que si de algo peca es de no haber desarrollado en extenso los puntos que con tanto acierto ha señalado. Un estudio conciso, breve en algunas ocasiones, y ampliamente documentado que mereció el premio “Estudios Cervantinos” en el año 1995.

Cristina Castillo Martínez
Universidad de Alcalá de Henares

Horst Albert Glaser, *Utopische Inseln: Beiträge zu ihrer Geschichte und Theorie*. Frankfurt am Main, etc.: Lang, 1996; 241 pp.; ISBN: 36348965X (pbk); LC call no.: PN56.U8G53

Horst Albert Glaser's study focuses on the anatomy and history of utopian islands a specific forms of the happy nowhere. Each chapter deals with a single literary utopia, desert island story, or science fiction novel. Among them are classic examples such as Thomas More's *Utopia* (1516) or Francis Bacon's *Nova Atlantis* (printed in 1627), de Sade's epistolary novel *Aline et Valcour* (1793), and such modern works as Karel Čapek's drama *Rossums Universal Robots* (1920) or Gottfried Meinhold's modern novel *Weltbesteigung* (1984).

The unknown local and the self-contained unit of the strange, enchanted, or utopian island are common features of this wide range of material. Important differences in the narrative and literary structure of the desert island fiction and the utopian novel are made, e.g. determination and perfection in the rhetorically structured utopian novel contrasted with experimentation and improvisation in an epically structured Robinsonade. These interesting narrative and structural aspects could be considered more detailed, but Glaser's major endeavor lies in the depiction of the historical, political and social contexts and backgrounds of the utopias. How far do utopian states reflect and call into question reality and ideas of a reasonably organized society? And how far is the fictional other-world a mirror of the author's and/or narrator's perception of, and perspective on his time? Where are turning points in the history of the utopian literature? Glaser describes the dominant structural elements of utopian concepts already to be found in Plato's Atlantis: a geometrical construction and a radial center including the center of power as well. But not only the no-where of the place is important, but also the no-time character: utopian islands represent either the (lost) Eden of former times or the future paradise. Plato's Atlantis can be read as a counter-concept to a mythic Athens. With the Persian wars a century before still in mind, Atlantis is devised as an utopian despotism, a more or less totalitarian state which the more democratic Greek polis was able to defeat. Like Atlantis, Thomas More's *Utopia* is a communistic state without private property, with free universal education, and six hours work a day. But by the same token – as it will happen in all future literary utopias – it is a system of political, social, and moral control of the inhabitants. Hierocracy, urban structure, and enclosure are defining characteristics of most of the Utopias. Communism, the impossibility to leave the island and the absence of money are their other essential features.

In the course of this study parallels are drawn between the literary states, and communistic or socialist societies of our times, e.g. the former USSR or GDR. Here Glaser's findings are too general and commonplace.

However, the important question he asks in this context is, do the utopian idea and ideal of a reasonably governed society include a collectivistic and terrorizing aspect from the very beginning? Moreover, another ambiguity inherent to utopian texts is pointed out: the other, better, “brave new” world is also a projection of the old one. We find antique topoi (e.g. *la Nouvelle Cythère*) as well as white European (male) ideals: Campanella’s *Civitas Solis* (published in 1623) is built out of a mixture of medieval theocracy, monastic ordering, and Renaissance politics à la Machiavelli; Schnabel’s *Insel Felsenburg* (1731) can be seen as a Lutheran colony. Since the Renaissance, utopias can be divided into two groups: a more traditional and conservative type following the tradition of Plato’s *Politeia*, and a ‘modern’ concept of a scientific new world like Bacon’s *Nova Atlantis*. Travelogs (i.e., records of journeys to ‘real’ strange islands) by Bougainville, Wallis, Forster, and Cook reveal another fact: the ‘orbis novus’ (Glaser) is not always a newly found Eden or paradise regained, but can be as dangerous, cruel and unfair as the old world.

In the middle of the 17th century we leave the utopian terrain and set foot on the desert island, beginning with the short but highly influential text by Henry Neville, *Isle of Pines* (1668) and of course the most famous, Daniel Defoe’s *Robinson Crusoe* (1719), which marks the turn to the Protestant ascetic morality of the 18th century. An important philosophical turn is shown to have been made with de Sade’s elaborately constructed set of utopian ideas and notions concerning man’s nature. De Sade’s *pervertité naturelle de l’homme* and Rousseau’s *bonté naturelle* are set against each other.

At the end of his historical overview, Glaser asks an interesting and important question: Where is the place for the nowhere island in a world that is more and more mapped and measured? He shows that in the course of the 18th and 19th centuries, the idea of a better utopian world progressively vanishes in literature. No longer Christian learned men in the *House of Solomon* (Bacon), but obsessed monster-like scientists such as H.G. Wells’s *Dr. Moreau* are inhabiting the brave new worlds. Robots, androids, or holograms take the place of man. Human beings are ruled like machines. In his analysis of Adolfo Bioy Casares’ *La invención de Morel* (1940), Glaser shows how this text is playing with both the reader’s and narrator’s reliance on somewhat stable definitions of the real and the virtual, while William Golding’s *Lord of the Flies* (1954) is shown to describe the regress into atavistic, barbarian behavior. Where does the horizon merge between barbaric and civilized world? Is a strictly controlled society a happy commonwealth, or a despotic state? The study tries to answer these time-honored questions without neglecting the puzzling character of utopian concepts, which lie between fact and fiction, between philosophical ideas and fantastic dreams.

Perhaps the large and heterogeneous scope of materials, texts, and

genres sometimes makes the study incoherent as a whole. Nevertheless, in the final chapter we are offered a comprehensive and schematic history of the utopian island as a place somewhere between man’s pursuit of happiness and his capability of (self-)destruction.

Heike Schmidt

Universität des Saarlandes, Saarbrücken



Ellis Hanson, *Decadence and Catholicism*. Cambridge: Harvard UP, 1997; 403 pp.; ISBN: 0674194446 (hbk); LC call no.: PN56.D45H36

My childhood was as steeped in ritualistic Catholic throat-clearings as the Pope's handkerchief during flu season in Vatican City. I broke with the church during my Confirmation ceremony; the processional hymn was number 666 in the Catholic book of Worship, and I needed no clearer sign or excuse to excuse myself. But to tell you the honest to godless truth, I've never really gotten over the aesthetic, and can still be found swooning over gilded plaster Marys and anything martyred that bleeds, Nietzsche's dictums notwithstanding. God may be dead, but his look is alive and well. Ellis Hanson's *Decadence and Catholicism* is a delectable exploration of this look, of the aesthetic appeal of Catholicism for various decadent writers. It is a clever book indeed, inasmuch as it swerves to dodge conventional assumptions about assumptions (and other Catholiciana) and the sumptuous, sin-soaked, downhill slide of decadent writing. Hanson argues that it was in no way paradoxical for a bunch of silver-tongued sinners like Baudelaire, Verlaine, Huysmans, Pater, and Wilde to declare that there was no place like Rome, click their ruby slippers and wish for true faith. In fact, decadent writers embraced the paradox that lies at the bloody sacred heart of the Catholic church itself. Hanson phrases this thus: "Catholicism is itself an elaborate paradox. The decadents merely emphasized the point within their own aesthetic of paradox. The church is at once modern and yet medieval, ascetic and yet sumptuous, spiritual and yet sensual, chaste and yet erotic, homophobic and yet homoerotic, suspicious of aestheticism and yet an elaborate work of art" (7). Just as in Derrida's argument that Bataille is more Hegelian than Hegel, for seeing death in his system, so too are the decadents more Papish than the Pope, for oscillating between the poles of unorthodox ecclesiastical paradox, and making manifest the seemingly contradictory have-your-host-and-eat-it-too character of Catholicism.

Hanson starts with a reading of Wagner's "paroxysms of grace and spasms of shame" (32) in order to set up the chapter's theme, the dialectic of shame and grace. When I see the word dialectic, I wish I believed in some sort of vengeful god that could hurl editorial thunderbolts and strike phrases off the page. In fact, I wish I was that merciful-yet-malevolent god. Hanson is not describing a dialectic in this chapter. That is why this chapter is good and subtle and nuanced. He is describing a paradox, which is something rich in generative ambiguity, something that has yet to be delivered unto the dogma of dialecticization. (I don't really know if God is dead or not, but there is a reason why we buried Hegel). Shame and grace find no resolution in each other, save for the resonance of their reinforcing recapitulations. He moves through Wagner, Baudelaire, Verlaine, and Wilde in this first chapter, giving convincing readings of their particular professions of faith, or the desire for

faith, in the context of fin de siècle decadence. Hanson delineates this decadence as a concern with decay, a thematic occupation with art and artifice, an attachment of mystical significance to melancholy, and a downright obsessive fascination with anything perverse, unnatural, criminal, diseased, subversive, satanic, or just plain bizarre. Admittedly this definition is no less loose than any self-respecting decadent, but for the purposes of Hanson's analysis, he identifies a coven of decadents for whom this definition holds. Wagner, Baudelaire, and Verlaine are part of this decadent coterie, and Wilde unsurprisingly emerges as the star of stars, the satyr of satyrs, the *sinner qua non* whose show must go on. Wilde merits a chunk of the first chapter, and returns as the topic of a later chapter, the "Temptation of Saint Oscar." These are perhaps the most enjoyable parts of the book, given that Oscar is as textually tempting as he is tempted. Wilde emerges, throughout the course of Hanson's analysis, to be a surprisingly sophisticated theological scholar. In his sly and superficial way, the dandy reveals himself as a paradox that few religions have yet to perfect; the creatively critical believer, whose faith neither fools nor fetters him. Hanson argues that Wilde's faith is fundamentally in the church as a work of art, which is after all quite useless and all the more exigent for so being. Of particular interest to Hanson are Wilde's reworkings of biblical figures, like Salome, as such work presents the paradox of the Word that has become flesh and is now en route back to the word. The preferred mode of conveyance, is, appropriately, the confessional. Auricular confession, one of the hallmarks of the Catholic faith, has been problematized by Foucault, profaned by Bataille (eyeball Story of the Eye and just try and reckon how many hail marys they racked up for that rigmarole), and made prose by the decadents. Many decadent texts, (notably, Baudelaire's *Fleurs de Mal*, Huysmans' *A Rebours* and his post-conversion or Catholic novels like *En Route*, Verlaine's love poems to Rimbaud in *Parallèlement*, and Wilde's *Dorian* and *De Profundis*), have something of the reader-help-me-for-I-have-sinned confessional quality about them. Hanson's exploration of confessional modes in these texts is confessedly Foucauldian, in that it adopts Foucault's ponderings about the production of the confession, and does His Baldness one better by historicizing auricular confession quibbles specific to Wilde's writerly set. There are some great materials from the anti-popery movement that help to contextualize the concept of Catholicism as a decadent, rebellious, dandy thing to do. At the time, the Catholic church was itself being called Whore of Babylon, by stuffy upstart puritans and baby Anglicans mad for ecclesiastical supremacy. Popery was paganism; the church did not draw converts, but perverts, to their depraved, flower-strewn, pagan rituals, conducted by poetry-spewing, dress-wearing idolaters.

Equally interesting is the proto-psychoanalytic attempt to wipe out mysticism with a sharp poke in the ovaries. Hanson's chapter on Huysmans is

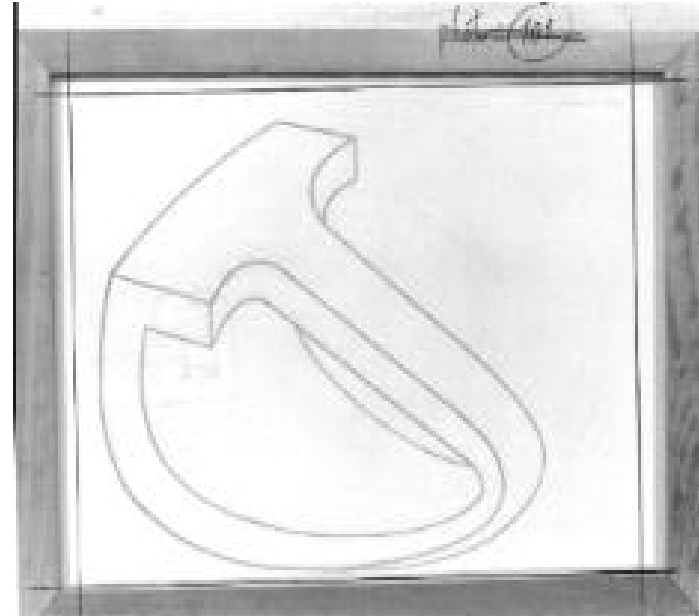
largely devoted to the struggle between Charcot, and those of like clinical mind, with the decadent interest in mystical phenomena. Both Zola's naturalism and Charcot's scientism were variations on the French sense that the Catholic church was a little behind "à la recherche de la fin du siècle." Of course, the new sciences weren't above stealing the old tactics, and modifying them for their own purposes, but heaven forbid that they cling to the old cant when there was a whole litter of puppy dogmas to housebreak under the sainted signs of the psychoanalytic and scientific. Huysmans eventually adopts a paradoxical position with respect to this power struggle, claiming that Charcot's diagnoses of mysticism as a hysteria hold, but do not heal.

