voices in Faulkner's vast and vastly diverse fictional universe. The second half of *Faulkner and Modernism* completes Moreland's comparative study by emphasizing the new thematic emphases of class, gender, and race that are elaborated in *The Hamlet, Go Down, Moses,* and *Requiem for a Nun.*

Moreland's approach to Faulkner is a rewarding one in that it calls attention to issues that have often been neglected or obscured in the past. There are nonetheless a couple of shortcomings that somewhat diminish the persuasiveness of his project. At the outset, he properly indicates that he will practice a "close reading" strategy (and acknowledges the influence of both deconstruction and New Criticism). Unfortunately, "close reading" comes to mean in the interpretation of *Absalom, Absalom* tedious, needlessly protracted analysis. Fully ninety-nine long pages are devoted to the novel, nearly one for each of Sutpen's hundred. Predictably, this kind of coverage brings with it repetition but, in contradistinction to Faulknerian repetition, not always with difference.

A more balanced and better approach would have been to consider at shorter length not merely one exemplar of the early mode of Faulkner's fiction but rather two. While the Compsons and the Sutpens are discussed here, the Sartorises and Benbows are not. A consideration of *Flags in the Dust*—a novel not mentioned by Moreland though *Sartoris,* its inferior abbreviated version, is cited once—would have served as an effective complement to reduced coverage of *Absalom, Absalom.* Clearly, any discussion of power relations in Yoknapatawpha County needs to consider those who established the local railroad and who ran the local bank, and who, at the same time, figure prominently in the fiction. Similarly, the social function of the patrician Benbows needs also to be considered. A more rounded discussion of the evolution of capitalism in Yoknapatawpha would have enhanced the legitimacy of Moreland's critique.

Faulkner and Modernism is a significant contribution to Faulkner studies. It highlights important themes that have not received careful critical scrutiny. Equally noteworthy is its measured application of insights drawn from various poststructuralist camps. There is talk these days of the eclipse of theory, of literary studies entering a posttheory age. *Faulkner and Modernism* demonstrates that serious contemporary scholarship is not so much beyond theory as simply more adept at using it to interpretive advantage.

Manuel Zapata Olivella
A SAINT IS BORN IN CHIMÁ
Translated from Spanish by Thomas E. Kooreman
Austin: University of Texas Press, 1991. $10.95
Reviewed by Evelio Echevarría

Multifaceted Manuel Zapata Olivella, a Colombian doctor, anthropologist, folklorist, and novelist, is almost unique within the Spanish-American literature of protest in that he offers perspectives both from inside and from below. Of

the seven novels he has produced since 1947, six share the theory that violence is the universal solution to social injustice. In all his works, but particularly in *Chambacú, corral de negros* (1963; Chambacú, a Black Ghetto) and *Changó, el gran putas* (1983; Changó, the Great SOB) he has defended the African identity of millions of Caribbean peoples but without rejecting Hispanic heritage. In *A Saint Is Born in Chimá*, characters, background, and lore are again Afro-Hispanic. The plot is itself the gradual development of a myth that will soon enrich the cultural identity of a people. A cripple, Domingo Vidal, is rescued unscathed from a fire, and this is believed by the people of Chimá to be a miracle. He progressively gains a popularity that soon borders on fanaticism. Some simple deeds he performs amount in the mind of the Chimaleros to actual miracles. The spontaneous fervor the people feel for this redeemer is contrasted in the novel with religion and with political systems, which govern by force and fear. A Jesus-like figure, Domingo Vidal dies of natural causes at age 33, but by then he has already given the wretched existence of the villagers a new meaning. Authorities fail to realize that the Chimá "saint" symbolized the people's need for self-pride and psychic liberation to help alleviate social injustice. The Chimaleros demand that their saint be canonized, upon which the Church accuses them of plain idolatry. Authorities send troops to intimidate the restive villagers and the Church orders Vidal's corpse unearthed and then quartered. Interpreting this deed as assassination, the locals revolt. Fanaticism is the new strength they have gained, and upon the flight of the armed forces in the face of a collective uprising, the oppressed come to a sudden realization of their own power.

Zapata Olivella uses folklore, religion, economics and psychology to illustrate how a revolutionary myth evolves. Domingo Vidal, the cripple-redeemer, is a figure both biblical and semi-African, with additional overtones of Jesus Christ and Karl Marx. At the end of the novel, with the military in defeat, the reader is left to ponder an outcome that could easily happen in any Chimá in the world.

The excellent translation by Kooreman well conveys the simple language of the believers as well as the subtly ironic tone of the author. In spite of the building tension and the unexpected ending, the novel carries a clear, if grim, message of optimism: social justice is entirely possible in this world, but armed resistance will be the way to impose it.

Wole Soyinka
ISARA: A VOYAGE AROUND "ESSAY"
New York: Random House, 1989. Pp. 262. $18.95
Reviewed by Derek Wright

Isara: A Voyage Around "Essay" is a fictionalized family memoir in which Soyinka, using mainly approximate and invented names, delves back into the life of his and his generation ten years before his own birth, and pursues their