

G-4 REGIONAL, NATIONAL, AND ETHNIC LITERATURES

Gardiol, Rita M. ARGENTINA'S JEWISH SHORT STORY WRITERS. Ball State University Monograph Series, No. 32, 1986. 36 pp. No price listed.

Within the larger context of Argentine literary culture, this work considers the short fiction of **Alberto Gerchunoff, Natalio Budasoff, Lázaro Liacho, Samuel Eichelbaum, Enrique Espinosa, César Tiempo, Bernardo Verbitsky, Bernardo Kordon, David Vinas, and Isodoro Blaisten.**

Garfield, Evelyn Picon. WOMEN'S VOICES FROM LATIN AMERICA: INTERVIEWS WITH SIX CONTEMPORARY AUTHORS. Wayne State University Press, 1985. 190 pp. \$21.50. *Not received.*

Garland, Henry and Mary. THE OXFORD COMPANION TO GERMAN LITERATURE. Oxford University Press, 1986. 1020 pp. \$49.95.

This indispensable if imperfect guide attempts to cover all the German-speaking lands (but not the Yiddish) from the beginnings of the Holy Roman Empire to the present day. It is stronger, almost inevitably, on the biographical details than on literary analysis, and there are some curious contemporary omissions (e.g., mention of the suicide of Uwe Johnson, of the popular novels of Hans Hellmut Kirst, of the superb stories of Jakov Lind). MPL

Garratt, Robert F. MODERN IRISH POETRY: TRADITION AND CONTINUITY FROM **YEATS TO HEANEY**. University of California Press, 1986. 322 pp. \$25.

Irish poetry since Yeats has steered a course between that dominating father-figure, who created the Literary Revival on his distinctly Anglo-Irish and Ascendancy terms, and **Joyce**, who, with his Irish Catholic, middle-class roots, offered a radically different model that opened the ordinary, culturally fragmented Irish reality to a more modern viewpoint and aesthetic. **Austin Clarke** and **Patrick Kavanagh**, however uneven their individual achievements, are the heroic transitional poets who valiantly struggled to free themselves from thralldom to Yeats, seeking different lines of continuity within the Irish tradition and refusing to allow their work to sink into the bog of highly conscious nationalism and the romantic, sentimental treatment of rural life found among the Literary Revival followers of Yeats, such as **Joseph Campbell, Padraic Colum, and F. R. Higgins**. Later poets, notably **Thomas Kinsella, John Montague, and Seamus Heaney**, have been able to capitalize on the advance—relatively at ease with Yeats, exploiting their Irish roots but relying increasingly on Modernist strategies (more could have been done with Kinsella in this regard) for coping with a gapped culture. Such very briefly is Robert F. Garratt's well-supported thesis. Although it does not intend to be a full history of Irish poetry since Yeats, this knowledgeable and intelligent study opens a telling perspective on Irish poetry in the past fifty years. It complements and takes a worthy place beside the work already done by Seamus Deane, Adrian Frazer, and Dillon Johnston. RWB

Gérard, Albert S., ed. EUROPEAN-LANGUAGE WRITING IN SUB-SAHARAN AFRICA. 2 Volumes. Budapest: Akadémiai Kiadó, 1986—distributed in the U. S. by Humanities Press. 1290 pp. \$89.

This sixth volume of *A Comparative History of Literatures in European Languages*, launched in 1967 by the International Comparative Literature Association, is a worthy addition to that very fine series. It is, itself, presented in two volumes, rather for convenience than according to any textual logic. Indeed, there appears to have been little overall structural planning for the work; it is rather a marvelous collection of disparate essays which, due to their great number, the high level of competency of their authors, and the vast scope of topics treated, manage to touch on just about every conceivable sub-Saharan African writer and work involving a European lan-

guage, even overflowing the announced parameters to deal with major diaspora figures in the United States and the Caribbean and with several Maghrebian authors.

The articles cover the literatures written by Africans in English, French, Portuguese, and even Latin and Spanish. There are basically five types of articles: those dealing with the literature by genre, language, country, and author, and those with a comparative thrust. The approach varies considerably from author to author, sometimes due to the nature of the subject. Some authors rely heavily on the survey technique ("The Seventies: Poetry" by Clive Wake) or even on plot summary ("Hispanic Africa" by Annette I. Dunzo), while others go into great historical and archival detail ("Black Migrants in Paris" by Martin Steins). This is not meant to diminish in any way the former, for Dunzo has had to deal with a minute yet virtually unknown literature, and the surveys are readable and instructive and introduce or linger for a moment on important but relatively neglected authors such as Jean-Baptiste Tati-Loutard of Congo. Furthermore, there is such a wealth of material in these pages that we have a good bit of overlap—but no embarrassing duplication; the only embarrassment is one of riches. Where one essay may remain general, another may deal in some detail with the same topic.

Gérard, whose own knowledge is encyclopedic, has amassed a brilliant array of articles by an all-star list of authors from around the world and, where necessary, has rectified subject lacunae and seen to transitional requirements with essays of his own. Although a general bibliography is not provided, basic bibliographies are provided with many of the essays, and Gérard is to be congratulated and thanked by those in the field and by the as yet uninitiated reader who will find, in this work, a perfect combination of introduction cum reference work. ES

Green, Mary Jean. FICTION IN THE HISTORICAL PRESENT: FRENCH WRITERS AND THE THIRTIES. University Press of New England, 1986. 320 pp. \$30.

French novelists maturing between 1914 and 1935 had to decide between engagement and Olympian detachment in their art. Green's study focuses on the intellectual-literary coteries that quarreled in forums and fiction during the thirties. Understanding their immediacy and founts of commitment, she analyzes writers from **Brassillach** to **Sartre** with equanimity, refusing to condemn or praise excessively. Although inevitably students of the period will welcome this book for its inclusion of seminal thinkers/writers such as Guilloux (whom Camus admired, almost excessively), **Paul Nizan** (intimate of Simone de Beauvoir and Sartre), and **Aragon**. **Céline**, **Malraux**, and Sartre dominate, both for their formidable activism and literary works. **Gide**, with his candid reversals and eternal questionings, hovers as a father-figure; **Martin du Gard's** multi-volume history of two brothers illustrates the intellectual and moral dilemma of the times.

Green's analyses of their novels, whose intensity and violence still stun readers, may depend too much on present-tense reiteration; one finds, for example, that the Spanish Civil War recurs in studies of Sartre, Malraux, and European fascism. Yet she shows that events and thinking were intimately intertwined, that the Olympian attitude was interrogated at great risk for committed writers. Despite her proclivity for narrative, she underlines the language which each writer adopted, *langue* vs. *langage*, including argot, animal or botanical imagery, ellipsis, jargon, and vulgarities (now much tamed by familiarity).

The selective bibliography of primary works is very limited; secondary sources are excellent and include linguistic, socio-psychological as well as traditional literary/critical approaches. The notes are particularly rich in comments, critical appreciations, and commentary. Marthe LaVallée-Williams

Gwin, Minrose C. BLACK AND WHITE WOMEN OF THE OLD SOUTH: THE PECULIAR SISTERHOOD IN AMERICAN LITERATURE. University of Tennessee Press, 1985. 248 pp. \$19.95.