

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

*Dostoevskii: Materialy i issledovaniia* and a number of monographic studies by Vetlovskaiia, Tunimanov, Belov, and others have contributed much toward a better understanding of Dostoevsky's works and their reception. In the West, more and more studies appear every year which do away with earlier misconceptions and present a reading of Dostoevsky which does justice to his texts, their contexts, and their subtexts. Trace's book is a worthy example of this trend. It produces a reading of *The Brothers Karamazov* which the Dostoevsky specialist will respect. This reviewer substantially agrees with it. Trace correctly recognizes and vigorously demonstrates that the novel is a statement of the Christian position according to which faith in God is inseparable from faith in immortality, that is, resurrection. Ivan Karamazov is aptly characterized as an "uncomfortable atheist *par excellence*" (81), a man who struggles with all the corollaries of God's death. Trace suggests most plausibly that "Christ kissed the Grand Inquisitor not as a sign of forgiveness, as is sometimes supposed, but for the same reason that Father Zossima kissed Dmitri in the monastery cell, i.e., out of recognition of his great spiritual suffering" (104). Accordingly, Trace has some most pertinent observations on Dostoevsky, Nietzsche, and French Existentialism (166-70).

Trace also fully recognizes the importance of the notion of absolute evil in Dostoevsky's anthropology (97-98), but does not give it as accomplished a treatment as it deserves. More could have been said about the pervasive diabolic presence in the novel. Trace's perceptive and vigorous argumentation is marred by lapses which needlessly detract from his credibility. He underestimates the sophistication of the early Dostoevsky, ignoring the deep ambiguities found even in his first novel, *Poor Folk* (11-13). He dismisses Bakhtin much too early (155-56). Even his reading of *The Brothers Karamazov* is at times too straightforward. He ignores the subtle yet perceptible way in which Dostoevsky lets Ivan Karamazov "displace" the evidence of his guilt (88) and other details by which Ivan Karamazov is discredited as a human being long before his encounter with the devil. Mme. Khokhlakova, whose name is consistently misspelled, is not "poor old feeble-minded" (79). She is about thirty-three and a scatterbrain, but not unintelligent. Too many names are misspelled throughout the book: Nastas'ia Filippovna, the heroine of *The Idiot*, is called Natasha (20-21), one way to "turn off" a reader who might otherwise read Trace's book with considerable profit. The chapter on Dostoevsky in the Soviet Union (142-60) makes some good points, but is quite out of date.

Youssef Idris

*A LEADER OF MEN*

Trans. Saad Elkhadem

Fredericton, N.B.: York Press, 1988. 19 (English) + 17 (Arabic).

Reviewed by Issa J. Boullata

Youssef Idris, born in Egypt in 1927, is one of the most prominent Arab writers today. Originally a medical doctor, he has dedicated himself to literature and written some thirty books in various genres, including short stories, novels, plays, and essays.