

somewhat polemic definition of the daguerrotype and correlates it with passages throughout his oeuvre: "Daguerrotype: proof against the erroneous view that art is an imitation of nature — nature itself has provided the proof, how little it understands about art and how lamentable things turn out when it dabbles in art" (76). In the second, Sander L. Gilman conflates four appreciations of photography by Heine, tracing his early dislike for photographic reproduction to a larger sentiment that he was "trapped ... in a world in which technology was replacing aesthetics," not the only passage in this book in which Heine's pessimism is brought to the fore (109).

Yet, the drift of most essays in *Paintings on the Move* is rather that Heine was ahead of his time, a prophetic figure who leap-frogged romanticism and pointed forward to and even beyond the early twentieth century avant-garde with his techniques of 'montage' and radical juxtaposition.

The first three essays are therefore devoted in one way or another to deflecting a criticism which dates back to Heine's initial readers, one not unrelated to the disparity between the paintings in the appendix and *Französische Maler* itself. Gustav Kolb and the publisher von Cotta were both taken with the brilliance of Heine's prose, but others "found fault with his irreverent asides, with his flippant political allusions, with his shifts and jumps, with [his] unsystematic nature" (1). Susanne Zantrop attributes this critique of Heine to a clash between the prevailing Classicism and Heine's new esthetic, which the three authors treating *Französische Maler* consider to be crypto-modernist (Zantrop 44; Sándor 55; and, though mitigated, Hohendahl 28).

A second defense of Heine compliments the first and is expressed by both Hohendahl (10-11) and Sándor (51). Heine's extrinsic approach to art criticism was neither a careless transgression of the intrinsic study of art forms espoused by Goethe, nor the result of Heine's ignorance of visual arts, rather the inevitable result of the kind of speech act he was engaged in (feuilleton journalism). The apparent confusion which marked his columns was inevitable, since Heine was accurately mirroring the chaotic intellectual and artistic conditions following the turbulent year 1830, and also attempting to do so across cultures, in particular the barrier symbolized by the Rhein. With his *Liberté guidant le peuple*, Delacroix was the hands-down artistic winner of the Salon of 1831, and his victory was closely related to Hugo's with *Hernani* the preceding year. Doubtless sensitive to these currents, Heine nonetheless chose to emphasize the more "popular" artists in his dispatches back to Germany — Léopold Robert, Paul Delaroche, Ary Scheffer — "possibly because they were most indicative of the trends, idiosyncrasies, and limitations that Heine sought to uncover in the culture at large" (5), and then, it should be added, tried to telegraph in such way that the German censors would miss his purport, but not his readers. It follows that Heine's

notion of art history is essentially thematic and, at first look, rather traditional, turning as it does around the conflict between "history painting" (which takes its subject matter from myths, legends, the Bible and from history), and "genre painting" (which reproduces scenes from everyday life). According to Zantrop, however, the concealed kernel of Heine's thought can be grasped in his manipulation of the terms which attach to "Historienmalerei" and "Genremalerei," respectively "poetic creation" and "unpoetic exact copying" or, again, "nonmimetic" and "mimetic" (35-36). Heine resuscitated this dichotomy only to subvert it and to open up a discursive realm in which his own interpretations could flourish, a "Kommunikationsspielraum" into which further confrontations could be adduced, Greek terms and quotes from Schiller and Goethe wedged beside crass argot, the high alongside the low (39). To make a long story short, Heine, in the mind of editor Zantrop at least, was far ahead of his time, having intentionally "re-presented representation" (44).

It would be unfair to criticize Susanne Zantrop and her collaborators alone for such anachronism (finding adumbrations of deconstruction in a past which could not have conceived of them), especially since there is much in Heinrich Heine which is modern. Because of the melodic appeal of his lyrics and the stylistic brilliance of prose alluded to above, Heine has never really been out of fashion, except of course when he was suppressed by the Nazis. Yet he may be due for renewed attention. As Central Europe looks for intellectual roots to replace Marxism, Heine's skeptical humanist, materialist but non-dogmatic and above all trans-national voice may well have increasing appeal, at least to some. (GEORGE LANG, UNIVERSITY OF ALBERTA)

*LÓRÁNT CZIGÁNY. *The Oxford History of Hungarian Literature: From the Earliest Times to the Present*. Oxford: Oxford University Press 1984. Pp. viii + 582. Can\$109.95

*JOHN MISKA, comp. *Canadian Studies on Hungarians 1886-1986: An Annotated Bibliography of Primary and Secondary Sources*. Regina: University of Regina, Canadian Plains Research Centre 1987. Pp. xiii + 245. Can\$35.00

It may seem unusual to review the literary history of a not widely known country and a bibliography of its Canadian off-shoots in a journal of comparative literature. Yet, the building blocks of this discipline are, in the last analysis, national literatures. Another matter is that 'official' or 'mainstream' comparatism has never been too generous to the many literatures not written in the classical languages, in English, French, German, Italian, Spanish, or Russian. There is no regulation for excluding the 'smaller literatures' from teaching and scholarship: it is entirely a matter

of customary practice. More comprehensive enterprises, such as the International Comparative Literature Association project, "A Comparative History of Literatures in the European Languages," are exceptions rather than the rule.

Translations from the original and interpretations in the so-called 'world languages' help to overcome the difficulty that languages of limited diffusion mean for most comparatists. Even so, the question remains: what can comparative literature gain from such efforts? What are literary histories good for as long as *all* writers and works discussed by them are not yet available in translations? Canadian comparatists can find another projection of the same problem in their country's multilingual literature. This is actually a much less recognized aspect of modern comparatism than the cultural geographic limitations of this discipline. In opposition to official multiculturalism, and contrary to obvious literary developments, both the academic and literary establishment have stubbornly ignored the fact that Canadian national literature is not only Anglo- and Francophone, but multilingual. Again, as in Comparative Literature, there have been exceptional developments to the contrary (a couple of pioneering conferences, publications, and university courses; specifically at the University of Alberta, where this journal is housed), yet scholars of Canadian studies are even less prepared for the challenge than their colleagues in Comparative Literature.

To illustrate the necessity for a broadening of horizons, there are two works, a substantial history of Hungarian literature and a bibliography of literature written by, or about, Hungarians in Canada. There can be no doubt that Hungarian, spoken by fifteen million people world-wide (just a few thousand in Canada) is a typical lesser-known language. Yet, throughout history its literature has been praised by the likes of Philip Sidney and Bowring, Carlyle and Valéry, Baldensperger and here in Canada, Kirkconnell.

Marketed by one of the world's leading publishers, Czigrány's volume will probably remain definitive for decades to come. Fortunately so, since this is a survey packed with valuable information about an insufficiently explored region of Europe. Of further interest to comparatists of the English language are the great number of references to, and analogies with, Anglo-American literature and culture. Hungary's development in the European context is unique inasmuch as this was the last country formed by ethnic newcomers, at the end of the Great Migrations, in the traditionally defined European cultural sphere. European assimilation has been a prerequisite of Hungary's survival ever since, achieved by adopting not only the religion, social system and values of the continent, but also its literary practice and norms. As Czigrány puts it, "literature had to *serve* [the Hungarians']

transformation into a fully-fledged member of the European community of nations."

Limitations of space here prevent the illustration of how Czigrány elaborates on the reception of European impulses, themes and ideas from medieval times through the Renaissance down to the modern age. Analogies with Anglo-American literature appear especially since the early nineteenth century. The author demonstrates the similarities between some themes of the great prose writer Kálmán Mikszáth (1847-1910) and Washington Irving as well as Bret Harte; or in twentieth-century poetry, the indebtedness of Minka Czöbel to Emily Dickinson and Lajos Kassák to Walt Whitman. The routes of transmission are also of considerable interest. For instance, German literature played a more significant and positive role in Hungarian developments than that of the geographically more proximate Austria. As in numerous other European countries, Shakespeare was 'discovered' (and played first, in Hungarian translation, in Kolozsvár (today Cluj in Romania), 1794), following the German example.

