

DOMINANT, RESIDUAL,
AND EMERGENT:
Recent Criticism on Colombian Literature
and Gabriel García Márquez

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HOMENAJE A GABRIEL GARCIA MARQUEZ. Edited by Juan Gustavo Cobo Borda. (Bogotá: Siglo del Hombre, 1992. Pp. 424. \$15.00.)

¿Y LAS MUJERES? ENSAYOS SOBRE LITERATURA COLOMBIANA. By María Mercedes Jaramillo, Angela Inés Robledo, and Flor María Rodríguez-Arenas. (Medellín: Universidad de Antioquia, 1991. Pp. 503. \$16.50.)

ONE HUNDRED YEARS OF SOLITUDE: MODES OF READING. By Regina Janes. (Boston, Mass.: Twayne, 1991. Pp. 160. \$20.95.)

THE COLOMBIAN NOVEL, 1844–1987. By Raymond Leslie Williams. (Austin: University of Texas Press, 1991. Pp. 279. \$32.50.)

GARCIA MARQUEZ: THE MAN AND HIS WORK. By Gene H. Bell-Villada. (Chapel Hill: University of North Carolina Press, 1991. Pp. 247. \$12.95.)

DEL MITO A LA POSMODERNIDAD: LA NOVELA COLOMBIANA DE FINALES DEL SIGLO XX. By Alvaro Pineda-Botero. (Bogotá: Tercer Mundo, 1990. Pp. 212. \$11.00.)

GABRIEL GARCIA MARQUEZ: NEW READINGS. Edited by Bernard McGuirk and Richard Cardwell. (Cambridge: Cambridge University Press, 1987. Pp. 230. \$44.50.)

In *Marxism and Literature*, English literary critic Raymond Williams focalized the development of culture through the tripartite lens of what he terms *the dominant*, *the residual*, and *the emergent*. He defines the dominant in cultural evolution in the following manner: “In what I have called ‘epochal’ analysis, a cultural process is seized as a cultural system, with determinate dominant features: feudal culture or bourgeois culture or a transition from one to another. This emphasis on dominant and definitive lineaments and features is important and often, in practice, quite effective.”¹ The residual part of this evolution “has been formed in the past, but it is still active in the cultural process, not only and often not at all an

1. Cited in K. M. Newton, *Twentieth-Century Literary Theory: A Reader* (New York: St. Martin's, 1991), 242–43.

element of the past but as an effective element of the present. Thus certain experiences, meanings, and values which cannot be expressed or substantially verified in terms of the dominant culture are nevertheless lived and practiced on the basis of the residue—cultural as well as social—of some previous social and cultural institution or formation.” In referring to the emergent dimension, Williams signifies that “new meanings and values, new practices, new relationships and kinds of relationships are continually being created.”²

These terms can also be applied to the current state of Colombian criticism, including that on García Márquez. In Colombia, the dominant literary and critical establishment has long been monopolized by a conservative brand of criticism that has viewed the national literature as expressions of certain class values, especially Jorge Isaacs’s *María* (1867) and José Eustacio Rivera’s *La vorágine* (1924). Publication of Gabriel García Márquez’s *Cien años de soledad* in 1967 constituted an emergent element in presenting a substantial alternate that was oppositional to the dominant literary culture. Since then, Colombian and García Márquez criticism have evolved according to patterns of residual and emergent elements. On the one hand, the initially emergent components of *One Hundred Years of Solitude* and magical realism during the 1960s and 1970s have become somewhat residual as newer postmodern approaches to Colombian literature and García Márquez have begun to appear. These critical paradigms must be viewed in relation to the dominant critical and literary institutions that now characterize Colombian literature and criticism on García Márquez. Colombianist Raymond Leslie Williams (no relation to the English Raymond Williams) has published a new work, *The Colombian Novel, 1844–1987*, that represents an emergent element in proposing new critical approaches to Colombian literature.

In this work, Williams comments that Gabriel García Márquez’s corpus “may well be the most significant enterprise of modern fiction by a single author” (p. 187). Certainly, García Márquez continues to cast a lengthy shadow in Colombia, Latin America, and the United States. Critical works on the 1982 Nobel laureate have reached industrial proportion and show no signs of abating. Moreover, García Márquez has galvanized Colombian literature in an unprecedented way by giving a tremendous impetus to Colombian literature. Indeed, he has become a touchstone for literature and criticism throughout the Americas as his work has created a certain attraction-repulsion among critics and writers while readers continue to devour new publications. No one can deny that García Márquez has helped rejuvenate, reformulate, and recontextualize literature and criticism in Colombia and the rest of Latin America.

