

scapes, the simultaneity of pain and pleasure, the paradox of victimization and compassion, the motif of travel, and the repeated manipulations of often contradictory material.

Subsequent chapters are arranged in a roughly chronological order of the novels' publications, and, with one exception, draw various works together. Thus the novellas (*Charivari*, *The Owl*, and *The Goose on the Grave*) comprise one section; *The Beetle Leg* and *The Lime Twig* another; and *Second Skin* and *The Passion Artist* a third. Perhaps the most interesting of these gatherings is that devoted to "The Triad" (*The Blood Oranges*, *Death, Sleep & the Traveler*, and *Travesty*) for the ways in which the novels are seen as a "lyric descent" in narrative voice and vision and as "progressive investigation[s] of the imagination's power to find harmony and unity in the face of absurdity and death; often despite the assumptions of traditional humanism or morality" (p. 114).

The last chapter, which attempts to place Hawkes's achievement alongside that of his contemporaries, is likewise perceptive and revealing. Here O'Donnell demonstrates that in spite of his atypicality, Hawkes can be compared with Mailer, Pynchon, and Heller as a "postwar" novelist who employs war and social collapse as a fictional background. As a figure continually concerned with the aesthetic power of language and style, Hawkes shares some common ground with Nabokov, and in his insistence on the element of artifice and the fictionality of fiction, the author frequently resembles Barth and Grass.

The work's selected bibliography is also particularly commendable. Neither thin nor exhaustive, it presents selections that are carefully chosen and whose annotations provide concise and helpful statements about the relative merits of the individual items. Readers not completely familiar with Hawkes's fiction would do well to acquaint themselves with these pieces for the reasons O'Donnell suggests.

In all, *John Hawkes* is a needed and welcome addition to the growing body of scholarship on this most important American novelist. O'Donnell's work offers many perceptive and subtle analyses of individual novels and provides an intelligent, articulate overview of the writer's continually emerging oeuvre.

David W. Madden

MICHAEL BACHEM

Heimito von Doderer

Boston: Twayne, 1981. Pp. 161.

\$14.95.

As Bachem states in the preface to his monograph, the study of Doderer's work is a rewarding experience. It is also no easy task, because, although Doderer became known outside Austria only in the 1950s, his first publication, a slim book of verse, was written in 1923. His early works were subject to expressionist influence, particularly that of Albert Paris von Gütersloh; the major novels show marked traits of realism, and at the end of his life he was moving towards the creation of what he termed the "roman muet," which exhibits certain affinities with the French "nouveau roman." Throughout his life Doderer was an outsider in the literary field. At a time when critics were proclaiming the demise of the novel, he produced two works of truly epic proportions, *Die Strudlhofstiege* (1951) and *Die Dämonen* (1956). His personal life was extremely eventful. He fought, and was a P.O.W., in both World Wars; he was a member of the National Socialist Party in the 1930s, but converted to Catholicism in 1939 and took up an antipolitical stance. Critics consider him, as Bachem points out, as being "fantastically parochial" or "narrator of epics in the time-hallowed sense of the old teller of tales." Such divergence of opinion may be due in part to the fact that the reader of Doderer is either a "Heimitist," that is, completely attuned to the author's every idiosyncrasy, or else he can find nomenclature in Doderer's style of narration or in his Weltanschauung. Bachem clearly belongs to the former group and offers his readers a well-documented introduction to Doderer's oeuvre, summarizing clearly and concisely the contents of the individual works and tracing the development and treatment of Doderer's major concerns ("Menschwerdung," "Apperzeptions-Verweigerung," and "zweite Wirklichkeit").

