

Bleikasten examines basic perceptions of history in *Requiem for a Nun*, Lothar Hönnighausen shows how in his stories about the Indian removal Faulkner rewrites history by producing a "parodic rewriting of the historical event . . . as an act of 'poetic justice'" (343), and Richard Gray uses Bakhtin to demonstrate in the most outstanding contribution to the collection that "if we are ever to understand Faulkner properly, we need to situate him among the voices that circled and inhabited him. We need, in effect, to perceive his private life as part of the public life of a particular locality and moment in history" and thus "to acknowledge that this individuality was the product of a series of intersecting social and cultural forces" (315).

The final section of *Rewriting the South*, "From the Fifties to the Present," deals with Southern fiction from that period, focusing on the writing of Walker Percy, writing by and about black and white women, and the contemporary novel. In his excellent essay "Historical Consciousness, Aesthetics, and the Experimental Southern Novel," Gerhard Hoffmann delineates how "the *difference* of the southern novel no longer lies in the southern past. . . . Difference comes from selections, combinations, and contextualizations taken from the disparity of cultural layers in the South and the abandonment of the traditional center" (421).

The various contributions to the collection demonstrate that the fictional and historiographic rewriting of the South is a highly significant process that will eventually lead to a reevaluation of that region. The many annotations of the contributions indicate that basic work has already been done but many aspects are still to be dealt with. *Rewriting the South* is an excellent account of the state of research and the directions of further inquiry. One can only hope that this volume will find a large readership despite being issued by a small European press. The book deserves it.

Steven M. Bell, Albert H. LeMay, and Leonard Orr, eds.  
*Critical Theory, Cultural Politics, and Latin American Narrative*  
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Reviewed by George R. McMurray

During the past two decades Latin American fiction has been treated from the perspectives of recent critical theories in a rapidly growing number of publications. One purpose of the volume under scrutiny here, as stated by Steven Bell in his introduction, is to present "an eclectic array of works in Latin American narrative literature against concepts and issues in poststructuralist critical theory." A second, and more original, purpose is to address "the relative absence of reciprocal dialogue and direct interaction between First World . . . criticism and theory and Third World culture and literature" (5). These goals will seem appropriate to most readers inasmuch as the camps of critical theory and Latin American literature have, with a few notable exceptions, rarely enjoyed a truly reciprocal relationship. In all the essays, then, the authors of which include Fredric Jameson, Fernando Coronil, Mary Louise Pratt, Amy Kaminsky, John Beverley, Ricardo Gutiérrez Mouat, Roberto González Echevarría, and Luisa Valenzuela, the in-

tersection of critical theory and Latin American narrative and culture is a central theme.

The volume's most interesting piece is Jameson's "Americans Abroad: Exogamy and Letters in Late Capitalism." Here Jameson analyzes Robert Stone's *A Flag for Sunrise* (1981), which the critic defines as a "gringo novel," that is, a novel written by gringos about Latin Americans. Although the setting of *A Flag for Sunrise* is an imaginary country in Central America, Jameson sees its plot as an allegory for Vietnam. He also states that Stone's novel represents the type of literary art "late capitalism needs to borrow from its Others" (36). Thus for Jameson, exogamy (the Other used to revitalize capitalism) has a primarily cultural or sociopolitical denotation. At the same time he seems to reject the possibility of our truly understanding the Latin American Other, but he concludes that the imperial power (here the U.S.) cannot come to any authentic form of representational self-knowledge unless it is also to include within that representation the represented realities of its own "colonies." The Other, then, helps to define the imperial power, just as the prisoner defines the jailer and the victim the torturer.

Unlike Jameson, for whom exogamy has a primarily cultural or sociopolitical denotation, González Echevarría in his essay gives the concept a formal and more literary application. For him exogamy refers to the identity and difference between the novel as genre and other categories of discourse. Furthermore, he implicitly refuses to accept essential differences between Latin American literature and the literature of the First World. The main topic of González Echevarría's essay, however, is what he calls "archival fictions," that is, historical novels dealing not only with the origins of Latin American narrative discourse, but also with the very origins of the novel. The center of this discussion is García Márquez's *The General in His Labyrinth*, one of whose principal sources is Bolívar's "Carta profética de Jamaica."

Several other essays stand out as meaningful discussions of cultural politics. Fernando Coronil views Fernando Ortiz's *Cuban Counterpoint: Tobacco and Sugar* (1940) as a literary expression of the binary opposition between the two commodities of the title, which became virtual actors in Cuban history. Mary Louise Pratt writes about feminist authors alienated from male-dominated society, cases in point being two Chileans, Amanda Labarca Hubertson and Inés Echeverría Bello, who reacted strongly to José María Heredia's "machista" poem, "Plan de estudios." Another interesting contribution to the volume is Amy Kaminsky's original feminist readings of Elena Garro's *Los recuerdos del porvenir* and Rosario Ferré's *Maldito amor*. Finally, mention should be made of John Beverly's essay on the testimonial narrative, which he sees as a marginal, postmodernist genre, and Ricardo Gutiérrez Mouat's study of Carlos Fuentes's *Christopher Unborn* as a prime example of postmodernism.

The editors of this volume are to be commended for assembling a fine group of essays on a timely subject that before now has seldom been treated in depth.