Travel, as another form of mediation, was also decisive in the development of Hungarian literature, as Czigrány persuasively proves. Occasionally it was a forced experience, as in the case of political émigrés, soldier-poets captured in various military expeditions, or deportees of wars. Perhaps no other Hungarian poet's career was as much determined by his experience abroad as Endre Ady's by his repeated sojourns in Paris between 1904-1912. Since Ady developed an individual symbolist style and adored Paris, the handful of non-Hungarian sources that mention him at all tend to characterize him as a late-comer to Symbolism. Czigrány wisely downplays any assumed French 'influence,' emphasizing the poet's originality, and thereby challenging the tendency of Western comparatism to subordinate the development of lesser known national literatures to the well-known ones. This is not necessarily to say that comparatists of the major European countries and North America have been cultural chauvinists. Even the more generous among them, however, would regard as absurd the proposition that writers from little-known countries could be considered pioneers in certain respects. It is commendable that Czigrány dares to point out the innovative achievements of Hungarian authors: Mór Jókai's technical-scientific fantasy that preceded Jules Verne's; Imre Madách's Spenglerian *The Tragedy of Man*, written half a century before Spengler; Gyula Krúdy's stream-of-consciousness narrative as a forerunner of Joyce's and Virginia Woolf's later prose, and so on. We also learn of interesting developments in the literary institution, such as, the first book printed in Hungary (by Mátyás Hess in Buda) preceded the first book published in England (by Caxton). While picking out such morsels of information about 'first achievements' may seem like the reversal of the self-satisfaction of 'great nations,' it also proves the

need for histories of national literatures to broaden the scope of comparatism.

Among other subjects consistently presented by Czigány, it will suffice to mention the immense importance of translation for readers of the non-Indo-European Hungarian language; and, the analogies as well as anomalies of the development of certain genres in Hungary compared with other European literatures. While existing within a distinct national framework, the whole history of Hungarian literature is penetrated by European interrelationships. It is perhaps the same desire to belong without being absorbed, clearly illustrated in Hungarian literature, that one recognizes in John Miska's bibliography of Canada's Hungarian community.

Historical, social and other ramifications of Hungarian literature that serve as invaluable background information to Czigány's volume, are just as useful in comparative Canadian studies. From Miska's annotated bibliography, it appears that a number of short stories on Hungarian Canadians were published by Anglophone scholars as early as 1929 and throughout the 1930s: by R. England and J. M. Gibbon on history and sociology, and by W. Kirkconnell on literature. At the same time, measurable scholarship, of an academic standard and written in English, did not rise from the ranks of Hungarian Canadians until the 1970s — with the exception of John Kosa's pioneering socio-historical studies published in the 1950s and 1960s. During the past two decades, research on Hungarian Canadians (by N.F. Dreisziger, I. Halász de Béky, M. Kovacs and others) has made as spectacular progress as their literature.

Considering Miska's entries statistically, we find that Hungarian Canadians have published altogether 121 volumes of literature between 1886-1986: the first appearing in 1919, but all others only after World War II. These volumes were written by sixty-three individual authors with ten others contributing to anthologies. As Miska does not provide additional statistical data (since it is not his concern as a bibliographer), we may wish to consult the 1981 census. Of the 116,395 Canadians of Hungarian extraction, 34,235 still use Hungarian as their primary language. Even without control data, having one active and successfully publishing writer out of 482 in any language community seems an impressive ratio. The literary tradition of the land of origin appears in interesting traces. As in Hungarian literary history, poetry also dominates the literature of Hungarian Canadians.

It is hard to conceive future scholars of Comparative Literature and comparative Canadian Literature doing without historical surveys like Czigány's and bibliographies like Miska's, respectively. Inaccessibility because of language can no longer be an excuse in the case of Hungarian. (GEORGE BISZTRAY, UNIVERSITY OF TORONTO)

*STEFAN HARDT: *Tod und Eros beim Essen*. Frankfurt am Main: Athenäum, 1987. Pp. 284. DM48.00

Die vorliegende Betrachtung mit dem essayistisch eigenwilligen Titel geht von der interessanten These aus, daß in der zunehmend totaleren Verdrängung des Todes in der Gesellschaft dieses Jahrhunderts, so Hartmut Böhme im Vorwort, sich eine unheimliche und unaufhaltsame Verfielfältigung seiner Präsenz vollziehe. Ihn zu verbannen heiße nämlich, ihn dort ahnungslos zu zitieren, wo sein Terrain nicht zu sein scheint, im Essen (16). Diese immerhin recht kühne Annahme, die als Grundlage und analytische Perspektive des Buches zu verstehen ist, ist zunächst etwas ausführlicher darzustellen, um anschließend vor diesem Hintergrund auf einige Punkte zu verweisen, die in der Darstellung Stefan Hardts vielleicht hätten berücksichtigt werden können.

In der ersten Annäherung an die vorliegende Argumentation ist es kaum falsch davon auszugehen, daß Kunst, was bereits Egon Fridell in seiner sehr kenntnisreichen *Kulturgeschichte der Neuzeit* (München 1931) bemerkte, immer die unwiderstehliche Tendenz zur Potenzierung der Wirklichkeit hat, zur Ideologie in irgendeinem Sinne. Es ist somit schon denkbar, daß die literarische Zeichensprache des Essens als "kulturelle Codierung" (14) Bedingungen der Wirklichkeit zum Ausdruck bringt, die dem unbewaffneten Auge nicht unmittelbar zugänglich sind, daß also Literatur eine reizbare Aufmerksamkeit besitzt "für die 'verschwiegenen' Veränderungen in der Semiotik, in den Riten und Inszenierungen des Essens" (15). Auf diesem Weg gelangt Hartmut Böhme im Vorwort zur zentralen These der vorliegenden Untersuchung, nämlich: "Man muß die Essensszenen lesen wie ein allegorisches Tableau. Dort, wo das Essen angerichtet, zelebriert, in größter Hast oder beiläufiger Flüchtigkeit eingenommen wird, dort ist der Tod gegenwärtig" (15).

Als eine Art Wendepunkt der Einstellung gegenüber dem Essen wird die Jahrhundertwende angegeben. Dieser Zeitpunkt ist nicht willkürlich gewählt. Auch Gerard Bretts bekannte Darstellung *Dinner is Served: A Study in Manners* (Hamden, Conn. 1969) bezeichnet die Jahrhundertwende als den Abschluß und Neubeginn einer Periode im Bereich der Ekultur. Seit dieser Zeit nämlich, berichtet Böhme weiter, vereinheitlichen sich die Verhaltensstandarde beim Essen: "Weniger wie man die Gabel führt, sondern wie teuer das Restaurant ist oder wie hochwertig die Nahrung, setzt soziale Differenzen" (11). Und indem somit "die Reflexion übers Essen und das wissenschaftliche Gerede darüber" heute weitere sozialdifferenzierende Standards setzt (11), hat die Abstraktion vom Essen Besitz genommen: "Der Appetit vergeht. Statt Lebenslust mit der Vorzugsmilch einzuschlüpfen, horchen wir, ob der Tod nicht darin sein geschmackloses Wesen treibt" (12);

Denn: "Wie in einer animistischen Welt kehrt in unserer über die Verseuchungen aufgeklärten Welt das archaische Gefühl wieder, daß jeder Schritt, jeder Schluck, jeder Bissen, jeder Beischlaf, jeder Atemzug das Verderben enthalten kann" (12). Damit sei auch das Essen längst zum Schauplatz der Katastrophen geworden. Doch

bevor das gesellschaftskritische und ökologische Bewußtsein unserer Tage sich dies alpträumen ließ, hatte die Literatur seit der Klassischen Moderne dafür Gespür und Sprache gefunden. Um 1900 beginnt das Essen aus der Ordnung der Lust herauszukippen und die Front zu wechseln. Zerstörung, Ekel und Tod nisten sich ihm ein. (14)

Und von nun an kündige er sich nicht mehr im voraus an, weil er immer schon da ist.

