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Les résumés sont classés par nom d'auteur et sous trois rubriques: (1) *Histoire et relations littéraires*, (2) *Théorie littéraire et méthodes d'études littéraires*, (3) *La Littérature et les autres arts*. Le choix des articles porte sur les revues suivantes (parues pour la plupart en 1984):

Anglia 174, 266 (FB)

**Antike und Abendland*

Arcadia 3, 5, 70, 85, 155, 166, 167, 175, 178, 180, 186, 194, 208, 211, 424, (AMW) (NR) (SB)

Archiv für das Studium der neueren Sprachen und Literaturen

*AUMLA: *Journal of the Australasian Universities Language and Literature Association*

**Australian Journal of French Studies*

Belfagor: Rassegna di varia umanità

The British Journal of Aesthetics 224, 366, 376 (RAS)

Cahiers Roumains d'Études Littéraires 288, 343 (GML)

Canadian Ethnic Studies

Canadian Journal of Italian Studies

Canadian Literature 131 (JP)

Canadian Review of Comparative Literature. Revue Canadienne de Littérature Comparée 30, 47, 93, 141, 160, 254, 293, 387, (VH) (MA) (KK)

Ceská Literatura 65, 244, 284, 359, 370, 381, 391, (PZS)

**Clio: An Interdisciplinary Journal of Literature, History, and the Philosophy of History*

**College English*

Colloquia Germanica

Comparative Criticism 360, (NM)

Comparative Drama 6, 51, 72, 438, (VEB)

Comparative Literature 60, 63, 67, 86, 88, 118, 123, 129, 132, 138, 148, 169, 185, 250, 437, (KK)

Comparative Literature Studies 10, 19, 23, 31, 38, 40, 50, 52, 68, 83, 100, 101, 109, 110, 128, 130, 137, 145, 190, 209 (MC) (DMC)

**Contemporary Literature*

Critica letteraria 35, 37 (RAC)

**Critical Inquiry*

Daphnis: Zeitschrift Für Mittlere Deutsche Literatur 135, 172, 202, 203 (MVD)

**Degrés: Revue de Synthèse à Orientation Démologique*

Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte

**Diacritics / Edda: Nordisk tidsskrift for litteraturforskning. Scandinavian Journal of Literary Research*

English Studies in Canada 62, 115 (KJ)

Études Germaniques 94, 182 (LH)

**Études Littéraires*

Euphorion: Zeitschrift für Literaturgeschichte 125, 426, (RWA)

Fabula 11, 119, 173, 255, 258, 305, 347, 373, (FB)

**Filološki pregled. Revue de Philologie*

Forum for Modern Language Studies 103, 126, 134, 136, 161, 165, 184, (RST)

Genre 44, 59, 89, 159, 170, 353 (AC)

German Life and Letters 27, 49, 124 (PO)
The Germanic Review 64, 179 (RWA)
 **Germanisch-Romanische Monatsschrift*
Germano-Slavica 139, 357, 431
German Studies Review 205 (LH)
Goethe-Jahrbuch 61, 176, 192, 195, 404, 407, 439 (RWA)
Hispanica: revista de literatura
Hispanófila 54, 227 (SQ)
 **Internationales Archiv für Sozialgeschichte der deutschen Literatur*
The International Fiction Review 8, 157 (AM)
 **Italianistica*
 **Izvestija Akademii nauk SSSR: Serija literaturny i jazyka*
 **Jadavpur Journal of Comparative Literature*
Jahrbuch für Internationale Germanistik
The Journal of Aesthetics and Art Criticism 279, 291, 321, 339, 342, 344, 363, 368 (RAS)
 **Journal of European Studies*
Journal of Literary Semantics 283, 310, 312, 328, 349 (EE)
Kleist-Jahrbuch 95 (RWA)
Kodikas/Code: An International Journal of Semiotics 248 (GML)
Komparatistische Hefte 2, 34, 45, 48, 189, 329 (NR) (KJ)
 **Kritic*
 **Language & Style: An International Journal*
Lettere italiane 84 (RAC)
Les Lettres Romanes 15, 20, 197, 204, 422 (NM)

Lili: Zeitschrift für Literaturwissenschaft und Linguistik 111, 112, 275, 292 (MVD)
 **Lingua e stile*
Literaturwissenschaftliches Jahrbuch 127, 143, 199, 356 (AMW)
Medium Aevum 188 (HRR)
Modern Fiction Studies 361 (AM)
 **Modern Language Notes*
Modern Language Review 214 (JB)
Monatshefte für deutschen Unterricht, deutsche Sprache und Literatur 57, 97, 212 (RWA)
Mosaic: A Journal for the Comparative Study of Literature and Ideas 32, 41, 156, 251, 405, 408, 414, 417 (MGH)
The Musical Quarterly 425 (CRF)
Music and Letters 418, 434, 435, 440 (CRF)
Neohelicon: Acta Comparationis Literaturum Universarum 1, 76, 99, 121, 187, 193, 215, 217, 222, 223, 225, 226, 241, 246, 260, 267, 268, 271, 278, 281, 282, 294, 297, 298, 308, 322, 330, 340, 348, 365, 374, 383, 395, 410 (MVD)
 **Neophilologische Mitteilungen*
Neophilologus 7, 87, 133, 149, 331 (JB)
New Literary History 114, 144, 147, 181, 207, 257, 269, 280, 295, 317, 323, 336, 337, 338, 362, 372, 378, 380, 386, 388, 413, 430 (AW)
Nineteenth-Century Theatre Studies 78 (AMW)
Novel
Olifant
Orbis Litterarum 98, 327, 397, 415 (RWA)
 **Paragone*

Philosophy and Literature

PMLA: Publications of the Modern Language Association of America 28, 66, 74, 389

Poetica: Zeitschrift für Sprach- und Literaturwissenschaft 9, 22, 201, 259, 276, 314, 364, 427 (MVD)

Poetics: International Review for the Theory of Literature 220, 230, 249, 263, 272, 296, 301, 309, 311, 319, 377, 382, 390 (EAM)

Poetics Today 29, 213, 221, 238, 342, 256, 264, 270, 274, 306, 316, 320, 325, 332, 346, 354, 358, 375, 392, 394 (AW)

Poétique: Revue de théorie et d'Analyse Littéraires 16, 17, 18, 25, 39, 42, 43, 77, 92, 96, 122, 140, 142, 163, 168, 191, 218, 232, 236, 239, 240, 247, 273, 287, 299, 303, 318, 326, 335, 345, 351, 396, 400, 429 (AC)

Rassegna della letteratura italiana

*RECIFS: Recherches et Études Comparatistes Ibéro Françaises

*Renaissance and Reformation.
Renaissance et Réforme

*Revista Canadiense de Estudios Hispánicos

*Revista di letteratura moderne e comparate

Revista Iberoamericana 158, 200, 307 (GML)

Revue de Littérature Comparée 33, 90 (NM)

Revue des Études Slaves 36, 46 (MVD)

Revue d'Histoire du Théâtre 81, 398, 423 (AMW)

Revue d'Histoire Littéraire de la France 58, 75, 82, 117, 164, 198, 206, 419

Romania 13 (JB)

*Romanistisches Jahrbuch

Romanistische Zeitschrift für Literaturgeschichte. Cahiers d'Histoire des Littératures Romanes 53, 73, 80, 91, 106, 120, 146, 151, 177, 235, 285, 300 (LH)

Romantisme 4, 12, 402, 412, 432 (AMW)

*Russian Language Journal. Russkij jazyk

Russian Literature 71 (PD)

Russian Literature Triquarterly

*Russkaja literatura: Istoriko-literaturnyj zurnal

Scando-Slavica 24 (PD)

*Science Fiction Studies

Seminar: A Journal of Germanic Studies

*Semiotica

*Slavica Slovaca

The Southern Review 290 (GML)

Speculum: A Journal of Medieval Studies

*Strumenti critici

Studies in the Literary Imagination

Studies in Romanticism 104, 105, 196, 401 (AMW)

Studies in Short Fiction 56, 315 (FB) (PM)

Studies in the Novel 21 (PM)

Style 26, 216, 229, 237, 243, 252, 253, 262, 265, 286, 304, 324, 333, 341, 350, 371, 379, 384, 385 (LKP)

Symposium: A Quarterly Journal in Modern Foreign Literatures 79, 102, 116, 135, 171, 261, 302, 334, 403, 409, 410, 420 (RST)

*Synthesis: Bulletin du Comité National de Littérature Comparée de la République Socialiste de Roumanie

*Tamkang review: A Quarterly of Comparative Studies between Chinese and Foreign Literatures

Text 352

Umjetnost riječi: Časopis za znanost o književnosti 14, 154, 228, 231, 233, 234, 245, 289, 367, 369, 393 (MVD)

University of Hartford Studies in Literature 219 (LKP)

The University of Toronto Quarterly 433 (PM)

Il Veltro 69, 113, 150, 313, 399, 421

*Il Verri: Revista di letteratura

Weimarer Beiträge: Zeitschrift für Literaturwissenschaft, Ästhetik und Kulturtheorie 162, 183, 210, 277, 406, 411, 428, 436 (MVD)

*Wirkendes Wort: Deutsche Sprache in Forschung und Lehre

*Yearbook of Comparative and General Literature

Zagadnienia rodzajów literackich

Zeitschrift für Anglistik und Amerikanistik

*Pour des raisons techniques, les revues marquées d'un astérisque n'ont pu être dépouillées. Dans la mesure du possible, elles le seront dans le prochain numéro.

Histoire et relations littéraires

1. AJE, S.O., 'Metamorphosis and Artistic Function of Objects in African Literature,' *Neohelicon* 10, 1 (1983) 239-49

In novels by M. Beti, F. Oyono, C. Achebe and other contemporary African writers, the metamorphosis of inanimate and animate 'objects' is used to indicate the African's concept of his surroundings, as well as his attachment to the cosmos in which the living and the dead form a whole. (M.V. Dimić)

2. AJE, S.O., 'Écriture et institution sociale chez Zola, Tournier et Sembene,' *Komparatistische Hefte* 8 (1983) 25-37

Écriture is a social institution which in its original form responds to man's needs to survive in a community. It is a coded system which embraces all realms of society. This coded system of writing presents itself in Émile Zola's *L'Argent*, Michel Tournier's *Le Roi des Aulnes* and Ousmane Sembene's *Le Mandat*. In these novels writing is seen as accessible to only the initiated. The initiation into the coded system is the result of a long period of apprenticeship. The rejection of writing is seen as an attempt to escape linear time, the system of laws, and history itself. In Africa écriture is still closely associated with the colonial institutions. Nevertheless, the development of écriture on all levels will contribute to an increase in mass consciousness. (N. Rahimieh)

3. ALBERTSEN, Leif Ludwig, 'Der Jude in der deutschen Literatur 1750-1850 — Bemerkungen zur Entwicklung eines literarischen Motivs zwischen Lessing und Freytag,' *Arcadia* 19 (1984) 20-33

Jewish figures in German literature from 1750-1850 emerge in a variety of roles: as comic or tragic types, as 'noble Jews,' modelled after Lessing's Nathan, or as perennial outsiders. Until approximately 1800, three treatments may be distinguished: works in which Jews are viewed free from any political bias, those which idealize Jewish characters, and finally, those which make Jews the subjects of parody or travesty. Anti-Semitism is not, however, pronounced in the works of the literary 'elite' before the beginning of the nineteenth century, when the concept of a Christian national consciousness comes to the fore. Concurrently, German-language Jewish writers such as Heine, Auerbach, and Mendelssohn search in their writing for a Jewish 'Nationalbewußtsein'; Marx, on the other hand, argues for the abnegation of bourgeois and egocentric concepts of identity. (A.M. Wittmann)

4. ANGENOT, Marc, 'Ceci tuera cela, ou: la chose imprimée contre le livre,' *Romantisme* 13, xxxiv (1984) 83-103

Dans le développement des stratégies esthétiques de la fin du XIX^e siècle, il s'agit d'une réaction de défense et d'adaptation en face de la mutation du système de la chose imprimée. Le livre se trouve menacé dès 1880 par le développement rapide du journal et de l'imprimé périodique. Les formes d'écriture populaire sont perçus comme une menace pour la littérature et pour le livre. L'esthétique symboliste, la décadence, le roman psychologique, et le naturalisme pourraient être compris comme des 'anti-journalismes,' des tentatives de se définir contre les formes du langage populaire. (A.M. Wittmann)

5. ANNANDALE, Eric, 'Racine's *Athalie* and *Le Triomphe de la Ligue* by Richard Jean de Nérée,' *Arcadia* 19, iii (1984) 278-84

As early as 1735 *Le Triomphe de la Ligue*, the work of a French protestant minister, was identified as the source of certain lines in Racine's *Athalie*. Although some eighteenth-century French critics dismissed the possibility of direct influence and cited the Old Testament as a common source, nineteenth-century critics generally accepted that Nérée's work was the source of certain lines in *Athalie*. Textual comparisons reveal, despite differences in style, a series of similarities that cannot be considered coincidental. It is likely that Racine's attention was drawn to Nérée's unique paraphrases of essential biblical themes which then served as a model for certain sections of *Athalie*. (N. Rahimieh)

6. ARNOLD, Margaret J., ' "Monsters in Love's Train": Euripides and Shakespeare's *Troilus and Cressida*,' *Comparative Drama* 18, iv (Spring 1984) 38-53

The Euripidean idea of the flawed hero and the betrayal of ideals was already familiar to Renaissance audiences, thanks to theorists like Caselius and Stiblinus. Shakespeare articulates the idea in *Troilus and Cressida*, a play which has close parallels with Euripides' *Phoenissae*. In both plays the young people move from a world of civic order which prizes their principles, into the chaos of war which turns men into monsters and endorses the survival only of new, monstrous values. (V.E. Bosley)

7. AVNI, Abraham, 'Heine and Hugo: The Biblical Connection,' *Neophilologus* 68, iii (July 1984) 405-20

Heine and Hugo attacked each other personally but admired each other's work and shared common ground in their approach to the Bible. Both demonstrate an interest in the aesthetic as well as doctrinal aspects of the Creation, which they compare with poetic creativity. In their writings they recreate the same biblical characters in the light of contemporary history and of personal experience, overtly identifying themselves with the prophets. With regard to Christ they are both ambivalent, although Hugo ultimately submits to God whereas Heine does not. (J. Brumlik)

8. BADER, Rudolf, 'Indian Tin Drum,' *The International Fiction Review* 11 (1984) 75-83

Obvious parallels exist between Salman Rushdie's *Midnight's Children* and Günter Grass' *Die Blechtrommel*. Circumventing the Western concept of reality as factual truth, both dramatize the nation's history through a particular family, employing similar metaphors for history in which correspondences are juxtaposed between individual, family, and nation. Moreover, the two novels are set in regions claimed by several ethnic or religious groups, deal with the phenomenon of war, and present their central characters as exceptional children who possess sharp eyes about their respective mothers' sexual activities. Most importantly, both books blend humour with horror. (A. Malak)

9. BADER, Wolfgang, 'Von der Allegorie zum Kolonialstück: Zur produktiven Rezeption von Shakespeares *Tempest* in Europa, Amerika und Afrika,' *Poetica* 15 (1983) 247-88

The paradigm of world literature has been changed by decolonization and the system of literature has to include now non-European phenomena. A prominent example of productive reception of a text both in Europe and the Third World is that of *The Tempest* (1610-11). Adaptations, re-writings, translations and transpositions (for instance into operatic form), abound in England, German speaking countries, France and other parts of Europe. This European reception stresses the universal claim of the play, the allegorical moral interpretation in the spirit of Christianity and the central importance of Prospero. A shift first to Ariel and then to Caliban takes place in Latin American and Caribbean literature. The African reception is linked with debates about the continuing value of English; it includes the positive identification with Caliban and the rejection of Prospero, 'the European colonizer.' *The Tempest* is also used, in Quebec and elsewhere, as an extended metaphor in the debate about cultural and literary colonization and decolonization. This evidence is an excellent example for H.R. Jauß's thesis about reception being the successive unfolding of potential meanings which are embedded in a work and actualized through the historical phases of that reception. (M.V. Dimić)

10. BALOGUN, F. Oden, 'Russian and Nigerian Literatures,' *Comparative Literature Studies* 21, iv (Winter 1984) 483-96

Influences and confluences in ideological and critical orientations of Russian and Nigerian literatures are discussed, on the basis of similar socio-economic, political, and historical factors. The thematic and stylistic similarities and differences between Čexov's 'Sleepy' and Achebe's 'Vengeful Creditor' are ex-

posed as an example of literary confluence. The deprivations resulting from 'man's inhumanity to man' produce tragic consequences of varying proportions. The stories are both linked to an existing social anomaly, and depict the heartless indifference and selfishness of the master with regard to the servant – common concerns as a result of common humanism. (M. Charles)

11. BAMBECK, Manfred, 'Zur Geschichte vom die Farbe wechselnden "Chamäleon," ' *Fabula* 25, i-ii (1984) 66-75

The chameleon is mentioned – either strictly as animal or anthropomorphically – by Aristotle, Gregory Nazianzen, James of Edessa, Jerome, Walter of Wimborne, and others. Erasmus of Rotterdam is of special importance in this tradition, as is in a general sense the Renaissance's rediscovery of classical Greece. A further indication for the same general classical source of chameleon lore is the use of the term in practically all major western languages to indicate a political turncoat. (F. Bergmann)

12. BASSY, Alain-Marie, 'Le Livre mis en pièce(s): Pensées détachées sur le livre romantique,' *Romantisme* 13, xxxiii (1984) 19-27

Vers 1830, il se produit un brusque changement dans l'univers du livre, qui porte en lui maintenant sa propre mort. Le livre bon marché se multiplie et devient un bien de 'consommation' et de 'consumation.' Ce qui rend possible la rupture du livre romantique avec son histoire précédente, ce sont les progrès dans ses techniques de production. En même temps, le livre épouse les modes contemporaines et commence à simuler la communication sociale. Bien que l'écriture du livre traditionnel rassemble la totalité d'un contenu, celle du dix-neuvième siècle accomplit la rupture, le sectionnement, la séquence, la division en livraisons successives. (A.M. Wittmann)

13. BELTRAN, Evencio, 'Christine de Pizan, Jacques Legrand et le *Communiloquium* de Jean de Galles,' *Romania* 104, ii (1983) 208-28

Christine de Pizan's *Livre du chemin de long estude* and her *Livre du corps de police* appear at times to have borrowed material from Legrand's *Sophilogium*. Such may indeed be the case. It is nonetheless certain that both authors were dependent upon a common source, the *Communiloquium* by the English Franciscan Jean de Galles. Since Christine's facility in reading Latin was limited, another source for the *Chemin de long estude* was the preface by Denis Foulechat to his translation of the *Policraticus*. Foulechat's preface contains borrowings from the *Communiloquium* which itself contains material borrowed from the *Policraticus*. (J. Brumlik)

14. BENČIĆ, Živa, 'Pojam baroka u ruskoj književnosti 17. i 18. stoljeća' [Examples of baroque in Russian literature of the 17th and 18th centuries], *Umjetnost riječi* 28 (1984) 109-28

Poems by certain Russian poets of the seventeenth and eighteenth centuries – from S. Polockij to G.R. Deržavin – exhibit traits of the baroque style. Nevertheless, it is necessary to perceive the differences between seventeenth- and eighteenth-century forms of the Russian baroque, as well as the characteristic modifications of the West European paradigm. Russian literary baroque appears in both centuries as a reduction and impoverishment of the richer West European style; it frequently serves extra-literary purposes and contains ele-

ments of other models, such as the medieval, the neo-classical and the pre-romantic. (Author's summary adapted and translated by M.V. Dimić)

15. BISMUT, Roger, 'Les chœurs dans la tragédie "Castro,"' *Les Lettres Romanes* 38, iii (août 1984) 155-71

La tragédie *Castro* est attribuée traditionnellement à l'écrivain portugais Antonio Ferreira et la pièce de Bermudez *Nise Lastimosa* est en général considérée comme une traduction assez servile de cette œuvre dramatique. Une analyse serrée des chœurs de la pièce portugaise confrontés à leur version espagnole, ainsi qu'à une autre version portugaise de la tragédie d'Ines de Castro récemment publiée par le Prof. A. Boig, conduit le critique à une double remise en question: il y a de fortes chances que ce soit Bermudez l'auteur de la pièce originale et la paternité des deux pièces portugaises ne semble pas revenir à Antonio Ferreira. (N. Mallet)

16. BLETON, Paul, 'Ils ne font pas de sentiment,' *Poétique* 57 (février 1984) 105-29

Le héros de romans d'espionnage est la narrativisation des 'âmes' végétative et pensante aristotéliennes, manifestées ici par la violence et la ruse fonctionnelles qui le mettent aux antipodes de l'âme sensible du roman sentimental. Aux origines du genre, le patriotisme permettait de concilier le salut des âmes des espions et leur cruauté, mais depuis les années cinquante le roman d'espionnage est la conciliation imaginaire de la libido, de la bande d'adolescents, et de la vie professionnelle machiavélique du jeune cadre agressif de la post-modernité. (A. Chanady)

17. BLOCH, R. Howard, 'Le mantel mautailié des fabliaux: Comique et fétichisme,' *Poétique* 54 (avril 1983) 181-98

Aux trois questions adressées par le roi au jongleur dans le fabliau *Le Roy d'Angleterre et le Jongleur d'Ely* - 'Dont vien tu?', 'Ou qy este vus?', et 'Où vas tu?' - les médiévistes ont depuis longtemps essayé de répondre. Mais leurs hypothèses concernant les sources indiennes, arabes ou juives des fabliaux, leur valeur documentaire (qui est démentie par cette étude) et leur destination s'avèrent aléatoires. Ce qui importe, c'est d'analyser les fabliaux comme réflexion sur et thématization explicite de la nature de la poésie, car ils traitent, plus qu'aucun autre genre médiéval, de la condition du poète et de l'art poétique. Comme les fabliaux qui cachent constamment leur origine dans un démembrement du corps et du sens, les études médiévales traditionnelles ressemblent au fétichisme qui cache ce qu'il prétend exposer. (A. Chanady)

18. BLUM, Claude, 'La peinture du moi et l'écriture inachevée: Sur la pratique de l'addition dans les "Essais" de Montaigne,' *Poétique* 53 (février 1983) 60-71

Afin de rendre la complexité du moi changeant et varié et de réconcilier la parole, qui suit au plus près le mouvement de la pensée, avec l'écriture qui fige, Montaigne s'est inspiré du dialogue socratique transformé en écriture. Ce ne sont donc ni la biographie, ni le journal quotidien, qui servent à réaliser son projet, mais l'essai doublé d'une pratique constante de l'addition qui détruit la linéarité de l'écriture traditionnelle pour créer un 'entassement.' Ainsi la pratique de Montaigne annonce déjà la modernité de Proust et de Joyce. (A. Chanady)

19. BONADEO, Alfredo, 'War and Degradation: Gleanings from the Literature of the Great War,' *Comparative Literature Studies* 21, iv (Winter 1984) 409-33
Throughout the heroic and degrading acts of World War I, men survived not alone on patriotism and adrenalin, but by suppressing intelligence and imagination, and by the excessive use of alcohol, which helped them in 'the descent to the beast.' Most, like the protagonist of Remarque's *All Quiet on the Western Front*, were conscious of war's dehumanizing effect, of their spiritual death. Some, like T.E. Lawrence, chose to continue anyway – sought degradation, in fact – as he records in *The Seven Pillars of Wisdom*. Robert Graves, Siegfried Sassoon and Frederic Manning in novels and memoirs, as well as soldiers writing from the front, and historical material and evidence from chaplains, serve to buttress Bonadeo's thesis that brute force, *pace* Rupert Brooke, is *not* manly. Physical survival at the level of the beast may only be a slower death than that in battle. (D. McLaren)

20. BONVALET-MALLET, Nicole, 'Ben Jonson et la critique française du XIX^e siècle. Quelques opinions,' *Les Lettres Romanes* 38, iii (août 1984) 205-40
Le XIX^e siècle français a fait montre d'un goût très prononcé pour le théâtre élisabéthain. Après Shakespeare, c'est Ben Jonson qui sort lentement de l'ombre. Deux grandes vagues d'intérêt se dessinent: les années 30 et les années 60 auxquelles correspondent deux générations de critique qui en incarnent l'esprit: l'une inspirée par l'idéalisme romantique, l'autre marquée par le positivisme et l'optique historique. Au début, aucun ouvrage spécifique sur Jonson n'apparaît; les commentaires sur son art se font de plus en plus abondants dans les vastes panoramas de la littérature anglaise que publient certains périodiques (*La Revue Encyclopédique*, *La Revue Britannique*, *Le Mercure du XIX^e siècle*, *Le Journal des Savants*). Sous la plume de ces grands propagateurs des littératures étrangères que furent Villemain, Amidée Pichot et Philarette Chasles, son image et son théâtre prennent de plus en plus corps et reçoivent force louanges. Une note discordante: celle de Paul Duport dont les commentaires aigres-doux sentent la mauvaise foi. Une date-pivot: 1863 qui voit la triple parution des ouvrages d'Alfred Mézières, d'Ernest Lafond (ce dernier traducteur en même temps que critique) et surtout de Taine dont la contribution, de loin la plus substantielle, la plus brillante, donne enfin ses lettres de noblesse au grand rival si longtemps méconnu de Shakespeare. (N. Mallet)

21. BRANS, Jo, 'Dialectic of Hero and Anti-Hero in Rameau's Nephew and Dangling Man,' *Studies in the Novel* 16, iv (Winter 1984) 435-47
The dialectic of hero and anti-hero takes the form in earlier literature of the encounter of two separate personages, such as the 'Moi' and the 'Lui' of Diderot, while in contemporary literature such figures are unified into the schizoid personality of a single complex protagonist, as for instance Joseph, the hero of *Dangling Man*, a work consciously influenced by Bellow's reading of *Le Neveu de Rameau*. 'Moi,' the idealistic, virtuous hero of fixed moral principles, finds 'Lui,' the anti-heroic, opportunistic social parasite, both despicable for his moral slovenliness and relativism and admirable for his realism and lack of hypocrisy. Although he evades many of the issues that Lui raises, he is forced to acknowledge Lui's resemblance to the lower elements in his own nature, while Lui, claiming as his only absolute the need to exist, yet finds himself shackled by an inconvenient integrity in his insistence on his own free choice of cor-

ruptions. Bellow's hero combines both aspects in an internal conflict between necessary but incompatible values: between communal virtues and integrity of the self. While 'dangling' as he awaits the draft, his 'older' self, principled and idealistic, is forced into a philosophical self-inquiry, in which he finds his anti-heroic self mired in the solipsist parasitism of his base existence. He chooses the 'heroism' of risking death (like Hans Castorp), as a celebration of life. Whether his choice of communal virtue is a defeat or an advance for the individual is left uncertain, just as, at the end of Diderot's dialogue, only the incompleteness of each position without the other, their necessary qualification of each other, can be asserted. (P. Merivale)

22. BREUER, Horst, 'Literaturgeschichte als Psychohistorie: Psychoanalytisch-historisches Modell, dargestellt an Werken von Shakespeare, Defoe und Aldous Huxley,' *Poetica* 16 (1984) 91-109

Psycho-historical studies of childhood seem to prove that depictions of character, which are structurally dominated by a shift from anal to oral fixations, correspond to a formation of personality in earlier childhood. In the literary development leading from Timon's castle to Robinson's island and then to the Brave New World, the reverse process takes place. This apparently results from the ever increasing domination of society over the individual and from the resulting postponement of the formation of self-consciousness. It is a phenomenon parallel to the evolution of family ties from the stage of many sided social relations before modern times, to the stage of the nuclear family during the unfolding of modernity, and lastly to the postmodern stage of the mother-child dyad. (M.V. Dimić)

23. BRIGHT, Michael, '“Most Capital Enemies of the Muses”: War, Art, and “Kubla Khan,”' *Comparative Literature Studies* 21, iv (Winter 1984) 396-408

Coleridge's poem is interpreted in terms of three ideas: the traditional analogy of art to a subterranean river, the incompatibility of art and war, and the necessity for the protection, encouragement (and patronage) of a benevolent peace-preserving ruler, to the security of art. These ideas are traced historically, isolated and evaluated as to their currency in Coleridge's time, and utilized to effect a limited reading of the poem. 'Kubla Khan' is seen to express the poet's fear that approaching war would stifle creative activity. (M. Charles)

24. BRIKER, B., 'Sandro iz Čegema i magičeskii realizm Iskandera' (*Sandro from Chegem and the Magical Realism of Iskander*), *Scando Slavica*, 30 (1984) 103-15
The Abkhazian-Russian writer Fazil Iskander's long novel *Sandro from Chegem* is analyzed as a work in the Latin-American tradition of Magical Realism and compared to *One Hundred Years of Solitude* by Márquez. Both novels share at least four essential characteristics of Magical Realism: 1) social and cultural similarity of the worlds depicted (Abkhazia and Columbia); 2) universalizing the people of a tiny fictional village; 3) magical atmosphere using and creating myths; 4) a cyclic concept of time expressed through spatial elements. (P. Dalgaard)

25. BRODA, Martine, 'De l'amour d'un nom aux faux noms de l'amour,' *Poétique* 55 (septembre 1983) 293-302

Les noms de l'objet aimé sont généralement faux dans la poésie lyrique, et

doivent donc être motivés. Cette motivation, qui est l'écriture de l'œuvre, justifie après coup l'acte de nomination originel. (A. Chanady)

26. BROOKS, Peter, 'Narrative Desire,' *Style* 18, iii (Summer 1984) 312-27
The concept of narrative desire is discussed using the ambitious hero ('desiring machine'), the narrative movement in such authors as Balzac and Zola, and finally, in a close analysis of Balzac's *La Peau de chagrin*. The article describes how narrative desire works, how it is related to the end (as in Freud's *Beyond the Pleasure Principle*), and how the act of narrating can be conceived as an autonomous instance of desire. (L.K. Penrod)

27. BROWN, Christiane, 'Lessing and Racine: "Die gesetzmäßigen Geburten eurer korrekten Racinen" Reassessed,' *German Life & Letters* 37 (1983-84) 263-79
Lessing's attacks on Neoclassicism tended to couple Racine's name to that of Corneille in a general but not in a specific critical sense. A detailed analysis of Racine's *Britannicus* shows that Lessing's failure to come to grips with Racine may well have been the result of a strategic decision: the neoclassicist Racine may have been too close to the classical Sophocles to be handled with ease and with honesty in a polemical battle against what Lessing saw as the excesses of French Classicism. (P. O'Neill)

28. BROWN, Marshall, '"Errors Endlesse Traine": On Turning Points and the Dialectical Imagination,' *PMLA* 99, i (January 1984) 9-25

As turning points occur, they are always moments of confusion, not moments of clarification. There is no 'great temptation' in Eliot's *Mill on the Floss*, no 'balance' in Zola's *Une Page d'amour*. 'Revolution' means *aporia*, or disoriented turning, and it is intrinsic to Plato's dialectic, as to Kant's and Nietzsche's. Dancing in Renaissance texts such as Davies's *Orchestra* implies vertigo, not cosmic harmony. Spenser's Mutability Cantos and poems of Keats, Yeats, and Stevens attempt responses to this universal turning; they suggest that we aim not at discovering the truth of outcomes but at comprehending historical processes in movement. (Author's summary reprinted with permission)

29. BROWNLEE, Marina Scordilis, 'The Generic Status of the *Siervo libre de amor*: Rodríguez del Padrón's Rewriting of Dante,' *Poetics Today* 5, iii (1984) 629-43
This article argues that the *Siervo libre de amor* belongs to the tradition of the erotic pseudoautobiography (as defined by G.B. Gybbon-Monypenny), rather than being the first manifestation of the new novelistic subgenre known as *novela sentimental*. The *Siervo* is hence considered to be a late manifestation of erotic pseudoautobiography, a final permutation of this medieval literary form – and its subversion. (A. Wiemer)

30. BRUNER, Charlotte H., 'A Caribbean Madness: Half Slave and Half Free,' *Canadian Review of Comparative Literature* 11, ii (June 1984) 236-48

Jean Rhys's *Wide Sargasso Sea* and Simone Schwarz-Bart's *La Mulâtresse Solitude* are fictional recreations of West Indian life at the beginning of the nineteenth century, told from the diametrically opposed vantage points of a colonial white and a maroon slave. The double image they present of a dependent and sensitive young woman may illuminate our image of a bicultural society. There are significant differences between the works – in the plots and

the choice of heroines, as well as in the styles and goals of the authors. Yet, there are similarities in the writers' presentations and criticisms of the Caribbean societies they describe. Out of the protagonists' similar childhood experiences of abandonment and loneliness, and their reactions to the rejection, oppression and exploitation of women, develops a common desire to be accepted by the black culture, however exploited and despised that group may be. Like their heroines, Rhys and Schwarz-Bart come from different racial and linguistic backgrounds. It is in their reflection of woman's position, then and now, that similarities can be found in their fictional work. (V. Henning)

31. BRUTON, Kevin J., 'Luis Cernuda's Exile Poetry and Coleridge's Theory of Imagination,' *Comparative Literature Studies* 21, iv (Winter 1984) 383-95

The neglected exile poetry is interpreted within the Romantic tradition, with reference to the influence of Coleridge on Cernuda's formation of his own poetic theory, and the priority awarded Imagination in the creative process. Cernuda incorporates Coleridge's theory into his poetry, which reveals a rejection of passive perception, assigning to imagination the bilateral function which Coleridge had enunciated, and projecting a tone and spirit of unity in the work. The organic and unique nature of poetry, in all its freshness of vision, novelty, and loyalty to nature, is exemplified in Cernuda's poems, where the role of the creative imagination seems crucial. Parallels of theme and atmosphere between the exile poetry and that of Wordsworth and Coleridge are also exposed. Cernuda's exile represents both a renewed intensity of experience, and a rethinking of the whole creative process of poetry. (M. Charles)

32. BUITENHUIS, Peter, 'After the Slam of A Doll's House Door: Reverberations in the Work of James, Hardy, Ford and Wells,' *Mosaic* 17, i (Winter 1984) 83-96
Ibsen's play radically challenged contemporary assumptions about marriage and precipitated several studies of the institution by the major male novelists in Britain in 1890-1914. In *Jude the Obscure*, Hardy portrays the tragic fate of a couple who also challenge conventional marriage while, in *The Ambassadors* and *The Good Soldier*, James and Ford dramatize the problems of people who respect the institution but find love outside marriage. Wells began by showing characters who successfully flout contemporary marriage conventions but in his novel *Marriage* he reaffirmed Victorian attitudes. (M.G. Hamilton)

33. CADOT, Michel et al., 'Recherches comparatistes de la Renaissance à nos jours,' *Revue de Littérature Comparée* 58, i (janvier-mars 1984) 5-104, iii (juillet -- septembre 1984) 279-345, iv (octobre-décembre 1984) 389-470

