

hand questions may not be the right ones, I fear that Torgovnick's book, which does have "practical advantages" (as she points out) and breath, lacks sufficient depth. Incidentally, she does reflect briefly on the seemingly endless continuum of life and the inevitable (and always arbitrary?) ending of a fiction (see pp. 208-09).

As for the individual essays, some are very good—clear, sensitive, and so on—and some merely adequate. All are free from eccentricities or highfalutin and dubious arguments. Although Torgovnick does not point out the fact, her dissertation was entitled "Novelistic Conclusions: Epilogues in Nineteenth-Century Novels" (1976), and no doubt the present study is a revised and expanded version of this earlier work. Ironically, her essays on nineteenth-century classics seem the weakest in the volume, especially those on *Middlemarch* and *Vanity Fair*. On the other hand, she writes beautifully about the "gestural code" in *The Golden Bowl*, and offers a wonderfully orchestrated and compelling essay on the "oceanic" motif and the six-word epilogue in *The Waves*. Additional essays on *Crime and Punishment* and *Sons and Lovers* would have been welcome, obviously novels with, to say the least, challenging "closural strategies."

It now seems clear why Princeton has published two related books in a single year: the ideal book would contain virtues divided by Miller and Torgovnick. Miller's study is theoretically more robust, and certainly more *au courant*, than Torgovnick's, but his intricacies and prose are wearisome. Torgovnick, if old-fashioned by some standards, does offer a clear and useful study of varied texts.

Daniel P. Deneau

**DOROTHY SEIDMAN BILIK**  
*Immigrant-Survivors: Post-Holocaust  
Consciousness in Recent Jewish  
American Fiction*  
Middletown, Connecticut:  
Wesleyan University Press, 1981.  
Pp. 216. \$15.95

This book is an attempt to demonstrate that in the recent American-Jewish fiction there emerged a subgenre in which the immigrant-survivor is the central character

and "an effective embodiment of post-Holocaust consciousness." In contrast to the previous preoccupation with the Jewish immigrant from Eastern Europe and his struggle to "make it" in the new country—make it economically, culturally and socially—the stress in the more recent fiction is on the Jewish immigrant as a survivor. Whereas the previous theme was in danger of exhaustion and decline into self-parody, the resurgent interest in the Jewish immigrant in the role of a survivor provides the Jewish writer with a means of confronting the greatest catastrophe of the Jewish people and a way of reaffirming a commitment to a common Jewish destiny.

Ms. Bilik chooses for her analysis of this new role assigned to the immigrant-survivor works of several writers, each of whom is discussed in a separate chapter. Bernard Malamud who "embodies post-Holocaust sensibility in the very insubstantiality of his immigrant remnants," created in his Susskind and Salzmann, Mendel and Manishevitz, Yakov Bok and Morris Bober a gallery of "secular saints and comic Jobs" (p. 77). Edward Wallant, unlike the other writers, shows "ambivalence toward his central character and toward the Holocaust experience" (p. 98). Susan Fromberg Schaeffer employs in her book *Anya* various literary devices, such as fairy-tale elements, to put a distance between the horror of the Holocaust and the idealized character of her protagonists. This method rather than weaken the effect, only accentuates the evil of reality and the wantonness of destruction. It emphasizes the kind of "life as it ought to have been" (p. 111). I. B. Singer, the most deeply versed in the Jewish lore of the present assembly of writers, has little consolation to offer or wisdom to derive from the Holocaust. There are no symbols, metaphors, or insights; only a grim summary of man: "My theory is that the human species is getting worse, not better. I believe, so to speak, in an evolution in reverse. The last man on earth will be both a criminal and a madman" (quoted by Bilik on p. 128 from Singer's *Enemies*, p. 150).

Saul Bellow, the most philosophical of the present writers, creates in Sammler an intellectual and an aesthete, a man who synthesizes many cultures. Sammler is an explorer of the human soul and of the moral paradoxes with which man is confronted. The bestialities to which Sammler has been subjected he brushes aside ironically as mindless brutality and refuses to assimilate "all that dreadful, comical, in-

consequent, senseless stuff" (quoted by Bilik on p. 162 from *Mr. Sammler's Planet*, p. 58). Arthur Cohen in his book *In the Days of Simon Stern* calls for a complete religious commitment and his "fortified ghetto" becomes a response to the hostile outside world.

