

as Tawfiq al-Hakim's *Ya Tali al-Shagarah* (*The Tree Climber*, trans. Denys Johnson-Davies, 1966) is a watershed that introduces the concept of the irrational and the absurd to the Egyptian theater, Elkhadem's *The Ulysses Trilogy* is a landmark that heralds a new era in Egyptian fiction where novelists should be eager and willing to experiment with novel narrative forms.

If translation is, in the words of Michel Butor, "une dimension fondamentale de notre temps," then El-Gabalawy's selection of Elkhadem's work is both laudable and timely. *The Ulysses Trilogy* complements his earlier translations. Together with *Modern Egyptian Short Stories*, *The Contemporary Egyptian Novel*, and *Three Pioneering Egyptian Novels* it provides a student of world literature with a sample of the growth and development of modern Egyptian prose fiction.

James R. Baker, editor
CRITICAL ESSAYS ON WILLIAM GOLDING
Boston: G.K. Hall, 1988. Pp. 197. \$37.50
Reviewed by Maurice Legris

This most recent critical book on the fiction of William Golding is a volume in the series entitled *Critical Essays on British Literature*. It includes previously published essays and chapters of books, three essays written specifically for this volume, an interview with Golding, and his "Nobel Lecture 1983." Although it's a mixed bag, as such collections usually are, the level of this one is generally quite high.

James R. Baker introduces his book by a survey of thirty years of Golding criticism. This is a solid piece, which covers the ground as well as could be expected in fewer than eleven pages. But Baker might have given himself more space, however, since his discussion mentions almost no articles, and he says nothing about Golding scholarship in languages other than English. Thereafter, the essays "are arranged in a loosely chronological order so that they represent in broad outline the history of Golding criticism" (11).

It is perhaps an indication of the extent to which *Lord of the Flies* has now become part of our literary background that the points advanced in Samuel Hynes's essay (part of his 1968 pamphlet on Golding) all seem rather obvious. The five other essays in this first part of the book are much more advanced. James Baker discusses the influence on Golding of classical Greek literature, especially Euripides; and thus he disputes the view that Golding is a "rigid Christian moralist." Philip Redpath provides a solid discussion of point of view in *The Inheritors*. Even more interesting is Lee Whitehead's discussion, with regard to *Pincher Martin*, of the technique of bracketing, "a technique that focuses attention upon some entity in order to understand it without inquiring at every point: 'But is this real?'" (41). In dealing with the "trick" ending of this novel, which has received the strongest criticism, Whitehead concludes that "it is a necessary aspect of the 'bracketing' technique Golding employs and as

such might be defended as a kind of necessary *peripeteia* and *anagnorisis*, a reversal and recognition, for the spectator of Christopher's drama, so that he can clearly see what has been bracketed and why" (57). Whitehead's is a most convincing analysis of the technique of this novel, probably Golding's most difficult.

B.R. Johnson analyzes the convoluted dualism in *Free Fall* between the rational and the spiritual worlds, a dualism, he argues, which is the result of Golding's deliberately counteracting the assessment of some critics that his novels to that point had been "simplistic parables demonstrating man's inherent (and irredeemable) evil" (65). He goes on to show most convincingly how Golding's use of a limited point of view in this novel is crucial to a complete understanding of the book. Bernard Dick provides some interesting historical information about the construction of Salisbury Cathedral, on which the immense church in *The Spire* is modeled.

The essay by two of Golding's best-known critics, Mark Kinkead-Weekes and Ian Gregor, serves roughly as a summary of the first half of this book. They make some valuable distinctions among "fable," "history," and "myth" in Golding's first five novels. As they put it, these novels "provide a series of variations on a problem . . . and this series of variations can be plotted in terms of fable, history, and myth; the twelve years' work can be seen as an exploration of the problem of disengaging myth from fable, and of giving it a sufficiently historical location" (90).

Perhaps the most important (and certainly the most interesting) point in the brief interview between Golding and Baker is the author's comment that "[I] have my tongue in my cheek much more often than people ever suspect because I have this kind of solemn reputation" (110-11). Later, in his address when he received the Nobel Prize, Golding emphasized much the same point.

The essays in the second part of this book concentrate on Golding's last three novels (*Close Quarters* having appeared too recently to be included), and some of these are fine pieces indeed. For instance, Don Crompton provides the most thorough and intelligent reading of *Darkness Visible* I've yet come across. He is especially effective in treating such elusive passages as that describing Henderson's death and Matty's gym shoe being found beneath his body; and the later one when Matty, weighed down with steel chains and wheels, wades through the Australian pond. The only point about which Crompton is disappointing is his not attempting to interpret, or explain, Matty's "spirits." Another solid essay is Virginia Tiger's discussion, with regard to *Rites of Passage*, of Golding's use of ideographic structure, "a narrative technique whereby two points of view are turned on one situation" (136).

Baker's work as editor is somewhat uneven. His survey of the criticism is, as I have pointed out, sound and thorough, but it might well have been longer. He has provided a useful index, but no bibliography, although each essay has its own notes, from which the reader can, presumably, make up his own bibliography. Some of these notes, however, are more irritating than helpful. For instance, most of those accompanying Arnold Johnston's essay on *The Pyramid* lack both volume number and date, information which presumably was in-

cluded elsewhere in the book from which this essay was taken. Much the same sort of comment can be made about the notes to Julia Brigg's essay on *The Paper Men*.

In spite of its weaknesses, however, this book contains much of value to both the scholar and the teacher; it is a welcome addition to my collection of Golding criticism.

David Monaghan

SMILEY'S CIRCUS: A GUIDE TO THE SECRET WORLD OF JOHN LE CARRÉ

Don Mills, Ontario: Totem Books, 1987. Pp. 207, \$5.95

Reviewed by R.G. Dahms

David Monaghan's guide deals with John le Carré's seven "Circus" novels: *Call for the Dead* (1961), *A Murder of Quality* (1962), *The Spy Who Came In From the Cold* (1963), *The Looking-Glass War* (1965), *Tinker, Tailor, Soldier, Spy* (1974), *The Honourable Schoolboy* (1977), and *Smiley's People* (1980). The book is divided into two major sections. The first, entitled "The Circus" (a special department of the British Intelligence Service), contains a detailed chronology and accounts of major Circus cases and operations, as well as a delineation of the hierarchy and a description of the headquarters itself. The second major section, entitled "Who's Who," is an alphabetically ordered glossary which presents biographies of individuals appearing in the works, as well as listing and detailing places, cases, and operations, and defining terms in le Carré's extensive array of espionage jargon. The work also contains a short appendix with notes on the Circus novels, and an index to the nonalphabetical Circus chapter. In addition, there are sixteen photographs and six maps (with two inserts)—although the cover jacket states "nine" maps—which depict important places described in the various operations. There is also a certain amount of cross-referencing between the Circus chapter and the "Who's Who" section with its more than six hundred entries.

Monaghan's introduction presents the rationale for his guide and makes several trenchant points concerning le Carré's Circus series. In Monaghan's view, the air of authenticity and "believability" in le Carré's works derives from their three-dimensional characters and the author's technique of slowly elaborating upon them, their actions, and environments as the works and series progress. Indeed, in this respect, he likens le Carré's Circus novels to those of William Faulkner in his Yoknapatawpha County series and Jane Austen in her evocations of late eighteenth-century society (7). As the Circus series evolves, the major and other characters and places, as well as current and previous operations, are "fleshed out," and new characters, places, and events are added. By the time the series reaches its final stage of development and completion, the resulting creation is, according to Monaghan, "extremely diverse and complex and to analyse its component parts is to discover, not so much a blueprint