1/Michel CADOT explore 'Les voyages en Russie de Théophile Gautier' (5-25) et sonde les raisons qui ont porté le poète à effectuer ces lointaines pérégrinations dont il a rapporté un récit à qui il a conféré une authentique dignité littéraire. 2/H. Peter STOWELL, 'Impressionism in James's late stories' (27-36): l'étude de 'The story In It,' 'Flickerbridge,' 'The Beast in the Jungle,' 'The Birthplace' met en relief le choix opéré par l'écrivain d'un élément impressionniste approprié au sujet de chacune de ces nouvelles, révèle la maturité de l'impressionisme littéraire de James ainsi que son pressentiment des limites de ce style. 3/Kevin J. BRUTON, 'Symbolical reference and internal rhythm: Luis Cernuda's debt to Hölderlin' (37-49): Cernuda, traducteur d'Hölderlin, a découvert chez le poète allemand une vision symboliste et une technique d'expression nou-

velles qu'il a mises en œuvre dans ses propres créations à partir de 1934. 4/Maurice LARES, 'De Lawrence à Learoyd. Exploitation littéraire ou approche cinématographique?' (51-8): partant de l'accusation de plagiat proférée par une presse vindicative à l'endroit de l'auteur de *l'Adieu au roi* (prix Interallié 1969), M. Larès rejette *L'Homme qui voulut être roi* de Kipling comme premier modèle du roman pour analyser en détail les événements, le cadre et les personnages des *Sept piliers de la sagesse* et dégager une parenté d'inspiration troublante entre T.E. Lawrence et Schoendoerffer, très révélatrice de la 'mémoire de photographe' de ce dernier. 5/Henri BEHAR prononce 'Tristan Tzara, phare de l'avant-garde roumaine' (89-104) à l'appui de onze pièces inédites de la correspondance du poète qu'il publie et commente dans ces pages. 6/Gerald GILLESPIE, 'Erring and wayfaring in baroque fiction: the world as labyrinth and garden' (277-99): cette étude suit les multiples avatars de la double métaphore, héritée de la Renaissance, du monde comme labyrinthe et/ou jardin à travers les romans picaresques, utopiques, les voyages d'éducation et de quête du Baroque européen, de Thomas More à Daniel Defoe en passant par Marino, Garcíán, Aggripa, Fénelon, Milton pour ne nommer que quelques-uns des auteurs soumis à cette enquête approfondie. 7/Lorna BERMAN et Irina SOBKOWSKA-ASHCROFT, 'The image of old age in La Fontaine and his sources, a comparison' (301-15): la comparaison des fables et des contes de La Fontaine avec leurs modèles grecs, latins, italiens ou vieux français révèle un net préjugé à l'égard des vieillards et de la vieillesse qui engage à penser que les changements apportés par l'écrivain vieillissant à ses sources seraient plutôt d'ordre autobiographique que purement esthétique. 8/Claude FOUCARD, 'Ernest Robert Curtius et André Gide: les débuts d'une amitié (1920-1923)' (317-39): les lettres échangées entre E.R. Curtius et A. Gide, récemment mises à la disposition du public, éclairent d'un jour intéressant les conditions dans lesquelles l'amitié entre les deux hommes a été possible à l'issue d'une guerre qui avait opposé cruellement leurs deux pays. On y décèle le rôle joué par Curtius dans les relations de Gide avec Thomas Mann, l'opinion de Gide quant à la complémentarité des deux peuples. Cette correspondance fournit les données complexes des relations littéraires franco-allemandes à une époque particulièrement difficile. 9/Antonin MESTAN, 'Les littératures tchèques et slovaques en République Fédérale Allemande' (341-5): après la période de stagnation culturelle de l'époque stalinienne, une nouvelle génération de slavissants est apparue: les thèses de doctorat et les traductions consacrées surtout aux structuralistes tchèques se sont multipliées pour atteindre un sommet de popularité en 1970. La poésie tchèque ne semble guère attirer le public allemand. Dans l'ensemble il est permis d'affirmer que la littérature tchèque arrive au troisième rang des littératures slaves en Allemagne de l'Ouest (après la russe et la polonaise), ce qui est loin d'être le cas pour la littérature slovaque. 10/Françoise GRAZIANI GIACOBBI, 'La Fontaine lecteur de Marino: *Les Amours de Psiche* œuvre hybride' (389-97): la structure interne, la composition enchaînée et décentrée des *Amours de Psiche*, le genre 'meslé' indéfinissable dont La Fontaine se réclame, témoignent d'un processus très conscient de réécriture d'Apulée à travers la grille Mariniste. La Fontaine confère au mythe une dimension parodique et se livre à une tentative subtile de superpositions de traditions culturelles et littéraires colorant de façon originale cette poétique qui oscille entre la mesure classique et l'hyperbole baroque. 11/Dans, 'Un scandale en 1848 à propos de la pension touchée par Heine' (399-415), Lucienne NETTER fait l'historique de l'affaire de

La Revue Rétrospective, fondée pour discréditer Blanqui, affaire qui mit en cause l'intégrité du ministère Guizot; elle analyse avec précaution les éléments de la défense de Heine et tente de faire le point, sinon la lumière sur la question controversée de la date à laquelle l'exilé allemand aurait commencé de toucher sa pension, afin de laver la mémoire de Heine de toute accusation de vénalité. 12/Kurt RINGGER et Christof WEIAND, 'Aspects littéraires de la mine' (417-41): contribution à la phénoménologie de l'imaginaire de la mine, cette enquête envisage d'abord la thématique de la mine chez les romantiques allemands (Novalis, Hebel, Hoffmann, Tieck, Brentano). Refuge rassurant au pouvoir onirique et lieu de préservation du temps, la mine peut aussi devenir menace et anéantissement. C'est la perspective scientifique d'un Hector Malot ou d'un Jules Verne. Le cas de Zola est exemplaire à cet égard, et après lui, G. Orwell et D.H. Lawrence. C'est au xxe siècle que s'opère une fusion des considérations sociales et de la poésie. La mine mythique et la mine industrielle sont les deux formes, les deux représentations littéraires de la mine dans l'imaginaire occidental. 13/Hechthild ALBERT, 'Reminiscences balzaciennes dans "Rayula" de Julio Cortázar' (443-48): le romancier argentin met en pratique ses considérations théoriques sur le roman balzacien, prend Balzac comme une figure de référence négative et dépasse les structures romanesques élaborées par l'auteur de la comédie humaine. 14/Zofia SINKO, 'Poland's literary contacts in the West in the age of enlightenment' (449-62): dans la deuxième moitié du XVIIIe siècle en Pologne, la littérature est caractérisée par le mélange d'une tradition locale très inspirée de l'antiquité et des réalisations du siècle des Lumières dans le reste de l'Europe. La Pologne a d'abord été marquée par un goût prononcé pour les lettres allemandes; avec l'ascension au pouvoir de Stanislas Augustus Poniatowski (1764), l'intérêt s'est déplacé vers les littératures anglaises et françaises. Le rôle des périodiques a été primordial dans la diffusion, surtout sous forme de traduction, de ces littératures étrangères. 15/George M. ROSA, 'Un emprunt possible de Hazlitt à Stendhal' (463-4): en plaçant dans un essai sur Byron une remarque qui a tout l'air de venir de Rome, Naples et Florence en 1817 de Stendhal, Hazlitt semble rendre la politesse à l'écrivain français qui l'avait tant soit peu pillé dans ce même ouvrage. 16/Mark S. SIMPSON, 'Les Illusions perdues and Obyknovennaja Istorija' (465-70): en 1846, le jeune Gončarov s'est taillé une place de choix dans les lettres russes avec un roman qui n'est qu'une transcription – probablement consciente – des *Illusions perdues* de Balzac. (N. Mallet)

34. CAREW, Jan, 'The Caribbean Writer and Exile,' *Komparatistische Hefte* 9-10 (1984) 23-9

By analysing the character and exploits of Columbus from an Amerindian perspective, Carew tries to explain the feeling of exile experienced by Caribbean peoples even in their own lands. The explorers Columbus and Vespucci were themselves Italian exiles, insecure among the Spanish and Portuguese nobility. Vespucci stole the name 'America' from the original Mayan 'Amerrique' ('land of strong wind'), changing his name from Alberigo to Amerigo. The Guatemalan novelist, Asturias's work, *Strong Wind*, is an attempt to overthrow the colonisers' lies: in the novel, the Mayan wind god destroys a multinational fruit company's plantations. Carew goes on to analyse other literary works which heal the wounds of alienation imposed by the colonisers, such as Alejo

Carpentier's *Los Pasos Perdidos*, Edouard Glissant's *La Lézarde*, and Andrew Salkey's *Come Home Malcolm Heartland*. (K. Jones)

35. CARLONI, Massimo, 'L'hard-boiled school a Napoli: i romanzi di Attilio Veraldi,' *Critica letteraria* 12, iii (1984) 597-610

Detective fiction falls into two major categories: mystery (English; classic; closed) and action (American; romantic; open). In Italy, little detective fiction of the first category has been produced. Of the second, Attilio Veraldi (Naples, 1925) is the most representative. Veraldi's translations of Dashiell Hammett and Raymond Chandler are reflected in his language and his characters. (R.A. Cavell)

36. CATTEAU, Jacques, éd., 'L'Utopie dans le monde slave,' *Revue des Études Slaves* 56, i (1984) 7-154

Ce numéro thématique, dont le noyau a pour origine un séminaire de recherches sur l'utopie organisé à l'Université de Paris-Sorbonne par Jutta Scherrer, présente treize contributions qui abordent des domaines variés de l'utopie russe et soviétique (couvrant la littérature, l'esthétique, la sociologie, l'histoire, l'idéologie et la linguistique). La seule contribution sur l'utopie 'slave' est l'article de Michel AUBIN sur 'La Cité heureuse de Franjo Petrić' (9-15), c'est-à-dire un humaniste italien, d'une origine réputée croate (dalmate) et son court traité de jeunesse intitulé *La Città felice* (Venise, 1553). La même revue publie aussi un article de David M. GOLDFRANK sur 'L'Utopisme dans la Russie d'Ivan le Terrible: Une interprétation de la pensée russe au seizième siècle' (56, iv: 591-8). (M.V. Dimić)

37. CATUREGLI, Anna Fochi, 'Il primo traduttore inglese dei *Promessi sposi*,' *Critica letteraria* 12, i (1984) 133-42

The first English translation of *I promessi sposi* was made in 1828 by the Rev. Charles Swan. Swan's religious affiliation strongly influenced the nature of his translation, which emphasized the religious elements of Manzoni's novel and censored those elements (such as the Monaca di Monza sequence) considered inappropriate. (R.A. Cavell)

38. CHAMBERLAIN, Bobby J., 'Frontier Humor in *Huckleberry Finn* and Carvalho's *O Coronel e o Lobisomem*,' *Comparative Literature Studies* 21, ii (Summer 1984) 201-16

The tradition of frontier humour is compared between the nineteenth-century manifestations in America, and a still-developing counterpart of backlands humour in Brazil. Elements of humour are isolated in Mark Twain's novel and that of Carvalho, establishing the main similarities which include, the use of rustic vernacular idiom, stock characters and situations, ribaldry, naïveté, and superstition. *Huckleberry Finn*'s frontier humour is found to be grounded essentially in subtle trickery and elaborate imposture, while that of the Brazilian novel is based on outrageous exaggeration, extravagant boasting and pompous speech. Although wide conclusions are not attempted on the basis of two novels, the external clash between illusion and reality is cited as a common motivation, and related to frontier escapism. (M. Charles)

39. CHAMBERS, Ross, 'Récits d'aliénés, récits aliénés: Nerval et John Perceval,' *Poétique* 53 (février 1983) 72-90

Toute narration qui s'insère dans une 'pratique oppositionnelle' quant aux discours reçus doit employer des ruses pour gagner le lecteur à son programme narratif. Dans le cas des récits d'aliénés, où l'aliénation est inscrite par diagnostic médical, le moi aliéné retrouve ses droits uniquement en respectant l'autre. Dans *Aurélia* de Nerval, les ellipses et omissions, ainsi que la parataxe microstructurale, recrutent l'effort du lecteur en faveur du programme narratif, en l'invitant à collaborer activement par empathie et imagination dans la tâche de trouver le sens caché des rêves. Le fait qu'on peut séduire l'autre uniquement en se convertissant un peu à son discours aliénant explique l'éclatement de l'unité du programme narratif et la juxtaposition de discours disparates, qui, cependant, assurent la guérison narrative. John Perceval, par contre, refuse dans son *Récit* toute duplicité, séduction et tactique narrative, et témoigne d'une violence discursive en traitant le destinataire avec mépris. Cet autoritarisme réduit le narrataire à un rôle purement passif, ce qui prive le récit de son efficacité oppositionnelle. (A. Chanady)

40. CHAVKIN, Allan, 'The Problem of Suffering in the Fiction of Saul Bellow,' *Comparative Literature Studies* 21, ii (Summer 1984) 161-74

The widely held view that the sensibility in Bellow's work is a product of Jewish masochism and self-hatred is rejected, in favor of an interpretation of the emphasis on suffering as the result of the confluence of several humanist traditions. The intrinsic importance of the ordinary individual and everyday life, with all its joys and sorrows, is affirmed in Bellow's work. Dostoevskij's concept of the suffering which is attached to freedom, and its similarities to the English Romantic outlook, with faith in the power of the imagination, is linked with Bellow's treatment of suffering. Bellow's attack on modernism, because of its rejection of romantic humanist values, results from his affirmation of the self. *Herzog* is an interpretation and transformation of nineteenth-century English Romanticism, incorporating Dostoevskij's view of evil and suffering (including important scenes of cruelty towards children), and a repudiation of modernism. (M. Charles)

41. CHENEY, Patrick, 'Love and Magic in *Doctor Faustus*: Marlowe's Indictment of Spenserian Idealism,' *Mosaic* 17, iv (Fall 1984) 93-109

Spenser's idealism includes the concept of love as the true magic of the universe (derived from Plato's *Symposium* and the writings of Ficino and Pico della Mirandola). Spenser synthesized this idea with a traditional romance archetype of the magician as an intermediary between earthly and divine love (expressed in Homer, Virgil, Ariosto, and Tasso). For Spenser, love is the magical power linking earth and heaven, and the magician is an agent of divine love who guides the way to the *telemond*. Faustus, however, becomes an evil magician, uniting himself with a demonic force and perverting magic to the demonic drive for lust and power. Magic leads Faustus away from God, not into communion with Him. (M.G. Hamilton)

42. CORBLIN, Francis, 'Les désignateurs dans les romans,' *Poétique* 54 (avril 1983) 199-211

La désignation des personnages joue un rôle essentiel dans ce qui est intuitive-

ment perçu comme le 'style' d'un écrivain. Dans *Thérèse Raquin*, par exemple, il y a une utilisation systématique des définis anaphoriques (comme 'la jeune femme') qui peuvent être éphémères ou durables. Cette récurrence du désignateur est un rappel périodique d'une détermination catégorielle du personnage, et non pas une simple forme de reprise destiné à varier l'expression de la co-référence. Dans *l'Éducation sentimentale*, par contre, Flaubert n'utilise jamais de groupe défini, mais désigne toujours Mme Arnoux et Frédéric par leurs noms et pronoms, ce qui assure l'hégémonie des désignateurs rigides dans les chaînes de co-référence, et donc l'absence de tout point de vue 'descriptif' spécifié lors de la saisie des personnages. (A. Chanady)

43. CORDOBA, Pedro, 'La Revenance: Pour une pragmatique de la légende: Le Vaisseau fantôme et le Cavalier mort,' *Poétique* 60 (novembre 1984) 437-49
La superstition des analogies (de contenu) empêche de voir les homologies (fonctionnelles), comme dans le cas des légendes du vaisseau fantôme et du cavalier mort. Or, il faut tenir compte des différences culturelles pour découvrir la parenté formelle des systèmes de représentation. Quant à la confusion terminologique dans le domaine des études folkloriques, il serait utile de se servir d'une approche pragmatique pour distinguer entre le mythe, qui contient des vérités prophétiques; la légende, qui possède des vérités testimoniales; et le conte, qui a une fonction psycho-pédagogique. (A. Chanady)

44. DANNENBAUM, Susan Crane, 'Guy of Warwick and the Question of Exemplary Romance,' *Genre* 17, iv (Winter 1984) 351-74
Many Anglo-Norman romances seem to constitute a separate genre of 'exemplary romance' or 'secular hagiography.' But these pious romances temper their acceptance and incorporation of Christian impulses from hagiography with a clearly defined resistance to those implications of religious teaching that are incompatible with pursuing earthly well-being. Thus, in spite of extensive interaction between hagiography and romance, the exemplary romance is not a new hybrid genre, but romance's answer to hagiography's challenge. (A. Chanady)

45. DASH, Michael, 'Through the Looking Glass: Haitian-American Relations in the Literature of the Occupation,' *Komparatistische Hefte* 9-10 (1984) 41-56
This is a comparative study of the American view of Haitians and the Haitian view of Americans as manifested in the literature of 1915-34, the period of the American occupation of Haiti. Sensationalist, racist accounts of cannibalism were the dominant American view, though the 1920s saw a proliferation of exotic, negrophile works. The only exception to these fantasies was Eugene O'Neill's *Emperor Jones*, which uses Haitian material for serious literary explorations. In Haiti, the intellectual, ornate poetry of the 1920s is a tacit rejection of the vulgar intruders. Novels of the 1930s display an opposition between the materialist American and the sensual Haitian; a few works show the American being willingly seduced by Haitian culture. (K. Jones)

46. DE GRÈVE, Claude, 'Gogol' en Russie et en France: Essai de réception comparée' [Résumé d'une thèse de doctorat d'État soutenue le 28. 1. 1984 à l'Université de Paris III-Sorbonne nouvelle], *Revue des Études Slaves* 56, iv (1984) 613-18

Methodologically inspired by the concept of Comparative Literature as defined by C. Pichois, A.M. Rousseau and P. Brunel, H.G. Gadamer's hermeneutics and H.R. Jauß's reception theory, this detailed inquiry (of xxiv + 1921 typed pages) confronts the reception of Gogol' in Russia and France. In this process, it is possible to discern five phases: the emergence of Gogol's reputation (in Russia from 1831 to 1847, in France from 1838, but especially from 1845 to 1854); his acceptance as a 'classic' (in Russia since 1847, in France since 1885-6); the renewal of his influence (in Russia from 1891, in France from 1886, in both countries until World War I); the phase of new perspectives on Gogol' and later of dogmatism (from the revolution of 1917 until 1952); the period of the gradual retreat of dogmatism and the introduction of new linguistic, stylistic, and semiotic approaches (since Stalin's death in 1956). (M.V. Dimić)

47. DIMIĆ, Colette A.-M., 'Les Traits Biedermeier chez Sainte-Beuve, poète et romancier,' *Canadian Review of Comparative Literature* 11, 1 (March 1984) 39-60. En scrutant les œuvres principales de Sainte-Beuve (*Volupté et Vie, Poésies et Pensées de Joseph Delorme*) on trouvera les éléments centraux du Biedermeier allemand: un certain sentiment religieux, l'amour d'une nature aux charmes tempérés, l'antinomie ville/campagne et la préférence pour cette dernière, le culte de la maison, de la famille, l'idéalisation de la femme, la peur de l'Éros, de l'excès, la simplicité et la sédentarité, l'intérêt pour l'utile, le renoncement à la gloire, même au siècle et le didactisme. De plus, il serait possible d'entrevoir en littérature française de 1820-60 une lignée de Biedermeier dont les débuts se situeraient dans les écrits de Sainte-Beuve et l'apogée dans les romans champêtres de George Sand et *Dominique* de Fromentin. (M. Allemano)

48. DIOP, Papa Samba, 'Introduction: Tendances des études critiques en littérature africaine — un bref panorama,' *Komparatistische Hefte* 8 (1983) 5-10. The history of African literary criticism is divided into three periods: 1) the period of patronage up to 1945 in which African literary production is placed predominantly within the context of French literature; 2) the period of pan-africanism, from 1945 to 1960, which preoccupies itself with the fundamental traits of African literary expression, or the theme of the negritude; and 3) the present period from 1960 to 1980 which instead of dealing with all forms of African literature under one collective group undertakes studies of the literature of specific African countries. This phase is now evolving into a study of individual authors and their works. (N. Rahimieh)

49. DODD, W.J., 'Dostoyevskian Elements in Kafka's *Penal Colony*,' *German Life & Letters* 37 (1983-84), 11-23

There are good reasons for believing that Dostoevskij's relevance to Kafka's *In der Strafkolonie* is more extensive and more complex than has so far been assumed. Not only did Kafka draw on his knowledge of Dostoevskij's Siberian exile; he may also have found in Dostoevskij's fiction a number of powerful ideas and images which arguably go to the heart of *In der Strafkolonie*. Atmospheric parallels and textual correspondences may especially be found in the 'Legend of the Grand Inquisitor' in *The Brothers Karamazov* and Ippolit Terentsev's 'Necessary Explanation' in *The Idiot*. (P. O'Neill)

50. DUNN, N.E., 'The Common Man's *Iliad*,' *Comparative Literature Studies* 21, iii (Fall 1984) 270-81

The Red Badge of Courage is analysed as a mock epic in prose, satirizing the decadent circumstances of modern life, which makes failure to be courageous or to exercise greatness so probable. Homeric elements in the war story are evaluated in detail, including parallels between the conduct of Henry Fleming and that of Achilles, which constitute part of the work's irony. The two characters share the same universal traits, but in Crane's modern world of warfare, the old values are inverted. Heroic warfare is replaced by the sordid mass murder of common men, with Henry Fleming becoming the precursor of the modern anti-hero. Crane's allegorical and ironical intent is further analysed, with regard to technique, as compared with the *Iliad*, establishing a close relationship between the two works. (M. Charles)

51. DURBACH, Errol, 'Sophocles in South Africa: Athol Fugard's *The Island*,' *Comparative Drama* 18, iii (Fall 1984) 252-64

The South African authorities, recognizing the subversive force of Sophocles, banned *Antigone* in 1963 in Port Elizabeth, but uttered no protest over a performance of Athol Fugard's *The Island* in which two black prisoners on the infamous Robben Island re-enact *Antigone* in 1973. Black African critics accuse Fugard of fence-sitting; they try, mistakenly, to align him with playwrights like Brecht. In fact, his concern is not to produce Marxist-inspired agit-prop of the South African model, but to portray the more metaphysical conflict of human existence in the Camus-Beckett mode. (V.E. Bosley)

52. DURER, Christopher S., 'Melville's *The Confidence-Man* and Jean-Jacques Rousseau,' *Comparative Literature Studies* 21, iv (Winter 1984) 445-62

The legacy of Rousseau and of primitivism is seen to have evolved into an elaborate argument, through the stringent qualification of the advantages of the natural state. The nature and function of the Rousseauistic questions of the innate goodness of man, the goodness of nature, and the depraving influence of urban civilization upon man, are examined in *The Confidence-Man*, with attention to Melville's knowledge of Rousseau's writings. Linguistic and stylistic similarities, and then those of ideas and concepts, are traced through the text. The ambiguity of the novel with regard to civilization and nature, especially within characters, is seen to be representative of the basic American discrepancy between the inherited Enlightenment values and the indigenous methods of dealing with the new environment. (M. Charles)

53. DUȚU, Alexandru, 'L'imagination, l'imaginaire et les relations littéraires,' *Romanistische Zeitschrift für Literaturgeschichte* 8 (1984) 73-9

Every culture has its own concept of imagination and the imaginary. Since classical antiquity, imagination has been variously associated with persuasion, memory, spiritual perfection, the understanding of nature, and creative genius. Comparatists should not simply look for particular instances of western influence on southeastern European literature; rather, they should apply the insights of the history of mentalities by studying the history of taste and the imagination in the indigenous cultures. (L. Hill)

54. EINSOHN, Amy L., 'Rubén Darío y Dante Gabriel Rossetti,' *Hispanófila* 80 (1984) 71-85

Darío acknowledged the influence of Rossetti's work on his composition 'El reino interior,' the last poem in the first edition of *Prosas profanas*. Both poets were concerned with increasing the technical repertory of their art and to this end experimented with neologisms. They were also interested in linguistic innovations the majority of which fall into four categories: 1) archaisms, 2) idioms and expressions from foreign languages, 3) adaptation of foreign words to their own respective languages, and 4) the introduction of technical terms borrowed from science. Today the works of Darío and Rossetti are seen as attempts to perfect classical and traditional forms. However, in their time their verses not only appeared innovative, but heretically radical. (S. Quinn)

55. EL HASSAN, Karla, 'Voraussetzung und Ursachen für die Entstehung von Kurzgeschichtenensembles in der anglokanadischen Literatur,' *Zeitschrift für Anglistik und Amerikanistik* 32, 1 (1984) 49-58

The vogue in Canada for sequences of short stories to be published by single authors has its origins in pre-Confederation times, when serialized fables, tales, sketches, even letters to the editor appeared in newspapers like *The Nova Scotian* and reported impressions and experiences of immigrant writers. Often differentiating the reality of settlement or farm life from romantic European preconceptions, these assembled pieces were occasionally bound. After 1867, a more recognizable short story appeared, based increasingly on regional accent. Literary focus was on local issues, not unlike the U.S. 'local colour movement,' often forming thematic strands binding several works, and 'radiating a desired atmosphere.' Rapidly developing socio-economic standards were reflected in Leacock's *Sunshine Sketches*, with its 'marked shift in sensibilities,' wherein the stories remained rural in their setting but 'the romantic hero, the picturesque and the pseudo-historical gave way to the everyday person in the world.' In a stronger, more urban and nationalistic postwar Canada, a proliferation of writers turned to new topics and with intentions more elaborate than simple entertainment: identity and self-regard of a socially and psychologically complex Canadian experience. Thematic development within the short stories became a tool towards the writing of a whole book. (U.T.A. Neuman)

56. ELLEDGE, Jim, 'Dante's Lovers in Sherwood Anderson's "Hands,"' *Studies in Short Fiction* 21, 1 (Winter 1984) 11-16

'Hands,' the introductory story in *Winesburg, Ohio*, reveals the depths of the protagonist's suffering with the aid of implied parallels to the story of Paolo and Francesca. Like them, Wing is caught in a self-inflicted punishment, buffeted by the endless, uncontrollable anxious movements, in his case, of his hands, in theirs, of the winds of the Inferno. Anderson's narrator, like Dante, reaches self-awareness through hearing the stories of others; in Wing he sees a man recollecting a lost idyll of tenderness and hope, in which a misunderstood attempt to communicate with others through 'touching' them results in his expulsion from society. He must now suffer that endless anxiety imaged in the uncontrollable fluttering of his hands, which nervously reveals his anguish and isolation, where the need to touch is blocked off by the fear of its consequences. He is punished, in social terms, for a sin he was (unlike Dante's lovers) not even aware he was committing. The idyllic Platonism of his own vision

of himself contrasts poignantly with the spiritual death that he endures, along with all the other grotesques living in the hell of Winesburg, Ohio. (P. Merivale)

57. ELLIS, Frances H., 'Hans Sach's *Meisterlied* on the Supposed Origin of the Olympic Games,' *Monatshefte* 76, ii (Summer 1984) 176-81

The *Meisterlied* of Hans Sachs dated December 23, 1548 concerns the origins of the Olympic games and has as its source Plutarch's life of Aristides. Sachs was especially interested in the writings of Plutarch, which he read in the Hieronymum Boner translation, and he used Plutarch as a source for perhaps a hundred of his poems. The Olympic games poem of 1548 refers to the battle of Plataea, and includes the description of a run from Plataea to Delphi and back, which is similar to and was probably modeled on the Marathon run. Sachs assumed the games held in commemoration of the battle of Plataea were the Olympic Games, although they were in fact the Liberation Games. (R.W. Atkinson)

58. EMELINA, Jean, 'La Bourgeoisie dans la comédie de mœurs du XIX^e siècle: exécution et exaltation,' *Revue d'histoire littéraire de la France* 3 (mai-juin 1984) 414-31

La satire de la Bourgeoisie, au XIX^e siècle, a pris des allures de poncif. Le théâtre de mœurs du temps n'échappe pas à la règle. Au-delà des aspects particuliers que peut y prendre cette satire, on constate cependant une exaltation du type. Ce théâtre bien oublié témoigne, en effet, d'un véritable renversement des valeurs: éloge du travail, du savoir et de la technique, nouvelle idée de l'honneur, fierté des humbles origines et ambition politique. Malgré son aspect lourdement didactique, cet éloge méritait d'être mis en lumière puisque, en fin de compte, c'est l'idéologie qui a historiquement prévalu. (Author's summary, reprinted with permission)

59. EPSTEIN, William H., 'Altering the Life-Text: Walton's *Life of Donne* and the Generic Plot of English Biography,' *Genre* 17, iii (Fall 1984) 247-74

While English biography has usually been described in diachronic terms as a historical sequence of increasingly sophisticated cultural documentation, this study emphasizes the synchronic approach to biography as a cognitive activity of generic encoding and decoding on the basis of Walton's *Life of Donne*. (A. Chanady)

60. FAJARDO, Salvador J., 'The Frame as Formal Contrast: Boccaccio and Cervantes,' *Comparative Literature* 36, i (Winter 1984) 1-19

The narrative frames of the *Decameron* and *Don Quixote* function as structural contrasts with, and generators of, the fiction they contain. The introduction to the sixth day is examined in the *Decameron* for story-telling technique. The cornice in the *Decameron* reminds us that its content is an artistic object. There is thus a closing of the gap between the cornice and the narrative content it generates. In *Don Quixote*, Chapter xx or the episode of the fulling mills acts as the frame for Sancho Panza's story of la Torralba — a narrative that is part of the adventures. This story actually replaces the adventures, acting as a conclusion to the adventure of the fulling mills. Thus a bridge is created between the tale and the frame that contains it. In the *Decameron*, Boccaccio stresses the need for distance between the teller and his tale, while Cervantes uses

the narrative frame to suggest both distance – or the lack of it – and the inner dynamism of a text that incorporates the story. (K. Kondratzky)

61. FINK, Gonthier-Louis, 'Goethe und Voltaire,' *Goethe Jahrbuch* 101 (1984) 74-111
Goethe's relationship to Voltaire is not simply one of positive influences, for Goethe often viewed Voltaire critically. In his early Storm and Stress period Goethe was not so interested in Voltaire's philosophy or tragedies but rather in the Frenchman's lighter rococo verse. Because Voltaire was the premier religious critic of his age, his religious views were necessarily considered by Goethe during the Straßburg period. In his early Weimar period Goethe translated Voltaire's tragedies *Mahomet* and *Tancredé* into German at the encouragement of Karl August; the differences between the translations and the originals highlight Goethe's poetic and philosophic divergencies from Voltaire. After 1800 Goethe did not engage in work on any specific materials of Voltaire, but he did continue to consider Voltaire within the general context of French Classicism. Goethe's reception of Voltaire was always somewhat ambivalent; Voltaire's impact on Goethe's work and thought should not, therefore, be rated too highly. (R.W. Atkinson)

62. FINLAYSON, John, 'Pearl, Petrarch's *Trionfo della Morte*, and Boccaccio's *Olympia*,' *English Studies in Canada* 9, 1 (March 1983) 1-13

The author challenges the general critical assumption that similarities among *Pearl*, Boccaccio's *Olympia*, and Petrarch's *Trionfo della Morte* can be explained by their common debt to medieval literary convention. The close similarities in theme and situation among the three works suggest, rather, that the Middle English poet was familiar with these two Italian dream-elegies, and borrowed specific features from them in composing his own work. (K. Jones)

63. FINNEY, Gail, 'Garden Paradigms in Nineteenth-Century Fiction,' *Comparative Literature* 36, 1 (Winter 1984) 20-33

A typological model based on the garden image can be constructed for the French, German and English nineteenth-century novel. Each national ideal of the garden is related to sociocultural differences. Novels such as *Le Rouge et le noir*, *Der Nachsommer* and *Great Expectations* are compared. Three types of garden images are identified: 1) in French fiction, the garden as an erotic retreat for amorous activity forbidden by the social sphere outside; 2) in German literature, the garden as an ethical construct or a model for the cultivation of classical values; and 3) in English fiction, the Wordsworthian image of the Garden of Eden which evokes themes of childhood innocence and the 'fall.' The use of gardens in English literature strikes a balance between the two extremes of the French and German traditions of garden imagery. (K. Kondratzky)

64. FLAXMAN, Seymour L., 'The Hermann Hesse – Frederik van Eeden Correspondence,' *The Germanic Review* 59, iv (Fall 1984) 130-6

Frederik van Eeden (1860-1932) was a well known Dutch author, physician, and social reformer when he and Hesse met in Lugano in 1922. Van Eeden and Hesse had a mutual friend in Romain Roland. The meeting in Lugano initiated a correspondence between Hesse and van Eeden that lasted for seven months. Van Eeden sent to Hesse copies of some German poetry he had writ-

ten (and later published). Hesse sent van Eeden a copy of *Siddhartha*, which the Dutch author found much preferable to *Demian*. No information is available as to why the correspondence between Hesse and van Eeden broke off abruptly in early 1923. (R.W. Atkinson)

65. FOJTÍKOVÁ, Eva, 'Kategorie kladného hrdiny v tradicích ruské literatury a v teorii socialistického realismu' [The category of the positive hero in the tradition of the Russian literature and in the theory of socialist realism], *Česká literatura* 32, v (1984) 385-92

A historical outline of socialist realism is presented first. The theoretical considerations of this movement have extended far beyond the limits of Russian literature alone to include, already during the period between the wars, Czech and Slovak literatures among others. Russian literature remains, however, the pioneer of socialist realism, for its contribution is based on centuries of development. One category – the positive hero – differs greatly from previous images and became a significant tool in the education of man. (P.Z. Schubert)

66. FOSTER, David William, 'Latin American Documentary Narrative,' *PMLA* 99, i (January 1984) 41-55

Latin American fiction has historically been characterized by its testimony on sociopolitical issues, and the contemporary novel offers important examples of the documentary narrative. Indeed, Latin American authors appear to have made richer – and earlier – use of documentary narrative than have more commonly cited American writers. Through an examination of five representative narratives, by Rodolfo Walsh (Argentina), Elena Poniatowska (Mexico), Gabriel García Márquez (Colombia), Hernán Valdés (Chile), and Miguel Barnet (Cuba), this study examines such major features of Latin American documentary narrative as complementary and contrapuntal juxtaposition, irony, authorial editing and commentary, foreshadowing and echoing of events, and disjunctive interplay between various levels of the text. (Author's summary reprinted with permission)

67. FROST, William, 'Dryden's Virgil,' *Comparative Literature* 36, iii (Summer 1984) 193-208

Dryden's translation of Virgil in 1684 is the most read English translation ever made of his work. Many of the full-page illustrations, prefaces, notes, and especially the text of the translation have been coordinated to place Dryden's contemporaries in appropriate Roman contexts. Dryden's Virgil reflects Dryden's adjustment of poetry and translation to a changing national scene; it establishes a new relationship between an author and a large reading public. Although subject to numerous attacks for crudity, vulgarity and over-gentility, Dryden's Virgil is successful because Dryden makes his subject matter come alive; his work thus merits the title of poetry. (K. Kondratzky)

68. FURST, Lilian R., 'Mythology into Psychology: "Deus ex Machina" into God within,' *Comparative Literature Studies* 21, i (Spring 1984) 1-15

In *Iphigenie auf Tauris*, Goethe is seen to have transferred character motivation from the mythological to the psychological, thereby radically altering the classical material, and rendering it compatible with Weimar Humanism. Gone is Euripides' 'deus ex Machina,' with its implications for the failure of human en-

deavors, replaced by self-reliance on inner truth and the God within. Through conscious ethical choices, an autonomous self-determination is effected, which is completely alien to classical Greek culture, and which raises problems of authenticity of motivation. The 'superhumans' plausibility is called into question by critics of psychological realism. Racine's *Iphigénie* is compared and contrasted as another 'internalized' drama in which myth is modernized. (M. Charles)

69. GABRIELI, Francesco, 'La poesie in Siria nell'età omayyade,' *Il Veltrio* 28, iii-iv (maggio-agosto 1984) 307-14

Attention is paid to the importance of the Omayyad caliphate in the history of Moslem Syria, which is shown to have been receptive rather than creative in the field of poetry, still at that time the principal form used by the Arabs. The great Arab versifiers at the beginning of our VIII century, Akhtal, Giarir, Farazdaq, were not Syrian by birth, but pursued their trade at Damascus, at the Caliphs' court, as court poets, panegyrists, satirists. Even love poetry, both bedouin and urban, flourished in the Arab peninsula before it took hold in Syria. But it was Syria that provided the greatest contribution in the person of one of the Caliphs, Walid II, a libertine and pleasure-loving genius, who both before and during his brief reign (743-44) sang in spontaneous verses of the joy of living, wine and love, anticipating the autonomous developments of love poetry and bacchic verse in the Abbasid period that was to follow. (Author's summary reprinted with permission)

70. GANDELMAN, Claude, 'The Poem as Map: John Donne and the "anthropomorphic landscape" tradition,' *Arcadia* 19, iii (1984) 244-51

Some of Donne's love poems were inspired by a specific pictorial genre of his age, the anthropomorphic landscape and the anthropomorphic map. However, the presence of the anthropomorphic maps in Donne's poems does not suggest an allegorical significance. In this sense, Donne's love poems prefigure modern love poetry, especially the poetry of Surrealism. Donne represents the first stage in a cartographic-literary metamorphosis through which (in the twentieth century) the text itself becomes a map. (N. Rahimieh)

