

Resistance agents, and Gestapo personnel, whose roles are changing as the German defeat becomes tangible, hunter and hunted, face the moment of truth. Duras does not moralize, nor deal in stereotypes, hence the disturbing impact of these episodes.

Particularly disturbing is the episode in which a young woman, Therese—Duras's pseudonym—orders and oversees a brutal operation: physical violence wreaked on a wretched "informer" who must be made to speak. Less brutal but just as ambivalent are the accounts of Duras's dealings with a Gestapo agent and a young militant for whose execution she is in part responsible, while yet emotionally torn by the discrepancy between the individual human beings and the rigor of a fate for which they are no match.

The last two texts are "invented"—evocations of wraithlike figures, haunting her imagination and memory. The more familiar to Duras's reader is that of the little Jewish girl "Aurelia" of Paris emerging from a kind of penumbra that has inexplicably for her closed in upon her life, waiting for an eventual release, as she "reads" the progress of the war in the sounds of invisible squadrons of planes flying overhead, purveyors of massive destruction and frail hopes. These are less immediately compelling texts than "La douleur," but they too open up perspectives into the unbearable traumas suffered by individuals, for which, the reader feels, there can be only sorrow and no vindication, no accountability in terms of hero and villain, victory and defeat, right and wrong. "Sacred texts," Duras called them, that confront starkly the "ferocity" of life when the ordered surface of so-called "normal life" is torn asunder.

One is grateful to Barbara Bray for her faithful and sensitive translations that, like the texts themselves, successfully steer a difficult course between what could be overly dramatic self-serving renderings, and flat realism. These are not merely documentary texts; they belong to a literary world, unmistakably the world of Marguerite Duras.

Thomas Jackson Rice  
*JAMES JOYCE: LIFE, WORK, AND CRITICISM*  
Fredericton, N. B.: York Press, 1985. Pp. 46. \$6.95  
Reviewed by James L. McDonald

This study is not intended for the scholar's library, already well-stocked with detailed treatments of Joyce, his development, his achievement, his relation to other writers, and his influence. Rather, it is directed to the reader who requires a general introduction. Thomas Jackson Rice provides a brief biography, a chronological list of Joyce's writings, compact analyses of the major works, and an annotated bibliography.

The biographical sketch emphasizes Joyce's early life, suggesting that his intellectual development was virtually complete before he left Ireland: Rice maintains, for example, that "1898 . . . his conversion to the religion of art was fait accompli" (p. 7), surely an oversimplification. The difficulties Joyce encountered with publishers, censors, and the public are minimized, and there is no mention of Ezra Pound or Harriet Shaw Weaver—there is only scant indication that Joyce's experience on the continent informed the increasing maturity, richness, and complexity of his vision. In a brief account, of course, this peril goes with the territory.

In interpreting the works, Rice discerns a continuity and consistency in Joyce's artistic vision. He pinpoints two dominant assumptions: ". . . that man is paradoxically both isolated from and integrally related to his community, and that man either confirms his alienation by egoism or escapes from it through communication" (p. 32). The major theme of *Dubliners* "is that man's condition of moral paralysis, sense of unfulfillment . . . and materialist preoccupations . . . are self-created, the predictable consequences of his egoistic withdrawal into himself in reaction to an oppressive and cruel environment" (p. 19). The same theme is central to *A Portrait of the Artist as a Young Man*: "Stephen's flight will be impossible, uncompleted, or idolatrous . . . because he is immobilized by his egoism . . . He cannot escape if he does not know himself fully, in terms of his full community" (p. 21). *Exiles* (which Rice argues is "a

major work" but not "an unqualified success" p. 22) reveals Joyce's "realization that emotional, intellectual, and spiritual exile can be embodied in the domestic relation of the husband and wife . . . crucial to his analysis of the artist's alienation from the community . . ." (p. 24). *Ulysses* reveals "the possibility that the sympathy and compassion an ideal love would promote would enable man to escape the prison of self, to merge with the community"; but it also emphasizes "the enormous difficulty of realizing this ideal love" in the modern world (p. 28). Finally, in *Finnegans Wake* the theme extends to the audience "because comedy and complexity demand similar and corresponding abilities in the reader to participate emotionally and intellectually in the author's vision. Joyce views the individual's capacity for laughter as yet another index of his capacity for love; both love and laughter take the individual out of himself . . . and foster a communion of minds between the artist and his audience" (p. 31). The book "becomes the model for Joyce's theme of the transcendence of the ego, to commune with humanity through the celebration of the common connections within the community" (p. 33).

From this bald summary, Rice's approach may seem reductive, but he does not claim to offer *the* key to an interpretation of his subject. Instead, it enables him to focus his account and view the corpus steadily, the parts in a coherent relationship to the whole.

The approach does lead Rice to neglect Joyce's fictional strategies. He does not analyze the limited point of view and its relation to style in *A Portrait of the Artist as a Young Man*. He does not explain the multiple point of view, the variations in quality of vision and style, in *Ulysses*. He does not outline the language base and its extension via allusions and puns in *Finnegans Wake*. Seasoned readers do not need such explanations; but their omission does limit the value of this otherwise sturdy, intelligent text for the audience it attempts to reach.

Arthur F. Kinney

*CRITICAL ESSAYS ON WILLIAM FAULKNER:  
THE SARTORIS FAMILY*

Boston: G. K. Hall, 1985. Pp. 374

Reviewed by Roy K. Bird

While it may be true that "Faulkner is the subject of more criticism in English than any other author except Shakespeare," it is nevertheless just as true that few books make a genuine contribution to Faulkner studies. Happily, Arthur F. Kinney's collection of materials on Faulkner's Sartoris family is such a book.

Faulkner himself often urged the importance of his Sartoris stories, calling them the "germ of my apocrypha." In addition to such direct accounts of the Sartoris family as appear in the novels *Sartoris* and *The Unvanquished*, references to Sartoris are sprinkled throughout Faulkner's fiction. Sartoris materials take on greater significance because they occupied Faulkner early in his career, when he was turning his attention to his own "postage stamp of native soil" as a source for his fiction. Quite naturally, Faulkner was deeply influenced by his own family history, particularly the flamboyant career of his great-grandfather, William Clark Falkner—writer, Confederate military leader, entrepreneur—who was the direct inspiration for Faulkner's creation of Colonel John Sartoris. Kinney's collection is strong in its treatment of W. C. Falkner, as well as in its discussion of young Bayard Sartoris, almost the last of the Sartoris men, who, like William Faulkner himself, suffered a disillusioning return to Mississippi after training to be a pilot in the First World War.

After an introduction by Kinney which is particularly useful because of its discussion of the importance of the Civil War as an influence on Faulkner's imagination, the book is divided into six sections. Along with recollections of Civil War incidents relevant to Faulkner's work in northern Mississippi, the first section, "Materials," is particularly rich in its treatment of W. C. Falkner. Next, "Beginnings" reprints some of Faulkner's early work with the Sartoris family, including the story "Landing in Luck" and the original opening of *Flags in the Dust* (which, in shortened, heavily edited form, appeared as *Sartoris*). "Early Reactions" reproduces some contemporary reviews of Faulkner's Sartoris novels. While most are characteristically negative, the section includes a refreshingly positive assessment by Kay Boyle.