

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

an epic of antiquity as a controlling metaphor, could be written" (205). In *Culture and Anarchy*, Arnold insisted "that the soul realizes itself only through operating in society among other souls" and presented "a theoretical model for the growth of culture in individuals and of individuals in culture" (197); his "conception of the unification of oppositions in the cultural progress of man's spirit was the modern British version of the soul's complex unity that Joyce chose to add to the classical, medieval, and renaissance formulations" (208).

Readers may be puzzled that this account of Joyce's intellectual grounding virtually ignores Thomas Aquinas, viewing him as no more than "an alumnus ... of the school of Aristotle" (24). They might assume that Theoharis believes that Joyce's repeatedly acknowledged debt can be taken for granted and has been treated fully by William T. Noon; but there is no reference (not even bibliographical) to *Joyce and Aquinas*. Thus they probably will conclude that this critic does not see the theologian's influence as in any way important and regard the omission as a serious limitation.

There are other problems. Some are minor--references to Bloom as "middle-aged" (126) and Stephen as jobless (127), for example--but baffling, given Theoharis's sturdy command of the text. Others, however, may lead readers to question the quality of the critic's interpretation. He maintains that Telemachus is "relieved from adolescent anguish" only by "the superior moral and intellectual power of his father" (154), ignoring the roles of Athene, Nestor, Menelaus, and Helen in the young man's education; he treats Odysseus almost as a modern, "an isolated hero with no confidants to aid or advise him in crisis" (182), misunderstanding the Homeric world, in which a hero is such because he is favored by the gods, whose aid is the sign of his stature.

Despite such limitations, this book is a major contribution to Joyce criticism. The analysis of the influences is systematic and disciplined; the readings of their informing presences in *Ulysses* are deft and thorough (if occasionally ingenious). Most important is the critic's insight into the quality of Joyce's vision and achievement. The creator of *Ulysses* was himself a complex unity of contradictions: ribald and religious, cruel and compassionate, disciplined and capricious, dogmatic and whimsical, obsessively pedantic yet rigorously eccentric, sternly tolerant yet just plain cantankerous--in short, like his father's fictional counterpart, "all too Irish." In spite of one's reservations, one closes the book with an increased awareness of the nature and range of Joyce's genius and gratitude to Theoharis for his acumen and sensitivity.

David G. Roskies, ed.

*THE LITERATURE OF DESTRUCTION; JEWISH RESPONSES TO CATASTROPHE*

Philadelphia: The Jewish Publication Society, 1988.. Pp. 652

Reviewed by Mordecai Roshwald

Literature is a refined and distilled response of human spirit to human experience, or what is usually referred to as reality. The reality of collective and individual martyrdom--that is to say, experience which borders on the annihilation of experience, life which is overwhelmed by death, being which meets non-