71. GASPALOV, B., 'Funkcii reminiscencij iz Dante v poézii Puskina' (the function of the Dante analogies in Pushkin's poetry) *Russian Literature* 14, iv (1983) 317-50

The most important image of the Romantic poet was the outcast and the wanderer, and his concept of himself vacillated between the roles of Satan and of the Messiah. Intermingling this Romantic model with facts of his own life – the exile, the death of his friend – Puškin turned to Dante's *Divine Comedy* in several ways: 1) by references to Dante's name; 2) by long quotations; 3) paraphrasing aphorisms by Dante; 4) parallel images and situations; 5) poetic forms traceable to the *Divine Comedy*. The different analogies, which are often used parodically, never occur all at once. (P. Dalgaard)

72. GIANAKARIS, C.J. 'Stoppard's Adaptations of Shakespeare: Dogg's *Hamlet*, Cahoot's *Macbeth*,' *Comparative Drama* 18, iii (Fall 1984) 222-40

Stoppard's skill at adapting literary works for English-speaking stage and screen is attested in many instances. The two plays in question offer examples of very

different kinds of adaptation. *Dogg's Hamlet* is a playful playlet which has 15 minutes of amusing (or not) schoolboy language play as a preface to a 38-line *Hamlet*. *Cahoot's Macbeth*, for which *Dogg's Hamlet* is a prerequisite, is a more serious study of Pavel Kohout's clandestine living-room production of a scaled-down *Macbeth*, which has particular relevance to the repressive regime of Czechoslovakia. (V.E. Bosley)

73. GIER, Albert, 'La Fiancée de Corinthe von Ephraim Mikhaël und Bernard Lazare (1888): ein Aspekt der Rezeption der *Noces Corinthiennes* von Anatole France,' *Romanistische Zeitschrift für Literaturgeschichte* 8 (1984) 95-105

Both plays are anti-Christian adaptations of Goethe's 'Die Braut von Korinth.' France's attacks on religion are somewhat ambiguous because they are delivered by biased characters and because it is possible to sympathize with the Christian spokeswoman Kallista. Mikhaël and Lazare do not so much follow Goethe as oppose France; their attacks on Christianity must be read as statements of authorial opinion. They restore Goethe's conclusion, the triumph of paganism in the lovers' return to the old gods, which France had changed into a journey to unidentified gods. (L. Hill)

74. GILBERT, Sandra M., 'From *Patria* to *Matria*: Elizabeth Barrett Browning's *Risorgimento*,' *PMLA* 99, ii (March 1984) 194-211

Though some Victorian readers believed that Elizabeth Barrett Browning's partisanship for 'the cause of Italy' led to a failure of inspiration, I argue that for a complex of reasons Italy became the embodiment of this woman poet's aesthetic and utopian desires: through her commitment to Italy's revolutionary struggle for political identity, Barrett Browning reenacted her own struggle for identity, a *risorgimento* that was, like Italy's, both an insurrection and a resurrection. Moreover, by using metaphors of the healing of a wounded woman/land to articulate both the reality and the fantasy of her own revitalization, Barrett Browning located herself in a re-creative female poetic tradition that descends from Christine de Pizan to H.D. Infusing supposedly asexual poetics with the dreams of a distinctively sexual politics, these women imagined nothing less than the transformation of *patria* into *matria* and thus the *risorgimento* of the lost land that Christina Rossetti called the 'mother country.' (Author's summary reprinted with permission)

75. GIUDICI, Enzo, 'Beaumarchais dans la littérature de création,' *Revue d'histoire littéraire de la France* 5 (septembre-octobre 1984) 750-73

On sait bien que Beaumarchais a fait l'objet de toute une littérature critique. Mais en dehors d'elle, il y a, depuis (1774) *Clavijo* de Goethe, toute une littérature de création qui s'est inspirée aussi bien des ouvrages que de la vie de Beaumarchais. Aucune étude spéciale n'a porté, jusqu'à présent, sur cette littérature. Mais elle se compose, surtout, de plusieurs pièces de théâtre, la plupart françaises et italiennes et dont quelques-unes tout à fait indignes de l'oubli qui les a recouvertes. On peut dire que ces œuvres vont du *Barbier de village* (1775) à *Figaro-ci, Beaumarchais-là* de Jacques Deval (1948) et à *Beaumarchais* de Sacha Guitry (1950). Mais entre ces dates plusieurs dizaines de pièces inspirées de Beaumarchais doivent être mises à contribution. Dans cet article, une liste à peu près complète de ces œuvres, a été établie, mais une étude exhaustive demanderait à elle seule un gros volume. C'est une mise au point de la ques-

tion et une indication des nombreux ouvrages et des nombreux aspects qui restent à explorer qui nous est ici donnée. On vient de découvrir, de la sorte, un côté très important de la fortune de Beaumarchais qui dévoile parfois des échos inattendus et qui, de toute façon, nous renseigne d'une manière étonnante sur le retentissement qu'ont eu, en France et hors de France, Figaro et les autres personnages du théâtre beaumarchaisien. (*Author's summary reprinted with permission*)

76. GODWIN-JONES, Robert, 'Where the Devil Leads: Peasant Superstitions in George Sand's *Petite Fadette* and Droste-Hülshoff's *Judenbuche*,' *Neohelicon* 10, 1 (1983) 221-38

Although the two female authors held divergent views on social change, both Sand and Droste assigned a central place to peasant superstitions and supernatural phenomena in their works; these phenomena even determine the narrative strategy and character portrayal in *La Petite Fadette* and *Die Judenbuche*. While Droste undermines the individual's faith in reason and depicts nature as hostile to man, Sand relativizes the supernatural occurrences by limiting the narrative voice to that of an uncritical peasant and depicting nature as a life-giving *locus amoenus*. (M.V. Dimić)

77. GÓMEZ-MORIANA, Antonio, 'Autobiographie et discours rituel: La confession autobiographique au tribunal de l'Inquisition,' *Poétique* 56 (novembre 1983) 444-60

L'autobiographie de Lazarillo de Tormes, publiée en 1554, est en vérité une fiction autobiographique, ce qui est signalé manifestement par les contradictions entre l'auteur cultivé et le personnage illettré. Le livre anonyme met en évidence certaines pratiques discursives rituelles de l'époque comme le soliloque adressé à Dieu, la confession destinée au confesseur et la confession faite au tribunal de l'Inquisition, pour les démasquer à travers un *calque discursif agrammatical* ou une *lecture subversive* des pratiques de confessions imposées par les structures du pouvoir. (A. Chanady)

78. GOOD, Graham, 'Early Productions of Oscar Wilde's *Salome*,' *Nineteenth-Century Theatre Research* 12, 1 (1984) 77-92

Oscar Wilde's *Salome*, written in French, focuses upon a prominent theme of European Decadence, but incorporates the major innovation of depicting Salome's lust for John the Baptist. The play, performed only once during Wilde's lifetime, became posthumously successful, chiefly outside Britain. Censored in England, it was first performed in France in 1896. During the decade following Wilde's death, Richard Strauss's incorporation of the text in the libretto of his opera of the same name contributed to the work's great vogue in Germany and Austria. Only gradually did the drama gain the same measure of acceptance in England as on the Continent. (A.M. Wittmann)

79. GREENE, Tatiana, 'Avatars multilingues d'un poème de Verlaine,' *Symposium* 38, ii (Summer 1984) 113-26

La juxtaposition de sept traductions de 'Chanson d'automne' (*Poèmes saturniens*, 1866) et d'un poème de Manuel Machado, 'Otoño'; qui s'en inspire, sert de prétexte à des observations sur la traduction de poésie. Bien que les textes allemands, anglais et russes s'écartent du lexique français plus que ne le font

les traductions en italien ou en portugais, le texte russe, qui se concentre sur les sons et le rythme, est plus *ressemblant*, plus fidèle. Le poète-traducteur Alexandre Bisk, qui s'était donné pour but d'offrir la reproduction phonétique la plus exacte de l'original, en conservant les rimes françaises, a su trouver un schème rythmique et des échos sonores qui, malgré certains changements sémantiques et affectifs, ont une signification parente de la signification du texte de départ. (R.S. Thornberry)

80. GRIMM, Jürgen, 'Theorie und Praxis der literarhistorischen Periodisierung,' *Romanistische Zeitschrift für Literaturgeschichte* 8 (1984) 124-40

The designations and the extent in time of literary periods have been debated for decades. Determining literary periods is controversial because there are always explicit or implicit assumptions about history. The history of French literature is correlated with historical generations by Thibaudet; isolated from history by Brunetière, Lanson, and Tuffrau; treated as both autonomous and interrelated with universal history by Jasinski; approached from a more or less Marxist perspective by Abraham and his over one hundred collaborators; and related to the history of mentalities by Pichois and his twenty collaborators. (L. Hill)

81. GRIVELET, Michel, 'Jacques Copeau, traducteur de Shakespeare,' *Revue d'Histoire du Théâtre* 35, 1 (1983) 71-81

Copeau's production of Shakespeare's *Twelfth Night* at the Vieux Colombier in 1914 utilized his own translation. From 1930 to 1952 he undertook, in collaboration with Suzanne Bing, a translation of Shakespeare's tragedies and comedies. The translations destined for book publication, like the earlier stage version, all reveal an awareness of the demands of stage dialogue. Aware of the inevitable imperfections of Shakespeare translation, Copeau yet endeavoured to lose as little of the verbal and scenic magic of the original as possible. (A.M. Wittmann)

82. GROJNOWSKI, Daniel, 'Poétique du vers libre: "Derniers Vers" de Jules Laforgue (1886),' *Revue d'histoire littéraire de la France* 3 (mai-juin 1984) 390-413

Les douze pièces des *Derniers Vers* composent une œuvre inachevée où Laforgue a rompu avec la prosodie traditionnelle. Des formes nouvelles avaient déjà été introduites auprès du public français par différents poèmes en prose et par des traductions de poètes de langue anglaise. Il leur manquait cependant des fondements théoriques. Ceux-ci, Laforgue les a trouvés tant chez Walt Whitman qui représente à ses yeux le retour désiré à l'état sauvage, que chez Charles Henry qui s'efforce d'instaurer une esthétique scientifique libérant l'écrivain du 'rythme artificiel de la langue poétique.' L'étude des *Derniers Vers*, montre que l'affranchissement convertit le système syllabique en un système rythmique qui reste soumis à l'ancienne prosodie: libre de n'être plus compté en syllabes, le vers ne l'est pas de n'être pas ressenti comme *mesure*. Toutefois, alors que les expériences patronnées par *La Vogue* en 1886, exploient un répertoire des plus conventionnels, Laforgue cherche à rendre compte de l'en allé, de l'im-médiat des sentiments. Sa prosodie préfigure ce qu'on appellera le 'monologue intérieur': elle est pour lui instrument d'exploration et d'expression de la vie intérieure perçue comme lieu de l'irrationnel. (Author's summary reprinted with permission)

83. GUGELBERGER, Georg M., 'Blake, Neruda, Ngugi wa Thiong'o: Issues in Third World Literature,' *Comparative Literature Studies* 21, iv (Winter 1984) 463-82. The influence of Blake on the two writers is analysed, with regard to the struggle against oppression. The myth of universalism in world literature is replaced by a concept of international solidarity, which requires a look at Third World Literature from a political (rather than geographical) point of view. Literature is thus seen to seek fundamental change, hence the link with Blake's progressive and politicized view of art, especially as exemplified in *The Visions of the Daughters of Albion*. Neruda's translation of Blake's work is linked to the Chilean's appreciation of Blake as a revolutionary poet unable to tolerate social injustice; and further, to his own appraisal of the Third World struggle typified in Chile and Latin America. The Kenyan author's *Petals of Blood* is compared with Blake's poems on the same thematic basis of exploitation, oppression of women, colonialism, and class struggle. Ultimately, the voice of solidarity, overcoming isolation, is seen to be learned from Blake, leading to a literature which *explains* and not merely expresses. (M. Charles)

84. GUIDORIZZI, Ernesto, 'Il giovane Pirandello, la Germania e l'ispirazione elegiaca,' *Lettere italiane* 36, iii (1984) 373-88. Pirandello's record of his German sojourn, the *Taccuino di Bonn*, confirms the influence of Goethe's second *Römische Elegien* (all of which Pirandello subsequently translated) on the fourth of the *Elegie renane*. The notebook also reveals Pirandello's interest in *Faust*, the influence of which extended to the composition of *Enrico IV*. (R.A. Cavell)

85. HARDER, Herman, 'Französische Italien-Reisende des XVIII. Jahrhunderts,' *Arcadia* 19, i (1984) 1-19. French Travelers in eighteenth-century Italy and the literature which they produced concerning their journeys were not highly regarded by writers such as Rousseau, Winkelman, Madame de Staël and Goethe. The change in attitude towards Italy demonstrated by the French writers on Italy between 1750 and 1780 is remarkable. The negative statements concerning Italy by writers such as Misson, Montesquieu, and de Brosses may be attributed in part to their social group, i.e. nobility having official offices in provincial capitals. Naples was treated especially harshly by this class of travelers in their journals because of a revolt against the nobility in 1647. Later writers from the bourgeoisie had a more positive view of Italy and the Italians. (S. Beeler)

86. HAVERKAMP, Anselm, 'Laura's Metamorphoses: Eich's "Lauren,"' *Comparative Literature* 36, iv (Fall 1984) 312-27. Günter Eich's *Moles* or 'prose poems' are examples of prose from which Eich no longer makes poems. An intertextual study of Eich's mole 'Lauren' is made with specific references to Petrarch's and Schiller's Laura figures. Eich is interested in how the relation between the quotation and what it quotes is thematized in its mediation through secondary literature. Eich's moles do not reflect mere intertextuality. In his works, the commentary and criticism or the metatextual tradition mediates the given text or hypertextuality. (K. Kondratzky)

87. HEINEMANN, Fredrik J., 'The Hero on the Beach in *Fósthroed ra saqa*,' *Neophilologus* 68, iv (October 1984) 557-61.

In 1960, David K. Crowne argued that the 'Hero on the Beach' theme comprises a part of an oral-formulaic poet's stock of stereotyped narrative blocks in Anglo-Saxon poetry. Alain Renou and Donald K. Fry found similar occurrences of the theme. There is another example to be seen in the Old Icelandic *Fóstbroed ra saqa*, where it is completed by a fight-type scene and contains many topoi common to the Old English approach-to-battle-type scene. This discovery reinforces the assumption that much early Germanic literature stems from oral narrative of a highly stereotyped character. (J. Brumlik)

88. HEIPLE, Daniel L., 'Lope de Vega and the Early Conception of Metaphysical Poetry,' *Comparative Literature* 36, ii (Spring 1984) 97-109

The term 'metaphysical' refers primarily to English lyric poetry of the early seventeenth century and to European poets of the same period. Lope de Vega's idea on the metaphysical shed light on the term's meaning for the English. For Lope and English critics like Dryden and Johnson, the term suggests an extravagance of expression and a deviation from nature. Samuel Johnson found metaphysical learning obscure and objected to the conceit, a rhetorical device in metaphysical poetry which he viewed as a falsification of nature. Early critics thus appear to use the expression 'metaphysical' to describe qualities in the seventeenth-century poets associated with contemporary developments in science and philosophy. (K. Kondratzky)

89. HERBERT, Christopher, 'Comedy: The World of Pleasure,' *Genre* 17, iv (Winter 1984) 401-16

Modern theorists are almost unanimous in their determination to see comedy as a serious, stern corrector of social deviancy. Their denial of the significance of laughter, however, distorts the image of comedy, which is based on the pleasure principle, manifested by the prevalence of laughter, the ritualized happy ending, game-like patterns and the theme of erotic relations. This does not mean that comedy is frivolous or naively optimistic – on the contrary, it has a precarious double alliance with pleasure and social order that it portrays as indispensable. (A. Chanady)

90. HERVIER, Julien et al., 'Gaston Bachelard,' *Revue de littérature comparée* 58, ii (avril-juin 1984) 133-266

1/Julien HERVIER, dans l'«Avant-propos» (133-6), se réjouit que ce numéro d'homage coïncide avec l'anniversaire de la naissance de G. Bachelard, 'ce grand vivant.' Les études ici réunies attestent de l'universalité de l'imaginaire bachelardien et mettent en évidence un comparatisme de l'unité autrement vivace que celui de la différence. 2/Georges POULET, 'Bachelard et l'indétermination' (137-43): placées sous le rubrique 'situations,' ces réflexions de G. Poulet rappellent le dualisme inhérent à la démarche bachelardienne, celui d'une pensée qui mène de front, dans l'appréhension de la réalité, un souci objectiviste de l'exactitude et de la certitude et une conscience mystique de l'aspect indéterminé des profondeurs de l'esprit humain. 3/Michel MANSUY, dans 'Pour une étude comparée de la rêverie' (145-64), refuse à Bachelard le titre de comparatiste orthodoxe, même si ce théoricien des lois de la rêverie écrite a rassemblé dans ses ouvrages sur l'imaginaire 'tous les matériaux d'un comparatisme onirique' (147). Sa méthode, cependant, ouvre aux comparatistes des perspectives stimulantes. 4/Mary MCALLESTER, 'Bachelard twenty years

on: an assessment' (165-76): Bachelard n'est pas dépassé; son humanisme, indéniabie, est un humanisme subversif et l'homme tel qu'il le conçoit et l'envisage dans le domaine de la science, de la conscience et de la poésie, est caractérisé par sa différence. 5/Paul GINESTIER ouvre la rubrique 'Aires' avec 'Bachelard et ses lectures anglaises' (177-84) et note que Bachelard préconise l'étonnement et l'admiration comme principes premiers de l'approche d'un texte. Ce 'rêveur de mots' prend parfois des libertés avec ses sources étrangères qui pourraient peut-être rebuter les puristes de la traduction. Néanmoins, le succès de ses idées en Grande-Bretagne va grandissant. 6/John G. CLARK, 'Gaston Bachelard devant la poésie anglaise' (185-96): Bachelard est redevable à Shelley et à Blake de certaines composantes essentielles de ses rêveries. S'il a parfois commis des contresens sur le texte des poètes commentés, sa vision l'emporte en fécondité, ses jugements en authenticité sur bon nombre de critiques chevronnés. La fascination exercée sur sa sensibilité par la littérature anglaise trouve son épanouissement dans *L'Air et les songes* où sa phénoménologie de l'imaginaire acquiert son dynamisme. 7/Marcel VOISIN, 'Bachelard et les lettres françaises de Belgique' (197-204): la culture immense et très éclectique de Bachelard est évidente dans ses contacts avec les écrivains belges de langue française. Les références de celui qui se nommait 'le philosophe du langage poétique' ne se limitent pas aux grands poètes belges (Maeterlinck, Verhaeren, Rodenbach), mais elles s'étendent aussi à certains penseurs et essayistes; au total, une bonne vingtaine d'auteurs sont cités par lui. 8/Hélène TUZET, 'Rencontre de Bachelard avec Gabriele d'Annunzio' (215-33): Bachelard qui, pourtant, connaissait bien mal l'italien, a eu l'intuition de la pureté et de la fraîcheur de l'inspiration de d'Annunzio, par delà une préciosité de surface; il a capté son sens panique de la nature, la place occupée chez lui par l'esprit de métamorphose; il a senti et exprimé la vérité, l'appartenance élémentale et la portée cosmique de ses images. 9/Dans la troisième grande rubrique de ce volume, intitulée 'contacts', Roland KÜHN situe 'le psychiatre devant l'œuvre de Gaston Bachelard' (235-42); il salue la contribution de Bachelard sur la rêverie poétique aux recherches en psychiatrie, en particulier dans la mise au point du test psychologique inventé par le suisse Hermann Rorschach. Bachelard a sondé 'la psychologie de l'imagination de la matière' et l'a mise à la disposition des psychologues et des psychiatres. Toutefois, le manque de traductions en allemand a entravé cette rencontre, ainsi que les orientations nouvelles vers les aspects scientifiques et biologiques plutôt que phénoménologiques des sciences humaines. 10/Jean-Claude MARGOLIN, 'Bachelard à l'écoute de la Renaissance' (243-63): Dans la profusion de livres entassés sur les rayons du bureau de Bachelard, les grandes figures de proue de la Renaissance occupent une place de choix: la lecture de Léonard de Vinci, Paracelse, Cardan, Palissy et Bacon a nourri la méditation qui a conduit à l'écriture de *La Psychanalyse du feu*, affirmé et nuancé l'attitude philosophique et épistémologique du penseur en dosant la part du savoir rationnel et des croyances occultes, stimulé sa célébration de la science, de l'école et de la société. (N. Mallet)

91. HESS, Rainer, 'Historische Gattungssystematik (Am Beispiel des französischen Dramas)', *Romanistische Zeitschrift für Literaturgeschichte* 8 (1984) 204-22. Genres exist as paradigms within specific epochs. Genres can be defined in terms of constitutive and distinctive characteristics; overlapping and transitional forms occur. In France medieval theatre is total theatre, an open system

allowing great variety in form and content. Classicism is a reduction of the genre according to the ideals of the aristocracy and the rich middle class; mixing of genres and social classes is forbidden, and the three unities are imposed. After various transitional forms in the eighteenth and nineteenth centuries, a new paradigm emerges: the modern system, the kernel of which is the theatre of the absurd. It shares some constitutive characteristics with medieval drama, since neither system is classical. This similarity is superficial because of the contrast between medieval faith and the modern experience of meaninglessness. (L. Hill)

92. HOUDARD, Sophie et Hélène Merlin, 'Quand la force est sujette à dispute,' *Poétique* 53 (février 1983) 48-59

Quoique la fable 'L'homme et la couleuvre' de La Fontaine prend la forme d'un procès, la procédure juridique est soumise à plusieurs entorses et dysfonctionnements. Il n'y a pas de conflit au début, le verdict est énoncé avant toute argumentation, et aucune compétence juridique n'accompagne la mise à mort de la couleuvre par l'homme. C'est la force brute qui se substitue à la procédure légale, et la couleuvre meurt en héros tragique même si 'L'opinion publique' réussit à convaincre l'homme de son injustice. (A. Chanady)

93. HOYT, Giles R., 'Die Assimilierung höfischer Sprache im Roman des 17. Jahrhunderts in Deutschland und Frankreich: ein Beitrag zur Entwicklung der frühneuzeitlichen Erzählprosa' *Canadian Review of Comparative Literature* 11, 1 (March 1984) 25-38

Courtly language in the seventeenth century French and German novel begins to lose its representative quality and becomes ironical or undergoes a process of 'Ironisierung.' This process is the result of a change in the value system within the novels. When there is no ethical base for the society presented in the novel, there can be no harmony between the narrator, the language and the ethical system of values. The narrator contemplates the world from a distance because he cannot participate in a world without values. Consequently the language (e.g. terms such as 'gloire' and 'edel') is rendered ironical. This 'Ironisierung' in the French and German novel takes place because the linguistic and ethical elements are no longer 'repräsentativ' but relative. Sorel's *Histoire Comique* and La Fayette's *La Princesse de Clèves* reflect this peculiar change in courtly language and in the morality of the French tradition. German authors such as Beer, Stockfleth and Bohse extend the process of linguistic and ethical 'Relativierung' by intertwining bourgeois and courtly values. (K. Kondratzky)

94. HUBY-MARLY, Marie-Noël, 'Willehalm de Wolfram d'Eschenbach et la Chanson des Aliscans,' *Études Germaniques* 39 (1984) 388-411

In his unfinished *Willehalm*, Wolfram adopts the characters and events of the *Chanson des Aliscans* but changes the atmosphere and style. The major characters of the original fight the despised Saracens without practicing Christian or feudal virtues, and the poem accepts their extreme reactions as manifestations of their greatness. Wolfram adds numerous comments which measure the characters' behaviour against courtly standards. He gives women a more prominent role, tones down violent incidents, attributes self-restraint, mercy, and repentance to the heroes, and describes the Saracens as paragons of chival-

ry. Although external circumstances may have prevented Wolfram from completing his poem, his chivalrous ideals were incompatible with his source. (L. Hill)

95. JANSEN, Peter K., '“Monk Lewis” und Heinrich von Kleist,' *Kleist Jahrbuch* 5 (1984) 25-54

Matthew Gregory Lewis's *The Monk* was published in 1796 and was already available in German translation the following year. The scandalous and successful novel clearly influenced such first-rank German authors as Grillparzer (*Die Ahnfrau*) and E.T.A. Hoffman (*Die Elexiere des Teufels*). Although there is no trace of the novel in Kleist's letters, the extant letters from the time Kleist probably read the novel were mostly written to his sister and his fiancée, and *The Monk* was generally considered to be so offensive that it would probably not have been mentioned in letters to young ladies. There is some evidence of the novel's influence on Kleist's early drama *Die Familie Schroffenstein* (which, in a remarkable instance of counterinfluence, was used in turn by Lewis as the basis for his *Mistrust, Or Blanche and Albright: A Feudal Romance*). In themes, content and structure there are clear parallels between *The Monk* and Kleist's novel as 'Das Erdbeben in Chili' and (to a lesser extent) 'Der Findling.' These similarities would have been clear to a readership familiar with Lewis's novel, and leave little doubt in their aggregate that Kleist had read and was influenced by *The Monk* at the time he was beginning to work on the two novellas. (R.W. Atkinson)

96. JEFFERSON, Ann, 'De l'Amour et le roman polyphonique,' *Poétique* 54 (avril 1983) 149-62

L'authenticité de l'amour et de la littérature est menacée par l'existence du déjà-dit et du déjà-écrit, même si l'authenticité est un idéal conventionnel puisqu'on ne peut pas opérer à l'extérieur des systèmes discursifs. Si l'on peut rapprocher l'amour de vanité (une des catégories de l'amour selon Stendhal dans *De l'Amour*) avec la littérature hypocrite qui prend les livres comme point de départ, on peut aussi rapprocher le discours de l'amour-passion, de par son antagonisme envers d'autres discours, avec la perspective plurielle du roman polyphonique. Il en découle qu'un roman qui traite de l'amour-passion est plus apte à éviter l'écueil du monologisme. (A. Chanady)

97. JOHNSON, Otto W., 'Mirabeau and Schiller on Education to Freedom,' *Monatshefte* 76, i (Spring 1984) 58-72

Mirabeau's *Travail sur l'éducation publique* (1791) provided the socio-political basis for Schiller's conception, developed most fully in his *Über die ästhetische Erziehung des Menschen in einer Reihe von Briefen* (1795), of freedom through aesthetic education. Because modern scholarship has tended to stress primarily the idealistic side of Schiller's theory, the all important socio-political aspects of the theory, and consequently Mirabeau's influence, have been frequently overlooked or underestimated. The most important concept Schiller borrowed from Mirabeau was the link between education and pleasure; this Schiller used, in conjunction with an application of Kant's ethical ideals, to produce his practical educational theory. Schiller was, however, a realist and recognized that in Germany, unlike in France, progressive educational reforms could evolve only gradually. (R.W. Atkinson)

98. JØRGENSEN, Sven-Aage, 'Mythos und Utopie: über die Vereinbarkeit des Unvereinbaren,' *Orbis Litterarum* 39, iv (1984) 291-307

Are mythical and utopian works comparable? Mythical writings explain how the world came to be; utopian writings ask indirectly whether the world needs to be the way it is. While utopian writing clearly constitutes a literary genre, this is more problematic in the case of the myth. Most utopian writing is primarily expository. The power of the myth, on the other hand, lies in its potential for reinterpretation over time. By stressing the social purposes of myth development, Karl Mannheim has succeeded in providing insight into how mythical and utopian creations overlap. This is especially evident in the many myths that deal with paradise. (R.W. Atkinson)

99. KAWANO, Akira, 'Haiku and American Poetry: The Influence of Haiku upon American Poetry,' *Neohelicon* 10, i (1983) 115-22

The haiku, a short Japanese form from about the middle of the seventeenth century, which consists of seventeen syllables arranged in three line of five, seven, and five syllables, has been frequently translated in English, adapted and imitated by American poets such as Amy Lowell, Ezra Pound, Louis Untermeyer, William Carlos Williams, Robert Frost, Wallace Stevens, and others. (M.V. Dimić)

100. KELLMAN, Steven G., 'Philip Roth's Ghost Writer,' *Comparative Literature Studies* 21, ii (Summer 1984) 175-85

Philip Roth has been perceived by others and by himself as a disciple of Franz Kafka, yet he has sought his own independence, in addition to this burden of a link with the past. Roth's sensitization to Kafka is examined, as well as the conspicuous differences in style and tone between the two writers. Roth's preoccupation with his model has taken the form of farcically 'out-Kafkaing Kafka' in his works, and initiating a program of 'de-Kafkaification.' This latter problem is directly addressed in *The Ghost Writer*, which suggests a provisional victory in the struggle against an authoritative and dominating predecessor. The sequel, *Zuckerman Unbound*, asserts this victory: the ghost of the mentor is exorcised. (M. Charles)

101. KENNEDY, William J., 'Comic Audiences and Rhetorical Strategies in Machiavelli, Shakespeare, and Molière,' *Comparative Literature Studies* 21, iv (Winter 1984) 363-82

The roles of the audience in *La Mandragola*, *Twelfth Night*, and *L'Avare* are examined as diverse and exemplary, with regard to the process of rhetorical sharing of meaning and expression, argument and invention, debate and judgment. Machiavelli's audience was an 'invited' one, whose values were mainly commonly shared, and who, because of the play's rhetoric, were linked cohesively to the action. Shakespeare's 'democratic' audience had a broader cultural base, and reacted to the action according to Shakespeare's comic rhetoric of disguise. A homogeneous, uniform audience perspective was achieved through the representation and rhetoric. Molière's audience of propertied classes, was heterogeneous in values and judgment, according to hierarchical class structure. Molière converted the division and alienation into a principal rhetorical strategy, exploiting the dramatic potential in the closeness between the audience and the actors, and dividing the audience against itself. The single response of the

audiences of Machiavelli and Shakespeare is contrasted with a disjunction between representational and rhetorical responses in Molière's audience. (M. Charles)

102. KERN, Edith, 'The Importance of Not Being Earnest: Modern-Medieval,' *Symposium* 38, i (Spring 1984) 13-27

The tendency in many modern novels (*The Castle*, *Watt*, *The Tin Drum*, *Catch-22*, *Confederacy of Dunces*), plays (*Godot*) and films (*Zelig*) to turn the world farcically upside down suggests that there are affinities between the laughter of the Middle Ages and the Renaissance and the laughter of today. The use of laughter in oratory to provide relief from too much earnestness, the introduction of *exempla* (interpolated anecdotes serving as an example) into church services, the therapeutic powers of laughter recognized by the Montpellier School of Medicine where Rabelais studied and taught, and Baxtin's description of carnivalesque celebrations are all viewed as possible antecedents to the mingling of the sacred and the profane that characterizes the modern mind. However, it is probably the subversion of the *Deposuit potentes de sede: et exaltavit humiles* during carnivalesque festivities, when celebrants used irreverential and frequently immoral acts to degrade the sacred and elevate the profane, which is at the core of farcical laughter, be it medieval or modern. (R.S. Thornberry)

103. KEYS, R.J., 'Symbolism and the Novel,' *Forum for Modern Language Studies* 19, i (January 1983) 43-57

Symbolism does not just designate the work of a fairly small group of French poets active in the last decades of the nineteenth century, nor the writings of their more illustrious contemporaries: Mallarmé, Verlaine, Valéry. References to Goethe, Kant, Baxtin, Maeterlinck, Huysmans, Gide and Edmund Wilson are used to suggest a view of symbolism which involves forms of semantic mediation between implied author and implied reader greatly at variance with what had preceded in the age of Realism. A discussion of Jonathan Culler's distinction between two different kinds of verisimilitude, 'empirical recuperation' and 'symbolical recuperation,' shows that the literary history of our century is, to a large extent, that of the development of Symbolism and its conflict with Naturalism. (R.S. Thornberry)

104. KIPPERMAN, Mark, 'Fichtean Irony and Some Principles of Romantic Quest,' *Studies in Romanticism* 23, ii (Summer 1984) 223-36

The speculative philosophy of Fichte, which has suffered in English from poor translation, bore a considerable effect upon Romanticism. In attempting to explain and justify 'human finitude' by creating a system of the imagination, Fichte addresses a central problem of the romantic quest. The *Wissenschaftslehre* inquires whether the mind itself is ultimately responsible for its limitation in a real world. An effective mediatory point between two poles – that of regarding the real as a function of the ideal, and that of viewing the real as alien and 'other,' – is sought. The principles found in the structure of a literary quest romance may be derived from the synthesis posited in the *Wissenschaftslehre*. By means of *Wechselbestimmung* ('reciprocal determination' or 'indetermination') a link is created in a system where dynamic syntheses lead to further developments and syntheses. By extension, Fichte's analysis may lead to an

apprehension of the structural continuity linking the concepts of organicism, self-assertion, imagination, magic, quest, infinitude, irony, and alienation. As an exploration of romantic irony, Fichte's work seizes upon the simultaneously finite and infinite, negative and positive, destructive and creative implications of the ironic ethos. (A.M. Wittmann)

105. KLANCHER, Jon, 'Reading the Social Text: Power, Signs and Audience in Early Nineteenth-Century Prose,' *Studies in Romanticism* 23, ii (Summer 1984) 183-204

The early nineteenth century in Britain marked the burgeoning of a new audience of middle-class readers. The periodical came to serve as an instrument for defining, individuating, and expanding the nascent and heterogeneous readership. Through the fabrication and manipulation of signs, this audience searched for a new sense of self-awareness. (A.M. Wittmann)

106. KNAPP-TEPPERBERG, Eva-Maria, 'Literatur, Gesellschaft, Geschichtlichkeit im Spiegel eines literarischen Motivs: Diderot – Stendhal – Maupassant – Proust,' *Romanistische Zeitschrift für Literaturgeschichte* 8 (1984) 289-305

Plato and Freud illustrate conflicts within the mind as a struggle between horse and rider. French writers have used the image to represent contradictions between social classes. As Hegel noted, Diderot's Jacques has more control than his aristocratic master, though neither can control the horse of historical change. Stendhal's Lucien Leuwen and Maupassant's Hector de Gribelin suffer when they attempt to use horses as aristocratic status symbols. The protagonist of Proust's 'La fin de la jalousie' is accidentally killed by someone else's horse, symbolizing his repressed self-destructive urges. Eventually horses come to represent demonic elemental forces. (L. Hill)

107. KÖHLER, Klaus, 'The Establishment and the Absurd. Part I.,' *Zeitschrift für Anglistik und Amerikanistik* 32, ii (1984) 140-52

Like mainstream bourgeois twentieth-century drama, wherein a basically realistic approach is confronted by one assimilating bizarre and absurd elements, non-realistic drama highlights the failure of contemporary civilization, the decay or dissolution of interpersonal relationships, and depersonalization and crises of identity of individuals. A major criterion in absurdist drama is the tendency toward abstraction meant to cover overall aspects of social or private experience. Absurdist reality is mostly described by typification rather than analysis, and serving a dual purpose: it either embodies a means of identification for the author, an ideological concept founded on the idea of meaningless universe (e.g. Beckett) or a medium of unmasking, a vehicle of protest against established precepts and taboos whose alleged normalcy is stultified by non-rational distancing effects (e.g. early Ionesco and Pinter.) That is, absurdity is either an ontological phenomenon, ultimately unassailable, or it appears man-made and consequently capable of redress. (U.T.A. Neumann)

108. KÖHLER, Klaus, 'The Establishment and the Absurd. Part II.,' *Zeitschrift für Anglistik und Amerikanistik* 32, iv (1984) 315-29

