

Sigue siendo García Tortosa el autor de esta introducción, que en un primer momento (pp. 110-123) presenta y compara cinco traducciones de un texto representativo, cual es *FW* 215.31-216.05, esto es, el final de *I.VIII*. Las traducciones son al inglés básico de C.K. Odgen; al francés de Samuel Beckett y otros; al italiano del propio Joyce; al francés de Lavergne; al gallego de Leopoldo R. L. Rodríguez; y finalmente al castellano de García Tortosa, Navarrete Franco y Tejedor Cabrera. Y también se comenta una traducción castellana del mismo texto realizada privadamente por Silvia-Santiesteban, y una al catalán de Sobré que corresponde a *FW* 538.18-539.08. El capítulo termina en un tono más personal (pp. 123-26) relatando como surgió la idea de la traducción y cómo ésta se llevó a cabo.

Con el mismo escrúpulo y rigor que se ha utilizado hasta el momento, la traducción de “Anna Livia Plurabelle” está cuidada, mimada hasta el detalle. El texto de *FW* *I.VIII* se presenta en el original y traducido al castellano, páginas pares e impares, respectivamente, de la edición de Cátedra, cuyo contenido se corresponde exactamente con cada página y línea del original. Si bien las líneas no se numeran —siguiendo el uso de las ediciones oficiales— sí ocurre así con las páginas del original. Con respecto a la labor realizada en la traducción, sólo se puede decir que, habiendo conocido de antemano fragmentos de ella, es encomiable y respeta el proceso seguido por Joyce en su creación, lo que la hace más válida y universal.

La Bibliografía se divide en cuatro partes; fuentes primarias; general; bibliografía citada en la Introducción; y Bibliografía usada en la Traducción: nueve apretadas y densas páginas de títulos de siempre y actualizadas, que son un instrumento precioso para cualquiera, neófito o veterano, que quiera moverse por las aguas joyceanas.

“Anna Livia Plurabelle” (*Finnegans Wake* *I.VIII*), edición bilingüe de Francisco García Tortosa, es un pequeño tesoro del que todo amante de la literatura, incluso del arte en general, debe congratularse. La pulcritud de su ejecución hace que la investigación y traducción literarias adquieran nuevos y mejores valores en nuestro país, y desde luego se consolide, de una vez para siempre en el ámbito internacional, el trabajo que en el campo joyceano se viene realizando.

J. Carnero González

**Francisco Javier Torres Ribelles. *Eternal Shadows: Symbolism in the Theatre of W. B. Yeats*. Alicante: Publicaciones de la Universidad de Alicante, 1992, 122 pp.**

*Eternal Shadows: Symbolism in the Theatre of W. B. Yeats* is a solid study of the ideas that led to the writing of Yeats's plays and the ideas articulated in the plays themselves. It has two leading virtues: it is a timely book, and it has achieved the difficult balance sought in all scholarly writing which aims to satisfy the needs of the general reader without skimping on its duty to cogency, clarity and rigour.

As Torres explains in the early pages, one of his aims in writing *Eternal Shadows* was his desire to counteract the general bias which has arisen from the traditional view of W. B. Yeats as primarily a poet. Though he naturally acknowledges the high quality of

Yeats's poetry, Torres endeavours to foreground the significance of his achievement in the drama. The book thus contributes to recent efforts to rescue Yeats's dramatic works from the partial oblivion into which they have fallen.

After pointing out the advantages the stage had for Yeats and providing a general picture of the different influences he underwent, *Eternal Shadows* analyses the fundamental principles ruling his aesthetics. Thus, the second section of the book considers the effects upon Yeats's work of his staunch opposition to the conception of the world generated by the Industrial Revolution. Torres's exposition is based on the idea that Yeats's theories are a direct consequence of his rejection of the modern world. The extent to which Yeats's drama depends on the theories expounded here is shown in the aptly chosen references and quotation accompanying Torres's explanations. In the same section he analyses the contrast between Yeats's notions of matter, space and time, and their correlates in the paradigm of Newtonian science.

The role of art as an alternative to the real world and the function of the theatre as a means of transforming society link the second section to those which follow. In them, Torres examines the significance for Yeats's theories of notions such as "symbol," "universal memory," "racial memory" and "mask," among others. There are some useful pointers to Yeats's expression of nationalistic ideas through myth, and our attention is drawn particularly to the ways in which the writer's nationalism affects his theatre. This discussion is complemented by a consideration of Yeats's interpretation of Irish culture and an examination of the strong link which he believed existed between the primitiveness of rural Ireland and the ancient Greek world.

