Catholicism and bring it into the mainstream of national life. Utilizing contemporary newspaper accounts, Ellen Skerrett reveals the immense importance of the parish organization in Chicago. Its "bricks-and-mortar" Catholicism (p. 34) – the building of expensive churches – reflected the Irish hunger for respectability. And its schools, by de-emphasizing Irish ethnic traditions and promoting assimilation, catered to the same needs. The Chicago Irish thus became less ghettoized than many other ethnic groups, even than East Coast Irish communities. In an interpretative synthesis of the literature Michael F. Funchion sketches the extraordinary Irish political domination of the city – but not of the state of Illinois – and indicates the ways in which corrupt machine politics could produce "the city that works" (p. 88). He also shows the changing and often divided Chicago support for the national struggle in Ireland. In a moving essay Charles Fanning highlights the literary achievement of Finley Peter Dunne – creator of Mr. Dooley – and James T. Farrell, who provided "an unbroken narrative of the Irish-American experience" from the 1840s to the 1940s.

The separate essays interlock to demonstrate the complicated relationships between and within the major forces affecting this immigrant group: the Church, Irish nationalism, politics, and the drive for respectability. "Success" has carried a price: respectability has loosened community and religious bonds, as many Irish have fled to the Chicago suburbs, often to escape black migration. While sympathetic to their subjects the authors critically present positive and negative sides of the Irish experience.

A volume in "The Ethnic History of Chicago" series, edited by Melvin G. Holli, The Irish in Chicago is enhanced by maps and photographs. Although the book would have been strengthened by systematic comparisons with non-Irish ethnic groups, it provides a valuable comparative focus for students and scholars of immigration in America. The dramatic Irish desertion of rural life for the "urban frontier," their special talent for politics, their involvement in the national struggle at home – such developments certainly invite comparison with the Scandinavian immigrant experience. This cooperative study is a clearly-written and generally well-conceived contribution to the history of ethnicity, religion, and urban life in America.

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Having contributed to the Faulkner industry myself, it is perhaps unfair to claim that others should have thought twice before they did the same. Matti Savolainen's voluminous study The Element of Stasis in William Faulkner: An Approach in Phenomenological Criticism deals with Faulkner's work as a totality, in an attempt to find possible systems of recurring elements in order to describe and explain it all. Savolainen is well aware that this cannot really be done, but still thinks that Faulkner's total oeuvre can be described as the expression of one particular author's transcription (and transformation) of existence. His study shows a thorough knowledge of all of Faulkner's work, which is itself rather impressive.
Savolainen displays a keen awareness of the pitfalls of a phenomenological approach which may lead one to find in the actual works only what the method tells one to look for. All the key-terms of phenomenology are used here: intentionality, Lebenswelt, experientiality, the author in the work vs. the real-life person. The study is based on the alleged oppositions between a surface structure (a micro level of linguistic units) and a deep level (a system of experiential patterns), mediated between through a macro or thematic level (analysed in terms of chains of experiential patterns). This creates a rather complex structure in the scholar's approach as well as in the resulting dissertation. The terminology and vocabulary of late phenomenology should not mislead readers to think that something is new and revealing when it is, in fact, well established in Faulkner scholarship.

Savolainen presents his methodological framework in the introductory chapter, and, having presented the major critics in the field, he ends up with a position close to that of J. Hillis Miller: a combination of Geneva school phenomenology and the techniques of "formalist approaches" to literature.

In his analysis of stasis in Faulkner's work, Savolainen shows the polarities of motion and immobility, sound and silence, and he demonstrates convincingly that these oppositions can be found everywhere on the micro-level of Faulkner's writings. Based on this discussion of all sorts of immobility and silence, Savolainen also demonstrates how the tension between interacting forces is an important thematic aspect of Faulkner's work. The problematic concept of "time" is discussed, mostly in Bergsonian terms, in part IV, and the many observations from this part are used in an informative and perceptive analysis of the dialectics of stasis and motion (part V). The discussion of how Faulkner arrests motion, speed, objects, personal experience or even history, is interesting in itself. although most of the stylistic or rhetorical devices. the "technicalities" of Faulkner's prose, have been described before. This discussion is seen as a mediating step from the micro-level, described earlier, to the overall system of Faulkner's oeuvre, thus finally revealing "the author's unique presence in his work" (p. 209).

Given the starting point in phenomenological criticism, it may seem surprising that so little space is devoted to the results of the investigation of an author's total work. Part VI has the inevitable title, "Kilroy was here," and, further, "The Author in His Work." Savolainen distinguishes carefully between "the author's phenomenological ego, immanent in the work, and his actual, empirical ego, which is inaccessible through the text" (p. 23). Still it is tempting to look for connections, and to see how the Lebenswelt of the author corresponds to the construct that is his fiction. I do not find the discussion of this particularly rewarding in Savolainen's book, and I do think that it is possible to speculate further here: on Faulkner not only as a Southerner of the twentieth century, but also as a modernist; on the qualities of his prose-writing that set him above and apart from all other Southerners of his day and time. I do not here express a wish for more psycho-biographical material on Faulkner; I only indicate that Savolainen may have gone further with his own thoughts about Faulkner's distrust with words, and perhaps discovered something more about the functions of the oppositions, contrasts, contradictions and unresolved tensions.

As a dissertation in the field of American studies written in one of the Nordic countries, one can, despite the critical remarks above, only welcome this well-written and well-informed work.