

cipión Emiliano, and as the character he played in a movie that won him an Oscar in Hollywood. The suggestion is that he is the "author" of all the other narratives, and that a human being is one and the same whether he lived in the sixteenth or the twentieth century, or whether he is a historical or a fictitious character. The personal conflict in this story arises as Vincente struggles with the alternatives offered by two cultures: U.S. and Mexican. He is repelled by both: "Mexican lack of security . . . and American excessive protection" (184). Running away from the artificial and make-believe world of Hollywood and looking for something more authentic, Valera finds himself in a bizarre adventure with seven prostitutes in the high seas near Acapulco sailing a small boat.

Contrasting with the exact chronology of the events in the previous story, the divisions of the last narrative, "The Two Americas," are untitled and separated only by a dotted line, blurring the time of the events entered into Christopher Columbus's diary. In "The Two Americas," Columbus's dilemma is whether to reveal his discovery to the King of Spain or keep the new-found lands for himself. Here Columbus does not return to Spain, but stays in the New World as the figurehead of his newly found paradise. However, succumbing to his desire for recognition, he writes to the King and Queen of Spain telling them about his pristine paradise, puts the manuscript into a bottle, seals it, and tosses it into the ocean. Five hundred years later, Japanese entrepreneurs find the bottle and soon after descend on earth's last uncontaminated paradise and conquer or destroy it soon after. The implication is that sooner or later civilization, Western or Eastern, is going to discover, colonize, and destroy whatever pristine lands are left on the face of the planet, just as it did with the New World five centuries ago.

As we can see in each narrative, due to one's eternal contradictory essence, just as the orange tree bears fruit every year, historical events recur. The essence of the ahistorical narrator is no different from his historical counterparts. The axiom that there is nothing new in the world is as old as time. The innovation of Fuentes's book lies in how the author interprets that reoccurrence. Some affirm that if we ignore history, we are condemned to relive it. Fuentes suggests that even if we know history, we are doomed to repeat our mistakes. *The Orange Tree or the Circles of Time* is a worthwhile addition to Fuentes's best works.

Harley D. Oberhelman

*The Presence of Hemingway in the Short Fiction of Gabriel García Márquez*  
Fredericton, N.B.: York Press, 1994. Pp. 50. \$9.95

Reviewed by George R. McMurray

García Márquez's serious readers are generally aware that Ernest Hemingway was a major influence on the Colombian writer's early fiction. Nevertheless, no systematic study, prior to Harley Oberhelman's, has been published on this subject.

Oberhelman divides his book into segments discussing: Hemingway's close ties with the Spanish-speaking world, García Márquez's appraisal of Hemingway, Hemingway's presence in García Márquez's early short fiction, Heming-

way's presence in García Márquez's *No One Writes to the Colonel* (1961) and *In Evil Hour* (1962), and Hemingway's presence in the later short fiction.

Although Hemingway lived in Cuba for twenty-two years, Spain is the Hispanic nation that had the greatest impact on his oeuvre, providing the setting for several of his best-known novels. García Márquez first became acquainted with the American master's works around 1950 when he was associated with the "Barraquilla Group," all of whom were enthusiastic readers of Hemingway, Faulkner, Dos Passos, and Steinbeck.

García Márquez's appraisal of Hemingway is traced through the Colombian's journalistic writings from the 1950s well into the 1980s. He particularly praises the simplicity of Hemingway's style, which he believes loses little in Spanish translation, and the "iceberg effect," which means that much is omitted and left to the reader's imagination. In an interview with Marlise Simons, García Márquez revealed that "Faulkner was a writer for his soul while Hemingway had the most to do with his craft" (16). In this same interview, he alludes to two of his favorite Hemingway stories: "The Killers" and "The Short Happy Life of Francis Macomber." García Márquez's most detailed comments on Hemingway appear in his introduction to Norberto Fuentes's book, *Hemingway in Cuba* (1984), in which he tells of Hemingway's life on the island, including his attitudes toward dictators Machado and Batista and his opinions of Fidel Castro's regime (Hemingway died in 1961). García Márquez's most important interviewer is his friend Plinio Apuleyo Mendoza, to whom he admits that Hemingway taught him "purely technical tricks" (18).

