

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

notes attests to the wide reading of Said (337-61); there is no separate bibliography.

In *Culture and Imperialism*, Said goes beyond the ideas he brought forward in *Orientalism*, suggesting that the novel is the way in which imperialism organizes, expresses, and controls its empire. He then analyzes a series of novels in which empire plays a major role, be it openly (for example: Rudyard Kipling's *Kim*, E.M. Forster's *A Passage to India*, Joseph Conrad's *Heart of Darkness*, Albert Camus's *L'Étranger*, and *La Peste*) or more surreptitiously (for example: Jane Austen's *Mansfield Park*, Charles Dickens's *Great Expectations*). Perhaps the most interesting aspect of Said's book is the attention it pays to novelists who, sometimes using the very language and imagery of empire, reflect the struggle for freedom and the breakup of empire along with the decolonizing process. In this context there are exciting glimpses of prose works from writers from recently independent nations (for example, Chinua Achebe, *Things Fall Apart* and *The Anthills of the Savannah*, Ngugi wa Thiongo's *The River Between*, and Tayeb Salih's *Season of Migration to the North*); the prose studies, by far the greater part of Said's work, are interspersed with extracts of poetry (for example, W. B. Yeats's poetry of the Irish resistance and liberation movement, T.S. Eliot, Pablo Neruda, and Aimé Césaire).

Two works intended as serious works of scholarship and advocacy from within a national movement for independence are discussed (C.L.R. James's *The Black Jacobins*, and George Antonius's *The Arab Awakening*) while postcolonial literatures are represented by Ranajit Guha's *A Rule of Property for Bengal* (1963) and S.H. Alatas's *The Myth of the Lazy Native* (1977). *Culture and Empire* ends with a long discussion of the role of the media in determining the political space within which the United States makes its major decisions. This is combined with a denunciation of the media's role in the buildup to the Gulf War (1991). I found the antiestablishment political arguments drawn in here to be less interesting than the literary readings which Said introduced earlier. At this point, to agree or disagree with Said seems to be to take a stance vis-à-vis the United States and its role on the World Stage. Personally, I would like to separate politics from literature; however, after reading Said, I find this almost impossible to do. Reading Said, whether one likes his views or not, one makes a stand; one becomes politicized.

On a more poetic level, to step into Said's *Culture and Empire* is to step into a large house with spacious rooms and splendid views over well-tended gardens. There is too much to see, too much to take in in a single visit. The eyes stop and the mind dawdles on individual objects. Thus, for example, in the comparison between Kipling and Forster, I am tempted to ask what the relationship is between the public school education they both received and the vision of Empire which grew from it. Kipling's Great Game, for example, is already envisaged in the public school atmosphere of the final chapter of *Stalky and Co*. Kipling's eye on the British Empire in India was clearly attuned by the camaraderie of the playing fields and study rooms of his school days. Thus, he and his characters travel across India, meeting old school friends in the unlikeliest of places. The companionship of school accompanies Kipling everywhere he goes. It influences his vision of "us" (public schoolboys, with the same dreams and illusions, with similar educational and sporting backgrounds, all trained, like prefects, to rule the lower school of the British Empire) and "them" (the natives, the third-formers and fourth-formers, the

incipient scholars without wing-collars and cravats, whose destiny is to be ruled). Forster, on the other hand, must surely have been influenced inordinately by his own schooldays. Forster, the homosexual who sees himself as different and who has already met the Other within his circle of schoolfriends (let alone within the divisions of his own soul) seems to be confronted by a very different reality from Kipling's upon meeting that great Other of the Indian subcontinent. And permit me to state, at this point, that the Other is, to my way of thinking, a plural not a singular concept, for there are as many forms of the Other as there are groups from which to distinguish that Other when it is met. Thus, for the club members in *A Passage to India*, Fielding, although white, rapidly becomes another form of the Other and is soon expelled from that cheery circle of ex-public schoolboys around which the club, like a sixth-form prefects' group, is formed. To my mind, then, the differences in sexual orientation between Kipling and Forster account, in many ways, for the very different visions of India and the Other presented by these two great novelists.

On another level, to explore Said's visions of Space (78), Authority (87), Liminality (141), Identity, Disguise (158), and Conflict (148), is to walk past flowers in a well-decorated, landscaped garden. To read Said is to see the world again, differently, through different eyes. For there are, as Said remorselessly points out in his chapter subdivisions, Two Visions (19-30), Discrepant Experiences (31-42), Two Sides (191-208); further, there is a Resistance Culture (209-19), and an Emergence of Opposition (239-61), not to forget the Challenge to Orthodoxy and Authority (303-26). All this is tied up with some of the greatest population Movements and Migrations (326-36) that the world has ever seen. "The world" as the Spaniards say, "is a pocket-handkerchief." And, in the microcosm of this pocket-handkerchief world as represented by *Kim*, it is "a loyalist soldier who reviews his countrymen's revolt [the Great Mutiny or Rebellion of 1857] as an act of madness" (Said 147). Further, as Said points out, to reduce Indian resentment and resistance to British insensitivity as an act of madness, and to put this sentiment into the mouth of an Indian soldier, who would have been considered a traitor by his own people, is to leave the world of history and enter the world of imperialistic polemic (Said 147-48). To read Said, then, more than to glimpse a fair number of the many issues which confront us, is to take a stand. After *Culture and Empire*, unless we are blind to its vision and deaf to its voice, the act of reading will never be the same. For, as Said would have us believe, it is not what we read that matters, but how we read it (328).

David Der-wei Wang and Jeanne Tai, eds.

Running Wild: New Chinese Writers

New York: Columbia University Press, 1994. Pp. 320. US \$49.50; \$15.95

Reviewed by Robert E. Hegel

It is no longer difficult to find anthologies of recent Chinese fiction in English translation. In addition to those produced in China (*Seven Contemporary Chinese Women Writers*, 1982; *Contemporary Chinese Short Stories*, 1983; *Prize-winning Stories From China*, several collections, etc.) there have been numerous North American publications as well (*Roses and Thorns*, ed. Perry Link, 1984; *Mao's*