

RECENT CRITICISM OF SPANISH AMERICAN FICTION

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Given the large volume of bibliography on recent Spanish American fiction, any essay-length discussion of the subject is bound to suffer from superficiality and omissions. With this in mind, I have made no attempt to list all the major publications, an endeavor that in itself would fill many pages. Rather, I have examined a sampling of books published during the past six years in order to venture some conclusions on the present state of research in the field of Spanish American fiction. Because many scholars evince a tendency toward eclecticism in their critical approaches, I have deemed it virtually impossible to classify individuals as practitioners of Marxist, psychological, formalistic, or philosophical criticism. I have used such terms only when they are appropriate for the designation of specific studies.

Two titles stand out for their high quality and their use of structuralist methodology: David William Foster's *Studies in the Contemporary Spanish-American Short Story*¹ and John S. Brushwood's *Genteel Barbarism*.² Unlike some of the structuralist studies freighted with excessive, unintelligible jargon, these two works are accessible even to readers unschooled in this avant-garde discipline. Foster first defines basic structuralist terms and then proceeds to analyze well-known stories by Jorge Luis Borges, Juan Rulfo, Gabriel García Márquez, Julio Cortázar, Mario Benedetti, and Guillermo Cabrera Infante. Perhaps his best essay is on "The Aleph," whose structural motif (the small, disk-shaped aleph) represents man's obsessive quest for synthetic knowledge of the universe, one of Borges's fundamental themes.

Brushwood's *Genteel Barbarism*, subtitled *New Readings of Nineteenth-Century Spanish-American Novels*, applies the structuralist strategy to eight novels. Several of his choices may be unfamiliar to his readers, while others such as *Amalia*, *María*, *Martín Rivas*, and *Aves sin nido* are still read from time to time in survey courses. What makes this book particularly appealing is its use of a complex critical method to analyze texts whose structures are relatively simple, the end result being a fresh focus on novels that many present-day readers view as museum pieces.

More traditional in approach is *The Latin American Short Story: A*

Critical History, which includes an introduction by its editor, Margaret Sayers Peden, and four essays.³ David William Foster discusses the major figures in the Brazilian short story, giving special attention to Joaquim Maria Machado de Assis, Jorge Amado, and João Guimarães Rosa. Naomi Lindstrom analyzes the development of the genre in Spanish America during the nineteenth century, beginning with Esteban Echeverría's "El matadero" and proceeding through the modernist period represented by Leopoldo Lugones. Landmark stories by Horacio Quiroga serve as a starting point for John Brushwood's chronological discussion of innovative fictional structures, the last of which is "Las ruinas circulares" by Borges. As the author of the final section, I delineate chronologically major *cuentos* from Borges's "Tlön, Uqbar, Orbis Tertius" through Carlos Fuentes's recent "Estos fueron los palacios."

Ross Larson's *Fantasy and Imagination in the Mexican Narrative* fills a long-standing void in the bibliography of Mexican letters.⁴ In addition to analyzing the major Mexican practitioners of fantastic fiction, Larson brings into sharp focus a number of lesser-known writers whose poetic probings he appraises judiciously. This handsomely bound tome also contains a lengthy bibliography that should prove useful to students and specialists alike.

Another fine example of recent scholarship is *Una década de la novela colombiana: la experiencia de los sesenta* by Raymond L. Williams.⁵ This book is particularly worthwhile because like Larson's, it deals competently with a significant, but relatively unknown, area. In his introductory chapter, Williams outlines highlights of Colombian fiction during the 1950s and 1960s. Each of the subsequent ten chapters is dedicated to the novel he considers most outstanding for each year during the 1970s. In each chapter, he also evaluates other important novels that appeared during the year under discussion, and thus he examines almost fifty works of fiction.

Since 1977 monographs, bibliographies, and collections of essays dedicated to a single author have proliferated. Borges, for example, has been the subject of several books, among which Gene H. Bell-Villada's *Borges and His Fiction: A Guide to His Mind and Art* is the most informative and readable.⁶ Bell-Villada not only provides a lively, analytical commentary and evaluation of each one of Borges's major stories prior to 1960 but also discusses his life and his influence on contemporary Latin American and North American letters. Another illuminating study is Jaime Alazraki's *Versiones, inversiones, reversiones*, which considers the mirror image as the structural basis for Borges's *ficciones*.⁷ In his remarks on "El sur," for example, Alazraki sees the mirror motif operating on several levels. The protagonist Dahlmann's journey to the south emerges as a dream reflection of the first part of the story; his impending duel with a local ruffian represents his encounter with his double, that is, his inverted

mirror image, or the man of action whom he as a cultured librarian has always dreamed of being; and his decision to face certain death in a knife fight reflects the Argentine archetypal urge to display the mythical courage of Martín Fierro.

