



The Symbolist Movement in the Literature of European Languages by Anna Balakian
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provinces to a position of aesthetic respectability, and in so doing problematized the stereotypical relationship of center and periphery. The characteristically abundant topographical descriptions became one more tool with which to dramatize that newly problematic space and to invest it with meaning.

For Balzac *la province* signified Tours, the *ville fantasme*, the matrix for his writing about the provinces even when apparently absent. (See Mozet's "Introduction" to *Eugénie Grandet* in the new Pléiade edition for a conclusive demonstration of the degree to which Saumur is effectively Tours.) Yet, the move to creative maturity required a move to Paris, exile from the maternal *province* to the site of adult (paternal) authority. After this necessary separation, Mozet argues, writing about the provinces constitutes Balzac's search for time (and place) lost. The several sections of chapter 6 (half the book) are devoted to individual provincial cities in the *Comédie humaine*. Mozet's readings, which are invariably suggestive and often superb, give clear evidence of the ways in which the topography is a function of the text, a source of metaphors for the thematics of the novels and for the destinies of the individual characters.

In a broader sense Mozet argues that Balzac's topographical descriptions not only dramatize and thereby define narrative space, but also, through the proliferation of names, confer meaning upon a world that, consequent to 1789 and most intimately for Balzac 1830, had lost direction. Balzac's realism in particular supplies a means of coping with these crises of authority. Mozet explores this new literary space filled by the substitute authority of the artist, shows how and why it is new, what it contributes to the *Comédie humaine* as a whole, and makes clear how much more there is to Balzac's supposedly realistic descriptions than meets the eye. This is a book for *balzaciens*, and indeed for anyone concerned with realism and the novel.

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The Symbolist Movement in the Literature of European Languages. Ed. by Anna Balakian.

Budapest: Akadémiai Kiadó (distributed in the U.S.A. by Humanities Press, Atlantic Highlands, N.J.), 1982. Pp. 732. \$53.50.

This splendid and imposing collection of forty-nine essays is the second volume in the series "A Comparative History of Literatures in European Languages" inaugurated by the International Comparative Literature Association with the publication of *Expressionism as an International Literary Phenomenon* (Budapest/Paris, 1973). The present volume marks the completion, after six years of collaboration by some fifty scholars from many lands, of a remarkable pioneer work in literary scholarship, whose aim, in the words of the editor, is "to deal with the flow and development of the [Symbolist] movement and its transmutations and transformations . . . in the literature written in the European languages."

The problems involved in so multiform a project are sketched by the editor in an Introduction that outlines the general organization and scope of the work and reveals an overall conception that allowed remarkably varied individual emphases.

The volume is divided into eight sections that consider in turn: 1) the definition (René Wellek), structure (György M. Vajda), and a major figure: Mallarmé (Lloyd James Austin) of French Symbolism; 2) the "French Cénacle": Symbolism's background (Robert Jouanny), language (Claude Abastado), imagery (Louis Forestier), and fate (Michel Décaudin) in France; 3) the emergence of the International Symbolist Movement, with essays by Clive Scott, Kurt Wais, Gordon Brotherston, André Karátson, Miklós Szabolcsi,

Manfred Durzak, Ricardo Gullón, and Roland Grass; 4) the great "consolidating" and shaping figures in International Symbolism: George (Manfred Gsteiger), Valéry (James Lawler), Yeats (Denis Donoghue), Eliot (Ruth Z. Temple), D'Annunzio (Ezio Raimondi), Jiménez (Bernard Gicovate), Guillén (André Debicki), Ady (Péter Pór), and Bely (Boris Christa); 5) typological studies on myths (Pierre Brunel), the Symbolist theatre (Hartmut Köhler), the symbol in Australian literature (Manfred Hoppe), Symbolist painting (Lajos Németh), and American poetry and French Symbolism (Michel Bénamou); 6) the Symbolist impact on music (Marcel Schneider, Elaine Brody, Vladimir Padwa) and on art (Edouard Roditi, Dore Ashton, Philippe Jullian); 7) national perspectives: Portuguese (Jacinto Prado-Coelho), Belgian (Elizabeth Hess), Scandinavian (Lief Sjöberg and Niels Lyhne Jensen), Danish (Lief Sjöberg and Niels Lyhne Jensen), Finnish (Irma Rantavaara), Baltic (Vitautas Kubilis), Polish (Michal Glowinski), Czech (Alena Hájková), Serbian (Vladeta R. Košutić), Bulgarian (Georgi Dimov), Greek (Robert Jouanny), American: U.S.A. (Haskell M. Block); and 8) Symbolism in other contexts: psychological (Leon Edel), and Symbolist dream of Darío and Rodó (Emir Rodríguez Monegal). There is thus some overlapping in divisional organization, but this clearly resulted from allowing contributors a desirable freedom to pursue their particular interests.

Anna Balakian provides a distinguished "Conclusion" to this fascinating publication, which includes an excellent "Bibliography on Symbolism as an International and Interdisciplinary Phenomenon" (pp. 699–717) by Ulrich Weisstein, and a useful *Index nominum* (pp. 718–32).

Important insights in these essays are so numerous that it seems almost unfair to select examples. To choose but one: the French Symbolist "symbol" is identified by René Wellek, in Henri de Régnier's terms, as something relatively new: "une comparaison et une identité de l'abstrait au concret, comparaison dont l'un des termes [here the "tenor" or "signifié"] reste sous-entendu"—but in which (in Wellek's addition) "the hidden tenor . . . must be some internal event or experience that hints at something transcendent and, with many symbolists, at something supernatural or even [as Mallarmé had suggested] occult"—in brief, "simple replacement and the suggestion of the mystery."

The quality of the essays is generally high. A few are rather matter-of-fact summaries of Symbolism as an aspect of national literary history, but even these provide details of interest for a broad sweep of vision over a remarkable variety of elements in a revolutionary period and phase of Western literary culture. From the '90s on, individual writers tended often to shift loyalties after early enthusiasm for Symbolist ideals, and Symbolism was so mingled with other "movements" (Realism, Naturalism, Impressionism, Expressionism, etc., and social revolution) that it would be hard to identify many pure Symbolists. But there remains evident a powerful "Symbolist" strain that marks the persistence, if not of a movement, at least of a lasting and marvellously rich international inheritance, which the present volume eloquently describes and chronicles.

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MALLARMÉ, STÉPHANE. *Correspondance*. Vol. VI (janvier 1893–juillet 1894). Ed. by Henri Mondor and Lloyd James Austin. Paris: Gallimard, 1981. Pp. 317.

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