

conviction, this point will have to be argued out more fully. She does not do that, and her choice of texts does not illustrate it either.

In the last section of the book, that devoted to South Africa, Jean Sevry, the author of *Le Roman et Les Races en Afrique du Sud (Novel and Races in South Africa, 1982)*, starts by giving a brief picture of the socioeconomic realities of the region without which, he says, "the literary production of the Republic will not be understood" (p. 367). He then traces the evolution of this literature from its origins in the twenties and situates its birthplace to the mission centers of Fort Hare and Lovedale. It was here that young African mission boys were asked to collect and transcribe in their language the praise songs, proverbs, and epics of their cultures. Indeed, one of the first historico-literary works by a black South African, Thomas Mofolo's *Chaka* (1925) was born out of this practice.

Although the perspective from which these mission boys were expected to view their culture was Christian, the taste they had acquired for exploring their culture was to serve them in good stead in their quest, during their nationalist phase, for an identity and a heroic past. The writers, from whose works excerpts are chosen to illustrate the preoccupations of this early period include Mofolo's *Chaka*, Stanlake Samkange's *Origins of Rhodesia* (1968), and Sol Plaatje's *Mhudi* (1920).

Jean Sevry situates the second period in South-African writing around the 1960s. What characterizes the works of this period is no longer the exhumation of a heroic past, but the brutal description of the cruelty of a segregationist and puritanical present. South-African society with its mines, Sowetos, passbooks, impossible and forbidden interracial relations and phantasms is described and denounced by the new wave of writers. A literature of shantytowns by angry young men has replaced the vague negritude-like musings of the mission-educated older generation. Peter Abraham, Alex La Guma, Mphahlele, and Nkosi are some of the authors chosen by Sevry to exemplify this tendency.

*Anthologie Critique de la Littérature Africain Anglophone* is a very useful addition to the growing stock of books in France on the literature of anglophone Africa. In addition to being a good introduction to this literature, it provides a bibliography at the end of each section that will help the interested pursue their knowledge of the subject. Will it be to cavil at it however, to suggest that its near-total concentration on the novel makes the title somewhat misleading?

Mario J. Valdés  
*SHADOWS IN THE CAVE: A PHENOMENOLOGICAL  
APPROACH TO LITERARY CRITICISM BASED ON  
HISPANIC TEXTS*

Toronto: University of Toronto Press, 1982. Pp. xi + 215.  
\$25.00.

Reviewed by Peter Bly

Towards the end of this book, Mario Valdés makes the bold claim that he is "introducing a new concept of literary history to Hispanic Studies" (p. 163). Perhaps it would be truer to say that he tackles an area of literary theory that most Hispanists find convenient to ignore: hermeneutics, or the methodological principles of interpretation and explanation of the literary text. The major part of Dr. Valdés's study is devoted to the theoretical discussion of one particular approach to the literary text, the phenomenological. Illustrations are taken from a wide range of major Hispanic authors: Cervantes, Galdós, Fuentes, García Márquez, Cortázar, Paz, and Neruda. Dr. Valdés is to be warmly congratulated both on a fluent and masterly exposition of his theory (with its accompanying jargon!), and the very perceptive analyses of his chosen texts. Two examples of the latter (the notion that at the end of Galdós's *Misericordia*, 1897, the reader is participating at a mass said by the saintly protagonist, Benina, and the suggestion that Sancho Panza in his conversations with his master is the paradigm for the creative reader) are particularly original and arresting.

Valdés's phenomenological thesis is that the reality of literature is to be found in the individual's reading experience, that is to say, that the reader re-creates the meaning of the text in his reading; in so doing he becomes more aware of himself and his world. This relationship between the reader and the text is essentially a dialectic. The logical consequence is that there can be no definitive, objective interpretation of the text; the individual reader becomes a full partner with the author in the creative act "by providing not only the referential fulfilment of discourse but also the very context through his associations" (p. 80). The stress on the reader's role in the fabrication of the textual meaning runs counter to currently fashionable structuralist theories, as Valdés readily admits: in the phenomenological order of things the text is not the end in itself. Valdés develops his central points in a logical sequence in chapters 2-6 (phenomenological premises for literary criticism; the narrative text; the author; the reader; the critic).

It is the presence and position of the remaining chapters, however, which present some difficulty and perhaps point towards the only drawback of Dr. Valdés's book (providing, of course, that one accepts the phenomenological approach to literature): the structural arrangement of the material. Chapter I (Unamuno, the point of departure) is really intended as an introduction to his theory of the phenomenological approach, but really it is a detailed analysis of an obscure 1918 article by Unamuno, and the definition of theoretical terms is awkwardly avoided, presumably postponed to later chapters. Chapters 7-10 (a structure of inquiry; a method of inquiry; commentary on *Don Quixote*; heuristic models of inquiry) seem at times to repeat, albeit unintentionally, the main outline of his preceding argument (see especially pp. 107ff.) Chapters 8, 9, 11 also differ from the others in that there are no footnotes, although references to sources are made in the text. Valdés's more usual practice is to use the footnotes as occasions to make lengthy quotes from his major theoretical sources (Ricoeur, Husserl, and Merleau-Ponty).

This problem of material arrangement may be the result of the series of revisions the book underwent during the past decade, with theoretical ballast being added at various stages and, then, individual chapters being published separately in various journals. Putting the pieces back together again does produce the examples of repetition noted above and the gaffe in the very first line of the text proper when it is stated that the aim of the book is to examine in depth a relatively undeveloped aspect of Unamuno's thought! Valdés obviously tries to dovetail his various pieces by constantly referring to future discussions, but somehow, by overusing the technique of anticipation, he reinforces the fragmentary nature of the book's composition. It is a pleasure to record that in a book whose type is eminently readable there are very few typographical errors, although Vallaamil (p. 90) and *Don Quixote de la Mancha* (p. 142) should have been caught at the proofreading stage. It is a minor point, but surely there is a difference between Part I and Volume I of *Don Quijote*.

Despite these minor quibbles of construction, *Shadows in the Cave* remains a highly readable and stimulating book, pitched at a suitably intellectual level. If the student of Hispanic literature becomes more aware of the uniqueness and complexity of his or her reading experience, then Dr. Valdés's efforts will not have been in vain.

Hugh M. Ruppensburg

*VOICE AND EYE IN FAULKNER'S FICTION*

Athens: The University of Georgia Press, 1983. Pp. 189.

\$16.00

Reviewed by K. J. Phillips

Ruppensburg discusses point of view in *Light in August*, *Pylon*, *Absalom, Absalom!*, and *Requiem for a Nun*, with some mention of most of Faulkner's other books. He starts by replacing the labels "first- and third-person narrator" with *character narrator* and *external* (uninvolved) *narrator*. Ruppensburg cautions against confusing the external narrator with Faulkner. The external narrator possesses a usually effaced personality, but his distinctive fictional nature is sometimes marked, as in the case of the "bloodless bibliophile" who, Faulkner said, narrates