In Colombia, where Isaacs’s *María* and Rivera’s *La vorágine* long

2. *Ibid.*, 243–44.

dominated the center stage of national literature, publication of García Márquez's *One Hundred Years of Solitude* in 1967 radically recast the standards by which Colombian critics and readers measured their national literary heritage. This novel suddenly leaped over the nationally defined boundaries of Colombian literature to become an international phenomenon. Much of the impact of García Márquez and other "Boom" writers has been to deregionalize, denationalize, and internationalize Latin American literature. That is to say, their ability to produce major works that have achieved both critical and popular success has tended to efface national literary boundaries and to catapult Latin American literature to the cutting edge of literary innovation.

Another achievement of these authors has been to revitalize the art of storytelling amidst endless critical debates over the death of the author, the novel, and literature and over the legacy of the French *nouveau roman* and the *nouveau nouveau roman* of the 1950s and 1960s, when literature seemed written to justify the theoretical positions of different groups like Tel Quel in France. Yet important new literary theories have continued to emanate from France, especially intertextuality, narratology, feminism, and deconstruction; and critics like Jacques Derrida and Gérard Genette have attained star status in many academic circles in the United States. If one can speak of a trickle-down theory of criticism, these theories have begun to make significant inroads in current Latin American criticism.³ Spanish translations of Derrida, Genette, Tzvetan Todorov, Mikhail Bakhtin, and Julia Kristeva now appear regularly, and the parameters of Latin American criticism have expanded significantly in the last ten years.

Throughout Latin America, several major problems affecting the current critical climate are related to socioeconomic factors. In Colombia, a kind of "Bogotanocentrismo" still operates in publishing, writing, and criticism, despite the elevated profile of Costeño writers in recent times, and the few critical texts that are available circulate only in a limited way. The problem is not that Colombia does not publish a substantial number of new titles each year but that their price and small press runs preclude wide distribution and accessibility. In addition, many of the translations of French and other critical works are imported, and their exorbitant prices prevent many students and critics from buying them (indeed, most Colombians are familiar with these texts via the venerable photocopying machine). Even so, Colombia has made significant advances in publishing, with Tercer Mundo, Plaza y Janés, and La Oveja Negra now issuing an array of books in many fields.

A related problem is that literary and critical texts, because of their limited market, are not kept in print after the initial run. Books appear

3. One could cite Renato Prada Oropeza, *El lenguaje narrativo: prolegómenos para una semiótica narrativa* (San José, C.R.: Editorial Centroamericana Universitaria, 1979).

and disappear so rapidly that the literary scene becomes distorted. For many years, several major Colombian writers, including Rafael Humberto Moreno-Durán and Alba Lucía Angel, have published their works abroad and are consequently better known outside Colombia than at home.⁴ When such works are published in Colombia, they circulate almost exclusively in Bogotá (it is often easier to obtain the same titles in the United States than in Colombia). And this is to say nothing of the critical books published outside Bogotá, which rarely transcend regional distribution. Moreover, Colombian publishers have yet to establish an effective distribution system for selling their books outside Colombia. Yet despite all these difficulties, the “García Márquez effect” has broadened the literary and critical horizons of Colombian literature, which can no longer be discussed in purely regional terms.

Another positive influence on Colombian literature and criticism has been the Association of North American Colombianists, which was formed in 1983 during a literature conference in Saint Louis, Missouri. The association’s periodic meetings have helped internationalize Colombian literature and have also fostered a needed polemical critical space that manifested itself strongly when Raymond Leslie Williams’s book appeared in Spanish. Williams in particular has been a major force in giving Colombian literature the international exposure it deserves, especially what he calls the “Costa tradition.”

