Portsmouth to the family abode in Hampshire. Honan graphically describes scenes that Frank would soon witness–the butchery in battle on board naval ships, horribly wounded men callously heaved overboard, hangings and hideous lashings for minor naval code infringements. But his claim that "sights such as these would have made Frank a realist, and his grasp of reality appealed to Jane Austen" (4) is tenuous and overblown. We do not find descriptions of disembowelments or of men flogging the exposed bones of sailors in Austen's fiction.

Following "Prelude," the rest of the book is organized in four parts, "Family in the Green," "Head and Heart," "War and the Wilderness," and "The Chawton Plan." Honan guides the reader chronologically through events in Austen's personal life in chapters such as "Lady from France" and "Dancing in Kent," and also through historical events in chapters such as "Nelson Relaxes" and "Trafalgar." Drawing on unpublished papers, Honan unearths fascinating new facts about Austen family members and stresses the importance of her brothers James and Henry in feeding her imagination and giving her "the incentive to polish, repolish, experiment, dare and attain to the finest results" (62). He also brings a number of Austen's relatives and friends more sharply into focus and reveals an excellent understanding of Austen's period. But a major problem with the book is that, at times, his historical accounts seem to have little to do with Austen's interests. The book would have been more appropriately titled "A Portrait of Jane Austen's Family and Her Age," since biographical details about the novelist and close discussion of the novels are submerged in the love affairs and battles of Nelson, King George III's insanity, and Beau Nash and the history of Bath.

*Jane Austen: Her Life* performs a valuable service in dramatizing Austen's world and adding more details to our knowledge of her contemporaries. For more critical depth and detailed analysis into the writer and her fiction, we must turn to another recent biography which Honan wrongly relegates to a brief mention in an appendix--John Halperin's *The Life of Jane Austen* (Baltimore, MD: Johns Hopkins University Press, 1984). Park Honan sets an impressive stage at the expense of providing insight into what is arguably the most significant facet of his main character–namely, Austen's life in books.

Thomas Moore
*THE STYLE OF CONNECTEDNESS:* GRAVITY'S RAINBOW *AND THOMAS PYNCHON*
Columbia: University of Missouri Press, 1987. Pp. 312
Reviewed by Mathew Winston

By Thomas Moore's count, ten books and four collections of essays about Pynchon were in print when Moore stopped writing. He missed a critical anthology in German (ed. Ickstadt), and in the intervening time at least three additional books have appeared (by Hume, Newman, and Seed). In the midst of such critical plenty, what warrants this volume is that Moore takes some paths

through *Gravity's Rainbow* that had previously been slighted or neglected, and that when he traverses more traveled territory, he points out features that earlier voyagers have not commented on.

The book's title is something of a misnomer. *The Style of Connectedness* is less concerned with style in *Gravity's Rainbow* than with Pynchon's rejection of "either/or" perception in favor of "both/and" conceptualizations. The book's most important contribution is to show how *Gravity's Rainbow* is influenced by and akin to the psychological/mystical system of Jung " (10) and how many of Pynchon's central terms possess a both/and "polyvalency of signification" that resembles "the workings of Jungian dreams" (215).

The first chapter briefly but intelligently locates Pynchon's novel in the context of other literary texts. Chapter 2, "*Gravity's Rainbow* as the Incredible Moving Film," discusses the movies mentioned in the novel and its use of cinematic technique, but Moore's focus is on framing and integration when placed in either/or and in both/and relationships. The following chapter, on "character moires," explores analogous relationships between "Them" and "Us." One might expect these paired terms to be given equal weight or to present a dialectic that could be synthesized. However, because Moore is sensitively attuned to Pynchon, he acknowledges that he and the novelist both prefer integration to the separatist tendencies of "framing," that both identify with Us, the ordinary folk, rather than with Them, the would-be controllers, and that each favors "the One" and unity over the nihilistic Zero.

