

1984), *Le premier jardin* portrays the shallowness of the male/female relationships encountered by the actress. The passions and emotions that erupted and led to crime and destruction in Anne Hébert's earlier work are absent or repressed in *Le premier jardin*. Various people gravitate into the orbit of Flora's life but they leave no permanent trace. They remain encapsuled in their own existence, unable to form any lasting attachments with anyone. The women of the past that Flora conjures up are analogous to her in their defenseless conformity to an alienating mode of life. But they remain colorless, faceless, one dimensional. Refraining from developing them into full-blown characters, Anne Hébert epitomizes their condition. Unfortunately these characters add nothing that Anne Hébert has not expressed in other novels in a more convincing form.

Georgios Vizyenos

Trans. William Wyatt, Jr.

MY MOTHER'S SIN AND OTHER STORIES

Hanover, NH: University Press of New England, 1988. Pp. 229.

Reviewed by Robert Pepper-Smith

Georgios Vizyenos, a Greek writer who died in an asylum at Dafni in 1896, has a character in *The Only Journey of his Life* proclaim, "all of you are living in golden times now, in golden times! You travel whenever you want, to whatever lands you want. And in any event, my dear, you know what you are." For many of Vizyenos's characters, nothing could be farther from the truth. To be sure, the narrative voice in these stories, all which were first published in the late 1800s, is often that of one who has traveled for many years. And because of events that have taken place during his travels or at home during his absence, the narrator finds that he has a tale to tell. Still these characters hardly know "what they are."

For instance, the narrator in "Moscov-Selim" is drawn to an eccentric Turk who, despite recent hostilities between Russia and the Ottoman Empire, persists in dressing like an impoverished Russian soldier. In another instance an infant boy is dressed and reared as a girl in order to avoid the Yanitsario--Turks who indiscriminately apprehended young Greek boys for service in the corps of Jannissaries, a Muslim military elite. When the boy is too old for conscription, his father grabs him, cuts off his long braids and says, "Look here Yoryia, from now on you're a boy," a manner of rebirth.

Such reversions of identity, whether national or moral, familial or gender, are at the heart of this collection of stories. No one is who he or she seems to be; ties based on self-deception or deceit are strengthened over long years, only to suddenly collapse in a flash of genuine recognition.

Hailed as the father of the modern Greek short story, Vizyenos is adept at bringing out both the lyric and comic aspects of such themes. At times his prose attains the clairvoyant lyricism that one has learned to associate with the

modern Greek poet Yannis Ritsos. Then again, there are deftly humorous passages which seem to anticipate the work of one of the current masters of the short story in Greece, Elias Papadimitrakopoulos.

Though it is clear that Vizyenos has helped to prepare the ground for realism in modern Greek literature, it would be a mistake to closely align his work with the European realists of the nineteenth century. In Vizyenos's stories careful attention to psychological and social detail always takes second place to the author's fascination with ironic coincidence.

Wyatt's translation from the Greek is careful and polished. The book includes a foreword by Roderick Beaton, and each story is preceded by background notes which include explanations of the many allusions to folklore employed by the author.

Graham Holderness

D.H. LAWRENCE; LIFE, WORK, and CRITICISM

Fredericton: York Press, 1988. Pp. 44, \$6.95

Reviewed by Jennifer E. Michaels

Works in the Authoritative Studies in World Literature series, to which Holderness's volume contributes, are designed, as stated on the book cover, to provide succinct and inexpensive research tools to help students of literature and young scholars in their investigations. Graham Holderness, who is a well-known Lawrence scholar, admirably succeeds in fulfilling the goal of this series.

The opening section on Lawrence's biography outlines the most important events that shaped Lawrence's life and gives insights into Lawrence's socioeconomic background and the social changes in Britain at the time that affected him. This is followed in the second section by a chronological list of Lawrence's works. The third section is devoted to a critical survey of Lawrence's works. Holderness pays particular attention to the novels but he also includes short sections on Lawrence's tales, poems, and plays, although he does not discuss Lawrence's travel books. Despite the brevity of this third section, imposed by the format of the series, Holderness clearly shows the major developments in Lawrence's writing. He points out the central themes that preoccupied Lawrence, Lawrence's artistic growth, and also the significance of a particular work within Lawrence's oeuvre. Particularly impressive is the way in which Holderness deals in his fourth section with the vast amount of Lawrence scholarship. By a careful selection of significant critical works (a selection that may not please everyone), Holderness succeeds in outlining the major trends in Lawrence criticism. He discusses the focus of early studies on Lawrence's philosophical vision and then evaluates the changes in Lawrence scholarship brought about by the influential work of F.R. Leavis. Holderness assesses schools of Lawrence criticism that have either rejected or transcended the Leavisite influence and points out the valuable critical contribu-