Williams presents a comprehensive overview of more than one hundred novels published between 1844 and 1987, including detailed discussions of seventeen major Colombian novelists and their most significant fiction, in an accurate examination of the topic that will appeal to specialists and general readers alike. One of the key features of *The Colombian Novel* is the clearly defined critical framework that enhances its readability and access to nonspecialists. Williams’s larger focus draws on the theory of noetics (the process of cognition or intellectual apprehension) developed by Walter Ong in *Orality and Literacy* (1982) and the concomitant distinction between cultures with primary orality and writing cultures. Williams judiciously draws on concepts of narratology (the study of the nature, form, and functioning of narrative) as developed by Gérard Genette and Shlomith Rimmon-Kenan to test his central premise that “the Colombian novel in one way or another expresses certain relationships to oral culture and/or writing culture” (p. x). But rather than limiting himself to the formalist, value-neutral parameters of narratology that Genette often seems to advocate, Williams extends his analysis of the novels to the sociocultural and political contexts in which they were written. Indeed, the very title of the Spanish version, *Novela y poder en Co-*

4. It should also be noted that Tercer Mundo is now publishing Moreno-Durán’s essays and novels in Bogotá.

lombia, 1844–1987 (published in Bogotá by Tercer Mundo), embodies the sociocultural and political dimension in the word *poder*. Its publication in Colombia in 1991 raised a storm of controversy that led the Liberal newspaper *El Espectador* to devote much of one Sunday supplement to the book.⁵ Hence Williams's book exemplifies the emergent category, and the polemical critical space that it has opened in Colombian circles merits commentary.

Colombian critic David Jiménez Panesso commented in the *Magazín Dominical* coverage that Williams's book employs "una terminología técnica que hasta cierto punto excluye, o espanta, o irrita, al no especialista" and tends to "esquemmatizar, a imponer sobre el material histórico literario ciertos presupuestos generales con tajante simplicidad."⁶ Fellow writer Germán Espinosa declared categorically that "Williams, como casi todos sus compatriotas (ineptos hasta hoy para producir un gran examen crítico sobre Faulkner o Steinbeck o Dos Passos) aplica a la literatura colombiana esa misma incapacidad analítica que, para hablar sobre una novela, no halla otro expediente que narrar en síntesis su argumento."⁷ Critic Conrado Zuluaga concluded his "review" of the book by saying, "no queda otra salida más sana que darle al libro de Raymond Williams, a pesar de toda la estimación y el respeto que se merece por sus anteriores trabajos, una piadosa bendición post mortem."⁸ The criticisms often seem directed more at Williams than at his work, as illustrated by Oscar Collazos's comment: "Si pretendiera traducir la sucesión de disparates conceptuales que muestra el autor en su babélico capítulo 7, me quedaría con la incanjeable sensación de que, en efecto, se ha oído hablar del gallo sin conocer el canto."⁹ Yet another writer and critic, Guillermo Alberto Arévalo, criticized the excessive use of technical vocabulary and the overall critical focus on oral versus writing cultures, stressing that Williams's work is characterized by "el alto número de contradicciones, inconsistencias y vaguedades que contiene. Williams quiso escribir un libro pasando al galope, y ahí está el resultado."¹⁰

Setting aside any personal animosities of these critics, it is evident that Williams's analysis of the Colombian novel struck a nerve in Colombian literary criticism: the degree to which Colombia possesses (or lacks) an indigenous critical tradition for assessing its national literature. Per-

5. See *El Espectador, Magazín Dominical*, no. 426, 23 June 1991, pp. 6–13.

6. David Jiménez Panesso, "Novela y poder en Colombia, 1844–1987," *Magazín Dominical*, no. 426, 23 June 1991, p. 6.

7. Germán Espinosa, "Un libro taxonómico," *Magazín Dominical*, p. 7.

8. Conrado Zuluaga, "Del regionalismo al post mortem," *Magazín Dominical*, no. 426, 23 June 1991, p. 8.

9. Oscar Collazos, "Ensayo y trivialidad en Colombia," *Magazín Dominical*, no. 426, 23 June 1991, p. 9.

10. Guillermo Alberto Arévalo, "Entre tradiciones y transiciones," *Magazín Dominical*, no. 426, 23 June 1991, p. 10.

haps Williams's work raised the specter of an impending critical hegemony dominated by the mafia of the Association of Colombianists (he was one of the founders). But in any case, Williams's study has succeeded in igniting a critical debate over Colombian literature. Some might argue that Colombians should be flattered by the distinction of having an entire foreign literary association devoted to their national literature.

Jiménez Panesso's criticism of the excessive amount of technical terminology is somewhat specious because Williams uses specialized terms only sparingly and defines them fully in footnotes (see p. 230 of the English edition and p. 19 of the Spanish version). Such criticism implies that many readers are incapable of understanding their usage. The other reproach, that the book is an oversimplified survey, is equally invalid given the fact that the broad time period analyzed required a certain degree of judicious summarizing. Although Williams's dual critical focus on the oral and written orientation of cultures might seem contrived to some, it proves highly effective in showing the relationship between writing and power and in opening up new channels for critical study of the Colombian novel.