Seine äußerliche Heimlichkeit, die Einsamkeit des Sterbenden wie des Trauernden, also die Ausgrenzung öffentlich oder öffentlich zur Schau gestellter Trauer korrespondiert mit seiner Omnipräsens. Immer deutlicher schwingt er sich auf zum einzigen Gesetz, das Macht errichtet, indem er selbst aus dem menschlichen Bewußtsein sich zu verdrängen trachtet, um eben diese Allgegenwart zu verschleiern. (27)

Damit falle er zuerst die Befriedigung natürlicher Bedürfnisse an und durchsetze sie mit der Struktur des Untergangs (28). Was auf diesem Wege in der Beschreibung des Essens entstehe, sei das Stilleben vor der Apokalypse, "die Arche Noah der Nahrungsmittel und ihrer Arrangements vor der Sintflut" (24).

Im Sehbereich dieser Optik werden nun "aufgrund der unüberschaubaren Masse literarischer Werke, in denen neben vielem anderen auch das Eßverhalten thematisiert wird" (39), nur jene Romane und Erzählungen behandelt, "die quasi auf der Ebene des Subtextes nicht das Essen selbst, sondern seine Bedeutung für die handelnden Personen zur Sprache bringen," und zwar wie sie sich durch den "Handlungs und/oder Reflexionsverlauf offenbart" (40). Damit gelangt Hardt zu einer reichen Palette literarischer Werke, die sein 'kulinarisches' Auge interessieren, vierunddreißig Titel insgesamt, von Thomas Mann, Joseph Roth, Robert Musil und Franz Kafka über Marcel Proust, James Joyce, Ernest Hemingway, Jean-Paul Sartre zu Heinrich Böll, Ingeborg Bachmann, Max Frisch, Peter Weiss, Georges Bataille, Ludwig Fels u.a. Als Hintergrund gilt Hardt andeutungsweise der Roman des neunzehnten Jahrhunderts, indem die Eßszenen "eher Ausdruck eines erotischen Verlangens, Ankündigung des Geschlechtsaktes" waren (84). Dies jedoch verändere sich schon bei Thomas Mann, bei dem immer weniger gelebt wird, "dafür um so heftiger und länger gestorben" (41). "Mit wehmütigen Gesten wird leise die Ouvertüre zur Sinnenfeindschaft

angestimmt" (41), als Einleitung einer tief und untergründig motivierten Untergangssehnsucht.

Die in der angegebenen Weise durchgeführte ideologiekritische Durchleuchtung von Essensszenen ist dann auch bei Thomas Mann besonders ergiebig. So nämlich, wenn in den *Buddenbrooks* das Ritual des Essens als Stütze im Bereich des wirtschaftlichen Verfalls funktioniert, wenn die zur Schau gestellte "Inszenierung des Essens als Festung dem äußeren Ich Schutz vor Zusammenbruch" gewährt (45) und im *Zauberberg* "ohrenbetäubende[r] Lärm der Speisen ... das Krachen der Grundfeste" überhört soß, also das "Gefüge der Mahlzeiten" am "Untergang selbst beteiligt" ist (52), dann treibt der Tod in den Eßszenen unmittelbar sein allegorisches Spiel. Die Mahlzeit als seine Komplizin. Das Essen als Paradigma gesellschaftlichen und persönlichen Verfalls. Bedingt durch die Omnipräsens des Todes gibt es folglich auf den erotischen Bereich übergreifend

immer weniger literarische Mahlzeiten, die mit zarter Hand den Geschlechtsakt vorzeichnen, ihn matt und undeutlich a priori spiegeln, das Vorspiel verlängern. Auch werden die Speisen nur noch selten in den Akt selbst mit hineingenommen, an ihm beteiligt, so von Zeichen umstellt ist der Körper. ... Alle Lebensäußerungen sind derart von den Phantasmagorien des Todes überzogen, daß haltbare oder wenigstens eigenständig sprechende Verbindungslinien zwischen Erotik und Essen immer schwieriger werden. (240)

Wenn nun im Vorwort festgestellt wird, daß diese und ähnliche Themen in der Literaturwissenschaft nahezu inexistent sind, so ist dieser Hinweis nur teilweise zutreffend, zumindest wäre der geistesgeschichtlichen Betrachtungsweise die vorliegende Fragestellung keineswegs fremd gewesen auf ihrer Suche nach übergeordneten Sinnzusammenhängen eines Zeitausdrucks. Immerhin aber ist in der Literaturwissenschaft, wie es weiter heißt, die Aufmerksamkeit für Themen gewachsen, "die nicht immanent philologisch oder in einem neopositivistischen Sinn sozialgeschichtlich sind" (14). Literarische Texte nämlich seien nicht allein Dokumente des sozialen und kulturellen Wandels, sondern Ausdruck auch dessen, was in diesem verschwiegen ist. In dieser Hinsicht ist dem Verfasser unbedingt zu folgen. Nur stellt sich dabei die Frage, wie es wohl mit jenem "Verschwiegenen," hier der Omnipräsens des Todes, beschaffen sein mag, wenn diese Bedingtheit ausschließlich als isoliertes Phänomen in einer Reihe von Texten herausgearbeitet wird, ohne die historischen Zusammenhänge und kulturell-geschichtlichen Querverbindungen zu berücksichtigen? Der Nachweis nämlich, daß es sich um eine spezifisch moderne Erscheinung im Gegensatz zur Geschichte handelt, wurde trotz einiger historischer Verweise nicht erbracht. Seine Gültigkeit wurde vielmehr vorausgesetzt. Und da liegt dann wohl auch einer der schwächeren Punkte dieser sonst faszinierenden

Darstellung, nämlich in dem Verzicht auf das Erhellen und Kontrastieren des eigenen Standpunktes im Koordinatennetz der Kulturgeschichte und der modernen Zeit. Welcher kulturellen Codierung entsprach, um zumindest in einem Fall auf den vernachlässigten Hintergrund zu verweisen, Erotik und Eßkultur im "klassischen Zeitalter der Völlerei," dem sechzehnten Jahrhundert? Die Literatur dieser Zeit ist reich an ungeheuer umfangreichen Freßgelagen. Und sind diese vielleicht nur als Ausdruck der Sinnenfreude und Lebenslust zu verstehen, oder verweisen sie als kulturelle Zeichen auch schon auf das Grauen und den Verfall des aufsteigenden Jahrhunderts? Was in jener Zeit verschlungen wurde, zeigt eine Schilderung des Tiroler Baderlebens sehr anschaulich. Und die Frage, ob jene Menschen sich erholen oder mit Speisen umbringen, das kommende Jahrhundert sozusagen vorwegnehmen wollten, scheint sich dabei von selbst zu stellen. Hier also der Beköstigungsgang eines Tages:

Des Morgens um sechs Uhr vor dem Bade Setzeier, eine Rahmsuppe, zwischen sieben und acht Uhr eine Pfanne voll Eier oder ein Milchmus, dazu Wein. Um neun Uhr genießt man Schmarren und kleine Fische oder Krebse. Dazu gehört ein Trunk. Zwischen zehn und elf findet das Mittagmahl statt: fünf bis sieben Gerichte. Bis zwei Uhr geht man dann spazieren und ißt um zwei Uhr vor dem Bade eine Pfanne mit Dampfudeln, eine Hühnerpastete. Zwischen drei und vier Uhr gesottene Eier oder ein Hähnchen. Zum Nachmal vier bis fünf kräftige Speisen, um acht Uhr vor dem Schlafengehen ein Schwingmus und eine Schüssel Wein mit Brot, Gewürz, Zucker. Nachmittags gab es noch die 'Jause': sie bestand nach demselben Gewährsmann aus Salat mit Butter, harten Eiern, gebratenen Hühnern, Fisch, Schmarren und reichlichem Wein. (Fridell, op.cit. 324)

