

lence," highlighted in the title, and frequently used throughout the book, is meant to stand in opposition to the "noise" of life among the phenomena. Inner silence is poetic speech (159).

This is clearly a philosophical approach, and none the worse for that. Caranfa does not exactly endear himself to us literary critics by his opening paragraph, in which all literary critics are dismissed for being "fond of talking about Proust's novel as a work of art" (17), and failing to penetrate to the meaning of his concept of the self, never mind relate that to the larger tradition. Caranfa will "overcome the limitations of the traditional scholarship by means of a philosophical and theological study of Proust's view of the self and by a comparison of his view with those of certain thinkers" used as "foils." The points of comparison include Merleau-Ponty (a phenomenalist who did believe that we can reach beyond appearances), Claudel (who thought the musician did tap into the divine harmony of the universe), Bracq (for whom the form existed, and had to be brought out), Gabriel Marcel (who believed that through faith we could reach the ultimate mystery), and Augustine. I liked best the two chapters on Renaissance art and Giotto. Caranfa shows the essential difference between Giotto as seen through the prism of Bonaventura, in which Giotto's frescoes stand as an image of theological truths, and Proust's interpretation, in which they are reduced to icons, an expression of Giotto's sensibility.

There are certainly weaknesses in this study. It is not an easy book to read. Partly this may be due to the readiness with which Caranfa swings into philosophical language. He perpetually uses words like thus, therefore, hence, then, implying a detailed logical sequence which is not always apparent to the reader, even if the overall thrust of the argument is convincing. Some sentences are quite impenetrable.

Caranfa limits himself to the first volume of the old Pléiade. He does not even quote from Proust's discussion of the centrality of metaphor in *Le Temps retrouvé*, a most arbitrary decision. At times he strikes me as being quite fanciful, as when he sees the dialogue between violin and piano in Vinteuil's Sonata as a discourse between the phenomenal and the spiritual (62). But even if the book really does little more than restate a fundamental idea in an original way, and even if that way is rough going at times, I did find it stimulating. But I doubt if I shall go back to it.

Seymour Menton

*Latin America's New Historical Novel*

Austin: University of Texas Press, 1993. Pp. x + 228

Reviewed by Evelio Echevarría

Seymour Menton offers his readers a provocative tour of the Latin American historical novel. He begins by taking the following position: to demonstrate the special characteristics of the historical novel that emerged in Latin America after 1949 and to explain why this subgenre achieved popularity in that geographical area. He divides his work into a "Prependix," eight text chapters, and the normative notes, bibliography, and index. The "Prependix" is composed of two separate

bibliographic lists, chronologically arranged. One surveys fifty-three novels that the author judged to belong to the new historical novel. The second lists a total of 314 traditional, or "not-so-new," historical novels, as the author categorizes them (p. 4). All 367 works appeared between 1949 and 1992, the former year being the date of appearance of Alejo Carpentier's *El reino de este mundo* (*The Kingdom of this World*, 1970).

Chapter 1 provides a welcome background covering the origins of the Latin-American historical novel in general (1826-1949) and the characteristics of the works that began to appear after 1949. To establish these characteristics, Menton adheres to a number of fundamental premises, the main ones being history, as it is peculiarly seen by Latin American novelists; their conscious distortion of history; and their utilization of actual historical characters, in direct opposition to the canons of the international, traditional historical novel. This erudite chapter continues with "Reasons for the Flourishing of the New Historical Novel," regarding which Menton mentions the Columbus Quincentennial and the ever-present Latin American obsession with sociohistorical matters. The chapter concludes with "The New Historical Novel in Europe and the United States."

Chapters 2 to 7 are the main body of the book and contain a meticulous analysis of thirteen individual works, most of them by authors of repute, Gabriel García Márquez, Alejo Carpentier, Mario Vargas Llosa, and Carlos Fuentes among them. All works are seen according to the requisites Menton establishes to classify them as "new historical novels." For each work he discusses style and technique, plot in its many historical implications and, when necessary, the contemporary allusions that several novels implicitly carry. A number of these works have already received their English translation.

Because of the vastness of the project with which Menton has challenged himself, his work will render service to readers from a wide variety of scholarly interests. Future studies of the Latin American historical novel that deal with bibliography, prose style, new techniques deployed by fiction writers, historical fact versus fiction, continental sociohistorical events, and international comparative literature will find in this work a good starting point. It is aimed primarily at the specialist, for not many readers will be able to match Menton's expertise in so many areas. His is a critical accomplishment of the first order.

Edward W. Said

*Culture and Imperialism*

New York: Knopf, 1994. Pp. xxviii, 380. \$31.50

Reviewed by Roger Gerald Moore

Said's latest book, *Culture and Imperialism*, is a follow-up to his modern classic *Orientalism*. *Culture and Imperialism* consists of an Introduction (xi-xxviii) and four main chapters: (1) Overlapping Territories, Intertwined Histories (3-61); (2) Consolidated Vision (62-190); (3) Resistance and Opposition (191-281); and (4), Freedom from Domination in the Future (282-336). A well-documented set of