

be employed and (re)invented in the struggle by Third-World women for liberation and independence.

Gabriel García Márquez  
*Del amor y otros demonios*  
Bogotá: Norma, 1994. Pp. 198.  
Reviewed by Harley D. Oberhelman

Published simultaneously in five countries (Colombia, Cuba, Argentina, Mexico, and Spain), *Del amor y otros demonios* is García Márquez's latest novel to stir the expectations of his international reading public. This masterpiece is reminiscent of his earlier novellas and short stories such as *La hojarasca* (1955), *Los funerales de la Mamá Grande* (1962), and *El coronel no tiene quien le escriba* (1961). *Del amor* returns to a more simple style with short, crisp sentences and a linear story line. Gone is the absolute and all-embracing world vision of *Cien años de soledad* (1967) and *El otoño del patriarca* (1975), but at the same time *Del amor* elevates reality to a mythical level.

Set in Cartagena de Indias, Colombia, in the eighteenth century, it tells the tale of a beautiful young girl, Sierva María de Todos los Angeles, who is bitten by a rabid dog. Although her family believes she has contracted rabies, rumors are spread that she is bewitched. Her father, the Marqués de Casalduero, has her interned in the Convent of Santa Clara where she is subjected to an intense exorcism procedure. Her exorcist, a priest three times her age, falls hopelessly in love with his young charge, hence the *amor/demonios* dichotomy of the title. The novel is a veritable panoply of Cartagena in the 1700s where the slave trade flourished and heresy was severely punished by the Office of the Inquisition. The Spanish Main, the fabled commercial route from the New World to Spain, began at Cartagena's seaport, thereby making it one of the great commercial centers of the continent during the colonial period.

García Márquez asserts that *Del amor* caused him more uncertainly than any of his previous novels. In an effort to avoid anachronisms or errors, he wrote eleven different versions of the novel and corrected six complete sets of proof before accepting a definitive version. The prologue relates that the genesis of the novel dates back to October 26, 1949, when he was a young journalist with *El Universal* in Cartagena. On a slow news day he was asked to report on the destruction of the Convent of Santa Clara to make way for a five-star hotel. The process required the removal of the bodies buried there, among them that of Sierva María de Todos los Angeles. To the amazement of all when her tomb was opened, her blonde hair had grown to a length of more than twenty-two meters. This phenomenon coincided with a tale García Márquez's grandmother had told him when he was a child under her care. Now he had his column for the day.

There is a strange twist to this prologue. A check of *El Universal* for that day reveals that his column was an analysis of Edgar Allen Poe's obsession with death that had absolutely nothing to do with the convent's destruction. When asked about this discrepancy, García Márquez made the startling statement that

the prologue is the only part of the novel that is pure fiction; the rest of the novel is, in his words, "crude reality." The reader is left therefore in that imprecise world between what seems unreal but could be true, between the fantastic as believable reality, and reality as imaginative fiction. Above all, *Del amor* is a celebration of unrequited love that, according to García Márquez, is the most important thing in life and in the world. The novel recalls the role of love in *El amor en los tiempos del cólera* (1985), and enhances the reader's vision of Cartagena seen in each of his last three novels.

García Márquez says that he never rereads his books after their publication, but it is a safe bet that thousands of his readers will read *Del amor y otros demonios* not just once, but over and over again. It is a guidebook to one of the continent's most interesting cities as well as a voyage back in time to the eighteenth century.

Marcel Proust

"Briquebec": Prototipe d'*A l'ombre des jeunes filles en fleurs*

Texte établi et présenté par Richard Bales

Oxford: Clarendon Press, 1989. Pp. xxvi + 4 + 304

Reviewed by Anthony R. Pugh

"Briquebec" is one of the names Proust gave to his Normandy seaside resort before he settled on "Balbec." The Normandy sojourn occupies the second half of "A l'ombre des jeunes filles en fleurs" (the second part of *A la recherche du temps perdu*), and the title comes from the second half of that sojourn, where the adolescent Narrator-hero is attracted to and fascinated by a group of young girls who are also spending their summer holidays in the region. It has long been common knowledge that in the proofs of the novel which were set up by Bernard Grasset in 1913, there were no girls present in the Normandy section. Richard Bales has had the idea of going back to the typescript of 1912 which Grasset used, and giving us a careful transcription, with the manuscript corrections and additions clearly distinguished from the typed text.

Despite the intense work done on Proust's manuscripts in the last thirty years, the typescripts have been neglected. Bales himself has given us some extracts in the past, the variants of the new Pléiade edition contain much information, though it is scattered, but otherwise we have only a major article by Robert Brydges in the *Bulletin d'Informations proustiennes* for 1984, Wada's unpublished Paris thesis on the evolution of "Combray" (1986), and a handful of incidental mentions. Yet the typescript is a very significant stage in the shaping of *La Recherche*, and one can only applaud the decision to make part of it widely available.

Anyone who has looked at the 700-page typescript in the Bibliothèque Nationale quickly realizes that there are problems; Bales's attempt to minimize the difficulties (ix) is not really convincing. There are two official copies, and parts of another. All are imperfect. Pages are missing, but they can usually be reconstituted