The succeeding two chapters are based around source studies. Chapter 4, "Max Weber, the Spirit of Capitalism, and *Gravity's Rainbow*," deepens the discussion of ideas that have been treated by other critics and concludes by examining the nexus between "the Puritan word" and "the capitalist word." The next chapter considers Pynchon's use of science in his novel, reviewing, as if for an introductory course, the hard sciences from the seventeenth century to the twentieth. Moore necessarily covers some familiar ground (Maxwell's Demon, Gödel's theorem, Wiener's cybernetics, etc.), but he also includes philosophy and history--especially that of German Romanticism--because they all serve as "metaphorical systems" for coping with experience (151).

The culminating chapter is entitled "*Gravity's Rainbow* and the Gods." It looks at "the mystery, mysticism, oneiromancy, and 'magic'" (219) that are integral to the novel and yet are infuriatingly tantalizing to the rational reader, partly because, as Moore notes, "Pynchon's mystical impulse calls up an attendant, framing, parodic and self-parodic system of its very own" (234). Neither Jung's archetypes nor Pynchon's images can ever be pinned down to a fixed meaning, since ultimately they are all attempts to deal with the ineffable.

Moore's readings are perceptive and appropriately undogmatic. He occasionally gets carried away in his defense of Pynchon as a moralist, but generally his touch is sure, as when he speaks of the "Pynchonian ethic of acute sensitivity to preterite life and to humble fact" (198) or of Pynchon's success at "creating a very complexly mixed sense of what connectedness means" (233). Insofar as we are attentive to this dimension of the novel, it can help to involve

us, like the characters it favors, in "a continuous adaptation to indeterminacy" (179).

Celia Britton
*CLAUDE SIMON: WRITING THE VISIBLE*
Cambridge: Cambridge University Press, 1987. Pp. 234.
Reviewed by Doris Y. Kadish

The time is ripe for reevaluating certain key theories that French new novelists have espoused to explain their art. In a deconstructive spirit, Celia Britton attempts such a reevaluation in *Claude Simon: Writing the Visible* by focusing on the dual issues of representation and textuality. Instead of relegating representation to an early phase, as new-novel authors and critics have tended to do, Britton identifies it as an ongoing tendency, one pole in an unresolved tension, of which the other is pure textual production. According to Britton, the drive to representation, which takes the form of a desire for the visible, marks all of Simon's works, even the later ones that the author claims are chiefly anti-representational. Britton's largely psychoanalytic, Lacanian study focuses consistently on Simon's desire for the visible, as well as on the textual processes through which that desire is manifested. Overall, the Lacanian approach serves Britton well in bringing Simon's writing into a new focus, although at times she seems to be belaboring the same issues and descriptive passages that have preoccupied other Simonian critics.

*Claude Simon: Writing the Visible* comprises seven chapters, each of which draws on examples from the entire corpus of Simon's works. Each chapter details the modalities, in different registers, of the workings of desire, representation, vision, and textuality; each elaborates the central thesis that neither representation nor textuality alone explains the complex workings of Simon's writing. Chapter I, "The Theoretical Context," shows how a belief in representation is connected with desire and fantasy, with representation allowing the reader to adopt the position of subject in a fantasy. Point of view and focalization are seen to play privileged roles in the process. Chapter II, "Vision and Textuality," explores the intricate relations among specularity, sexuality, and language. Language produces the visible as fantasy, and this visible constitutes what is sexually desirable, in a Lacanian process involving an endless repetition of specular acts. Thus Britton shows that in Simon's works women are desirable in their visibility whereas they are negative as speaking subjects. Chapter III, "The Mirror and the Letter: Modalities of the Subject," focuses first on mirror images: from a Lacanian perspective, Britton shows the constituting of the subject as mirage and as mirror image. Next she focuses on the constituting of the self through the Other, notably through father figures who are consistently linked to the written word. Chapter IV, "Words and Pictures," assesses the representational and anti-representational functions of pictures described and texts quoted in the text. She finds that both largely function anti-representationally, but not only through self-referentiality, as