Wohl in jeder Zeit, und dazu liefert die Literatur die entsprechende Reflexion, ist die Kultur des Essens Ausdruck tieferer Sinnzusammenhänge, so beispielsweise in der Romantik als Inszenierung der Todessehnsucht. Folglich galt Essen dann auch als völlig unromantisch. Byron hatte sich eine eigene Hungerdiät ausgedacht, um ganz vergeistigt zu erscheinen, berichtet Fridell, und so ließ er dann auch eine Marchesa, für die er sich interessierte, sofort fallen, "als er sah, wie sie mit Appetit ein Kalbskotelett verzehrte, sein Freund Shelley lebte von Wasser und Brot, und seine Geliebte, die Gräfin Guiccoli, aß überhaupt nichts" (ibid. 1014). Dabei allerdings ist kaum die Ansicht zu vertreten, daß die Romantik sinnenfeindlich gewesen ist, im Gegenteil. Die Zusammenhänge dieser und anderer kultureller Ausdrucksformen sind sowohl oberflächenorientierter als auch tiefergründiger, denn sie sind immer vorwiegend Ideologieträger. Daß die Weisen des 18. Jahrhunderts seit der Jahrhundertwende die Allgegenwart des Todes anzeigen, ist die zentrale These Stefan Hardts. Ihr widmet er die vorliegende kluge und gründliche Darstellung, die als Lektüre unbedingt breiten Kreisen zu empfehlen ist, auch wenn sie sich für die wichtigen historischen

Zusammenhänge leider nur stiefmütterlich interessiert. (HOLGER A. PAUSCH, UNIVERSITY OF ALBERTA)

*SHERRILL E. GRACE. *Regression and Apocalypse: Studies in North American Literary Expressionism*. Toronto: University of Toronto Press 1989. Pp. xii + 318 + 29 (inset of illustrations). Cloth Cdn\$45.00

In 1962, Heinz Heinemann opened a vast new bookroom on the corner of Sherbrooke and Metcalfe Streets in Montréal. He intended to specialize in German and American avant-garde literature, and he decided to celebrate the opening of the new store with a symposium on expressionism, dadaism and surrealism in Europe and North America. I opened the meeting with a slide show about German expressionism and dadaism, Jean Ethier-Blais spoke on surrealist elements in Québec literature, and Louis Dudek spoke on modernism in English-Canadian poetry. In the following discussion, we and the public found a great deal of similarities and parallels between the painters and authors we had mentioned. We were certain that not all of these similarities were coincidental, but we were not able to explain who exactly had been acquainted with whom, who had traveled where at which crucial moment and seen the performance of which play, who had read which texts, and so on. Had Grace's book been available to us at that time, we would not have had to guess — in fact, we would have suggested to Heinemann that he forget the symposium and rather let her give a talk.

Professor Grace devotes Part One to a history, description and definition of expressionism in German literature and the arts. She bases her conclusions less on the scholarly books by Soergel, Muschg, Sokel, Weisstein and others, than on her own extensive research in Europe, the USA and Canada. She has read a vast number of texts, especially plays; has studied modern stage techniques in Europe, the USA and Canada, has visited dozens of museums, libraries, archives and ateliers, and interviewed many authors and artists. Professor Grace's pages on "Entartete Kunst" — Modernism in Germany — deserve to be read by every scholar in the field.

In Part Two ("Expressionism on the North American Stage"), the author describes the awakening of the modern American theatre in the years 1912-1921. Georg Kaiser, Frank Wedekind, Eugene O'Neill are, of course, the great names to be mentioned, but Grace pays more attention to relevant details about little known groups of players, authors and painters, about theatres and directors — a mosaic of often seemingly less important, but always interesting and often entertaining and amusing facts which then, taken altogether, add up to a giant and plastic panorama of an era. In his books on the background of American literature, Van Wyck Brooks had proceeded in a similar way.

While Grace adds new details about the Georg Kaiser-Eugene O'Neill relationship, her chapter on Herman Voaden's "Symphonic Expressionism," the result of painstaking pioneer work, adds a new and important paragraph to English-Canadian literature. Had Voaden been able to work in Germany, he would have been celebrated as a great innovator of the modern stage, but the Ontario theatres of the 1920s could not be compared to those in München, Leipzig or Berlin, and so Voaden's ambitious ideas and his work fell on stony ground and brought forth little fruit. Voaden would no doubt deserve a chapter in a "Tragische Literatur-geschichte" (Walter Muschg) of Canada.

Part Three is devoted to "Expressionism and the Modern Novel"; here Grace devotes less space to background information and concentrates on the analysis of texts by Djuna Barnes (*Nightwood*), Malcolm Lowry (*Under the Volcano*), Sheila Watson (*The Double Hook*) and Ralph Ellison (*The Invisible Man*). These essays are well written and well worth reading; in the light of parts I and II of the book, the works of these four authors take on new colours and new perspectives.

Part Four is entitled "From Modernism to Postmodernism: Conclusions, Speculations, Questions." Although one might disagree with Professor Grace here or there, all she says makes good sense, is logical, sometimes unexpected and surprising, but well worth thinking about. Her book has an open ending. While future scholars will add little to Parts One and Two, Parts Three and Four call for further studies of other authors and additional texts.

Professor Grace's book is one of the few important works of Canadian literary criticism. The thirty illustrations underline admirably what is being said in the text; the notes are helpful and to the point. (There is one mix-up on p. 280: the title of Robert Walser's novel is *Jakob von Gunten* while the cited *Jakob von Hoddiss* was, in fact, the expressionist poet Jakob van Hoddiss, mentioned on p. 59). (ARMIN ARNOLD, HÖHERE WIRTSCHAFTS- UND VERWALTUNGSSCHULE, OLTEN)

*FEDWA MALTI-DOUGLAS. *Blindness and Autobiography: Al-Ayyām of Tāhā Husayn*. Princeton: Princeton University Press 1988. Pp. xi + 201. US\$30.00

Tāhā Husayn's autobiography, *Al-Ayyām* (The Days), written in three volumes between 1926 and 1967, has long been recognized as one of the masterpieces of modern Arabic literature. Yet only a limited number of critical studies, either in Arabic or European languages, have been devoted to this intriguing autobiography written, for the most part, in the third person. Fedwa Malti-Douglas's *Autobiography and Blindness* is thus a welcome and long-awaited addition to Tāhā Husayn scholarship.

Divided into two parts, "Blindness and Society," and "Blindness and Writing," Malti-Douglas's book takes into account both social and literary aspects of Husayn's autobiography. Maintaining this balance prevents Malti-Douglas from either equating the literary text with the life story of the writer or subjecting the autobiography to purely formal and jargon-ridden analyses. Setting forth this double premise in her introduction, she declares: "My study will examine *Al-Ayyām* as a classic of modern literature and not as a guide to the life of Tāhā Husayn" (4). She then outlines a methodological approach which is intended to provide cohesiveness:

Blindness operates as a type of discourse (in the Foucaultian sense) through which the autobiography is conceived and articulated. It is a special vision through which various aspects of the text manifest themselves. It affects the nature of the narrator, and is both central to the act of writing and operative in the creation of a special type of rhetoric. (16)

Her use of the term "discourse," especially after the way it has been abused in Middle Eastern Studies by Edward Said and his followers, seems puzzling. The central argument, that Husayn's blindness affects his writing, is quite coherent without the Foucaultian apparatus. Malti-Douglas seems to have been of the same opinion, for she immediately launches into her perceptive reading of *Al-Ayyām* and abandons the justification of the term "discourse." In the five chapters of the first part, "Recognition," "Conflict," "Resolution," "Power," and "Tradition/Modern, East/West," close textual, rather than merely thematic, analysis links the processes of insight and internalized blindness. While, in the first volume of *Al-Ayyām*, few direct references are made to the central character's handicap, there are repeated allusions to the medieval blind poet Abu al-'Alā' al-Ma'arri — a spiritual mentor for the young Tāhā Husayn.

In the second volume, the protagonist's sense of resignation gives way to resistance and conflict. The reported confrontations with religious mentors in his native village or at al-Azhar and his rejection of the traditional Egyptian-Islamic career for the blind (that of the reciter of the Koran) underline the change in attitude which enabled Tāhā Husayn to obtain a secular education both in Egypt and France. The same spirit of defiance, Malti-Douglas convincingly argues, extends to the rest of the autobiography. The "Al-Ayyām" of the title itself echoes pre-Islamic Arabic battle narratives referred to as "Ayyām al-'Arab" or "The Battle Days of the Arabs" (72) and, therefore, renders the text into "The Battle Days of Tāhā Husayn" (74).

