

women's silence in the congregation is too much of a historical shortcut to explain a nineteenth-century (German) bias in a study that convincingly tries to explain the editors' prejudices with the historicity of the editions. The second qualification has to do with the listing (in clearly structured appendices) of the verbal vocabulary of speech in specific tales. While the word frequency lists clearly demonstrate valorization of persons in speech acts, the semantic attribution of the various words is overinterpreted. As for bibliography, one wonders why the widely read modern Jungian psychologist Verena Kast is not mentioned, particularly her *Mann und Frau im Märchen: Eine tiefenpsychologische Deutung* (Man and woman in fairy tales, an interpretation of depth psychology, 1983). But the study fulfills the primary requirement of a very good book: the reader will not be able to ignore many of Bottigheimer's questions when reading, viewing, or listening to a Grimm fairy tale next time.

Judith Ruderman

WILLIAM STYRON

New York: Ungar, 1987. Pp. 160 (including a chronology and a selected bibliography)

Reviewed by Valarie Meliotes Arms

Judith Ruderman is well situated for anyone wishing to write about William Styron. As Director of Continuing Education at Duke University, she has only a few minutes walk to the library at Duke, Styron's alma mater, to study a wealth of working notes and manuscripts donated by Styron, family scrapbooks and memorabilia donated by his father, and unedited films and cassettes of interviews. Ruderman has used these sources to excellent advantage in *William Styron*, so that biographical data and unpublished information are blended into critical insight.

William Styron has often received criticism for appropriating themes and characters with which he is unacquainted; Ruderman responds to that criticism with well documented chapters that justify Styron's oeuvre. In the first chapter "Revolutionary Works in an Ordinary Life," a play on the motto from Flaubert, Styron's consciousness of history is presented through his family history, school record and military service. Though Styron "dubiously submitted" his first paper to his college mentor, William Blackburn, Styron's father was sure of his son's future as a writer and consequently kept an enviable collection of childhood papers, attesting to his potential greatness.

Ruderman profits equally well from Styron's later donations to Duke in subsequent chapters that explicate the major novels. "A Dream Denied: The Confessions of Nat Turner" is informed by Styron's marginal notes to Drewry's *The Southampton Insurrection*. Based on Styron's Southern background and proximity to Nat Turner's world, Ruderman defends his right to tell the story: "By viewing the white race from a black person's point of view . . . Styron not only enacts a narrative tour de force but also attempts to expiate the sins of

his ancestors and free himself from the racial bigotries of contemporary society" (32).

Although chapters describing the novels are not ordered chronologically, each chapter proceeds clearly from a description of the plot, the characters, and the theme. Biographical details are included where relevant. Comparisons between the novels are sprinkled throughout but are made more explicit in the last chapter, "The Search for a Meaningful Theme." Likewise, the negative critics receive a passing acknowledgment with respect to individual works, while the final chapter and the "Afterword" deal with them more thoroughly.

The fourth chapter, "A View into the Abyss: *Set This House on Fire*," illustrates how Ruderman distinguishes the novels one at a time before discussing their common features. Describing Peter Leverett, she says Styron's "use of a first-person narrator . . . serves multiple purposes: it draws us immediately into the story; it allows us to identify with someone like ourselves; it distances us sufficiently from the cataclysmic events so that objective judgments on them may be made; yet it also helps us to see the potential for violence and sin in everyday lives" (51). Those readers already familiar with the other novels will recognize characteristics shared with other Styron narrators. Those new to the study of his novels will appreciate how carefully the groundwork has been laid for the final chapter.

A separate chapter, "Styron's Farewell to Arms: Writings on the Military," explores Styron's predilection for the military. Drawing on a family history of military involvement as well as essays and interviews, Ruderman considers Styron's mixed emotions on the subject from his use of minor military characters to his play *In The Clap Shack* and "The Way of the Warrior," the novel-in-progress interrupted (and subsequently radically changed) by Styron being hospitalized in 1986 for clinical depression.