Decadence involved no small degree of sexual and gender ambiguity, bigamy, pederasty and all the *et hoc ad hoc genus omne* that an undefined number of priapic participants can accomplish sexually without doing anything dull like making babies. Hanson makes it clear that for most decadents, the erotic emphasis is on the pleasures that can only ever belong to textual perversion. The flesh is weak, and decadent flesh is even weaker. This emphasis on a textual sexuality guides his discussion of Priests and Acolytes, a chapter on the church as a stage for the seductions of man-boy love. The bulk of this chapter is devoted to somewhat (and often somewhat deservedly) unknown poets who were also priests, who engaged in chaste, Platonized man-boy friendships as a way of sublimating homosexual desire.

The love that dare not speak its name could get away with singing it in a hymn, as long as Jesus was your pet boy/man/god. Hanson's reading is deft, as it captures the ironic and hurtful character of church homophobia. I am more impressed by the fact that he could read some of this work than with the manner in which he reads it. Let's just say that blue balls lead to purple prose in short order, and leave it at that.

The conclusion attempts to draw Hanson's work into our own fin de siècle malaise, and makes some nice critical conjectures about the Modernist turn to Christianity. Postmodernism and decadence do share a trait or two, but alas and alack, the Catholic church has grown twice as strict in dogma and half as interesting in practice, or so Hanson argues. The control and policing of a paradoxical structure cannot help but lead to the development of a farcically orthodox order, in a panicked attempt to administer all the power that a paradox produces. Pope John Paul's encyclicals from the crypt, with their injunctions against any and all encroachments of modernity, serve as proof of this drive to centralize the vagaries and furbellows of the church. And one wishes that Saint Oscar could be made a Lazarus of for only five minutes, if for no other reason than to hear his acute assessment of the Catholic aesthetic in the era of that awful little Popemobile.

laura penny
SUNY Buffalo



Ursula K. Heise, *Chronoschisms: Time, Narrative, and Postmodernism*. New York: Cambridge UP, 1997; 286pp.; ISBN: 0521554861 (hbk); 0521555442 (pbk); LC call no.: PN56.T5H45

Few books ask good questions, and fewer still provide good answers. Ursula Heise's *Chronoschisms* is fortunate enough to be book of the first kind, though it has some difficulty with illustrating the second. Heise's question is, "Is postmodern literature the social symptom of a transformed contemporary consciousness of time?" Given that narrative is the discursive mode most sensitive to time, the contemporary novel would seem to be the point at which any revolution in the temporalities of our present day would be most visible. In social terms she argues that this revolution is shaped by two fundamental factors: the economically and technologically mediated compression of temporal horizons, which leads to the death of both historicity and futurity, and the proliferation of "radically different time scales" (6-7), which leads to the death of time as an all-embracing frame. In literary terms, she realizes the need to distinguish between the narrative strategies of the postmodern and the high-modern since the latter is intensely characterized by a self-consciousness of time. As a result, the author must distinguish between phases in the "revolution."

At the turn of the century, she argues, the dilemma was primarily one of the scientific rationalization of time and the inability of tradition (i.e., the past) to ground the present. The high-modern response was to turn inward, and to elaborate alternate but ultimately coherent temporal narratives: to provide the 'time of consciousness,' as it were, with a preserve from the inhuman encroachments of objective time. Postmodern narratives, she argues, differ in several fundamental ways: one finds, for instance, a greater preoccupation with a "narrative present" whose self-identity is problematic, the lack of any coherent subject as a principle of organization, and the breakdown of boundaries between stories within stories.

But in particular, Heise wants to suggest that narrative "takes on the temporal structure of a future that can no longer be envisioned without great difficulty, so that the time experience of the future is displaced onto the reading experience" (67). What she is arguing, in other words, is an attenuation of Koselleck's (1985) definition of *Neuzeit*, where modernity is distinguished by the eclipse of the space of experience, or, the momentum of the past, by the horizon of expectation. The past no longer guarantees the future, which itself becomes increasingly indeterminate save the empty form of "progress." Once this form collapses, the present is shipwrecked. For Heise, this catastrophe is reflected in postmodern narrative through a *redistribution of possibility*. The narrative past in such novels, and she successfully argues various instantiations of this across works such as Robbe-

Grillet's *Topologie d'une cité fantôme*, Pynchon's *Gravity's Rainbow* among others, is no longer the irrevocable bedrock of "what comes next," but is continually rewritten, is *projected* across the horizon of experience. In other words, the postmodern is characterized by narratives which fold possibility (futurity) into irrevocability (pastness).

But here Heise stumbles across a problem. The linkage between 'temporal compression' and the 'proliferation of temporal scales' to this feature of postmodern narrative is never provided an adequate account. The problem is more than one of the cultural critic's article of faith: that due to the priority of the social analogy simply equals symptom. The analogy is even strained. This feature stems from merely *one* aspect of her previous analysis of contemporary temporality: a future fractured as wide as the "will or will not" of Aristotle's sea battle – all we can say is *that* something will happen. Moreover, Heise admits that postmodern narrative contradicts the *central* feature of contemporary temporality; namely, the bloating of the present. As she writes: "By refusing to compensate the absence of long-term narrative developments with the self-presence of the individual moment, post-modernist narrative form resists the cultural fixation on the now" (65). But this resistance, she suggests, is more of an 'escapist strategy' than true confrontation: "This critique, in my view, is justified, and perhaps helps to explain why authors who assign to their fictions the task of overt social and political intervention have tended to rely less on metafictional strategies" (67-8). What distinguishes postmodern time from contemporary time, then, is the difference between a cult of presence and its inadequate critique. It is almost as though the postmodern, dragged to the brink insofar as it abides by both the pluralization of times and the collapse of future and past, balks at becoming glutted in the present. The question, then, would seem to be as follows: Is this obstinacy merely, as she suggests, the slimmest of concessions to critique, or is it what the relation of postmodern narrative to contemporary culture is, in fact, all about?

Again, this is a question of linkage. Another debate comes to mind here, one which classically illustrates the issues at stake: Adorno and late Lukács on modernism. Lukács is a name sorely missed in this book not only because of his own considerations of narrative temporality, but because his later critique of modernism points to issues parallel to Heise's own. In *Realism in Our Time* (1964), for instance, he argues against the false ontology of modernism–subjectivism – but not as ordinarily understood. For Lukács, this subjectivism is pressed to its most virulent extreme: to the point where it lapses into the perspectiveless *objectivism* of arbitrary particularity, of detail without orientation. Again, there is the negation of history, which Heise acknowledges of modernism, but more interesting is his claim that modernism possesses a morbid fascination with the disassociation of "abstract potentiality"

– the purely subjective possibilities of the individual—from any relation to “concrete potentiality” – the actual possibilities afforded by the world. In modernist literature, objective potentialities are like thimbles drenched in a cataract of abstract objectivity. As a result the actual exists only as a violent restriction of abstract possibilities, and no developmental relation can be forged between the two. Moreover, alienation from the actual (from the possibilities afforded by history) results in the pathological, in an individual “reduced to a sequence of unrelated experiential fragments” (26). Moreover, Lukács turns to the register of *time* to explore this, adapting Benjamin’s notion of “allegorical transcendence.” Through this latter, he sketches the mad economy of deferred presence and unlimited substitution that arises when narrative no longer provides the “perspective” necessary to the dialectical interrelation of subjective and objective time. Furthermore, this false ontology and the lack of perspective it legislates renders critique impossible. In short, then, even if one grants Heise her distinction between the high-modern and the postmodern, which I think we ought to, it should be recognized that her own reading of the postmodern has a modern ancestor. More importantly, it has an ancestor critiqued by Adorno in “Extorted Reconciliation” (1991).

If the criticism of Adorno is plausible – that the linkage between modernism and social truth is more profound than simply one of “decadence” – then the fact that Lukács anticipates Heise suggests that the postmodern linkage might be read as a *permutation* of the modern, rather than a decisive break. The criticism, which is one of many leveled at Lukács in this essay, runs as follows: of course we are all *zoon politikon*, but the truth of the matter is that we are “social animals” in such a way that we *are* isolated. The “false ontology” of modernism, in other words, merely enacts the truth of a totalized age.

This is close to what Heise wants to say of postmodern narrative: that it enacts the *time* of an age. What makes this significant, however, is that it links her reading to the exhaustive links *already* forged between culture and *subjectivity*. And *time*, I would argue, provides the key to *following these links beyond the point where cultural shifts have fragmented the subject*. I consider that Heise indirectly demonstrates this, but hers is only a first step. For the following ones, one could use a number of strategies. The disintegration of the present in postmodern narratives, for instance, could rely on the fact that textual time lacks the dimensional depth of lived time, such that the postmoderns, by narrativizing the death of futurity and historicity, necessarily dismantle a present which narrative forces to dwell on the same structural plane. At the same time, the death of historicity in contemporary time is more like Adorno’s isolated social animal: a *concrete* abstraction of culture and capital. The present bubbles rather than pops because it is *not* narrative, but remains grounded in a real historicity (domination) and a real futurity (more

domination) which grow dimmer as the abstract spectacle of *der Augenblick* becomes ever more brilliant. Or one could take another tack, and argue that contemporary present is indeed *not* bloated, but rather has the structure of *trauma*. In this sense, the postmodern novel not only becomes the clear heir of the modern, of “allegorical transcendence” as described by Lukács, but also reflects the rational dismantling of the “life-world” beyond the boundaries of the consumer (which becomes at best a provisional principle of classification) to whim, impulse and purchase. The “lived present” becomes lost between an endless series of micro-projects—a continual stumbling over itself into a future so restricted as to not be a future, and driven by a machinery (i.e., a past) which can only be enacted, never known. That there is, literally and figuratively, no time....

Heise has asked us a hard question, and as such it will not likely be satisfied by a single answer.

R. Scott Bakker
Vanderbilt University

Francisco Márquez Villanueva, *Orígenes y elaboración de “El burlador de Sevilla.”* Salamanca: Universidad/“Acta Salmanticensia. Estudios filológicos,” no. 264, 1996; 202 pp.; ISBN: 8474818397; LC call no.: PQ6434.B83M37

El último libro de Francisco Márquez Villanueva aborda un personaje y una materia, los de Don Juan, que habían atraído hasta ahora la atención no de centenares, sino de millares de críticos y comentaristas. Que esta cuantificación no es exagerada se puede apreciar fácilmente a partir de la impresionante bibliografía manejada y citada por el profesor Márquez, así como de la que, casi cada día, sigue viendo la luz en publicaciones aparecidas en todo el mundo. Muy pocos mitos, en efecto, han alcanzado categoría tan universal e intemporal (y atractivo tan irresistible para los críticos) como el de Don Juan, prototipo del galán amoroso, sin escrúpulos y ocasionalmente sacrilego, a cuya figura se han adherido, desde la Edad Media hasta hoy, todo tipo de leyendas, creencias, rumores, miedos, vituperios y elogios que le han convertido en una auténtica encrucijada de motivos culturales de fascinante engranaje y difícil desentrañamiento. Con Don Juan, o, mejor dicho, con algunas de sus múltiples facetas caracteriológicas (el seductor, el arrogante, el engañador, el despreciador de Dios...) es fácil identificar a muchas de las personas de carne y hueso que cruzan a menudo por nuestras vidas. Decir “es un Don Juan” es una frase mucho más común y aplicable en nuestro mundo que

las de “es un don Quijote,” “es un Hamlet” o “es un Fausto,” quizás porque Don Juan es una especie de arquetipo “social” y “colectivo” bien reconocible en cualquier comunidad, un “anti-héroe” como tantos otros que hay, mientras que los demás encarnan a raros y excepcionales héroes individualistas. Incluso admitiendo que, dentro de su contradictorio perfil, se dan cita rasgos de carácter que le acercan también a estos últimos, según ha demostrado Ian Watt en su reciente *Myths of Modern Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe* (Cambridge: Cambridge UP, 1996).

