MICHAEL GRODEN
*Ulysses in Progress*

Michael Groden describes in *Ulysses in Progress* a reading of Joyce's novel based on three major stages of composition that he uncovers following careful study of multiple revisions found in prepublication documents. Groden's book itself is a model of critical composition, beginning with an Introduction in which he briefly mentions each of the three stages—the interior monologue stage, the stage of parody styles, the stage of new styles and revision of earlier episodes—the middle stage serving as a bridge between the other two; presents a stemma of *Ulysses*; and lists documents he has used and their locations. An ensuing chapter develops each of the three stages of composition more fully, describing them in some detail. The major portion of the book, however, is concerned with illustrating the three stages by means of certain particularly appropriate sections of the novel. Thus "Aeolus" serves as the exemplar for the early stage; "Cyclops" for the middle stage; and "Circe" to "Penelope" serve as exemplars for the last stage. The complex final stage of composition involved, according to Groden (as well as new styles) only partially reworking earlier episodes so that in effect we find stages superimposed upon earlier ones, "a palimpsest" in his words. Groden concludes that "if Bloom, Molly, and Stephen achieve the status of myths at the end of 'Ithaca,' this is possible because of both the realistic grounding of the first nine episodes [early stage] and the erosion of that grounding in the next eight." (63) Such a development involved a shift from realism to symbolism and from characters to schema. (204)

MARIO VARGAS LLOSA
*Captain Pantoja and the Special Service*
Translated from the Spanish by Gregory Kolovakos and Ronald Christ

Mario Vargas Llosa (1936) is Peru's best known living writer of fiction and one of the leading novelists of the much-touted "boom" in Latin-American letters during the 1960s. His fourth novel to be translated into English, *Captain Pantoja and the*