In her final chapter, Angulo analyzes the two more recent novels on her list. Santorontón, the town described by Aguilera Malta in *Siete lunas y siete serpientes*, resembles Macondo in that the natural and the supernatural are juxtaposed without disjunction, and the magical passages often serve to condemn injustice. Major differences between the Colombian and the Ecuadorian, however, are that the latter not only experiments with a variety of styles and narrative voices, but also suggests a greater degree of hope. Though interesting, Angulo's discussion of *Bruna, soroche y los tíos*, a novel I have not read, is perhaps the least convincing. Also depicting several generations of a family, this novel emerges, it seems to me, as more of a feminist critique of society than as an example of magical realism. Still, it does indeed contain examples of hyperbole reminiscent of García Márquez (a Catholic bishop has 245 children) and a scathing denunciation of myths, especially those based on religion. Angulo's study is highly recommended for two reasons: first, because of its emphasis on magical realism as a vehicle for social protest, and second, because of its scholarly discussions of three lesser-known examples of *el realismo maravilloso*.

Linda Tate
*A Southern Weave of Women: Fiction of the Contemporary South*
Athens, GA: University of Georgia Press, 1994. Pp. 242. $40.00
Reviewed by Axel Knoenagel

The cultural tradition of the American South is dominated by the male perspective. The hierarchic, even feudal, society of the Old South emphasized values such as honor and self-representation for men and silence for women. With this perception in mind, Linda Tate sets out to demonstrate that the literary tradition of the South has always been both male and female. *A Southern Weave of Women* attempts to give critical representation to frequently silenced or misrepresented female voices, and thus to come closer to an authentic portrait of the literary reality of this important segment of American culture. The focus on women's writing is a central prerequisite for this undertaking: "Southern women's fiction is not a defensive or apologetic response to southern men's fiction but instead an articulation of women's experience in the South" (22). Tate gives further evidence of the participation of Southern women's writing in the cultural traditions of the South by emphasizing thematic preoccupations that frequently parallel those of men's fiction, although, of course, the perspectives differ significantly.

Even though "southern women writers inhabit the thinnest margin of dominant discourse" (204), there exists a tradition of women's writing in the South that has been canonized for several decades. To establish the historical basis for her argument, Tate examines novels by Kate Chopin, Elizabeth Madox Roberts, Zora Neale Hurston, and Eudora Welty, all of which emphasize the

relevance of "the home place" as a location not only of male suppression, but also of female community and self-definition, as "a location for empowerment and resistance, a safe and nurturing space for revisionary discourse" (20). Tate's analysis of Jill McCorkle's *Tending to Virginia* (1987) and Shay Youngblood's *The Big Mama Stories* (1989) shows how this tradition reaches into the present.

The question of race has been a central theme of Southern culture and self-perception. Of course, Southern women's writing cannot avoid this topic. After all, the civil rights and women's movements gained strength in the South at approximately the same time and, as Tate points out, influenced each other to a significant degree. Tate examines Ellen Douglas's *Can't Quit You, Baby* (1989) and Dori Sanders's *Clover* (1990) to demonstrate not only that this topic features centrally in women's writing from the South, but also that it is treated differently by focusing on "a deep, significant, ongoing bond between black and white communities in the South and articulat[ing] a new vision of integrated southern community" (61).

In addition to its preoccupation with race, Southern culture is also characterized by its fascination, sometimes even obsession, with history. Tate points out how Southern female authors transform traditional ways of thinking and writing about history: "A counter female historical tradition authorizes oral ways of understanding the past, a tradition that collapses the distinction between the 'private and individual' and the 'public and external'" (75). Tate discusses Rita Mae Brown's *High Hearts* (1987) and Lee Smith's *Oral History* (1983) as representative novels that contribute to the project which Tate sees behind women's historical writing: "[To] expand our very notions of what constitutes history and [to] point the way for other women and minorities to lay claim to this redefined vision of the past" (111).

At the center of Tate's study stands the examination of two of the most successful novels by Southern women, Alice Walker's *The Color Purple* (1982) and Bobbie Ann Mason's *In Country* (1986), and Tate reads the two novels as texts that discuss the relevance of the Southern environment for the people living in it, describing ways by which women may define spaces for themselves in a traditionally chauvinist society in order to create a sound basis for their own lives. Tate's discussion of the movie versions of these two novels demonstrates how grossly misrepresented these texts may be if subjected to external master narratives. Rewritten by Hollywood, the texts not only lose their emancipatory quality, but even "the South is erased so that mainstream audiences can find the story accessible" (171).

These versions demonstrate the problematic situation of contemporary women's writing in the South. Only small independent presses seem to make it possible for women writers to find readers for the continuation of the tradition of "weav[ing] a verbal quilt of women's talk" (175). Linda Beatrice Brown's *Rainbow*

*Roun Mah Shoulder* (1989) and Kaye Gibbons's *A Cure for Dreams* (1992) serve as examples of the continuation of this tradition that "poses a challenge to the accepted story (the master narrative), and seeks to revise and replace that text with the alternative story the master discourse seeks to suppress" (177).

*A Southern Weave of Women* aims at giving an overview and at the same time at providing detailed textual analyses. That is, of course, very ambitious for a text of a mere 200 pages. Thus, the book is neither as analytical nor as comprehensive as it might have been. However, Tate manages to find the right balance between the extremes, and provides a clear picture of the situation of contemporary women's writing in the South. *A Southern Weave of Women* is a significant book on a significant topic.

Miriam B. Mandel
*Reading Hemingway: The Facts in the Fictions*
Metuchen, NJ: Scarecrow Press, 1995. Pp. 592. $72.50
Reviewed by Raymond Nelson

*Reading Hemingway: The Facts in the Fictions* is a reference guide to nine of Ernest Hemingway's novels; it does not deal with his short stories or poems. Each of the nine chapters contains an alphabetized list of persons, animals, or cultural artifacts cited in each successive novel under consideration. Each entry is then discussed in appropriate detail. When an entry occurs in several of the novels, as for example "Shakespeare," it is treated each time, although not at the same length and not with exactly the same information. Thus, each novel is handled as a self-contained entity on which a scholar can focus attention.

Mandel quotes Hemingway's statement to Malcolm Cowley that "a man should know everything" and to Bernard Berenson that "a writer should know too much" (8), and proceeds to build her case that Hemingway was indeed "a learned man." He read voraciously and he remembered much of what he read. "Hemingway does not tell us 'everything' which we now know he knew," adds Mandel, as she summarizes other recent studies of his reading habits. She alludes, of course, to Hemingway's iceberg theory of method in creating his stories.

The entries in this reference work range from specific historical or fictional names to general entries such as "the fiancé," "Free Masons," "the French," "games and play-acting," "the Giants," "gifts," "girls," "grooms," "the hairdresser," and so on. His own characters are treated thoroughly, of course, as with "Gage, Miss," "Greffi, Count," "Henry, Frederic," "Rinaldi," and "Simmons, Ralph." Add to these the many allusions to people such as "Garibaldi," "Hoyle," "Mantegna," "Marvell," "Napoleon," "Othello," "Paul,