

Hall Songs in *Ulysses*" (80-100)). The fourth essay, "Joyce and Literary Wagnerism" by Timothy Martin, is a slender addition to his published work on the subject, including *Joyce and Wagner: A Study of Influence* (1991).

Bauerle's concluding essay, "American Popular Music in *Finnegans Wake*," is the longest and richest of the five. She attempts an anatomy of American popular music in the *Wake*, a classification or encyclopedic representation of all the popular American song types that appear one way or another in this encyclopedic text which Joyce gave the title of an Irish-American drinking song. Her premise is that the cultural milieu out of which Joyce composed the *Wake* was saturated with American song, singers, and musicians. Paris in the twenties and thirties was also an American city, she argues, and *Finnegans Wake* is Joyce's most American text (128). Given the monstrously disseminative and polysemous nature of the *Wake*, such an undertaking is fraught with difficulties, and Bauerle recognizes and approaches these difficulties through lists and catalogues of songs and their order and sequence of appearance. This cataloguing includes four appendices arranged in an appropriately Wakean 3+1 pattern, the last being devoted to the absent fourth letter, the D or "Musical Delusions" of impossible or anachronistic pre-allusions to songs written after the appropriate section of the *Wake* (198). Although this strategy gives us an indication of the extent of the presence of this particular form of popular culture in the *Wake*, what goes unaccounted for is its status as cultural force, its power to compel such repetition in this cultural space and time. Bauerle gives us a sense of how titles and phrases from these American popular songs are repeated (see 136), but she gives us no sense of why they are, or what happens when they are in a text like this. One of the strengths of Herr's *Anatomy* was her sensitivity in shading in these dimensions in their particularity, in charting, for example, the subtle horizontal and vertical relations involved in translating English working-class entertainments to the very different class economy of Dublin. To be fair, the cultural questions that Bauerle's anatomy could address may well be more difficult, even global in nature. Nonetheless, the absence of this cultural sensitivity in this essay and the other four make *Picking Up Airs* a more limited extension of Herr's work.

Lothar Hönnighausen and Valeria Gennaro Lerda, eds.  
*Rewriting the South: History and Fiction*  
Tübingen: Francke, 1993. Pp. xxii + 438. DM 128  
Reviewed by Axel Knoenagel

The American South is a region highly charged with history and stereotypes. Even though the origins of these factors lie more than a century in the past, they still influence greatly the modern perception of the South. As one of the contributors to *Rewriting the South* asserts, "the realities of southern history and culture in the aftermath of the Civil War were reconstructed and overlaid by a myth of the South which rivaled the 'real' facts in influence and turned them into ideology" (397). A serious review and a revision of the Southern image therefore seems necessary to produce a picture not disturbed by traditional constraints.

*Rewriting the South* collects papers given at a multidisciplinary conference in Germany in 1991. Working from the conviction that "the United States is a nation of regions" (22) and that a region and its literature can only be understood in their historical contexts, thirty-three scholars from the United States and various European countries analyze aspects of the historical and literary South. The aspect of "rewriting" is central to most essays in which rewriting is defined as "critically reflecting on shortcomings in past scholarship" (xiii) as well as "a means of correcting an incomplete picture and redressing the balance" (xvi).

The first section, "Methods, Survey, Comparisons," is given to establish the basis of the collection's inquiries. In the first, highly illuminative essay, Charles Reagan Wilson analyzes the creation of the popular tradition of the South as an artifact consciously intended to be "an alternative tradition to that of the nation" (4). The creation was obviously successful, and various historians proceed to investigate the influence this tradition has had on later views of the South. The main focus is on social history, but an analysis of Allen Tate's attempt to define an exclusively male and white Southern literary tradition as well as an analysis of the relationship between history and fiction suggest the relevance of history for the literature of this so highly history-conscious region.

