

wrote in the erotic code of another generation certainly helps to explain their tremendous popularity. Thomas Wymer has a provocative essay, "Perception and Value" that places science fiction in the context of Enlightenment and romantic ideas, and Patricia Warrick's "The Man—Machine Intelligence Relationship" is a valuable addition to the perennial discussion of this topic.

Finally, in "Theology, Science Fiction and Man's Future Orientation," Norman King says, "Man, as science fiction recognizes, is a being who relentlessly searches for meaning and purpose in his life, yet is also threatened by anxiety, death, and meaninglessness. . . . Science fiction thus poses to theology the challenge of discovering and articulating ways to affirm that the quest of man is not in vain, that the human enterprise is of value" (p. 257). *Many Futures, Many Worlds* is a valuable book, both for those who have a special concern for science fiction and those whose interest in literature is more general.

William Prouty

#### KURT J. FICKERT

*Hermann Hesse's Quest: The Evolution of the Dichter Figure in His Work*  
Fredericton, N.B.: York Press, 1978. Pp. IV, 159. Cl. \$11.50, Pa. \$6.50.

Kurt J. Fickert, Professor of German at Wittenberg University, has—since 1960—published several essays on Hesse. In this book, he reexamines Hesse's life and work paying special attention to Hesse's attitude towards the term *Dichter*—how Hesse understood the term and how he applied it to himself at different periods of his life.

Fickert proceeds chronologically; he first presents young Hesse who is "clearly under the influence of the German Romantics, with Novalis, in particular, serving as Hesse's guiding light" (p. 15). The *Dichter*, at that time, is a sort of prophet

or saint, chosen by God, something exquisite, but often "doomed to martyrdom" (p. 39). 1915 represents a "demarkation line" (p. 56) in Hesse's life; psychoanalysis and other experiences led Hesse to writing *Demian*. A *Dichter* is now "a man who can, only as a writer, truly attain realization and formulation of his essential nature" (quote from Hesse, translated by Fickert, p. 56). The role of the *Dichter*-artist, his relations with society, which needs him in order not to stagnate, are central topics in almost all of Hesse's later works. Hesse felt now that, as a *Dichter*, he had a heavy and important task; he had to live, think, and write truthfully and uncompromisingly. His final masterpiece, *The Glass Bead Game*, "tends to be a semi-allegory about *Dichtertum*" (p. 134).

Fickert's interpretation of Hesse's main novels after 1919 is—from the point of view he has chosen and to which he limits himself—enlightening and convincing.

Ingrid Schuster

#### A. H. GOMME, Ed.

*D. H. Lawrence: A Critical Study of the Major Novels and Other Writings.*

Sussex: Harvester Press, 1978.  
Pp. 224. £11.50.

These essays cover a wide variety of Lawrence's works. Four are concerned entirely with his novels: *Sons and Lovers*, *The Rainbow*, *Women in Love*, and the first *Lady Chatterley's Lover*. The others cover Lawrence and English prose, the *England my England* stories, the *Ladybird* tales, poetry, art, and a survey of the works written in the six years after *Women in Love* (the essays on American literature, the Psychoanalysis studies, *Aaron's Rod*, *The Lost Girl*, and *Sea and Sardinia*). Most of the essays deal, therefore, with Lawrence's prose writings and not with his novels, as one might expect from the subtitle. There are also a chronology of Lawrence's life and a short bibliography.

The goal of the book, stated in Gomme's preface, is to "suggest new openings into what we may think is familiar territory";

some of the essays are only partially successful in this. Gomme's essay "Jessie Chambers and Miriam Leivers," which questions whether Miriam had a chance against "the alliance of Lawrence and Paul," does not add new insights into the novel. The essay on Lawrence and art first assesses Lawrence's painting and his art criticism and then attempts to put Lawrence's art criticism into the tradition of that of Hegel, Merleau-Ponty, and Wittgenstein; yet these parallels are treated too superficially. Some of the essays are occasionally marred by exaggerated claims and inappropriate comparisons. The opening passage of the preface, for example, compares Lawrence's difficulties during World War I with the persecution suffered by such Russian writers as Pasternak, Solzhenitsyn, and even Mandelstam who "was harried round Russia for ten years and finally done to death"—hardly an apt comparison.

Some of the essays, though, are very fine. Drain's essay on *Women in Love* analyzes alienation and role playing. Daleski's essay treats the depiction of relationships in the *Ladybird* tales as exploratory ventures leading to *Lady Chatterley's Lover*. Pritchard's survey of the works following *Women in Love* explores the theme of the isolated outsider and the concept of singleness, and Strickland's essay on the first *Lady Chatterley's Lover* is particularly useful for its discussion of Lawrence's humor, something that has been neglected by many critics.

This, then, is a very mixed collection. Some of the essays do not suggest new openings but others do indeed give us new perspectives on Lawrence. For these, the book is worthwhile.

Jenny Michaels

## RÉJEAN DUCHARME

### *Les enfantômes*

Paris: Éditions Gallimard, 1976.  
Pp. 285.

In the form of a memoir composed in an attic by the light of a single flickering candle, *Les enfantômes* traces the "odyssée improbable" (p. 63) of the "tartelu" Vincent

Falardeau from his childhood through his marriage near the end of World War II to his middle age. As in *L'Avalée des avalés*, *Le nez qui voque*, and *L'Océantume*, Ducharme's first three novels, astonishingly brilliant coruscations of philosophical wit and literary-historico-geographical erudition, the protagonist's odyssey may be described analogically as a "plongeon dans l'abîme émotif" (p. 12) of contemplation, where "le mouvement circulaire de la pensée" (p. 66) rules. Projected on the screen of his "rêves baroques" (p. 13), Vincent's life mirrors the truth of Schiller's maxim in the *Hyperion Fragment* ("Wir sind nichts; was wir suchen ist alles"; p. 116). The truth of this existentialist credo ironically leaves each individual in a hellish isolation (Sartre inverted) as on an "île immatérielle" (pp. 83, 85, 93, 116, 187, 266, 283). There, Vincent and his sister, Féérié, his symbolic twin mirroring his own mind and past, are separated from all others by a "fossé circulaire" (p. 85); they live their spiritual existence "tous les deux tusseuls ensembles" (pp. 36, 49, 72, 109, 121, 147, 266). The peripeties of Vincent's wanderings in love, sex, and politics are pointless ("Sans but. Sans joie. Sans tristesse. Sans vitesse. Sans rien enfin," p. 134), for he lives in an element without any "limite sensible" (p. 283), "l'absolu, l'infini" (p. 259), a kind of "jungle intérieure" (p. 247). His existence charts the principle of vertigo underlying the universe: ". . . tout dans nous faisait voyage rond comme les planètes dans le ciel, les atomes dans le sodium" (p. 231).

As an analogical study of politics, centered on the Eastern Townships and the Ottawa Valley, the novel is provocative and perceptive. As a baroque dreamer fond of citing James Joyce and Homero Aridjis, and given to a "metaphysical" play of word and idea, Vincent observes that love must be "sans équivoque" (p. 162): one partner must surrender his personality and past to the other so that both may live together in harmony. His marriage to Alberta/Ontaria Turnstiff, a daughter of "la clique presbytérienne" (p. 209)—a nice inversion of a convention of Canadian fiction as found in Ronald Sutherland's *Lark des Neiges*, for example—cannot succeed because neither will abdicate. His wife takes refuge in a self-pitying narcissism, and Vincent comes to learn that he cannot love, for his circular turn of thought, reflected in puns of various degrees of brilliance, for example, leads him to a "cul de sac," "le vide"