Readers interested in a lengthy record of Borges's life rather than a systematic discussion of his work will benefit from *Jorge Luis Borges: A Literary Biography*, by Emir Rodríguez Monegal.⁸ This book's value stems from its author's friendship with Borges, which has provided him with insights not afforded most critics. Rodríguez Monegal believes that Borges's English ancestry provides a source of culture, whereas his Argentine background represents courage and primitive instinct. Considerable attention is also given to Borges's literary tastes and to recurring motifs such as the mirror and the mask. A final book-length study of the Argentine writer is *Paper Tigers: The Ideal Fictions of Jorge Luis Borges*, by John Sturrock, whose analyses of many Borgesian techniques and concepts will prove stimulating to readers already well versed on the subject.⁹ Such readers may also find themselves in disagreement with some of Sturrock's rather arbitrary findings, however. His view of "Deutsches Requiem" as pure artifice with no political implications, for example, will be unacceptable to those critics who regard this story as one of the few in which Borges takes an ideological stance.

As one might expect, García Márquez has also been the subject of several book-length studies, the longest of which is *Creación mítica en la obra de García Márquez*, by Katalin Kunin.¹⁰ Occasionally tedious in its detailed expositions, this monograph describes the artistic ambience from which García Márquez's works emerged and compares his microcosmic mythical universe with those of Faulkner, Onetti, and Rulfo. Kunin also links the treatment of time in *Cien años de soledad* with the role of nostalgia, which she believes breaks down temporal barriers and enriches the novel's structural design. Her well-documented volume should prove informative to nonspecialists seeking an overview of García Márquez's writings.

Also useful to the nonspecialist is Regina Janes's *Gabriel García Márquez: Revolutions in Wonderland*, which, as the title suggests, traces the connections between García Márquez's fiction and his political convictions.¹¹ Janes contends that the Colombian author has given vent to his revolutionary ideals through "the liberating inventions of the imagination" (p. 7). Her treatment of the masterful *El coronel no tiene quien le escriba* is inadequate, but she reveals considerable critical acumen in her thematic and structural remarks on *Cien años de soledad* and *El otoño del patriarca*.

Gabriel García Márquez: el escritor y la crítica, edited by Peter Earle, presents twenty essays, all but five of which were published elsewhere prior to 1977.¹² Although uneven in quality, the previously unpublished

essays present a wide variety of perspectives on all of García Márquez's novels except his latest, *Crónica de una muerte anunciada*. Earle's essay, "El futuro como espejismo," explores tone, symbols, and existential time in *El coronel no tiene quien le escriba*. In "Macondo en París," Tzvetan Todorov views *Cien años de soledad* as an example of "lo sobrenatural fabuloso" because it creates a world that appears strange, yet completely believable, to the narrator, the characters, and the reader. Carmelo Gariano's essay "El humor numérico en *Cien años de soledad*" illustrates how the ubiquitous use of numbers enlivens many episodes of the work in question. "El otoño del patriarca, texto y cultura" by Julio Ortega treats the creation of popular myth by the collective narrator in García Márquez's most political novel. Harley D. Oberhelman's interview with García Márquez's father, entitled "Gabriel Eligio García habla de Gabito," reveals that "Gabito" was not born in 1928 as is commonly believed, but in 1927.

The most complete and the only book-length bibliography of García Márquez to date is Margaret Eustella Fau's *Gabriel García Márquez: An Annotated Bibliography, 1947–1979*.¹³ This meticulously prepared volume includes a summary of the Colombian's life followed by detailed lists of primary sources (narrative works, nonfiction, and translations) as well as secondary sources (bibliographies, books, doctoral dissertations, critical articles, interviews, and book reviews).