The personal battles in the third volume consist of adapting to a new set of social and cultural conventions in Europe. There is nevertheless a type of resolution in this last volume of the autobiography, marked by the presence of the "sweet voice," Husayn's wife who later replaced al-Ma'arri as his new

spiritual guide. Placing this turning point within the context of the East-West dichotomy, which was to plague Husayn throughout his career, Malti-Douglas endows it with greater significance and returns to it in the two remaining chapters of the first part. In the chapter on power, she finds him much more rebellious towards figures of authority in the East: "None of the contempt present in the authority relationships in his homeland is evident in the West" (70). She concludes the following chapter on a similar note: "while the East remained a symbol of his physical and intellectual incarceration, the West represented 'permanent freedom from limits'" (90). Although Malti-Douglas does not fully succeed in conveying the range of cultural tensions present in *Al-Ayyām*, she nevertheless paves the way for further examinations of the more complex, and perhaps more extra-textual, aspects of Husayn's autobiography.

Malti-Douglas is at her best in the second part of the book in which she focuses on the intricacies of the text of *Al-Ayyām*. The five chapters of this section, "Narration," "Blind Writing," "Blind Rhetoric," "Humor," "Narrative techniques," and "Time," offer the most in-depth analyses of Husayn's autobiography to date. In Chapter Six, using mainly Philippe Lejeune's classifications, she sets out to define *Al-Ayyām*'s narrative voices within the genre of the autobiography. Her most interesting revelations are that the narrator and the protagonist are two distinct characters, and, more importantly, that the narrator, unlike the protagonist, is sighted. Delving into the deeper implications of this particular narrative technique, she concludes:

The sighted narrator is a ruse on the part of a blind author to bypass his handicap in the text when he so desires. It permits him to indulge in the process of writing (*écriture*) as though he were sighted, and calls into question his very identity as one who is visually handicapped. (112)

The ensuing chapters examine the specific ways in which blindness affects Husayn's autobiography. In Chapter Seven, "Blind Writing," referring to other examples of "blind autobiography," she discusses the nature of physical descriptions in *Al-Ayyām*, which in spite of the sighted narrator are never whole. The treatments of humour, which remains non-visual throughout, of time, by which is meant the manipulation of chronology, and of certain repeated narrative structures all shed light on the more creative aspects of the autobiography. It is through the use of these techniques, Malti-Douglas points out, that Husayn's basic quest story, "mythic in its simplicity" (89), becomes "a highly innovative autobiography" (112).

Malti-Douglas's extensive research and insightful study is a significant contribution in the field of modern Arabic literature. *Autobiography and*

Blindness will also be an invaluable source in future studies of the genre of autobiography. (NASRIN RAHIMIEH, UNIVERSITY OF ALBERTA)

*NGUGI WA THIONG'O. *Decolonizing the Mind: The Politics of Language in African Literature*. Portsmouth, N.H.: Heinemann, rpt. 1986. Paper US\$13.50

One of the most demanding problems contemporary "third" world literary and cultural critics confront, in colonial and neo-colonial "third" world countries today, is the problem of colonization/decolonization. To a large extent, it has been the highly influential work of "third" world critics, such as Franz Fanon, Ngugi Wa Thiong'o, Obi Wali, and Gayatri Spivak (to name only a few) that have brought the problem of colonization/de-colonization to the attention of Euro-American readers. The power of Ngugi's *Decolonizing the Mind: The Politics of Language in African Literature* lies in the skillful manner with which he situates the problem of colonization, the politics of language debate, and the search for relevance within the material history and destiny of Kenya and the African states, and in his vigilant critic of the possible complicit roles literary/cultural critics, as well as educational policies, can and do play within colonial and neo-colonial imperialism. As a demonstration of the power "third" world criticism could have within the Canadian academy, *Decolonizing the Mind* has an exceptional exemplary or pedagogical value.

Canadian readers tend to be familiar with the historical importance of the student uprisings in France and in the United States in the 1960s, as well as with the ensuing crisis of consciousness and language. The history of the language debate in Africa is less familiar. The four lectures, "The Language of African Literature"; "The Language of African Theatre"; "The Language of African Fiction"; and "The Quest of Relevance," that constitute *Decolonizing the Mind*, bring together in a connected, accessible and coherent manner the main issues of the language question in African literature today. "The Language of African Literature" and "The Quest for Relevance" directly situate the language question within the social, historical context of colonial and neo-colonial imperialism and within the struggle between the two mutually opposed forces in Africa: the imperialist tradition of the neo-colonial state intellectuals and the resistance tradition of democratic struggles carried out by the working people (the peasantry and the proletariat) aided by progressive students, intellectuals, soldiers, and elements of the petty middle class (2).

In Africa, imperialism is not simply a slogan. For Ngugi, imperialism is the rule of consolidated finance capital that since 1884 has affected and continues to affect the lives of the people in even the remotest corners of African countries. The domination of culture, or in other words, how people

perceive themselves, is necessary for economic and political control, for it annihilates "a people's belief in their names, in their languages, in their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves" (3). Since to control a people's culture and language is to control the tools with which people define themselves, both collectively and individually in relation to their natural and social environment, and view their geo-political position in the world, the debate concerning the choice of language and the use to which language is put in African nations is critically important. The debate occupies a central place in the ceaseless struggles of African people to liberate their economy, politics and culture from Euro-American control and to control the means of their collective self-regulation and self-definition.

The first lecture in the collection, "The Language of African Literature" traces the history of Ngugi's evolving theories (1962-1982) concerning what constitutes African literature, delineates and situates the issues argued in the language debate in African literature and establishes the tone and format for the other lectures. Writing retrospectively, Ngugi notes that the "Conference of African Writers of English Expression," held at Makerere University College, Kampala, Uganda in 1962, did not focus on language as a determinant of both class and national audience; rather, the two questions the conference addressed were: 1) what constitutes the subject matter, racial origins and geographical habitation of the writer and 2) how to enrich English literature and language with African experience, proverbs and particularities of African speech (7). The question of how to enrich African language and literature was not addressed. Since the conference viewed African literature through the framework of African literature written in English, the conference automatically excluded all those African writers who write in African languages. The twenty years of literary debate and writing between 1962 and 1982, Ngugi notes, gave the world a unique Afro-English petty-bourgeois literature, born of the colonial schools and universities. This Afro-English literature, nationalist bourgeois in themes, concerns and consumption, may have helped, internationally, to explain the African experience of this class to the world and, internally, to develop a cohesive, common bourgeois literary tradition, but it failed to address or connect with the language of the working people's struggles in Africa.

Ngugi's decision to write literature and literary/cultural criticism in Gikuyu and his decisions to address the concerns of the African peoples can be read as critical results of the language debate as well as of his dissatisfaction with the nostalgic concerns and interests of nationalist bourgeois literature. African literature, Ngugi argues, must be written in African languages and must carry the content of the African peoples' struggles to liberate their productive political, economic, and cultural forces from foreign control and to create a higher system of democratic and

socialism in alliance with other peoples throughout the world. Each of the remaining essays in the text are structured by and complicate this resistance theme and theory of African literature.

As in two of his earlier books, *Detained: A Writer's Prison Diary and Barrel of a Pen: Resistance to Repression in Neo-Colonial Kenya*, the second lecture, "The Language of African Theatre," traces Ngugi's involvement with, and the history of the origins, developments, aims and eventual political suppression of, the Kamirithu Community Education and Cultural Centre (1976-1982). For example, on November 16, 1977 the Kenyan government banned public performances of *Ngaahika Ndeenda (I Will Marry When I Want)* by withdrawing the licence "for a public 'gathering' at the Centre." Ngugi was arrested December 31, 1977 and spent 1978 in a maximum security prison, detained without trial (58). In 1982, when the group reformed to perform Ngugi's *Maitu Njugira (Mother Sing for Me)*, a play depicting the heroic struggle of Kenyan workers to resist the early phase of imperialist capitalist "primitive" accumulation (confiscation of land, forced labour, and heavy taxation) once again, the play was banned. When the peasants and workers decided to bring the play to the Kenya National Theatre, the government outlawed the Kamirithu Community Education and Cultural Centre and in an attempt to destroy all future attempts for an African peasant/worker based theatre banned all theatre activities in the area.