El acercamiento de Márquez Villanueva a tan compleja figura ha partido de *El burlador de Sevilla*, la obra dramática elaborada (poco antes o poco después de 1620) por Tirso de Molina, que constituye un eslabón intermedio, pero fundamental, en la trayectoria literario-cultural de Don Juan. *El burlador de Sevilla* ofrece a Márquez Villanueva un punto de apoyo para iniciar una retrospectiva que se remonta a un oscuro don Juan Jofré Tenorio, comendador de Estepa y Trece de la Orden de Santiago a partir de 1336, que parece haber sido el modelo del Don Juan histórico. A partir de él, el autor logra establecer una convincente cronología de desarrollos y paralelos literarios que comienzan, sorprendentemente, con el Daun John del *Shipman's Tale* de los *Canterbury Tales* de Chaucer, escritos al final del mismo siglo en que vivió, murió y entró en la leyenda don Juan Jofré Tenorio. Y que se perpetúa a través de una densísima cadena cultural que tiene como eslabones más reseñables un anónimo *Paschino contro el duca et la duchesa de Paliano* (ca. 1560), la comedia *El infamador* de Juan de la Cueva (representada en 1581), un *Exemplo de Dn Juan salmantino* de comienzos del XVII, la novela *Engaños deste siglo y historia sucedida en nuestros tiempos* de Francisco Loubayssin de la Marca (1615), una pieza de teatro jesuítico alemana titulada *Geschichte des Grafen Leontio, der, durch Machiavelli verderbt, unselig zu Tode kam* (1615), el *Tan largo me lo fiáis* del mismo Tirso de Molina, y luego el *Don Giovanni* de Lorenzo da Ponte y Wolfgang Amadeus Mozart, el *Don Juan Tenorio* de José de Zorrilla, el *Don Juan de Manara, ou la chute d'un ange* de Alexandre Dumas, y muchos más. Además de todo un complejo de gestas, baladas y cuentos internacionales entre los que destacan los protagonizados por el *Floovant* medieval francés (del que emanaron los *Floresventos* portugueses y españoles, los *Fioravanti* italianos, etc.), el romance hispánico de *El galán y la calavera*, etc.

El desentrañamiento de influencias e interferencias entre todas estas versiones y paralelos que realiza Márquez Villanueva choca a veces con hechos tan problemáticos como el de las coincidencias, incluso onomásticas (véanse las págs. 53-54), de un cuento folclórico recogido en Asturias en el siglo XX (protagonizado por un tal Leoncio) con el drama jesuita alemán del XVII (cuyo protagonista lleva el nombre de Leontio). La sugerencia de Márquez Villanueva de “la posible intervención de algún jesuita de origen español y aun

quién sabe si astur-leonés o gallego en la desmañada pieza de Ingolstadt” no alcanza a remontar del terreno de la mera suposición. Versiones cuantísticas no citadas por Márquez Villanueva pero estrechamente emparentadas con la asturiana y protagonizadas por otros Leoncios se han recogido también en el País Vasco, con lo que la aplicación estricta de aquel razonamiento obligaría a seguir imaginando influencias cada vez más difusas al drama alemán. En cualquier caso, y pese a esta excepcional trivialidad, puede afirmarse que la secuencia de influjos, aportes e interferencias propuesta por Márquez Villanueva es plenamente convincente, y que se ajusta de manera irreprochable a la complicadísima documentación literaria y cultural con que contamos en la actualidad sobre Don Juan.

Mención aparte merece, por otro lado, la sugestiva y acertadísima puesta en relación de Don Juan con el arquetipo cultural del *trickster* o “burlador” (cuya presencia en las mitologías europeas, norteamericanas y africanas ha sido tan intensamente estudiada en las últimas décadas) que realiza Márquez Villanueva en la tercera parte de su obra. Conforta encontrar a un crítico español capaz de navegar con tanta pericia en una densa bibliografía internacional de carácter más antropológico y psicológico que literario, y obtener con este método resultados trascendentales en el análisis de un personaje al que logra situar, de este modo, en el plano supraliterario y transcultural en que muy pocos le habían entendido hasta ahora y en que con toda justicia le correspondía estar.

Nos encontramos, pues, ante una obra que ha de ser considerada, a partir de ahora, como de absoluta referencia para entender mejor la evolución literaria, histórica, social y cultural del mito de Don Juan. Ante un pequeño pero intenso volumen que no se limita, en definitiva, a la ya de por sí enorme tarea de filtrar, organizar, criticar y sintetizar la gigantesca bibliografía internacional previa sobre el personaje, sino a darnos una visión personal y multidisciplinar que combina (tanto en el método como en las conclusiones) la claridad y la profundidad con la originalidad en el acercamiento a este contradictorio y complejísimo (anti)héroe. El cual, de todas maneras, y pese a estudios tan clarificadores como éste, es probable que siga siempre negando algunas de sus más profundas claves interpretativas a cualquier intento de formulación racional, y ocultando algunos de sus más oscuros secretos en las corrientes más profundas del subconsciente individual y colectivo del que, antes de tomar sustancia literaria, ha surgido.

José Manuel Pedrosa
Universidad de Alcalá de Henares

Graziella Parati, *Public History, Private Stories: Italian Women's Autobiography*. Minneapolis&London: University of Minnesota Press, 1996; x+ 194 pp.; ISBN: 0816626065 (hbk); 0816626073 (pbk); LC call no.: PQ.4055.W6P37

The book focuses on autobiography through texts by Italian women writers, and points out the peculiarity of this literary genre, in comparison with official public histories. The autobiography is a hybrid and malleable genre that partakes of other genres; at that, it allowed women to represent their own experience of private and public events, to experiment with the construction of a female "I" and, sometimes, a feminist identity, proposing their gender point of view on History. While "*l'histoire à main droite*" has always consisted of male representations of the world, while in the background there always lurk male representations of the world, women's autobiography uncovers the contradictions, power structures, and aporias of public History that, once unmasked, allowed the benefit of a better defined space to those who are traditionally set apart.

Parati discusses the textual productions of five Italian women authors, from the seventeenth century to the present, and highlights narrative, logical, and cultural developments of female identities through the words and memories of women themselves. But autobiography is at the same time a literary genre, a metaphor of the self rather than "truth" (J. Olney), and at that it is unavoidably deformed through "the crooked eyes of memory" (L. Melandri).

The *woman-ization* of history, as opposed to its *human-ization*, involves a dual perspective that focuses on the female tradition without losing contact with the male structures of society. As a result, feminine identities are moving mixtures of concealment and disclosure. Parati focuses on the importance of *matroneum* and *gynealogy* – the centrality of female tradition based on the relationship of mother and daughter. Yet Parati estimates the value of *métissage* as the turning-point in the possible dialogue between men and women.

The work is divided in four chapters that examine four autobiographies. The first one is the memoir of Camilla Faà Gonzaga (1622), the first prose autobiography written by a woman in the Italian literary tradition. It is a historical document and a marvelous representation of public and private roles played by women. The story of her life is a "metaphor of truth," ruled by male power, according to laws not intelligible to women. Faà narrates her story as the young bride of Ferdinando Gonzaga, Duke of Mantua, and tells how her life was crushed as her husband sought a new wife, Caterina, and the alliance with the powerful Florentine Medici family. Deprived of her social relevant role, and of her son, Camilla is forced to enter the convent of

Corpus Domini in Ferrara. From the seclusion of a cloister she writes her autobiography for the benefit of a redeeming public that would, one can suppose, have mercy on her mediocre literary talent. She seems to have achieved the consciousness of the written word's powers, so she employs the strategy of "concealment and disclosure" in portraying identities, lives, and stories within a History that had twisted her life so badly.

The other chapters are on writers of the twentieth century, all members of middle-upper class families. Enif Robert, an Italian futurist, narrates her story and her fight to overcome cancer of the uterus in her autobiographical novel *Un ventre di donna: Romanzo chirurgico (A Woman's Womb: A Surgical Novel, 1919)*. The novel is introduced by the futurist women's manifesto where Robert attempts to create a female alternative to the male identity of the futurist, based on the formula "*coraggio + verità*" (courage + truth). Unfortunately this literary and personal project fails to persuade the Italian literary public because of Marinetti's overwhelming influence and powerful pronouncements on the futurist cure for the female disease and "guarantee" of woman identity. Robert's voice remains largely unheard.

In her autobiographical novel *Le quattro ragazze Wieselberger (The Four Wieselberger Girls, 1976)*, Fausta Cialente rereads her personal story and literary career, in relationship with the events of her family and of History (Great War, fascism and World War II). Cialente examines and traces the developing of her personal identity, through binary yet painful, oppositions: between mother and father, between their linguistic choices of Italian or dialect, between inhabitants of Trieste and the Slovenians, and, finally, between *irredentismo* (upheld by the partisans of Trieste's unification with Italy) and *anti-irredentismo*.

The autobiography of Rita Levi Montalcini, *Elogio dell'imperfezione (In Praise of Imperfection, 1988)*, underlines how the public identity of a woman scientist equals the refusal of a private and family role. She describes her struggle within the male-dominated world of science, in order to make her voice heard, and assert her identity as a woman, a Jew, and a researcher. The imperfection praised by the Nobel winner Montalcini is a feminine way to knowledge, opposite to that of men.

In *Autoritratto di gruppo (Group Self-Portrait, 1988)*, Luisa Passerini describes her involvement in the student movement during the seventies, the "lead years" which were the age of Terrorism in Italy. The fragmented story of her past is interwoven with the description of public memory. The result of Passerini's story is a hybrid genre that fits well into Parati's theory of autobiography.

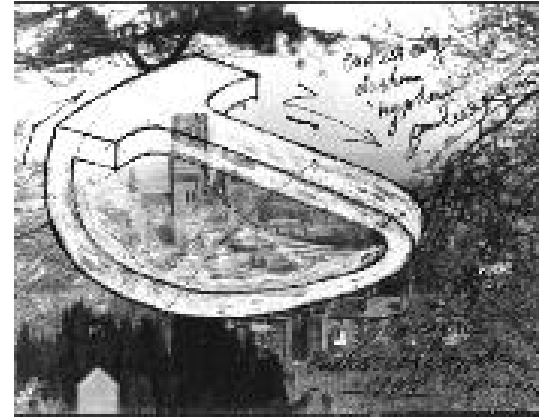
Elena Gajeri
"La Sapienza" University, Rome

Vasile Popovici, *Rimbaud*. Cluj: Echinox, 1997;128 pp.; ISBN: 9739114649

After almost a century of strict aesthetic dissociations between *genius*, or deep ego of the literary work, and the social, accessible self of its author, how can one still find an interest in the ethical presence involved in writing, or in the person who writes? How can one redevelop a preoccupation with the question of the writer's moral responsibility, or the social, specific and individual ethics of writing? Vasile Popovici's essay on Rimbaud does not resort to the methods of biographical criticism, nor does it employ psychoanalytical concepts. While genetic criticism, psycho-biographies, or archetypal criticism attempt to find a causal relationship between biographical events and the literary work, Vasile Popovici seems to believe that Rimbaud's writing "announces" him as a human being; in other words, that his work has anticipatory virtues for his life. In the work, seen as a genuine moment of self-awareness, one makes the most serious existential decisions, even before one can live them out: "always when he is about to go one direction or another, Rimbaud leans on the power of the written word. He cannot decide which way to go until he *disguises himself as extra-ordinary poetical persona*. This is the function of his poetry: to predetermine his existence. To predetermine existence" (97).