The penultimate chapter is devoted to *Sophie's Choice* which occasions more discussion of the military with its quasi-biographical account of Styron's fascination with the Marines and its portrayal of the commandant of Auschwitz. Ruderman admits that Styron has been criticized for "overwriting." Rather than dissecting or even naming the critics in the text, she presents overwhelming evidence to support her contention that "in *Sophie's Choice*, Styron has perfectly matched style to substance, continually veering back and forth between inflation and deflation in a way that not only elevates and undercuts the main character [Stingo] but also suits this character's alternating moods of elevation and despair" (93). Without drawing the obvious comparison to her concluding statement on *Lie Down in Darkness*, Ruderman concludes the chapter with what we now recognize as a commonality: "Stingo/Styron eventually finds a way to resurrect Sophie . . . for the making of art is a religious act that offers its own kind of rebirth for the dead" (108). This common thread of Styron's view of art is further explored in the last chapter. In "The Search for a Meaningful Theme," biographical details as well as extrinsic material such as *This Quiet Dust*, Styron's newspaper writings, book reviews, television appearances, and political activity support the consistency and sincerity of his themes. Ruderman notes how Styron's Southernness has

influenced his development and exactly where he has grown beyond it to become an international writer, rather than a regional one.

The "Afterword" is somewhat curiously placed since it provides excellent insight into Styron's attitude towards Jews. Dissecting at length the negative criticism levied at Styron's handling of Jewish characters, Ruderman justifies "William Styron in the Kingdom of the Jews," a paper originally presented at the symposium on Styron held at Winthrop College, Rock Hill, S.C. in April 1986. She validates her thesis that *all* of his Jewish characters are chosen to prove a point by taking note of information in excised manuscript pages from *Sophie's Choice* and of accounts of Styron's friendships with Jews. Given the weight of her evidence, and the clarity of her presentation, it is easy to acquiesce to Ruderman's claim that despite "certain excesses" Styron's "passion and humanity mark him as one of America's best modern writers, whose painstaking dedication to the craft of fiction and the 'meaningful theme' has produced fiction of lasting consequence" (128).

Susan Peck MacDonald

*ANTHONY TROLLOPE*

Boston: Twayne, 1987. Pp. 120

Reviewed by Glenda A. Hudson

For many years, Twayne has provided us with useful introductory studies of individual authors. Susan Peck MacDonald's *Anthony Trollope* is no exception. The book offers some incisive analyses and comparisons in the six central chapters; however, like other works in the Twayne series, it also has its limitations. Faced with Trollope's gargantuan canon (47 novels, in addition to travel books, essays, other nonfiction, and short stories), MacDonald chooses to discuss about half rather than all of the novels, in order to give an idea of the range of Trollope's work while leaving room to discuss some of it in detail. In the introductory chapter, MacDonald gives a brief sketch of Trollope's life. In the remainder of the study, she combines thematic and chronological approaches to reveal Trollope's development as a novelist. Chapters Two to Seven use representative novels to illustrate specific concerns in Trollope's work: realism and narrative questions in "The Barchester Comedies: 1855-1860," "Variations on the Novel of Romance," "Love and Money," "Psychological Studies," "The Social, Political, and Economic Dimension," and "The Perspective of Age." MacDonald stresses the moral complexity and subtle artistry of Trollope's novels. She claims that what distinguishes the later novels from the early and middle ones is not so much theme or plot devices but the new focus within familiar themes and plots—the perspective of age and the parent. The late novels still have the conventional love plot and happy ending, but MacDonald argues that they deserve more attention for their innovations in the history of the novel: "Novels have traditionally dealt with the young, depicting their struggles to achieve a place in society and a sense of self. Trollope's late novels testify, however, that there are dramas and struggles inherent in other stages in life and that those dramas can be turned into engaging and thought-provoking fiction" (110). The concluding chapter on the