Ngugi begins by situating his narrative account of the history of his involvement with the Centre within the political and cultural history of African theatre (from the pre-colonial collective drama of the people through colonial and anti-colonial revolutionary theatre (written in English) to the 1977 revolutionary collective Kamirithu theatre). Although early all of the classes that lived in Kamirithu were represented among the participants at the Centre, "the peasants and workers, including the unemployed were," according to Ngugi, "the real backbone of the centre." The Kamirithu collective attempted to reconnect with the broken roots of pre-colonial African culture and its traditions of theatre.

Ngugi specifically points out that it was his involvement with Kamirithu that determined his decision to turn to Gikuyu as the language of theatre. This lecture, as well as the third lecture in the collection, "The Language of African Fiction" definitely should be read by teachers and critics of African theatre and literature.

The third lecture complicates the theme and definition of African literature produced in the first lecture. Here, Ngugi focuses on two important issues: 1) what constitutes the form, genre, and languages of the African novel, and 2) what the relation is between the writer's narrative material and his/her philosophic and materialist position within the two contending forces (imperialism and resistance) that determine how African

reality is perceived. The future of the African novel he concludes "is dependent on a willing writer (ready to invest time and talent in the art of translating from one African language to another); a willing publisher (ready to invest time and money) or a progressive state which would overhaul the current neo-colonial linguistic policies and tackle the national question in a democratic manner; and finally, and most important, a "willing and widening readership" (85).

The fourth and final lecture in the collection, "The Quest for Relevance" turns to the central issue that underlies the Nairobi politics of language and literature debate: the direction education should take in an Africa attempting to break with neo-colonialism. Ngugi and his colleagues' positions are clear. African children who encountered literature in colonial educational systems, schools and universities, prior to and/or immediately following independence, were taught to experience the world as defined and reflected by European experience of history. For Ngugi, Owuor Anyamba and Taban Lo Liyong the aim of the Kenyan educational policy should be to orient students "towards placing Kenya, East Africa and Africa in the centre" (91). Other issues, they argued, "are to be considered in their relevance to the Kenyan situation and in their contribution towards understanding" (94) Kenyan people and their self-determination. Ngugi explicitly points out that this proposal should not be read as an attempt to reject western ideas and models, but as an attempt to "clearly map the direction and perspective the study of culture and literature will inevitably take" (94) in African schools and universities.

Ngugi's account of the long, historically and philosophically important search for relevance within the Kenyan universities and schools, which stimulated numerous conferences and led to the reevaluation of educational policies in schools and universities in many of the African nations, is not only important to scholars, critics and teachers of African literature. What Ngugi explores in *Decolonizing the Mind: The Politics of Language in African Literature* are questions central to the writing, reading, teaching and critical reception of literature in all colonial and neo-colonial states. For Canadian scholars situated in a country that prides itself on its open "multiculturalism" policy, which has two official languages, French and English, and which has strong post-colonial ties to Britain and to the United States, *Decolonizing the Mind* offers an itinerary with which the politics of our languages and literatures could be confronted. This book should definitely be read.

(SARAH HARASYM, UNIVERSITY OF SASKATCHEWAN)

*NANCY GRAY DÍAZ. *The Radical Self: Metamorphosis to Animal Form in Modern Latin American Narratives*. Columbia: University of Missouri Press 1989. Pp. 136. US\$23.00

From its title alone, the potential reader of Nancy Gray Díaz's book might be forgiven for wondering what more could be said on a subject that, at least in the case of some authors, has already attracted its share of critical commentary. Nevertheless, although the narratives chosen for her analysis are among the best known of twentieth century Latin American literature, her work shows that a fresh approach even to a well-worn theme may shed new light both on particular texts and on the literature to which they belong.

At the core of her work, stated on the first page of her "Introduction," is a concern with "the ontological problems inevitably posed in serious literature when certain aspects of the self, which were hitherto understood as definitive to one's understanding of the self, are radically altered" (1). Her focus on this concern is derived initially from certain principles of existential phenomenology and a concept of "self" that encompasses "the unique spatio-temporal history of the individual," entails an ability "to reflect on its own being," and refers to "a unity that is capable of contradictions" (5). In the light of these principles, the main characteristic of her method is a description of the effects on the self obtained through metamorphosis: bodily changes, how they are conveyed and their metaphorical significance; changes in perception which lead to alterations in judgement and self-reflection; effects on the voluntary action of individuals, their new methods of adapting to the world and the world to them; and, finally, the relation to time in the altered state. Her description of these effects also draws upon the context in which they occur, the fundamental characteristic "Being-in-the-world," namely the relation of the self to the narrative world that encompasses it, and of the narrative world to the context in which it was produced.

The application of a method rooted in phenomenology entails an initial attempt at critical neutrality which Gray Díaz explains as follows:

If phenomenology is a study of essences, it also insists on confronting existence in its presence and immediacy. I see this as the opportunity to strip away temporarily the preconceptions one tends to bring to the text, to seize its immediate impact and to read it closely. At the moments when I confront the phenomenon of literary metamorphosis in the individual text, I describe the narration carefully and plainly. After such a direct encounter with the thing as it is, the critic may build and elaborate an interpretation based on evidence and intuition. The understanding of the image as intentional object means that the image-object is created by an act or acts of consciousness. This view of the literary image distinguishes itself clearly from a psychoanalytical or an archetypal interpretation of the image in that it privileges the conscious over the unconscious in the study of literary creativity. (3)

In the light of differences in the character of literary metamorphosis among the examples of Latin American narrative dealt with by Gray Díaz, her approach proves to be particularly useful, while, at the same time, as she had intended from the outset, it is also being applicable to narratives from other contexts.

The five narratives analyzed in *The Radical Self* represent five different countries and a period of almost forty years, although they are arranged in the book in a sequence that corresponds to the phenomenon of metamorphosis rather than to the chronology of the texts or the country of origin of the authors. The first two, Alejo Carpentier's *El reino de este mundo* (Cuba 1949) and Miguel Angel Asturias's *Hombres de maíz* (Guatemala 1949), appeared in the same year and incorporate episodes of metamorphosis founded on the persistence in the American continent of African and Amerindian myths in novels particularly concerned with the narration of the historical processes associated with colonialism and its consequences. The third, Mário de Andrade's *Macunaima* (Brazil 1928) is a satirical work in which the cosmic dimensions of myth are more significant than their social implications:

Less interested in the social and historical conditions in which Brazilian Indians live than in their legends, music, and dance, Andrade recasts selected folkloric material ... in such a way as to create a pan-Brazilian hero/anti-hero and to signal, to lament, and to deride certain aspects of Brazilian national life. (51)

In the two final texts, a short story, "Axolotl," by Julio Cortázar (Argentina 1964), and a short novel, *Zona sagrada*, by Carlos Fuentes (Mexico 1967), the ludic qualities of metamorphosis and its existential implications for the individual are more prominent.