Two recent monographs of Chile's best-known living literary figure, José Donoso, have enhanced understanding of his highly complex oeuvre. *José Donoso: una insurrección contra la realidad* by Isis Quinteros deftly illustrates the thesis that "la obra de José Donoso es una permanente insurrección contra la idea de que la realidad es unívoca, contra el concepto de la unidad de la persona, contra los postulados absolutos" (p. 13).¹⁴ Her most illuminating chapters deal with *Este domingo* and *El obscuro pájaro de la noche* (the most recent work discussed), the latter receiving both thematic and structuralist analyses. The other monograph on the Chilean author is *Ideología y estructuras narrativas en José Donoso* by Hugo Achugar.¹⁵ A less perceptive study than that of Quinteros, Achugar's work highlights Chilean political realities as Donoso's overriding concern. The dubiousness of this premise becomes apparent especially in his remarks on *El lugar sin límites*, whose rather humdrum social and ideological allusions are allowed to overshadow the philosophical, mythic, and aesthetic elements of this powerful novel. Achugar affirms, however, the importance of ambiguity and unfettered imagination in Donoso's fiction.

Mario Vargas Llosa's work has been analyzed in several recent volumes, one of which is Wolfgang A. Luchting's *Mario Vargas Llosa: desarticulador de realidades*.¹⁶ In his introduction, Luchting states his purpose: "Me limité . . . a tratar de presentar al lector, en términos que deseo accesibles, la obra de Vargas Llosa, y de ayudar al lector a vencer

los obstáculos que su lectura ofrece" (p. 12). As one might expect, these *obstáculos* frequently derive from manipulation of the point of view, juxtaposition of dialogues, and abrupt temporal dislocations, all of which Luchting elucidates judiciously. Another monograph on Peru's most celebrated writer is *Aproximación formal a la novelística de Vargas Llosa* by Castro M. Fernández.¹⁷ Although similar in many respects to Luchting's book, *Aproximación* addresses the specialist more than the undergraduate reader. Fernández stresses the Sartrean subject-object relationship between the characters of Vargas Llosa's novels and demonstrates how this unhealthy type of relationship not only pervades all levels of Peruvian society but underlies the structural patterning of each text.

Mario Vargas Llosa: A Collection of Critical Essays, edited by Charles Rossman and Alan Warren Friedman, presents fourteen studies of fair to high quality covering the major aspects of the Peruvian's canon.¹⁸ Two fine examples of mythic criticism are "Mario Vargas Llosa: The Necessary Scapegoat" by Mary E. Davis and "Apollo's Metamorphosis in *Pantaleón y las visitadoras*" by William L. Siemens. Davis asserts that in most of his novels, Vargas Llosa dramatizes the search for paradise and the sacrifice, real or metaphysical, of the scapegoat (*pharmakos*) in order to effect some form of regeneration. Her examples include the characters Esclavo, Gamboa, and Jaguar in *La ciudad y los perros* and Pantaleón in *Pantaleón y las visitadoras*. Among the numerous mythological elements discussed by Siemens is Pantaleón's transformation from Apollo to Dionysus, which also evokes the mythical theme of renewal. In Siemens's view, however, Pantaleón's fate illustrates that modern man is not ready for the kind of regeneration that ancient societies took for granted.

From this same collection, Michael Moody's "A Small Whirlpool: Narrative Structures in *The Green House*" deftly examines circular patterns and their relationships to theme in what is perhaps Vargas Llosa's best work. Vargas Llosa's most political novel, *La conversación en la catedral*, is the subject of Jean Franco's essay, "Conversations and Confessions: Self and Character in *The Fall* and *Conversation in the Cathedral*." This sample of existentialist criticism demonstrates that the character's relation to the past is not a continuation of a linear process but something to be reinvented at every instant, resulting in an "orchestration of consciousness" that enables the reader to enter the character's mind (p. 60). "The Narrative Art of Mario Vargas Llosa: Two Organizing Principles in *Pantaleón y las visitadoras*" by Raymond Williams utilizes Gérard Genette's concept of the nuclear verb as a basis for a clearer reading of Vargas Llosa's satire of the military.