The absurdist writer (e.g. Pinter, Bond, Beckett, Stoppard) thinks of himself as an outsider; his major concern is an acute social phenomenon, the alienation of man, the disruption of interpersonal relationships in the late capitalist

era; but revulsion and protest, articulated in differing degrees of intensity, confine themselves to mere negation, and any workable alternative is omitted or explicitly disclaimed. The proclivity to abstractionism traceable throughout non-realistic drama often runs the risk of befogging the actual fields of tension. Wherever rational interpretability of public and private processes is called in to question, plot design and character portrayal get separated from any clear-cut scheme of socio-psychological causation. True-to-life reflection of objective reality is displaced by its grotesque deformation. Fatalism frequently predominates. The resulting dichotomy between appeasement and provocation sometimes pervades the work of one and the same writer. The apologetic attitude is especially evident in the work of Beckett which generalizes an agnostic premise. Subjectivistic visions of supposedly insuperable decline dissolve palpable fact into recondite and morbid imagery. Beckett's deliberate repudiation of logic and knowability, his denunciation of man's creative potentialities, threaten to blunt the discernment of the spectator and to paralyse his willpower. Art is denied the function of promoting awareness. Similarly, the withering parody and caricature of Ionesco's drama has constantly been converging towards Beckett's in perceiving the world through a prism of existentialist constructs, a transition from social satire to ontologic mystique. By contrast, Pinter sets out to disentangle the causal connections between self-perpetuating, inaccessible categories of existential experience. At variance with the sacrosanct beliefs of his class, the direction of his criticism is clearly anti-bourgeois. He discredits the illusion of possible harmony with the status quo. What underlies his method of detached observation and delineation is a Brechtian prevention of empathy. (U.T.A. Neumann)

109. KOMAR, Kathleen L., 'The Death of Vergil: Broch's Reading of Vergil's *Aeneid*,' *Comparative Literature Studies* 21, iii (Fall 1984) 255-69

Broch's novel is studied as a productive reading of Vergil, and analysed intertextually on that basis, demonstrating that Broch's vision of Vergil's text relates more closely to the reflexive, self-questioning aspects of Vergil's works, than to their prophetic characteristics. The traditional, positive interpretation of Vergil's surrender of the *Aeneid*, as an act of love, is questioned and interpreted rather as a moment of honest recognition of the inadequacy of art — a recording of the ultimate failure of literature. Broch's situation is paralleled with that of Vergil, establishing affinities which link the two writers, largely through Broch's attitudes towards his own place in history, and his perception of Vergil, as seen through the *Aeneid*. Broch becomes his own version of Vergil through his literary work, which faces a world poised at a transition between an old dying order and a new age. (M. Charles)

110. KOVÁCS, Katherine S., 'The Bureaucratization of Knowledge and Sex in Flaubert and Vargas Llosa,' *Comparative Literature Studies* 21, i (Spring 1984) 30-51
The influence of Flaubert on Vargas Llosa is examined, and is linked to Karl Marx and Marcuse, and questions about individual alienation and isolation in the face of industrialization and loss of personal freedom. Parallels are explored to identify dominant features of our age, which are exposed in both the writers of fiction and of political theory. The bureaucratic plight of Pantaléon Pantoja is compared with that of Bouvard and Pécuchet, but is exposed as a complete loss of autonomy and absorption into the system which

he perpetuates, to the total detriment of society and himself. Whereas Flaubert dealt with the bureaucratization of knowledge, Vargas Llosa extends his model to look at the bureaucratization of that most intimate form of knowledge: human sexuality. (M. Charles)

111. KREUZER, Helmut, ed., 'Glück,' *Lili* 13, 1 (1983) 5-172

The topical issue on 'happiness' contains contributions directly or indirectly related to the study of literature; all articles contain bibliographies. 1/Helmut KREUZER, 'Vom Glück und Unglück "auf den Flügeln der Wörter"' (7-15), introduces this jubilee issue of the journal, describes its aims and limitations, and comments upon the recent revival of interest in 'luck' and 'happiness' in literature, philosophy, the humanities and social sciences. 2/Hermann BAUSINGER, 'Happiness in the Fairy-Tale' (17-27), confirms that the fairy-tale, as a genre, is defined by its happy end, so that the hardships of the hero are alleviated by the guarantee of such an outcome; the fairy-tale's real moral is liberty and happiness more than social morals, although the convergence of fortune and morals is quite frequent. 3/Wolfgang HAUBRICHS, 'Glück und Ratio im "Fortunatus": Der Begriff des Glücks zwischen Magie und städtischer Ökonomie an der Schwelle der Neuzeit' (28-47), shows that the prose novel *Fortunatus* (1509) not only represents the problematic nature of the relationship between wisdom and wealth from the perspective of the early bourgeoisie, as established by previous German literary criticism, but that it is also a story of resignation, depicting the impossibility of happiness. 4/Michael WINTER, 'Lebensläufe aus Retorte: Glück und Utopie' (48-69), demonstrates how the concept of happiness in utopian novels up to the eighteenth-century is invariably linked to ideas of order, transparency and regularity of a rich life, how since the latter part of the eighteenth century dreams of happiness focus on perfection as a continuing process, and how in modern dystopias happiness is to be achieved only through the destruction of artificially balanced worlds; these changes reflect profound alterations in man's condition, from the old high degree of insecurity, to the relative stability of bourgeois life, and the modern overcoming of the contingencies of existence at the expense of humanity's alienation from nature. 5/Jürgen C. THÖMING, 'Ästhetische Vermittlung von Glücks-Vorstellungen durch literarische Meeres-Landschaften' (70-98), offers a wide-ranging panorama of authors from Hölderlin to Camus, including Lamartine, Flaubert, Jacobsen, Fontane, the Mann brothers, Groth, Proust, Jahn, Roth, Fallada, and others, and shows that the sea is a popular *locus amoenus* of happiness, albeit sometimes an imperilled one. 6/Rolf M. BÄUMER/Günter HELMES, 'Tendenzen der gegenwärtigen Glücksdiskussion: Ein Literaturbericht in zwei Teilen' (99-127), examines in the first part of this *Forschungsbericht* argumentative strategies in recent philosophical texts dealing with happiness, ethical rigorism and hedonistic calculus; the second part deals with that non-fiction of the seventies which offers practical advice for a happy life, and which in doing so usually neglects conducive social conditions in favour of strategies for the attainment of individual happiness. 7/Brigitte SCHLIEBER-LANGE, 'Vom Glück der Konversation: Bemerkungen zum Flamenca-Roman, zur Konversationsethik des 17. Jahrhunderts und zum Reduktionismus heutiger Gesprächsauffassung' (141-56), depicts three historical treatments of the relationship between felicity and conversation: the role of conversation in medieval love conceptions; the conversational ethics of the *honnête homme*

society in seventeenth-century France; the conditions of felicity in speech act theory. 8/Dieter WUNDERLICH, 'Glück und Unglück' (157-72), contributes to the topic of happiness by analysing its opposite – unhappiness and the semantic reasons why one may be even happy in misfortune. (M.V. Dimić)

112. KREUZER, Helmut, ed., 'Gastarbeiterliteratur,' *Lili* 14, LVI (1984) 5-147
This is a topical issue on questions of literature written by and about foreign workers in the Federal Republic of Germany; the issue contains a selected bibliography (143-7). 1/Helmut KREUZER, 'Gastarbeiter-Literatur, Ausländer-Literatur, Migranten-Literatur? Zur Einführung' (7-11), introduces the subject of literature by and about *Gastarbeiter*, and its relation to such categories as literature by foreigners, by expatriates, by migrants, etc. 2/Harald WEINRICH, 'Gastarbeiterliteratur in der Bundesrepublik Deutschland' (12-22), describes a new province of German literature, which is in a way analogous to Commonwealth literature in English and 'francophone' literature in and outside France, with authors of 'guest worker literature' in German such as the Turkish writers Aras Ören and Yüksel Oazarkaya, the Italian writers Franco Biondi and Gino Chiellino, as well as several Spanish, Greek, Yugoslavian, Portuguese and Arabic writers. 3/Irmgard ACKERMANN, 'Integrationsvorstellungen und integrationsdarstellungen in der Ausländerliteratur' (23-39), discusses how German literature written by foreigners acts both as a medium to present concepts and experiences of painful integration and an example of integration, albeit in the literary field. 4/Peter SEIBERT, 'Zur "Rettung der Zungen": Ausländerliteratur in ihren konzeptionellen Ansätzen' (40-61), finds that in a situation marked by repression, immigrants living and working in West Germany have created a literature which is a reaction to the socio-cultural difficulties of 'migrant life' and which represents a heterogeneous literary field; the different, partly contradictory conceptual approaches within this *Ausländerliteratur* can be described in three dominant patterns: the first considers that the social and political situation of the migrant workers is decisive for this literature, notwithstanding differences in national origin (this concept converges with the traditions of proletarian literature); the second focuses on the binational mediation of culture and literature; the third maintains that neither sociopolitical nor national cultural conditions, but rather the use of a foreign language constitutes the hallmark of such a literature. 5/Helmut SCHEUER, 'Der "Gastarbeiter" in Literatur, Film und Lied deutscher Autoren' (62-74), documents that the subject of foreign workers has been known in West German literature, film and songs since the late sixties, but that it has hardly been dealt with by well-known authors, but mainly by journalists. 6/Franco BIONDI, 'Von den Tränen zu den Bürgerrechten: Ein Einblick in die italienische Emigrantenliteratur' (75-100), considers that there are three main aspects of Italian *Emigrantenliteratur*: the first confrontation with life as an immigrant, experiences in the host country, and the so called free themes; there are also two points of view usually represented by critics and publishers: the first applies to the *Emigrantenliteratur* the aesthetic standards of bourgeois literature, the second promotes all literary activities by emigrants. 7/Yüksel PAZARKAYA, 'Türkiye, Mutterland – Almanya, Bitterland ... Das Phänomen der türkischen Migration als Thema der Literatur' (101-24), analyzes how since 1963 Turkish 'German literature' was created by three groups of authors: the first group came from among the migrants themselves (e.g., Aras Ören, Güney Dal, Fethi Savaşçı); the second group

consists of more or less known Turkish writers, like Fakir Baykurt and Özakın, who emigrated in the late seventies and early eighties for political reasons; the third group are young authors from the second generation of migrants, such as Akif Pirinçci and Levent Aktoprak. Authors of the first generation of migrants were looking for an original synthesis between Turkish and German traditions; authors who emigrated during the last years are continuing their former *œuvre*, and the young authors grown up in the Federal Republic of Germany do not only make use of the German language, they also deal with subjects other than migration. 8/Georg STENZALY, 'Ausländertheater in der Bundesrepublik und West-Berlin am Beispiel der türkischen Theatergruppen' (125-41), points out that the mid 1970s saw the emergence of Turkish Theatre, which is drawing on the theatrical traditions of the homeland and developing forms and themes more directly related to the experience of life in Germany; there are four main forms of Turkish Theatre in Germany – migrant, political, and peoples theatre, as well as modern Turkish drama – but common to all forms is a narrative, scenic structure which reflects the major development within recent Turkish Theatre. (M.V. Dimić)

113. KRISTELLER, Paul Oskar, 'Creatività e tradizione,' *Il Velcro* 28, i-ii (gennaio-aprile 1984) 17-27

After defining the meaning of the terms 'create' and 'creative' first in Greek philosophy, and then in Latin and Mediaeval Christian philosophy, and in the Renaissance, the author maintains that the real turningpoint in Western thought with regard to what we call 'creativity' came in the eighteenth century. It was then that the term creative was for the first time applied not only to the Deity but to the human artist, and that the artist was considered no longer to be guided by reason or by rules, but by emotion, sentiment, intuition and imagination, and was held to produce something original. In the nineteenth century this concept was strengthened and extended until today there is a tendency to apply the concepts of originality and creativity to other human activities besides those of the artist.

The author's attitude towards creativity is that the best way of estimating the originality and creativity of an artist is to investigate the novelty and originality of his work and from that make deductions about his creativity. It is undeniable that originality is neither the only nor the principal factor in determining artistic worth.

Turning his attention to tradition, the author points out that it would be easy to yield to the temptation of exalting the value of tradition with an emphasis equal to that with which the defenders of creativity have condemned it. Avoiding this temptation, he offers a balanced defence of tradition, demonstrating that excellence in works of art and in other fields of human effort is not usually to be ascribed to creativity alone, but to a combination of originality and tradition. The Italian Renaissance, a period to which the author has devoted long years of study, is cited as proof that creativity is not always suffocated by tradition, nor need it always deny the value of tradition in order to assert itself, but it can combine with a selective use of valid elements of tradition to produce excellent works of art, literature, thought. (Author's summary reprinted with permission)

114. KUHN, Richard, 'The Strangeness of Justice: Reading Michael Kohlhaas,' *New Literary History* 15, i (Autumn 1983) 73-91

Kleist's attention to the harsh reality of Kohlhaas's political world should instruct us: if we are to grasp the action of this nineteenth-century story, we must confront Kohlhaas's happy acceptance of a conclusion that to our fictional sensibilities can only appear paradoxical. We must make the connection between Kohlhaas the character and the historical time we loosely refer to as 'the Reformation'; between Kleist's world and the story he chose to tell; and finally, we should seek out for ourselves the reality the narrated set of historical events open up to us. In all these respects the story functions for us as a 'transitional object.' That is, in a manifest sense the story transports us from one reality to another; but in a much deeper sense the story is a transitional object as D.W. Winnicott used the phrase, for it allows us to venture forth from our legalistic world of writs and trials, punishments and rewards, to move with a feeling of conviction to the realm of the unconditioned that the philosopher Kant postulated to be the ultimate aim of reason. (*Author's summary, slightly condensed by A. Wiemer*)

115. LA BOSSIERE, Camille R., 'Of Silence, Doubt, and Imagination: Carlyle's Conversation with Montaigne,' *English Studies in Canada* 10, 1 (March 1984) 62-76
An analysis of the thought of Montaigne and of Carlyle shows that they are both alike and unlike, but that their conflicts arise from their basic agreement on life being a balance of contrary forces, and thus on all knowledge being relative. Carlyle's *Sartor Resartus* (1833, the tricentennial of Montaigne's birth) is a fictional embodiment of Montaigne's philosophy of balanced contraries. (K. Jones)

116. LARSEN, Kevin S., ' "A la manera del teatro ibseniano": Gabriel Miró and Henrik Ibsen,' *Symposium* 38, 1 (Spring 1984) 43-55
Rather than tracing *Quellenforschung*, this study emphasizes points of convergence between Ibsen's major plays and the writings of Gabriel Miró. The following, in particular, are discussed in considerable detail: their ideas on poetry and the issue of female sexuality; their use of animal imagery and symbolism; their anti-clericalism and acceptance of man's lowly position in the evolutionary process; the degeneration and decay of family life; the recurrence of certain situations and characteristics within families and individual lives; the metaphorical representation of sickness and its effects; and, some general parallels in structure and characterization between *Gegangene* (1881) and the so-called Oleza novels, *Nuestro Padre San Daniel* (1921) and *El Obispo leproso* (1926). (R.S. Thornberry)

117. LARTHOMAS, Pierre, ' "Le Mariage de Figaro": quelques remarques sur l'établissement du texte et les contrefaçons,' *Revue d'histoire littéraire de la France* 5 (septembre-octobre 1984) 734- 40
Cet article s'intéresse aux contrefaçons des pièces de Beaumarchais à partir de textes 'pris à la volée' pendant l'audition de la pièce; on examine en particulier l'édition d'un *Mariage de Figaro* par le voyageur anglais Thomas Holcroft, de passage à Paris en 1784. Les trouvailles stylistiques sautent, des éléments essentiels sont omis, des répliques supprimées ou ajoutées rompent le rythme originel. Par contre, notre intérêt va à ce qui a été vu et retenu par l'auteur spectateur en ce qui concerne les décors, les mouvements de scène, les accessoires, les silences. Cela ne coïncide pas toujours avec les indications

de Beaumarchais. Édition condamnable, donc, condamnée par Beaumarchais, mais qui nous fournit de précieuses indications sur les premières représentations du *Mariage*. (Author's summary reprinted with permission)

118. LAWRENCE, Jeremy N.H., 'The Audience of the *Libro de buen amor*,' *Comparative Literature* 36, iii (Summer 1984) 220-37

There has been much debate over Juan Ruiz's relationship to the Arabic, the Hebrew and the medieval Latin literary traditions. However, source hunting alone does not explain the place of a literary work in tradition. A writer must also be bound by his audience's sense of tradition. One view holds that the *Libro de buen amor* reflects Ruiz's creation of a more popular art form for an unlearned public. Erich Auerbach sees reflected in Ruiz's work an awareness of the growth of a learned and intelligent public. In fact, many passages of Ruiz's poem reveal a complex logic of courtly scholasticism which would require a quick-witted and learned audience. The *Libro de buen amor* was generally transmitted orally; however, as scholars have shown, oral delivery of a work does not imply an illiterate or uneducated audience. (K. Kondratzky)

119. LECOUTEUX, Claude, 'Die Sage vom Magnetberg,' *Fabula* 25, iii (1984) 35-65
The legend of the magnetic mountain is outlined from Pliny and others to medieval travel books (especially *Mandeville*), from oriental versions (*Sindbad* and *1001 Nights*) to occidental ones (*Saint Brendan*, *Duke Ernest*, and others), and, finally, in Old French literature (*Esclarmonde*, *Ogier the Dane*, and others). Oriental narrative traditions play a major role in the legend's growth. More recent popular versions, among which Frisian ones are notable, derive from the written medieval models. (F. Bergmann)

120. LEENHARDT, Jacques, 'Au cœur du débat Brecht-Lukács: la satire,' *Romanistische Zeitschrift für Literaturgeschichte* 8 (1984) 350-9

The Brecht-Lukács debate on realism can be better understood as a disagreement about whether satire has a future after the proletarian revolution. In a subsequently forgotten essay (1932), Lukács defends satire and attributes Hegel's dismissal of it in the *Aesthetics* to his belief that in the bourgeois state the true coincides with the real. Lukács thus expresses views similar to Brecht's. Their positions diverge corresponding to their different experiences with revolution in Russia and Germany and their interpretations of Marx's concept of reification. For Lukács, the revolutionary state guarantees that the human being becomes the rational subject of history. For Brecht satire and experimentation will always be needed because the real can never be identical with the true. (L. Hill)

121. LENGYEL, Béla, 'Gorki und Nietzsche: Zwei Hymnen vom Menschen,' *Neohelicon* 10, ii (1983) 275-94

Early in the twentieth century, Russian decadents like Minskij and Marxists like Gorkij found a paradoxical common inspiration in Nietzsche. The young Gorkij was attracted by Nietzsche's 'Umwertung aller Werte,' his negation of asceticism, stale morals, and the brutish masses (cf. the German's *Pöbel*, *Herde*, *Gesinde* and the Russian's *toppa*), as well as his affirmation of the positive but tragic new individual. These and other critical ideas of Nietzsche were usually re-interpreted by Gorkij within the context of the class struggle. It is only

later that the philosopher was appropriated by reactionary ideologies and, therefore, became unacceptable to Gorkij and most progressive authors and thinkers. (M.V. Dimić)

122. LETOUBLON, Françoise, 'Le miroir et la boucle,' *Poétique* 53 (février 1983) 19-36
Le récit spéculaire et le récit en boucle, qui existaient déjà chez Homère et Platon, ne tirent pas leur origine du Nouveau Roman. Même la poésie de Pindare est marquée par la réflexivité, qui s'exprime ici par la métaphore. Afin d'analyser la spécularité littéraire, il est utile d'observer trois critères typologiques: le critère temporel qui nous permet de distinguer entre le prospectif et le rétrospectif; le critère modal, qui nous signale l'opposition entre le récit spéculaire renvoyant au récit et celui qui renvoie à l'histoire (événements non narrés dans le récit objectif); et le critère de réalité qui concerne la différence entre un récit spéculaire renvoyant à l'histoire réelle et celui qui renvoie à l'histoire fictive ou mensongère. (A. Chanady)

123. LEVINE, Susan F. and Stuart LEVINE, 'Poe and Fuentes: The Reader's Prerogatives,' *Comparative Literature* 36, i (Winter 1984) 34-53
Carlos Fuentes's use of material from Edgar Allan Poe reflects Poe's importance for Latin American writers. Poe and Fuentes juxtapose time, places and realities, and mix myth, history and fiction. Their fiction is often ambiguous, synchronic and open ended. Both authors build their narration around the union of opposites and they play with the idea of the creative act. Poe's juxtapositions are sometimes satirical; they can introduce an alternate reality or represent an author's play with fiction. Fuentes's combinations are part of a social or aesthetic theory; he stresses the open-endedness of fiction and calls for the reader to be aware of the author behind fiction. By examining Fuentes's use of Poe in his works, we alter our perceptions of what is in Poe; Fuentes 'creates a precursor' in Poe and reveals him as an ironic transcendentalist. (K. Kondratzky)

124. LEWIS, Hanna B., 'The Arabian Nights and the Young Hofmannsthal,' *German Life & Letters* 37 (1983-84) 186-96
Hofmannsthal's relationship with *The Arabian Nights* falls into three distinct phases, of which only the second is of major importance in the development of his work. He first read the book as a boy of eight, then again (the second phase) when he was twenty, and a third time in his early thirties, the third phase, during which time he wrote the introduction to a German translation of the work. The second phase, from 1895 to 1897, shows several examples of the influence of the *Arabian Nights*, especially on his short narrative prose. (P. O'Neill)

125. LIEBERTZ-GRÜN, Ursula, 'Marie de France, Christine de Pisan und die deutschsprachige Autorin im Mittelalter,' *Euphorion* 78, iii (1984) 219-36
The courtly love ideal of Marie de France is significant for its time (twelfth-thirteenth centuries) because it so clearly expressed the repression of the aristocratic woman. Marie was highly critical of courtly conduct and depicted women and men as having similar erotic feelings. This criticism was taken over (through Thomas of Brittany) in Gottfried's *Tristan*, except that Gottfried's characters, unlike Marie's, are not meant to be identified with by the audience.

Later Christine de Pisan (1364-1430) argued that women had been falsely portrayed throughout western literature and were in fact intellectually and emotionally equal to their dominating male counterparts. (Pisan has moreover not been as highly rated as she should be: in some ways Humanism in France begins with her.) There is, in any case, no question but that the education and cultural development of women in France and Italy in the Middle Ages exceeded that of German women. (R.W. Atkinson)

126. LIVINGSTONE, Angela, 'Some Affinities in the Prose of the Poets Rilke and Pasternak,' *Forum for Modern Language Studies* 19, iii (July 1983) 274-84

In spite of their utterly irreconcilable attitudes toward the human condition and their different atmospheres of existence, Rilke and Pasternak have many affinities. This discussion of their prose, which concentrates on the two quasi-autobiographical works, *Malte Laurids Brigge* and *A Safe Conduct*, emphasizes the striking similarities to be found in their imagery, style, thought, intonation and narrative methods. (R.S. Thornberry)

127. LORENZ, Bernd, 'Notizen zur Verwendung der Zahl "Zwölf" in der Literatur,' *Literaturwissenschaftliches Jahrbuch* 25 (1984) 271-9

The significance of the number twelve, deriving from the Babylonian numerical system, persists throughout the ages, and is reinforced by the number's symbolic role as a spiritual-physical entity. This importance is also visible in literature from Ancient to Biblical times, as reference to Homer and the Old and New Testament confirms. (A.M. Wittmann)

128. MADLAND, Helga Stipa, 'Baroja's *Camino de perfección* and Schnitzler's *Leutnant Gustl*: Fin de Siècle Madrid and Vienna,' *Comparative Literature Studies* 21, iii (Fall 1984) 306-22

Compared within their social and political contexts, and considering the influence of Nietzsche, the works are similar in their social criticism. Highly impressionistic elements, and fragmentary patterns contribute, in both works, in the depiction of the social instability and fragmented, momentary nature of the times, as well as a definitive break with nineteenth-century realism. The continuing role of religion, the atmosphere of aggression, and the problems in relating to women all point to a social criticism of the serious problems in both Madrid and Vienna. Although the emphasis of the criticism differs, and there are differences in the structure, content, and personalities of the protagonists, the works represent the end of the century crisis in Europe, reproaching society, but suggesting no social or political alternatives. (M. Charles)

129. MALKOFF, Karl, 'Eliot and Elytis: Poet of Time, Poet of Space,' *Comparative Literature* 36, iii (Summer 1984) 238-57

T.S. Eliot's *Four Quartets* and Odysseus Elytis's *To Axion Esti* are compared for their patterns, themes and form. Both poets are concerned with the nature of man's involvement in time. The similarities in the structure of the two poems reflect Eliot's and Elytis's attention to the spatial and temporal aspects of poetry. Both artists identify dualisms and look at the ability of language to perform as required. Eliot was interested in Metaphysical Poetry and favoured the abstract while Elytis had an early interest in French Surrealism and tended

towards the concrete. However, in their works, both poets seek to resolve dualities and move towards a unity of being. (K. Kondratzky)

130. MANOUSOS, Anthony, 'Falling Asleep over the Aeneid': Lowell, Freud, and the Classics,' *Comparative Literature Studies* 21, i (Spring 1984) 16-29
Lowell's repudiation of the traditional perception of the classical world is linked to Freud, and to his own personal neuroses. His appreciation of Roman literature became introspective and psychically oriented, rejecting Pound's faith in the saving grace of culture, and exceeding, in brutally modern terms, Tate's interpretations of Aeneas. Revealed is an ambivalence towards formalism and its socio-political ramifications. Through his focus on irrational elements in Roman literature, Lowell is seen to provide an insight into the ancient roots of our modern society's discontent. (M. Charles)

131. MARLATT, Daphne, 'Entering In: The Immigrant Imagination,' *Canadian Literature* 100 (Spring 1984) 219-23
This brief essay considers the influence of personal immigrant experiences on the writing of this Canadian poet. In this piece of literary history the ties to England, Malaysia and Canada are explored as they affect the writer's perspective of and interest in myth, symbol and a universal language. (J. Pivato)

132. MAUTNER-WASSERMAN, Renate R., 'Re-inventing the New World: Cooper and Alencar,' *Comparative Literature* 36, ii (Spring 1984) 130-45
The South American writer José de Alencar denied the influence of Cooper on his novel *O Guarani* just as Cooper denied the influence of Scott on *The Pioneers*. However, where both Alencar and Cooper found the material for their novels is less important than how they used them. In their Indian and frontier novels, both writers present a specifically national epos and create characters that become part of the mythologies of their countries. Cooper emphasizes distinction and separation in his works while Alencar blurs boundaries and combines radically different elements. In searching for New World parallels to European values, Cooper gives a sense of American 'psychological history' which is measured by actions instead of time. Alencar assimilates Brazilian pre-history (before the colonization) to European pre-history or to the mythical time of Greek heroes and the Bible. Both artists thus steer away from the accurate representation of historical facts in their works and toward mythical creation. (K. Kondratzky)

133. MCCOBB, E.A., 'Of Women and Doctors: *Middlemarch* and Wilhelmine von Hillern's *Ein Arzt der Seele*,' *Neophilologus* 68, iv (October 1984) 572-86
George Eliot would have met von Hillern at a gathering of scientists. It is likely that she later read von Hillern's work and was consciously or unconsciously influenced by it for the structure, central themes and even certain motifs in *Middlemarch*. In both women's works the male-dominated marriage is accepted as the norm, but George Eliot challenges von Hillern's idealized portrayal of the wife's dutiful self-abnegation. For Eliot, the subordination of a woman's personal aspirations to those of her husband is quietly destructive of the married couple's relationship. (J. Brumlik)

134. MCCOBB, E.A., 'The Morality of Musical Genius: Schopenhauerian Views in *Daniel Deronda*,' *Forum for Modern Language Studies* 19, iv (October 1983) 321-30
 There is a general coincidence between the presentation of music in George Eliot's last novel and the role attributed to it by Schopenhauer. For the German philosopher, music allows the individual to transcend egoism and surrender to an autonomous non-conceptual higher force endowed with ethical, not just emotional or aesthetic significance. The counterpart between egoism and moral progress rooted in sympathy is a structure common to all Eliot's novels. In *Daniel Deronda* the intermittent appearances of the eccentric genius Julius Klesmer, a man of passion, honour and spontaneous generosity, suggest the redemptive powers of music. It is, however, Gwendolen who, in her quest for spiritual regeneration, best embodies the striving for ethical, not musical, sublimity. (R.S. Thornberry)

135. MCLEES, Ainslie Armstrong, 'Baudelaire and Caricature: *argot plastique*,' *Symposium* 38, iii (Fall 1984) 221-33

The subjective distortion and abstraction of modern art have, in a large measure, originated in the phenomenon of caricature, which gained recognition as a genre in the mid-nineteenth century. Baudelaire, who is considered its first theoretician, emphasized those aspects of caricature – exaggeration, movement, the comic – which, with *double entendre*, ambiguity and contradiction, constitute an essential part of modernity. From the early 'Prologue' (1846), a scathing caricature in verse of prestigious Parisian salons, to 'Quelques caricaturistes étrangers' (1859) and the essays on Poe, Baudelaire developed caricature as a concept of crucial importance to his thought and art. By its complexity and unconventionality, caricature provided him with a model for embodying the supernatural aspect of creation. In coining the expression *argot plastique*, Baudelaire stressed the synesthetic nature of the genre by uniting the visual and auditory aspects of language and poetry. (R.S. Thornberry)

136. MCNAIR, John, 'P.D. Boborykin, Hippolyte Taine and the English Novel: A Russian Experiment in "Scientific" Criticism,' *Forum for Modern Language Studies* 19, iv (October 1983) 301-20

One of the Taine's earliest Russian disciples was the prolific novelist, dramatist and critic Peter Dmitrievich Boborykin (1837-1921), whose attempts to apply the principles of scientific objectivity to the study of contemporary society and literature form the basis of *The Novel in the West over Two Thirds of a Century*, begun in 1889 and published in 1900. Drawing upon Hennequin's 'aesthopsychological' principle and Brunetière's evolutionary approach, as well as Taine's method of scientific analysis and philosophic synthesis, Boborykin sought to raise literary criticism to the realm of objective observation and assessment. Bringing a new discipline to the study of literary history and concentrating upon the prose fiction of France and England, he endeavoured to reconcile the 'science' of literature with the traditional 'sociological' concerns of Russian criticism. (R.S. Thornberry)

137. MCNEIL, Lynda Donnelly, 'Robert Lowell's *Imitations*: Tone and Meaning in the Rimbaud sonnet sequence,' *Comparative Literature Studies* 21, iii (Fall 1984) 323-44

Past criticisms of the *Imitations* are reassessed, in the light of a more precise

Longinian meaning of the term 'imitation,' Lowell's own comments, and a close examination of the poetic texts. The *Imitations* are adaptations, which depend only in part on their parent texts, becoming an original sequence of poems with both personal and historical meaning. The personal 'one voice' tone has been achieved through connotative language, reflecting Lowell's own attitudes and values. Precise meanings are thus sacrificed, rendering the poems inconsistent with the original texts. The poetic sequence of the work is unified through recurring images and themes. In a contrastive study, the Rimbaud sonnets of 1870 are examined to determine how Lowell dealt with the historical fact of the original poems and how he established tones and new surface meanings by taking liberty with the form and content. The *Imitations* are seen as an attempt to transcend personal, historical and geographic situations, transforming and recreating the original poems through Lowell's imagination. (M. Charles)

138. MERIVALE, Patricia, 'Learning the Hard Way: Gothic Pedagogy in the Modern Romantic Quest,' *Comparative Literature* 36, ii (Spring 1984) 146-61
Works such as Mozart's *Die Zauberflöte*, Goethe's *Faust*, Flaubert's *La Tentation de Saint Antoine*, Cabell's *Jurgen*, Lindsay's *A Voyage to Arcturus*, Hesse's *Steppenwolf* and John Fowles's *The Magus* make use of 'Gothic pedagogy' in their narrative or dramatic structures. These works are 'gothicized' internalized quest romances or godgames in which the hero is manipulated. The quest heroes are educated through fear; each possibility tempts and traps the hero and each is seen as a delusion. In the earlier works (up to *Arcturus*), the quest is of a more ironic and solitary nature. Hesse's *Steppenwolf* and Fowles's *The Magus*, however, are less ironic and they stress the communal element. The heroes are educated out of despair; they take on life and are encouraged to go on learning. Although the Gothic elements in *The Magus* are very extensive, the text stands apart from the other tales because Fowles wants the benefits of realism as well as those of the mythic fable. (K. Kondratzky)

139. MESTAN, Antonín, 'Slavisches bei Franz Kafka,' *Germano-Slavica* 4, vi (Fall 1984) 295-319

Despite extensive research projects there has been up to now no concise study about the importance of the Slavs and Slavic literature in the life and the work of Kafka. The article puts together the hitherto established insights concerning the impact of Czechs are analyzed: Kafka had a profound passive knowledge of Czech and a very good active knowledge of Czech as it was spoken in Prague. Nothing much is known about the influence Czech literature had on him; it is very likely that the work of B. Němcová had an impact on him. Despite monographs on the influence of Dostoyevskij and Tolstoj, we still know very little about 'Kafka and Russian literature.' We are in need of further studies where experts in German and Slavonic literature ought to collaborate. (Author's summary reprinted with permission)

140. MIGUET, Marie, 'Sentiments filiaux d'un prétendu parricide: Péric, Poétique 54 (avril 1983) 135-47

À travers une étude comparative des pratiques intertextuelles renvoyant à Proust dans *Paradis* (1981) de Philippe Sollers, *la Bataille de Pharsale* (1969) de Claude Simon, et *la Vie mode d'emploi* (1978) de Georges Perec, cet article

démontre que Perec n'est ni un parricide comme Sollers, ni un fils respectueux comme Simon, mais à mi-chemin entre les deux. Partagé entre l'ironie du premier et l'admiration du second, Perec rend un hommage distant à un auteur qu'il présente comme adhérent d'une esthétique devenue inapplicable. (A. Chanady)

141. MILOWICKI, Edward J., 'Characterization in *Troilus and Criseyde*: Some Relationships Centred on Hope,' *Canadian Review of Comparative Literature. Revue Canadienne de Littérature Comparée* 11, i (March 1984) 12-24

Chaucer's hope-centred characterization of Troilus strengthens the analogy between Courtly love and Christian love by introducing elements from Boethius's *Consolatio* and Dante's *Commedia*. By strengthening the religious undercurrent, Chaucer authenticates the hero's inner life for his medieval Christian audience. Structural elements are borrowed from Boethius: at the centre of his poem Chaucer parodies the intensely spiritual poetry that comprises the Beatific Vision at the centre of the *Consolatio*. The use of St. Bernard's mystical prayer to the Virgin from Dante's *Paradiso* extends the analogy between hope and love, while at the same time producing an ironic undercurrent that points out the earthly misdirection of Troilus's hope. Dante's account of the soul's journey also has a bearing on the structure of Chaucer's poem. As hope is a major factor in the salvation of Dante's pilgrim, so Chaucer 'saves' Troilus, characterizing him as a saint and mystic of love. The chief artistic function of Troilus's quasi-mystical characterization is to depict the superior mental life of the hero, thereby increasing his capacity for tragic suffering. (V. Henning)

142. MISSAC, Pierre, 'Aspects de la *Dispositio* rhétorique,' *Poétique* 55 (septembre 1983) 318-41

Le plan de la plupart des écrits est marqué depuis plusieurs années par une numérotation décimale qui s'est substituée à l'utilisation des titres. On peut se demander si ce changement ne reflète pas un regain d'intérêt pour la *Dispositio*, négligée généralement en faveur de l'*Elocutio*. La méthode de numérotation décimale remonte en effet aux *Principia Mathematica* de Russell et Whitehead et au *Tractatus Logico-philosophicus* de Wittgenstein. En vue des nombreuses coïncidences qui marquent la vie et la production de Franz Rosenzweig, Ludwig Wittgenstein et Walter Benjamin, il serait intéressant d'explorer la *Rhétorique*, et particulièrement la *Dispositio* telle qu'elle est mise en œuvre par ces trois auteurs. (A. Chanady)

143. MÜLLER, Wolfgang G., 'Die Schlacht von Azincourt in Carol und Ballade,' *Literaturwissenschaftliches Jahrbuch* 25 (1984) 67-87

The varying treatments of the Battle of Agincourt in British carols and ballads are significant to the history and criticism of the two genres, pointing toward essential distinctions between them. At the same time, the so-called ballads dealing with the event reveal the differences between the ballad as a song and the ballad as a folk chronicle. In a general context, the body of literature dealing with the Agincourt victory throws light upon the literary reception of historical events. (A.M. Wittmann)

144. MURRAY, Timothy, 'From Foul Sheets to Legitimate Model: Antitheater, Text, Ben Jonson,' *New Literary History* 14, iii (Spring 1983) 641-64

