

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.

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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

Anglo-Irish background whose careers have been completed," would seem to call for an inclusion of fiction writers as well as dramatists. A student of modern Anglo-Irish fiction can only wish that the editor had deemed it appropriate to include the following: (1) Those fiction writers whose careers were terminated though their lives had not (2) Those whose careers and lives have been terminated (3) the contemporary fiction writers. In the first case such prolific and influential writers as Liam O'Flaherty and Kate O'Brien would have been included. In the second case some consideration would have been accorded Brinsley MacNamara whose early (c. 1915) realistic novels (e.g., *The Valley of Squinting Windows*, *The Clanking of Chains*) were intensely influential, and Frank O'Connor whose brilliant fiction illuminated Anglo-Irish literature for thirty years. In the last instance an essay similar to that on modern drama could have been of great value with bibliographical references to such writers as Brian Moore, Edna O'Brien, Michael McLaverty, Mary Lavin, Benedict Kiely.

Those scholars of Anglo-Irish literature who do turn to the volume for its relevance to fiction will find the essay on James Joyce to be the most recent and most inclusive to date. It includes primary bibliographies, secondary bibliographies, and surveys of criticism, manuscript holdings and catalogs, editions, concordances, textual studies, biography, memoirs by contemporaries, background and milieu studies, and finally, bibliographies relevant to individual works, all of it both descriptive and evaluative.

In summary, the student of Anglo-Irish fiction must await other descriptive and evaluative bibliographical efforts which may explore immediate and perplexing problems. Conspicuous among these problems are the comparative merits of a multitude of the century's writers of fiction (O'Faolain, O'Flaherty, Colum, Purcell, Kate O'Brien, Austin Clarke, MacNamara, and so forth) and such issues as the absence of an Irish critical atmosphere, the presence of a "Catholic" critical atmosphere, self-exile of Irish fiction writers, censorship, problems of publication, and the identification of an Anglo-Irish writer. Perhaps this volume will be an encouragement to that effort.

Frank L. Ryan

JANE RULE

The Young in One Another's Arms

New York: Doubleday, 1977. Pp. 204. \$6.95.

Jane Rule's latest book, *The Young in One Another's Arms*, concerns the relationship of Ruth Wheeler, a boardinghouse keeper in Vancouver, with her "family," which consists of her boarders, her mother-in-law Clara, and her usually absent husband Hal. The group gains and loses members but finally consolidates into a cohesive unit knit by mutual affection and shared experience. When the boardinghouse ceases to be, this group moves to Galiano Island to operate a small café and generally do good deeds for the local population and thus overcome the general antipathy to "hippies" which their mode of living originally occasioned.

As the title suggests, this novel "is no country for old men"; there is altogether too much turbulence for those seeking solutions rather than problems, peace rather than strife; it is overgenerously peopled with stereotypical representatives of contemporary life: the high-minded American deserter from the Vietnam situation (Arthur and Tom); a foul-mouthed, socially conscious, sexy, cop-hating, warm-hearted female radical (Gladys); an intellectual (Ph.D. in English; reads Dickens) who has to discover whether she prefers men or women in bed (Mavis); a super-affectionate, super-efficient, super-intelligent, super-sensitive, scintillating black homosexual on the run from the American police (Boy); a dope addict who turns into a law student and establishment man (Stew); police officers who threaten the "family," and disrupt it by "kidnapping" and "murder"; a silent creature devoted to a trivial routine, who cracks when confronted with change (Willard); the old lady invalid who bird-watches and appears wise (Clara); a short little tough guy who bullies his women (Hal, Clara's son and Ruth's husband); and finally, the mothering and devoted landlady, Ruth, brooding over them all.

With such a cast, the action cannot avoid being melodramatic, and is unlikely to teach soul to "clap its hands and sing." The catalog of disasters that occur in the novel creates a perversely unbalanced view of life. These violent "accidents" characterize human experience as it is in