Carlos Fuentes: A Critical View, edited by Robert Brody and Charles Rossman, contains essays on Mexico's widely acclaimed novelist that are generally of higher quality than those on Vargas Llosa.¹⁹ The three best pieces of this collection are: "*La muerte de Artemio Cruz* and *Citizen Kane*: A

Comparison" by Lanin A. Gyurko, a penetrating examination of the thematic and structural similarities between Fuentes's novel and Orson Welles's film; Jaime Alazraki's "Theme and System in Carlos Fuentes' *Aura*," a revelation of how elements such as superimpositions and parallel binomials serve to capture a poetic reality beyond appearance; and Roberto González Echevarría's "*Terra Nostra: Theory and Practice*," which applies the ideas set forth in Fuentes's *Cervantes o la crítica de la lectura* to the massive novel that González interprets as a literary inquiry into the origins of Hispanic culture. Other excellent essays in this collection include John Brushwood's "*Los días enmascarados and Cantar de ciegos: Reading the Stories and Reading the Books*," a look at the narrative strategies in Fuentes's first two short story collections; "On Becoming Velázquez: Carlos Fuentes's *The Hydra Head*" by Mary E. Davis, who links the famous painting "Las meninas" with the shifting identities of the protagonist of Fuentes's spy novel; and Margaret Sayers Peden's "Forking Paths, Infinite Novels, Ultimate Narrators," an introductory study of *Una familia lejana*, one of Fuentes's most perplexing texts.

Several monographs on major literary figures have been published in recent years as a part of the Twayne World Author Series. Of exceptionally high quality is Raymond D. Souza's *Lino Novás Calvo*, which chronologically describes Novás's development as a *cuentista*.²⁰ It also demonstrates that Novás, along with Alejo Carpentier, established the modern tradition in Cuba and helped move that country's fiction from regional to universal concerns. Another strongly recommended monograph is David William Foster's *Augusto Roa Bastos*, dealing with Paraguay's leading writer.²¹ Foster clearly delineates Paraguay's historical peculiarities and sensitively analyzes a limited selection of Roa's short stories as well as his best novels, *Hijo de hombre* and *Yo el supremo*. Less critical acuity characterizes *René Marqués*, by Eleanor J. Martin, who seldom ventures beyond plot summaries in her treatment of Puerto Rico's internationally recognized novelist and playwright.²²

Last to be considered in the present discussion are collections of essays dedicated to several writers, the majority linked to the boom. Thomas C. Meehan's *Essays on Argentine Narrators* deals with twentieth-century titles ranging from *Don Segundo Sombra* to "La pestilente historia de Antulín," a hilarious tale by Fernando Sorrentino.²³ Meehan's most incisive pieces are "Preocupación metafísica y creación en *La invención de Morel* por Adolfo Bioy Casares" and "Ernesto Sábato's Sexual Metaphysics: Theme and Form in *El túnel*." Meehan argues that the two major themes of Bioy's fantastic novel are the possibility of human immortality and the gift of creative genius. Bioy suggests that inasmuch as physical immortality is impossible, the only means by which man can perpetuate himself is through his creative imagination. In his essay on *El túnel*, Meehan asserts that the lack of communication between Juan Pablo

Castel and María Iribarne derives from the basic difference between the sexes, the male being logical, abstract, and in conflict with the world around him, and the female illogical, concrete, and more in harmony with her milieu.

Another title worthy of consideration is *Modern Latin American Narratives: The Dreams of Reason* by Alfred J. MacAdam, who treats a selection of novels by Machado de Assis, Guimarães Rosa, and several well known Spanish Americans.²⁴ MacAdam states in his introduction that what is generally viewed as the novel in Latin America is actually satire. He defines the difference between the two genres as being that the novel depicts the psychological development of characters in social and historical settings whereas satire presents characters as representatives of mental attitudes or abstract ideas set against a static temporal backdrop. Although he illustrates his point in the limited number of the works he discusses, I suspect some readers, myself included, may find it difficult to accept this generalization.

Some of MacAdam's chapters that illuminate the narratives in question include those on the following works: Bioy Casares's *La invención de Morel* and *Plan de evasión*, which are considered early examples of self-reflecting texts; Manuel Puig's *La traición de Rita Hayworth* and *Boquitas pintadas*, which reveal striking elements of satire; and José Donoso's *El obsceno pájaro de la noche*, which enacts the idea of metonym versus metaphor, the former being oriented toward narrative movement and the latter toward finality or closure. But MacAdam's chapters on *Rayuela*, *Cien años de soledad*, *Pedro Páramo*, and *Tres tristes tigres* contribute little to the understanding of these seminal works. His comments on Severo Sarduy's *De donde son los cantantes* I find only slightly more enlightening than the others I have read on this opaque linguistic exercise.