Textuality, that is, the status of the authoritative dramatic text and the attendant problem of authorship, is a sensitive issue for both modern theoreticians and early critics of English drama. Since Samuel Johnson, scholars have striven to purge any text of the early English public theatre from its inherent corruption. The Renaissance stage practice of imitating, feigning and counterfeiting, however, often concealed the identity of dramatists and sometimes led to fraudulent performances of an author's text. In this article, the contribution of printing to orderly habits of Renaissance thought and expression is discussed in its relation to Ben Jonson's 'antitheatrical' investment in editing and publishing. Jonson's valorized possession and production of textual authority – an attitude mimicked by many modern critics of drama – does not reflect the disparate and often chaotic nature of Renaissance theatre. Such valorization of text over play is the essence of 'antitheatricity.' (A. Wiemer)

145. NELSON, Elizabeth, 'Candide's English Prototypes,' *Comparative Literature Studies* 21, iii (Fall 1984) 282-305

Many possible sources and influences are revealed, including origins for the names of Candide and Cunégonde, which are linked to the court of Frederick the Great. Voltaire's relationships with Lord Chesterfield, Lord Bolingbroke, and Swift are examined in detail, offering the Englishmen as prototypes for Pococuranté, Pangloss, and Martin respectively. Voltaire's young imagination was aroused by his English contacts, and the influence remained strong throughout his literary life. The many traces of these impressions and influences which are reflected in *Candide*, are endowed with varying significance, and related to the development of Voltaire's philosophical views. (M. Charles)

146. NIES, Fritz, 'Filles perdues und Femmes publiques: Für eine Sozialgeschichte der Literaturrezeption,' *Romanistische Zeitschrift für Literaturgeschichte* 8 (1984) 394-403

Examining French prostitutes' literary preferences helps to decide whether sociologists or critics should carry out reception studies. Prostitutes read to pass the time and to find customers in libraries. They liked newspapers, but books made up three fourths of their reading material. They read mostly novels, especially inspiring novels about love. Many read major novelists and poets. A sociological statistical approach would not have discovered that their socially marginal position restricted them to trivial literature. (L. Hill)

147. NUSSBAUM, Martha Craven, 'Flawed Crystals: *The Golden Bowl* and Literature as Moral Philosophy,' *New Literary History* 15, i (Autumn 1983) 25-50

This article claims that Henry James's *The Golden Bowl* explores significant aspects of human moral experience. James's own conception of his authorial task is akin to Aristotle's idea that ethics, as the search (theoretical study and practice) for a specification of the good life for a human being cannot be separated from the empirical and social conditions of human life. In *The Golden Bowl*, James works out a secular analogue of the idea of original sin by showing that a human being's relation to value in the world is, fundamentally and of contingent necessity, one of imperfect fidelity and therefore of guilt. The novel thematizes the notion that moral understanding essentially involves seeing people and situations in a way that exhibits their salient features in a peculiarly lucid form, undistorted by *a priori* moral conceptions or self-oriented

emotions. Moral deliberation, then, involves processes of moral choice that cannot be captured in the schemata favoured by some moral philosophy, notably that of a Kantian persuasion. (A. Wiemer)

148. NYKROG, Per, 'In the Ruins of the Past: Reading Beckett Intertextually,' *Comparative Literature* 36, iv (Fall 1984) 289-311

Contrary to popular belief, Beckett's art does not defy understanding, nor is it 'drained of character, plot and meaningful dialogue.' An intertextual study of his early plays *Waiting for Godot*, *Endgame*, *Krapp's Last Tape* and *Act without Words* reveals that his works not only deal with something, but also have an articulate and identifiable scope. (K. Kondratzky)

149. OLIVARES, Julián, 'Levity and Gravity: The Interpretation of the Ludic Element in Quevedo's "Comunicación de amor invisible por los ojos" and Donne's "The Extasie,"' *Neophilologus* 68, iv (October 1984) 534-45

Donne's 'Extasie' and Quevedo's poem combine banter and seriousness. Whereas a traditional employment of the optics of love would have led only to the union of the lovers' souls, the two poets burlesque Neoplatonic love by transforming it into a highly sensual experience. The comic exaggeration of the tradition does not detract from the poems' serious purpose, that of conveying the power of an aesthetic convention through which the poet can create a poetic reality. (J. Brumlik)

150. OLIVIERI, Achille, 'Il sogno, nell' itinerario di "melencolia" e la cultura del 500,' *Il Veltro* 28, v-vi (settembre-dicembre 1984) 575-92

The history of 'melencolia,' its symbolism and its imaginary, as defined between the thirteenth and sixteenth centuries in what were the principal centres of Hermetic culture, Venice, London, Heidelberg and Prague, is of significance for the recovery, at a different level of collective sensibility, of the ideologies of religious 'concordia' and of power under the renewing effect of 'clemenza.' What is in question is the very forms of political and religious power, in the prospect of their renewal. The ideological dimension is fully realized in the 'dream'; the dream which, especially during the second half of the sixteenth century, forms the nocturnal area of 'melencolia,' of its intellectual and religious search. Thus a different form of 'utopia' can be identified, with the image of 'melencolia' moving at its centre: a sublunar space, as if to point out a different relationship between 'earth' and intellectual research. (Author's summary reprinted with permission)

151. ORTLICH, Wolfgang, '"Realismus der Illusion – Illusion des Realismus": Bemerkungen zur Theaterpraxis und Dramentheorie in der Mitte des 18. Jahrhunderts,' *Romanistische Zeitschrift für Literaturgeschichte* 8 (1984) 431-47

The transformation of theatre practices also transformed the role of the dramatic text. Before the reforms of 1759 at the Comédie Française, spectators had a better view of each other than the stage. Make-up was garish, settings were meager, and costumes modish. Diderot's writings and the innovations of the actress Clairon and others emphasized naturalness and faithfulness to the text, enabling the audience to identify with the characters. The culmination was the passive, isolated spectator in the darkened theatres of the nineteenth century. Diderot's plays failed in his own century because the means to perform

them adequately were not fully developed; they failed afterward because they were marked by the artificiality and exaggerated pathos of the earlier theatre. (L. Hill)

152. OTTONELLO, Gilda, 'Presenza di Baudelaire nei versi giovanili di Pirandello,' *La rassegna della letteratura italiana* 88, i-ii (1984) 196-211

Pirandello began his literary career as a poet, publishing 'Fiori secchi' in 1883. The most important influence on these early volumes of poetry – *Mal giocondo*; *Pasqua di Gea*; *Elegie renane*; *Belfagor*; *Pier Gudrò* – was that of Baudelaire's *Les Fleurs du mal*, *Petits poèmes en prose*, and 'Incompatibilité' (*Poésies diverses*), as can be demonstrated through textual comparisons. Themes relating to the central images of darkness and the sea are found in both poets. Carducci must not be overlooked as a mediating influence. (R.A. Cavell)

153. PARENTE, Jr., James A., 'Andreas Gryphius and Jesuit Theater,' *Daphnis* 13 (1984) 525-51

Seventeenth-century German theatre consisted of Protestant vernacular and Catholic Latin drama; the two types are usually studied separately. Nevertheless, the Protestant Gryphius was well acquainted with the writings of several Jesuits, some of whose works he adapted and translated. A study of the relationship between Gryphius's *Leo Armenius* and its model by the English Jesuit Joseph Simons demonstrates that the complexity of the German play is already inherent in the Latin one; the difference resides in contrastive interpretations of the Christian conception of history. In general, instead of the Jesuits' drama of justice, the Protestant writers developed the drama of justification which directs the audience away from the world, towards the promise of otherworldly salvation. (M.V. Dimić)

154. PAVLIČIĆ, Pavao, 'Metatekstualnost u manirističkim književnim tekstovima' [Metatextuality and mannerist literary texts], *Umjetnost riječi* 28 (1984) 315-36

Mannerist authors tend to evoke in their texts general questions about literature. In works of fiction, there are three types of such metatexts: 1) observations about the meaning of literature and its role in society; 2) discussions of particular literary conventions and traditions; 3) reflexions about the meaning and nature of the work itself. Examples drawn from Croatian authors of the sixteenth and seventeenth centuries show that mannerism existed in this literature not only as a sporadic phenomenon, but as a period. In addition, these examples permit to perceive the reasons for mannerist metatextuality: in mannerism all essential questions of literature are open to debate and, the frontiers of genres and forms being uncertain, it is possible to consider matters of poetics not only in specialized forms, but also in genres usually characterized by other contents. (Author's summary adapted and translated by M.V. Dimić)

155. PETER, Maria, 'Spuren Dantes und anderer italienischer Dichter in Clemens Brentano's *Romanzen vom Rosenkranz*,' *Arcadia* 19, ii (1984) 130-52

Because of his Italian heritage Brentano studied both Italian language and literature. Dante's work was of particular interest to him. Brentano prefaced his *Romanzen* with a biographical prelude which has many similarities to Dante's *Vita nuova*. Both the *Divina commedia* and the *Romanzen vom Rosenkranz* are verse epics designed to externalize an internal drama. Similarities in structure are

also present in several dialogues and monologues. Both Dante and Brentano deal with sin and atonement in their works as well as the theme of the rose. Like Dante, Brentano compares characters in his *Romanzen* to animals. One of the reasons that Brentano uses Dante in his *Romanzen vom Rosenkranz* is the resurgence of interest in the Italian poet prompted by the brothers Schlegel, Jakob Bodmer, and Schelling. Also the general interest that the German Romantics had in the Middle Ages combined with the remnants of Brentano's catholicism. (S. Beeler)

156. PETERFREUND, Stuart, 'Blake, Freemasonry and the Builder's Task,' *Mosaic* 17, iii (Summer 1984) 35-57

In his literary and visual works from *The Marriage of Heaven and Hell* to *Jerusalem*, Blake transforms such Masonic symbols and beliefs as Solomon's Temple and the pillars of its porch, the Tower of Babel, the dividers, the five-pointed flaming star, fellowship and ritualized embraces, and rebirth into higher wisdom. Although Blake approves of many Masonic beliefs, he sees Freemasons as victims of the delusion of material priority: they fail to identify the originary creative act as human. The culmination of Blake's transformation of Freemasonry is his conception of the builder's task: the building of Jerusalem with all its visionary meanings is Blake's response to the Masonic task of building Solomon's Temple, seeking to achieve vision through faith and reason. (M.G. Hamilton)

157. PHILLIPS, K.J., 'Beckett's *Molloy* and *The Odyssey*,' *The International Fiction Review* 11 (1984) 19-24

As a thoroughgoing parody of *The Odyssey*, Beckett's *Molloy*, despite deflating the epic style, 'extends the Homeric parallel.' Both books involve double quests, set in motion by the 'muses' — quests that require trips to the 'underworld.' Furthermore, Odysseus and Molloy alternate in their wanderings between 'peaceable lures and hostile forces.' However, while Odysseus fulfills his quest and reunites with his family, Molloy fails to settle his personal affairs. Molloy thus testifies to the impossibility of a modern Odysseus. (A. Malak)

158. PREUSS, Mary H., 'El Estudio de la literatura indigena (un diálogo con Juan Adolfo Vazquez),' *Revista Iberoamericana* 127 (Abril-Junio 1984) 571-83

The number and variety of indigenous American languages ensures that general access to them will be through translations; nonetheless, scholars interested in pre-Columbian literatures should be expected to master the relevant languages of their specialty. Apart from pre-Columbian texts themselves, a vast body of oral literature in contemporary indigenous languages exists, as does a growing number of specialized journals like *Estudios de Cultura Maya*, *Estudios de Cultura Nahuatl*, *Tlalocan*, *Scripta Ethnológica* and the *Journal of Latin American Lore*. (G.M. Lang)

159. PUDALOFF, Ross J., 'The Gaze of Power: Cooper's Revision of the Domestic Novel, 1835-50,' *Genre* 17, iii (Fall 1984) 275-95

The novels preceding James Fenimore Cooper's *The Monikins* are interpreted as attempts to combine the historical romance and the domestic novel, while the novels following *The Monikins* are described as embodying the ideological

opposition between the aristocratic domestic novel and the democratic historical romance. (A. Chanady)

160. PURDY, Anthony, 'From Defoe's "Crusoe" to Tournier's "Vendredi": The Metamorphosis of a Myth,' *Canadian Review of Comparative Literature*, 11, ii (June 1984) 216-35

The Crusoe myth, representative of 'economic man,' has undergone a transformation from Defoe's early eighteenth-century England to Tournier's France in the 1960s. By placing his Crusoe in an historical setting one hundred years later than Defoe's character, Tournier is able to introduce the historical changes in *homo economicus* into the different stages of his hero's spiritual evolution. Defoe's castaway is both an avowed utilitarian and a capitalist in his pursuit of wealth; as such he is successfully reintegrated into capitalist society. The decisions of Tournier's Crusoe are not based on utilitarian concerns, but rather with a concern for social and symbolic values. He seeks to impose human order on the island and himself through the capitalist pursuit of personal property. This purely capitalistic spirit is eventually rejected in favour of Vendredi's more playful imposition of order on the island. Thus Crusoe finally transgresses the economic order, by seeking to sanctify the world through play rather than through work. The distance between Defoe's Crusoe and Tournier's, is the difference between a myth of transcendent humanity able to control and transform nature through his labour and one of humanity fulfilled by transgression of prohibitions. (V. Henning)

161. RAYFIELD, Donald, 'Dostoyevsky's *Eugénie Grandet*,' *Forum for Modern Language Studies* 20, ii (April 1984) 133-42

The study of Dostoevskij's translation of *Eugénie Grandet*, first published in *Repertuar i Panteon* in 1844 and reprinted in volume nine of the S.S. Trubačov edition of Balzac's works (1896-1898), reveals much about the embryonic genius of the Russian writer. The numerous errors and omissions in Dostoevskij's version – some of which can be attributed to the editor's demands and the censor's rules as much to haste and incompetence on the part of the translator – are partly compensated for by more positive changes. The comparison also provides evidence of Dostoevskij's eradication of Gogol's influence and assimilation of Balzac's genius. (R.S. Thornberry)

162. REISS, Walter, 'Aneignung, Verarbeitung und Wirkung sowjetischer Dramatik in den siebziger Jahren in der DDR,' *Weimarer Beiträge* 30 (1984) 1958-73

Since the early Seventies, there has been an increased interest in aesthetic experiments in the dramatic literature of the Soviet Union and that of the German Democratic Republic. Two types of Soviet drama have become popular and influential in the GDR: the historical theatre, often akin to Brecht's *Das Leben Galilei*, and the theatre about present social and human transformations and conflicts. In the latter type, two basic attitudes can be discerned: the strict depiction of everyday reality and a more poetic vision and experimental form. Authors and theatres of the GDR have translated Soviet plays, adapted them, and also transformed certain contemporary Russian novels into texts for the stage. (M.V. Dimić)

163. RIGOLOT, François, 'Quel genre d'amour pour Louise Labé?', *Poétique* 55 (septembre 1983) 303-17

Le discours amoureux dans la Renaissance s'organisait autour de modèles thématiques et formels établis par la tradition masculine de la *fin'amor*. Il serait donc intéressant de vérifier si les poèmes écrits par des femmes sont marqués par des anomalies et une 'agrammaticalité' qui ne peuvent s'expliquer que par la différence sexuelle de leur auteur. Dans la poésie de Louise Labé, en effet, les 'erreurs' grammaticales relèvent de l'intentionnalité du texte, comme le démontre l'exemple de la masculinisation du mot 'amour' (dans le sens de sentiment particulier) qui était féminin à l'époque. Elle était manifestement déchirée entre une *grammaire de l'amour* dominée par les conventions masculines et une *poétique de l'amour* qui voulait affirmer la spécificité d'une *persona* féminine en tant que sujet d'amour et sujet de poésie. (A. Chanady)

164. RIGOLOT, François, 'Qu'est-ce qu'un sonnet? Perspectives sur les origines d'une forme poétique,' *Revue d'histoire littéraire de la France* 1 (janvier-février 1984) 3-18

Depuis une soixantaine d'années la controverse sur les origines du sonnet en France se situe sur un plan essentiellement historique et technique: celui de la datation, de l'attribution, de l'appellation et de la définition d'une forme poétique d'importation étrangère. Une étude sémantique du corpus littéraire jusque vers 1600 montre, en revanche, que le mot 'sonnet' ne s'est pas chargé d'emblée d'une signification technique précise dont on pourrait idéalement dater l'origine. On ne saurait par conséquent dissocier le problème de l'apparition du sonnet en France de celui de la signification du terme qui a pu servir, entre autres fonctions, à désigner la nouvelle forme fixe. Histoire littéraire et histoire de la langue, sémantique et linguistique, ont donc partie liée dans l'élaboration d'une poétique du sonnet. (Author's summary reprinted with permission)

165. ROBERTSON, Ritchie, 'Goethe, Broch and the Novels of Edwin Muir,' *Forum for Modern Language Studies* 19, ii (April 1983) 142-57

This interpretation of Edwin Muir's novels, *The Marionette* (1927), *The Three Brothers* (1931) and *Poor Tom* (1932), stresses their technical development and their dependence on German literary sources, In *The Marionette* the story of Faust and Gretchen is used to express Muir's moral and metaphysical concerns, and in *Poor Tom* the influence of Hermann Broch's innovative work *Die Schlafwandler* was helpful in the resolution of major fictional problems. (R.S. Thornberry)

166. RODIEK, Christoph, 'Stierkampf und Politik: Motivanalysen zu Feuchtwanger, Sastre und Fries,' *Arcadia* 19 (1984) 153-64

The motif of the bull-fight is used in a number of ways in modern literature: as a symbol and means of resolving erotic conflicts, as an expression of existential themes, and as a representation of the poetic persona. Alfonso Sastre's drama of 1960, *La cornada*, and the final chapter of Fritz Rudolf Fries's novel *Das Luft-Schiff* (1974) both reflect upon the social realities of Franco's Spain, and thus figure among works exploring the political aspects of the bull-fight motif. While Lion Feuchtwanger's novel *Erfolg* (1930) is set in the Bavaria of

the Kutzner regime, it shares with the other two works a similar process of metaphorical symbolism. (A.M. Wittmann)

167. ROLOFF, Volker, 'Torquato Tasso, Chatterton, Um auto de Gil Vicente: Überlegungen zum romantischen Schriftstellerdrama,' *Arcadia* 19 (1984) 34-51
Viewed from the perspective of European Romanticism, Goethe's *Torquato Tasso* (1790) may be seen as a paradigm of the drama dealing with the life of a writer. In this way, it serves as a generic model for Vigny's *Chatterton* (1838) and Garrett's *Um auto de Gil Vicente* (1838). (A.M. Wittmann)

168. SAÏD, Suzanne et Christian BIET, 'L'enjeu des notes: Les traductions de l'"Antigone" de Sophocle au XVIII^e siècle,' *Poétique* 58 (avril 1984) 155-69
Les traductions de l' 'Antigone' faites par Dupuis, Brumoy et de Rochefort dans la deuxième moitié du dix-huitième siècle forment un corpus cohérent. Les notes explicatives, qui s'adressent et au lecteur ignorant et au savant, donnent plus que des informations sur la traduction. Elles en donnent souvent une autre forme; elles révèlent plus qu'elles n'abolissent la distance entre le texte grec et le texte traduit; et elles sont moins objectives et scientifiques qu'elles ne paraissent, car elles détournent le discours à des fins idéologiques. (A. Chanady)

169. SALDÍVAR, Ramón, 'Metaphors of Consciousness in Mallarmé,' *Comparative Literature* 36, i (Winter 1984) 54-72
The early poems of Stéphane Mallarmé reflect his ambition to compose in language the fiction of stable subjectivity. Through the metaphors of consciousness used in 'Soupir' and in the 'Scène' of the *Hérodiade*, Mallarmé integrates elements of transient personality to form a vision of an aesthetically cohesive self. The word 'sœur' becomes an expression which unites the representative and semantic functions of language and which also corresponds to the poet's own self. The new poetic self emerges from the aesthetics of the text, the linguistic network of Mallarmé's poetry. He thus creates a 'metaphor of consciousness' that makes possible transcendental subjectivity, but which cedes to the aesthetic order of the poetic word. (K. Kondratzky)

170. SALOMON, Roger B., 'Wallace Stevens' "Comedian" and the Quest for Genre,' *Genre* 17, iii (Fall 1984) 297-309
Stevens's quest for genre involved searching for a form that would incorporate complex and sometimes conflicting modalities such as elegy and loss on the one hand, and banality on the other. He thus felt that a particularly appropriate mode for the ironic structuring of poems such as 'The Comedian as the Letter C' was the mock-heroic with the many possibilities that Cervantes had opened up. (A. Chanady)

171. SCHADE, George D., 'Sight, sense and sound; seaweed, onions, and oranges: notes on translating Neruda,' *Symposium* 38, ii (Summer 1984) 159-73
These notes, which emphasize the elegant simplicity, subtle sound effects and rhythm, and visual imagery of Neruda's four volumes of odes published during the 1950s, also contain the author's translation of seven poems: 'Ode to the Onion,' 'Ode to Seaweed,' 'Ode to the Train of the South,' 'Ode to the Orange,' 'Ode to Typography,' 'Ode to the Cat' and 'Written on the Train near

Cautín in 1958,' which are reproduced alongside the originals. (R.S. Thornberry)

172. SCHÄFFER, Rita, 'Temporibus quam ipsis: a Renaissance Topos of Classical Origin and its Survival in the Baroque,' *Daphnis* 13 (1984) 1-11

Christian Hoffmann von Hoffmannswaldau's praise of Hans Sachs in the general preface to Hoffmannswaldau's collected works of 1679 contains a remarkable number of classical allusions and usages. Especially noticeable is the use made of the Tenth Book of Quintilian's *Institutiones*, key passages of which are frequently exploited in the fifteenth and early sixteenth centuries and which are still present in the Baroque. (M.V. Dimić)

173. SCHAMSCHULA, Eleonore, 'Das Fleischpfand. Mot. J 1161.2 in Volkserzählung und Literatur,' *Fabula* 25, iii-iv (1984) 277-95

The motif of the bond of flesh, generally known through Shakespeare's *The Merchant of Venice*, may be traced in Buddhism, in the Talmud, in other European works, and in legal history. Such tracing suggests geographical dissemination of the motif rather than polygenesis. (F. Bergmann)

174. SCHLÜTER, Kurt, 'The Influence of the Greek Prayer Hymn on the English Renaissance Sonnet: Aspects of Genre in Relation to Form of Verse,' *Anglia* 102, iii-iv (1984) 323-48

The sonnet has resisted generic classification. It marks a loosening of ties between genres and metrical forms. Not of classical origin itself, the sonnet frequently incorporates elements of traditional genres. By way of Horace, the Greek prayer hymn (*hymnos kletikós*) was adapted by such Renaissance sonneteers as Daniel, Sidney, and Donne, and by such Romantic sonneteers as Keats and Poe. Because of their hymnic elements, the sonnets discussed generally resemble many well-known odes or hymns by poets from Milton to Swinburne. Conversely, they resemble only superficially certain sonnets by poets from Wyatt to Shelley. Hence, they might well be classified as odes or hymns rather than sonnets. Similar observations could be made for other European literatures. (F. Bergmann)

175. SCHMIDT, Gerd, 'Osiris Jones – gerechtfertigt? Ein ägyptisches Motiv bei Conrad Aiken,' *Arcadia* 19 (1984) 53-8

In Aiken's *Osiris Jones*, Egyptian motifs are derived from Sir Ernest Budge's translation of *The Book of the Dead*. In particular, a modernization of the Judgment scene in the Egyptian text is evident in the English poet's *Speeches Made by Books, Stars, Things and People*. (A.M. Wittmann)

176. SCHMIDT, Jochen, 'Pindar als Genie-Paradigma im 18. Jahrhundert,' *Goethe Jahrbuch* 101 (1984) 63-73

In the eighteenth century Pindar was considered one of the models of the genius. Horace's celebration of Pindar (carm. iv, 2) established poetic images such as that of the stream, which continued to be applied as metaphors for genius throughout the eighteenth century. Pindar was seen (also through Horace) as a poet who disregarded the rules of metrics, which served to legitimize the free rhythms of Klopstock, Goethe and Hölderlin. Hamann (like Edward Young) used Pindar's Second Olympian Ode to illustrate the central

dichotomy between normative and natural, imitation and creation. It was also through reference to Pindar that Goethe sought to link the concepts of genius and nobility. It should be realized, however, that the naturalness of the genius was always a conscious fiction, for poetry is necessarily an artistic product created according to certain rhetorical and poetic standards; this was well understood by Herder and Goethe. (R.W. Atkinson)

177. SCHMOLKE-HASSELMANN, Beate, 'Manon – Marguerite – Nana oder: Was liest die literarische Kurtisane? Zur Gattungs- und Rezeptionsgeschichte des Kurtisanenromans,' *Romanistische Zeitschrift für Literaturgeschichte* 8 (1984) 533-46
Novels about prostitutes were uniquely popular and respectable in France. The novels affirmed the sexual double standard in the persons of noble-spirited courtesans who conveniently die at the end. Heroines usually comment on their fictional predecessors, especially Manon Lescaut, and authors criticize the morality and accuracy of earlier works on the courtesan. (L. Hill)

178. SCHNEIDER, Martin, 'Novalis and Karamsin: Eine These zur Herkunft des Atlantis-Märchens im *Heinrich von Ofterdingen*,' *Arcadia* 19 (1984) 285-7
A possible source for Novalis's Atlantis 'Märchen' may consist in the narrative of the Russian sentimentalist Karamsin, *Die arme Lisa* (*Bednaja Liza*, 1792). Since a German translation of the Russian work appeared late in 1799, Novalis may have been familiar with it at the time of his writing *Heinrich von Ofterdingen*. (A.M. Wittmann)

179. SCHORK, R.J., 'Mann and Stendhal,' *The Germanic Review* 59, ii (Spring 1984) 63-7

There are a number of clear similarities in the details of plot and description between Thomas Mann's *The Holy Sinner* (*Der Erwählte*) and Stendhal's *Le Rouge et le noir*. These are especially apparent in the descriptions of Julien's and Grigorss' upbringing. Mann's allusions to Stendhal's novel may have been occasioned by Mann's study of Auerbach's *Mimesis* (which contains a masterful interpretation of a segment of *Le Rouge et le noir*) at the time he was working on *The Holy Sinner*. Mann's English translator, H.T. Lowe-Porter, may by her choice of vocabulary also have noted and heightened the Stendhalian allusions. Because Julian (who cannot face reality) and Grigorss (who totally accepts reality and his responsibility to it) are such different characters, Mann's references to Stendhal's novel may be intended as ironic. (R.W. Atkinson)

180. SCHUBERT, Werner, 'Von Bäumen und Menschen. Anthropomorphe Bäume in griechischen und lateinischen Dichtungen mit Ausblicken auf die neuere Literatur,' *Arcadia* 19 (1984) 225-43

With the influx of Christianity, Western literature tended to abandon the ancient concept of the unity of man, God, and nature. Animate and inanimate nature came to be seen as tangible manifestations of God's creation. From Rousseau onward, however, man seeks increasingly to reidentify himself with nature, a movement reinforced by the revival of scholarly interest in folk literature. An overview of the theme of trees and their anthropomorphic representation in ancient and post-Enlightenment literature illustrates the recurrence of this view of nature. (A.M. Wittmann)

181. SCOTT Jr., Nathan A., 'Pater's Imperative – To Dwell Poetically,' *New Literary History* 15, 1 (Autumn 1983) 93-118

Intellectual and literary history present us with something like a forum in which no single figure has complete meaning alone. Hence, for all their differences of lineage and idiom, it is not inappropriate to juxtapose Walter Pater's and Martin Heidegger's thought, especially since Heidegger's concept of *der Dichter* and 'poetic dwelling' closely parallel and clarify Pater's vision of the Crystal Man and *diaphanéité*, these latter being the conceptions that are regulating the structure of thought in his *Studies in the History of the Renaissance* (1873). Pater's philosophical conceptions are further elaborated on in his novel *Marius the Epicurean* (1885), the first 'antinovel' in modern English literature which deserves to be accounted amongst the few great religious classics. (A. Wiemer)

182. SEIDLIN, Oskar, 'König Kandaules I – König Kandaules II: Nachklänge Hegels und Nietzsches,' *Études Germaniques* 39 (1984) 8-27

Hebbel's *Gyges und sein Ring* presents a Hegelian view of history through departures from his sources, Herodotus and Plato. The Action is an epochal turning point. Gyges, changed from Lydian to Greek, opposes the Lydian king Kandaules, whose individualism undermines his own legitimization. Driven from her shelter in tradition, his queen Rhodope introduces the principle of individual dignity. Gide's *Le roi Candaule* reflects Nietzschean anti-historicism. The king shares his treasures in the manner of Zarathustra and risks his fortune in an acte gratuit; the queen is not important to him or as a character. The changes in the story since Herodotus reflect the western mind in different historical periods. (L. Hill)

183. SEEHASE, Ilse, 'Anregungen deutscher Zeitgenossen im Erzähl-schaffen Jan Nerudas,' *Weimarer Beiträge* 30 (1984) 1001-9

One hundred fifty years after Jan Neruda's birth, it is possible to reconsider impartially his indebtedness to German literature. This is quite natural in the light of Neruda's fairly intimate knowledge of German letters, from Lessing, Goethe, Schiller and Jean Paul, to Heine, Auerbach and Gotthelf, as well as of such critics like Georg Gottfried Gervinus and Robert Prutz. These creative stimuli have to be counterbalanced by other known foreign affinities, for example Hugo, Sue, Dickens and Andersen, as well as Neruda's own strong conviction that he must be a truly Czech writer. In this respect it is revealing to analyse how he transformed ideas and texts by Prutz into new statements. (M.V. Dimić)

184. SHEPPARD, Richard W., 'Tricksters, Carnival and the Magical Figures of Dada Poetry,' *Forum for Modern Language Studies* 19, ii (April 1983) 116-25

Far from being a senseless prank, Dada is a manifestation of: 1) Jung's archetypal *Schelmenfigur*, the Trickster who represents an older, undifferentiated, pre-Christian level of mind, and 2) the folk festival of Carnival, as celebrated by Baxtin. The Carnival constitutes a period of liberation from humanly-imposed, official norms and generates a type of humour which invites people to participate in absurdity and thus accept their own mortality. Dada poetry, which is an attempt to conjure up those unconscious energies repressed by Western civilization, has a fundamental therapeutic purpose. The figure in Dada poetry who best exemplifies the major characteristics of Jung's Trickster archetype

and Baxtin's spirit of Carnival is Hans Arp's Kaspar, in the poem 'Kaspar ist tot.' (R.S. Thornberry)

185. SIEBURTH, Richard, 'Poetry and Obscenity: Baudelaire and Swinburne,' *Comparative Literature* 36, iv (Fall 1984) 343-53
The definition of 'obscurity' and 'poetry' in Second Empire France and Victorian England is explored through Baudelaire's *Les Fleurs du mal* and Swinburne's *Poems and Ballads*. In the prosecution of both works, law defined the legality or illegality of poetic utterance. The homologies between the sacred and the obscene which anthropologists discern in primitive religion can explain the reaction to Baudelaire's and Swinburne's poetry. The anthropology of dirt as a 'matter out of place' or outside of the integrity of the social body, applies to their poetic works. Swinburne and Baudelaire 'opened' the flesh to ambiguity through their indeterminate images of identity and sexuality; this rendered their work obscene to their critics. (K. Kondratzky)

186. SOONS, Alan, 'Segismundo, Délbora and Wyndham Lewis's *Sigismund*,' *Arcadia* 19 (1984) 170-4
Certain resemblances of conception and plot emerge from the comparison of Wyndham Lewis's *Sigismund* (1920) with its conjectured source, Calderón's *La vida es sueño*, while chronological and cultural factors account for considerable divergences. A major parallel consists, however, in the two texts' opposition of 'right reason' to notions of prejudice and superstition. (A.M. Wittmann)

187. SÖTÉR, István, 'Fin de siècle in den Donauländern,' *Neohelicon* 11, i (1984) 9-17
The cultural, architectural, artistic and even literary unity of the Danubian region of Central Europe is a reality, albeit a very complex and politically contradictory one. In the eighteenth and until the mid-nineteenth centuries the leading role in cultural influences and transformations belongs to Vienna. Beginning with the latter part of the nineteenth century, there is a dialectical relationship between the capital of the Austro-Hungarian empire and the regions and nations under its rule; this inter-relationship is particularly strong in the *fin de siècle* period. (M.V. Dimić)

188. STOKES, Myra & John SCATTERGOOD, 'Travelling in November: Sir Gawain, Thomas Usk, Charles of Orléans and the *De Re militari*,' *Medium Aevum* 53, i (1984) 78-83

To the medieval audiences of the *Gawain*-poet, Usk (*Testament of Love*) and Charles d'Orléans ('Songe en complainte'), November as a season of transition was a fitting time for protagonists to embark on difficult new courses of action. The proverbial discomfort and danger of winter travel is well documented in folklore and written sources (Flavius Vegetius, Jean de Meun, Jean Priorat, John Walton (?), *Knyghthode and Bataile*, Colin Muset). (H.R. Runte)

189. STOLL, Karl-Heinz, 'Caliban's Caribbean Career,' *Komparatistische Hefte* 9-10 (1984) 7-21

Although the first political interpretation of Shakespeare's *The Tempest* as a defence of colonialism was made in 1850, Caliban was still viewed by critics as a sub-human monster rather than as an exploited native until the present century. Contemporary Caribbean writers (for example, Aimé Césaire and

George Lamming) have made use of the Prospero/coloniser, Caliban/colonised, opposition to describe their own mixed heritage. Many black writers have resurrected and identified with Caliban, and this eager identification has, inevitably, been satirised by V.S. Naipaul. The prevalence of these Shakespearean archetypes in Caribbean literature is regarded by the author as a sign of the continuing European influence in the area: Prospero still remains, whereas he has been more successfully ousted in modern African literature. (K. Jones)

190. STRELKA, Joseph, 'Kafkaesque Elements in Kafka's Novels and in Contemporary Narrative Prose,' *Comparative Literature Studies* 21, iv (Winter 1984) 434-44

Kafka's influence on twentieth-century writers – in Martin Buber's phrase, 'the literary presentation of an apocalyptic state declared in permanence' – is to be discerned in writers as diverse as Juan José Arreola, Philip Roth, Rex Warner, Dino Buzzati, Kobo Abé and Camus. Yet there are many dissimilarities of tone and subject-matter. The author terms Kafka's works 'symbolic parables ... parables of paradox,' some of whose elements – grotesque exaggeration, the contrast between two different worlds, the total absurdity of life – are more accurately a reflection of *Zeitgeist*. Some protagonists, for example Kobo Abé's Niki Jumpei in *The Woman in the Dunes*, survive positively, while another, such as Clamence in *La Chute*, do so negatively, in a Dantesque vestibule of Hell. Like Joseph K. in Kafka's *The Trial*, Camus's hero realizes his guilt and therefore his duty not to judge others self-righteously. On the other hand, Beckett, Ionesco, and others writing absurdist literature but 'independently,' are more indirectly influenced. Strelka considers their narratives inferior in literary value. He lists six reasons for Kafka's uniqueness. (D. McLaren)

191. SVENBRO, Jesper, 'La découpe du poème: Notes sur les origines sacrificielles de la poétique grecque,' *Poétique* 58 (avril 1984) 215-32

Les premiers métriciens et poéticiens ont emprunté leur paradigme le plus efficace aux pratiques de la boucherie sacrificielle et de l'anatomie. Aristote, par exemple, dont la scientificité est en quelque sorte synonyme de l'application des principes de l'anatomie, compare l'intrigue de l'épopée à un être vivant qu'il faut soumettre à la violence du couteau. (A. Chanady)

192. SZYROCKI, Marian, 'Barde – Genie – Wieszcz,' *Goethe Jahrbuch* 101 (1984) 56-62

As a result of growing nationalism and the reaction against Latin traditions, poets of the seventeenth century were already looking to the teutonic bards as their forerunners. In the eighteenth century such bards were assumed to have possessed the characteristics of the genius. The key concepts of originality and subjectivity, which were prevalent in the German, French and English discussions of genius in the eighteenth century, also form the basis for similar views in Polish romanticism around 1820. In Polish romanticism the genius is the *wieszcz*, by which is meant the poet who approaches perfection. The *wieszcz* is not isolated from the people, but is rather a spiritual leader of the people and is politically engaged. Adam Mickiewicz is primarily responsible for introducing the *wieszcz* into Polish literature. (R.W. Atkinson)

