

mass exiles which followed the Nationalist victory in the Spanish Civil War; regional exile (where one lives in the homeland, but abandons the hometown, local region, or *patria chica*); residential exile (where one remains at home and is sometimes conscious, but usually unconscious, of the hollow left in the cultural entity after the exodus); and inner exile (which Ilie confines to the "disaffected sectors within the landed population as they relate to official culture" (p. 6). Ilie then dedicates the remainder of his book to the study of the effects that a catastrophic exile has on the population that remains behind.

Certain chapters stand out. In "A Literary Approach to Exile" (pp. 59-71), Ilie analyzes the ways in which the fact of exile effects a writer's perception of space and time. He comments on the seeming irrevocability of linear journeys, on the significance of labyrinths and hollows, on the meanings of circle and center (p. 60). Then, in a section on "Imagination Against Sterility," he remarks that "the historical examination of texts by exiled poets from the seventeenth century to the present . . . demonstrates a self-renewing cycle of vitality and despair" (p. 68), for even creative writers require communication with a cultural source of energy which the exiled writer frequently lacks.

In "A Culture in Exile from Itself," Ilie reflects on the necessity of differentiating between the diagnosis and the state of the diagnostician. This has particular relevance to the officially acceptable literature of Franco's Spain. The final three chapters are devoted to probing single works which illustrate a major feature of the exilic phenomenon in Spain ("Clandestinity and Marginality"); examining numerous works by an individual author in order to outline the evolution of his treatment of exile ("A Case History of Self-Exile: Juan Goytisolo"); and tracing at least one major theme through diversified texts and authors in order to confirm its pervasiveness ("The Prisoner Sensibility").

In my opinion, Paul Ilie has produced a masterpiece of social and literary psychology which should be appreciated by all readers of post Civil War Spanish literature. Students and critics of the Spanish modern novel should be particularly interested in Ilie's perceptive ideas on, for example, Juan Goytisolo's works (*Señas de identidad*, *Reivindicación del conde don Julián*, and *Juan sin tierra* are all examined).

Literature and Inner Exile will also be appreciated by all those creative artists and literary critics who have been forced to live in an alien society, who have voluntarily emigrated, or who have found themselves in a state of alienation or "inner exile" from the values of their own times, for *Literature and Inner Exile* is a vital book with much to say to many of us.

Roger Moore

ROBERT PINGET

Fable

Trans. Barbara Wright. New York: Red Dust, 1980. Pp. 63. \$6.95.

The translator of a Pinget novel has none of the reassuring props of coherent narrative, consequential plot, and well-fed characterization. One has nothing but the homelessness of words: tones and resonances circulating, naively and tragically, immaculate and stained, in the shifting space of an inner ear.

The domain of *Fable* is one of apparitions and eclipses, focus and fade, where vagrants between dark and light simultaneously invoke and resist a slow-moving death amidst their own mental and verbal clichés. It is a work of strange dualities: blunt rustic solidities and nebulous distress signs; small protective havens or enclosures and universal vulnerability and fear; absences which give support and presences which cause collapse; vast stretches of time reduced to mere polyphotos and tiny passing images blown up to become enormous quagmires of anguish; an innocent delicacy of first blooms and a savaged, outraged beauty; notes of the deepest seriousness and superficial scribble, life's fragrant formulae and a froth in the mouth, elegies, and hiccups.

The style allows no anchorage. Snatches are caught and lost. Uprooted things are replanted ad infinitum. Harmonies dislodged are as quickly mutilated or congealed. Fluid laments soar momentarily and die amidst angular blocks. A phrase is at one instant an occupant and then an exile. As time goes lurching beyond all

chronological interpretations, disparate tones seek to find a common voice: Narcissus aspires vainly to become himself. The entire text is indeed a kind of death mask: a ludicrous and tragic travesty of itself, celebrating its own impossibility.

Fable, mirrorlike, elaborately describes the difficulties of its own translation, difficulties which Barbara Wright has resolved with hardly a false note and many a deft, suggestive touch. What fineness of ear is needed to auscultate that "head full of sighing words," to capture all those "particular resonances, brief echoes, trenchant voices" which never cease to traverse the text, to register the variable palpitations and subterranean murmurs of "a voice, an inflexion, an accent, a second breath, a semisilence and then nothing, nothing"? And what sensitivity and balance are required to "move words around, a sublime game," to maneuver into position those "insubstantial passageways," to negotiate interminably those "crossroads of possible directions," and to handle with tact the "ineffable weft, warp, web of concomitant, coexistent, interchangeable states" which is the artistic marvel of *Fable*. Do not fail to read this recent voice of Robert Pinget.

Peter Broome

DEIRDRE DAVID

Fictions of Resolution in Three Victorian Novels—North and South, Our Mutual Friend, Daniel Deronda
New York: Columbia University Press, 1981. Pp. 209.

The title of Professor David's book informs us of what we will find and what we will not; it does not promise a general

approach to Victorian fiction or even a thorough discussion of some major Victorian novelists. Instead, the book treats three novels by three novelists; the works considered are not each author's indisputable best or most typical, though David says they are "well-known," nor is her selection of writers a reliable guide to the merits of Victorian novelists (Trollope's Palliser books appear occasionally for the purposes of comparison, but Thackeray is mentioned only briefly and Hardy and Meredith not at all). So, since the book is limited in the number of writers and the stature of the books discussed, Professor David's success depends on the extent to which she can trace her chosen theme in these three novels and the degree to which such an approach allows her to comment on the novels in a fresh way.

From the premise that Victorian novels were largely written by the middle class for the middle class, David explores the ways in which Mrs. Gaskell, Dickens, and George Eliot portray social problems and conflicts to develop tensions which are resolved, she argues, by the use of fictions: in other words, each novel describes social issues in relatively objective terms (she makes considerable use of the analyses of Marx and Freud, though not necessarily of their conclusions), and then the novelist offers a solution to these problems in terms which are imaginative or, to use Professor David's term, mythical.

North and South, of course, presents the conflict between the faded gentility of the South and the new industrialism of the North on the one level, but the more important struggle is that between mill owner and worker. In David's argument, Mrs. Gaskell resolves this confrontation by mollifying Nicholas Higgins's rough working-class ways so that consensus is possible between Higgins and Mr. Thornton beyond their roles in union or management. Thus, Gaskell's myth of class cooperation based on individuals—whether Higgins and Thornton or Thornton and Margaret Hale—is used to resolve, however ambiguously or evasively, the central social conflicts of the novel.

Dickens in *Our Mutual Friend* shows a society permeated with restless discontent, though this problem can be focused on the dual issues of class consciousness (and by implication, the class structure) and money. Class and money are the strong forces