the "problem of ethnic destiny" which Philip Roth continues to address? (p. 82). After admitting that in each case the implicit answer is "No," Molesworth asserts that it is Barthelme's lack of these concerns that makes him "less than a major writer for many readers" (p. 83). But for Molesworth, and for me, paradoxically, "it is this very absence of a central philosophical, historical, or metaphysical given that makes Barthelme an important if not a major writer" (p. 83). Barthelme *is* holding up a mirror to modern life; some people just dislike seeing assorted fragments reflected in the mirror.

Catherine Dobson Farmer

KAREN LAWRENCE
The Odyssey of Style in Ulysses
Princeton: Princeton University, 1981. Pp. 229. $18.50.

Karen Lawrence's penetrating study of narration in *Ulysses* grew out of her doctoral dissertation at Columbia. Lawrence's book builds on much recent criticism including Michael Grodon's *Ulysses in Progress*: it examines stylistic and narrational shifts across episodes in the novel and the effects of such "experiments on the reader's expectations" (p. 6). Like Grodon, Lawrence believes *Ulysses* "changes its mind as it progresses and forces a corresponding change of mind in the reader" (p. 6). While these days this isn't a radical thesis, Lawrence develops it thoroughly and well.

Most of Lawrence's book is devoted to Episode 7 and Episodes 10-18 of *Ulysses*; the first chapter of the text, however, looks at *Dubliners*. Lawrence contends that Joyce's work with free indirect style and other experiments with language in *Dubliners* were "important precursors" to his invention of narrational masks in the later episodes of *Ulysses*. An examination of *Ulysses*'s early episodes follows her discussion of *Dubliners*. When Joyce first began work on *Ulysses*, Lawrence points out, he planned to revise his aesthetic of "scrupulous meanness" of *Dubliners* and instead, to balloon the events of a single day, reporting fully and from numerous perspectives the lives of at least two Dublin citizens. No one incident stands out in the novel, and as Lawrence observes of the early episodes, narrative conventions are here firmly established: both traditional third-person and stream of consciousness.

The other chapters of Lawrence's study are devoted to examinations of separate episodes or clusters of episodes: one on "Aeolus"; another on "Wandering Rocks" and "Sirens"; another on "Cyclops," "Nausicaa," and "Oxen of the Sun"; and separate chapters on "Circe," "Eumaeus," "Ithaca," and "Penelope." In her discussion of each episode, Lawrence traces the gradual breakdown of traditional style, sometimes through parody, leading to the construction of a new novel form. Writing of "Aeolus," for instance, Lawrence examines the reader's task in confronting the narrative and "micro-narrative" of this episode. According to Lawrence, Joyce deliberately altered the text from its original published form (by introducing interruption and double writing) to anticipate "the antics of the later chapters and to give the reader early notice that the form of the novel was becoming obsolete" (p. 57). Describing the style of "Wandering Rocks" as "meticulous" (p. 83), Lawrence shows how the episode, despite its "familiar techniques of narration" (p. 83), accomplishes a decidedly unfamiliar goal: the defamiliarization of reality. In her discussion of "Sirens," Lawrence explains how earlier chapters anticipate its narrative techniques and later episodes repeat them in the creation of text as "verbal composition" (p. 91). Writing about "Cyclops," Lawrence reflects on the interruptions of the "public" narrator through whom "excess becomes the mode of writing" (p. 102). In "Nausicaa" too, she writes, Joyce creates parody through excess, this time in the indirect monologue of Gerty McDowell. And in "Oxen of the Sun" a compendium of styles, none of which is neutral enough to serve as model or moderator, present "different versions of the story" (p. 139) none of which tells the "truth."

In her chapter on "Circe," Lawrence explores the implications of having drama rather than the narrative perform the storytelling function. In "Eumaeus," she claims that Joyce returns to narration, but this time "precision is exaggerated into punctiliousness, the literate diction cedes to faded elegance and cliche" (p. 165). In this chapter, as Lawrence points out, Joyce has his narrative make errors in diction as "scrupulously" (p. 167) as earlier narrators have chosen right words. Describing the "Ithaca" as the "climax" of *Ulysses*'s move away from traditional fiction, Lawrence discusses the mask of science (one of "displacement") put on by the narrative mode of the episode. Finally, the form of the "Penelope" episode is, she writes, "a coda to the main progression of the book's styles and plots" (p. 203).

Lawrence notes, nevertheless, a paradox between the definitiveness of the "Ithaca" and the seeming formlessness of the "Penelope." Although one might assume that "Penelope" undercuts the tying up, the resolution of events of "Ithaca," is, says Lawrence, more definitive, more complete.

Mary Beth Pringle

MARY BETH PRINGLE and ANNE STERICKER, EDS.
Sex Roles in Literature
New York: Longman, 1980. Pp. 286. $8.95.

As the editors state in their introduction, *Sex Roles in Literature* rose out of their frustration when trying to teach classes of an interdisciplinary nature: Pringle's field is literature and Stericker's is psychology. Therefore they decided to write a textbook for a course that one imagines they shall continue to use as they continue to teach this course. It comes complete with exercises and, in case the student is in doubt, the excerpts which alternate between literary texts, sociological and psychological tracts, and children's primers are divided into three categories with introductions by the two editors which tell the reader what he (she) is going to find in the excerpt, and the index lists each excerpt by title and author as well as a short phrase (between parentheses) which more succinctly summarizes what the editors want the reader to find in that particular excerpt; e.g., in the third section, entitled "Breaking Free of Stereotypes" (Selections show individuals who do not conform to conventional roles for men and women), the reader is told that there is a selection "dealing with nontraditional behavior for children and adults. Stan and Jan Berenstein's *He Bear She Bear* offers children a variety of things to do and ways to be. This book is one of many published in the last decade that present to preschool-aged children a genderless view of occupations and activities. Boy and girl bear alike can repair and paint things, build and tend things, drive a truck, knit a sock, put out fires, play a tuba, be a firefighter, a teacher, a jet pilot, or an architect." Then the reader is asked to compare these emancipated vermin to the sex stereotyped children in the story, "Boys like to Play," in Part I (which is entitled: "Development of Sex-role attitudes," material that emphasizes the roles of parents, peers, and social institutions in sex-role formation."

The editors undoubtedly spent a good deal of time compiling this anthology—one would like to know what texts they discarded and why—and it must be of great service to them in their courses. (Pringle teaches "college literature and composition," and Stericker "specializes in sex roles and sex differences" in her teaching and research.) One would hope that it would be of interest and help to others teaching similar courses: one wonders if such a textbook would be of use to anyone who was neither taking nor teaching such a course.

Sex Roles in Literature demonstrates that an interdisciplinary approach is certainly an advance over narrow departmentalization, but it is not without its dangers. In this instance, the distinct values of literary art can be obscured by the uses of less discriminating pedagogy of the social sciences. Hence a tendency to equate a superb story of Eudora Welty, say, with an excerpt from *Modesty Blaise*, or to contrast research from Lawrence S. Kubie with observations from Helen Andelin.

It is rather sad to note that the editors, both women, chose to dedicate their book to their mothers, "two people who gave us choices." Does this mean that they have stereotyped the men in their acquaintance as persons who gave them none?

E. P. Mayberry Senter

REINALDO ALCÁZAR
El cuento social boliviano
La Paz: Editorial Alenkar, 1981. Pp. 378.

Bolivian fiction has always keenly reflected the social and political history of Bolivia and its people. Fiction writers in that country constantly took the direction of the social protest and the style and themes they adopted were those of Socialist Realism. Alcázar's book purports to analyze Bolivian short stories that undertook to lead the working masses of the country to open re-