193. TAKEDA, Katsuhiko, 'Biblical Influence upon Yasunari Kawabata,' *Neohelicon* 10, i (1983) 95-103

The Japanese novelist Kawabata, recipient of the Nobel prize in 1968, had a deep interest in Western literature and criticism of the nineteenth and twentieth centuries, particularly in Joyce and Faulkner; in his novels, short stories and essays there are also direct quotations from seven books of the Old Testament and nine parts of the New Testament. All his interpretations of the Biblical passages are precise and demonstrate a broad knowledge of the Christian tradition. One of the most striking examples of Kawabata's art is his contrastive combination of Walt Whitman's 'To a Common Prostitute' with Biblical passages in his short story 'The Tree of Life' ('Inochi noki'). [The article contains an Appendix with a full list of Biblical quotations in Kawabata.] (M.V. Dimić)

194. TAUBENECK, Steven, 'Zitat als Realität, Realität als Zitat: Zu Affinitäten in der neuen deutschen und amerikanischen Prosa,' *Arcadia* 19, iii (1984) 269-77
American and German contemporary authors share a common interest in the use and manner of quotation in their fiction. Authors such as Handke, Barthelme, Heissenbüttel, Plenzdorf, and Guy Davenport, unlike the modernists, no longer concern themselves with the content of the quotation to establish a sense of historical continuity, but rather call into question reality itself. The mixing of actual quotations and fiction underlines the problematic relationship of the artist to reality. In the works of these post-modernist authors quotation is not a means of expression but rather a theme. This particular use of quotation ultimately leads to a new form of mimesis. (N. Rahimieh)

195. TETRUSCHWILI, Leila, 'Zum Problem der "Mimesis" im Schaffen Goethes und Wassa-Pschawelas,' *Goethe Jahrbuch* 101 (1984) 282-96

Both Goethe and Waša P'savela understood their mission as poets not to transform reality into language but rather to depict the possible according to the limitations imposed by probability and necessity. This dialectic of the possible and the actual runs throughout Aristotelian philosophy, and the view adopted by Goethe and Waša P'savela represents the correct interpretation of Aristotle's concept of mimesis. This position is especially evident in Goethe's *Faust*, and in his many writings and remarks on the relationship between art and nature. Like Goethe, Waša P'savela was also a 'naïve' poet in Schiller's sense. (R.W. Atkinson)

196. TING, Nai-Tung, 'From Shangtu to Xanadu,' *Studies in Romanticism* 23, ii (Summer 1984) 205-22

Coleridge's 'Kubla Khan' has, with its reference to 'Xanadu,' immortalized the ancient Mongol city of Shangtu. By consulting Chinese dynastic histories, local records, biographies and miscellanies, as well as the findings of a recent archaeological expedition, the identity and accuracy of Coleridge's sources may be re-examined, and the imaginative rendering of the city compared and contrasted with the historical realities. (A.M. Wittmann)

197. TOWAIDE, Alain, 'Claude-Camille d'Albon traducteur de Nicandre,' *Les Lettres Romanes* 38, iii (août 1984) 173-203

Cet article reproduit le texte d'un long poème intitulé 'La Paresse,' publié en

1777 à Paris comme une traduction française, due à Claude-Camille d'Albon, d'un poème de Nicandre. Or, les textes de ce poète grec parvenus jusqu'à nous ne contiennent aucune trace de ce 'poème de la paresse.' En fait, le texte de 1777 cache un auteur qui a voulu garder l'anonymat et dont le critique, en démontrant qu'il s'agit d'un 'pastiche savant' d'un conte d'Apulée, réussit à 'faire tomber le masque.' (N. Mallet)

198. UBERSFELD, Anne, ' "Chaos vaincu" ou la transformation,' *Revue d'histoire littéraire de la France* 1 (janvier-février 1984) 67-76

Hugo lit l'*Hercule sur l'Oeta* de Sénèque, auquel il emprunte non seulement les vers, célèbres: 'Oh quel farouche bruit font dans le crépuscule, / Les chênes qu'on abat pour le bûcher d'Hercule,' mais *Chaos vaincu*, le titre du petit interlude composé par le saltimbanque Ursus et que jouent dans *L'Homme qui Rit* Gwynplaine et Dea. Il emprunte plus que le titre: le schéma et la structure de l'interlude – mort et résurrection du héros – sont comme la reprise en mineur du dénouement de la tragédie sénéquienne. Mais il fait subir à son modèle une torsion qui en change le sens: le héros tragique devient le héros grotesque: Gwynplaine est en proie aux rires de la foule spectatrice, rires bénéfiques, qui donnent sa perspective à l'itinéraire du héros. (Author's summary reprinted with permission)

199. UNTERREITMEIER, Hans, 'Die "Rettung" der Alkestis: Zur mythischen Dimension literarischer Text gestalten,' *Literaturwissenschaftliches Jahrbuch* 25 (1984) 9-43

In Euripides' *Alkestis* a mythical incident – the wife's self-sacrifice to save her husband – is developed into an independent rescue intrigue, and the mythical context, Hercules' assault on Diomedes' man-eating horses, is of secondary significance. At the same time, the linking of the Apollo-Hercules framework with the Alkestis-Admetos scenes is rendered tenuous. The question of the dramatist's treatment of the myth is more of a philological than of a philosophical, religious, and biographical nature, in that the drama offers a distinctive interpretation of myth. The dramatic structure reveals that the inner intrigue dealing with Alkestis illustrates the truth of the myth which constitutes the preliminary scenes. (A.M. Wittmann)

200. VELASCO, Mabel, 'La Cosmología azteca en el *Primero Sueño* de Sor Juana Ines de la Cruz,' *Revista Iberoamericana* 127 (Abril-Junio 1984) 539-48

Most critics have ignored the Aztec resonances within Sor Juana's most famous poem, which include its five-part structure (based upon Aztec cosmology) and its echos of Aztec mythology (especially the figures of Huitzilopochtli, Citalinicue and Xolotl). Although Octavio Paz sees these indigenist features as an expression of Sor Juana's baroque exoticism rather than as early nationalism, a strong case can be made for considering her use of Aztec culture to be as prophetic as her feminism. (G.M. Lang)

201. VERWEYEN, Theodor, ' "Die Tragödie des Coriolanus" bei Brecht und Grass oder Über die Verarbeitung literarischer Modelle,' *Poetica* 16 (1984) 246-75

The most recent phase of the reception of *Coriolanus* is marked by two German plays: B. Brecht's unfinished adaptation *Coriolanus von Shakespeare* (1951-53) and G. Grass's *Die Plebejer proben den Aufstand* (staged in 1966). Both texts are

related not only to Shakespeare, but to a number of 'intermediary' versions, including the well-known translation by Dorothea Tieck (1831). There are also many elements of intertextuality with other literary works and non-literary texts, some of them quite removed from the context of Shakespeare's play, and, in the case of Grass, there is a quasi constant critical reference to Brecht. (M.V. Dimić)

202. VERWEYEN, Theodor, 'Über die poetische Praxis von Opitz – am Beispiel eines Sonetts aus dem Englischen von Petrus Denaisius,' *Daphnis* 13 (1984) 137-65
Petrus Denaisius, a representative of the older 'Heidelberg group of poets' around 1600, translated the sonnet 'God giues not kings the style of Gods in vaine' by James I (from his so called *Basilikon doron*, 1599). Denaisius preserved scrupulously the content and absolutist ideology of the original, but 'translated' the form into a prosodic system with a relatively free distribution of accents, a system adapted from the alexandrine vers and the poets of the French *Pléiade*. A comparison with a contemporary French translation of the same sonnet, as well as a German one in doggerel (*Knittelvers*), strengthens the perception of Denaisius's particularities. These suggest also that historians of German poetry have too easily identified Opitz's predecessors with his own humanistic attempt of 1624 to revive classical regularity and that they have neglected the romanian sources of his predecessors' 'modernism.' (M.V. Dimić)

203. WALZ, Herbert, 'Wider das Zechen und Schlemmen. Die Trunkenheitsliteratur des 17. Jahrhunderts,' *Daphnis* 13 (1984) 167-85
Since Tacitus's *Germania* (21 and 23), foreigners periodically made accusations against the Germans that they are the most incontinent nation of gluttons and guzzlers. Popular towards the end of the Middle Ages, frequent in the sixteenth century, such opinions found their way into Baltasar Gracián's famous *El Criticón*. German humanists usually rejected this criticism or attributed their nation's excesses to foreign influences. Nevertheless, the church and some pamphleteers accepted the intemperance of their compatriots as a fact and reacted violently against the 'devil of drunkenness.' More surprisingly, folk songs and baroque poetry preferred to praise Bacchus and the pleasures of wine. (M.V. Dimić)

204. WATTHÉE-DELMOTTE, Myriam, 'Villiers de l'Isle-Adam et l'hégélianisme. Étude textuelle de *Véra*,' *Les Lettres Romanes* 38, i-ii (février-mai 1984) 2-47
Cette étude substantielle du texte de *Véra* vise à dégager l'emprise de la pensée hégélienne sur Villiers de l'Isle-Adam et s'ordonne autour de quatre champs d'investigation: l'épigraphe, les chronotopes, l'abîme, l'antithèse transgressée, qui démontrent à l'analyse que l'œuvre de Villiers porte, dans son écriture même, les traces de la dialectique hégélienne. Contrairement à certains critiques, M. Watthée-Delmotte n'hésite pas à voir plus qu'une coïncidence dans le fait que la traduction de Hegel que Villiers eut en main était celle de Véra, professeur à la Sorbonne et célèbre représentant de l'hégélianisme en France à l'époque. Partant de l'épigraphe ('la forme du corps lui est plus essentielle que sa substance') et de la première phrase de la nouvelle ('l'amour est plus fort que la mort, a dit Salomon'), l'auteur arrive à la conclusion que la structure profonde du texte repose sur l'opposition fructueuse de termes antinomiques et de la révolution permanente, la primauté de l'Idée et de l'Absolu

dans le relatif' (18). Dans un deuxième temps, la notion de 'chronotrope' – dont la primeur revient à Mikhaïl Baxtin – lui permet de déceler à quel point les notions d'espace et de temps s'intègrent à l'évolution du récit; trois chronotopes se succèdent 'qui correspondent aux trois étapes de la relation des amants après la mort de Véra' (30); les trois modalités de rencontre des époux semblent une illustration des concepts de 'Dasein' et d'Existenz' de Hegel. Le chapitre sur l'abîme considère cet élément de qualification spatiale dans son symbolisme psychanalytique de l'archétype maternel et dans celui, non moins révélateur, qui lui attribue la science héraldique (la mise en abyme). S'appuyant cette fois sur *Le Récit spéculaire* de Dällenbach, l'auteur analyse l'utilisation riche et subtile que fait Villiers du processus réflexif dont l'importance est capitale dans l'élaboration de la dialectique hégélienne. Enfin c'est le 'paradoxe' de Barthes, le Barthes de S/Z qui est invoqué pour justifier le dynamisme du récit qu'une étude comparée avec la version primitive tend à mettre en lumière. La démarche hégélienne paraît bien informer le travail d'écriture de cet homme épris d'absolu. (N. Mallet)

205. WEISINGER, Kenneth, 'Hölderlin's "Die Wanderung": Encomium and Prophecy,' *German Studies Review* 7 (1984) 399-422

Hölderlin imitates and transforms Pindar's encomia. Where Pindar's complete identification with his society allows him to praise athletic victors without reservation, the romantically alienated Hölderlin must begin his poem by discovering why his subject Suabia merits praise. He adapts Pindaric digression, mythological narrative, and invocation to the Graces to propose a mission for his homeland and his own poetry. Unlike Harold Bloom's English examples, Hölderlin accepts the earlier poet's influence without the guilt and anxiety of rivalry. (L. Hill)

206. WELLS, John, 'Le fond de la langue,' *Revue d'histoire littéraire de la France* 5 (septembre-octobre 1984) 795-801

Cet article met en lumière les difficultés de la traduction en anglais du texte du *Mariage de Figaro*, en particulier de la tirade des 'God-dam.' Il s'agit là en effet du 'fond de la langue,' mais de la langue théâtrale. Il faut retrouver le principe vital qui a déterminé la forme choisie par Beaumarchais, et dans laquelle le mot n'est qu'un élément parmi d'autres plus puissants (voir ses préfaces). Pour Beaumarchais, c'est d'abord la situation qui compte. Le traducteur doit écouter ces personnages en situation, rester fidèle à l'accent propre de chacun. L'accent *cockney* correspondrait assez bien à la voix de Figaro dans cette tirade des 'God-dam.' (Author's summary reprinted with permission)

207. WHIGHAM, Frank, 'Interpretation at Court: Courtesy and the Performer-Audience Dialectic,' *New Literary History* 14, iii (Spring 1983) 623-39

It is assumed that the texts of courtesy literature centrally codify the discourse which governed the social convention of the Renaissance court, and that in these self-consciously theoretical texts there are contradictions which describe the court's defining social interactions. Originally, this discourse aimed at the repression of social mobility (as in Castiglione's *Book of the Courtier*), and at teaching an endangered aristocracy how to reinscribe to themselves the self-evident status their forebearers had held. Since the circulation of courtesy literature, however, made the discourse available to all who could read – thus

arousing the urge to upward mobility in many yeomen – the courtly code came to articulate the accomplishment as well as the repression of social change. (A. Wiemer)

208. WIEDEMANN-WOLF, Barbara, 'Die Rezeption Dantes und Ungarettis in Enzensbergers *Untergang der Titanic*,' *Arcadia* 19 (1984) 252-68

Enzensberger's epic poem of 1978, *Der Untergang der Titanic – eine Komödie*, not only presents Dante in the persona of a passenger on the Titanic, but also provides a dense network of intertextual links with the *Commedia*. Within the framework of his Dante reception, Enzensberger also reflects upon the Dante interpretations posed by Ungaretti's *La Terra promessa* and *Il Taccuino del vecchio* (1950-1960). (A.M. Wittmann)

209. WILCOX, John C., 'Juan Ramón Jiménez and the Illinois Trio: Sandburg, Lindsay, Masters,' *Comparative Literature Studies* 21, ii (Summer 1984) 186-200
Jiménez's interest in the major Illinois poets is documented: he was encouraged by the rebirth of poetry in America, in general, and by the direct, simple and clear style of the poets, in particular. They were part of a poetic renaissance with which he identified; they wrote in free verse to respond better to the poignancy of human situations; and, they remained regionally rooted, though universal in appeal. The article outlines in detail Jiménez's contacts with the actual texts, and concludes that the Spanish poet sought self-renewal and change, by striving towards an 'opposite self.' Jiménez was encouraged by the Illinois trio in his experiments: they contributed to an important change in his work, and indirectly to his enhanced international reputation. (M. Charles)

210. WIRTH, Günter, 'Schriftsteller und Dichter im Friedenskampf der fünfziger Jahre,' *Weimarer Beiträge* 30 (1984) 5-17

The Conferences for Peace in Wrocław (1948) and Stockholm (1958) were the meeting ground for authors from all over Europe and even from many other parts of the world. Not all of the writers present were Marxists or sympathizers of leftist politics. These two congresses determined the importance of the peace movement for writers from the German Democratic Republic. (M.V. Dimić)

211. ZELLE, Carsten, 'Zur "Querelle du Théâtre" in der Frühaufklärung. Eine englisch-französisch-deutsche Literaturbeziehung,' *Arcadia* 19 (1984) 165-9

In 1735 Luise Kulmus presented J.C. Gottsched – later to be her husband – with a manuscript entitled, 'Ueber den Nutzen der Schauspiele.' Published among her *Briefe* of 1771, it has since been viewed as a synthesis of John Dennis's essay, 'The Usefulness of the Stage' (1698); to this point, however, it has not been recognized that Kulmus's version is actually a German translation of Porée's summary of the English essay in a French periodical of 1733. (A.M. Wittmann)

212. ZIEGLER, Vickie, 'Goethe and the French Actress: How Clairon became Antonelli,' *Monatshefte* 76, i (Spring 1984) 21-30

The first of the Chaplan's stories in Goethe's *Unterhaltungen deutscher Ausgewanderten*, the story of the Italian singer Antonelli, has its source in the 1799 memoirs of the French actress Hyppolite Clairon. Goethe's story has received some criti

cism as a mere ghost story exhibiting little connection with the Chaplan's other stories or the frame. A comparison of the story with its source, however, reveals changes made to the original by Goethe which were designed to integrate the story into the collection, and which succeed in doing so. (R.W. Atkinson)

213. ZINK, Michel, 'Time and Representation of the Self in Thirteenth-Century French Poetry,' *Poetics Today* 5, iii (1984) 611-27

Both the evolution of narrative literature and the emergence of recited personalized poetry in the thirteenth century indicate that the literary forms created (or those undergoing a significant evolution) in this period entertain a new relationship with temporality, and noticeably with the present. This new relationship decisively influences the conception of the literary subject. In thirteenth-century French poetry, which is analysed at length in this essay, the poet's resignation to his misery and to his writing – and to his misery of writing – expresses the conviction that one cannot escape the present; it determines the poetic creation, the portrait of the poet, and the nature of the poem itself. (A. Wiemer)

214. ZIOLKOWSKI, Jan, 'Avatars of Ugliness in Medieval Literature,' *Modern Language Review* 79, i (January 1984) 1-20

Medieval poets writing in Latin, Old French or Middle English described beautiful women according to a rigid rhetorical pattern. The portrayal of ugliness, however, allowed unlimited inventive freedom, especially since it was deemed to reflect moral depravity. In the late medieval English lyric, ugliness was depicted by deforming or parodying the rhetoric of beauty and combining it with the animal similes of earlier tradition. By Shakespeare's time the traditional pattern yielded to personal concepts of beauty. Simultaneously beauty and ugliness lost their moral connotations. But poems of the 'deformed mistress' type persisted into the eighteenth century. (J. Brumlik)

215. ŽMEGAČ, Viktor, 'Die Jahrhundertwende (um 1900) als literarhistorischer Begriff,' *Neohelicon* 11, i (1984) 19-30

The decades from about 1880 to 1910 are marked by the plurality of styles manifested in arts and literature. The leading minds of the times, such as R. Musil, were quite aware of this phenomenon. The main elements of the pluralism in question were naturalism vs. symbolism/impressionism, decorative aestheticism vs. expressionism. The co-existence and competition of such divergent tendencies can be documented easily in German speaking countries, but also in France and elsewhere. The term *die Moderne* was forged in German, but also in some Slavic and Romance domains, in an attempt to synthesize the particularities of these multiform tendencies, which are more often than not concurrent and which show certain common roots (e.g., Schopenhauer, Nietzsche, l'art-pour-l'art). One of the essential reasons for this pluralism is the relative social autonomy of art and literature, but also the fact that they belong to divergent social forces and that they express ideologies and political attitudes which do not belong any more to the totality of society. (M.V. Dimić)

Théorie littéraire et méthodes d'études littéraires

216. ABICHT, Ludo, 'Marx, Freud, and the Writers: A New Attempt at Integration,' *Style* 18, iii (Summer 1984) 377-86

This article represents a reading of Richard Lichtman's *The Production of Desire* (1982) and Fredric Jameson's *The Political Unconscious* (1981) in an attempt to elaborate an integration of, on the one hand, Marxism and psychoanalysis, and, on the other hand, structuralist and post-structuralist theories and materialistic aesthetics. (L.K. Penrod)

217. ALDRIDGE, A. Owen, 'The Universal in Literature,' *Neohelicon* 10, i (1983) 9-31

A discussion of the history of comparative literature and of past definitions of the discipline, especially in the context of East-West relations, leads to the survey of more recent studies of resemblances in Japanese and Western literature. For reasons of internal contradictions, the term world literature should be replaced: it designates both the masterpieces of the major literatures of the world and all the literatures of the world taken together. A better term is universal literature, because it is the sum or totality of the literatures of the world without any discrimination. This suggestion can be strengthened by analyses of both concepts and their respective antecedents in Goethe and F. Schlegel. However designated and defined in the discipline's minutia, comparative literature reduces the tension between nationalism and internationalism; it recognizes both cultural differences and the universality of psychological aesthetic reactions. (M.V. Dimić)

218. ANGENOT, Marc, 'Lecture intertextuelle d'un texte de Freud,' *Poétique* 56 (novembre 1983) 387-96

Le deuxième chapitre de la *Psychopathologie de la vie quotidienne* de Freud est construit comme un récit herméneutique. Mais il y a ici deux herméneutiques possibles — l'une par involution, par rabattement des données sur le refoulé du vécu intime; l'autre par évolution, mise en rapport des données avec un ensemble extérieur de pratiques symboliques, avec un intertexte (en l'occurrence, les récits généalogiques de l'Occident, le discours de Didon abandonnée, les Évangiles, les récits antisémites) dont le texte même marque les points d'articulation. La pratique de Freud, parfois attentive à la polyphonie sociale, tend à privilégier les interprétations centripètes et à occulter le sujet inscrit dans le discours social. (A. Chanady)

219. ATKINS, G. Douglas, '"Count It All Joy": The Affirmative Nature of Deconstruction,' *University of Hartford Studies in Literature* 15-16, iii-i (1984) 120-8

Although deconstruction has been frequently characterized as a nihilistic form of literary criticism, this article seeks to affirm the joyful nature of many deconstructive texts, a joy which emanates from the very process of interpreting. Deconstruction is seen as a future-oriented critical approach, which values the absence of a centre or ground, thus providing the critic with an opportunity to make or create. (L.K. Penrod)

220. BAL, Mieke, 'The Rhetoric of Subjectivity,' *Poetics Today* 5, ii (1984) 337-76

The Aristotelian concept of mimesis is interpreted in terms of Peircian semiotics, as the representation of an *interpretant* (a new sign, a representation of

the originally intended object in a simplified and adapted form). Mimesis is, then, the symbolized view of reality in fiction. This view tends to be partially fixed in subsequent uses of a text, since it is made intersubjectively accessible by the semiotic process (naturalization of meanings; Barthes's 'mythification'). Reading fiction is the attribution of an interpretant to a mimetic sign. For the reader, representation demands simplification and particularization, both based on recognition of the *same* and the *different*. The reading subject establishes a new, consistent model of the represented subject, this process developing in two phases. In the first phase, the reading subject identifies (*same*) with the represented subject (seat of knowledge), through interpretation of the subject (topic) of the text, as it is unfolded by the narrative subjects (dependent on system) from the starting point (subject in the grammatical sense) to the end of the tale. In the second phase, this identification must be replaced by a purifying desolidarization (*different*). The *genitivus objectivus* passes into a *genitivus separativus*; successful catharsis is possible. An analysis of the Samson and Delilah tale (Judges 13-16) serves to illustrate these contentions. (A. Wiemer)

221. BAL, Mieke, ed., 'Psychopoetics — Theory,' *Poetics* 13 (1984) 279-432
 1/In her introduction (279-98), Mieke BAL reiterates Shoshana Felman's challenge to the common view of the relationship between literature and psychoanalysis as that between object and discipline (where literature, the object, is submitted to the discipline of psychoanalysis for interpretation), and defines psychopoetics as a body of knowledge about literature, informed by psychoanalysis. 2/Like Bal, Jane GALLOP in 'Lacan and Literature: A Case for Transference' (301-8) refutes the exclusively interpretive relationship between literature and psychoanalysis and calls instead for a Lacanian approach, which would see the process of reading as more akin to transference, the conception of analytical practice as dialectic. 3/Robert ROGERS argues in 'Science, Psychoanalysis and the Interpretation of Literature' (309-23) that modern poetics needs to incorporate both a science of person and a science of text, and maintains that literary hermeneutics should be compatible with an information-processing model. 4/Michel GRIMAUD's 'Poetics from Psychoanalysis to Cognitive Psychology' (325-45) recommends that literary scholars abandon an almost exclusive reliance on the medical and psychiatric paradigm of psychoanalysis in favour of the broader perspectives of contemporary psychology, and pleads the cause of empirical studies of the reading of literature as part of a psychological and social process of communication. 5/Barend VAN HEUSDEN, 'Psychoanalysis: In Search of the Hidden Rhetoric' (347-58), describes the previous three papers as an instance of the emergence of a new general science of texts that is multidisciplinary. 6/Francesco ORLANDO in 'Freud and Literature: Eleven Ways he Did it' (361-80) distinguishes amongst the different approaches to literature implicated in Freud's writings, moving away from traditional procedures related to psychoanalysis towards the possibility of making use of Freud's discussion of semiotic and rhetorical topics. 7/According to Ellie RAGLAND-SULLIVAN's 'The Magnetism between Reader and Text: Prolegomena to a Lacanian Poetics' (381-406), a close reading of Lacan's work leads to the suggestion that literature attracts the reader because it is an allegory or shadow network of the fundamental structure of the human psyche, and a Lacanian poetics would redefine literature and its genres as 'Real manifestations' of an 'Imaginary order' use of language. 8/Norbert GROEBEN, 'Meta-Theoretical Problems

of Psychoanalytical Interpretation of Literature' (407-20), concludes that Norman Holland's reception analysis, which links up with empirical social analyses of the literary process, represents the only methodologically consistent version of the psychoanalytical interpretation of literature. 9/Joseph WESTLUND in 'Expounding the Method' (421-32) comments on the previous three papers, and warns that hostile critics will undoubtedly continue to deny the validity of psychoanalytical criticism, because of their difficulty in admitting to the presence of particular feelings. (E.A. Marsland)

222. BALAKIAN, Anna, 'The Pitfalls of the Definitions of World Literature,' *Neohelicon* 10, i (1983) 33-9

There are difficulties in the shifting meanings of 'world' and 'literature,' as well as in all present directions in the study of universal literature – whether this study accepts the use of translations or not. It is not feasible yet to introduce the encyclopedic approach into the classroom without recourse to team work. It will take a few decades of translating and language training before European and American scholars acquire the competence to practice 'world literature' studies, a field today more open to comparatists from non-European countries. (M.V. Dimić)

223. BALAKIAN, Anna, 'Comparative Literature and Aesthetic Value,' *Neohelicon* 10, ii (1983) 9-24

The empirical critics of the last two decades, such as Barthes and Genette, bring to the aesthetic work a terminology borrowed from other disciplines; they posit that literature and its criticism should not only become a science, but one of language or ideology or society or psychology, but not of the 'heart,' or sensitivity, or 'beauty.' There is now a fairly systematic attempt to avert the problem of aesthetic factors and quality; such critics pride themselves on hypothetical or suspended judgements. Moreover, they handle literary texts so as to demonstrate the historical void in which they place (modern) Man. Instead of being, perhaps, archeologists, anthropologists, linguists or philosophers, they declare their methods as the only valid approach to literature. This position is alien to the teaching of the Humanities and the objectives of comparative literature. (M.V. Dimić)

224. BAXTER, Brian, 'Literature and Convention: A Naturalist View,' *British Journal of Aesthetics* 24, iii (Summer 1984) 217-30

Theories of literature have made extensive use of the concept of convention. Culler and Olsen, for instance, have argued that literature is most perspicuously analyzed as being constituted by a whole variety of conventions. There are, however, good reasons to resist the structuralists' attempt to view culture as exhaustively specifiable in terms of signifying systems or practices, and as thus being saturated with quasi-linguistic conventions. The tendency to think otherwise stems from a variety of confusions between key concepts in terms of which we think about culture in general, and literature and art in particular. A proper analysis of the theoretically interesting concept of convention, derived from David Lewis's classic account, reveals that the attempt to view literature as constituted entirely by conventions does not succeed. While there are limits to what interpretations of works of art we will find intelligible, the possibilities and limits here are established by contingent, natural facts about

what human beings find intelligible. We should therefore adopt a naturalistic perspective on literature and art. (R.A. Shiner)

225. BÉCSY, Taméas, 'Nature or Value? (On the Genre of Drama),' *Neohelicon* 10, ii (1983) 107-31

It is possible to reconcile Lukács's aesthetic principles with those of the theory of signs. An appropriate analysis of the three basic genres – lyric, narrative, and drama – shows that names, dialogues and ever-changing relations inform the dramatic world, while the content of this world is the concrete content of the form elements. Dialectic relations govern those between form and content, as well as those between primary reality (the thematic world) and secondary reality (the dramatic world). (M.V. Dimić)

226. BEHLER, Ernst, 'The New Hermeneutics and Comparative Literature,' *Neohelicon* 10, ii (1983) 25-45

The main stages in the modern phase of the history of hermeneutics are linked with F. Schlegel, Schleiermacher, Dilthey and, more recently, Gadamer. For H.G. Gadamer, historical interest is not only directed toward the work itself, but toward its effects in history; related to this history of effects is the notion of 'horizon,' which he borrowed from Nietzsche, and which, to him, permits true historical understanding of tradition not through 'psychological empathy' with otherness, but through that openness to other horizons which permits their fusion with our own. E.D. Hirsch objected to Gadamer's banishment of the author's intention from the literary text, J. Harbermas to his acceptance of certain prejudices and the rejection of a pluralistic vision of history. H.R. Jauss attempted to adjust Gadamer's approach to the needs of reception studies, and P. Szondi pointed out the scarcity of true literary hermeneutics today. The present debate about hermeneutics is relevant to comparative literature, because it is a critical reflection upon one's own presuppositions in the mediating interpretation of something alien. (M.V. Dimić)

227. BEJEL, Emilio, 'Las funciones dramáticas de *Bodas de sangre*,' *Hispanófila* 80 (January 1984) 87-94

The six functions discussed by Étienne Souriaux in *Les 2000.000 situations dramatiques* can be adapted extended and applied to Lorca's *Bodas de sangre*. This application makes more evident the fact that the relation of the mythic and the human levels constitutes the most important structural base of the play. (S. Quinn)

228. BEKER, M., 'Književna teorija T. Eagletona,' (Terry Eagleton: Marxist Criticism with a Post-Structuralist Bias), *Umjetnost riječi* 28, iv (1984) 291-303

Terry Eagleton's work is interpreted as Marxist criticism of a post-structuralist bias. His attitude towards his native critical tradition is mainly negative as can be seen in his discussion of F.R. Leavis and Raymond Williams. Eagleton finds more congenial theorists abroad, above all in Walter Benjamin, Louis Althusser and Pierre Macherey. Claiming that ideology is pervasive and above history he disagrees with Lukács when he praises Balzac for allegedly revealing historical reality of his time. Eagleton sees in the science of ideological formations the guaranty of a scientific criticism which should aim to study 'the laws of the production of ideological discourses as literature.' In his latest book *Liter-*

ary Theory, an Introduction Eagleton questions the very idea of the aesthetic phenomenon and proposes an entirely new critical practice. His brand of Marxist criticism makes him more congenial to theorists like Barthes and de Man than to fellow-Marxists like Lukács or, in England, Arnold Kettle. (*Author's summary slightly adapted by M.V. Dimić*)

229. BERENDSEN, Marjet, 'The Teller and the Observer: Narration and Focalization in Narrative Texts,' *Style* 18, ii (Spring 1984) 140-58

This article presents a critical comparative analysis of the theories of Gérard Genette and Mieke Bal on narration and focalization in literary texts, with emphasis on the concept of textual hierarchy (subordination of narrative/focalization levels). The activities of narrator, focalizer and character are discussed, as well as various cues which indicate shifts in narrative and focalization levels. (*L.K. Penrod*)

230. BERGMANN, K.D. 'A Critical-Empirical Research of the Classification of Avant-Garde Literature,' *Poetics* 13 (1984) 535-48

While literary critics are known to be prone to use terminology that is self-determining, literary theorists claim to be more scientific. However, an analysis of two theories of the avant-garde – that of Poggioli and that of Burger – reveals that these supposed theories are actually conceptions of literature, lacking in both stipulative and descriptive definitions of terms, and marked by assertions that are dogmatic, since they are irrefutable. Like the critics, these scholars are legitimizing texts, rather than classifying and describing them, thus lending support to the view that literary scholarship is institutional in nature. (*E.A. Marsland*)

231. BIČANIĆ, S., 'Teorija govornog cina' (Speech Act Theory and Literature), *Umjetnost riječi* 28, i-ii (1984) 7-17

In the period immediately after the First World War, linguists (Saussure and followers) and many literary critics (Russian Formalists, Prague School, American New Critics) concentrated on special, restricted, decontextualized language with more emphasis on structure than meaning. J.L. Austin's and the later Wittgenstein's approach was directly opposite to this. They believed that utterances perform actions when uttered by the appropriate person(s) in appropriate circumstances. This he called the total speech act in the total speech situation. He provided five large functional categories (redefined in 1973 by Searle) for such acts which are realized through the simultaneously performed triad: locution/illocution/perlocution. His work is now the basis for scholars in varied fields of study: philosophy, pragmatics, semantics, social anthropology, discourse analysis, text linguistics. Scholars concerned with literary interpretation take Austin's and later speech act studies into account when they consider the interaction between writer/text/reader. (*Author's summary adapted by M.V. Dimić*)

232. BILLY, Dominique, 'La nomenclature des rimes,' *Poétique* 57 (février 1984) 64-75

Les incohérences et insuffisances des tentatives de taxinomie de la rime post-médiévale peuvent s'expliquer en partie par le fait que des poéticiens comme Grammont et Suberville se sont servis de critères basés sur des traités antérieurs

dépourvus de rigidité terminologique. La typologie floue dont ils ont hérité manifeste des préoccupations explicitement normatives qui mettent en évidence un modèle sous-jacent abstrait et insaisissable, et opèrent une séparation arbitraire des perspectives phonologique et statistique, aboutissant ainsi à un système sans validité. (A. Chanady)

233. BITI, Vladimir, Aleksandar FLAKER *et al.*, eds., 'U čast 80. rodendana prof. dra Zdenka Škreba' [In honour of Zdenko Škreb's eightieth birthday], *Umjetnost riječi* 28 (1984) 163-78

The editors of the journal pay homage to their colleague, the distinguished Germanic scholar, comparatist and theoretician of literature, Zdenko Škreb (163-4). They publish a short biography of the Zagreb professor and academician (165) and a bibliography of his publications, prepared by Bozidar Petrac (167-78). (M.V. Dimić) [Since the appearance of this deserved homage, Zdenko Škreb has passed away; this is a great loss to the community of students of literature. I have reason to remember him with the fond and profound respect due to a great scholar and perfect gentleman. CRCL/RCLC *Editor's Note*]

234. BITI, Vladimir, 'Prema kompleksnijem razumevanju odnosa jezika i književnosti' [Towards a more complex understanding of the relationship between language and literature], *Umjetnost riječi* 28 (1984) 271-83

An analysis of the question about the place and function of language in literary texts shows that formalist and semiotic answers belong to the theory of modulation (*Abweichungstheorie*). In this context, two variations of this theory merit special critical discussion: the theory of the 'minus-message' (Jacobson's scheme) and that of the 'plus-message' (Katičić's model). The next necessary step is to confront two solutions – that proposed by the modulation theory (message as realization) and that of deconstruction (message as event). The deconstructive position has its limitations too; it is, therefore, better to substitute a critical theory for a contemplative one. (Author's summary adapted and translated by M.V. Dimić)

235. BORDONI, Carlo & Antonio BERTOLI, 'Per un approccio sistemico alla sociologia dell'arte e della letteratura,' *Romanistische Zeitschrift für Literaturgeschichte* 8 (1984) 18-43

Sociology of literature is currently at an impasse. The irreconcilably opposed methods all treat their subject as an artificial mechanical system. A solution could be found in the theory of living complex open systems which involve the observer, the object (system), interaction, and organization. All the elements modify each other through feedback, so that entropy stimulates the system to reorganize in even greater complexity ('order through noise'). Instead of analyzing the author, the text as a discrete object, and society, sociology of literature should investigate the social being of a work, that is, the reciprocal relationship between the work and the observer, who might be the author or a reader. The union of observer and work is intrinsic and essential to the existence and value of the work. (L. Hill)

236. BOYER, Pascal, 'La tradition comme genre énonciatif,' *Poétique* 58 (avril 1984) 233-51

Il faut tenir compte des mécanismes psychologiques de production et d'interpré-

tation afin de formaliser des données traditionnelles. Or les théories des anthropologues sont défaillantes parce qu'elles n'incluent pas d'hypothèses fortes sur la mémoire et l'interprétation, qu'elles laissent de côté l'étude des mécanismes psychologiques, qu'elles confondent le savoir commun et la tradition, et qu'elles assimilent la mémoire à la simple conservation des données sans examiner la pertinence. Une analyse des mythes, épopées chantées chez les Fang du Gabon et du Cameroun, sert à illustrer ces problèmes méthodologiques. (A. Chanady)

