

Foucault's *History of Sexuality* and argues that "Dreiser's fiction inscribes [Foucault's] sexualization of the female body in a variety of forms" (92). This allows her to identify complicities between author, male narrator, and societal wielders of power to oppress women within and through the genre.

Gammel is equally successful in her chapter on *Fanny Essler*, in many ways a German counterpart to *Sister Carrie*, where, once again, the developments in psychology form a highly significant subtext. Analyzing also the wording in the German original, Gammel concludes that "like Foucault and de Beauvoir, Grove draws attention to the fact that the construction of the hysterical woman is tied into relationships that are inevitably saturated with power" (131). Unfortunately, Gammel destroys the positive impression created by her *Fanny Essler* interpretation when she tries to read Phil Branden, the protagonist of Grove's Canadian novel, *A Search for America*, as a resurrected Fanny. So she is forced to see Branden, temporarily powerless, as possessing a feminized body in order to make the opposition between "empowered (male) narrator and impotent (feminized) victim" (147) work. Here, as in several other instances, Gammel's feminist verve leads her to conclusions hardly warranted by the texts in question.

Gammel is quite clearly more comfortable analyzing female protagonists than male characters. So the chapters about Dreiser's Cowperwood trilogy and *The 'Genius,'* as well as on Grove's patriarchal prairie figures, provide solid accounts of the characters and narrations, but no particularly new insights. Overall, *Sexualizing Power in Naturalism* succeeds in demonstrating the gender bias of the genre which prevailed despite the frequently emancipatory stance naturalist texts assumed. The book thus adds an interesting facet to the study of the genre. It also provides thought-provoking insights into the fictions of Dreiser and Grove which, however, for the above-mentioned reasons, have to be taken with some caution.

Thomas R. Hart

*Cervantes' Exemplary Fictions. A Study of the Novelas ejemplares*

Lexington: University Press of Kentucky. 1994. Pp. 126. \$18.00

Reviewed by Roger Gerald Moore

It has long been accepted that if Miguel de Cervantes Saavedra had not written his masterpiece, *Don Quijote*, he would still have been a justifiably famous author on account of his twelve exemplary fictions, published in 1613, just three years before his death. The origin and purpose of the twelve exemplary fictions is uncertain. Were they perhaps twelve fictions to be intercalated at a later date into a burgeoning series of continuations of *Don Quijote*? We will never know! What we do know for certain is that the twelve exemplary fictions have long been divided into two groups: the so-called Italianate fictions, with their emphasis on idealism and romance, and the so-called realistic fictions, with their background taken from contemporary Spain. Interestingly enough, some critics see in Cervantes's fiction a progression from idealism to realism, whereas other critics call for a progression in the reverse direction, from the real to the ideal. Again, what is cer-

tain is that in the exemplary fictions Cervantes wrote two distinctly different kinds of fiction and that he did so consciously and deliberately (2).

But why are these fictions exemplary? Hart suggests that although they may be considered exemplary in that they offer a Castillian rather than an Italian model for Spanish authors to imitate—"Yo soy el primero que he novelado en lengua castellana" / "I am the first to write novels in Castillian" writes Cervantes (Hart 13)—their exemplariness resides rather in the moral lessons which they teach: ". . . la eutropelia [sic] es virtud, la que consiste en un entretenimiento honesto . . ." / "Eutrapelia is wholesome recreation" (15) writes the Trinitarian Friar Juan Bautista Capataz who served as censor for the first edition.

What I like particularly about Hart's study is the way in which he allows the exemplary fictions to generate the critical viewpoints from which he prepares his analysis. Thus, *La gitanilla* and *La ilustre fregona* are studied together as exemplary adventures (23-40) which approach a rather unconventional pastoral. *El amante liberal*, on the other hand, is seen to be vying with Heliodorus's *Ethiopian History* (41-55). Cervantes, however, presents a character change in his exemplary fiction which allows Hart to summarize Arthur Danto's well-known formula: "an event (H) brings about a transformation (F > G) in a subject (x) over the course of time ( $t_1 > t_2 > t_3$ ): (1) x is F at  $t_1$  (2) H happens to x at  $t_2$  (3) x is G at  $t_3$ " (55).

This distinguishes (in Bakhtin's terminology) "adventure time," in which events may be narrated in any order as the character experiencing them remains unchanged, from the world of the chronotope, in which the central character is "no longer the self-centred and headstrong young man he was when the story began" (55).

Hart applies Bakhtin's theories on double-voiced discourse and heteroglossia to *Rinconete y Cortadillo* (56-74), showing in the process how Cervantes tries to break down the artificial (yet accepted barrier) between the comic and the serious. Hart's brief study of terms from the Sevillian underworld is enlightening (64) as are his applications of classical rhetoric to Cervantes's texts (65-66). Gérard Genette provides the basis of analysis for what, in my opinion, is perhaps one of the strongest chapters in the book (Chapter 6 -- "Renaissance Dialogue into Novella: *El coloquio de los perros*," 97-109) in which the embedded stories of the dogs' colloquy are analysed in terms of their autodiegetic, homodiegetic, and metadiegetic nature (99). In this way, *El coloquio de los perros* is seen to be one of Cervantes's most innovative fictions (form) while remaining one of his most conservative (content). In a movement which neatly draws the beginning and end of the book together, Professor Hart shows that a *tropelia* (closely associated with the enlightening eutrapelia of Chapter 1) can also be "a magician's trick that makes one thing appear to be another" (102). All in all, this is a delightful book that will be appreciated as much by the theorist of fiction as by the specialist *cervantista*.