Of War and Man


By Stanley Cooperman

MODERN novelists, like the epic writers of the past, often use war for the study of men under crisis. There is, however, an essential difference: the enormous complexity of modern war all but eliminates personal responsibility and personal choice. The hero has been replaced by the pushbutton, and the modern war novel must deal with the virtual separation of the hero from the act.

The writer who also attempts to recreate a war situation is likely to find himself concerned largely with externals, with the mechanism of battle itself; while the writer who concentrates on personal tragedy must isolate his individuals precisely because of the vast impersonality of war environment. There have been few artists able to distill from modern war the essence of external suspense and at the same time present the human mind, acting and acted upon.

Rene Fulop-Miller with "The Night of Time" has succeeded in exploring war in its fullest dimensions. With neither the romantic personal negativism of the novelists of the First World War nor the broader but shallower attack of those of the Second, he blends irony, surrealism, and physical precision in a novel which breaks beyond the limits of specific conflict. His book is a multi-level poem not of any one war, but of war itself—and of human experience as well.

Just as Kafka used "The Trial" to capture basic configurations of memory and despair, Fulop-Miller makes of his unnamed and untimed war an image bearing within itself the deepest pressures of individual life and death. The book is not simply an allegory, which inevitably invol

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The Mechanics of Influence

POWER AND INFLUENCE. By Lord Beveridge. The Beechurst Press. $5.

By Keith Hutchison

IN a prologue to this autobiography, Lord Beveridge distinguishes the two ways things get done in the world of affairs—power and influence. Men with power—in government or business—"can mold events by an exercise of will," can enforce orders either by punishments or control of awards. Influence, on the other hand, requires persuasion; it "means appeal to reason or emotions other than fear or greed; ... it influence is to be for good, it must rest on knowledge."

Lord Beveridge, while seldom able to exercise power, has, in the course of a long and busy life, accomplished as much through the mechanics of influence as any of his contemporaries. A great social inventor and technician, he has played a prime role in the building of the welfare---

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