Une saison en enfer precedes the dramatic existential crisis that occurred in 1873, and immortalizes it in its lethal letter. According to the author's hypothesis, that the future person already exists in the poem "as if he had already become some sort of past for a remote present, from where the contours of life clearly emerge" (109), it should not be the exotic pilgrimage to Abissinia that ends Rimbaud's "era of poetry"; instead, the poems reveal to and describe for Rimbaud this real way of living. In *Mauvais sang* Rimbaud explains his undignified Gaelic origins, the instinctive primitive transformed by the secret of baptism into a person with an excessive, hysterical feminine sensitivity. It is this feminine soul that he wishes eradicated, or at least the mask of primitive, brutal masculinity restored, rediscovered beyond the European boundaries: "*Ma journée est faite; je quitte l'Europe. L'air marin brulera mes poumons; les climats perdus me tanneront. Nager, broyer l'herbe, chasser, fumer surtout; boire des liqueurs fortes comme du metal bouillant, – comme faisaient ces chers ancêtres autour des feux.*" Rimbaud's destiny fulfills this prophecy. In *Une saison en enfer* the poetic self, emptied of its femininity, crippled and bare, returns from the tropical lands to the hands of the nursing women: "*Je reviendrai, avec des membres de fer, la peau sombre, l'oeil furieux. Les femmes soignent ces ferores infirmes retour des pays chaudes.*" Rimbaud died in 1891 in Marseille (one of his legs had been amputated), after a long, excruciating agony, in the arms of his sister Isabelle.

Rimbaud's famous sentence "Car je est un autre," from his well-



known letter to Paul Demeny (1871), does not necessarily invalidate a critical trajectory designed to search in the literary work for "ruptures" of its author. Rimbaud did not dissociate the deep ego of the poetry from the social self of the author, as his sentence was later misread. The "Other" is neither the "impersonal voice" of the poem, as Mallarmé wanted it, nor the "error" that replaces the author ("*C'est mon erreur qui est Auteur*"), as Valéry wished it. "The self of modern poetry," says Rimbaud, is "another" than the Romantic ego, emphatically stating its identity, hungry for totality and completeness. The modern ego, experimental and incoherent, turned against itself, hardly recreates in the poem the aesthetic wholeness of the being; instead, it multiplies itself endlessly, it disintegrates into a plurality of voices, disappearing into pandemonium. Vasile Popovici considers the battle of voices over Rimbaud's poems: Rimbaud at daylight, the obeying, intelligent, docile son, but also the wild-dark character, dumb, obstinate and ferocious, who already exists in *Les Poètes de sept ans* and stays dominant until *Le Bateau ivre*; finally, the visionary in *Les Illuminations*. Rimbaud's abandonment of poetry is the culmination of a self-exhausting history of all possible combinations of ego. Any final attempt to identify the common key to these scattered selves fails. As a bitter caricature, the poet portrays himself as "smart peasant" ("*paysan matois*"), and has the ravens purify the landscapes of the ego. For Rimbaud poetry is no longer an instrument of rebellion, of aesthetic-existentialist demonism, not even a space where he can re-read his life in order to anatomize his morality.

Romanița Constantinescu
University of Bucharest

Richard A. Posner, *Law and Literature*. (revised and enlarged edition). Cambridge: Harvard UP, 1998; ix+ 422pp.; ISBN: 067451470X (hbk); 0674514718 (pbk); LC call no.: PN56.L33P67

Law and Literature was first published in 1988, and over the past ten years it has established itself as one the 'standard texts' for the field of literature and law which, as Posner himself points out, has enjoyed a remarkable resurgence inside of both law schools and literature departments. Not only have we witnessed the publication of a plethora of books on the subject, particularly in the last few years, but there are now two journals devoted almost entirely to the field, *Cardozo Studies in Law and Literature* and the *Yale Journal of Law and Humanities*. The reasons for the success of Posner's book in this growing field are clear from even a cursory reading of the text: he has an encyclopedic knowledge of literatures from a range of eras and cultures, and he draws liberally from them in his identification of law literature relations. In the early version of this book Posner skilfully examined: the reflection of law in literature with reference to the American legal novel from Twain to Grisham, as well as in Camus and Stendhal; revenge as legal prototype and literary genre in *The Iliad* and *Hamlet*, the antinomies of legal theory in jurisprudential drama from Sophocles to Shelley; the limits of literary jurisprudence in Kafka, Dickens and Wallace Stevens; and the literary indictment of legal injustice in *Billy Budd* and *The Brothers Karamazov*.

This new edition features some new names, including Shelley, Manzoni, Stendhal, Forster, Dürrenmatt, Gaddis and Wright, as well as new discussions of popular fiction. His original book featured prolonged discussions concerning the stature of noted legal opinions as near-literary texts and, of course, he offers his readers informed observations concerning the role (or potential value) of literary theory for the analysis of legal issues, making specific references to deconstruction, Freudianism, genre theory, intentionalism, narratology, New Criticism, reader response theory, and rhetorics. Along the way, Posner also made the expected critiques and evaluations of Ronald Dworkin's idea that legal decisionmaking unfolds over time like a "chain novel," Stanley Fish's work on the un-named but nonetheless institutionally-imposed interpretative arbitrator, and of course a range of reactions to the pioneering work of James Boyd White. In the new edition he has prolonged discussions concerning Robin West's critique of the model of human behavior employed in economic analyses of law (which is not surprising given some of the hard-hitting criticisms she has leveled against Posner over the last decade).

As if this weren't enough to make this text a classic in the genre, a veritable handbook for lawyers interested in broadening their understanding of their profession and a touchstone for literary critics concerned with keeping

abreast of current ideas in the field, Posner has even added some new chapters to the present edition, one on the "edifying" school of legal scholarship and the other on narrative legal scholarship. The new edition features two new chapters, one on the "edifying" school of legal scholarship and the other on narrative legal scholarship, as well as new discussions of translation, pornography, parody, judicial biography and judges' writing styles. In short, this is the book to own if you wish to broaden your liberal arts education, and especially if you hope that such an investment will eventually lead you to a better understanding of what goes on, or could go on, in the hallowed halls of the nation's courts (in addition to being a senior lecturer at the University of Chicago Law School, Posner is also the chief Judge for the U.S. Court of Appeals, Seventh Circuit).

Careful evaluation of this book suggests, however, that there are some serious drawbacks for those who had hoped for either a comprehensive, or even a judicious reading of the field of literature and law. My first problem is longstanding, and it has not been resolved in the current new edition. Despite the fact that one has a sense that this book is truly comprehensive, indeed it seems to be one of its implicit claims (evidence the revision), it in fact avoids some of the crucial points of overlap for the field of literature and law. First, he has not considered the discursive relationship between the two domains in terms of their shared discursive "rules," "topics," "roles," "doxas," and "thematic migrations," described by theoreticians such as Marc Angenot in his work on sociocriticism and social discourse theory, and by Pierre Bourdieu in his descriptions of the circutation of symbolic goods in the cultural marketplace. This is regrettable, since it means that law and literature are being considered in ways that are similar to other possible programs, such as engineering and literature, or plumbing and literature, rather than in terms of common discursive practices that across different discursive domains in a given society at a given time. Second, Posner has not paid sufficient attention to argumentative strategies, internal languages and problematological concerns shared by the two domains, areas which have received considerable attention by the likes of Michel Meyer and Chaïm Perelman. Third, he has no stated interest in the field of "outsider law," which has in my opinion powerful implications for the study of literature, particularly for those interested in post-colonial literatures, gay studies, African American studies, or popular fiction. Finally, he has not discussed the process of creation as effected within the two domains, which finds its most complete articulation in a reading of Mikhail Bakhtin's work on answerability and author-hero relations; as a consequence, he misses out on the implications of the fact that witnesses or accused persons construct productive others just like authors create characters, and that this very creative process is a fundamental point of overlap which goes far beyond thematic or theory-imposed concerns.

This leads to a more serious issue, related to the fact that he hasn't considered the specific place that literature has in the social discourse universe; Posner hasn't any real sense, beyond a few well-rehearsed legalistic arguments, of what literature can *do*, what it *knows*, how, in short, it differs from other discursive practices such as journalism, bar room conversations, shop-talk, or political rhetoric. The effect of this is that he makes some rather rapid and facile judgements about the texts he chooses to discuss, which means that scholars who are well-versed in the specific literatures he discusses are likely to be disappointed with the reductive analyses that he produces from his often rigid approach. Moreover, he is led by his approach to caricature, and then spend long pages descending, Robin West's highly-politicized and deeply compassionate approach, exemplified in an "exalted quote" from her book *Narrative, Authority and Law*, in which she suggests that "The human capacities to which study of the humanities gives rise might constitute a set of moral capacities, and hence a sphere of consciousness, sufficiently removed from the influence of law to serve as a vehicle for moral criticism of it.... A tremendous amount of canonical literature is highly critical of law, and of the arguments typically put forward to support its moral authority.... Literature helps us understand others. Literature helps us to sympathise with their pain, it helps us share their sorrow, and I helps us celebrate their joy. It makes us more moral. It makes us better people." To take such an approach seriously implies that one consider how literature functions, what its specific role is as a medium through which we express what is most fundamental and yet most difficult, partly because it allows us to juxtapose experiences and ideas generally kept separate, partly because it is one of the activities we find most pleasurable in life, partly because it seems to coincide with or reaffirm the cyclical nature of human existence (through the cyclical nature of its narrative structure, an area explored by Michael Holquist under the banner of chronobiology), and partly because it allows us to confront, although not necessarily understand, the many categories that fit under the rubric of the "mystery for humans." These are what lead us to bring texts by Doris Lessing into the bathtub with us, rather than those by Louis D. Brandeis, an issue that should be of considerable interest to lawyers and literary critics alike.

Robert F. Barsky
University of Western Ontario

Joëlle Prunnaud, *Gothique et Décadence: Recherches sur la continuité d'un mythe et d'un genre au XIX^e siècle en Grande-Bretagne et en France*. Paris: Honoré Champion, 1997; 498pp.; ISBN: 2852036282

Étude monumentale, l'œuvre de Joëlle Prunnaud nous conduit le long des colonnes qui soutiennent l'entablement véritable de l'art (architecture, écriture, architecte) gothique – promenade et colonnade qui colporte[nt] jusqu'aux travaux des décadents. Au seuil du mouvement décadent, nous explique Prunnaud, le désintérêt général pour le gothique et la banalité de tous médiévismes (épuiement – à vrai dire *somnolence* – du style, du genre) donne lieu à un renouveau apparemment paradoxal de l'esprit gothique parmi les auteurs décadents – aux marges, aux limites, aux extrêmes des 'mœurs' du temps (244). Ce renouvellement se renouvelle constamment, sans cesse (ou, peut-être, à mieux dire, en cessant incessamment), devenant – fidèlement au genre gothique lui-même – *revenant* qui retourne éternellement: éternel retour, ressassement, remplacement, qui "pourrait se poursuivre encore, sans solution de continuité, et nous conduirait, dans l'entre-seux guerres, aux 'limites non frontières' du Surréalisme" (449).

Commençant avec l'analyse (*analecture*) importante du "mythe gothique," – ce qu'un Fulcanelli aurait nommé l'*argotique* de l'*art gothique* – Prunnaud démontre la monstruosité du mot-même: "un mystère philologique," comme dit Kenneth Clark. Le mot 'gothique' "se situe dès sa formation dans le registre de la métaphore et se présente comme une image chargée de fixer une tradition légendaire," écrit Prunnaud (53); quelques uns "ont prétendu, à tort, qu'il provenait des *Goths*, ancien peuple de la Germanie; d'autres ont cru qu'on appelait ainsi cette forme d'art, dont l'originalité et l'extrême singularité faisaient scandale aux xvii^e et xviii^e siècles, par dérision, en lui imposant le sens de *barbare*" (*Mystère des Cathédrales* §:iii); "les Goths étaient, en effet, le symbole même de ces peuples sauvages venus du Nord pour saper l'ordre antique" (41). "L'exigence d'irrégularité" qui présidait à l'art gothique se trouva "pleinement satisfaite par la fantaisie des lignes gothiques. La référence au concept de la nature sauvage, complexe, d'une infinie variété [décadence, naisse-pas?] autorisait une perception neuve de l'architecture des cathédrales ['livres de pierre' ou 'archi-textes']. Le mythe gothique," nous dit Prunnaud finalement, "repose sur le concept romantique de la nature sublime et grandiose" (50)... "Elle s'écrit et se lit indéfiniment," ouvrant la voie à "la libre expansion de l'imaginaire, [au] plaisir procuré par le foisonnement anarchique de la création, [à la] recherche de l'irrégularité et de la diversité plus conformes aux modèles offerts par la nature" (54).

