

belonging, sympathy, and understanding. Kreisel's life story-- neatly and tastefully documented in *Another Country* through diaries, private letters, personal essays, interviews as well as creative writings--reveals an inspiring capacity to transform cruelty to kindness, misunderstanding to gratitude, suffering to art.

Given its biographical and documentary purpose, *Another Country* will be of considerable value to Kreisel's admirers. The material is arranged chronologically starting with excerpts from the diaries Kreisel kept while interned in a camp in Eastern Canada in 1940 as an "enemy alien"--a great irony since Kreisel had fled his native Austria after the Hitlerian *Anschluss*. The book also contains internment writings, personal essays and letters, two interviews, and critical essays about Kreisel's fictional works. Significantly, the book includes an unpublished radio drama and two new short stories; it concludes with a bibliography of Kreisel's writings.

The dominant critical conclusion one derives from *Another Country* is that the holocaust represents a major motif in Kreisel's writing and that his private vision of it as a piece of tragic but fresh history has indelibly influenced Kreisel's artistic maturity. The critical essays contained in this book repeatedly emphasize the recurrent references, literal or symbolic, in Kreisel's writings to the holocaust: Kreisel's private agonies over it make his writings almost autobiographical in nature.

Exile, both as a physical reality and as a state of mind, constitutes Kreisel's other consuming preoccupation. He brilliantly articulates the anxiety of an immigrant's social and cultural experiences in the adopted country. The problem becomes even more painfully acute in the case of a writer, who, like Kreisel or his mentor Joseph Conrad, adopts (or is compelled to adopt) an alternative culture by writing in a language other than his native tongue. After "climbing curious psychological and linguistic mountains" the immigrant writer suffers "ever-present doubts whether the material will interest the majority of the people living in the country, whether indeed the material is inherently valuable," Kreisel tells us in his seminal essay "Language and Identity."

If immigration is an act of adoption, then it has to be a two-sided adoption: the country has to adopt too. As Kreisel retires from his duties as an admired academic at the University of Alberta, *Another Country*, diligently edited by Shirley Neuman, appropriately symbolizes this country's adoption of a talented writer whose distinct and compassionate voice enriched the literature of Canada. While Kreisel is not a prolific writer (he himself is the first to admit this fact), his fiction is yet to be fully evaluated and recognized. If he is to be remembered, his short stories may prove to be his best achievements, two of which ("The Almost Meeting" and "The Broken Globe") are among the best-crafted models of the genre in Canada.

Blake Morrison

THE MOVEMENT: ENGLISH POETRY AND FICTION OF THE 1950s

London and New York: Methuen, 1986. Pp. x + 326. \$14.95

Reviewed by Bruce Stovel

It is now clear that the early 1950s represent a watershed in English literature, just as the World War II years mark a decisive change in British society. In late 1949 Evelyn Waugh could write to Nancy Mitford, "Cyril [Connolly] was offered 1500 dollars to write an article about 'Young writers in Britain swing right' and his mouth watered but he couldn't find one writer under 35 right left or swinging." By 1955, however, a new literary generation, leftist if steadily swinging right, had appeared: Wain, Amis, Larkin, Davie, Murdoch, Golding, Lessing, and others.

"The Movement"--a small group of young, lower-middle-class, anti-experimental writers with Larkin, Amis, and Wain as its nucleus--spoke for the 1950s, just as the writers around W.H. Auden spoke for the 1930s. Blake Morrison traces the rise, the brief ascendancy, and the dissolution of the group in this thoughtful, scrupulously documented monograph. First published in 1980 by Oxford University Press, it has now appeared in the Methuen University Paperback series; largely unchanged, it has in its new form an up-to-date bibliography and two added pages at the end which take into account, among other things, Larkin's death in 1985 and Amis's anti-feminism in *Jake's Thing* (1978) and *Stanley and the Women* (1984)-- though just missing Amis's 1986 Booker Prize for *The Old Devils*.

The Movement's story is itself full of ironies, ironies that would please a celestial Larkin or Amis. The robustly anti-Establishment Movement originated in the friendships formed when Larkin and Amis, and later Wain, were undergraduates together at the same Oxford college, St. John's, and its writers first received wide exposure in *First Reading*, six broadcasts of new writing edited by Wain, on the BBC Third Programme in 1953. And the very date of the Movement's ascendancy, 1956, the year that Robert Conquest's *New Lines* poetry anthology was published by Macmillan, was also the year that the Movement began to stall and disperse--largely as a result of its own success.

Morrison's account has the virtues of the Movement writers it describes: realistic, wry and skeptical, more concerned with social and literary facts than big ideas. Like a Larkin poem or an Amis novel, it has a deft structure: rather than following chronology or devoting a chapter each to the central figures, the Movement is characterized in four long essays--"Class and Culture," "The Sense of an Audience," "Against Romanticism," and "Tradition and Belief"--bracketed by introductory and concluding chapters on the origins and dissolution of the Movement. The book makes it very clear that there really was a Movement--that these writers really did collaborate and influence each other--and that the Movement "stands not for what is peripheral and debilitating in these writers but for what is central and enriching" (7).

