

claim. Chapter V, "The Unseen and the Unsaid," dwells on issues of repression and fetishism. In the first half of the chapter, a detailed analysis of curtains serves to illustrate the workings of Simon's unseen: curtains cover up the threatening female (mother's) body and assuage the narrator's anxiety of castration. In the second half of the chapter, language too is seen as a curtain, which functions to hide, defer, and eroticize meaning.

The last two chapters of the book deserve special mention because of the larger issues they raise. Chapter VI, "The Invisibility of History," assesses the pessimistic outlook that can be inferred from Simon's presentation of historical events and concepts. She explains his pessimism through recourse to the Lacanian Real: history is negative for Simon because, like the Real, it escapes the visible and resists meaning. Thus Simon tends to reject historical theories like Marxism in favor of geographical presentations of events. Chapter VII, "Fiction Word by Word," assesses the limitations and weaknesses of new-novel criticism itself, including Simon's descriptions of his work and Britton's own critical endeavor. Acknowledging that, by focusing on small descriptive passages, her approach has privileged the non-representational, since the illusion of reality arises in larger stretches of writing, she maintains that she has tried nevertheless to show the countervailing drive toward the representational in Simon's writing, which he himself has tended to deny, perhaps to sidestep the deep-seated obsessions which that drive reveals. In Chapter VII Britton also takes on the thorny issue of feminism, noting both the reactionary nature of Simon's ideas about women as well as their value for an understanding of how male sexuality is constructed.

D.A. Miller

*THE NOVEL AND THE POLICE*

Berkeley: University of California Press, 1988. Pp. xv + 222.

Reviewed by Glenda A. Hudson

One of the most noticeable things about D.A. Miller's exceptional book *The Novel and the Police* is the cover. The author, a Professor of English and Comparative Literature at the University of California, Berkeley, stands with sinewy arms folded across his T-shirted chest against a background of corrugated iron. Miller's work is as unorthodox and sensational as his pose on the cover. The book presents a series of essays previously published between 1980 and 1986. The title is, as Miller himself confesses, misleading. The study focuses not so much on the police in fiction as "the ramification . . . of less visible, less visibly violent modes of 'social control'" (viii) operating or uncovered in the novels of Dickens, Trollope, and Wilkie Collins. Drawing on the philosophical criticism of Michel Foucault, Miller investigates the discreet disciplinary power of the nineteenth-century novel and fictional methods of public surveillance and incarceration. The result is an extraordinary and arresting series of essays.

Miller moves "the question of policing out of the streets, as it were, into the closet—I mean, into the private and domestic sphere on which the very identity

of the liberal subject depends" (viii-ix). In the first essay, he searches for the function of policing in *Oliver Twist* ("the story of an active regulation," 10), *The Eustace Diamonds* (a story of "disavowal" of the police, 16), and in the fiction of Balzac, Stendhal, Zola, and George Eliot. Probably the most accessible essay in the book is "From roman policier to roman-police," in which Miller convincingly demonstrates how Wilkie Collins explodes and diffuses the detective story in *The Moonstone*. The novel expels the police completely, and "a policing power is inscribed in the ordinary practices and institutions of the world from the start" (46-7). The crime is solved, Miller proposes, not by a detective, but by "latent detection" (44) and by an "informal system of surveillance" (45).

In "Discipline in Different Voices," Miller cogently argues that the ambiguities in the representation of the bureaucracy and the police in *Bleak House* establish "a radical uncertainty about the nature of private, familial space" (80). The fourth essay, on *Barchester Towers*, explains that not only are there no police in Trollope's novel, but there is nobody who can successfully take over their role. The "real justice of the peace" is "war" (112), a political/religious/sexual war which arranges every aspect of existence. That is to say, the norm and "moderate schism" are less formal means of social control in Trollope. Possibly the most illuminating essay in the collection is "Cage aux Folles: Sensation and Gender in Wilkie Collins's *The Woman in White*." To simplify egregiously, Miller hunts for the police in the institution of the asylum, in the incarceration of women, and in the violation of the reader's mental "privacy." The final essay, provocatively entitled "Secret Subjects, Open Secrets," probes the self-discipline of the hero and social discipline in *David Copperfield*. Miller explores the seductiveness of both the protagonist's and the retrospective narrator's unwillingness to disclose all their secrets in a novel which ostensibly tells everything.

This final essay, like all the others in the book, attests that Miller is able to make very familiar texts appear in need of immediate rereading. *The Novel and the Police* contains superb and revitalizing insights. Embedded in the text are unexpected and stimulating comparisons to films and music—James Bond in *Goldfinger*, Kurosawa's *Rashomon*, Mozart. The prose is for the most part rich, dynamic, tantalizing (although it is sometimes tautological, mystifying, and turgid). This inspiring book will doubtless instantly establish itself as one of the most influential works in recent years on the Victorian novel.

Arther Trace

*FURNACE OF DOUBT: DOSTOEVSKY & "THE BROTHERS KARAMAZOV."*

Peru, Illinois: Sherwood Sugden & Company, 1988. 178 pp. \$8.95

Reviewed by Victor Terras

Of late, Dostoevsky scholarship has been in a flourishing condition both in Russia and in the West. Russian scholars have done some illuminating research into the background of Dostoevsky's oeuvre. Many articles in the series