Oberhelman finds Hemingway's presence especially visible in two examples of García Márquez's early short fiction, "The Woman Who Came at Six O'Clock" (1950) and *The Story of a Shipwrecked Sailor* (1970). The former is deftly compared with "The Killers" (both depict the struggle between good and evil in similar settings) and the latter with *The Old Man and the Sea*, which, like *The Story of a Shipwrecked Sailor*, depicts man's archetypal struggle against the forces of nature. Both of these works, moreover, are based on real events and characterized by "a gripping story line, images and similes in accord with the barren waters that encircle both protagonists, and an exploration of the twilight zone between reality and fantasy" (28).

*No One Writes to the Colonel* and *In Evil Hour* display several Hemingway hallmarks: a concise, transparent style, an objective, third-person narrator, and an open ending designed to disguise the role of the author and stimulate the reader's imagination. Although these works dramatize *La violencia* (Colombia's civil war from 1948 into the 1960s), open hostilities are not depicted, again in order to create the Hemingwayesque iceberg effect.

The stories from *Big Mama's Funeral* (written between 1955 and 1960, published 1962) reflecting the most obvious presence of the North American writer are "Tuesday Siesta" and "One of These Days," both of which evoke Hemingway's objective style, realistic dialogue, and open endings. Oberhelman also draws some interesting parallels between the structure and imagery of "Tuesday Siesta" and "A Canary for One," while the skillful use of understatement of "One of These Days"

stands out, in Oberhelman's view, as an element shared by both authors. Although "Balthazar's Marvelous Afternoon" and "Montiel's Widow" do recall some of the imagery found in Hemingway's "A Clean, Well-Lighted Place," Oberhelman's attempts to connect these tales thematically are less convincing.

The Colombian's later short fiction reveals scant influence of Hemingway, in this reviewer's opinion, although Oberhelman does find interesting stylistic affinities between "After the Storm" and "Last Voyage of the Ghost Ship." Hemingway's descriptions of the "Lost Generation" resonate in García Márquez's most recent collection of tales, *Strange Pilgrims*, many of which portray Latin American expatriates living in Europe.

In his conclusion, Oberhelman underscores the journalistic experience of both Hemingway and García Márquez, an experience that strongly influenced their literary styles and their reliance on visual imagery. A major difference between the two is that whereas Hemingway sought "the real thing" in order to engage his readers, García Márquez "incorporated into his writing the transcendental and arcane components of reality, all equally valuable, to his way of thinking" (41).

Oberhelman's book provides a valuable source of information for scholars seeking to pinpoint examples of Hemingway's influence on García Márquez. Moreover, this study convincingly demonstrates that Hemingway, more than any other writer, taught García Márquez the mechanics of good writing.

Marcel Cornis-Pope

*Hermeneutic Desire and Critical Rewriting*

New York: St. Martin's Press, 1992. Pp. 357

Reviewed by Ileana Alexandra Orlich

The unifying theme of Cornis-Pope's *Hermeneutic Desire and Critical Rewriting: Narrative Interpretation in the Wake of Poststructuralism* is the interplay of hermeneutic desire and critical reconstruction in the interpretive process. By encouraging students to question the hermeneutic, end-stopped mode of interpretation, the book provides the finer tools of critical theories to reach a more nuanced understanding of the acts of appropriation, reformulation, and self-recreation involved in reading. Starting from a comprehensive examination of recent theories of narrative (reader-oriented, deconstructive, feminist, and sociosemiotic), Cornis-Pope's book formulates an effective interactive model of literary interpretation and pedagogy exploring fruitfully the tension between different modes/phases of reading and critical reformulation/rewriting. The latter part of the book foregrounds Cornis-Pope as a theoretician/teacher who argues successfully that a literary pedagogy premised on critical reformation and a focus on the reader's own articular strategies will encourage students to approach creatively a wide diversity of texts by articulating their own strategies, thereby bridging critical theory and practice, production and reception of texts. This theoretical and methodological argument is organized around a cluster of poststructuralist readings of Henry