The Emergence of the Latin American Novel by Gordon Brotherston represents a panoramic introduction to Spanish American fiction, but it is marred by errors and questionable statements.²⁵ Brotherston deals competently with the nineteenth and early twentieth centuries, and his comments on Miguel Angel Asturias, Alejo Carpentier, and Juan Carlos Onetti will more than likely serve the nonspecialist. His chapter on Vargas Llosa, however, is riddled with mistakes. One example is his statement that Gambarina in *La ciudad y los perros* is an insulting feminine epithet hurled at Gamboa by Jaguar during a melee, when Gambarina is an upperclassman who delights in hazing the *perros*. Brotherston's allusion to Macondo as the setting of García Márquez's *La mala hora* is also incorrect (p. 131), and his interpretation of Ursula in *Cien años de soledad* as "a kind of tropical Pedro Páramo" strikes me as bizarre (p. 130).

Contemporary Latin American Fiction: Seven Essays, edited by Salvador Bacarisse, includes articles by several English scholars on Carpentier, Donoso, Fuentes, García Márquez, Onetti, Roa Bastos, and Sábato.²⁶

Donald Shaw's "Narrative Arrangement in *La muerte de Artemio Cruz*" sheds new light on Fuentes's novel by demonstrating that the seemingly arbitrary, unchronological juxtaposition of chapters serves to highlight both theme and character. Another original essay is "Yo el supremo: The Dictator and the Script," by Gerald Martin, who not only applies Marxist principles to the political and historical aspects of Roa Bastos's complex novel but also sees it as an example of self-reflective literature. I find Martin to err, however, when he refers to *El otoño del patriarca*, García Márquez's portrait of a dictator, as inferior to his previous writings and conservative in its approach to form.

Perhaps the most interesting piece in this volume is "Magic Eclecticism: *Los pasos perdidos* and Jean-Paul Sartre," by Ian R. Macdonald. It is an incisive examination of the existentialist themes of alienation, anguish, bad faith, and the subject-object relationship in Carpentier's famous chronicle of time in reverse. Macdonald's allusion to Sartrean "freedom of the *en-soi*" (p. 5), however, would seem to be in error because the *en-soi* of the existential lexicon represents the nonfree unconscious object and the *pour-soi*, the free conscious subject. Mention should also be made of Salvador Bacarisse's essay "*Abaddón, el exterminador*: Sábato's Gnostic Eschatology," which discusses Jungian psychology and the Gnostic concept of evil in Sábato's most recent novel; and "*El obsceno pájaro de la noche*: A Willed Process of Evasion," by Pamela Bacarisse, who bases her remarks on R. D. Laing's studies on schizophrenia (the disease afflicting Humberto Peñaloza) and concludes that the multiple contradictions in Donoso's hallucinatory work represent a deliberate attempt to avoid understanding and create ambiguity.

The last volume under consideration in this study is *Narrativa y crítica de nuestra América*, edited by Joaquín Roy.²⁷ Roy states in his introduction that all the writers discussed reject previous literary masters, and in their attempts to create a "total reality," they experiment with innovative stylistic techniques designed to require greater reader participation. Of generally high quality, these essays constitute overviews of eleven major writers: Borges, Asturias, Carpentier, Onetti, Sábato, Cortázar, Rulfo, Fuentes, García Márquez, Vargas Llosa, and Severo Sarduy. Each essay is followed by a bibliography, and the final pages contain a general bibliography on Spanish American fiction. This book has little new to offer the specialist, but it represents an excellent source of information for the reader interested in acquiring a basic knowledge of trends and major literary figures. To have completed the list of the continent's most widely acclaimed men of letters, one might have added studies on José Lezama Lima, Donoso, Roa Bastos, Cabrera Infante, and Puig.

Despite the economic straits that most publishing firms have experienced during the recent worldwide recession, criticism of Spanish

American fiction continues to flourish, especially in the United States.²⁸ This fact speaks well for the quality of and interest in the literary endeavors of Latin American writers. Although the scope of the present survey is admittedly limited, I believe it demonstrates that present-day critics rely not only on traditional methods to discuss themes, characters, and form, but also—with increasing frequency—on myth, Jungian psychology, Marxist dialectics, and structuralism as tools of analysis. The monograph and literary biography lend greater breadth, and at times depth, to the field by probing the lives of individual writers and illuminating the intellectual and cultural climates from which their works emerge. Although critics often direct their erudition to literary specialists, overviews of writers and trends also continue to proliferate. Well-established scholars such as John Brushwood, David William Foster, Jaime Alazraki, and Lanin Gyurko are still contributing prolifically to their areas of interest, while a rising group of younger critics including Mary Davis, Raymond Williams, William Siemens, and Gene Bell-Villada are rapidly acquiring reputations through their books and articles. It is true that the works of an occasional author such as Sarduy have yet to be elucidated and that the fiction of many talented, but lesser-known, Spanish Americans remains a rich vein yet to be mined by researchers. Still, the evidence of solid scholarship, fresh strategies, and active publishers would seem to augur well for the future of Spanish American literary criticism.