Les textes gothiques – écritures et architectures, livres de presse et livres de pierre – sont alors "constitué[s] par une narration linéaire; l'action est dominée par une dynamique de la persécution, la tension narrative étant entre-

tenue par de multiples rebondissements, la pratique du récit lacunaire, de l'anticipation, entre autres procédés. Il se caractérise par la prolixité, la redondance, le goût de la digression, il mobilise un catalogue de *topoi*, magasin de formules dans lequel les auteurs puisent sans vergogne" (122). "Deux éléments essentiels sont chargés de susciter de telles réactions: le lieu de l'action et le type du scélérat" (122). Ce deuxième, de plus, est "étroitement associé" au premier (379), jusqu'au point que le *type* gothique "semble lui-même être le produit" du *topos* gothique – "comme s'il pouvait être engendré par la demeure qu'il occupe" (379); et peut-être, aussi, *vice versa*: par exemple avec le *topos* de 'la prison' ("les lieux les plus inattendus se renferment comme des pièges," Prunghaud souligne (168), – "la prison," elle écrit, "finit par devenir un personnage au même titre que les protagonistes du roman... D'ailleurs, la prison parle: les inscriptions gravées sur les murs de la cellule, les graffiti du puisard racontent une histoire" (168). Ainsi l'énoncé au tout commencement de cette étude: "Le gothique, c'est simplement de l'architecture" (Horace Walpole) (13). Les graffiti d'une prison, bas-reliefs d'une cathédrale, chuchotements d'un fantôme, orations d'un abbé et contes d'un comte (les contes que raconte le comte Dracula, par exemple) peuvent tous 'raconter' dans le style gothique, tous murmurent (murs, murs) l'*argotique* de l'*art gothique*. "L'articulation entre architecture et littérature... met en jeu l'identité même du genre" (14)... mais c'est ici une architecture spécifique: architecture *gothique*, édifice *ogival*, 'l'art,' comme explique Joëlle Prunghaud, "aux prises avec la Mort: voilà ce que l'édifice gothique donne à voir – œuvre malade, à l'agonie, prête à sombrer... Architecture déjà morte" (260-61). "La ruine, squelette de l'édifice perdu, est moins suggestive qu'une église rongée par la lèpre des murailles, moins touchante qu'une ville à l'agonie" (261). Voilà pourquoi la *restauration* vient de concert avec l'esprit gothique; voué à la restauration, "Borluut [par exemple] est le conservateur d'une ville-musée, il est 'l'embaumeur de Bruges,' il *galvanise* les ruines, ranime les bas-reliefs" (262).

"L'architecte restaure la ville pour la figer en 'une éternité funéraire qui n'a plus rien de triste, puisque la mort y est devenue œuvre d'art'; le peintre retent l'image d'une mourante: la ville "devient œuvre d'art parce qu'elle est à l'agonie." Le poète est sensible à cette 'polychronie faite de déchéance et de pluie' qui couvre les murs d'une église, se délecte des 'chimies savoureuses' qui sont l'œuvre du temps et de ses dégradations" (262-63).

"L'artiste trouve dans la mort et la destruction les ressorts de sa création" (264); c'est pourquoi, "loin de déplorer le fait que le style gothique ne soit pas devenu un idiomme couramment parlé," les décadents avaient "réjouit au contraire qu'il demeure une langue morte, dont les séductions ne sont accessibles qu'à une [décadente] élite, une langue que l'on ne parle plus mais dont on se délecte dans une secrète contemplation" (264).

La division de cette étude en deux sections principales (un 'livre premier': le mythe gothique, le genre gothique, la filiation du genre gothique jusqu'en 1840 et la filiation du genre gothique à partir de 1840; et un 'livre second': la décadence et le mythe gothique, la demeure noire et le personnage terrifiant) établit un passage bien délimité pour un sujet si énorme. Le succès de l'entreprise ("de vérifier l'hypothèse d'une continuité générique," comme dit Prunghaud [18]) est admirable, et ce texte est une excellente ressource: une vive lumière "aux prises avec la Mort" (260), une analyse de l'art gothique qui est elle-même un "art *got* ou *cot*," "art de *Lumière*" et, revenant au fantôme, "art [...] de l'*Esprit*," comme dirait le gothique moderne Fulcanelli (*Mystère des Cathédrales* §i: iii).

Noms propres étudiés: Balzac, Baudelaire, Beckford, Bloy, Bodin, Borel, Buet, Bulwer-Lytton, Byron, Chateaubriand, Collins, Corelli, Donovan, Gautier, Godwin, Goncourt, Gourmont, Haraucourt, Hoffmann, Hugo, Huysmans, Janin, Lamothe-Langon, Larousse, La Vaudière, Lee, Lemonnier, Lévy, Lewis, Lorrain, Machen, Maturin, Maupassant, Nodier, Péladan, Pigoreau, Poe, Polidori, Pugin, Rachilde, Radcliffe, Régnier, Révéroni Saint-Cyr, Richebourg, Richepin, Roche, Rodenbach, Rollinat, Ros, Ruskin, Rymer, Scott, Shakespeare, Shelley, Soulié, Stevenson, Stoker, Suarès, Sue, Summers, Swinburne, Villiers de l'Isle-Adam, Viollet-le-Duc, Walpole, Wilde ... (entre autres).

Dan Mellamphy
Université de Toronto

Erika Rummel, *The Humanist-Scholastic Debate: In the Renaissance and Reformation*. Cambridge: Harvard UP/"Harvard Historical Studies," no. 120, 1995; 249 pp.; ISBN: 0674422503 (pbk); LC call no.: PN175.R86

Oh dear, oh well, here goes.
How many humanists will fit on the head of a pin?

Well, if you knock a few off and spread them amongst all the scholastics that inhabit the early chapters of Erika Rummel's book, apparently quite a few. It's the first and finally fatal problem with this book. There are far too many characters who are indistinguishable from each other, appearing for a quick quote and then vanishing. When they are all squashed together it is really hard to tell the good guys from the bad, always assuming, of course, that there is such a thing in this debate.

It appears that Rummel's intention (if this is really is intentional and not simply an inescapable condition of a modern scholar reviewing this debate), is to describe the late 15th- and early 16th-century academic squabbles using modern terminology. For example, "if we assume that the medium is the message," we can explain the explosion in humanist expression as a reaction against the tightly controlled scholastic world of the universities.

She later describes the lack of clearly delineated academic positions as being similar to the current Canadian political scene. "People cast their votes without being card-carrying party members, and in Canada we speak of "small-l" liberals as opposed to Liberal Party faithfuls. The designations "scholastic" and "humanistic" admit of similar qualifications." Apart from incensing Quentin Skinner and the Cambridge school, the whole enterprise of trying to update the rhetoric of this debate fails. This is mainly due to Rummel's inability to sustain either an MTV (or, given the Canadian references, MuchMusic) generation or a dry scholarly approach. I would have favored the latter, if only because it's hard to miss the modern resonance of some of the quotations and it's more fun trying to put modern faces to four hundred year old statements yourself. "They speak instantly of instances, infinitely of the infinite, they think up monstrous cases and despising God and man, dive into their inventions, dream of nothing but fables, think little of poets, orators, theologians of old (and I shudder to say it) even canonical Scripture itself." The essential elements of this argument, with precious little manipulation, could have been overheard in any Western Arts faculty in the past 40 years in connection with the theoretical or critical incursion into the hallowed halls of academe by any number of European (most notably French) philosophers and critics. "The conflict, which began in Italy as a literary debate, continued as interfaculty feuding at universities, where humanists and theologians were in competitive positions."

Sound familiar? Change the country from Italy to France and the arguments are hauntingly similar. Auctorial authority over re-interpretation of classical texts, an insistence on the reading of texts in their original languages rather than 'classic' translations, adequate footnotes and sources cited other than God and the Holy Spirit, academic interdisciplinary synthesis over strict compartmentalization of knowledge, innovative thinking clashing with an entrenched resistance to change.

All this *should* be fascinating, and that it isn't is the fault of the author's dithering about how to frame this timely and relevant historical debate. One cannot just slip explosive modern terminology into a historical review without creating dissonant resonances. The fact that Canada did not quite exist sixteenth century had me wondering about all kinds of associations I'm sure Ms. Rummel would rather not have stirred up. It is symptomatic of the muddling and squashing I alluded to in the beginning. If the debate was and

continues to be important, then tell us why and stick to the thesis or just tell the story and let the readers make the associations themselves.

The strength of the book is in the research and the paradoxical decision to remain honest rather than clear. Rummel cites Voltaire's dictum: "if humanist and scholastic purists did not exist, it would have been necessary to invent them for structural purposes." This she signally fails to do and her refusal to do so means that the debate is never clearly delineated but the history is more honest. The reason for this decision becomes clear a couple of pages further on when she acknowledges that she "runs into occasional difficulties applying these criteria to the protagonists in the debate... not only because they were eclectics but also because of a conscious effort on the part of some polemicists to beat the other party at its game." In other words, they both ended up saying and doing the same things. The humanists studied the Bible and used syllogisms to prove that they understood dialectical reasoning and the scholastics boned up on their languages and started quoting classical authors to show that they were not completely ignorant of the "new learning." Just as today Ph.D. programs force their students to respect the rules of grammar and syntax and emeritus professors toss out the odd reference to Derrida or Lacan to show that they're still hip.

In the problematic presentation of her admirable scholarship, Rummel too tosses out the odd modern analogy, but misses most of the obvious ones. She wants the book to be read by serious historians and so tries inordinately hard to repress the desire to allow the past to act as speculum to the present. By not resisting the temptation altogether she leaves herself open to attacks of structural half-heartedness. Obviously much valuable time was spent researching this book, unfortunately, it takes more than the spreading of hours of research to make a cogent framework. A typical example of this is the long section on the history of sophism.

The major difference between "then" and "now" seems to be that the decidedly moist nature of modern academics has prevented the odd one from going up in flames in the town square. If Rummel has done anything at all it was to show just what a non-event the humanist-scholastic debate was and how quickly institutions absorb the dangerous and the new and make it too wet to burn. Paul Kristeller may indeed be right in saying that the controversies were nothing more than "mere episodes in a long period of peaceful co-existence." Sitting on this pin always was the worst part of the job.

Ed King
University of Western Ontario

Monica Spiridon. *Apărarea și ilustrarea criticii*. Bucharest: Editura Didactică și Pedagogică, 1996; ISBN: 9733058645

Monica Spiridon's latest book gathers articles, essays, and studies published during the last decade in various Romanian academic journals. Titled after du Bellay's "*Défense et illustration...*," the collection is both an exercise in diverse critical methods applied to the analysis of literary texts, and a subtle reflection on the status of criticism at the end of this century. The author has a distinct position in the Romanian intellectual landscape, well illustrated by this book: cosmopolitan, always well informed, up-to-date in her taste and interests, but also thorough and clearly articulated in her analyses. Although the pieces that compose the volume were initially conceived as occasional articles, the book is constructed as a coherent three-fold argument.

In the first part, which takes the title of the book, "În apărarea și ilustrarea criticii" (In the Defense and Illustration of Criticism), the author explores various methodological gamuts in the field of literary criticism. The second part, "Discursul critic la ora postmodernismului" (The Critical Discourse at the Time of Postmodernism) investigates the main theoretical directions in Postmodern criticism, by focusing on some seminal texts published within the last twenty years or so in Europe and in the United States. The third part is dedicated to a few Romanian scholars who have made their careers in North America, such as Matei Calinescu, Virgil Nemoianu, Thomas G. Pavel, and Mihai Spariosu. Finally, in a concluding section structured as an epilogue, Monica Spiridon approaches more socially relevant questions about the praxis of literature, about the civic role of intellectuals and writers in Romania, a country that is slowly recovering after a long and dark period of communism.