The seven chapters of *The Colombian Novel* are divided into three parts. The first, "Colombia in Its Novel," is composed of two chapters that contextualize Colombia and its fiction in broad historical and ideological terms. As Harley Oberhelman noted in his review, "Williams views the novel as a set of regional, national, social, economic, institutional, and professional interests."¹¹ Part Two, "The Novel in Its Region," consists of four chapters focusing on four major regions of the country: the Interior Highlands, the Costa, Antioquia, and the Greater Cauca. Williams provides an abundance of sociopolitical, historical, and economic information within the focus on oral versus writing cultures and also discusses such novelists as Isaacs, Rivera, García Márquez, José Félix Fuenmayor, Alvaro Cepeda Samudio, Héctor Rojas Herazo, Tomás Carrasquilla, and Gustavo Alvarez Gardeazábal. Some critics of the Spanish version have accused Williams of oversimplification in linking certain literary works to the dominant writing culture and by extension to either the Liberal or Conservative sociopolitical sectors. For example, Williams states that "*María* is unquestionably the product of the Greater Cauca's sophisticated and elitist writing culture" (p. 152). This statement challenges the prevailing view of the novel. As Williams points out, "the assumptions underlying critical thought on this novel have been quite traditional" (p. 152). Indeed, a major merit of the work is that it not only recontextualizes many of the Colombian canonic novels but also critiques many of the canonic critical traditions that have enveloped these works, as the controversy generated in Colombia testifies. Thus Williams's study

11. Harley Oberhelman, review, *Hispania* 75, no. 1 (Mar. 1992):100–101.

has helped break up the critical logjam of traditionalism that prevented examining these works from new perspectives.

The final part, "After Regionalism," concentrates on the contemporary postregionalist novel appearing from the 1960s to the 1980s. The concluding chapter stresses that "the modern and postmodern novel published from 1965 to 1987 is a heterogeneous, multivoiced cultural product that far surpasses the ideological and aesthetic limits previously set for the genre in Colombia" (p. 207). *The Colombian Novel* also provides a chronology of the subject, a selected bibliography, and a valuable index (which is unfortunately lacking in the Spanish edition). Williams's study functions well within the focus on orality and writing because Colombia, like many other Latin American and Caribbean countries, embodies this phenomenon in its literature. In this sense, his ground-breaking work opens the way for other innovative studies. Williams does not claim that his interpretations are the final word; his approach, like his focus, is eminently dialogical and engaging. He views literary theory as indissolubly linked to the politics and ideologies of a given society. In Bakhtinian terms, he sees literature as an ideological form and the linguistic expression of social ideologies. Hence Williams's work is more liberating than restrictive in creating a polemical critical space where substantive and meaningful critical debate can take place.

Williams's polemical work coincides with changes in current Colombian criticism that have manifested themselves in several recently published works. Alvaro Pineda-Botero's *Del mito a la posmodernidad* serves as a companion text and an extension of Williams's work in concentrating on Colombian novels published during the 1980s. Pineda-Botero polemicalizes his critical approach from the beginning by emphasizing the emergent focus of his work: "Este libro estudia la novelística colombiana contemporánea y busca fijar pautas que permitan un acercamiento crítico. Existen muchos trabajos sobre la novela de nuestro país, casi todos orientados hacia el pasado, en especial hacia las obras de Isaacs, Rivera y García Márquez. Considero, sin embargo, que el mayor vacío crítico se relaciona con lo actual, es decir, con la producción posterior a *Cien años de soledad*" (p. 11). Pineda-Botero's work thus shares the polemical critical space sought by Williams in his analysis of the Colombian novel. Although it is a truism that writing in Colombia and Latin America is also a political act, this link has been ignored by the canonic and institutionalized criticism that enshrouded literature for too long. Pineda-Botero attempts to polemicalize criticism in Colombia and takes aim at foreign critics as well:

En la década del 80 Colombia se ha convertido en importante productor y exportador de libros, pero es evidente que la difusión masiva de nuestra literatura en el exterior, con excepción de las obras de García Márquez, se mantiene en niveles modestos. Esta paradoja podría explicarse, por lo menos en parte, por la actitud de cierto sector de la crítica extranjera que alimenta una noción exótica de la

ficción latinoamericana, englobándola dentro del concepto del realismo mágico y reduciéndola a algo puramente folclórico. De hecho, la imagen que muchos europeos tienen todavía de Latinoamérica es la misma que tenían en el siglo XVIII, la de un continente exótico y violento, imagen que permanece gracias a los esfuerzos de la mala prensa, y de muchos escritores sensacionalistas que han “guasipunguiado” nuestra realidad, apelando a elementos grotescos y truculentos para conmovir a lectores fáciles. (P. 23)

Here Pineda-Botero touches on a trait central to current Colombian criticism, one created by the centripetal effect of the publication of *One Hundred Years of Solitude* in 1967. Magical realism and its companion term, *lo real maravilloso* (the marvelous real) became critical buzzwords for characterizing (and to a certain extent, stigmatizing) not only the novels of “the Boom writers” of the 1960s but also many of the novels written before this period, such as Juan Rulfo’s *Pedro Páramo* (1955) and Alejo Carpentier’s *Los pasos perdidos* (1953). Moreover, García Márquez has become too narrowly identified with *One Hundred Years of Solitude* (as happened to Albert Camus with *The Stranger* and Samuel Beckett with *Waiting for Godot*). As a result, his previous and subsequent works (not to mention his enormous journalistic output) have too often been analyzed only through the critical optic of magical realism as exemplified in *One Hundred Years of Solitude*. His early works in particular have been glossed over as a series of “pre-texts” for the writing of his “magnum opus,” *One Hundred Years of Solitude*, an approach that warps his evolution as a writer.¹²

This situation is changing, however. Pineda-Botero’s study addresses this problem and also provides a panoramic and postmodernist view of recent Colombian literature. He examines the important novel of Manuel Zapata Olivella, *Changó, el gran putas* (1983), and Rafael Humberto Moreno-Durán’s novel trilogy, *Fémína suite* (1977–1983), within the multilevel and heterogeneous postmodernist context of the 1980s. Pineda-Botero draws on a wide range of contemporary critical theory, including deconstruction, intertextuality, dialogism, and narratology. *Del mito a la posmodernidad* represents an extension of his earlier theoretical work, *Teoría de la novela* (published by Plaza y Janés in 1987) in shifting focus from foreign to Colombian novelists. It is to Pineda-Botero’s credit that he covers a wide spectrum of contemporary novelists, not just those whom he may consider future candidates for “canonization.” *Del mito a la posmodernidad* seems a little schematic at times, but its overall impact is highly positive, particularly in encouraging deinstitutionalization of the traditional critical enterprise in Colombia.

Another indication of emergent trends in Colombian literature and

12. Several book-length studies of García Márquez’s journalism have recently appeared. See Víctor Rodríguez Núñez, *Cien años de solidaridad: introducción a la obra periodística de Gabriel García Márquez* (Havana: Ediciones Unión, 1986); and Robert L. Sims, *El primer García Márquez: un estudio de su periodismo de 1948 a 1955* (Potomac, Md.: Scripta Humanistica, 1991).

criticism is *¿Y las mujeres? Ensayos sobre literatura colombiana*, a set of three excellent essays on Colombian women writers in the pre-independence period and the nineteenth and twentieth centuries. The book also includes an extensive bibliography on individual writers and more general works (pp. 283–503). Particularly noteworthy are the two sections devoted to Albalucía Angel and Fanny Buitrago, many of whose works have been published outside of Colombia. This much-needed volume fills a yawning gap in Colombian literary criticism and initiates the indispensable process of giving critical attention to the literary achievements of Colombian women writers. Authors María Mercedes Jaramillo, Angela Inés Robledo, and Flor María Rodríguez-Arenas observe in their preface:

Un examen del discurso literario que las mujeres han inscrito a lo largo de la historia colombiana suscita una serie de preguntas, que van desde el cuestionamiento más básico sobre si hay una escritura femenina o, simplemente, si este quehacer lo efectúan las mujeres. Al tomar una posición en este debate, habría que definir los parámetros que diferencian las dos formas de expresión. Esto exige enjuiciar la lectura que se ha hecho de la literatura que la mujer ha escrito en Colombia y, por lo tanto, el lugar que la tradición le ha asignado a este corpus. Los ensayos que forman este libro sugieren, fundamentalmente, que el espacio físico al que ha sido circunscrita la mujer, como los oficios que ha desempeñado, han moldeado en gran medida el proceso escritural. (Pp. 14–15)

¿Y las mujeres? brings to the fore Colombian women writers as important contributors to the national literature, which has been impoverished by their lack of recognition. With feminist literary concerns in Colombia beginning to challenge the traditional views of Colombian literature, this volume opens yet another emergent polemical critical space in the contemporary critical scene.

