

Roy states at the beginning: "It is not the conscious creation of the author which interests me, but rather his literary 'demons.' To gain a vision of how these hidden bacteria relate to his Argentine bogeymen, and to the religious exercise which constitutes everyday life in Argentina and Buenos Aires, is the aim of this study" (p. 59). He accomplishes his aim in a respectable manner, and includes a very usable selective bibliography into the bargain.

William L. Siemens

### GEORGE STADE, ED.

#### *Six Modern British Novelists*

New York: Columbia University Press, 1974. Pp. 294. \$10.95.

This volume gathers together six essays—on Arnold Bennett, Evelyn Waugh, Ford Madox Ford, Joseph Conrad, Virginia Woolf, and E. M. Forster—all of which first appeared as separate pamphlets in the Columbia Essays on Modern Writers series from 1965 to 1972. There is a brief, suggestive introduction by the editor, and a useful, selected bibliography, which lists the principal works of each author along with important critical works. The essays are written by six distinguished critics who provide excellent introductions to the life and the works of each author. It is a daunting task to attempt to present, in about thirty pages, not only the life and character of the author, but also a critical assessment of his work, and to show where he stands in the tradition of the novel, but these essays accomplish this task well. They are written by men who have a sympathy for their author, who understand their themes and their techniques, and who write clearly and refreshingly—without the clogging impediment of scholarly jargon. The book as a whole gives a good spectrum of the richness and variety of modern British fiction.

The first essay by John Wain on Arnold Bennett serves as a foil for the essays on the other five novelists: Bennett the realist stands in sharp contrast to his more ex-

perimental contemporaries. Wain describes Bennett's techniques and purpose as a writer of realistic fiction, and, by setting him in the context of his predecessors and his contemporaries, defines his essential contribution. He pays special attention to his portrayal of religion, and, focusing on this aspect of *The Pretty Lady*, he gives an insightful analysis of this rather neglected work.

David Lodge finds that Evelyn Waugh eschews "the verbal imitation of a disorderly universe" which characterizes many modern artists, and presents his "vision of comic anarchy" with "classical detachment, lucidity, and poise" (p. 45). Some readers might quarrel with his assertion that Waugh's view is informed by "a dogmatic Christian antihumanism" (p. 52), but his survey of Waugh's work is perceptive, appreciative, and illuminating.

Grover Smith's essay on Ford Madox Ford manages to achieve a sense of the enormous and varied literary production and of the life, loves, and friendships of this writer. He concentrates his attention on a critique of *The Good Soldier*, stressing the innovative techniques but rather neglecting the comedic side. There is a helpful commentary on Ford's historical fiction, especially *Ladies Whose Bright Eyes*, but the remarks on *Parade's End* are disappointingly brief.

Robert S. Ryf begins his study of Joseph Conrad by describing the dramatic element in his works, the role of Marlow, the style, and the recurring themes of isolation, illusion, irrationality, guilt, betrayal, and so on. He then gives a brief critique, chronologically, of each of the major works, and ends by examining the themes of egocentricity versus commitment, and by showing how Conrad uses the environment of his various novels to symbolize the inner landscape of his characters' souls.

Carl Woodring shows how Virginia Woolf's insistence on Life runs through her career, beginning in her literary reviews and culminating in her great novels. He defines her accomplishment well, by placing it in the context of other writers like Joyce, T. S. Eliot, and Proust, and by showing how she struggles to make her readers sense the actual quality of living by

depicting reality not as a series of sequentially arranged facts, but as a flow of impressions significantly arranged.

In the last essay, Harry T. Moore concentrates on E. M. Forster's themes of the failure of human communication, the presence of prejudice, and the separateness of people, and the embodiment of these themes in the characters and events of his short stories and novels. Most of the essay focuses on the novels. Moore's method is to recount the story of the novel, and comment on its main events, themes, characters, techniques (explaining, for instance, the use of leitmotiv), and style. All in all, these six essays provide excellent introductions to six key British novelists.

Richard F. Kennedy

## MASAO MIYOSHI

*Accomplices of Silence: The Modern Japanese Novel*

Berkeley: University of California Press, 1974. Pp. 194. \$7.95.

There are not many books in western languages on modern Japanese literature, and for that reason alone *Accomplices of Silence* would be of interest. A study of the modern Japanese novel was a *desideratum*, and Masao Miyoshi was the very person to produce it. He brings to this task his Japanese background as well as his scholarship in western literary criticism. The result is an outstanding book which goes a long way to help destroy the myth of the "impenetrable East," what Miyoshi refers to as this "all too easy refuge" (p. 161).

The author has intended his book "principally for the general reader of novels" (p. xvii), a factor which determined the format of the work. All novels discussed at length are available in English—and often French and German—translations. (The author notes that: "As for the choice of these novels, I have no rationale other than

my prejudice . . . endorsed by the existence of a good to excellent English translation" (p. xvii). However, one would have liked to know to what extent the literary critics and the public in Japan share this "prejudice," and one does miss Tanizaki Junichiro.)

There is no attempt to give a history of the modern Japanese novel. Although the authors and works chosen are presented in chronological order, Miyoshi has avoided the complication of going into the numerous literary movements and "schools" which are characteristic of the organization of the literary scene in modern Japan. (Interesting as these movements are, they would have required an analysis of many individual authors in a much wider context—in order to become more to the reader than just a series of confusing expressions.)

Rather, Miyoshi followed the distinction which historians and sociologists make between early westernization and later modernization in Japan. In part I, three prominent literary figures of the years before 1918 are discussed: Futabatei Shimei (*The Drifting Clouds*, 1887-1889), Mori Ogai (*The Wild Goose*, 1911-1915), Natsume Soseki (*Pillow of Grass*, 1906 and *Light and Darkness*, 1916). Each author's works are examined from a special point of view, as the chapter headings suggest—"The New Language," "The Imported Life" etc. However, it seems hardly a coincidence that for this period of westernization which affected Japanese life and literature so deeply, three writers were selected whose literary development is characterized by contact with three different cultures—Russian, German, and English. (The author probably avoided intentionally such a grouping according to cultures. Nevertheless, one cannot help asking: what about France, the rest of Europe? Which were the most widely successful translations?)

Already in the first chapters the strength (which is also a necessary weakness) of Miyoshi's book becomes evident. The author's concept of selective representation enables him in each case to give the reader new insights into individual works, to show different approaches, to point out specific correlations. But soon the reader's curiosity is aroused. For example, one discovers the