These five narratives are those that the author considers "the most significant historically and the most important theoretically" (viii), although, as she also observes, there are many others from Spanish America and the French Caribbean that merit detailed attention. The five that she has chosen certainly provide a broad insight into the phenomenon of literary metamorphosis and the subject itself is sufficient to provoke a novel view of the modern Latin American narrative as a whole and its approach to questions associated with culture, ethnicity, history, politics and society. Regrettably, however, Nancy Gray Díaz did not see fit to expand the scope of what was originally a doctoral dissertation to analyze at least one example from the French Caribbean and add a chapter or chapters that would have included shorter commentaries on additional texts and provided a general panorama, perhaps a taxonomy, of the phenomenon of literary metamorphosis in the Latin American narrative. As it is, the scope of the phenomenon, the work of her predecessors in this area, and the complex

questions of Magical Realism, "lo real maravilloso" and Surrealism as they relate to literary metamorphosis and her approach to the subject are dealt with all too briefly in her "Introduction." Thus, notwithstanding the well-worn nature of the theme or the freshness of Nancy Gray Díaz's approach to it, there is still more to be said and done. (RICHARD A. YOUNG, UNIVERSITY OF ALBERTA)

**Canadian Literature*. W.H. New, ed. Special issue *Translation* 117 (Summer 1988). Pp. 184

Comparative Literature is the discipline which historically has done most to favour the study of translation especially in Europe and Canada, suggests José Lambert in "Les stratégies de traduction dans les cultures: positions théoriques et travaux récents" (*TTR [Traduction, Terminologie, Rédaction]*) 1.2 (1988), and now translation is being studied by interdisciplinary groups as a field *sui generis*. The study of translation has become an independent discipline in Canada and the trajectory of its emergence may be traced from the essays published in this issue of *Canadian Literature* through to those in the issues of *TTR*. The first two issues of *TTR* contain the texts of papers read at the first annual conference of the Association Canadienne de Traductologie which took place at the Canadian Learned Societies Conference at the University of Windsor in 1988 and papers read during the sessions on translation sponsored by the Canadian Association of Comparative Literature during the Learned Societies Conference at the University of Winnipeg (at Saint Boniface) in 1986 when initial discussions for the founding of the new society took place. While there are many differences between the two collections, the shift from "literature" to "traductologie" may be detected in a move from an analysis of literary texts and the anecdotal narratives of individual translators to a focus on the theory of translation and the analysis of translation practices across a wide variety of institutional instances from government departments to insurance agencies.

This opposition is not absolute, however, though it has been accentuated by the narrower focus of the Saint Boniface papers on translations of the Canadian literatures in French and English, and which has been multiplied by the addition of testimonies from writer-translators describing their personal experiences of/in translation. As well, there is a practical demonstration. For example, Ben-Z. Shek has translated a group of poems by Michel Van Schendel, accompanied by a preface and extensive notes, to which Van Schendel has replied with his own experiences as translator / translated. He praises Shek's "intelligent translation," the "paradoxical" art which makes him dream of writing in English. In identifying this paradox as

a third possibility for the translator, one which avoids the traditional options between a translation oriented toward faithfulness to the meaning and one dictated by fidelity to the word. Van Schendel outlines a practice of hesitation which attends to the polysemic possibilities of the text. This practice of negotiation between two textual systems bears "les signes d'une transculturalité mutuelle."

"Signs of mutual transculturalism" might well be the subtitle of this collection. It is certainly the model of translation held out by most of the translators whose experience is documented here. Melançon describes his difficulties negotiating the "intertextual space" of A.M. Klein's *The Second Scroll* and the complex process of successive rewriting which resulted from Philip Stratford's translation of Melançon's work. Such mutual creation is suggested also in Joyce Marshall's discussion of her translations as "dialogue." This echoes Bakhtin's conceptualization of intertextuality, but Marshall is less theoretical, drawing a parallel between the creative writer who develops dialogue for a character and the translator who writes in the voice of another. The distance and difference of the two language systems in the activity of translation suggested in these metaphors for the act are countered in George Woodcock's description of his translations as the work of the "biographer" with "an inclination to identify." As a result, his translation of Marcel Giraud's book on *Gabriel Dumont* "flow[s] in my own writing and the stylistic tone of my version of Giraud was sustained in the same continuum as that of my other prose" (77). Ironically, this stems from Woodcock's "identification" with Gabriel Dumont, the Métis leader, and not from a recognition of their many differences.

Just such an appropriation of the other through a failure to negotiate differences is central to the theme of the treason of translation analyzed by Deborah Bowen in the single essay in the collection to deal with a language other than French, "Squaring the Circle: The Problem of Translation in *The Temptations of Big Bear*." Developing the distinctions made by Sherrill Grace between metaphoric and metonymic opposition with regard to language in Wiebe's novel, Bowen identifies an opposition of language as parable versus language as proposition. She outlines the importance of the translator in this novel and the ideological implications of untranslatability it depicts as she argues for the necessity of paying attention to "two values, two discourses."

Unfortunately, these insights into the novel are limited by Bowen's failure to problematize Wiebe's attempt at translating the Cree language, though Wiebe has shown the way through the self-reflexivity of his text with respect to translation and in a series of paratextual "prefaces" and "epilogues," questioning "where is the voice coming from." This facet of the collection might be considered 'l'épreuve de la traduction,' where experience modulates into tribulation. The trials of translation though are equally present in this

volume under a consideration of ideology as meaning itself is put on trial in a political court. Implicit in many of the texts, explicit in several, is a reflection on the transformative potentials of translation within cultural institutions as they exert power to appropriate and silence or twist and domesticate the texts of a culture entering into a different literary system. Informed by translation theory grounded in semiotics, discourse analysis and polysystems theory, these essays outline the traitorous potentials of translation where the encounter of text and translator is seen not in light of the personal enrichment of the individual (humanism) but from the perspective of the politics, of the cultural contacts (post-structuralism). In his analysis of some examples of the translation of Québec poetry, D.G. Jones argues for the importance of understanding the contexts or cultural codes productive of meaning in texts and translations. Some texts are more translatable than others, he suggests, because they carry their context within themselves or because the literary institutions of the two cultures coincide momentarily in their semiotic codes. Incidents of non-coincidence are at issue in Kathy Mezei's "Speaking White: Literary Translation as a Vehicle of Assimilation in Québec." Here, she outlines the history of the textual use of English as sign in Québec literature variously as contamination of racial purity, of colonized status or, more recently, of economic ambition. For language, as she quotes Saussure, is "largely responsible for the nation," just as reciprocally, a national culture exerts an influence on language. In the Canadian context, however, there are two languages, a situation of diglossia in which one language is considered to have a venerable written tradition and much prestige, while the other is devalued. This has resulted in Québec difference being effaced, universalized, "mythologized," one could say with Barthes, as a sign in ideology. To illustrate this political appropriation of Québec culture, Mezei identifies three different modes of non-translation or the effacement of the use of English in a Québec text so that the problematic relationship of Québec culture and literature to the Anglo-Saxon North American culture is made invisible. This is not a mistake she argues, for mistakes occur only on the linguistic level: this is a cultural strategy. Representation as mis-representation.

In "The True Quebec as Revealed to English Canada: Translated Novels, 1964-1950," Sherry Simon looks to translators' prefaces to identify translating strategies and ideologies at work in Canadian translation over a century. Paradoxically, these translations are offered not as transformation and betrayal, but as knowledge, as truth. They insist on literature both as a social document and as literature. The concern for authenticity, Simon suggests, comes from the instable concept of author, which was put into question in this period by writers, themselves, through their radical revisions of texts and their denial of authorship when, like Aubert de Gaspé, they

present themselves as "historians." This analysis of the instability of the author, and the consequent indeterminacy of translation, might have led to a materialist analysis of the forces of production visible in nineteenth century fiction, in what was a growing capitalist industry that was constructing the subject position of author as producer of a textual commodity, and trace this through the history of the battles for copyright throughout this period. Simon does not follow this analysis of translation within a history of the developing literary institution, but looks for its textual traces in specific translation practices, in this case, the translation of dialect. A major feature of the historical novel in the tradition of Sir Walter Scott, the use of dialect (like that of English) in literary texts is governed by both socialized and literary norms. A mark of ethnic difference in the one system, dialect is the sign of Romantic individualism in the other. Analyzing the practice of the translation of dialect in four Québec historical novels, Simon discovers a variety of responses to the problems it poses. Dialect may be variously ignored, rendered lexically, rendered systematically or given a dialect equivalent. This question of the translatability of dialect to a translator, those of conforming to the literary norms of the receiving culture as ethnocentric and "hypertextual" (highly literary) texts, or conversely, of remaining faithful to the letter of presenting an ethnographic document of a *different* culture. Though claiming a truth value for translation understood as an epistemological operation, English-Canadian translators in this period in question adopted a variety of strategies and hence established no norm. Lauding both literary and ethnographic truths, the indeterminacy of these translation practices demonstrates the difficulty of English Canada's conceptualization of the Other.