It is also necessary to mention the 1988 appearance of the two-volume *Manual de literatura colombiana* (published in Bogotá by Planeta), which contains thirty essays on Colombian literature from the conquest to the present. These essays present provocative perspectives on a broad range of literary genres, topics, and works. As stated in the introduction, the *Manual's* purpose is to “poner a la mano del interesado unos textos profundos y de alto nivel académico, pero de fácil comprensión, sobre nuestros autores literarios más destacados y sobre sus obras fundamentales” (p. 11). The work accomplishes its goal with surprising originality and variety. The monographic approach allows the various contributors to develop innovative approaches to the different works. Of particular note is Monserrat Ordóñez's study of *La vorágine* (vol. 1, pp. 433–518).

Critical parameters outside Colombia also fall into a residual-emergent pattern: a residual critical focus on magical realism and an emerging one on cultural narrative and feminist issues. William Rowe's comment still applies to much criticism on García Márquez originating outside Colombia: “In Britain, Márquez is usually thought of as a writer

of fantasy. Critics and reviewers have again and again drawn attention to the 'fantastic' and 'magical' qualities of his work, and in so doing have to an important extent obscured the principal concerns of his writing."¹³ Like the tip in Hemingway's comparison of his work to an iceberg, a small portion of García Márquez's work is illuminated to a large extent while vast segments remain obscured because of his constricting over-identification with *One Hundred Years of Solitude*. Proof of this over-emphasis is the constant stream of reading guides for the novel being published in both English and Spanish.¹⁴ Most critics remain reluctant to consider García Márquez's early fiction and journalistic writing as major factors that have contributed to his development as a writer. Especially ignored are the approximately four hundred newspaper columns that he wrote for *El Heraldo* of Barranquilla between 1950 and 1952.

Inevitably, however, criticism on García Márquez is moving in new directions even while the primary focus on the magical realism of *One Hundred Years of Solitude* churns out articles, chapters, and books. Several recent works signal new shifts in the massive output of García Márquez criticism.

Gene Bell-Villada's *García Márquez: The Man and His Works* concentrates on Colombia's most famous writer, but this eminently readable volume will appeal to a broad spectrum of readers. Bell-Villada demonstrates a keen awareness of his diverse reading audience in providing a wealth of historical, political, geographical, and social information about Colombia and its literature enriched by his effective use of anecdotes. The study places the Nobel laureate in a global context and demonstrates his universal appeal. Bell-Villada thus extends the international reach of García Márquez's fictional enterprise by showing how much it has contributed to demolishing national literary barriers. Chapters 2, 3, and 4 on Colombia, García Márquez's life, and his politics offer much information for readers wanting to know more about the Colombian writer. In its judicious use of modern criticism without the jargonistic language that often befuddles readers, this study is truly user-friendly. Bell-Villada's work combines the residual and the emergent components of García Márquez criticism, but its emphasis on the "globalization" of the Nobel laureate's work contributes to denationalizing Colombian and Latin American literature.

A recent edited volume, *Homenaje a Gabriel García Márquez*, brings together an array of short personal, critical, and general commentaries on

13. William Rowe, "Gabriel García Márquez," in *On Modern Latin American Literature*, edited by John King (New York: Noonday, 1987), 191.

14. Two of the more recent ones are Michael Wood, *García Márquez: One Hundred Years of Solitude* (Cambridge: Cambridge University Press, 1990); and Philip Swanson, *Cómo leer a Gabriel García Márquez* (Madrid: Júcar, 1991). The latter volume also discusses the author's life and work in general and devotes a short chapter to *El coronel no tiene quien le escriba*.