Morrison believes that the Movement's main achievement was in poetry, and the longest and most illuminating critical discussions are those devoted to Larkin's poetry: he shows, for instance, how thoroughly "Church Going" (which appeared in Larkin's significantly-titled 1955 volume, *The Less Deceived*) embodies Movement ideas and ambivalences. But Morrison also throws a great deal of light on the fiction of Amis and other Movement novelists. For one thing, it is clear that *Lucky Jim* served as something of a manifesto, even before its publication in January, 1954: not only was it dedicated to Larkin, but the very first item read in Wain's first BBC broadcast in April, 1953, after Wain's opening pronouncement that a new generation of writers had arrived, was the bed-burning scene from the novel. And Morrison points out the connections between the novels of George Orwell, especially *Keep the Aspidochelone Flying* (1936) and Movement fiction: both have displaced lower-middle-class protagonists (a figure that Morrison calls the non-hero, as opposed to anti-hero) and embody a very divided attitude to the class structure of society. There is clearly a link between Orwell's novels of the 1930s, Larkin's two novels, *Jill* (1946) and *A Girl in Winter* (1947), and the Movement fiction of the 1950s.

In retrospect, there is something poignant about the Movement writers. They were so vehemently anti-phoney and anti-wet because the privations of the war and the subsequent failure of socialism made them so: Larkin remarks ruefully in his preface to the reissue of *Jill*, "At an age when self-importance would have been normal, events cut us ruthlessly down to size." Accordingly, they were defined much more by what they disliked and disbelieved than by what they liked and believed. Further, they were the first generation never to have lived as adults in traditional British society: they were Hoopers rather than Charles Ryders or Sebastian Flytes. And Larkin and Amis, the nucleus of the Movement and the ones who most intransigently embodied the Movement stance, have seemed increasingly cranky and anachronistic--more and more motionless--as years go by. Still, in their day they spoke to and for a new society. As David Lodge says of Amis in "The Modern, the

Contemporary, and the Importance of Being Amis" (first published in 1963 and reprinted in Lodge's *The Language of Fiction*, 1966): "His novels, stories, poems, reviews, even *obiter dicta* reported in the newspapers, have focused in a very precise way a number of attitudes which a great many middle-class intellectuals of the post-war period find useful for purposes of self-definition." In its day, the Movement clearly moved.

Robert Wilson

CONRAD'S MYTHOLOGY

Troy, NY: Whitston, 1987, Pp. 158

Reviewed by Camille R. La Bossiere

For all the industry it shows, *Conrad's Mythology* is not generous to Conrad, his art, or his public. "Conrad remained faithful to his atheism," avers Robert Wilson, "and because the sale of his books became his major means of supporting his family, he had to make his works acceptable in Christian countries. His solution was to bury his ideas so deeply in his fiction that few knew what he was saying" (3). "Elusive" symbolic patterns disguise the corrosive Conradian thought: the artist combines settings, actions, and emotions in such a way as obliquely "to illustrate some aspect of his philosophy" (5). Wilson does not cite the letter of 11 October, 1897 to Edward Garnett, where Conrad flatly reckons "The Return" "bad art" on the grounds that its "moments" seem created "for the illustration of the idea" (*Letters from Joseph Conrad, 1895-1924*, ed. Edward Garnett [Indianapolis: Bobbs-Merrill, 1928] 111). *Conrad's Mythology* diminishes its subject.

If opaque he was to his contemporary general public, Conrad is almost always transparent to Wilson, who reduces symbol to allegory. According to his reading of "Youth," for example, Captain Beard is God, Marlow-Christ, the first mate Mahon-man, and the North Sea pilot Jermyn-the prophet Jeremiah (41-42). In "Heart of Darkness," Wilson identifies Kurtz with the Christian God, Marlow with Buddha, and the Intended with the Christian Church (44-46). *Conrad's Mythology* goes on to say of *Lord Jim*: "Aboard the *Patna*, Jim is seen as a member of the Trinity, with God being the German captain, and the Holy Ghost, the second engineer" (48). The Trinitarian scheme is adjusted for "Typhoon": "The *Nan-Shan* . . . has for a captain, MacWhirr (God); a chief mate, Jukes (Christ); a chief engineer, Harry (Satan); and a discredited second mate who appears to be the Holy Ghost . . ." (53). The allegorizing continues in "The End of the Tether," where Conrad's "symbol" for "the Christian God, Captain Whalley, may have been taken from Herman Melville's *Moby Dick*" (54). Schopenhauer, the philosopher who "most influenced" Conrad (19), frequently appears in Wilson's allegorical renderings. Ironically, though, that difficult philosopher is absent from the analysis of *Victory*: it is "less obscure than other of his works, yet it still requires interpolation to identify its theme" (130). *Victory*, in fact, is the one Conradian allegory which obviously engages Schopenhauerian thought. Wilson ends his book with a list of works in which "the allegories are either nonexistent or indecipherable" (140). The list does not include any of Conrad's major works.

There are, however, a few things in *Conrad's Mythology* which might eventually prove to be of value. The suggestion (43) of an allusion to F. Max Müller's *Chips from a German Workshop* in "Youth," for example, is tantalizing, while the linking (85) of an emblematic Hindu phallus with the triangle giving Verloc his code name in *The Secret Agent* is piquant enough to stimulate.