Bachem has chosen to treat his material in chronological fashion, dividing his study into seven chapters. On the whole, this is a satisfactory means of approach, but there are several discrepancies and serious errors in chronology (as for instance on pp. 21, 97, 114 and 116). Some mistakes might have been avoided had Bachem chosen to treat *Die Posaunen von Jericho*, composed between January and April 1951, before dealing with

Die Dämonen. After a protracted break in its composition, Doderer resumed work on *Die Dämonen* at the end of April 1951 by re-reading the chapters composed in the 1930s and did not write any new material until September of the same year. He claimed that working on *Die Posaunen* cleared the way for his resumption of work on the major novel. Thus, when Bachem says of *Die Posaunen*: "In the polycentric or mosaic technique and in the choice of title, Doderer looks back to *Die Strudlhofstiege* and *Die Dämonen* but also anticipates his uncompleted tetralogy *Roman No VII* [sic]" (my emphasis, p. 114), he not only makes a mistake in chronology, he also makes a wrong assessment of *Die Dämonen*. Those chapters written in the 1930's followed a linear pattern and were part of Geyrenhoff's "Chronik." Only in the 1950s did the omniscient author become the narrative voice, offering a multi-perspective view of the events of the novel.

There are certain areas of Bachem's study where I would query his interpretation. He insists (pp. 29-30) quite emphatically on the fact that the events of *Die Bresche* (1924) took place in Vienna, but the unnamed city is probably Brussels. Second, his examination of *Ein Mord den jeder begeht* (1938) suggests that Conrad Castiletz was aware from the outset that he was responsible for the death of his sister-in-law, Louison Veik. But the novel hinges on the fact that Castiletz's search for the unknown murderer reveals that he himself, however unwittingly, is the guilty person. Third, Bachem considers that the "Ouverture" to *Die Dämonen* was "written from the fictional viewpoint of 1955" (p. 95), but it was in fact composed in 1935 and remained unchanged in the final version of the 1950's.

Besides the fact that the "Bibliography" should have been updated (the latest entry is dated 1976), there is also a distressingly large number of typographical and syntactical errors in the work. It is unfortunate that careless editing and proofreading spoil what is otherwise an informative study and a valuable introduction to the author and his work.

E. C. Hesson

ROBERT E. HEGEL
The Novel in Seventeenth Century China
 Columbia University Press, 1981.
 Pp. 336. \$20.00.

The author's first book and, happily, a very good one, *The Novel in Seventeenth Century China* is a groundbreaking critical analysis of the best seventeenth century novels intended for an elite or highly literate audience. They are Chin Sheng-t'an's edition of *Water Margin* (*Shui-hu chuan*), the anonymous *Merry Adventures of Emperor Yang* (*Sui Yang-ti yen-shih*), Yüan Yü-ling's *Forgotten Tales of the Sui* (*Sui shih i-wen*), Tung Yüeh's *Tower of Myriad Mirrors* (*Hsi-yu-pu* or "Supplement to *Journey to the West*"), Li Yü's *The Prayer Mat of Flesh* (*Jou-p'u t'uan*) and Ch'u Jen-huo's *Romance of the Sui and the T'ang* (*Sui T'ang yen-i*). All have been the subjects of Hegel's earlier writings, except for *Water Margin* and *The Prayer Mat of Flesh*. Thus to a degree the book is a synthesis and refinement of previous findings updated in view of recent publications, especially by Frederic P. Brandauer, John C. Y. Wang, Nathan K. Mao, and Liu Ts'un-yan. Hegel employs a variety of critical approaches, such as psychological, textual, sociological, and comparative, yet achieves unity through chapter organization and his primary focus on themes, characterization, and historical context. The result is a clear demonstration of why these works can be regarded as the outstanding novels when the Chinese novel was developing into maturity as an indigenous fictional form. Few could question his choice of works as representative of the relatively sophisticated subgenre. Although Hegel often mentions popular novels and romances intended for less educated audiences, he does not treat them in detail.

The opening chapters provide background information on late Ming-early Ch'ing socioeconomic conditions, printing and publishing, literacy, politics, intellectual history, the social role of novelists and the various ways that they approached their art. The middle chapters discuss individual works, usually two to a chapter, under reflective titles, such as "Political Realities, Fictional Garb," "Man as Responsible Being," and "Self as Mind or as Body." The final chapter on the novels' legacy concludes that the authors were reformists hoping to improve their society through fiction. Hegel offers some parallels to the rise of the novel in England at roughly the same time and