237. BREMOND, Claude & Jean VERRIER, 'Afanasiev and Propp,' *Style* 18, ii (Spring 1984) 177-95

The narratological model proposed by Propp in *Morphology of the Folktale* is checked against the corpus of material it had originally been designed for, Afanasiev's *Russian Folktales*. After a close analysis of 'The Language of the Birds,' 'The Magic Pipe,' and 'Sucenko and the White Plainsman,' the authors conclude that Propp's theoretical model is inadequate to account for the corpus it was meant to elucidate. (L.K. Penrod)

238. BROWNLEE, Kevin, 'Why the Angels Speak Italian: Dante as Vernacular Poet in *Paradiso* xxv,' *Poetics Today* 5, iii (1984) 597-610

In the eighth Heaven, Dante undergoes an examination on the three theological virtues. Each of Dante's correct set of answers to the questions on Faith, Hope, and Charity is celebrated by a heavenly chorus of praise, as is his successful completion of the examination as a whole. The purpose of the present study is twofold: first, to show that these four heavenly choruses involve a programmatic use of the vernacular; second, to demonstrate that this program is directly related to Dante's only explicit self-presentation as a vernacular poet in the entire *Commedia*, in the eighteenth line of *Paradiso* xxv. What is at issue is a crucial aspect in Dante's creation of a new kind of poetic selfhood. The highly charged literary title *poeta* is redefined: its signifying capacity is changed, expanded by Dante to include himself as referent. It thus becomes both the sign and the guarantee of a radical act of self-representation. (Author's summary slightly condensed by A. Wiemer)

239. BUUREN, Maarten van, 'La métaphore filée chez Zola,' *Poétique* 57 (février 1984) 53-63

La distinction qu'a faite Roman Jakobson entre la métaphore et la métonymie sur la base de l'opposition paradigme/syntaxme est incorrecte, car un paradigme peut réunir des unités *in praesentia*. Tel est le cas dans *les Rougon-Macquart* d'Émile Zola où l'isotopie des métaphores garantit l'unité d'une œuvre qui en serait autrement dépourvue. Les métaphores forment en effet une structure profonde qui entretient des rapports syntagmatiques avec la structure superficielle de la thématique. (A. Chanady)

240. CALLE-GRUBER, Mireille, 'Journal intime et destinataire textuel,' *Poétique* 59 (septembre 1984) 389-91

Cet article critique le tableau de Jean Rousset élaboré dans 'Le journal intime, texte sans destinataire?' (*Poétique* 56, 1983) parce que celui-ci mélange le textuel et l'extratextuel, les agents fictifs et les agents réels. Le destinataire devrait être

étudié plutôt dans sa *textualisation* qui le situerait en tant que fonction dans le schéma de l'échange discursif. (A. Chanady)

241. CARNES, Pack, 'Traditional Expectations in the Modern Fable,' *Neohelicon* 10, ii (1983) 203-16

While often using traditional motifs and structures, today's fabulist rarely tells fables for the same reasons as those of his predecessors, and his modern texts do not function in a manner similar to that of the classical ones. In contrast to the more traditional fable, the modern fable frequently changes expected characterizations, and it needs a clearly stated moral less than the form of that moral. When such a lesson is given, which is not so seldom, the message of the epimythium is new, unexpected, humorous, and clever. Examples can be found in J. Thurber, H. Arnzten, A. Lobel, W. Schnurre, A. Montevroso and others. (M.V. Dimić)

242. CERQUIGLINI, Jacqueline, ' "Le Clerc et le louche": Sociology of an Esthetic,' *Poetics Today* 5, iii (1984) 480-91

In the topos *clerc* (*borgne*, 'one-eyed' poet-persona) found in many fourteenth- and fifteenth-century texts, writing as signifier of a condition, of a social status, is dramatized. At times, this dramatization even becomes a narrative strategy like that of the *songe* (dream). The *clerc* conveys the humble condition of the witness (or servant), and yet, simultaneously, the position of a creator and judge. The vision proposed by the texts, their 'truth,' is hence no longer guaranteed by God, but rather by the subject who relates it, and by his situation and social status. (A. Wiemer)

243. CHAITIN, Gilbert D., 'Psychoanalysis and Narrative Action: The Primal Scene of the French Novel,' *Style* 18, iii (Summer 1984) 284-301

Freud's theories as set forth in *Jokes and Their Relation to the Unconscious* and *Group Psychology and the Analysis of the Ego* are reviewed along with a discussion of the applications of the psychoanalytic model to narrative proposed by Jacques Lacan and Shoshana Felman. Three types of narrative action result from a classification of the work of Lacan and Felman: hypnotic, transitive, and transferential narration. It is the shift from hypnotic to transitive narration which marks the birth of the 'modern' French novel. (L.K. Penrod)

244. CHALOUPKA, Otakar, 'K významovým vztahům faktů a fikce v současné próze' [On the semantic relations of facts and fiction in contemporary prose], *Česká literatura* 32, iv (1984) 356-66

The problem of the relationship between facts and fiction in artistic prose is not new, but remains topical in contemporary literature. It manifests itself on two planes: first, in the material of the artistic work, the denotation of which evokes in the reader an impression of either real concreteness or fictitiousness; secondly, on the level of sensory perception of given material distinguished by its connotative character, hence capable of ascribing to the material new functions, often entirely different from the original denotation. This idea is illustrated in an analysis of recent Czech novels. The new approach to the relationship between factitiousness and fictitiousness reveals a new territory for literature, one which up to now has been delimited on one side by non-fiction

and on the other by fiction. The borders are shifting, and strict categorization is no longer acceptable. (P.Z. Schubert)

245. CHVATÍK, Květoslav, 'Strukturalna teorija historijskog razvitka književnosti' [The structural theory of the historical development of literature], *Umjetnost riječi* 28 (1984) 19-32

In spite of widely spread misconceptions about structuralism's presumed ahistoricism, not only the Prague School, but already Russian Formalism conceptualized the phenomenon of literary evolution. Starting from suggestions made by J. Mukařovský and F. Vodička, it is possible to sketch a clear structural approach to historical development. The main questions are: the durable and actualized levels of meaning in a verbal work of art; the position of the artistic personality in the process of literary evolution; value judgements and their anthropological roots. Literature is not a passive product of historical processes, but a power which shapes history and society. (Author's summary adapted and translated by M.V. Dimić)

246. CLEMENTS, Robert J. 'The Bellagio Conference on World Literature,' *Neohelicon* 10, i (1983) 89-92

The 17-21 August 1981 Conference on world literature at the Rockefeller Study Centre on Lake Como was attended by Professors Aldridge, Balakian, Barring, and Warnke (USA), Kushner (Canada), Koppen (F.R. of Germany), Yuan (Hong Kong), Vajda (Hungary), Karkala (born in India), Yohannan (born in Iran), and Fukuda (Japan); at the last minute delegates from Lagos and the USSR were obliged to withdraw. Papers were presented on theoretical and practical aspects of world literature (some published in this issue of *Neohelicon*), and it was decided to constitute a committee which should prepare typical course-syllabi on world literature. (M.V. Dimić)

247. COHEN, Jean, 'De la couleur des angélus,' *Poétique* 53 (février 1983) 123-8. Cet article prend parti pour la spécificité du langage poétique qu'il considère radicalement *autre* dans sa structure, sa fonction et sa signification. L'altérité se définit par l'opposition entre le poétique et le pathétique, celui-ci constituant l'invariant de la signification poétique, même s'il est actuellement impossible de valider une lecture particulière d'un poème faite d'un instrument objectif d'analyse 'pathématique.' À propos de la formule 'Bleus angélus' provenant du poème *L'Azur* de Mallarmé, cette brève étude démontre que même si le rapport de prédication entre l'adjectif et le nom est inadmissible si l'on donne à ces deux mots leur sens poétique, la prédication est justifiée poétiquement par l'isopathie, ou la signification pathétique commune aux deux termes. (A. Chanady)

248. CONSTANTINIDIS, Stratos E., 'Feedback in Play Production,' *Kodikas/Codes* 7, i-ii (1984) 63-88

Though the observation that actor-spectator interaction is central to the creation of a given performance text goes back to Aristotle, the systematic perception of their interdependence is contemporary. An analysis of both *logos* (speech) and *soma* (body language) is necessary to understand a total performance text. Various models for theatrical communication are available (those of R. Jakobson, Keir Elam and Ernest Hess-Lüttich), but the author's own

model, which includes a cybernetic component to account for the complex, fluid interactions of the various elements of the performance text, is shown to be the most comprehensive. (G.M. Lang)

249. COOMBS, James A., 'Allusion Defined and Explained,' *Poetics* 13 (1984) 475-88
Theories of allusion have usually been based on 'literary' allusions — on the assumption that they are distinctive. All types of allusion, however, can be explained by a single theory, which takes account of both elements of allusion, the referential and the implicational. Allusive reference can be distinguished from all other implicational reference, in that the speaker refers to only one entity, and implicates that he is referring to it. Allusive implication is the proposition that allusive reference necessarily makes. The combined description of the two elements leads to a strict definition of allusion. The more complex 'literary' allusion can be explained by the addition of a Maxim of Repetition ('Avoid repetition') to Grice's maxims of Manner in conversation. (E.A. Marsland)

250. CRAWFORD, Lawrence, 'Viktor Shklovskij: *Différance* in Defamiliarization,' *Comparative Literature* 36, iii (Summer 1984) 209-19
In his essay 'Art as Device,' Viktor Shklovskij attacks contemporary theories of the economy of mental effort in art through his concepts of aesthetic perception and defamiliarization. For Shklovskij, the function of art is the creation of perception. Perception, when effected by defamiliarization is a kind of primary experiencing. When considered against the Derridian concept of 'différance,' Shklovskij's 'perception' can be seen as a matrix for the production of difference. Shklovskij's theory presupposes the question of writing and the sign. Derrida's criticism of Freud's attempt to represent the psyche by the metaphor of the writing pad can be applied to Shklovskij's theory. Shklovskij's formulations thus appear to negate or cancel out the existence or possibility of 'real' perception. (K. Kondratzky)

251. CUDE, Wilfred, 'What Literary Criticism Needs to Learn from Scientific Methodology,' *Mosaic* 17, iv (Fall 1984) 1-16
Thomas S. Kuhn, Bernie Zelbergeld and Derek Freeman present observations that could radically alter literary criticism. Orderly progress in science derives from scientific methodology. Creative interdisciplinary ties and the adoption of the paradigm, or 'disciplinary matrix,' assist the refinement of truth through gradual elimination of error. In theory, social scientists acknowledge rigorous argument as authority in debate but they lack consensus on methodology and indulge in subjectivity and reduction of cognitive dissonance. Literary criticism, with its confusion of conflicting major methodological schools, is locked in a pre-paradigm state. Literary critics do not agree on subject matter, critical tools, or methodology. They must confront the subjectivity and lack of precision in their discipline and adopt objective analysis and empirical proof. (M.G. Hamilton)

252. CULLER, Jonathan, 'Textual Self-Consciousness and the Textual Unconscious,' *Style* 18, iii (Summer 1984) 369-76
This article presents an examination of the nature of a 'literary unconscious,' using Jameson's notion of textual unconscious, but as seen in relation to the

Lacanian principle of transference (the acting out or realization of the reality of the unconscious). What critics identify as moments of self-reference or self-consciousness in a text may be marks of a situation of transference whereby the critic himself falls into the text, revealing not the unconscious of the author but a textual unconscious in which the critic is caught up. (L.K. Penrod)

253. DÄLLENBACH, Lucien, 'Reading as Suture (Problems of Reception of the Fragmentary Text: Balzac and Claude Simon), *Style* 18, ii (Spring 1984) 196-206
The pleasure of the reading process is enhanced by the necessity of making connections where there are blanks and gaps to be filled. Balzac's *La Muse du département* serves as a nineteenth-century example of reading a fragmentary text wherein the knowledge and skills needed in the reading process are examined. However, the effect of the gaps in Balzac's texts are appreciably different on the twentieth-century reader. Furthermore, the gaps in a twentieth-century text (illustrated here by the writings of Claude Simon) require a different style of reading. (L.K. Penrod)

254. DOLEŽEL, Lubomír, 'Kafka's Fictional World,' *Canadian Review of Comparative Literature* 11, i (March 1984) 61-83

Against the background of the dual structure of the world of classical mythology, the natural and the supernatural domains, two kinds of transformations give rise to two variations of Kafka's fictional macrostructure: a) *The hybrid world* in which the boundaries of the two domains have been dissolved (e.g. 'Eine Kreuzung,' 'Unglücklichsein,' *Die Verwandlung*, 'Ein Landarzt,' 'Die Sorge des Hausvaters'). While aprioristic extraliterary interpretations are irrelevant, Kafka's hybrid texts themselves carry significant clues for possible interpretations as they perform a double function (1) constructing fictional worlds and (2) offering interpretations in terms of various *motivations* (non-literary, non-fictional, and intertextual). b) *The visible/invisible world* in which boundaries are preserved, although both domains are placed under constraints of natural modalities (e.g. *Der Prozeß*, *Das Schloß*, 'Beim Bau der Chinesischen Mauer,' 'Ein altes Blatt,' 'Die Abweisung,' 'Zur Frage der Gesetze'). In the second group of texts only one text-inherent motivation is offered, i.e., socio-political or historical motivation in which the concept and function of law become central. The invisible worlds of the Court and the Castle are inaccessible by necessity and are defined by their irrationality, muddle, and randomness. (M. Allemano)

255. DOLLERUP, Cay, Bengt HOLBEK, Iven REVENTLOW, and Carsten Rosenberg HANSEN, 'The Ontological Status, the Formative Elements, the "Filters" and Existences of Folktales,' *Fabula* 25, iii-iv (1984) 241-65

An ideal tale may be said to exist in a unique continuum presupposing a narrative contract between a teller and his listeners. Space and time are specific, and there is social interplay between narrator and audience. If such a tale is recorded, it is subjected to some filters, possibly even ideological orientations. It is dangerous to study a folktale on the assumption that it is an ideal tale; before parts of an ideal tale can be identified, filters must first be described and their impact on the tale assessed. (F. Bergmann)

256. DUBOIS, Claude-Gilbert, 'Problems of "Representation" in the Sixteenth Century,' *Poetics Today* 5, iii (1984) 461-78

Mimetic illusion takes as its point of departure the (erroneous) hypothesis that reality is accessible and that art reproduces the real. Artistic work, however, does not originate in reality but in the mimetic desire to recreate the world. If *mimesis* is considered the foundation of all artistic activity, 'imitation' is – paradoxically – the basis of 'creation.' There are two obstacles to the actualization of mimesis: multiplication (to reproduce is to multiply), and difference (the imitator's desire to separate himself from his model). These inherent difficulties establish a crucial distinction: that between representation and signification. The 'va et vient' from the mimetic (representation) to the semiotic (signification) is examined in the attempts at representation in the sixteenth century. Imitation of the natural object, which claims to remain faithful to the optical laws of representation, determines Renaissance naturalism. Imitation of the ideal model characterizes idealism. Renascent classicism is the interaction of naturalism and idealism, culminating in a 'perfect' representation of nature which is simultaneously the quintessence of its reality (*vive représentation*, the 'Pygmalion complex'). (A. Wiemer)

257. Eco, Umberto, 'Metaphor, Dictionary and Encyclopedia,' *New Literary History* 15, ii (Winter 1984) 255-71

Metaphor is characterized by a process of unlimited semiosis; it pulls together dictionary and encyclopedia. The resulting condensation and displacement of either lexical denotations or cultural references brings about the interplay of presence and absence. The encyclopedia eclipses lexical meaning which – although displaced – remains in view, and simultaneously reflects back on the encyclopedia, uncovering the covert motivation operative in the creation of the metaphor. Hence, metaphor is open to inferences drawn by its potential recipient, enhancing the recipient's understanding of his or her own encyclopedia. Moreover, metaphor – although structured by encyclopedia – also restructures it by pointing to hitherto unknown modes of similarities and dissimilarities. Thus, metaphor, arising out of a condensation of dictionary and encyclopedia, can reshuffle them both. The encyclopedia activates the imagination, so that the dictionary is reinterpreted, allowing in turn for new inferences to be made in regard to the encyclopedia. (A. Wiemer)

258. EDWARDS, Carol L., ' "Stop me if you've heard this one": Narrative Disclaimers as Breakthrough into Performance,' *Fabula* 25, iii-iv (1984) 214-28

Disclaimers clear the way for the telling of jokes by providing metaphysical disjunction of the social self of the teller from his performing role. Moreover, disclaimers disassociate the performer from the audience by shifting social and cultural responsibility to the audience as it affirms a joke's acceptability. (F. Bergmann)

259. EIBL, Karl, 'Das Realismus-Argument: Zur literaturpolitischen Funktion eines fragwürdigen Begriffs,' *Poetica* 15 (1983) 314-28

The concept of realism is notoriously uncertain. Instead of inventing once more its manifold meanings, one should analyse its uses since Plato and Aristotle. The main functions seem to be the justification of sub-literary texts, of deviations from bourgeois respectability, of the abandonment of old poetic conventions, and in general the defence of literature against the accusation of being a lie. Positively, the appeal to reality and nature seems to foster inno-

vation, the inclusion of new spheres and aspects of life; negatively, it always implies that other texts – which are not 'realistic' or 'properly realistic' – should be censured and even prohibited. A flagrant case in point is the theory and praxis of 'socialist realism.' (M.V. Dimić)

260. FISCHER, Manfred S., 'Literarische Seinsweise und politische Funktion nationalbezogener Images: Ein Beitrag zur Theorie der komparatistischen Imagologie,' *Neohelicon* 10, ii (1983) 251-74

The study of national images in literature, as defined by the 'Aachen school' of comparative literature (H. Dyserinck, M.S. Fischer) has two main tasks: 1/the inquiry into national self-images and hetero-images in literature, literary scholarship and criticism, as well as the exploration of the genesis and influence of these images; 2/the inquiry into such images in other than literary contexts, provided literature remains one of the elements of the study. This latter approach has to be differentiated from the more traditional 'French school' (G. Lanson, F. Baldensperger, P. Hazard), which belongs to the study of 'national psychologies,' a subject matter somewhat discredited nowadays in scholarship and social thinking alike; this notwithstanding, the analysis of the results achieved by such approaches, be they pseudo-scientific, intuitive or openly ideological, remains a particularly fertile area of comparative literature (Cf. e.g., the historical connotations of 'French' and 'German' in the two languages, the suggested epithets for nations in dictionaries of the sixteenth and seventeenth centuries, the image of America in modern European literature from W. Blake to F. Kafka). There is a link between such studies and the central concern of comparativism, i.e. the question about the dialectical coexistence of literature in different languages and/or of different nations. (M.V. Dimić)

261. FITCH, Brian T., 'La problématique de l'étude de l'œuvre bilingue de Beckett,' *Symposium* 38, ii (Summer 1984) 91-112

Le statut de Beckett comme écrivain bilingue qui écrit son œuvre parallèlement en deux langues soulève des problèmes d'ordre méthodologique qui lui sont propres. L'approche qui convient à une œuvre unilingue ne saurait convenir en soi à l'étude de l'œuvre beckettienne. Il ne s'agit pas de privilégier la première version de l'ouvrage en question mais d'étudier les deux, afin de saisir l'exacte nature du rapport qui les relie. Une analyse minutieuse du paragraphe initial de *L'Innommable/The Unnamable* fait ressortir des différences vérifiables entre les deux textes – ajouts, omissions, changements dans la séquence des unités de sens, divergence des temps verbaux – et, en même temps, elle montre que la version anglaise ne saurait donner lieu à la même lecture que la version française. (R.S. Thornberry)

262. FLANIGAN, Beverly Olson, 'Nominal Groups in the Poetry of Yeats and Auden: Notes on the Function of Deixis in Literature,' *Style* 18, i (Winter 1984) 98-105

This article presents an examination of anaphoric references in Yeats' 'Leda and the Swan' and 'On a Picture of a Black Centaur by Edmund Dulac' and Auden's 'Musée des Beaux-Arts.' (L.K. Penrod)

263. FOX, Margalit, 'Linguistic Reanalysis and Oral Transmission,' *Poetics* 13 (1984) 217-38

Some modern theories of the transmission of oral poetry account for both memorization and variants by suggesting that the singer relied on a narrative outline and a series of interchangeable formulas, or on a 'sound skeleton,' rather than on the recollection of a pre-heard or fixed text. The psycho-linguistic concept of reanalysis, however, can be used to lend support to the opposite idea – that of 'prior hearing.' Reanalysis, where the speaker reproduces an inexact though usually sensible version of misheard or misremembered words or phrases, identifies several phenomena that can account for many of the variants, not only in English and Scottish folk-ballads, but also in Spanish Christian *romancero* that were assimilated into the oral tradition of Sephardic Jews. (E.A. Marsland)

264. FRADENBURG, Louise O., 'Spectacular Fictions: The Body Politic in Chaucer and Dunbar,' *Poetics Today* 5, iii (1984) 493-517

In the late medieval text, the poetics of service and of sovereignty depend upon figuration – techniques of bodily representation. Through the figured body, monarch and poet lay claim to, and are claimed by, discourses of power. In Chaucer's *Parliament of Fowls*, the absence of an absolute sovereign (the imperfection of a body politic from which Reason, as Nature affirms, is missing) facilitates the representation of bodily and poetic 'replication,' and correspondingly facilitates a pluralized, parliamentary discourse, a debate among alternative texts. In Dunbar's *Thryssil and the Rois*, the replication of bodies yields to the representation of a surplus body of power and to univocal discourse: the metaphors of the pleasure-ego are appropriated as the exclusive privilege of sovereignty. (A. Wiemer)

265. FRAPPIER-MAZUR, Lucienne, 'Desire, Writing and Identity in the Romantic Mystical Novel: Notes for a Definition of the Feminine,' *Style* 18, iii (Summer 1984) 328-54

This article presents a discussion of George Sand's *La Comtesse de Rudolstadt* as a subversion of the literary mystical novel model, wherein the traditional masculine subject searching for identity and obliged to undergo an initiatory experience is replaced by a female subject. Discussed are, the parallels between the theory of the novel and psychoanalytical theory regarding the questions of desire and identity, the respective claims of author and text in a psychoanalytical approach, the ideological dimension of the initiatory model, and the definition of the feminine. (L.K. Penrod)

266. FÜGER, Wilhelm, 'Streifzüge durch Allotopia: Zur Topographie eines fiktionalen Gestaltungsraums,' *Anglia* 102, iii-iv (1984) 349-91

Alternative Welten, edited by M. Pfister (Munich 1982), provides the basis for a discussion of allotopia. Allotopia is the primary term defining the many subclasses – such as utopia and science fiction – of deliberately amimetic or trans-mimetic literature generated by speculative thought and pure fantasy. Alternative history is represented by Kingsley Amis's *The Alteration*, inner-space fiction by Doris Lessing's *Briefing for a Descent into Hell*, post-modern dystopia by Amis's *Russian Hide-and-Seek*, metatopia by Anthony Burgess' 1985. (F. Bergmann)

267. GÁLIK, Marián, 'The Concept of Feeling in Chinese, English and German Literary criticism,' *Neohelicon* 10, i (1983) 123-30

Chinese literary critics of the sixteenth to the eighteenth centuries and especially Li Shih developed concepts such as *shih-hao ch'ing-yü* (taste, feeling, yearning), *ch'ing-chuang* (emotional states), *ch'ing* (feelings), and *hsing-ch'ing* (nature and feeling). These concepts have affinities with the English and German ideas of sympathy, sensibility, passion, etc. stressed in the eighteenth century from Arbuckle's *Collection of Letters and Essays* (1722) to Goethe's *Die Leiden des jungen Werthers* (1774) and the Romantic movement. While the introduction of these concepts represented in both cultures a reaction against a certain antiquated kind of poetry and rationalistic philosophy, neither the socio-political nor the philosophical conditions in China permitted the European radical affirmation of feelings and the Ego. (M.V. Dimić)

268. GÉRARD, Albert, 'Cartographie de l'Afrique littéraire: Le projet "HALEL",' *Neohelicon* 10, i (1983) 253-74

A rapid overview of the last thirty years of international African literary studies permits the description of the intellectual basis on which 'The History of African Literature in European languages' was planned as a contribution to the Comparative History of Literatures in European languages published by the International Comparative Literature Association, as well as the vicissitudes of realizing this undertaking by an international team of scholars. [Under the title the two volumes edited by A. Gérard are printed now by Akadémiai Kiadó, Budapest, and should appear shortly.] (M.V. Dimić)

269. GIRARD, René, 'Scandal and the Dance: Salome in the Gospel of Mark,' *New Literary History* 15, ii (Winter 1984) 311-24

Through a reading of the Biblical Salome narrative, the story of the beheading of John the Baptist (Mark 6:14-29), the nature of artistic creation is explored. Creation is viewed as akin to scandal, because it disrupts conventions and infringes boundaries. In attempting to attenuate their destructiveness, powerful acts of creation are ritualized, turning violence into images of scapegoating and victimage. Desire is the driving force powering our 'mimetic longing,' our creative impulse. And as there is no preordained object of desire, human beings are prone to scandalize each other the more they become obstacles to one another, thereby frustrating their mimetic longing — a process which unleashes uncontrollable force. This idea restores to creation its archaic dimension, revealing its ambivalence by demonstrating that the act of creation itself entails destruction. (A. Wiemer)

270. GOLDBERG, Jonathan, 'Dover Cliff and the Conditions of Representation: *King Lear* 4:6 in Perspective,' *Poetics Today* 5, iii (1984) 537-47

In Shakespeare's *King Lear*, Dover Cliff exists only in Edgar's lines and nowhere else in the play. The place that Dover occupies in the text is the place of illusion, the illusion of recovery and the illusion of respite and end. Edgar's lines establish themselves as illusion by illusionistic rhetoric. His description corresponds to a particular mode of seeing, and the limits that Dover represents in the text are the limits of representation themselves. Paradoxically, a speech representing space in a realistic mode points to the incapacity of the stage — and of language — to realize the represented space. (A. Wiemer)

271. GONZÁLES, S., Beatriz, 'Problems and Tasks of Latin American Literary Historiography (The Continental and National Literary Histories),' *Neohelicon* 10, i (1983) 275-98

Since the pioneering efforts of Juan María Gutiérrez and especially José María Torres Caicedo, there have been numerous attempts to present the literature of Latin America either through additive catalogues of authors, works, and countries, or synthesizing views based on a variety of patterns, periodizations, and organizational principles. Usually these have failed to explain the how and why of literary change, whether continental or national. A new attempt at a comprehensive Latin American literary history can succeed only if it integrates into a plural totality the different national literary systems, relating them to the social history of Latin America. This system of systems has to account for the national variables of the educated literary systems in Spanish, Portuguese, French and English, and the national variables of the popular literary systems, written and oral, in these and the native languages; such a project should articulate a syntax of the differential variables. (M.V. Dimić)

272. GRAABE, Ina, 'Local and Global Aspects of Interaction Processes in Poetic Metaphor,' *Poetics* 13 (1984) 433-57

Unlike the isolated expressions on which most discussion of the interaction theory of metaphor is based, metaphor in poetic texts is highly specific, since the recognition and interpretation of the metaphorical expression is determined by the particular text. Poetic metaphor, therefore, demands both a local or syntactical and a global or textual analysis, and a redefinition of the terms 'focus-frame' and 'tenor-vehicle,' in order to capture both its local ambiguity and its global specificity. (E.A. Marsland)

273. HALSALL, Albert W., 'Le roman historico-didactique,' *Poétique* 57 (février 1984) 81-104

Le roman historico-didactique est ici défini comme un texte narratif qui affirme la coexistence, dans un même univers diégétique, d'événements et de personnages historiques et d'événements et de personnages inventés, et qui prétend offrir une interprétation persuasive des éléments historiques traités. À l'aide du carré sémiotique greimasien, cet article élabore une typologie de ce sous-genre qui comporte les pôles d'historique et d'inventé aussi bien que les catégories complexe et neutre (et historique et inventé, et non historique et non inventé). Après avoir fait l'application de ces définitions à l'analyse de quelques-uns des procédés rhétorico-narratifs employés dans *la Débâcle* de Zola, l'auteur préconise l'investigation des présupposés discursifs de tels récits afin d'exposer les ressorts de la manipulation et les soumettre à l'examen logique. (A. Chanady)

274. HARSAN (HRUSHOVSKI), Benjamin, 'Fictionality and Fields of Reference: Remarks on a Theoretical Framework,' *Poetics Today* 5, ii (1984) 227-51

In the 'real-life' understanding of language, the meanings of utterances are related to – and in turn influenced by – specific referents within a specific frame of reference (*fr*, defined as any semantic continuum of two or more referents that we may speak about). We can differentiate between various kinds of *frs*, such as *frs* which are present or absent to the interlocutor, if absent: known or unknown, etc. A multitude of interrelated *frs* is contained in a Field of Refer-

ence (FR): The Napoleonic Wars, Sociology, etc. Literary texts construct their own *Internal Field of Reference* (IFR), while simultaneously referring to it. In this respect, the use of language in a literary work is similar to that in real-life situations which are outside direct experience (*absent frs*). A literary work can then be defined as a verbal text which projects at least one *Internal Field of Reference*, a multidimensional semiotic object to which meanings in the text are related. In the theory of the IFR, 'fiction' is hence not opposed to 'fact,' but works which establish their own Internal FR are opposed to works which claim to describe an *External Field of Reference* (EFR). Meanings (in the broadest sense, including information, signification, emotive attitudes, opinions, etc.) in literary texts may, however, not only be related to their unique IFR, but also to one or more EFRs. Many individual referents and even whole frames of reference may be shared by both the Internal and External FR. While the construction of the IFR is modeled upon EFRs, there is a relation of *representation* from the IFR to External FRs. (A. Wiemer)

275. HAUBRICHS, Wolfgang & Gerhard SAUDER, eds., 'Wissenschaftsgeschichte der Philologien,' *Lili* 14, liii/liv (1984) 5-254

This topical issue on the history of philological scholarship contains contributions directly or indirectly related to the history and theory of literary scholarship; all articles include bibliographies. 1/Wolfgang HAUBRICHS & Gerhard SAUDER, 'Einleitung' (7-17), introduce the topical issue, describe its contents and discuss today's debate about models for the historiography of science, a debate which has been largely ignored by historians of philological studies. 2/Brigitte SCHLIEBEN-LANGE, 'Vom Vergessen in der Sprachwissenschaftsgeschichte: Zu den "Ideologen" und ihrer Rezeption im 19. Jahrhundert' (18-36), explains the process of 'amnesia' in the history of linguistics on the example of the language philosophy of the *idéologues*-school of the nineteenth century. 3/Hans Ulrich GUMBRECHT, '"Un souffle d'Allemagne ayant passé": Friedrich Diez, Gaston Paris und die Genese der Nationalphilologien' (37-78), redefines the concept of 'Romantic Nationalism' as the historical frame for the foundation of the academic study of modern languages and literature; comparing the German origin of Romance Philology in Friedrich Diez's research and the subsequent propagation of a new concept of national literature in France through Gaston Paris, it is possible to shed light on contrasting epistemological structures in France and Germany during the nineteenth century, discursive rules which have governed the divergent developments of the humanities in the two countries up to the present. 4/Gerhard SAUDER, 'Von Formalitäten zur Politik: Georg Lukács' Heidelberger Habilitationsversuch' (79-107), depicts Lukács's attempts from 1910 to 1918 to gain academic recognition and employment at the universities of Budapest, Freiburg and especially Heidelberg, where he enjoyed the support of Max Weber, and demonstrates the breakdown of academic procedures under the influence of politics. 5/Peter POR, 'Lukács und sein Sonntagskreis: ein unbekanntes Kapitel aus der Geschichte des europäischen Denkens' (108-46), presents a new image of Lukács's evolution up to 1918, mainly on the basis of his manuscript on aesthetics written in his youth, the fragments of a monograph on Dostoevskij, and more than 1600 letters to his Hungarian and German contemporaries; while the secret hero of the first period of Lukács's work is Dostoevskij, with his metaphysical conflicts, the Sunday Club in Budapest permitted him after 1914 to share his concerns about the place of ethi-

cal idealism and redemptive acts in the modern world. 6/Burkhardt LINDNER, 'Habitationsakte Benjamin: Über ein "akademisches Trauerspiel" und über ein Vorkapitel "Frankfurter Schule" (Horkheimer, Adorno)' (147-65), presents and examines so far unknown documents relating to the failure of Benjamin's attempt to enter the academic profession with his *Habilitationsschrift* 'Ursprung des deutschen Trauerspiels,' presented in 1925 to the University of Frankfurt am Main; a discussion of Max Horkheimer's *Habilitation* and Theodor W. Adorno's first and unsuccessful attempt, elucidates the context of Benjamin's experience with the university as an institution and the academic prehistory of the later 'Frankfurter Schule.' 7/Reiner MARX & Reiner WILD, 'Psychoanalyse und Literaturwissenschaft: Skizze einer komplizierten Beziehungsgeschichte' (166-93), describes the history of relations between the two disciplines, which has been studied so far only for certain short periods. Four phases can be distinguished: Freud and the *Imago*-circle, when psychoanalysts showed interest in the humanities; psychoanalysis and German studies before 1933, a period of first contacts in which Jung's depth psychology is preferred to Freud's psychoanalysis for reasons linked with ideology and the history of science; between 1945 and 1968, when a psychoanalytically based study of literature was found almost exclusively among non-German scholars and some non-Germanists; 1968 and afterwards, when an increasing orientation towards the social history in German studies is paralleled by a deeper interest in psychoanalysis. 8/Reinhard OLT & Hans RAMGE, "'Außenseiter": Otto Behaghel, ein eitel Hirngespinnst und der Nationalsozialismus' (194-223), analyses a public controversy conducted in 1934 between the then eighty-year-old professor of Germanic philology at the University of Gießen, Otto Behaghel, and the Nazi regime; the study suggests ways in which Behaghel's conduct might serve as a pattern for limited but responsible political and academic behaviour in conditions of adversity created by totalitarian states. 9/Dietrich HARTH, 'Der Sprachbegriff als Instrument der Textauslegung: Ein Beitrag zur Methodengeschichte der Deutschen Philologie' (224-54), surveys the history of *Deutsche Philologie* from its origins in the nineteenth century up to the 1930s and concentrates on the notion of language which was used by the academic community of interpreters in the field of philological-historical studies; the analysis makes obvious that former literary criticism underestimated the communicative features of literary language-use and interpretation — dominant instead was a strong interest in ideological messages and types of *Weltanschauung* which took the linguistic surface as representation of a hidden, but decipherable meaning, fitting the interpreter's normative expectations. 10/Wolfgang HAUBRICHS, 'Der doppelte Schriftsteller: Bemerkungen zu einer ideologiekritischen Verwechslung' (245-54), by means of an example of a recent dissertation written at the University of Vienna on the Austrian narrative literature of the 1970s, castigates that ideological criticism which believes itself free from any obligation towards philological accuracy and dispenses with the basic requirements of a proper interpretation of fictional narrative texts. (M. V. Dimić)

276. HAY, Louis, 'Die dritte Dimension der Literatur: Notizen zu einer "critique génétique," ' *Poetica* 16 (1984) 307-23

One of the three focal points of modern literary scholarship — besides those of influence and reception — is the study of the production of works of art. The task to create a universal model of literary creativity has been approached

sociologically, linguistically, semiotically, historically, and philosophically. This state of the art report wishes to present the *critique génétique*, which is unrelated to the German psychological *genetische Poetik*, developed by W. Dilthey and the *Geisteswissenschaft*. The *critique génétique* works with the different stages of authorial manuscripts; it attempts to describe and interpret the concrete creative process of individual authors. In this respect, this method is more and less than a new theory, because it is independent from theoretical premises and not limited by any particular interpretation. (M.V. Dimić)

277. HERDEN, Werner, 'Kontroversen zum Literaturbegriff: Zu den Richtungskämpfen in der Sektion für Dichtkunst der Preußischen Akademie der Künste,' *Weimarer Beiträge* 30 (1984) 1941-55

