

Saint," "Romulus," and "Titian," and you have a general idea of the factual material that Mandel provides for the student of Hemingway's fiction, in this case *A Farewell to Arms*.

"Working with the assumption that every detail in Hemingway's work is potentially significant" (9), Mandel writes, "I have attempted to annotate, but not to interpret, Hemingway's novels" (9). She recognizes that there is an implicit interpretation even in the selection of material to be discussed, but she has indeed done a good job of avoiding interpretive comments; the entries are objectively, carefully done, and they speak for themselves.

This is a useful book, especially for newcomers to Hemingway's work, and it should find a place on library shelves along with other commentaries.

Diane Roberts

*The Myth of Aunt Jemima: Representations of Race and Religion*

London: Routledge, 1994. Pp. 228. US \$21.95

Reviewed by Axel Knoenagel

The society of the Old South with its very restrictive definitions of roles has fascinated novelists for many decades. The constitutive element of slavery in particular has received much literary attention. In her study, Diane Roberts analyzes several novels on the subject, but she soon concludes that "class and race are not adequate as categories through which to read writing about slavery: gender is also central" (17). In fact, following the argument of W.J. Cash's seminal *The Mind of the South* (1941), Roberts manages to identify the sexual aspect of the various role definitions as the most important one, since sexuality was an ever-present, though mostly unexpressed, theme of social relations.

Roberts concentrates on texts written by white women, mostly before 1865. Beginning with the earliest serious literary treatment of slavery in English literature, Aphra Behn's *Oroonoko* (c. 1678), "blackness is loaded with sexuality" (10). Considering the definition of the Southern lady as an asexual being, the supposedly oversexual black was a necessary Other.

Roberts analyzes the most important novel about slavery, H.E. Stowe's *Uncle Tom's Cabin* (1852), from this particular angle and concludes that Stowe attacked the social order of the South not only because it violated the human rights of the slaves, but also because to her "slavery produced social anarchy" (24). To express this danger, Stowe created a South characterized by Gothic features doomed to destruction. Interestingly enough, this portrait of the opposing social order as Gothic is a frequent feature of the novels Roberts examines, whether they are written by attackers or defenders of the slave system.

The particular merit of *The Myth of Aunt Jemima* lies in the fact that it liberates novels on slavery from their purely historical context: "The literary battle over slavery was actually a battle over bodies—black bodies and women's bodies—and who had the right to control them" (57). This central statement of the study indicates how closely the concerns of the 1850s are linked to those of the 1990s. This modernity becomes evident in the analysis of various, today mostly obscure, texts by women who understood the slave question as a general human issue regarding the images people create of each other, not just as a political issue pertaining only to the American South. The radical solution proposed by Lydia Maria Child, "a mulatto America brought back to its revolutionary roots" (148), was controversial not only in the 1860s but is still so today.

In her closing chapter, Roberts analyzes various novels written after the official liberation of the slaves to show that not all that much has changed in the literary portrait of the restrictive definition of women's roles. Novels such as Edna Ferber's *Show Boat* (1926) or Margaret Mitchell's *Gone With the Wind* (1936) still construct connections between race and sex, although not necessarily with the same overtones as earlier books. The definition of Scarlett O'Hara as a "red woman" rather than a "white lady" in particular opens up interesting ways of reading this classic.

Roberts concedes in her closing remarks that much work still needs to be done in this field of study, especially if it includes texts produced by those suffering most drastically from the role definitions: black women. But *The Myth of Aunt Jemima* still serves a very important purpose. Black women writers "gather up the white-stamped images of themselves they inherit from the American album and recast them their own way" (194). This book explicates the creation of this album and therefore of an important underlying facet of contemporary American writing. Roberts thus makes an important contribution to American literary historiography.

Federico Campbell

*Tijuana: Stories on the Border*

Berkeley: University of California Press, 1995. Pp. 167. \$13.00

Trans. and introduced by Debra A. Castillo

Reviewed by Martín Rodríguez Pérez

Federico Campbell has attained a dignified place in contemporary Mexican letters. His historical novel, *Pretextos* (1979), has already been the subject of several essays. *Tijuana: Stories on the Border* joins the few works in Mexican literature that deal mainly with the lives of *fronterizos*, or border people. Some of the former texts are *Murieron a mitad del río* (1948) by Luis Spota, *Ciudades*