In essence, Monica Spiridon argues for the necessity of approaching literary criticism bearing in mind that this is a profession with a tradition that makes it adequate within certain limits, as well as a distinct voice in the intellectual conversation of the period. Spiridon is aware that when one analyzes literary texts, be they fiction or criticism, one makes a contribution to an interpretive tradition and a set of methods and concepts, as well as to a more general cultural and intellectual dialogue carried on in a specific paradigm. The author's approach to criticism is descriptive and prescriptive: she identifies current trends in the study of literature, but also evaluates them, carefully dissociating mere novelty from valuable originality. For instance, in discussing literary histories published in the 1980's by such Romanian scholars as Nicolae Manolescu and Ion Negoițescu, Monica Spiridon searches for the theoretical assumptions that underlie these texts. She discovers that the issue of canon, for example, is a crucial criterion in deciding how these histories select their data, i.e., authors and texts. In commenting upon another study,

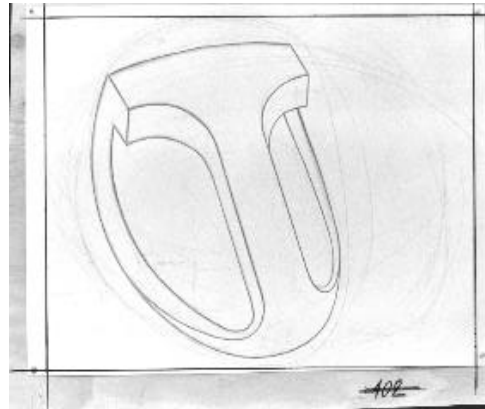
Paul Cornea's *Introducere în teoria lecturii* (Introduction to the Theory of Reading [1988; 2nd ed, Bucharest, 1997]), Spiridon connects the author's theoretical concern with reading strategies to other studies that were influenced by, and hence elaborated according to Cornea's principles.

In a novel interpretation of a twentieth-century Romanian "classic," Mihail Sadoveanu, Spiridon contrasts his intricate use of allusions and suggestions with Thomas Mann's labyrinthine constructions that lead the reader from an explicit textual universe to a hidden world of multiple meanings. Her approach in this analysis is not devoid of prescriptiveness: Spiridon, too, employs the technique of allusion to indirectly claim that such a reading of Sadoveanu is more productive than others. Given the persuasiveness of her analysis, one can hardly argue with her claim.

The gist of the book, however, is the discussion of postmodernism. Monica Spiridon has no fear to investigate such an ominously complex concept from multiple perspectives. The second and third part of this collection comment on almost all of the relevant poststructuralist theorists, and, more important, on the contentious issues that animate conversations on postmodernism. Obviously, the comments are succinct, since this is not an extensive study of postmodernism, but a collection of distinct articles. In her discussion of the controversy between John Searle and Jacques Derrida regarding deconstruction and Speech Act theory, Spiridon clearly sides with the latter, although she makes no specifically disparaging remarks about the former or about his supporters. Yet, other than well camouflaged allegiances, one can hardly detect any explicit theoretical affiliations with Spiridon. She considers critically the contributions of Lyotard, Eco, Steiner, Derrida, and many others, but makes no specific theoretical claim herself. Cautious in the Babel of postmodernism, the author manages to find her way through an often confusing array of methods and concepts, thus illuminating her readers on a number of issues: the revival of hermeneutics, the relation between modernism and postmodernism, the decay of structuralism, and reader-response theory.

Monica Spiridon lives and works in Romania, yet has something to say about a wide range of intercultural issues important for the international citizens of the postmodern Republic of Letters. The conclusion of her articles, not explicitly formulated but, still, easy to detect, is that the field of literary studies has opened up not only to a multitude of methods, but also to other disciplines, to politics, and to social life in general. This is an encouraging conclusion, allowing critics to continue their strive of redefining literature and our complex intellectual relationship with it.

Andreea Deciu
University of Minnesota and
University of Bucharest



Mark C. Taylor, *Hiding*. Chicago: U of Chicago P, 1997; 354 pp.; ISBN: 0226791599; LC call no.: B105.S85T39

Having read an enthusiastic review of this book, I awaited its arrival with great expectations (or should I say enthusiasm to avoid being Dickensian?) It arrived and, although one is not supposed to judge a book by its cover, that is exactly where I began. How could I help myself? The lovely orange cover was actually a day-glo, hot-neon pink wrapped in a translucent yellow paper. The two covers combined to create a tangerine effect as well as the first indication that this book is about surfaces and subtexts, appearances and meanings, “hiding” and, perhaps, “seeking.”

First of all, this book is a masterpiece of postmodern impression, in the sensual, artistic and printerly senses of the word. It is a work of art, combining colour with black and white, texts and images, text within text, text upon and beside text, images on texts and vice versa. It is a joy to behold. A headache to read. And here, I do not refer to the challenge of pages 40-41 which are totally black. No, I refer to my own physical and psychological limitations. Some of the text is on dark red pages or on white but printed in apple green. From a design point of view, these are attractive. I simply have trouble deciphering the letters. In some cases, the letters are practically microscopic and I warn you that you should read them soon before your eyesight diminishes, or invest in a magnifying glass before sitting down with this book.

The second problem with the text is how to read it. Should you read

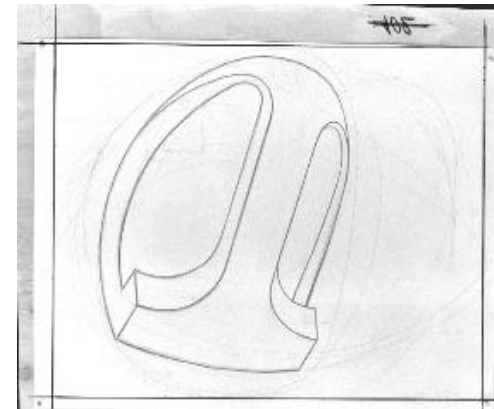
the text broken, as it is by inserts? Should you read the text, then the inserts? Are the inserts dispensable? At one point, in the “designing” chapter, I found I had read all the inserted text before I realized that I had completely skipped the main text. But this is postmodern, and obviously the disorientation of the reader is part of the author’s intent.

The third difficulty of the text is the jumps it makes from Nietzsche to cyberspace, from Paul Auster and letters to the Japanese art of tattooing, from modern architecture to Bugsy Siegel and Howard Hughes, from Kant and Hegel to DNA, from consciousness to the L. A. freeway. Besides obtaining a magnifying glass, it would be wise to fasten your mental seat belt before launching into an exuberant read.

This work is fun: intellectually and artistically. It is thought provoking and replete with highly debatable assertions which beg you to challenge them, not in a review, but on a virtual Friday night among an eclectic group of interdisciplinary friends wearing either seamless garments or ones with the stitching deliberately exposed, while consuming designer pizza (obviously only a name-brand will do), for then, and only then do we obtain the impression that we have solved the enigma.

Summer reading for Sphinxes *et al!*

Roseann Runte
Victoria University



Alfred Thomas, *Anne's Bohemia: Czech Literature and Society, 1310-1420*. Foreword by David Wallace. Minneapolis: U of Minnesota P/"Medieval Cultures," vol. 13, 1998; xix+194 pp.; ISBN: 0816630542 (pbk); 0816630534 (hbk); LC call no.: PG5005.5S62T48

Thomas's book is written mainly for an English-speaking audience far more familiar with late medieval English texts than with the Czech material he is introducing to them: as the first survey of medieval Czech literature and culture available in the English language, his is the first such work readily accessible to those not already engaged in the professional study of central and eastern Europe in the later middle ages. In making fully evident to those who have not studied Slavic languages and literature the importance of medieval Bohemian culture within Europe, and particularly its importance to the study of parallel or even directly related developments in England, *Anne's Bohemia* fills a significant gap. Even better, Thomas has anticipated the first moves on both sides of the dialogue he is opening up between medieval Czech scholars and medieval English scholars: he has taken the trouble to read a good part of the newer scholarship on medieval and early modern English literature, and is evidently also familiar with the English literary works most widely studied by his intended audience. His frequent references to cultural developments in late medieval England, comparisons between Czech and English literary works and genres, and citations of recent work by scholars of medieval English, provide (as David Wallace's foreword puts it) for "multiple openings to future comparative work."

Anne's Bohemia has much to offer even for those who have been able to read previous work on Czech literature: he does not merely introduce and summarize pre-existing Czech and German scholarship, but contributes to it by advancing a revisionist view. He aims to foreground issues to do with the development of Czech language and literature that have, he feels, previously been overlooked -- and this is an additional benefit of the dialogue he is establishing, for comparisons with England serve to consolidate his position. His emphases are three: 1) to give more attention to the role of women as both readers and writers, and to the 'trickle-down' effect of noble women's literacy and patronage upon the opportunities available to women of lower status; 2) to consider the ways that Czech writings developed in (and through) rivalry with German and Latin, and to how Czech literature participated in the formation of an (often xenophobic) sense of Czech as opposed to German ethnic identity that fed into alliances between the Czech speaking nobility and peasantry against the German-influenced court; 3) to think beyond the pre/post Hussite Revolution dichotomy that governed earlier Protestant scholarship, especially by considering how events previous to the Hussite Revolution anticipated it and/or its effects, and by giving attention to the cultural importance of

traditional as well as reformative religious writings.

Thomas does not aim at a comprehensive survey of medieval Czech literature -- certainly a wise decision -- but rather provides an introduction (where he lays out the scope of the book and outlines the key features of its revisionist perspective), a prologue surveying literary and cultural developments before 1310, eight chapters focusing on "close readings of salient texts," mostly secular, from the period 1310-1420, and an epilogue that glances toward developments in the fifteenth century. Chapter one (the prologue) begins from the fifth century, emphasizing cultural and linguistic developments especially important to fourteenth century Bohemia such as the court's adoption of German culture and language in connection with German immigration in the tenth century, and Old Church Slavonic literature within Bohemia and the subsequent abolition of the Old Church Slavonic liturgy in the twelfth century. The chapter also examines a number of early Czech works popular in the fourteenth century. Chapter two foregrounds the central importance of female literacy and patronage to Czech letters, ranging beyond 1310-1420 from the earliest known women readers and writers up to the seventeenth century and providing a contrasting backdrop for the misogyny (also introduced here) of many of the texts examined in subsequent chapters. Chapter three treats the blatantly pro-Czech, anti-German *Dalimil Chronicle*, focusing on the episode of the war of the Bohemian maidens and comparing that account to a Latin version and to other European near-analogues tales of the defeat of the Amazons: the Bohemian women are both denigrated and heroized, and this 'partial' misogyny illustrates how gender complicates issues of ethnicity. Chapter four uses *The Ointment Seller* to combat a notion of Bakhtinian carnival that would view obscenity as an escape from repression: instead, in this play, obscenity is directed against women, Jews, and Germans; authority and the populace/audience collude in reinforcing conformity. Chapter five examines three Czech versions of the *Legend of St Procopius*, founder of the Sazava monastery where the Old Church Slavonic liturgy revived by Charles IV in the fourteenth century had previously been used: Thomas shows how each version casts Procopius in an *imitatio Christi* geared to its writer's religio-political agenda, whether pastoral, xenophobic, or antiurban and anti-German. Chapter six shows through a comparison with various other versions of the four standard episodes in the story how the *Life of St Catherine*, in an attempt to put forth a more favorable ideal of womanhood that was probably intended for the empress Anne, oddly conflates the female virtues of intellect, motherhood, and virginity in the figure of St Catherine.

Moving forward into the reign of Wenceslas IV, chapter seven surveys the burgeoning popularity of Czech epic and verse romances, using *Duke Ernest, Laurin, Tandarias and Floribella*, and *Tristram and Izalda* to

show how romances moved from a focus on the mystic and exotic (under Charles IV) to a predilection for realism (under Wenceslas IV). Chapter eight focuses on *The New Council*, an interestingly ambiguous work somewhat like the *Parliament of Fowls* in which the genres of beast fable, multi-voiced dialogue, and mirror-for-princes are rather uneasily combined: Thomas suggests that the work is best understood in the context of Wenceslas IV's turbulent kingship, and of its author's shifting role from courtier to rebel. Chapter nine examines three prose disputes, *The Weaver*, *The Wycliffite Woman*, and *The Dispute between Prague and Kutná Hora*, to show that while each enacts a different kind of cultural conflict and ends up affirming a different position on the political spectrum, all three use the female body as a misogynistic metaphor for bad writing: before and after the Hussite Revolution, the political situation of women in many ways continues the same rather than being transformed. Chapter ten (the epilogue) emphasizes that although the Hussite Revolution had positive effects that have received the overwhelming emphasis, early fifteenth century extremism had the important effect of severing links with the rest of Europe and narrowing the cultural range, at least until the 1460's.