*Eternal Shadows* is coherently organized, with a structure designed to satisfy its dual aim of providing both critical commentary and expository information. Once the main lines of Yeats's thought have been clearly stated, the book goes on to analyse the main points of his stagecraft and the leading features of the world presented in his plays, and to show how both depend on the playwright's known intellectual positions. The book underlines the importance of determinism to an understanding of the development of Yeats's themes, especially as these develop in the plays. Torres is then able to link this to the progress of Yeats's thought in other relevant areas, such as his interpretation of the theory of *übermensch*, and to provide a convincing explanation for the playwright's disillusionment and subsequent pessimism in his late years. This chronological approach to the development of the theme of determinism, together with the orderly arrangement of the various sections, make for smooth reading and compensate for the scarcity of biographical information, though perhaps a chronological table could have been provided for readers whose acquaintance with Yeats is slight.

Critical studies of Yeats's theatre are not, of course, new but *Eternal Shadows* goes more deeply than most into the relationship between the bedrock of Yeats's thought and his dramatic works. This is the source of the book's clarity, which is something to be thankful for, given the complexity of Yeats's texts. Torres's emphasis on the current relevance of Yeats's writings for the theatre and his role in the development of twentieth-century drama also deserve praise, though in view of the importance of the subject one could have wished for a somewhat more detailed examination of the relation between Yeats's drama and that of such later Irish dramatists as O'Casey and Beckett.

In any event, *Eternal Shadows* is a useful book, which should prove particularly helpful both to scholars and to students approaching Yeats's theatre for the first time. Javier Torres not only manages, as Professor Anthony Roche ironically put it, "to talk on that most unfashionable and apparently contradictory of themes: W. B. Yeats as a man of the theatre"; he manages to do so with lucidity and insight.

Brian Hughes

**Gordon McMullan and Jonathan Hope, eds. *The Politics of Tragicomedy: Shakespeare and After*. London: Routledge, 1992, 212 págs.**

*The Politics of Tragicomedy: Shakespeare and After* is a collection of essays originally delivered as lectures at the meeting held at Wadham College in June of 1988 under the title of *The Politics of Drama, 1610-1650*. In its Preface and Introduction, the editors describe the purpose of this volume together with the criteria according to which the essays have been selected. The possibilities of characterizing tragicomedy not as a burlesque mixture of tragic/comic components, but rather as a self-defined genre, is the major concern leading G. McMullan and J. Hope to the publication of this *Politics of Tragicomedy*, where two fundamental objectives are accomplished. On the one hand, to gather together and make use of diverse standpoints regarding Renaissance politics and, on the other, to invite major professors and experts on this period to confer tragicomedy the literary status it deserves. Such an achievement will yield new, stimulating readings of the English drama written in the period between Shakespeare's last creative years and the creation of the Commonwealth. The term *tragicomedy* itself is thus subject to analysis, this volume covering all its established definitions, as well as the authorship of the model of tragicomedy unreliably attributed to John Fletcher.

All the essays collected share a common concern with political evolution as reflected in seventeenth-century theatre, looking for the key elements of political life between 1610 and 1650 in both the historical and social contexts and the role played by women in plays and audiences. The choice of these dates is by no means arbitrary: on the one hand, it obeys the editors' wish to study those Elizabethan strategies of drama distinct from Shakespeare's—thus reacting against New Historicism and its ineluctable dependence on his genius; on the other, it rescues all dramatic work yielded between 1642 and 1650, so far forgotten mostly due to the closure of theatres during that period. The aforesaid influence of social and historical contexts upon political evolution during the first half of the seventeenth century may be clearly observed in Lois Potter's and Martin Butler's essays. In "Topicality or Politics? *The Two Noble Kinsmen*, 1613-34," Potter examines the major topics of this play through a deep historical analysis and emphasizes the influence of social context when determining the political significance of *The Two Noble Kinsmen*. In his "Late Jonson," Butler focuses upon the last stages of Jonson's work—especially *The New Inn*—and shows how it reflects the parliamentary language of its time, and how the different themes handled lead this play to an ever-growing politization similar to that of the society which surrounded its author.