

Robert Walsh neatly explores the narrative technique of Joseph McElroy's works in general and of *Women and Men* in particular.

Although the selection of authors and critics for this anthology remains problematic, most of the primary texts are captivating and many of the interpretations are fresh and insightful. In order to preserve the ongoing discussion that Professor Ziegler proposes, a response by several of the authors to their critics might have been a valuable addition to this innovative enterprise.

Julio Ortega, ed.

GABRIEL GARCÍA MARQUEZ AND THE POWERS OF FICTION

Austin: University of Texas Press, 1988. Pp. 96 \$14.95

Reviewed by George R. McMurray

In recent years collections of essays on Gabriel García Márquez's works have proliferated, enhancing in most cases the already enormous bibliography on the famous Nobel laureate. The short volume under scrutiny here consists of five pieces, all of which are worth reading and most of which present new and interesting interpretations. The book ends with a reproduction of García Márquez's Nobel Prize acceptance speech, "The Solitude of Latin America."

Julio Ortega's "Exchange System in *One Hundred Years of Solitude*" treats the subjects of time and structure as well as the discourses of legend, chronicle, and myth in García Márquez's best-known work. The entire story, Ortega believes, is constructed on two axes: (1) on return (rhythm, repetition or mythical time), and (2) on dissolution (progress, deterioration or linear time). Basing his remarks to a great extent on the initial and final pages of the novel in question, Ortega concludes that the masterpiece rests on two metaphors: Melquíades, the author within the story who writes of the future, and the reader Aureliano Babelonia, who discovers the past from Melquíades's manuscripts while experiencing the present through an ever-changing reality conveyed by language.

In his essay dealing with the economy of the narrative sign in *No One Writes to the Colonel* and *In Evil Hour*, Ricardo Gutiérrez Mouat focuses on the relationship between the economic component of society and the content of the two novels. Gutiérrez sees names such as Asis, Arcadio, and Pastor (*In Evil Hour*) as bucolic symbols of the Arcadian myth, whereas the lampoons that appear on house doors not only poison the town's atmosphere, leaving Cain's mark on the society, but also represent a carnivalesque sign used by the underclasses to subvert and, if possible, topple the powerful. In *No One Writes to the Colonel* the letter that never arrives is gradually replaced by the fighting cock as a symbol of monetary economy, but when no satisfactory price is ever set on the bird, its value ultimately becomes more human and political than economic. Unlike *In Evil Hour*, with political and economic strife highlighted through the slanderous lampoons, *No One Writes to the Colonel* presents images of affection and domestic harmony.

The most enlightening essay of this volume is, in my opinion, Michael Palencia-Roth's "Intertextualities: Three Metamorphoses of Myth in *The Autumn of the Patriarch*." Here the critic defines the three basic types of inter-

textuality (general, restricted, and autarchic) and then demonstrates how García Márquez uses Julius Caesar to explore the concept of power in his dictator novel, Christopher Columbus to satirize political and cultural imperialism, and Rubén Darío to embody aesthetic form. Thus, striking similarities between Julius Caesar and the Patriarch are brought to light; Columbus's mythical discovery of the New World is transformed and "renovated" (41) to make fun of the Spanish conqueror; and poems by Darío such as "Sonatina" and "Marcha triunfal" are parodied as they are incorporated into the Colombian author's text.

Relatively little has been written on the role of journalism in García Márquez's fiction, a subject treated by Aníbal González. Here the critic first examines the use of journalistic discourse (gossip, conjecture, and petty details of everyday life) as an investigative tool in *Chronicle of a Death Foretold*, and then discusses the significance of biblical names and symbols designed to enrich the novel's literary themes and texture. "Truth Disguised: *Chronicle of a Death (Ambiguously) Foretold*," by Gonzalo Díaz-Migoyo, is without doubt the collection's most intriguing essay. After analyzing "the rigid clockwork of fatality" (81) in García Márquez's compelling detective novel, Díaz-Migoyo asserts that the unknown identity of Angela Vicario's violator makes ambiguity rather than mystery the driving force of the plot. Then, through a labyrinth of deductions, the critic gradually leads the reader to the conclusion that the detective (the fictionalized author-narrator) himself is the culprit.

For its scholarly interpretations and original insights, this volume is highly recommended to serious readers of Latin America's most widely acclaimed living writer of fiction.

Theoharis Constantine Theoharis

JOYCE'S ULYSSES: AN ANATOMY OF THE SOUL

Chapel Hill, N.C.: University of North Carolina Press, 1988. Pp. 225

Reviewed by James L. McDonald

Theoharis Constantine Theoharis understands *Ulysses* as a "philosophically constructed account of cosmological order, and humanity's place in it" (xiv) based on Aristotle, Bruno, Dante, and Arnold: ". . . all saw the soul's power to unite opposites as the force by which humanity takes its proper place in the cosmos" (xv).

For Joyce, "Aristotle and Bruno offered models for the soul's universality" that he "found valuable for creating Bloom's personal experience and the novel's aesthetic design" (197): Aristotle provided "the conceptual foundation for the artistic design of the novel with his argument . . . that human beings are made real by the activity of their souls, which brings them into a relationship of identity with other existing things . . . Bruno contributes to the dynamic universality . . . primarily the law of association, the major principle governing narrative and symbolic structures" (203). Dante "gave Joyce something the philosophers did not—a conception of the soul's operation in society" (197), and his "*Commedia* showed Joyce how a contemporary epic of the soul containing all life in the symbolic depiction of one man's crisis and recovery, constructed with