

Thus, when he examines the story "Pig" (pp. 94-95) one is dismayed by the utter seriousness of his criticism. Dr. Islam admits that the story is a satire, but he fails to mention the rather cruel humor which abounds in it. Consequently his statement that "Natherton, nevertheless, is quite serious about his pig theory" (p. 94) is very misleading, for Natherton, after all, not only vows to "chase that boy [Pinecoffin] until he drops" ("Pig" in *Humorous Tales From Kipling*; London: The Reprint Society, 1942; p. 93), but does so by becoming an "earnest inquirer after Pig" ("Pig," p. 94). The humor of the tale lies not in Natherton's seriousness ("Natherton had not the slightest interest in Pig"; p. 94), but in his pretence of seriousness, for it is by pretending, that he leads Pinecoffin deeper and deeper into the hideous tangle.

Dr. Islam's analysis of "Kaa's Hunting" (pp. 133-135) also can be questioned. The statements that Mowgli "lets himself be abducted by the Bandar-log" (p. 133), that "his arrival in Cold Lairs, the city of the Bandar-log, reflects his surrender to the anarchy, disorder and lawlessness within him" (p. 134), and that "the Good Powers in Mowgli finally prepare themselves for a decisive battle against the Evil Powers within him" (p. 135) are all debatable, for Mowgli actually rejects the Bandar-log *before* they kidnap him. And kidnap him they do (cf. "Kaa's Hunting," in *The Jungle Book* [London: Macmillan, 1959], p. 54). As a result, there can be no surrender to anarchy. This point is further emphasized when it is realized that Mowgli was a "prisoner" ("Kaa's Hunting," p. 56). Moreover, well before arriving at the Cold Lairs he asks Chil to mark his trail and to seek his friends Baloo and Bagheera ("Kaa's Hunting," p. 57). Clearly, the battle within Mowgli between the Good Powers and the Evil Powers is already over.

In spite of these minor difficulties, Dr. Shamsul Islam's book is an eminently readable study and will be of interest to the general reader as well as to the specialist. The bibliography is ample, and the central thesis, that Kipling is no "jingo imperialist" but a didactic writer who believes in morality and in the superiority of law and order over chaos, is well proven.

Roger Moore

SEYMOUR MAYNE, ED.
The A. M. Klein Symposium
Ottawa: University of Ottawa
Press, 1975. Pp. 122.

The A. M. Klein Symposium is the third volume to appear in the series *Reappraisals: Canadian Writers*; the series itself is the outcome of the symposia held by the Department of English, University of Ottawa. Mayne, who teaches at this university, is equally known for a number of collections of poems, and for coediting Dorothy Livesay's *40 Women Poets of Canada*.

The volume is a collection of seven essays, supplemented by a group of letters written by Klein to A. J. M. Smith, and by Ralph Gustafson's informal reflections. A detailed program of the proceedings is also included.

Informed and well written, the essays range in substance from Leon Edel's exposition of the scope of Klein's vision and M. W. Steinberg's evaluation of his achievement as a writer and citizen, to Phylis Gotlieb's tracing of his fascination with Rabbi Nachman of Bratzlav. Based both on Klein's poetry and fiction, these studies also tackle problems of religious philosophy, Hassidic influences, and Catholic resonances in his work. Nevertheless, one cannot avoid feeling that Louis Dudek was right when he suggested that the Symposium had been altogether too eulogistic. Indeed, the critics seem to be aware more of "the sweetness and loving kindness" of Klein's nature than of his limitations. Certainly, Abe Klein's was a voice in the community, but not *the* voice.

Usher Caplan's contribution to the volume deserves special mention: an invaluable bibliography to Klein's writings and an index to his manuscripts. Caplan's is the kind of work for which not only Klein editors and critics will be thankful, but which also sets a standard for similar studies.

As the editor himself explains, "the presentations, papers and texts collected in this volume form the major, yet only partial record of the Symposium and its intensity, tensions and drama." This is regrettable indeed, for, judging from the account given in the introduction, the discussions that took place during the clos-

ing panel, particularly Layton's remarks, seem to have raised a few major issues which the volume itself does not sufficiently emphasize. For instance, the question of what Klein has to communicate to a reader who happens to be non-Jewish, non-Montrealer and non-Canadian. Nonetheless, *The A. M. Klein Symposium* represents an achievement even if for the simple fact of having indicated that with respect to Klein's contribution much more needs to be said.

Ofelia Cohn-Sfetcu

W. J. F. JENNER, ED.
Modern Chinese Stories.
New York: Oxford University
Press, 1974. Pp. 271. \$3.25.

Few anthologies of Chinese stories in English translation have enjoyed such a popular reception as *Modern Chinese Stories*, selected and edited by W. J. F. Jenner. First published in 1970, the volume was reprinted in 1974. The current upsurge of global interest in modern China certainly has something to do with this, since contemporary Chinese literature contains some of the richest and poignant description of Chinese life and society, and as a means of enhancing Western understanding of China, the Chinese fiction has much to offer. More significantly, the volume is rich in human interest and the translation is absolutely first rate by any standards. Also, it is the most comprehensive collection to date. It includes nineteen authors and twenty stories, tales, and unfinished novelette, which are selected not only from works by the well-known pioneer writers like Lu Xun (or Lu Hsun), Mao Dun, and Lao She, but also from works by emerging writers in the fifties and the sixties. Thus it illustrates the continuing growth in the art of story writing in China, and at the same time provides interesting contrasts between works published before and after the liberation.

Most of the stories are set in the rural area and they are mainly concerned with the simple country folk. Within this limit, they depict a variety of human situations,

ranging from the painful life of the poor peasants, youth and love in the remote village, to the trials and difficulties encountered by men and women connected with the co-ops and the communes in their formative years. The Chinese woman is the recurring theme of the volume, and from Lu Xun's "The New-Year Sacrifice" and Rou Shi's "Slaves' Mother" to Zhao Shuli's "Meng Xiangying Stands Up" and Fang Shumin's "The Moon on a Frosty Morning," the reader follows her fate from one of passive suffering and soul-destroying submission to one of rebellion and mastery of her own destiny. Together these rural stories, arranged in chronological order, dramatically reflect the changing way of life in the Chinese countryside during the last fifty years.

Several stories deal with the altruism of man and man's dedication to his calling in a socialist state. The social and political messages of these pieces are obvious, and they help the reader, whether he agrees with them or not, to understand the kind of society the Chinese revolution is creating. However, a marked difference between the stories written before and after the liberation, as revealed in this volume, is one of atmosphere more than subject matter. There is something unmistakably gloomy and sombre about the earlier stories that impel an acute sense of man's alienation and helplessness in an oppressive, dehumanized environment. This is especially true in the works of Lu Xun and Rou Shi. The postliberation pieces, which also portray the hardships of life and the conflicts of men, are filled with an air of high purposefulness in keeping with the mood of building a new society. Perhaps because of this, the satirical element which is a predominant trait in the earlier works is hardly noticeable in the recent stories.

The plots of these stories, as a whole, are straightforward, and the narrative techniques are far from involved. But there is something vigorous and refreshing about them. And for anyone who is too familiar with the stories of escapism and sensualism, this volume should provide a welcome change.

With the exception of the works by Lu Xun and the two recent tales, all the other stories in the volume are translated by W. J. F. Jenner, who has lived and worked in China. Mr. Jenner, now a lecturer in