The section "The Antebellum South" works toward establishing an image of the Old South as it saw itself before the Civil War. Jan Nordby Gretlund's contribution, "1835: The First *Annus Mirabilis* of Southern Fiction," in particular manages to convey an impression of a literary scene striving for independent expression while tied to ideological constraints. Most importantly, the literary and historiographic production of the Old South emerges as a literature with a clearly definable political and social framework that constitutes something resembling an autonomous Southern cultural identity.

The three essays of the section "The Civil War and After" are all concerned with the relationship of history to historical fiction. Discussing various novels about the Civil War written by Southerners in the four decades after 1865, the authors stress the general factual accuracy of the novels while at the same time emphasizing the obviously ideologically founded exclusion of the crucial but problematic topic of slavery. Most of the texts discussed in this section are rather obscure, so that their analysis also sheds a critical light on the process of canonization and its underlying ideological structures.

Although several of the eight contributions to the section "Transitions: The Twentieth Century" concern themselves with Southern literature, the main emphasis is on the region's social and economic changes, which eventually leads to the question of whether a culturally distinct South still exists. The authors find evidence for an affirmative answer in modern Southern fiction, and they conclude that while many traditional stereotypes have in fact disappeared, the South still differs greatly from the rest of the country in culture and self-understanding.

No study seriously concerned with the literature of the American South can avoid the oeuvre of William Faulkner. Five contributors to *Rewriting the South* analyze aspects of Faulkner's writing from the basic assumption that "all of his southern novels are partly fictionalizations of southern history" (344). Andre

Bleikasten examines basic perceptions of history in *Requiem for a Nun*, Lothar Hönnighausen shows how in his stories about the Indian removal Faulkner rewrites history by producing a "parodic rewriting of the historical event . . . as an act of 'poetic justice'" (343), and Richard Gray uses Bakhtin to demonstrate in the most outstanding contribution to the collection that "if we are ever to understand Faulkner properly, we need to situate him among the voices that circled and inhabited him. We need, in effect, to perceive his private life as part of the public life of a particular locality and moment in history" and thus "to acknowledge that this individuality was the product of a series of intersecting social and cultural forces" (315).

The final section of *Rewriting the South*, "From the Fifties to the Present," deals with Southern fiction from that period, focusing on the writing of Walker Percy, writing by and about black and white women, and the contemporary novel. In his excellent essay "Historical Consciousness, Aesthetics, and the Experimental Southern Novel," Gerhard Hoffmann delineates how "the *difference* of the southern novel no longer lies in the southern past. . . . Difference comes from selections, combinations, and contextualizations taken from the disparity of cultural layers in the South and the abandonment of the traditional center" (421).

The various contributions to the collection demonstrate that the fictional and historiographic rewriting of the South is a highly significant process that will eventually lead to a reevaluation of that region. The many annotations of the contributions indicate that basic work has already been done but many aspects are still to be dealt with. *Rewriting the South* is an excellent account of the state of research and the directions of further inquiry. One can only hope that this volume will find a large readership despite being issued by a small European press. The book deserves it.

Steven M. Bell, Albert H. LeMay, and Leonard Orr, eds.  
*Critical Theory, Cultural Politics, and Latin American Narrative*  
Notre Dame, IN: University of Notre Dame Press, 1993. Pp. 227  
Reviewed by George R. McMurray

During the past two decades Latin American fiction has been treated from the perspectives of recent critical theories in a rapidly growing number of publications. One purpose of the volume under scrutiny here, as stated by Steven Bell in his introduction, is to present "an eclectic array of works in Latin American narrative literature against concepts and issues in poststructuralist critical theory." A second, and more original, purpose is to address "the relative absence of reciprocal dialogue and direct interaction between First World . . . criticism and theory and Third World culture and literature" (5). These goals will seem appropriate to most readers inasmuch as the camps of critical theory and Latin American literature have, with a few notable exceptions, rarely enjoyed a truly reciprocal relationship. In all the essays, then, the authors of which include Fredric Jameson, Fernando Coronil, Mary Louise Pratt, Amy Kaminsky, John Beverley, Ricardo Gutiérrez Mouat, Roberto González Echevarría, and Luisa Valenzuela, the in-