

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,

Proust, and Gide, were reflecting on the functions and future of the novel. The arts of fiction and of poetry were interpenetrating to a degree prefigured only by Flaubert, James, and Conrad in the nineteenth century.

The microcosms of *Le Grand Meaulnes* are themselves evocative of Joycean epiphanies. They reveal Alain-Fournier making the transition from the *poèmes on prose of Miracles* to the *poème romancé*, a progression analogous to that of Joyce who moved from the lyrics of *Chamber Music* to the short stories of *Dubliners* to the poetic novel, *A Portrait of the Artist as a Young Man*. At the very outset, Bouraoui compares *Meaulnes* to Joyce's *Portrait*, asking the searching and disquieting question, "Si Joyce était mort très jeune, aurait-on également réduit son oeuvre à une autobiographie romantique?" (p. 12). He demonstrates cogently that Alain-Fournier's novel, like Joyce's, represents an artistic, rather than personal, autobiography. Bouraoui effectively accomplishes what he originally set out to do, that is, "de faire une analyse structuraliste de l'oeuvre d'Alain-Fournier pour montrer qu'il était, comme Joyce, à la recherche d'une esthétique du roman, partant de ses aventures personnelles pour les transformer en expériences poétiques" (p. 13).

Bouraoui's methodology is extraordinarily free of the cant and intolerance in which so many critical schools become mired. His reading is deliberately eclectic in its attempt to bridge the gap between New or Formalist Criticism and the history of ideas. He combines the virtues of existing critical modes and ultimately arrives at a new vision. First and foremost is a Georges Poulet-like phenomenological penetration of the mind of Alain-Fournier, joined to a Bachelardian analysis of the elements—earth, water, air, fire—which provide the raw materials for the adventurous adolescent *Meaulnes*, Alain-Fournier's artist-figure. The Freudian implications of the second hero's, François Seurel's, relation to the heroine Yvonne, *Meaulnes*'s young bride, are explored. Bouraoui's treatment of the antihero, Jasmin Delouche, his mother, and the townspeople affords a Lucien Goldmann-like perspective on the mediocrity of bourgeois society.

By tracing the literary allusions related to each of the three principal male characters—*Meaulnes*, the epic hero; François, the Flaubertian realist trying

to be a romantic; Frantz, the somewhat specious hero of melodrama—Bouraoui parallels *Meaulnes*' quest for the Holy Grail with Alain-Fournier's own search for style: ". . . je veux qu'il continue à se chercher et à tâtonner délicieusement, comme des mains, dans l'obscurité sur un adoré visage de femme" (quoted by Bouraoui, p. 17). Like his hero, *Meaulnes*, Alain-Fournier makes existential choices at each "croisement de routes" in the novel.

Bouraoui's analysis of *Le Grand Meaulnes*, performed with rigorous, meticulous scholarship as well as creative imagination, invites us to exploit the multiple possibilities of dialogue between the creative and critical spheres. Thus an innovative, self-reflecting poetic novel, or *poème romancé*, has radiated an innovative critical methodology.

Elizabeth Sabiston

RICHARD J. FINNERAN, ED.  
*Anglo-Irish Literature: A Review of Research*  
New York: MLA Publication Center, 1976. Pp. 616. \$18.00.

Scholars with an interest in twentieth-century Anglo-Irish fiction and an anticipation of bibliographies will be disappointed in this volume. It contains major bibliographical essays on seven outstanding Anglo-Irish writers but only two are writers of fiction, James Joyce and George Moore, and Moore's best fiction was completed around the turn of the century. Only one of the minor essays is devoted to a twentieth-century fiction writer, James Stephens, an engaging writer but not in the major tradition of the century's fiction. This slight yield is regrettable, particularly in view of the inclusion of Bernard Shaw and Oscar Wilde, writers who could be included only by a too-liberal use of the term "Anglo-Irish."

Curiously, while ignoring modern fiction the volume devotes a lengthy essay to modern drama, though the editor's purpose, "to provide essays on writers of