In summary, one cannot but agree with Ms. Bilik that "Despite considerable efforts of mind, the events of the Holocaust past remain as they were, untransformed and inexplicable . . . the Holocaust is apprehended rather than comprehended in the consciousness of the survivors" (pp. 186-87).

While Ms. Bilik exhibits professional expertise and analytical ability, she occasionally makes startling statements. Thus she writes about Isaac Bashevis Singer that his "background, education, experience, and philosophical bent equip him to be relatively at ease with the difficult subject of the Holocaust" (p. 113). Somewhere else, speaking of one of Singer's heroines, she asserts that "Tamar cannot be said to be ennobled by her suffering" (p. 125). One wonders why the degradations and horror which the saintlike Tamar had witnessed should have an "ennobling" influence, just as one is at a loss to find *any* background as qualifying one for being "at ease with the subject of Holocaust."

Miriam Roshwald

## MARY LEE BRETZ

*La evolución novelística de Pío Baroja*

Madrid: José Porrúa Turanzas, 1979. Pp. 470

It is Mary Lee Bretz's bold claim that her mammoth study achieves what all other Baroja criticism has failed to accomplish more or less: to trace a coherent, albeit uneven, chronological evolution in Baroja's fiction between the years 1900 and 1920 in the areas of "artistic intentionality, narrative technique and stylistic devices" (p. 12). To trace this development Bretz examines each work under five separate subheadings: aesthetics, technique, characterization, ideology, and style.

The fiction of 1900-1901 (*Vidas sombrías*, *La casa de Aizgorri*, *Las aventuras*, *inventos y mixtificaciones de Silvestre Paradox*) shows a

mixture of conflicting ideological content and looks back to nineteenth-century literary models, but there are some elements which will persist throughout Baroja's work: the open-structure novel, anticlericalism, and a "relativist vision." The experimental period continues until 1903 with *Camino de perfección* and *El mayorazgo de Labraz*. The former dwells on an individual protagonist, the latter on society. Both introduce the fundamental ideological struggle of Baroja's subsequent fiction: Nietzschean vitalism against Schopenhauerian quietism. If *Camino de perfección* presents a partial victory for the Nietzschean ideal, in the second novel Baroja resists this attraction and moves towards a more personal morality. The trilogy *La lucha por la vida* (1903-1905) represents the emergence of Baroja's personal novelistic style, the maturation of the "open novel" and a closer approach to the lower social classes. Ideologically, Baroja is gradually losing faith in any Nietzschean vitalism and developing a cynical pessimism. This despair becomes nihilistic in the next two years (1905-1907) with *La feria de los discretos*, *Paradox, rey*, *Los últimos románticos*, and *Las tragedias grotescas*. The disordered narratives, satire, caricature, escapism to other cultures and ages, reflect this trend, but by the end of *Las tragedias grotescas* Baroja has recovered an interest in social reality, now considering individual effort more important than ultimate victory. The mature novels of 1908-1910 (*La dama errante*, *La ciudad de la niebla*, *Zalacaín el aventurero*, and *César o nada*) chronicle the progress of this effort which however ends in failure, with a return to a grey social-realism style (apart from the escapist *Zalacaín el aventurero*). *Las inquietudes de Shanti Andía* (1910), *El árbol de la ciencia* (1911), and *El mundo es así* (1912) are Baroja's most accomplished works: the novelist's attitude is now one of stoicism as he has abandoned the search for values. Irony has now replaced satire, external description psychological analysis. The historical novels of the series, *Memoorias de un hombre de acción* (1913-1920), are escapist, whilst in *La sensualidad pervertida* (1920) Baroja tends to defend his previous novels, reveals autobiographical details, and theorizes more on aesthetics and the novel genre. Such is the general outline of Dr. Bretz's argument.

Clearly a lot of research time and effort has been put into this study, but unfortunately there is very little of lasting value for Baroja studies. The shifts of direction in Don Pío's "novelística" have been gen-