the man and his work from an international perspective. This work amply documents the incredible reach of García Márquez's literary and journalistic enterprise in its inclusion of articles by writers like Germán Vargas (Colombia), Luis Fayad (Colombia), Tomás Eloy Martínez (Argentina), Jorge Amado (Brazil), Angel Rama (Uruguay), Salmon Rushdie (India), and Thomas Pynchon (United States). More than a critical study, *Homenaje* seeks to capture the broad sweep of García Márquez's unprecedented achievement in Hispanic letters. This volume exhibits a residual element of García Márquez criticism in the sense that, as Raymond Williams has stated, "a residual cultural element is usually at some distance from the effective dominant culture, but some part of it, some version of it—and especially if the residue is from some major area of the past—will in most cases have had to be incorporated if the effective dominant culture is to make sense in these areas."¹⁵ This compilation recognizes the immense achievement of García Márquez's work and pays homage to the formerly emergent component of the critical response to *One Hundred Years of Solitude*. It thus falls into the category of the residual sphere of García Márquez criticism—that is, the tendency to examine his works still within the framework of magical realism and *One Hundred Years of Solitude*.

Two other works under review here belong more to the emergent category of García Márquez criticism that goes beyond these parameters. Regina Janes's *One Hundred Years of Solitude: Modes of Reading* and the edited volume *Gabriel García Márquez: New Readings* strike out in new directions to open up new channels for reading his work. Janes's book is intended for a more general audience. As usual, the chronology provided at the beginning of the work is extremely helpful. Janes's goal is to propose different kinds of reading of the novel. Although she strains to keep her critical apparatus free of jargon (her discussion of intertextuality could have included Kristeva's definition of intertextuality), Janes's varied approaches, especially the biographical and political readings, illuminate additional facets of this endlessly fascinating novel.

Gabriel García Márquez: New Readings, edited by Bernard McGuirk and Richard Cardwell, breaks new ground in García Márquez studies. It covers a broad range of approaches that include thematic, formalist-structuralist, anthropological, psychoanalytical, Marxist, and deconstructionist examples. Of particular note is Aníbal González's "Translation and Genealogy: *One Hundred Years of Solitude*," which explores an often overlooked aspect of the novel. As González explains, "One of the many fundamental issues addressed in *One Hundred Years of Solitude* is that of translation, and of translation's links with the writing of this particular

15. Raymond Williams, as cited in Newton, *Twentieth-Century Literary Theory: A Reader*, 244.

novel as well as with the novel as a genre" (p. 65). Jo Labanyi's contribution, "Language and Power in *The Autumn of the Patriarch*," explores the connection between spoken and written language, between power and the voice of authority, and offers new insights into the role played by monological language in dictatorships. In the same vein, Carlos Alonso's article, "Writing and Ritual in *Chronicle of a Death Foretold*," extends the writing link to yet another dimension. This article proposes "that the intricate web of repetition and restatements in the text seeks to duplicate effectively at the level of the narrative the same structure of foreknowledge that characterized the events leading to the assassination of Santiago Nasar" (p. 155). Alonso convincingly shows that the narrative functions as a ritual repetition of the murder of Nasar. McGuirk's "Free-Play of Fore-Play: The Fiction of Non-Consummation: Speculations on *Chronicle of a Death Foretold*" clearly belongs to the emergent patterns of García Márquez criticism in applying Derrida's idea of *la différance* to a series of overlapping speculations on the novel. McGuirk elucidates the ludic element in the novel and intertextualizes the work with Derrida's "Speculations: On Freud." McGuirk thus creates an analysis that is both deferred and different, a (re)writing of Derrida and an openended and suggestive study of a novel that itself exemplifies the emergent in García Márquez's fictional corpus in its hybrid generic status combining journalism with fiction.

This survey of current works on Colombian literature and García Márquez reveals a residual-emergent pattern opposing the dominant literary and critical institutions that have long held sway in these areas. Two other important emergent patterns concern feminist and Bakhtinian (or dialogic) approaches to Colombian literature and García Márquez. One of most significant applications of Bakhtin to the Nobel laureate's fiction is Isabel Rodríguez-Vergara's *El mundo satírico de Gabriel García Márquez* (Madrid: Pliegos, 1991). The feminist emergent is probably manifesting itself more in articles than in books at this point, but given the great appeal of publishing criticism on García Márquez, longer works will no doubt appear soon. Another emergent area is his journalism, whose enormous scope demands major consideration. The final emergent aspect may be García Márquez's film criticism and its relation to his fiction. Testifying to the enormous and lasting impact of García Márquez is the fact that it is now possible to speak of his fiction in modern and post-modern terms and also of criticism of his corpus.