NOTES

1. David William Foster, *Studies in the Contemporary Spanish-American Short Story* (Columbia: University of Missouri Press, 1979).
2. John S. Brushwood, *Genteel Barbarism: New Readings of Nineteenth-Century Spanish-American Novels* (Lincoln: University of Nebraska Press, 1981).
3. *The Latin American Short Story: A Critical History*, edited by Margaret Sayers Peden (Boston: Twayne Publishers, 1983).
4. Ross Larson, *Fantasy and Imagination in the Mexican Narrative* (Tempe: Center for Latin American Studies, Arizona State University, 1977).
5. Raymond L. Williams, *Una década de la novela colombiana: la experiencia de los setenta* (Bogotá: Plaza & Janés, 1980).
6. Gene H. Bell-Villada, *Borges and His Fiction: A Guide to His Mind and Art* (Chapel Hill: The University of North Carolina Press, 1981).
7. Jaime Alazraki, *Versiones, inversiones, reversiones* (Madrid: Editorial Gredos, 1977).
8. Emir Rodríguez Monegal, *Jorge Luis Borges: A Literary Biography* (New York: E. P. Dutton, 1978).
9. John Sturrock, *Paper Tigers: The Ideal Fictions of Jorge Luis Borges* (London: Oxford University Press, 1977).
10. Katalin Kulin, *Creación mítica en la obra de García Márquez* (Budapest: Akadémiai Kiadó, 1980).
11. Regina Janes, *Gabriel García Márquez: Revolutions in Wonderland* (Columbia: University of Missouri Press, 1981).
12. *Gabriel García Márquez: El escritor y la crítica*, edited by Peter Earle (Madrid: Taurus, 1981).

13. Margaret Eustella Fau, *Gabriel García Márquez: An Annotated Bibliography, 1947–1979* (Westport, Conn.: Greenwood Press, 1980).
14. Isis Quinteros, *José Donoso: una insurrección contra la realidad* (Madrid: Hispanova de Ediciones, 1978).
15. Hugo Achugar, *Ideología y estructuras narrativas en José Donoso* (Caracas: Centro de Estudios Latinoamericanos Rómulo Gallegos, 1979).
16. Wolfgang A. Luchting, *Mario Vargas Llosa: desarticulador de realidades* (Bogotá: Editorial Andes, 1978).
17. Castro M. Fernández, *Aproximación formal a la novelística de Vargas Llosa* (Madrid: Editorial Nacional, 1977).
18. *Mario Vargas Llosa: A Collection of Critical Essays*, edited by Charles Rossman and Alan Warren Friedman (Austin: University of Texas Press, 1978).
19. *Carlos Fuentes: A Critical View*, edited by Robert Brody and Charles Rossman (Austin: University of Texas Press, 1982).
20. Raymond D. Souza, *Lino Novás Calvo* (Boston: Twayne Publishers, 1981).
21. David William Foster, *Augusto Roa Bastos* (Boston: Twayne Publishers, 1978).
22. Eleanor J. Martin, *René Marqués* (Boston: Twayne Publishers, 1979).
23. Thomas C. Meehan, *Essays on Argentine Narrators* (Valencia: Albatros Ediciones Hispánfila, 1982).
24. Alfred J. MacAdam, *Modern Latin American Narratives: The Dreams of Reason* (Chicago: University of Chicago Press, 1977).
25. Gordon Brotherston, *The Emergence of the Latin American Novel* (Cambridge: Cambridge University Press, 1977).
26. *Contemporary Latin American Fiction: Seven Essays*, edited by Salvador Bacarisse (Edinburgh: Scottish Academic Press, 1980).
27. *Narrativa y crítica de nuestra América*, edited by Joaquín Roy (Madrid: Editorial Castalia, 1978).
28. Nowhere in Latin America has the publishing industry been more adversely affected than in Mexico. A recent article in *Visión* describes the problems faced by publishers, who have joined together to form "El Grupo de los Diez" in order to seek government assistance and develop more efficient marketing techniques (7 March 1983, pp. 35–36).