

Lawrence notes, nevertheless, a paradox between the definitiveness of the "Ithaca" and the seeming formlessness of the "Penelope." Although one might assume that "Penelope" undercuts the tying up, the resolution of events of "Ithaca," is, says Lawrence, more definitive, more complete.

Mary Beth Pringle

MARY BETH PRINGLE and
ANNE STERICKER, EDS.
Sex Roles in Literature
New York: Longman, 1980. Pp.
286. \$8.95.

As the editors state in their introduction, *Sex Roles in Literature* rose out of their frustration when trying to teach classes of an interdisciplinary nature: Pringle's field is literature and Stericker's is psychology. Therefore they decided to write a textbook for a course that one imagines they shall continue to use as they continue to teach this course. It comes complete with exercises and, in case the student is in doubt, the excerpts which alternate between literary texts, sociological and psychological tracts, and children's primers are divided into three categories with introductions by the two editors which tell the reader what he (she) is going to find in the excerpt, and the index lists each excerpt by title and author as well as a short phrase (between parentheses) which more succinctly summarizes what the editors want the reader to find in that particular excerpt; e.g., in the third section, entitled "Breaking Free of Stereotypes" (Selections show individuals who do not conform to conventional roles for men and women), the reader is told that there is a selection "dealing with nontraditional behavior for children and adults. Stan and Jan Berenstain's *He Bear She Bear* offers children a variety of things to do and ways to be. This book is one of many published in the last decade that present to preschool-aged children a genderless view of occupations and activities. Boy and girl bear alike can repair and paint things, build and tend things, drive a truck, knit a sock, put out fires, play a tuba, be a firefighter, a teacher, a jet pilot, or an architect." Then the reader is asked to compare these emancipated vermin to the sex stereotyped children in the story, "Boys like to Play," in Part I (which

is entitled: "Development of Sex-role attitudes," material that emphasizes the roles of parents, peers, and social institutions in sex-role formation."

The editors undoubtedly spent a good deal of time compiling this anthology—one would like to know what texts they discarded and why—and it must be of great service to them in their courses. (Pringle teaches "college literature and composition," and Stericker "specializes in sex roles and sex differences" in her teaching and research.) One would hope that it would be of interest and help to others teaching similar courses: one wonders if such a textbook would be of use to anyone who was neither taking nor teaching such a course.

Sex Roles in Literature demonstrates that an interdisciplinary approach is certainly an advance over narrow departmentalization, but it is not without its dangers. In this instance, the distinct values of literary art can be obscured by the uses of less discriminating pedagogy of the social sciences. Hence a tendency to equate a superb story of Eudora Welty, say, with an excerpt from *Modesty Blaise*, or to contrast research from Lawrence S. Kubie with observations from Helen Andelin.

It is rather sad to note that the editors, both women, chose to dedicate their book to their mothers, "two people who gave us choices." Does this mean that they have stereotyped the men in their acquaintance as persons who gave them none?

E. P. Mayberry Senter

REINALDO ALCÁZAR
El cuento social boliviano
La Paz: Editorial Alenkar, 1981.
Pp. 378.

Bolivian fiction has always keenly reflected the social and political history of Bolivia and its people. Fiction writers in that country constantly took the direction of the social protest and the style and themes they adopted were those of Socialist Realism. Alcázar's book purports to analyze Bolivian short stories that undertook to lead the working masses of the country to open re-