

of his courage not to play false to the integrity of his perception. Wolford respects that integrity, as he must. At the same time, he respects earlier critics even when he disagrees. He particularly acknowledges his debt to previous studies of Crane's Impressionism, from Sergio Perosa to Milne Holton and James Nagel, who recognize Impressionism as a mode of consciousness that well-served the realist teller of tales in dramatizing the authenticity of successive moments of usually fallible human perceptions. Wolford is equally honest in acknowledging the ambiguities the still elusive Crane puts in the way of those who would probe the secrets of his mind and art. Crane leaves challenges yet to be met or even perceived, but Wolford has met the challenge he faced and may be said to have subdued it. He offers an argument subtle and sensitive to shadings and shiftings that students of Crane will now have to contend with.

Edward J. Hughes

*MARCEL PROUST: A STUDY IN THE QUALITY OF AWARENESS*

Cambridge: Cambridge University Press, 1983. Pp. 212,  
\$39.50

Reviewed by Patrick Brady

In this study, much space is devoted to such minor, juvenile works of Proust as *Les Plaisirs et les jours* and *Jean Santeuil*: a quarter of the volume is devoted to them. This has the effect of de-emphasizing the primacy of *A la recherche du temps perdu*: the focus is placed less on the one great masterpiece (which Hughes calls simply "the main novel," p. xii) than on the author as source of a number of works. Such an approach is related less to New Criticism (Murray Krieger's "contextualism") than to the *critique d'identification* of the Geneva School. Moreover, the emphasis on the sixty-two *Cahiers* and other manuscripts relevant to the *Recherche* displaces the treatment away from criticism towards scholarship and the narrower, professional public willing to take an interest in the composition of the work. The approach is markedly genetic.

Hughes shows an admirable rigor in avoiding the suspect appellation "Marcel" for the narrator, whom he calls simply "the Narrator." However, he fails to distinguish between the narrator and his younger self, the protagonist, and this results in unfortunate expressions such as "the young Narrator" (p. 162), "the adolescent Narrator of Balbec" (p. 167). The adolescent was not a narrator, nor is the narrator an adolescent.

Scant attention is given not only to the *madeleine* and other catalysts of *moments bienheureux* (this is defended by reference to the work of Roger Shattuck), but also to such crucial incidents as those involving the good-night kiss and the steeples of Martinville (pp. 70, 76, 89, 170).

Greater rigor might have been applied to the investigation and use of previous Proust criticism. On the one hand, critics are quoted saying things that are obvious and banal (e.g. Cocking, p. 61). On the other, knowledge of the critics is regrettably incomplete. A familiarity with René Girard's recent study of narcissism would have contributed to a more subtle understanding of the protagonist's idolatry of the girls of Balbec, which Hughes deals with many times (pp. 59, 104, 108, 112, 127, 129, 132).

Much that is said here has been said before by others. The discussion of the use of botanical imagery for women the Narrator (like the protagonist) is attracted to (pp. 135-37, 140, 145-52) is one example. Moreover, one regrets the apparent failure to realize that this is part of a general reification of people, which has its pendant in the anthropomorphizing of things.

Statements like the following are somewhat baffling: "Commentators have often gone only as far as Proust's own theorizing will take them" (p. 7); the statement would be untrue except for the use of "often"—which makes it quite uninteresting.

Finally, the book smacks too much of the thesis—there are too many (and too lengthy) statements as to what will be done later and recapitulations of what has been done earlier.

The strength of the study lies in the familiarity it reveals with the whole of the Proustian corpus; in a manifest desire to achieve rigor in the analysis; and in the will to develop a genuinely new interpretation of an important aspect of the *Recherche*. Such qualities suggest that, the apprenticeship now over, we may expect some very fine work in the future from this new Proust scholar.

Victor Terras

*F. M. DOSTOEVSKY: LIFE, WORK, AND CRITICISM*

Fredericton, N.B.: York Press, 1984. 41 pp. \$6.95.

Reviewed by Paul Debreczeny

With this volume York Press is launching a series called Authoritative Studies in World Literature. A work on Kafka, by Kurt J. Fickert, has also been published, and further volumes are planned on Proust, Styron, Hesse, Henry James, Nabokov, Hemingway, Leo Tolstoy, and Faulkner.

For the Dostoevsky volume, York Press is fortunate to have secured the services of a scholar of Professor Terras's accomplishments. The book, though very short, will serve as an excellent introduction and reference guide, and should be acquired by high school as well as college libraries.

Chapter One summarizes the most important events of Dostoevsky's life. Chapter Two provides a chronological list of his works, both fictional and non-fictional. Chapter Three, entitled "A Survey of Dostoevsky's Major Fiction," describes major themes, ideas, and motifs as well as (very briefly) plots; it will be particularly useful to students looking for guidance in expanding their readings.

The central chapter of the volume is called "A Synthetic View of Dostoevsky's Thought and Art." Its first sub-chapter, "Dostoevsky the Journalist and Political Figure," emphasizes the links—intricate and elusive—between Dostoevsky the publicist and Dostoevsky the artist. Terras draws attention to the difference between the young and the mature Dostoevsky's political and philosophical views, but unfortunately does not connect the latter with the writer's Siberian experience. Since in Chapter One Terras only mentions that in 1854 Dostoevsky left prison in better physical health than he had enjoyed before his arrest (p. 6), one expects that the effect of the ordeal on his mental attitudes would be explained in this central chapter; but even here, no motivation for the change in his ideas is given. This is a pity because the prison experience was obviously central both to the writer's philosophy and to his mature art (as emphasized recently by both Robert L. Jackson and Joseph Frank). Perhaps Terras considered this issue too complex to be discussed meaningfully in an introductory volume.

Where he does succeed in capturing an intricate matter in a nutshell is the second sub-chapter of the central section, entitled "Dostoevsky's Philosophy and Religious Thought." It begins with a discussion of Dostoevsky's attitude to free will and determinist scientism, continues with a description of his understanding of "real life" beyond reason, and concludes with a definition of his Christianity. This is perhaps the best part of the book. It is followed by a sub-chapter—too short even for a book of this nature and therefore less satisfying—on "Dostoevsky the Psychologist"; and finally by a discussion of "Dostoevsky's Novelistic Craftsmanship." It was a felicitous idea to combine the discussion of this last subject with a survey of Dostoevsky-criticism, for an understanding of the form of Dostoevsky's novels has emerged only gradually, as major critical works appeared both in Russia and the West.

The volume concludes with an annotated bibliography. It is, by necessity, brief, but it contains the most essential works in English. My only complaint with regard to it is that under the heading "Early Works" Terras lists only the first volume of Joseph Frank's biography, and not his own critical study, *The Young Dostoevsky*, published in 1969. Frank's first volume, in my opinion, should have been mentioned under "Biographies," with an indication that four more volumes are to follow (the second of which has actually come out by now). Terras's