

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 Berenstein'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-

bellion and then to revolution, which means almost the entire production in this genre for the decades between the late 1920s and the mid 1970s. The work is divided into five chapters. Chapter I, "Introducción," supplies a welcome panorama of Bolivian social, political, and economical problems as well as a literary background for the short fiction that came vigorously in the late 1920s. There follow four chapters that study the main themes, dissecting the stories motivated by the dreadful Chaco War (1932-1935), the National Revolution (1952), and the post-revolutionary years (to around 1975). Each chapter is in turn subdivided into sections describing characteristics of main protagonists (miners, farmers, labor leaders, students, priests, army men, foreign tycoons, etc.) and plot of the stories according to the setting where action takes place (tin mines, farms, jungle in the Chaco, etc). A most interesting part of this book is Chapter V, in which we are given the almost unique chance of learning what happens after a reformistic (or not entirely reformistic) revolution has taken place. The conclusion of the work brings us the final evaluation by the author. While recognizing that artistic qualities were often absent in many of the stories he surveyed, he maintains that a sincere idealism was the key note for Bolivian short-fiction writers, since with their writing they kept their countrymen informed and restive, and prepared them for the National Revolution (1952) that instituted most of the reforms the same writers had been demanding. In his opinions, the author is not impartial, always siding with the writers whose work he is analyzing. However, he has been objective. In the pages of his book, the modern and contemporary history of Bolivia as seen by its short-fiction writers is frankly and efficiently dissected. The style of the book is direct and straightforward, with interesting quotations and bibliographical notes (although a general bibliography is unfortunately lacking).

Two are in my opinion the major contributions of this book. Bolivia, with its National Revolution, has been a laboratory of political experiments. Politicians, economists, and writers would do well to maintain a close inspection of what a literature like this can teach about a revolution that did achieve a good many of its goals and new problems that may thereafter come to surface. And it can also be said that this book will offer a pattern to critics seeking to study the vigorous short story of other Spanish-American countries. Since at least some 80% of it belongs to the classification of the social

protest and since aspects of Bolivian history find their equivalents in all other nations of the subcontinent, a book of this kind invites imitation.

Evelio Echevarría

PATRICK O'DONNELL

John Hawkes

Boston: Twayne, 1982. Pp. 168.

As John Hawkes's novels have multiplied and his reputation spread, critical attention of his work has gradually increased. In addition to numerous articles and interviews, there are three book-length studies, each illuminating in its way but each limited in its scope and approach. Patrick O'Donnell's study, *John Hawkes*, is the newest and perhaps the best of these works.

Another installment in Twayne's United States Authors Series, O'Donnell's book presents that publisher's familiar format: a brief chronology, an introduction to the author's biography, chapters devoted to individual works, and a selected bibliography of primary and secondary sources. However familiar all of this may sound, the study is markedly different from other Twayne publications in its thesis and approach. While he acknowledges that part of his purpose is one "of introducing Hawkes to an interested academic and general public" (Preface, unnumbered page), O'Donnell puts forward the original thesis that "Hawkes's primary concern and subject is the imaginative process, the way in which the artist creates a world, a fiction, through a highly controlled, clearly 'artificial,' artificelike use of language . . . Hawkes is concerned with the danger and Faustian potency of artistry" (Preface, unnumbered page).

Especially noteworthy is the introductory chapter which not only broadens the dimensions of the thesis but provides the most comprehensive and insightful examination of the nexus between Hawkes's life and art. The chapter's greatest attribute is the wealth of quotations from O'Donnell's own extensive interview with the writer. In tracing the events of Hawkes's life, O'Donnell carefully demonstrates the ways in which particular incidents contributed to the writer's unique vision—the use of menacing or distant land-