

himself and his works. This humorous and often ironical view prevents the tragedy in the novel from overwhelming the reader. Many of the sections are narrated in the first person singular and this intimacy is counterbalanced by the distancing effect of the humor. This combination is one of the most attractive and dynamic aspects of *El titiritero*, an exceptional work by a writer whose youth and talent offer a promising future.

Raymond D. Souza

JENNIFER WAELTI-WALTERS
Michel Butor: A Study of his View of the World and a Panorama of his Work 1954-1974.
Victoria, B.C.: Sono Nis Press, 1977. Pp. 159.

In the very first pages of her study, Professor Waelti-Walters informs the readers that she intends to present a synthesis of the totality of Butor's oeuvre rather than an analysis of its individual components. Thus a whole variety of themes, resonances, and echoes appear in her overview, which encompasses the Butorian production of the last two decades. She derives the very schema for her critique from Butor's own pattern as it appears in the review *L'Arc*, No. 39.

Her first chapter deals with main themes and interrelations such as the position of man in the world as well as the writer's role and situation. The sub-themes derive from the dichotomy between reality and dream, time and space, imagination and the expression of reality. Ms. Waelti-Walters sees an evolution from Butor's early *Passage de Milan* (1954) to the later phase which begins at the onset of *Portrait de l'artiste en Jeune Singe* (1967). The fictional universe is seen as a microcosm of the author's self conception. The first few novels indicate a split as expressed by the divided identity theme typified by a mythical rebel hero or antihero such as Horace Buck, Cain and Abel, or Faust.

In *Portrait de l'artiste* Butor speaks in his own name indicating a more integrated fusion of his self and a realization of the connection between history and literature. The emphasis is on the tightly interwoven character of this fiction, and on the echoes and relationship themes which reverberate in all his books.

The second chapter, "Arts et Métiers," presents the juxtaposition in Butor's art, his insistence on the baffling complexity of the world and the didactic mission of the writer who seeks to involve the reader in the novelistic process. Ms. Waelti-Walters elucidates the harmonic patterns: culture seen as a museum in the context of a time and space continuum. The third division is entitled "Sites" and locates man in relation to himself, his surroundings, and other people. The geographical locations allude to a deeper network of significance. The fourth chapter, "Musées," deals with Butor's hermetic quality which comes to the fore especially in *Portrait de l'artiste*. The museums as typified by the German Harburg castle provide a strong link with Alchemy, the *Book of Dreams*, Mann's *Joseph in Egypt*. Butor sees museums as dynamic centers of culture and takes upon himself the role of a Mentor amidst their mazes.

"Spectacles" is the fifth chapter. There again Ms. Waelti-Walters distinguishes between imaginary and real plays such as *Votre Faust*, *Mobile*, and *Où*, a Zuni dance celebration which is a total experience embodying religious beliefs, music, decoration, and myth. Spectacles are seen as collaborative performances with ritual involvement of the collectivity. The sixth chapter "Livres" sees the novel as a tool for linking the past to the future and a way to a new and greater realism. The public must learn to look for a deeper meaning and decipher the subtlest clue. Quotations and influence play a major part in an intricate literature interwoven with a rich pattern of structures.

Literature is considered as a social force which leads towards greater awareness. Like the spectacles, sites, and museums which represent artifacts of the past, the book must incorporate these elements in a creation of the present.

The seventh and last chapter deals with man's place in the modern world. The reader, like the author, must undergo his own journey or quest. He must be cognizant of the past; learn the myths of his culture.

Salvation may be garnered by the would-be initiate through skill and the use of language. Ultimate communication is the goal, not only by the oral-aural message but by visual imagery, musical counterpoint, and the transmission of civilization from generation to generation.

Although Professor Waelti-Walters's study appears repetitious at times, this is an inevitable feature since resonating themes are inherent in Butor's entire production. The critic's book must be commended for making a difficult author readily accessible even for the uninitiated reader. She effectively convinces the public that the New Novel as conceived by Butor can be easily deciphered with a bit of effort. She also shows with surprising clarity that under the multiplicity of interwoven structures there lies a basic unity.

Adèle Bloch

H. A. BOURAOU

Structure intentionnelle du Grand Meaulnes: vers la poème romancé
Paris: Librairie A. G. Nizet, 1976.
Pp. 224. \$7.00.

H. A. Bouraoui's study of Alain-Fournier's novel *Le Grand Meaulnes* (1913) was inspired by the critic's perception that a literary text, if liberated from critical preconceptions, dictates and generates the methods of analysis appropriate to it. As he articulates his purpose, "Notre intention délibérément choisie était d'élaborer une critique qui soit parallèle à la matière critiquée tant du point de vue forme que style et présentation" (p. 28). While Bouraoui utilizes a structuralist approach, his focus is on the *intentional* structure of the work. He does not straitjacket the novel by superimposing on it the technocratic jargon of linguistic structuralism, but rather weds the contours of Alain-Fournier's own creative process. Lest he should seem to be trespassing on the minefields of W. K. Wimsatt's "intentional fallacy," Bouraoui distinguishes clearly between the author's conscious intention and the intention of the work, which often transcends that of the author and which may be allied to his subconscious.

His basic premise is that, in the case of *Le Grand Meaulnes*, the intention of the work can most effectively be derived from a study of its salient feature, the constant repetitions of leitmotifs in each of the three major parts of the novel. He performs a close—indeed exhaustive—investigation of the text. He brings to bear on prose fiction the precise yet imaginative analysis one usually associates with a New Critical reading of lyric poetry.

Bouraoui accomplishes a threefold purpose: developing a new theory of intentional structuralism; illuminating a much misunderstood text often dismissed as an adolescent dream; and imbedding the whole in the literary history of Alain-Fournier's period and of ours. Professor Bouraoui's critical microscope focuses on certain *foyers* of microcosms in the novel where the poetic leitmotifs coalesce. He selects the "Chambre de Wellington" as the *foyer* of the first part, where the clowns prepare for the magical fête which we later learn is Frantz de Galais's abortive wedding to Valentine. In this part Augustin Meaulnes, the protagonist, plays the role of spectator, or of artist collecting his materials, and Yvonne de Galais, Frantz's sister, is present by her absence. The pantomime of one of the clowns, Ganache, Frantz's lieutenant, affords a serio-comic vision of the human condition in the second part. In Part III the two chapters, "Une Apparition" and "La Grande Nouvelle," form a diptych, in which François Seurel, the principal narrator, mistakenly sees the Frantz-Valentine "panel" as completely separate from the Meaulnes-Yvonne, whereas in fact the two couples are tightly linked in ways François cannot suspect.

While the "Perspective historique" is concentrated in a brief chapter at the end of Bouraoui's text, the telescopic vision is implicit throughout the close reading. The critic moves subtly in and out of the text, disengaging a portrait of the writer and his craft from internal evidence and supporting it with the external evidence of Alain-Fournier's earlier work, *Miracles*, and of the *Correspondance* with Jacques Rivière, Alain-Fournier's brother-in-law and the most influential critic of the time. Bouraoui convincingly demonstrates that the literary allusions of both the creative work and the letters reveal in Alain-Fournier a young poet-novelist-critic preoccupied with speculations on the nature of fiction. In 1913 Alain-Fournier and Rivière, like their contemporaries Joyce,