

The biographical section seems to me to be the weak link in an otherwise interesting and useful study. Garson provides the important names, dates, titles, and anecdotes but too often tries to sound like Fitzgerald writing about the Beautiful and the Damned ("Capote gave his party in an attempt to ward off the great sadness that had come over him after the completion of *In Cold Blood*").

In Chapter 2, she discusses Capote's first novel, *Other Voices, Other Rooms*. Pointing out the generally rough treatment given it by the critics because of its strangeness, she demonstrates carefully how Capote drew on the conventions and resources of folklore, fairy tale, and Southern gothic fiction to probe the psychological and moral decomposition of his adolescent protagonist.

In the next chapter she looks at Capote's first collection of short fiction, *A Tree of Night and Other Stories*. She discusses the stories under two headings that are quite familiar to Capote readers—"sunny or daylight stories . . . and dark or nocturnal ones." Again, she carefully and convincingly shows how romantic elements of gothic horror, magic, and fairy tales are blended in a new way by Capote to produce fiction with psychological and moral resonance. Capote, in other words, is not a decorative but shallow writer as some critics have charged. He explores issues such as homosexuality, urban alienation, the loss of self, and the nature of love in a fresh and illuminating way.

The next two chapters deal with *The Grass Harp* and *Breakfast at Tiffany's*. Here Garson illustrates Capote's flair for comedy and his mastery of the tones of nostalgia and pleasurable melancholy that have made him beloved of magazine editors and movie producers. I must confess that Garson finds more to like and admire in these stories than I do, but she makes her case that they have substance as well as style.

In Chapter 6, Garson discusses the fiction of the 50's and 60's, pointing out Capote's widening thematic preoccupations (with prison life for example), and in Chapter 7 she reviews the nonfiction, illustrating Capote's versatility as a writer of travel pieces, journalistic reports, portraits, essays, and anecdotes.

Chapter 8 examines *In Cold Blood* where Capote finally weds his novelistic and

journalistic talents to produce a genuine American tragedy on which his claim to be a serious writer can rest securely. The last chapter is devoted to Capote's work since *In Cold Blood* where he tries, rather unsuccessfully, to turn scandal and gossip into art.

If, as some assert, literary criticism is simply sensitive paraphrase then Garson has done her work as a critic quite well. She stays close to the text, points out artistic strategies and thematic preoccupations, and illuminates the work's particular appeal and value. Her study is sensible, restrained, and informed and provides an excellent introduction to an important contemporary writer.

Michael J. Larsen

PAUL ILIE

Literature and Inner Exile. Authoritarian Spain, 1939-1975

Baltimore and London: The Johns Hopkins University Press. 1980. Pp. ix, 197.

In his introduction, "The Semantics of Exile" (pp. 1-10), Professor Paul Ilie examines the meanings of the term "exile" and traces the following progression. Exile is a territorial break from the homeland which may be either voluntary or forced. It is accompanied by a set of feelings and beliefs that isolate the separated group from the majority. As a result, exile is more of a mental condition than a material one, for more important than geographical isolation is the internal structure of exile. Exile, then, is "a state of mind whose emotions and values respond to separation and severance as conditions in themselves. To live apart is to adhere to values that do not partake in the prevailing values; he who perceives this moral difference and who responds to it emotionally lives in exile" (p. 2).

Ilie's ideas lead us to differentiate further between territorial exile (where one voluntarily abandons one's homeland); catastrophic exile (where one is forced from one's homeland as a result of some catastrophic event—exemplified by Ilie in the

mass exiles which followed the Nationalist victory in the Spanish Civil War; regional exile (where one lives in the homeland, but abandons the hometown, local region, or *patria chica*); residential exile (where one remains at home and is sometimes conscious, but usually unconscious, of the hollow left in the cultural entity after the exodus); and inner exile (which Ilie confines to the "disaffected sectors within the landed population as they relate to official culture" (p. 6). Ilie then dedicates the remainder of his book to the study of the effects that a catastrophic exile has on the population that remains behind.

Certain chapters stand out. In "A Literary Approach to Exile" (pp. 59-71), Ilie analyzes the ways in which the fact of exile effects a writer's perception of space and time. He comments on the seeming irrevocability of linear journeys, on the significance of labyrinths and hollows, on the meanings of circle and center (p. 60). Then, in a section on "Imagination Against Sterility," he remarks that "the historical examination of texts by exiled poets from the seventeenth century to the present . . . demonstrates a self-renewing cycle of vitality and despair" (p. 68), for even creative writers require communication with a cultural source of energy which the exiled writer frequently lacks.

In "A Culture in Exile from Itself," Ilie reflects on the necessity of differentiating between the diagnosis and the state of the diagnostician. This has particular relevance to the officially acceptable literature of Franco's Spain. The final three chapters are devoted to probing single works which illustrate a major feature of the exilic phenomenon in Spain ("Clandestinity and Marginality"); examining numerous works by an individual author in order to outline the evolution of his treatment of exile ("A Case History of Self-Exile: Juan Goytisolo"); and tracing at least one major theme through diversified texts and authors in order to confirm its pervasiveness ("The Prisoner Sensibility").

In my opinion, Paul Ilie has produced a masterpiece of social and literary psychology which should be appreciated by all readers of post Civil War Spanish literature. Students and critics of the Spanish modern novel should be particularly interested in Ilie's perceptive ideas on, for example, Juan Goytisolo's works (*Señas de identidad*, *Reivindicación del conde don Julián*, and *Juan sin tierra* are all examined).

Literature and Inner Exile will also be appreciated by all those creative artists and literary critics who have been forced to live in an alien society, who have voluntarily emigrated, or who have found themselves in a state of alienation or "inner exile" from the values of their own times, for *Literature and Inner Exile* is a vital book with much to say to many of us.

Roger Moore

ROBERT PINGET

Fable

Trans. Barbara Wright. New York: Red Dust, 1980. Pp. 63. \$6.95.

The translator of a Pinget novel has none of the reassuring props of coherent narrative, consequential plot, and well-fed characterization. One has nothing but the homelessness of words: tones and resonances circulating, naively and tragically, immaculate and stained, in the shifting space of an inner ear.

The domain of *Fable* is one of apparitions and eclipses, focus and fade, where vagrants between dark and light simultaneously invoke and resist a slow-moving death amidst their own mental and verbal clichés. It is a work of strange dualities: blunt rustic solidities and nebulous distress signs; small protective havens or enclosures and universal vulnerability and fear; absences which give support and presences which cause collapse; vast stretches of time reduced to mere polyphotos and tiny passing images blown up to become enormous quagmires of anguish; an innocent delicacy of first blooms and a savaged, outraged beauty; notes of the deepest seriousness and superficial scribble, life's fragrant formulae and a froth in the mouth, elegies, and hiccups.

The style allows no anchorage. Snatches are caught and lost. Uprooted things are replanted ad infinitum. Harmonies dislodged are as quickly mutilated or congealed. Fluid laments soar momentarily and die amidst angular blocks. A phrase is at one instant an occupant and then an exile. As time goes lurching beyond all