

d'aventure traduit en termes d'actualité.

Robert Viau est professeur à l'Université de Brandon. Il a soutenu une thèse de doctorat sur *L'Image de la folie dans le roman québécois (1837-1980)*.

DREAMS ARE NOT REALITY

Angel Square, Brian Doyle. Douglas & McIntyre, 1984. 128 pp. \$6.95 paper. ISBN 0-88899-034-0; *It's an aardvark-eat-turtleworld*, Paula Danziger. Delacourte Press, 1985. 133 pp. \$17.95 paper. ISBN 0-385-29371.

Both Brian Doyle's *Angel Square* and Paula Danziger's *It's an aardvark-eat-turtle-world* depict the harsh reality of experience intruding on adolescent innocence. In Doyle's novel, Tommy four times a day crosses Angel Square, where the "Pea Soups," the "Dogans," and the "Jews" square off with each other in a "kid's war", and where Tommy, who belongs to no group, is fair game for all. Tommy must face the issue of religious and racial hatred. While Tommy never thinks of the boys he "beats up" as persons—they are simply "Dogans" or "Pea Soups" — he knows Mr. Rosenberg the father of his friend Sammy as someone who is more than a label. Thus is initiated a second dimension of the story, as Tommy is transformed from being the imaginary "Shadow" of his dreams into the "Shadow" who sets out to confront real evil in finding out who is responsible for an assault on Sammy's father.

It's an aardvark-eat-turtle-world also pivots on the notion that dreams are never like the real thing. Raised by her mother and from a white Jewish and Black Protestant background, Rosie tends to see herself as a misfit. When Rosie's mother, Mindy, falls in love and moves in with Jim, the idea of having a complete family is, for Rosie, a dream come true, especially as Jim's daughter, Phoebe, is already Rosie's best friend. But Rosie only thinks she is getting a complete family, for Phoebe as friend and Phoebe as sister are two very different persons.

Rosie discovers, moreover, that having a new family puts new stresses on her. She is uncomfortable with the sexual intimacy of her mother and Jim, as she is with the physical presence of a male in the house. The new family falls apart. It is left for Rosie, drawing on her own awareness of what it is like to be alone and alienated, to put things back together again.

Neither of these novels avoids difficult issues. Tommy's older sister, for

example, is mentally retarded, and *Angel Square* recounts just what consequences this has for her family; Mindy and Jim reflect changing moral and social values: they “live together” rather than getting married; and Rosie experiences directly the brunt of racial hatred.

Yet these novels express warmth. The budding romance between Jason and Rosie might be “puppy love,” but it is what one expects of fourteen-year-olds. Rosie’s mother escapes the tedium of being a waitress and realizes her ambition to be a published writer. Balancing the dark side of human nature in *Angel Square* is Tommy’s obvious affection for his sister, and the love and generosity of a family Christmas. And in both novels, the world is eventually revealed to be a place “where families and friendships change and grow.”

To some, Danziger’s conclusion may seem too pat — the tearful reunion between Rosie and Phoebe is not convincing, and in *Angel Square*, it is perhaps difficult to accept Tommy, the self-styled “Shadow,” becoming a real sleuth. In both cases, however, the story line is appealing, and youthful readers will be kept entertained. Danziger’s pitches *It’s an aardvark-eat-turtle-world* at an adolescent reader, while Doyle writes in *Angel Square* for a perhaps slightly younger age group.

David W. Atkinson teaches courses in mythology, fantasy and children’s literature at the University of Lethbridge.

ÊTRE OU NE PAS ÊTRE SOL...

Pleurer pour rire, Marcel Sabourin. Illus. Daniel Castonguay et Paul-Émile Rioux. Montréal, VLB Éditeur, 1984. 120 pp. broché. ISBN 2-89005-195-1.

TOA, un géant en blanc surveille le développement intellectuel de MOA, petit personnage plein de couleurs, mais qui souffre. L’équilibre entre MOA et TOA va être rompu quand le SOA (sosie) de MOA sort de son miroir. Il va montrer à MOA combien il vaut mieux être “moi” et non pas “toi”, être “soi-même”.

Être soi-même, rire, pleurer, colérer quand on en a envie. Voilà le message de Sabourin aux enfants et pourquoi pas aux adultes. Son message, il l’exprime dans sa pièce “*Pleurer pour Rire*” de façon simple et quotidienne tout en évoluant dans le monde de l’imaginaire: l’image de Môa qui sort de son miroir; le monde du clown: le géant, les décors de traviole, l’aspect de Môa et Sôa.

Cette pièce a certainement plus d’impact sur les enfants qu’un livre