There is more in this book than this rather reductive summary can advertise: although Thomas's book does participate in current academic discussions in a way some might consider "trendy," it also contains plenty of careful scholarship and close analysis. There is much more in these chapters than their conclusions. The only thing I would like added to this book (one of whose virtues is its shortness, which may lead to it being read in full) is a guide to Czech pronunciation. Those who might have points of difference with the book (and there are places I might differ with Thomas myself) I would chiefly urge to participate in the discussion that Thomas has opened.

Fiona Somerset
University of Western Ontario

Peter V. Zima, *Moderne – Postmoderne. Gesellschaft, Philosophie, Literatur*. Tübingen, Basel: Francke/UTB für Wissenschaft: Uni-Taschenbücher, no. 1967, 1997; xv+ 428 pp.; ISBN: 3825219674 (UTB); 3772022537 (Francke)

As the subtitle, "Society, Philosophy, Literature," indicates, Peter V. Zima's is an interdisciplinary study in which he discusses different and often contradictory sociological, philosophical, and literary-critical approaches to the question of modernity and postmodernity. As, in his view, a discussion

of postmodern positions presupposes an account of the modern ones (3), he begins his book with a detailed account of various treatments of the concepts in question.

As a preemptive strike against a possible accusation of universalism, Zima admits that his "construction" of the notions modernity and postmodernity is not only one of many possible ones, but also a self-consciously created one. He criticizes the penchant of many an author to one-sidedly (re)view modernity and postmodernity, either as strictly ideological (Habermas, Zurbrugg, Hutcheon), or stylistic (Hassan), or chronological (5).

Zima's own methodological, thus ideological, persuasions (Adorno's & Horkheimer's *Kritische Theorie* and on Bakhtin's dialogism: "*eine semiotisch und soziologisch revidierte Kritische Theorie als dialogischen Entwurf im Sinne von Bachtin weiterzuentwickeln*") (4) are disclosed right from the beginning. After carefully scrutinizing theories of the modern and the postmodern, in the last part of his book he sets out to develop his own answers to the underlying complexity of problems, discussed along the lines of concept contrasts (universality – particularity, society – the individual) and pinpointing (identity, truth, etc.) Zima attempts not to homogenize entities out of disparate phenomena; rather, he discusses the issues of (post)modernity as as sociolinguistic situations, "*gesellschaftliche und historische Problematiken*" (20) that are, at the same time, *Kultur- und Wertproblematiken* (22). Modernity and postmodernity appear, with all their disparities, not as competing aesthetic or philosophical schools, but as historical phenomena that the author connects via a triple-headed heuristics. Serviceably, his three main terms, "ambiguity," "ambivalence," and "indifference, are put to work along two axes: a horizontal one that covers the interdisciplinary area of sociology, philosophy, literary criticism, and a vertical one that indicates a historical progression from "modernity" (ambiguity), to "self-reflective modernity" (ambivalence), to "postmodernity" (indifference). Zima connects these phases of intellectual development to the changes from capitalist to post-capitalist economics (27).

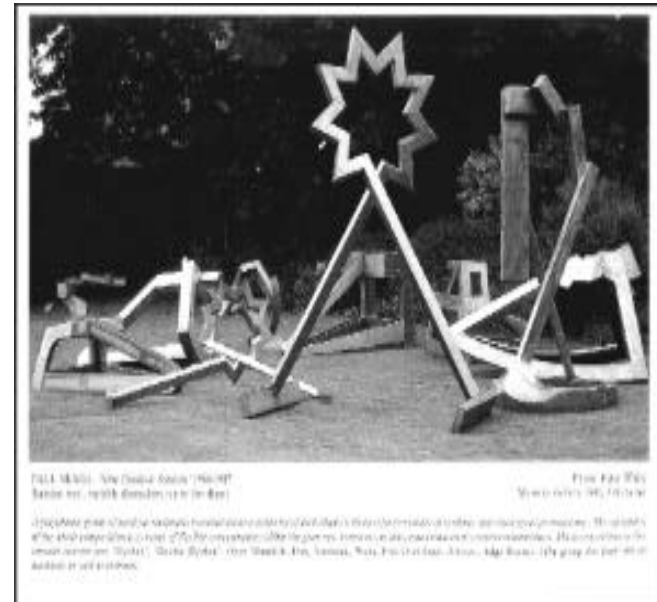
During the phase of ambiguity, questions of truth could be solved. The reference to a universal truth enables one to decide between appearance and reality. Hegel, in philosophy, or Balzac, in prose writing are still able to find syntheses to (dis)solve ambiguity. Later, according to Zima, modernity becomes self-reflective. Sociologists such as Weber, Simmel, Durkheim, etc. and "modern" writers – Proust, Gide, Kafka, Svevo – diagnose the crisis of cultural values and question the consequences of rationalistic thinking. The *métarécit* (Lyotard) of enlightenment shows, for example, his negative sides by the destructive forces of capitalist economics: "*Die Ambivalenz und möglicherweise auch die Tragik der Moderne scheint darin zu bestehen, daß Marktgesetz, technisch-wissenschaftlicher Fortschritt und Rationalisierung die Entfaltung der Demokratie, den Wohlstand und die individuelle Freiheit*

einander ermöglichen, andererseits gefährden” (34). In agreement with the radical thinking of Adorno, Horkheimer, and Arendt, a postmodern sociologist as Zygmunt Bauman draws a line from universalism and rationalism to the atrocities of National Socialism and Stalinism (38).

Zima shows that postmodern thinkers give up the “project of truth” and favor instead a radical particularism denying the possibility of intersubjective truths (in the chapter “Postmoderne Erkenntnistheorie” [145-95], where he discusses Foucault, Lyotard, Deleuze, Rorty etc.). Seeing universalism as a form of repression and power (*apud* Foucault), Zima takes its criticism seriously, while not avoiding to show the dangers of the interchangeability of values (*Austauschbarkeit der Werte*) that makes postmodernity into a phase of indifference. “Postmodernity” no longer accepts any form of universalism and insists instead on particularisms illustrated by feminist, eco-feminist, Marxist, and conservative types of criticism. Zima does not content himself with showing and criticizing the antagonism between the universal and the particular: in the last part of his study he tries to reconcile the discussed views: “*Im interdiskursiven Dialog sollen die Extreme, die im Bruch zwischen universalistischer Moderne und partikularistischer Postmoderne auseinandertreten, zusammengeführt werden*” (397). Instead of referring to truth in a metaphysical sense, he calls for the acceptance of different perspectives and for a common dialogical search for truth. In dialogue, he echoes Buber, Bakhtin, and Levinas, we are confronted with a new reality: “*Die Wirklichkeit als Konstrukt des Andern*” (392).

Zima gives not only a clear, well-written overview of modern and postmodern theories, but also furthers the discussion with his own – well edited and very thoroughly researched – contribution.

Jörg Theis
Universität des Saarlandes, Saarbrücken



Annonces • Announcements



INTERNATIONALES KOLLOQUIUM
DAS JAHRHUNDERT VON BORGES.

RETROSPEKTIVE - GEGENWART - ZUKUNFT
 WISSENSCHAFT - PHILOSOPHIE - KULTURWISSENSCHAFT - LITERATURWISSENSCHAFT

CONGRESO INTERNACIONAL
EL SIGLO DE BORGES.

RETROSPECTIVA - PRESENTE - FUTURO
 CIENCIA - FILOSOFÍA - TEORÍA DE LA CULTURA - CRÍTICA LITERARIA

15-20 marzo 1999

Responsables: Alfonso de Toro / Claudia Gatzemeier (CIIAL, Universidad de Leipzig), Fernando de Toro (University of Manitoba, Winnipeg, Canada), María Kodama de Borges (Fundación "J.L. Borges," Buenos Aires)

Dirección: Centro de Investigación Iberoamericana, Instituto de Romanística de la Universidad de Leipzig Brühl 34-50, D-04109 Leipzig; Tel.: + 49- (0)341 - 9737490; Fax: + 49 - (0)341 - 9737498; e-mail: detoro@rz.uni-leipzig.de

El coloquio a realizarse en marzo de 1999 en el CIIAL es un homenaje a J.L. Borges en su Centenario y tiene como finalidad contribuir con un aporte histórico-sistemático capaz de abarcar en forma adecuada los diversos aspectos de su riquísima obra. Siguiendo esta perspectiva una primera sección (sec. 1) tendrá la tarea de realizar una revisión crítica de los estudios sobre Borges, de ofrecer un panorama crítico del estado actual de la investigación y finalmente de describir las tareas futuras. Las siguientes secciones se ocuparán de aspectos fundamentales en y particulares a la obra de Borges tales como:

Las relaciones literarias de Borges: Borges y las literaturas latinoamericana, alemana, francesa, inglesa, española, norteamericana, italiana y escandinava (sec. 2); Borges y las literaturas polaca, checa y eslovaca (sec. 3); Borges y la ciencia, filosofía, teoría literaria, teoría de la cultura y semiótica (sec. 4); Borges, la Modernidad y la Postmodernidad (sec. 5); Borges – prosa-poesía-ensayo y otras formas literarias (sec. 6); Borges y lo fantástico (sec. 7); Borges y autores particulares (no incluidos en la sección 2) (sec. 8); Borges y la traducción de su obra (sec. 9); Borges y las ediciones de su obra (sec. 10); Borges y las religiones (sec. 11).

TEILNEHMERLISTE / LISTA DE INVITADOS

Edna Aizenberg (New York), Ivan Almeida (Aarhus), Fernando Andacht (Montevideo), Juan Arana (Sevilla), Fritz Arnold (München), Jon Askeland (Bergen), Daniel Baidarston (Iowa), Walter Bruno Berg (Freiburg), Adolfo Bioy Casares (Buenos Aires), Daniel Castillo (Ottawa), Silvia Dapia (West Lafayette), Arturo Echavarría (San Juan de Puerto Rico), Sigrún A. Eiríksdóttir (Reykjavik), Antonio Fernández Ferrer (Madrid), Eberhard Geisler (Idstein), Adelheid Hanke-Schaefer (Madrid), Eckardt Hbfner (Frankfurt/0), Reinhard Ibler (Magdeburg), Rolf Kloepfer (Mannheim), María Kodama de Borges (Buenos Aires), Grzegorz Krajewskij (Breslau), Wladimir Krysinski (Montréal), Marcin Kurek (Breslau), Luce López-Baralt (San Juan de Puerto Rico), Gabriela Matuszek (Krakau), Floyd Merrell (West Lafayette), José Morales-Saravia (Berlin), C.U. Moulines (München), Evi Petroupoulou (Athen), Susanna Regazzoni (Venedig), Nicolás Rosa (Buenos Aires), M. Rössner (München), Beatriz Sario (Buenos Aires), Elmar Schenkel (Leipzig), Jan Schneider (Olmütz), Wolfgang Schwarz (Leipzig), Laura Silvestri (Udine), Alfonso de Toro (Leipzig), Fernando de Toro (Winnipeg), Stefan Weiz (Leipzig), Peter Zajac (Berlin).

