

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

novelist's reputation is a good summary of the criticism of Trollope's work during his lifetime and in the century since his death, although the final section on the modern reassessment is insufficiently specific.

The material in the book is for the most part well chosen and organized, but there are some significant lapses. A few arguments are superficial and unsubstantiated. On the subject of realism, MacDonald comments: "Shakespeare . . . and most writers before the nineteenth century depicted extremes of high life (kings, nobles) or low life (clowns, rustics), the former being the subject of tragedy, and the latter of comedy. By the nineteenth century, novelists had begun to focus more on the middle ranges of society" (16). This ignores the importance of Defoe, Richardson, Fielding, and Austen in the development of realism. Elsewhere, MacDonald asserts that during the early 1860s Trollope began to write novels with a darker view, but she fails to say why. The study also has some major omissions. It is understandable that the author should ignore the early Irish novels; however, one may query why the short chapter entitled "Love and Money" contains no discussion of Trollope's criticism of materialism and of his most rapacious, manhunting antiheroine, Arabella Trefoil, in *The American Senator* (1877).

This is a brief but satisfactory overview of Trollope's work. The book could be a valuable introduction for undergraduates, and it also offers some helpful material for specialists who may be familiar with only a part of Trollope's work.

Bernard Binlin Dadié

*THE BLACK CLOTH: A COLLECTION OF AFRICAN FOLK TALES*

Trans. Karen C. Hatch

Amherst: University of Massachusetts Press, 1987. Pp. 140 \$8.95

Reviewed by Gerald Moore

The appearance of Bernard Dadié's *le Pagne Noir* in 1955 was an important event in the development of African narrative prose. Alongside the rise of the African novel in those same years came successive attempts by literary artists to give new life to traditional folk narrative, adapting it to a new type of market (that for printed books) and a more miscellaneous readership. Many of that invisible readership would be quite unaware of the sort of conditions in which these tales were originally performed, rather than merely told, in an atmosphere warmed with music, handclapping, laughter, dancing, and singing. The task of the prose narrator, faced with the silent page, was, then, not just to retell the stories in bare form, stripped of all their beauties, as many of the early collectors had done. It was to find new ways of embellishing and enriching his narrative, which might serve as equivalents for the oral art of the original performers.

Birago Diop had preceded Dadié in this attempt, with his celebrated *les Contes d'Amadou Koumba* of 1947. But Diop had concentrated on the tales of a single oral artist of known identity and location, and was generally more