In Annie Brisset's "Translation & Parody: Quebec Theatre in the Making," another set of literary and cultural relations are at play: those of Québec's relationships with the literatures of France, England, the United States, Germany, etc., whose classics are transcoded by Québec playwrights. Theatrical adaptation becomes the medium through which "*la québécoïté*" is produced and may be defined. Brisset's corpus is a series of theatrical productions which occupy an ambiguous terrain between original production and translated foreign work, where by means of the theatrical dialogue or "*le petit discours*," the dramatist addresses the intended audience of "*le grand discours*," on the question of Québec specificity. The theatrical discourse is a privileged terrain for this ideological debate, and consequently is the "preferred area of translation," because it is in the theatre that the linguistic difference between French sociolects, between "franco-québécois" and "franco-français," mainly a phonetic difference, may actually be heard. A major contribution of Brisset's essay is to develop a theoretical framework for homolinguisic translation through an analogy with parody which

becomes a translatable operation in these texts, both recontextualizing texts with respect to literary genre and also with respect to political discourse. Translation and parody are both figures of duplication. Whereas translation traditionally focuses on a coincidence between original and translated texts, parody requires that the difference between two texts be visible in a palimpsestic effect. The coincidence of parody and homolinguisic translation in these theatrical texts has a metadiscursive function, signalling the "this is a translation," function that is central to the illocutionary activity of these texts within the political discourse, where translation signifies the emergence of Québec as an independent culture.

While Brisset's model is a fruitful development in conceptualizing translation as a double-voiced discourse, her analysis also describes the translation practices of one particular facet of the Québec literary institution. In turn, this calls for a more detailed examination of the literary institution as translation practices intersect with other literary and political agendas. Such a study is promised in the title of John O'Connor's contribution to this collection, "Violets in a Crucible: The Translating, Editing, and Reviewing of Canadian Books." Written by someone who, as he tells us, has been actively involved in all these fields, especially in reviewing and evaluating translations for grants and prizes, the essay fails to follow through on this promise, though it hints at some interesting points for further analysis. The importance of publishers and editors in the cultural mediation of translation seems crucial. O'Connor points out the betrayals of translation which result when few editors are bilingual. Again, the presence of large numbers of unread translations which "make mockery of the bureaucracy instituted to promote them," that is the grants given to aid translation, would also point to another area for analysis. O'Connor instead recommends a number of concrete measures be taken to get translations more speedily into the hands of unilingual readers. Unfortunately in this regard, while he refers to the updating of the Social Sciences and Humanities Research Council of Canada bibliography of translations which he carried out some years ago, he does not offer recommendations about how to get it published. O'Connor has a number of quarrels to pick, including that of the failure to choose "authoritative" texts to translate, the neglect of many translators to remember their subservient role with respect to the source text, and the absence of reviews which comment on the quality of translations. However, these do not add up to an analysis of the institution, since they are framed by references to "good" and "bad" translation practices. In these moralistic terms, O'Connor's approach to translation theory is at opposite poles from the other theoreticians of translation for whom there is no such thing as a translation mistake, but only a translation strategy. In "Quebechoes," following immediately in the

review section, O'Connor demonstrates his reviewing practice in a reading that contradicts some of the other essays. In a translation of a Blais novel which *corrects* her English, O'Connor hails as "a reliable echo of Blais's voice," contradicting Mezei's detailed analysis of the same phenomenon as an ideologically grounded effacement of Québec's agon with the English language. Needless to say, the metaphors O'Connor uses to characterize translating — treason and theft for bad translation, the translator as transparent "medium" in good translations — differ from those of the other theorists who speak of translation as dialogue, transformation, parody and negotiation — all active terms — operative within specific historical-social constraints governing the translator's options.

While all the texts offer metaphors of translation, Christine Kleinfeld's "Les transports de la métaphore," foregrounds the metaphorical activity of translation with respect to strategies of rendering metaphor in translation. As her opening line punningly comments, "la métaphore présente un intérêt particulier pour ceux que réfléchissent aux problèmes de la traduction." The types of transportation offered by the various Latin practices of *translatum*, *transferte*, are similar to those of the metaphor which also carries meaning from one system in the terms of another system. The importance of metaphor in our conceptual systems is underlined by reference to linguistic philosophy. Through an analysis of different types of metaphors and different translation strategies used to render them, Kleinfeld examines the practices of translators in the field of journalism with respect to the larger translation models operational within literary translation, the communicative approach with its ethnocentric model of literary identity or "dynamic equivalence," in which the text is naturalized in the target language, and contrary view which insists on the opening of the translation to the foreignness and difference of its operations of transference. Like Simon in her analysis of early translation practices, Kleinfeld discovers no norm, but a variety of approaches in function of a specific audience and instance of translation. In conclusion, contradicting O'Connor, she rejects the old metaphor "traduttore, traditore," offering a new one, "traduttore, trovatore," to emphasize the innovative and creative powers of the translator. In that this discussion of metaphor constitutes a metadiscourse on translation practice which moves between meanings in two systems of signification, this essay comments implicitly on all the metaphorical activity in this collection of essays which is most certainly a *trouvaille*. While metaphors of translation are varied and no norm may be discerned, the essays offer an introduction to the major debates in current translation theory and specific examples of their resonance in a Canadian/Québec context.

Traditionally, *Canadian Literature* has been an instance of non-translation. Despite its subtitle, this special issue is no exception to the general rule: texts on English-Canadian literature are presented in English, some texts on Québec literature in French without abstracts in the alternate language — as is policy in other Canadian periodicals — a case of institutional bilingualism. Since there is no recognition of Québec difference in its title, which is written in the singular, the periodical enacts the model of Canadian literature that critics have come to name after Ronald Sutherland, the "mainstream" model, albeit of the double-centred or 'elliptical' variety. Insisting as it does on unity despite linguistic difference, this model in fact proclaims the unimportance of language which is implicitly understood to be a translucent medium for conveying meaning that is transcendent and recoverable, a mimetic theory of language, one long dominant in the Western tradition. Since it both precludes translation and sets up Canadian literature as a dyad, this model also excludes discussions of immigrant literature in the many languages spoken by the peoples of Canada.

In recent years, especially in the work of E.D. Blodgett, this theory as a Canadian literature has been challenged by a model grounded in a relational analysis of Canadian literatures, a decentred model that would see French and English as two among many intersecting (linguistic) fields. That *Canadian Literature* is shifting its position with respect to these models, from the unitary to the relational figure, is suggested in several of its recent issues on Italo-Canadian writing and writing by immigrants from the Caribbean. The issue on "Translation" is an even stronger sign of transformation, for it is the first issue to focus on language. This is an implicit acknowledgement of language as productive of meaning and so, self-reflexively, calls attention to its own linguistic ideologies. This promise of renewal of the critical discourse in/on Canadian literature is undercut, however, by the apparent editorial disavowal of this project. How else can one read the unexplained ironies of "Editorial" and text? Surprisingly, this issue on translation where all the texts have been carefully unified — the homogeneity extending even to the first of the book reviews (on translations) — has been introduced by "Within Ailing Distance," an editorial on the rise of utilitarianism and the decline in popularity of Dickens' novel, *Hard Times*. The gap between the two discourses is one which, as interpreter/translator, I had trouble negotiating. Perhaps, then, this translation issue is a fleeting aberration or a throwback rather than the sign of a new species emerging to change the trajectory of Canadian literary discourse. Nonetheless, in Van Schendel's metaphor, this volume both indicates and names the practice of negotiating subject positions that would be characteristic of Canadian literatures within a polysemic or relational model of discourse. (BARBARA GODARD, YORK UNIVERSITY)