**FILLM – Fédération Internationale des Langues et Littératures Modernes/
International Federation for Modern Languages and Literatures**

**XXIst International Congress
University of Zimbabwe, Harare, Zimbabwe**

Third Millennium, Third World

25-31 July, 1999

Fax: (2634) 770643,146; E-mail: *pkandemi@utczim.com*;
or: P.O. Box 2914, Harare, Zimbabwe

The organizers encourage the interested members of the world academic community to submit proposals for any of the sessions listed below. Please write to the:

LOCAL ORGANIZING COMMITTEE:

The Chairman, LOC FILLM 1999
University of Zimbabwe, Department of Modern Languages
P.O. Box MP 167, Mount Pleasant, Harare, Zimbabwe
Fax: (263-4) 302 274; OR: (263-4) 333 407
E-mail: *modlang@esanet.zw*; or: *wakerley@csanet.zw*

SUB -THEME 1: *Retrospect*

- 1.1. The European Diaspora
 - 1.1.1. The Portuguese-speaking World
 - 1.1.2. The German-speaking World
- 1.2. The African Diaspora
 - 1.2.1. Black writers and Literature in the Americas and Europe
 - 1.2.2. Blacks in European Literature
 - 1.2.3. Orality in the African Tradition
- 1.3. The Asian Diaspora
 - 1.3.1. Asian Writers and Literature in Europe, the Americas, Africa, and Australia
- 1.4. Interculturalism
 - 1.4.1. Culture and Identity
 - 1.4.2. Intercultural Tensions

**SUB-THEME 2: *Introspect*
Issues in Africa and the Third World**

- 2.1. Politics, Human Rights and Literature
- 2.2. Women's Voices
- 2.3. Women's Identities
- 2.4. Myth and Culture
- 2.5. Children & Literature in Africa and the Third World

SUB-THEME 3: *Prospect*

- 3.1. Literary Discourse, and Postmodernism
- 3.2. Technology, Literacy, and Communication
- 3.3. Translations
- 3.4. Multilingualism
- 3.5. Non-Verbal Communication
- 3.6. Language and Culture
- 3.7. Language Policies and Linguistic Rights in the Southern African Sub-Region

ONE-DAY SYMPOSIUM: Africa and Post-Colonial Literature

AD HOC WORKSHOPS: *Contrastive and Intercultural Rhetorics
*Future Citizens in a Multilinguistic World

Participants wishing to chair a session should inform the LOC by 28.02.1999

CONGRESS SCHEDULE

July 25, Sunday

Meeting of the FILLM Bureau (09:30)
Normal date of arrival of participants

July 26, Monday

Registration (08:30 to 18:00)
Opening Ceremony
(10:00) – Sub-theme 1

July 27, Tuesday

Sub-theme I continued
Sub-theme 2

July 28, Wednesday

Official Congress excursion to Great Zimbabwe

July 29, Thursday

Sub-theme 3

General Assembly (16:00)

July 30, Friday

One-Day Symposium

Ad Hoc Workshops

July 31, Saturday

Normal departure date of participants

Opportunity for excursions to be arranged privately through UTC travel agency

BUREAU OF THE FILLM 1996 -1999*President:* E. Kushner (Canada)*Vice-Presidents:*

R. Goonatilieke (Sri Lanka)

G.D. Killam (Canada)

M.A. Seixo (Portugal)

N. de Faria (Brazil)

H. Bungert (Germany)

R.D. Sell (Finland)

Secretary-General:

D.A. Wells (England)

CONGRESS FEES

Participants earning less than US \$20 000 per annum:

PRE-REGISTRATION(paid before 31 May 1999)

Participants: US \$40; Accompanying Persons: US \$20

REGISTRATION(paid after 31 May 1999)

Participants: US \$50; Accompanying Persons: US \$25

Other Participants:

PRE-REGISTRATION(paid before 31 May 1999)

Participants: US \$130; Accompanying Persons: US \$65

REGISTRATION (paid after 31 May 1999)

Participants: US \$160; Accompanying Persons: US \$80

PAYMENT INSTRUCTIONS

Payment should be in the form of BANK DRAFTS in US\$, made out to: Mr T.T. Givanzura, a/c FILLM 1999 CONGRESS

Only transactions conducted within Zimbabwe (for private excursions, etc.) are payable by credit card.



Livres reçus • Books received

Actas II Jornadas Nacionales de Literatura Comparada: Volumen II. Asociación Argentina de Literatura Comparada; Mendoza, 21-23 abril 1994. Universidad Nacional de Cuyo Facultad de Filosofía y Letras: Centro de Literatura Comparada, 1998. ISSN: 03253775 (pbk); iv+ 456 pp.

METAΦΡΑΣΗ/Metaphrassi (Revue de la traduction) 4, Sept. 1998; ISSN: 11065877 (pbk); 199 pp.

Σύγκριση/Comparaison (Comparaison de la littérature grecque avec les littératures étrangères et les beaux arts) Athènes, 9/1998. ISSN: 11051361 (pbk); 178 pp.

"The University in Ruins: Responses to Bill Readings." Special Issue of the *University of Toronto Quarterly*, vol. 66, no.4, Fall 1997. ISSN: 00420247 (pbk); 581-696 pp.

Patrick Brantlinger, *The Reading Lesson. The Threat of Mass Literacy in Nineteenth-Century British Fiction.* Bloomington&Indianapolis: Indiana UP, 1998. ISBN: 0253334543 (hbk); 0253212449 (pbk); 254 pp.

André Brink, *The Novel. Language and Narrative from Cervantes to Calvino.* New York: New York UP, 1998. ISBN: 0814713300 (hbk); 373 pp.

Viktor Bychkov et al., *KornewiSHChE. A Book of Non-Classical Aesthetics.* Moscow: Russian Academy of Sciences/Institute of Philosophy, 1988. ISBN: 5201019617 (pbk); 247 pp.

Claire Carlin, éd., *La Rochefoucauld, Mithridate, Frères et sœurs, Les Muses sœurs. Actes du 29^e congrès annuel de la North American Society for Seventeenth-Century French Literature (NASSCFL); The University of Vitoria, 3-5 avril 1997.* Tübingen: Gunter Narr (Coll. "Biblio" 17; vol. 111), 1998. ISSN: 14346397; ISBN: 3823355236 (pbk); 386 pp.

Tracy Chevalier, ed., *Encyclopedia of the Essay.* London&Chicago: Fitzroy Dearborn, 1997. ISBN: 1884964303 (hbk); xxi+ 1002 pp.

Randall Collins, *The Sociology of Philosophies. A Global Theory of Intellectual Change.* Cambridge: Belknap Press of Harvard UP, 1998. ISBN: 0674816471 (hbk); xix+ 1098 pp.

Neil Cornwell, ed.; Nicole Christian, assoc. ed., *Reference Guide to Russian Literature.* London&Chicago: Fitzroy Dearborn, 1998. ISBN: 1884964109 (hbk); lx+ 972 pp.

Laurence de Looze, *Pseudo-Autobiography in the Fourteenth Century. Juan Ruiz, Guillaume de Machaut, Jean Froissart, and Geoffrey Chaucer.* Gainesville: UP of Florida, 1997. ISBN: 0813015073 (hbk); xi+ 211 pp.

Andreas Fischer, et al., eds., *Aspects of Modernism: Studies in Honour of Max Nännny.* Tübingen: Gunter Narr, 1997. ISBN: 382335180x (hbk); ix+ 328 pp.

Robert Greer Cohn, ed.; Gerald Gillespie, assoc. ed., *Mallarmé in the Twentieth Century.* Madison: Farleigh Dickinson UP; London: Associated University Presses, 1998. ISBN: 0838637957 (hbk); 298 pp.

Alain Goldschläger, et al., eds., *Le Discours scientifique comme porteur de préjugés? / Scientific Discourse as Prejudice-Carrier?* U of Western Ontario: Mestengo Press, 1997. ISBN: 0771420765 (pbk); iii+ 200 pp.

Alain Goldschläger, et al., eds., *La Shoah: Témoignage Impossible?* L'Université de Bruxelles (*La Pensée et les Hommes* 41^e année, Nouvelle Série, 39, 1998. Pbk.:137 pp.

David Hornbrook, ed., *On the Subject of Drama.* London & New York: Routledge, 1998. ISBN: 0415168821 (hbk); 021516883x (pbk); vii+ 201 pp.

Clayton Koelb, *Legendary Figures: Ancient History in Modern Novels.* Lincoln&London: Nebraska UP, 1998. ISBN: 0803227396 (hbk); xxvii+ 186 pp.

Dominique Millet-Gérard, éd., *Poésie, Poétique et Spiritualité, Le lis et la Langue.* Actes de la Journée d'étude du Centre de Recherche. Paris: Presses de L'Université de Paris - Sorbonne, 1998. ISBN: 2840501104 (pbk); 170 pp.

Marjorie Perloff, *Poetry On and Off the Page: Essays for Emergent Occasions.* Northwestern UP, 1998. ISBN: 0810815603 (hbk); 0810115611 (pbk); 376 pp.

Dolores Romero López, *Una relectura del "fin de siglo" en el marco de la literatura comparada: teoría y praxis.* Bern: Lang (Coll. "Perspectivas hispánicas"), 1998. ISBN: 3906759741 (pbk); 204 pp.

Jed Rasula and Steve McCaffery, eds., *Imagining Language. An Anthology.* Cambridge: MIT Press, 1998. ISBN: 026218186x (hbk); 618 pp.

Verity Smith, ed., *Encyclopedia of Latin American Literature.* London & Chicago: Fitzroy Dearborn, 1997. ISBN: 1884964184 (hbk); xx+ 926 pp.

Fiona Somerset, *Clerical Discourse and Lay Audience in Late Medieval England.* Cambridge: Cambridge UP, 1998. ISBN: 0521621542 (hbk); ix+ 241 pp.

Monica Spiridon, *Interpretarea fără frontiere.* Cluj-Napoca (Romania): Echinox, 1998. ISBN: 9739114673 (pbk); 216 pp.

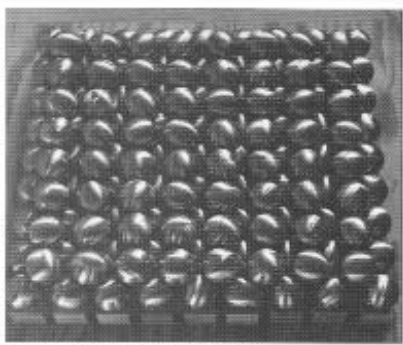
John Julian Tamburri, *A Reconsideration of Aldo Palazzeschi's Poetry (1905-1974). Revisiting the Saltimbanco.* Lewiston, N.Y., etc.: Edwin Mellen Press ("Studies in Italian Literature," vol. 6), 1998. ISBN: 0773482709 (hbk); xii+ 141 pp.

John Julian Tamburri, *A Semiotic of Ethnicity: In (Re) Cognition of the Italian / American Writer.* Albany: SUNY Press, 1998. ISBN: 079143916 (pbk); xii+ 176 pp.

Constant Venesoen, éd., *Marie de Gournay: Textes relatifs à la la calomnie.* Tübingen: Gunter Narr (Coll. "Biblio," 17; vol. 113), 1998. ISSN:

14346397; ISBN: 3823355252 (pbk); 193 pp.

Alexander Weiszflog, *Zeiterfahrung und Sprachkunst – Goethes Torquato Tasso im Kontext de Ästhetik Shillers und Schlegels*. Berlin: Freie Univ., Diss.; Würzburg: Königshausen und Neumann, 1998. ISBN: 3826013603 (pbk); 156 pp.



unidentif. Trau. Neugs. 1980. Zöcherer. 2001. p. 120/1

Illustrations: by/par Paul Neagu

**by permission of the *Generative Art Trust*
31c Jackson Road, London N76ES**

Front cover: *Hegel's Hyphen*, steam bend ash, steel, 85x130x95 cm (1980)

Back cover: *Hyphen Heart*, wood, gesso (1997)

Page 6: *Argument-Hyphen*, wood, steel, 28x44x51 cm (1984)

Page 7: *Eternal Return Loop/Hyphen Spin-Reel*, drawing (1997)

Page 33: *Unnamed*, steel balls, (1988)

Page 46: *Endless Hyphen*, drawing on photograph ("Village Museum," Bucharest; 1981-1998)

Page 52: *Endlessedge Durham 'Hyphen,'* drawing on photograph (1998)

Page 58: *Pregnant Convexity*, drawing on photograph (Thira, Greece; 1976-1998)

Page 59: *Hyphen on Mexican Skull*, drawing on photograph (1975)

Page 69: *Unnamed*, stainless steel, Ø 73mm (1988)

Page 76: *Endlessedge at Ceramic Workshop – Endless Pot*, Edinburgh; photo G. Oliver, 1972;

drawing on photograph (1998)

Page 85: *Aftertornado – Endlessedge Hyphen*, photo (1974); drawing on photograph (1998)

Page 98: *Hegel's Hyphen upside down*(see front cover), steam bend ash, steel, 85x130x95 cm (1980)

Page 102: *Drawing for Endless Hyphen*, 70x51.5 cm (1997)

Page 112: *Hyphen "ANT"*, wood, wire, 23x26x40 cm (1997)

Page 123: *Drawing for Endless Hyphen*, 56x76 cm (1997)

Page 124: *Drawing for Endless Hyphen upside down*, 56x76 cm (1997)

Page 130: *Nine Catalytic Stations*, stainless steel, various dimensions up to Ø 6 m; **Minorities Gallery, Colchester, U.K.(1980- 1987)**

Page 136: *A Visual Hermeneutics* (1982)



LITERARY RESEARCH/RECHERCHE LITTÉRAIRE

No. 30: Fall-Winter / automne-hiver 1998