

The Poetics of Revelation: Recognition and the Narrative Tradition. By Diana Culbertson. Macon: Mercer University Press, 1989. ISBN 0-86554-310-0. Pp. xii + 189. \$24.95 (cloth), \$16.95 (paper).

It is axiomatic that crisis and change in the characters of literary texts are central to the attraction of story. Diana Culbertson uses the Aristotelian label "recognition" to describe these moments of change. Culbertson tracks the way literature finally leads to recognition for readers. Literature offers us, she suggests, insights into the mysteries of human experience and centers, as does religion, on revelation. She summarizes: "Literature, of all the arts, offers a particularly effective means to compare our experience with that of others, to open ourselves to the interpretation of reality expressed by another, and to taste something of the order, beauty, and control against which chaos and powerlessness find their names" (15). Professor Culbertson's work is a part of the Mercer University Press Studies in American Biblical Hermeneutics series, and her comparison of the ways recognition works in both secular and sacred literature is useful for all teachers of literature as well as specifically relevant for those working with courses in the Bible as literature and world literature surveys.

Part I of Culbertson's study tries to establish the principle of recognition in literature as akin to or "a model of" (9) the religious experience. Although she acknowledges that not all recognition is religious experience, she argues that "all religious experience begins with recognition, with discovery" (14). Therefore, the aim of her book is to explore this connection between narrative literature and the religious dimension of life. Culbertson suggests that the attraction of literature is in its suggestion of unity, the implicit notion that life adds up. As we look at the ordered piece of literature, we get some hints as to the significance of our own lives. Without these illuminations we live less than fully human lives. Part I ends with a survey of the various ways recognition has been treated in the Western narrative tradition. Culbertson generalizes that for the Greeks recognition was a function of plot. Subsequent literatures would feature recognition as a function of character, and now, she suggests, we approach recognition as an issue of audience. Thus, "from information acknowledged, *anagnorisis* became defined as gradual experiential apprehension" (2).

Part II, accounting for more than half of the text's pages, surveys a selected list of literary works as to the way recognition works. Her analysis of Greek literature includes perceptive looks at *The Odyssey* and the Oedipus cycle. Recognition of Odysseus, for example, involved self-awareness, an appropriate wariness about those situations in which he could reveal himself, an increasing sense of delaying revelation until he was sure of his power. In Sophocles recognition "was clearly a matter of surrendering to eventual irresistible evidence" (42). Culbertson argues that Oedipus does not really repent or "reevaluate his personality" (44) as knowledge comes to him more fully. Instead, he changes as the circumstances force him to a reappraisal of his situation. Thus the emphasis is on plot, not character.

Many readers will find the chapter on Greek literature somewhat sketchy and general. Subsequent chapters in Part II focus on one central text and allow, therefore, more complete analysis. Chapter two features a look at Chretien de Troyes' *The Story of the Grail*. Perceval's conflict, she argues, is "between self-projection and a realization of moral failure," whereas conflict in earlier literature had been "between impulse and reason" (70). Thus Perceval discovers himself only gradually, and the

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