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## Modern Language Studies

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author's final, equivocal words in the chapter on anti-Semitism undercut the entire point of the discussion. He writes,

What has to be faced, though, is that no one can write seriously and at length about anti-Semitism without giving offence. . . . It is unimaginable that anyone could ever judge these matters exactly right, or speak of them without a single failure of tone, or be alive fully to justice and mercy. The minefield stretches on all sides, and being innocent—or not particularly guilty—will not save any commentator (and certainly not any commentator on T. S. Eliot) from being blown up. (76)

Readers will find it frustrating that Ricks takes up a highly inflammatory issue and then shies away from resolutely answering the difficult questions about Eliot and anti-Semitism. Instead, he raises doubts and concludes weakly, in a sort of disclaimer, that no commentator could ever determine the truth of the matter. I'm sure that is not what Ricks had in mind when he originally envisioned his book. But then that just shows the dangers inherent in passing judgment on Eliot's views when we as a society (and a profession) are not even comfortable with the language needed to carry out the task.

Richard Badenhausen  
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## WORKS CITED

- Eliot, T. S. *After Strange Gods: A Primer of Modern Heresy*. New York: Harcourt, Brace and Co., 1934.  
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*El sentimiento del miedo en la obra de Miguel Delibes*. By Jesús Rodríguez. Madrid: Editorial Pliegos, 1979 (141 pp.).

As the title suggests, the author studies the cause and development of fear such as it is experienced by the protagonist in the novels of Miguel Delibes. To these ends, Rodríguez concentrates almost exclusively on: *La sombra del ciprés es alargada* (1948), *La hoja roja* (1959), *Cinco horas con Mario* (1966), *Parábola del naufrago* (1969), and *El príncipe destronado* (1973). He treats fear as a permanent feature (the synchronic element) of Delibes's world vision, whereas he links the novelist's development (the diachronic dimension) to two key factors: (1) the obsession with *death* that characterizes Delibes's early protagonist sub-sides in the later novels; (2) a concern for *desamor* (egocentrism, apathy)

emerges in its stead, a *desamor* that Delibes considers to be rampant in contemporary society and manifest in patterns of conformity, lack of solidarity, alienation, and loneliness. The first tendency is exemplified by Pedro's pessimism in *Las sombras*; the second, by Mario's isolation and social consciousness in *Cinco horas*.

Regarding his critical method, Rodríguez documents the textual references, comments, dreams, and observations that convey the protagonist's sense of fear. Although at no time does he address his critical methodology directly, his approach appears founded in a behaviorist type of psychoanalysis popular among Spanish novelists of the 1950s.

The critic's primary goal in adopting this methodology is to reveal the essential link between author and protagonist, fear—in its various modalities—being what makes one the mirror image of the other. The interrelatedness of fiction and reality is therefore a major underpinning of this study. It is revealed as such at key intervals where Rodríguez cites the novelist's declarations published in interviews and essays (*El mundo que agoniza*, 1979; *USA y yo*, 1966; *La primavera de Praga*, 1968) to support his argument. His discussion of the ideological similarities between Delibes and other twentieth-century writers and philosophers—Camus and Kafka, Laforet (*Nada*) and Pío Baroja (*El árbol de la ciencia*), Heidegger and, above all, Albert Schweitzer (*Civilization and Ethics*, 1923)—reveals Delibes's narrative to be rooted in a much wider reality than is initially apparent: the “psychic disorder” (“trastornos psíquicos”) suffered by the novelist and transmitted through his protagonist are presented as symptomatic of the existential doubt that afflicts a broad spectrum of modern European society.

In sum, the author of this study achieves what he proposes in his introduction: he describes anxiety as it is codified in the novels of Miguel Delibes while he presents various means of relating this textual situation to a specific socio-historical context.

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*Convictions*. By Sidney Hook. Buffalo: Prometheus Books, 1990 (310 pp., \$24.95).

When Sidney Hook died (in July, 1989), he was in his late eighties and working on two books. One was a miscellany of some of his favorite hard-to-find pieces, which he called “fugitive essays.” The other book was a response to the attack in academe on the privileged curricular status of Western culture. *Convictions*, the first of what may well become several posthumous collections of Hook's writings, combines the two unfinished projects. The result, although structurally odd (and editorially lax), manages to suggest the range of Hook's competence as well as his talent for argumentation.