

and in the process provides a model for elucidating the figure of the future serious novelist from the presumably corrupt evidence of his most patently "popular" writings. The University of Oklahoma Press has carefully edited and printed this text, which is outfitted with a (perhaps) necessarily selective, incomplete, bibliography. Though some readers may be annoyed on the occasions when Timmerman seems to be only going through the motions of full survey coverage (to satisfy the demands of his editors?), all should enjoy the rethinking of Steinbeck's fiction this volume will enforce upon them.

Doris Y. Kadish

*THE LITERATURE OF IMAGES: NARRATIVE LANDSCAPE  
FROM Julie TO Jane Eyre*

New Brunswick, New Jersey: Rutgers's University Press,  
1987. Pp. 211

Reviewed by Terence Dawson

This study argues for a revision of current semiotic methods. It contends that descriptions of landscape have a more crucial function in the novel than has been realized hitherto. Doris Kadish proposes that one must approach such passages by way of what she defines as a "relational reading." Landscape, she maintains, "cannot be fully understood or appreciated independently of its relations to narrative point of view, to other parallel or contrasting descriptive passages, and finally to the novel's social and political outlook" (p. 8). Her examples are Rousseau's *Nouvelle Héloïse*, Saint-Pierre's *Paul et Virginie*, Chateaubriand's *Atala*, Ann Radcliff's *Mysteries of Udolpho*, Mary Shelley's *Frankenstein*, *Les Chouans* and *Le Lys dans la vallée* by Balzac, *Salammbô* and *L'Éducation sentimentale* by Flaubert, and Charlotte Brontë's *Jane Eyre*.

It is a broad range of texts, and much of what Doris Kadish has to say is illuminating. She is at her best when discussing the ideological foundations of a work—for example, Republican idealism in *Paul et Virginie*, or Monarchism in *Atala*. But there is a perturbing tendency to tailor quotations to her purpose. In her analysis of a description of falling water in the former work, she maintains that it represents "social upheaval" (p. 68). But she bases her point on a translation which offers no English equivalent for "heureux"; in the French original, the inhabitants who live nearby are "heureux habitants" (happy or fortunate). Moreover, the sentence following her quotation indicates that the water serves to give the air freshness, which would be very welcome in the torrid heat of Mauritius. Her argument, which is otherwise convincing, is considerably weakened by the omission of words and sentences that would have underlined her point.

Not surprisingly, the best sections are those which have appeared previously as articles: one on *Atala*, and two on Balzac. She is less successful with the English women novelists. For example, in her discussion of *The Mysteries of Udolpho* and *Frankenstein*, she states that valleys are identified with women, and mountains with men. She then argues convincingly that the relationships between the women and men in these novels have a political aspect. Finally, she concludes that "Valleys and beautiful nature of course have political implications, just as mountains and sublime nature do" (p. 100). This is tantamount to saying that because A is associated with B, and B with C, then A indicates C. It might do, but this would have to be demonstrated, not "relationally" but separately. To maintain that valleys and mountains have such implications in themselves is to take analysis into precisely the kind of psychological and symbolic realms from which Kadish is trying to distance herself.

There is much to be learned from this study, but it has several major weaknesses. The analyses of the texts examined do not do previous criticism justice. For example, there is no reference to I. Kisluk's "Le symbolisme du jardin et l'imagination créatrice chez Rousseau, Bernardin de Saint-Pierre et Chateaubriand" (*Studies on Voltaire*, 185 [1980] 297-418), a recent study which discusses the psychological aspect of landscape in these authors. In view of such omissions, and they are many, the claim that a relational reading provides "a more complete

and enriched literary reading of the novel than . . . other critical approaches" rings hollow (p. 183). One is led to expect a new theory; one is given a digest of ideas advanced by others (Greimas, Genette, Derrida, Jameson, etc.). It is here, however, that this book will be found most useful. For if the separate chapters provide few new insights into the works in question, the discussions of critical theorists are always pertinent; they constitute a clear and practical introduction to contemporary debates. Above all, the author demonstrates that narrative landscape has a complex function in the novel. But her claim that only a "relational reading" can "grasp the full social and semiotic import of narrative landscape" (p. 191) requires more evidence than this study provides.

Michael Reynolds

*THE YOUNG HEMINGWAY*

Oxford: Basil Blackwell, 1986. Pp. 291, \$19.95

Reviewed by Raymond S. Nelson

Michael Reynolds has done a superb job of detailing Ernest Hemingway's first twenty-two years. He builds his account essentially on primary documents—letters, newspaper items, interviews, family records—and offers a readable and plausible story. The book is likely to become a basic tool, along with Carlos Baker's biography, for any student of Hemingway.

The narrative is distinguished by several qualities. One is the easy flow of material, as Reynolds pursues a given figure or theme over a period of years instead of holding rigidly to a single time line. The reader thus gets the impression of flashbacks or previews as the narrative unfolds. Reynolds focuses on the year 1919, for example, when Ernest spent the summer at Horton Bay in northern Michigan after his war wound and convalescence, but he does not hesitate to look forward on those pages to 1930 and 1933 when Hemingway would use those summer incidents in his stories.

The second distinctive is the excellent sense of unfolding history. Reynolds fills in the political, social, and economic climates in Oak Park, in Chicago, and in the country as a whole. Ernest and the family share in the larger currents of life, as a result, and their experiences fuse to some extent with their townspeople. Their stories are told in the context of the larger communities. The third distinctive is the identification of literary influences other than those usually mentioned: the Kansas City *Star*, Ring Lardner, Sherwood Anderson, and Gertrude Stein. Reynolds acknowledges these influences, but cites Teddy Roosevelt, Gabrielle d'Annunzio, Joseph Conrad, Havelock Ellis, Stewart Edward White, among others, as equally powerful influences in forming Hemingway's self-image and his literary dreams.

The fourth distinctive is the reassessment of Ernest Hemingway's relationships with family and friends. Grace Hall Hemingway, Ernest's mother, is presented with much greater sympathy and understanding than is usual, and Dr. Clarence Hemingway emerges as a much more pitiable figure than commonly thought. Hemingway's later relationships with his sisters was generally bad, and efforts by Marcelline, Sunny, and Leicester to clean up those relationships by their published accounts are generally discounted. Hemingway could not keep friends, a well-known fact, and Reynolds details more of such incidents.

Perhaps the most insistent and persistent theme of the book is Reynold's contention that Ernest Hemingway fabricated the persona that he became by dreaming and lying about virtually everything in his life. He romanticized everything, always. ". . . Hemingway invented himself, not from the whole cloth, but through embroidery and artful rearrangement. Late in life, with fame bringing him under close biographical scrutiny, he would become seemingly irrational about his early years, telling his family and friends not to answer any questions. He knew that his fictional early life would not match historical fact, but did little to correct it when he had the opportunity . . . As late as 1960, he prefaced his own memoir of the Paris years with the caution: 'If the reader prefers, this book may be regarded as fiction. But there is always the chance that such a book of fiction may throw some light on what has been written