Since 1924 Thomas Mann and other German authors and critics engaged in a polemic about the supposed differences between *Dichter* and *Schriftsteller*; these debates continued in the section for *Dichtkunst* of the Prussian Academy of the Arts, founded in October 1926, and they were only ended by a dictate of the fascist regime in 1933. While *Dichter* and *Dichtung* were claimed to be phenomena mythical, beyond reason and pragmatic concerns, profoundly traditional and German, the *Schriftsteller* and their products, works of *Literatur*, were deemed to belong to a lower sphere, to be artisanal, linked with international fashions, and corrupted by the big cities. The conservative, proto-fascist point of view was defended by Mahrholz, Ponten, Kolbenheyer, Schäfer and others; the democratic stance was taken by the brothers Mann, Döblin, Wassermann, Huch, Schnitzler, and the majority of the section. Events have demonstrated that the debate about 'high' and 'low' literature, inspiration and craftsmanship, national and international standards, has far-reaching ideological and social implications. (M.V. Dimić)

278. HEYNDELS, Ralph, 'Intertexte, institution, pédagogie,' *Neohelicon* 10, i (1983) 301-9

Une sémiotique de l'intertexte doit attirer l'attention sur des lois préalables de décodage, sur des conduites préparées et encouragées par celles-ci, sur les constellations préfabriquées par les universaux idéels et les divers phénomènes déictiques autotextuels. Dans la langue, dans l'intertexte, dans l'institution, dans la légitimité, dans la leçon et l'anthologie, le texte cite et recompte le déjà prononcé. Ce qui peut s'apprendre réellement, c'est le *nous* sans illusion qui est sans cesse un *non* à ce qui est. (M.V. Dimić)

279. HIRSCH, Jr., E.D., 'On Justifying Interpretive Norms,' *Journal of Aesthetics and Art Criticism* 43, i (Fall 1984) 89-91

(NB: This paper is a reply to that by Müller and Danneberg in the same issue.) The only significant difference between Müller/Danneberg and Hirsch concerns how to describe the array of choices of norms of interpretation. Müller and Danneberg put them all on a single continuum, and they suggest that rational justification is a matter of principled choice with respect to a situation or occasion. Hirsch appeals to a Russell-inspired theory of a hierarchy of principles to argue that a choice of a principle for determining interpretive norms is not a choice of interpretive norms. (R.A. Shiner)

280. HOLLAND, Norman N., 'The Brain of Robert Frost,' *New Literary History* 15, ii (Winter 1984) 365-85

First, I want to show how Robert Frost's interpretations share quite exactly the general style of his writing. In other words, I think one salient fact about the relation between creation and interpretation is that they embody the same personal style. Second, based on that commonality of style, I want to propose a picture or metaphor or guiding principle that will enable us to put together Robert Frost, unique creator, with Robert Frost, a reader of poems like any other reader of poems. I want to suggest that one could refine that general picture to a model, and use such a model – this is my third point – to understand the relation between the individuality that pervades both creation and interpretation and the social and interpretive codes by which we collectively interpret. We could use the model to interrelate Robert Frost the individual with, say, the codes addressed by a semiotician like Umberto Eco, or the 'interpretive communities' of which Stanley Fish writes, or the 'horizon of expectations' described by a *Rezeptionsästhetiker* like Hans Robert Jauss. (Author's summary, slightly condensed by A. Wiemer)

281. HOLQUIST, James M., 'Neotextualism: An Anti-Humanistic Threat to Comparative Literature,' *Neohelicon* 10, ii (1983) 47-61

H.H.H. Remak noted in his plenary address to the ICLA Congress in 1976 that comparatists have to integrate into their work the ongoing debates in literary theory, which tend to originate outside the profession of Comparative Literature. It is possible to reconcile the historical aims of Comparative Literature with methodologies which have sprung from Marxism, Structuralism, and *Rezeptionsästhetik*; this is not possible with other new challenges, such as those made by the Neotextologists with their linguocentric versions of nihilism, as well as those by anti-Humanism and its different forms in Derrida, Foucault, and Althusser (but who all share a particular concept of text) and by their radical followers (e.g. Pierre Macherey, René Étienne Balibar, Dominique Laporte). These attacks on traditional concepts of the text are ultimately attacks on the possibility of shared values and human intentions, as well as all forms of authority, especially that of the author. A necessary answer to the neotextual challenge may be found in Baxtin. (M.V. Dimić)

282. HOU, Chien, 'Suggestiveness in Chinese Poetics,' *Neohelicon* 10, 1 (1983) 55-67

Very frequently, Western critics and poets have seen literature as fiction (i.e. something which lies) and suggestiveness only as stylistic device (i.e. something which may be absent). In contrast to this attitude, the whole classical tradition of Chinese poetry is based on the central value given to suggestiveness. (M.V. Dimić)

283. HUTCHINSON, Chris, 'The Act of Narration: A Critical Survey of Some Speech-Act Theories of Narrative Discourse,' *Journal of Literary Semantics* 13, i (April 1984) 3-33

The notion that literary discourse is a rule-violating use of language is counter-intuitive, logically inconsistent and, therefore, unacceptable. Theorists like Searle, Ohmann and Smith are concerned with the wrong question – that which distinguishes fiction from nonfiction. Contrasted to this is the notion that narrating is as natural a use of language as boasting, criticizing, praising,

or predicting. Labov and Pratt, on the other hand, have developed a hypothesis, the basis of which is an elaboration of the term 'tellability,' which looks at written narrative as rule-governed. Pratt claims the fiction/non-fiction distinction is not as important as some think, that the tellable need have no practical consequences in the life of the hearer/reader. If narrative discourse is rule-governed, the current rules for conversation, such as those developed by Grice, need to be re-formulated to better accommodate the wide range of actual conversational behaviour. (E. Ellerman)

284. IJEZUITOV, A.N., 'Vztah tvůrčí metody a spisovatelova světového názoru' [The relationship of creativity and the writer's world view], trans. Vladimír Svatoň, *Česká literatura* 32, vi (1984) 505-12

The recognition of Marxist science in the present-day world steadily grows, and literary science is no exception. Marxism is truthful, systematic, and sensitive to all social needs. Marxism has demonstrated how crucial a writer's world view is to his creative efforts. A more involved study of how the creative process is in many ways conditioned by the author's philosophy is in order. This can be achieved only through the structurally functional approach. A differentiation is necessary between system and structure. The former is eclectic in substance, encompassing all that constitutes the phenomenon. Structure is an internal organization of determinants forming the given phenomenon – their organic unity. System then is the mutual interaction of various elements and levels of structure. Employing this approach, Romanticism, Critical realism, and Socialist realism are discussed on three separate levels, namely, ontological, gnoseological, and sociological. (P. Z. Schubert)

285. ISER, Wolfgang, 'Joyce's *Ulysses* und die Wirkungsästhetik: Zur Wechselbeziehung von Literatur und Theorie,' *Romanistische Zeitschrift für Literaturgeschichte* 8 (1984) 253-60

Ulysses is the pivotal work which marks the modern crisis in literary theory. Examinations of authorial intention, message, and aesthetic harmony cease to be practical or adequate. In their collapse the old standards reveal new questions. The numerous traditional narrative procedures employed in *Ulysses* arouse the reader's expectations only to disappoint them. The conflict in styles precludes the dominance of any single mode of representing experience and draws the reader into constituting the shifting situations of everyday life. The variations in *Ulysses* lead to the analysis of function which supplants descriptive poetics. (L. Hill)

286. JAYNE, Edward, 'Psychostylistics: The Possibilities of a Behavioral Science,' *Style* 18, i (Winter 1984) 83-97

In this article a possible empirical approach to hermeneutics is suggested whereby a modified 'constrained recall' technique is applied to groups of listeners who must transcribe to protocols everything they remember having heard recited. This technique seems to indicate that not more than some two dozen words can be remembered because of intense short-memory response competition. This short-term memory statistical data, however, allows for new and different interpretations of the passage, for differentiations among readers according to protocol sample variations, and for the testing of certain theories of literary criticism. (L.K. Penrod)

287. JENNY, Laurent, 'Poétique et représentation,' *Poétique* 58 (avril 1984) 171-95
 Quoiqu'il y ait eu un renouveau d'intérêt pendant les quinze dernières années pour la poétique d'Aristote, le traitement souvent restrictif de la problématique ancienne a contribué plutôt à créer des difficultés quant à l'identification du champ de la poétique actuelle. Le mot *mimèsis*, par exemple, ne désigne plus, comme chez Aristote, la visée poétique totale, mais une sous-catégorie du mode énonciatif. La restriction 'catastrophique' de la *mimèsis* a été rendue possible par sa présentation comme 'imitation' et la mise en équivalence des conceptions platonicienne et aristotélicienne de la *mimèsis*. Gérard Genette en particulier accorde à la *mimèsis* un champ d'actes énonciatifs très limité et totalement absent de bon nombre d'œuvres littéraires. (A. Chanady)

288. KARNOOUIH, Claude, 'L'Altérité déguisée, ou quelques remarques sur la traduction dans l'élaboration du discours ethnologique (1),' *Cahiers Roumains d'Études Littéraires* 1 (1984) 89-105

Dans la mesure où l'activité ethnologique se heurte à la différence linguistique chaque fois que l'ethnologue fait face à l'altérité culturelle, elle est par définition traductrice et, selon le célèbre aphorisme, traîtresse. La 'chosification' des faits humains par les sciences sociales en général (qui remonte jusqu'à Durkheim) et par l'école structuraliste en particulier ne fait qu'occulter les écueils de cette traduction involontaire et inavouée. Avant de se consacrer à une théorisation globale de la différence culturelle (encore moins à l'esquisse d'une culture donnée), l'ethnologie se doit de déterminer et de définir les énigmes de la manière 'dont toute expérience sensible se constitue en sens et concepts.' (G.M. Lang)

289. KATUŠIĆ, Maslina, 'Vidljivi i nevidljivi elementi perifraze' [Overt and covert elements of periphrasis], *Umjetnost riječi* 28 (1984) 55-80

A study of periphrasis in the perspective of literary translation demonstrates the fact that circumlocution is not so much a 'major stylistic fault' (as frequently designated in handbooks), but also a useful substitute for lexical deficiencies ('gaps'). All the varied possible forms of periphrasis have one element in common: the juxtaposition of visible and invisible elements, of the stated and the unspoken. If the two aspects are not balanced, periphrasis may turn into a riddle. (M.V. Dimić)

290. KEMPT, James, 'Encountering the Avant-garde: Malcolm Cowley in France, 1921-1922,' *The Southern Review* 20, 1 (1984) 12-28

The critic and writer Malcolm Cowley provides a counter-example to the usual image of American contact with European culture in the twenties. As a result of his studies in Montpellier and his own personal tastes, Cowley developed an appreciation for 'classical,' as opposed to avant-garde aesthetics, and a nostalgia for 'open country and American trout streams.' His later involvement with the modernist journal *Broom* was colored by this initial rejection of modernist principles. (G.M. Lang)

291. KENSUR, Oscar, 'The Rhetoric of Incommensurability,' *Journal of Aesthetics and Art Criticism* 42, iv (Summer 1984) 375-81

Stanley Fish's account of interpretation in literary criticism is very similar to Paul Feyerabend's account of scientific interpretation. Feyerabend's claim that

there are no facts in nature, presupposes, however, that there are facts about texts. For Fish, there are no facts about texts, and that must include critical texts as well as literary texts. The critic therefore as much as the author is the invention of the interpretive community. This absurdity shows the weakness of the original theory. (R.A. Shiner)

292. KLEIN, Wolfgang, ed., 'Textverständlichkeit-Textverstehen,' *Lili* 14, iv (1984) 7-134

1/Wolfgang KLEIN, 'Textverständlichkeit – Textverstehen' (7-9), presents the two main questions discussed in the topical issue: Why are certain texts better understood by certain readers; and, more basically, how do we comprehend texts at all? 2/Siegfried HOPPE-GRAFF, 'Verstehen als kognitiver Prozeß: Psychologische Ansätze und Beiträge zum Textverstehen' (10-37), demonstrates how psychologists approach discourse comprehension, and summarizes some of the main results. 3/Peter E. PAUSE, 'Das Kumulationsprinzip – eine Grundlage für die Rekonstruktion von Textverstehen und Textverständlichkeit' (38-56), shows how the understanding of anaphoric relations in texts may be reconstructed; some examples illustrate the complexity of this process, and it is argued that the use and resolution of anaphora follows a general principle of cumulation. 4/Hans Jürgen HERINGER, 'Textverständlichkeit, Leitsätze und Leitfragen' (57-70), points out some principal weaknesses of existing approaches to text comprehensibility; special attention is given to technical jargon and inappropriate operationalization in psychology. A communicative approach is sketched, and its four components (speaker/producer, listener/addressee, text, conditions of communication) are presented. 5/Ludger HOFFMANN, 'Mehrfachadressierung und Verständlichkeit' (71-85), discusses types of texts which are simultaneously addressed to different groups of readers or listeners, and the implications of this phenomenon for text communication. 6/Dietrich MEUTSCH, 'Wie "entsteht" ein verständlicher Text? Einflüsse literarischer und nicht literarischer Kontexte auf zielspezifische Verstehensprozesse' (86-112), argues, on the basis of constructive models of comprehension allowing reader-dependent measures of readability, that psychology and the empirical science of literature must develop empirical theories of literary understanding through systematic cooperation; these theories presuppose reader-dependent concepts instead of purely linguistic categories. 7/Jürgen WEISSENBORN & Regina STRALKA, 'Das Verstehen von Mißverständnissen: Eine ontogenetische Studie' (113-34), report on experimental studies of the ontogenesis of complex verbal behaviour. (M.V. Dimić)

293. KOELB, Clayton, 'Aristotle, Boccaccio, and the Problem of the Incredible,' *Canadian Review of Comparative Literature* 11, i (March 1984) 1-11

For Boccaccio's theory of *fabula* in *The Genealogy of the Pagan Gods* (fourteenth book) the incredible things presented by a poem's cortex function as a veil or *via* that points inward to the poem's inner truth. In contrast, Aristotle, whose model was not the Bible but Homer, understands the marvelous, *apithana*, as something which a poem can do without, unless the poet can perform the Homeric slight-of-hand that makes the irrational, *to alogon*, disappear so as not to violate the foundation of mimetic art (*Poetics*, chapter twenty-four). The distrust of the surface of the text that Boccaccio insists upon remains a fundamental assumption for hermeneutics of various kinds today (Freudian, deconstructionist, Heideggerian). (M. Allemanno)

294. KOVACS, József, 'Comparative Literature in Hungary: Prospects and Possibilities,' *Neohelicon* 10, ii (1983) 147-62

G.M. Vajda's seminal essay 'Comparative Literature in Hungary: An Outline' (1962, in Hungarian) answers questions about the rich past of the discipline in Hungary; what still remains to be done is the assessment of G. Lukács's œuvre and its use in comparative literature. While vigorous in its national and international endeavours, the discipline in the past two decades subordinated itself to the totality of literary studies; it inquired specifically into the relationship of phenomena and their *Vermittlungen* ('mediations'), whether the object of the study is a single work, a group of works, a movements or a period. Because of its international objectives and its aiming at international syntheses, the discipline is open to a broad spectrum of theories and methodologies, including those of a formal nature. (M.V. Dimić)

295. KRIEGER, Murray, 'In the Wake of Morality: The Thematic Underside of Recent Theory,' *New Literary History* 15, i (Autumn 1983) 119-36

Twentieth-century thought has provided an alternative tradition of making moral claims that can arise only where moral philosophy proper has been subverted: the existentialist-personalized tradition, with its anti-Hegelian assault on external moral authority, and its post-Kantian aesthetic assault on moral will. But this is not a flight from morality itself, but rather a claim that literature is the only discursive equivalent for experiential particularity, and hence alone faithful to moral experience in its infinite contingency. Just as the combined post-Kantian and existentialist tradition would empty moral philosophy of meaning while keeping only literature 'full,' so its successors – recent language theory – would empty literature as well. However, poetics cannot remain purely descriptive or semiotic; it necessarily spreads into the thematic realm and thus invokes attitudes that we can think of as moral, or even as ideological. (A. Wiemer)

296. KUIPER, Koenraad, 'The Nature of Satire,' *Poetics* 13 (1984) 459-73

Satire is a matter of neither form nor function, but of the way a cultural artifact or act is perceived. The perceiver must recognize the didactic purpose of the artifact or act, must see a similarity in form between this and the antecedents that it satirizes, and be able to acknowledge that the similarity is humorous, while not necessarily being amused by it. Satire is thus highly culture-specific and dependent on an optimal pragmatic context, for if any of the conditions of the perceptual theory is absent, the artifact will be perceived as belonging to a different genre. (E.A. Marsland)

297. KUKOYI, Ade, 'Yoruba Folk Poetics, Western Smug Sensibility: The Trammels of Cross-Cultural Interpretation,' *Neohelicon* 10, ii (1983) 297-303

For a long time, the average African tale was considered by Western scholarly and amateurish collectors as fit for the child or the childlike – cf. e.g., the anthropological studies by L. Lévy-Bruhl and the popular anthologies by M. Baumann and H. Courlander. Fortunately there is now a new trend among white collectors of African tales and lore: the recording is faithful and the interpreting within a native cultural context. (M.V. Dimić)

298. KUSHNER, Eva, 'Myth and Literature: The Example of Modern Drama,' *Neohelicon* 10, 1 (1983) 41-53

The pedagogical and theoretical potential of the study of myth and literature can be exemplified by a discussion of such critical studies as Trousson's *Un Problème de littérature comparée: Les études de thème, essai de méthodologie*, and of four myths in twentieth-century European drama: Orpheus, Prometheus, Electra, and Antigone. Besides reading relevant Greek and modern texts, students of such a course should be encouraged to study the narrative sequence and its components, the 'schéma actantiel,' the use of stage space, the symbols, the ideology – elements which together elucidate the paths of transformation. (M.V. Dimić)

299. LAPACHERIE, Jean Gérard, 'De la grammatextualité,' *Poétique* 59 (septembre 1984) 283-94

À la 'fonction poétique' du langage pourrait correspondre une fonction grammaticale, où l'accent est mis sur le graphisme scripturaire pour lui-même, indépendamment de l'élément phonique et discursif. On peut diviser la 'grammatextualité' en quatre catégories allant du purement figuratif au non figuratif – l'icône, l'idéogramme, le diagramme et l'alphabétique abstrait – à deux niveaux, celui de la page et celui de la lettre. Les pratiques grammaticales opèrent une rupture avec la conception linéaire traditionnelle du texte occidental. (A. Chanady)

300. LAVAGETTO, Mario, 'Il letterario, la letterarietà e l'antropologia spontanea dei critici letterari,' *Romanistische Zeitschrift für Literaturgeschichte* 8 (1984) 326-49
At present, literary criticism is dominated by the spontaneous anthropology which transforms a text into real human beings. The observations of Jakobson and Lacan furnish criteria for isolating the purely literary aspect which is the proper subject of literary science. According to Jakobson, in literature the sign both is and is not identical with its object. Lacan points out that Hamlet is identical with words on a page; a neurosis can be shown, but Hamlet does not have a neurosis. Readers are nevertheless entitled to construct characters from a text as long as they remember that they are reading a text. (L. Hill)

301. LEBOWITZ, Michael, 'Character in a Story-Telling Universe,' *Poetics* 13 (1984) 171-94

The computer generation of extended stories – for short story series or television soap operas, for instance – demands a story that will be perceived by the audience as both consistent and coherent, with no unjustified surprises. In creating person frames for individual characters, the program UNIVERSE makes use of stereotypes and a history of past events to ensure appropriate motivation and coherence. To represent interpersonal relationships, the program employs four scales (of the positive-negative, dominant-subordinate type), with a set of values for each character's perception of the relationship. Having created the characters required for a particular setting, UNIVERSE fills in the details by giving each in turn a past, based on 'life cycles' and 'marriage cycles,' and then adding a present occupation and other descriptive stereotypes. (E.A. Marsland)

302. LEFEVERE, André, 'Translations and other ways in which one literature refracts another,' *Symposium* 38, ii (Summer 1984) 127-42

Refraction, the channel through which the new, both formally and thematically, enters another literature, also describes the strategies one culture uses to admit, assimilate or repudiate what other cultures have to offer. It is a process through which the dominant group maintains and perpetuates its power and control. A discussion of selected English versions of Catullus's thirty-second poem provides insights into the constraints under which translations and other works of literature are produced. The translator, as mediator between two universes of discourse, is often caught between two poetics, two ideologies. Increased awareness of the numerous constraints (world view, text conventions, genres, language itself) which determine literary discourse can enhance one's understanding of the function of translated literature within the wider framework of the literature a culture calls its own. (R.S. Thornberry)

303. LEJEUNE, Philippe, 'Le pacte autobiographique(bis),' *Poétique* 56 (novembre 1983) 416-34

Dans une autocritique qu'il avoue être une 'entreprise impossible' autant que l'est l'autobiographie authentique, Lejeune reprend certains thèmes de son 'Pacte autobiographique' (1972). Quant à sa définition du genre, il reconnaît qu'elle était trop dogmatique et mélangeait l'hypothèse théorique et l'assertion normative. Il avait en plus négligé de situer le terme 'autobiographie' dans l'éventail des sens couramment admis. Ce qui est surtout à critiquer, c'est la contradiction entre sa position absolue initiale et les ambiguïtés et degrés dans les analyses de l'espace autobiographique. Il questionne la validité du 'contrat,' rejette son exclusion de la poésie, et critique l'idéologie implicite de son étude précédente. (A. Chanady)

304. LINVILLE, Susan E., 'Enjambment and the Dialectics of Line Form in Donne's *Holy Sonnets*,' *Style* 18, i (Winter 1984) 64-82

While Donne's poetry is famous for his 'rough carelessness' about formal matters and his dramatic spoken style, his violations of the normative metric schema saturate his work with complex and subtle meaning, belying the notion of carelessness. A close analysis of lines from the *Holy Sonnets* reveals that he creates meaning through a kind of controlled dialectic movement in line form – between enjambed and end-stopped, normative and disruptive lines, or between the fixed metric schema and its various fulfillments. These line patterns mediate or 'act out' relationships between destruction and renewal, or fluctuations between calm and chaos; they may suggest the possibility of entrapment or harmony. Use of a new and very practical method of metric notation derived from German prosody studies helps to clarify these patterns. It also helps show Donne's control over the conventions of his medium, a control that makes significant kinds of disruption possible. (Author's summary reprinted with permission)

305. LIXFELD, Hannjost, 'Witz und soziale Wirklichkeit. Bemerkungen zur interdisziplinären Witzforschung,' *Fabula* 25, iii-iv (1984) 183-213

Reviewing scholarship that discusses the joke not only as a narrative element but also as a psychologically and sociologically relevant entity leads to the conclusion that the joke has multiple functions and characteristics. Textual analysis of jokes (e.g. Abraham and Dundes on elephant jokes) is not sufficient;

it must be complemented by empirical analysis. This is best done by an interdisciplinary approach which must stress the sociocultural context of the joke and its telling. (F. Bergmann)

306. LOSSE, Deborah N., 'The Representation of Discourse in the Renaissance Nouvelle,' *Poetics Today* 5, iii (1984) 585-95

The object of this article is the analysis of how verbal exchange is represented in the French Renaissance novella, particularly in Bonaventure Des Périers's *Les Nouvelles Récollections et Joyeux Devis*, and in Marguerite de Navarre's *Héptaméron*. The frequent interventions of the narrator in the *Nouvelles Récollections* to some degree limit the exploration of various modes of discourse. In the *Héptaméron*, rapid shift in focalization make the use of a wide range of discursive forms possible: narrated speech, direct discourse, indirect discourse, free indirect style, and interior monologue. While the reader gains greater access to the characters' inner life in Marguerite de Navarre's work, Des Périers's text gives up these psychological insights in order to capture the verve of conversation. (A. Wiener)

307. MACADAM, Alfred, 'Euclides da Cunha y Mario Vargas Llosa: Meditaciones intertextuales,' *Revista Iberoamericana* 126 (enero-marzo 1984) 157-64

Though the extremely close relation of da Cunha's *Os Sertões* (1902) and Vargas Llosa's *La guerra del fin del mundo* (1981) could be reduced (*ad absurdum*) to a matter of cause and effect, it also does raise several interesting points regarding intertextuality, especially in the idiosyncratic Latin-American context. Intertextuality as seen by an English-speaking theorist like Jonathan Culler is not a sufficient tool to comprehend the respective works of da Cunha and Vargas Llosa. It is rather the essays by Jorge Luis Borges, 'Las versiones homéricas' and 'Kafka y sus precursores,' which cast the most light on this particular affiliation. (G.M. Lang)

308. MALONE, David H., 'Human Values in Twentieth Century Literature,' *Neohelicon* 10, ii (1983) 63-79

Literature as a world phenomenon cannot be reduced to one formula, and there will be frequent misunderstandings in a dialogue of, let us say, Soviet and American critics and authors about World War II novels. There is no doubt, nevertheless, that literature of the twentieth century has continued to try to cope with life. Modernism has introduced the 'ironic mode of consciousness,' and post-modernist writers still deal with the human condition. This cannot be said of certain totally self-referential theories developed under the banners of semiotics, structuralism, and deconstruction. (M.V. Dimić)

309. MARCUS, Solomon, ed., 'The Formal Study of Drama,' *Poetics* 13 (1984) 1-169

1/In his introduction, MARCUS suggests that the formal study of drama no longer rests on mathematical strategies, but on a perception of drama as a process of interaction amongst all the components of a theatrical spectacle. 2/L.A. DAVEY's 'Communication and the Game of Theatre' (5-15) applies to drama Elizabeth Bruss's ideas about the kind of game played with a narrative text by sender and receiver, while recognizing that theatre texts combine elements of a narrative communication system and a non-narrative performance model. 3/Mihai NADIN, 'Functioning of Words: Procedural knowledge of Drama' (17-46), ana-

lyzes the process of carrying out an act of signifying, and develops an analogy between theatrical performance and a fuzzy abstract automaton. 4/Pia THEODORESCU-BRINZEU's 'The Verbal Zero-Sign in Theatre' (47-56) discusses the significance of the pause as a semiological unit, and points out that the opposition sign/zero-sign is applicable also to non-verbal signs in theatre. 5/In 'Entropy and Prediction in the Study of Theatre' (57-70), Nihai DINU explains that one can find in entropy an instrument both for a general characterization of the plot and for the prognosis of the future development of the dramatic situation at each stage of the conflict. 6/Daniela ROVENTA-FRUMUSANI, 'Linear and Tabular in a Semiotic Reading of the Dramatic Communication' (71-81), maintains that the semiotic modelling of theatrical communication must go beyond a linguistic description to investigate the semiotic nature of every scenic object and the collaboration of the different sign systems. 7/Karel HUBKA's 'The Dramatic Syllables and Hyper-Syllables of Menander's "Samia" and Plautus' "Mercatur,"' (83-100) applies the earlier work of M. Dinu to the two plays, to show how, by plotting scene information levels to reveal fluctuations or 'pulsations,' one can present new and objective evidence about the dramatic technique of the two playwrights. 8/Maria VODA CAPUSAN, 'Theatre and Reflexivity' (101-9), suggests that reflexivity involves not only the 'play within a play' but also the 'play about play' that arises when the polarization between the play fiction on the stage and the audience is transgressed by elements that denounce the fiction from the stage. 9/Vasile POPOVICI asks, 'Is the Stage-Audience Relationship a Form of Dialogue?' (111-18), and finds that, since dialogue is not merely the oral or written result of an exchange of words, but 'a split unity whose parts are set in an asymmetrical and quasi-erotic relationship,' and since the play is designed to be subjected to the spectator's interpretation, the performance on the stage must be completed by the audience, so the answer to the question is positive. 10/Manuela CORFORIU and Daniela ROVENTA-FRUMASANI in 'Absurd Dialogue and Speech Acts - Beckett's "En attendant Godot"' (119-33) tabulate the various ways in which rules that govern normal dialogue are broken in Beckett's play, but end with a reminder that the failure of communication does not extend to the play as a whole. 11/Demonstrating the applicability of mathematical logic to literary criticism, Pia TEODORESCU-BRINZEU, 'The Monologue as Dramatic Sign' (135-48), distinguishes between dramatic and other literary discourse before showing that the monologue represents a distinctive form. 12/Magdalena OPREA in 'Poetic Means in Investigating Drama' (149-69) argues that drama is governed by the same kind of periodicity as poetry. (E.A. Marsland)

310. MARGOLIN, Uri, 'Narrative and Indexicality: A Tentative Framework,' *Journal of Literary Semantics* 13, iii (November 1984) 181-204

Indexical pragmatics/semantics can provide a clear, concise and unified framework for describing and interrelating many aspects of literary narrative. In particular, an indexical study can describe and demonstrate the interrelationships between the narrative's enunciatory system and its referential system. Six basic modes of referring in literary narrative can be used to examine 'standard cases' of relations between the narrator's utterances and the individuals referred to. Much of the narrative produced by modern and post-modern writers, examined in the same way, proves to be rule-breaking or rule-deforming to the detriment of narrative intelligibility. (E. Ellerman)

311. MARSLAND, Elizabeth, 'Literature as Interaction: Readers and "Non-Readers" in First World War Propagandist Poetry,' *Poetics* 13 (1984) 489-500. Since Great War propagandist poetry represents a type of writing closely tied to its moment of origin, it demands a critical approach that takes account of many facets of the historical context. In focusing on the poetry's communicative function – the means by which, in theory and in practice, it reached out to contemporary readers – one perceives that the patriotic propaganda verse was not, as critics usually assume, the end of a long tradition, but a new *genre*. At the same time, one recognizes that the protest poetry has many affinities with the patriotic writing, most notably a goal of raising support for the cause by generating animosity towards an excluded group of 'implied non-readers,' the official or unofficial enemy. (E.A. Marsland)

312. MARTINICH, A.P., 'A Theory of Metaphor,' *Journal of Literary Semantics* 13, i (April 1984) 35-56

A pragmatic theory of metaphor can be developed building on Grice's theory of linguistic communication. Grice's division between what a speaker says and what he implies provides the basis for an important preliminary theoretical distinction in a theory of metaphor – whether the speaker of a metaphoric utterance says that anything or only makes-as-if-to-say something. Furthermore, Grice's identification of 'quality' as one of the four categories of conventions or maxims that regulate conversation leads to a central thesis about metaphor: 'Every metaphor either is (or is thought to be) literally false or is supposed to be false.' Finally, a pragmatic theory of metaphor accounts for the ability of the hearer to infer the point of the metaphor. Each metaphor must contain features that are relevant, salient and that contribute to a true conclusion. (E. Ellerman)

313. MATHIEU, Vittorio, ' "Pene d'amor perdute." Traduzioni da R.M.-Rilke,' *Il Veltro* 28, v-vi (settembre-dicembre 1984) 601-7

A (final) attempt at translation as an art is countered by various experiments in the *craft* of translation: in the former the whole of a work finds correspondence in a new whole; in the latter, for each single element of a poetic whole an equivalent element is sought, in the same position and with the same function (rhythm, rhyme, etc.). Given the diversity of languages, the experiment cannot be sustained for more than a few lines. This type of 'craftsman translation' permits the analysis of the various expressive instruments of the original work, and can only be applied to poems in which these instruments can easily be identified. (Author's summary reprinted with permission)

314. MAURER, Karl, 'Textkritik und Interpretation,' *Poetica* 16 (1984) 324-55

The critical study of literary works that ascertains their authoritative form and standard meaning – for a long time venerated under the term 'philological criticism' – has been losing ground steadily both in German- and English-speaking countries. Very frequently new editions of old literary works resignedly reproduce the author's first or last version, even when it would have been much better and quite possible to establish a traditional reconstructed text. There are many practical and theoretical reasons for this situation. Nevertheless, the new textological perspective on the creative process requires the reproduction of variant texts and authorial marginal remarks, and therefore

a renewed collaboration between text criticism and hermeneutics. [This *état présent* contains very numerous examples and bibliographic references.] (M.V. Dimić)

315. MAY, Charles E., 'The Nature of Knowledge in Short Fiction,' *Studies in Short Fiction* 21, iv (Fall 1984) 327-38

The formal differences between long fiction and short fiction result from differences in their ontology and epistemology. Long fiction has at its core conceptual experience, short fiction an emotional experience. The novel reaffirms everyday reality, the short story defamiliarizes it. Criticism tends to prefer the novel because it represents security, whereas the short story shatters security. The short story is a mythic mode in which the encounter with the sacred is felt, making short fiction both the most primitive (in the sense of primal) and the most artistic of forms. Its modern evolution from the Romantics onward is due to man's need to regain through art a sense of the religious. A review of the pertinent ideas of Ejxenbaum, Lukács, Schutz, Cassirer, Sklovskij, Peckham and others suggests that reality is bimodal and that the short story expresses reality's profounder side. (F. Bergmann)

316. MAZZOTTA, Giuseppe, 'Dante and the Virtues of Exile,' *Poetics Today* 5, iii (1984) 645-67

This article poses anew Dante's own question about the way one can talk about exile, especially in the language of poetry which is banished by philosophers and theologians to the unreliable spheres of simulation and ornamentation. Like the prophets, Dante makes exile a virtue, a necessary perspective from which to speak to the world, and from which to challenge its expectations and assumptions. In *Paradiso* 1, the poet embarks on a venture that will bring him into the nearness of God's presence, but also to the place furthest from him, where the holy is forever mysterious. Poetic language is, then, the allegory of exile. (A. Wiemer)

317. MEDINA, Angel, 'Edwardian Couples: Aesthetics and Moral Experience in *The Golden Bowl*,' *New Literary History* 15, i (Autumn 1983) 51-71

Moral philosophy – except when it is narrowed by the sociopolitical notion of rules – is simply the elucidation of existence, and so is narrative. Neither could have existed without the other, or could have been kept from giving rise to each other. Some important aspects of existential elucidation can be made explicit through an analysis of Henry James's treatment of character in *The Golden Bowl*. The background of James's characters (and of James himself) is dominated by two systems of morality: the American – the Puritan ethic; and the European – the Romantic, high-bourgeois ethic. Almost without exception, James's works expose the conflicts of interest and concerns arising from the confrontation of these systems of morality, and highlight the different ways in which these conflicts may be resolved. However, the resolutions proposed by James in the endings of his works cannot be considered as 'conclusive.' James felt compelled to 'live' through all the systems of which he had direct experience, even though he could not believe in any of them. His moral commitment is a commitment to life as a 'text' of morality. (A. Wiemer)

318. MOLINO, Jean, 'L'expérience d'I.A. Richards: De la critique nue au mode d'existence de l'œuvre littéraire,' *Poétique* 59 (septembre 1984) 347-67

Practical Criticism (1929) d'I.A. Richards pose d'une manière provocante le problème de la lecture, de la réception et de l'interprétation de l'œuvre littéraire. Les paraphrases, commentaires idéologiques et digressions diverses dans les 'protocoles' des étudiants sont plus proches de la réaction normale du lecteur que le discours critique officiel. On pourrait alors se demander si la critique 'nue' sous-tend aussi la critique 'habillée,' et si le même mode fondamental d'approche du texte caractérise la lecture naïve et la lecture académique. (A. Chanady)

319. MOSENTHAL, Peter, 'Defining Reading Program Effectiveness: An Ideological Approach,' *Poetics* 13 (1984) 195-216

Despite increased interest in the quality of elementary and secondary-school reading programs in the United States, little attention has been paid to describing the relationship between the means and the ends of programs. A fully specified definition of reading can be represented as a Contexts Pyramid; however, reading researchers and practioners always employ partial specification, based on a single favourite Context. The choice is determined by ideological assumptions, which have implications about the ultimate societal goal of reading instruction, about the perceived source of meaning, and about how the reading process is viewed. An ideological approach to program assessment shows that definitions of reading are not neutral but represent different forms of political affirmation; recognizing the ideological ends of different programs will lead to the wisest choice amongst them. (E.A. Marsland)

320. MOSER, Walter, 'The Factual in Fiction: The Case of Robert Musil,' *Poetics Today* 5, ii (1984) 411-28

In Robert Musil's *Der Mann ohne Eigenschaften*, a theory on how discourse in general refers to the factual world constitutes a theme within the represented fictitious reality. In the novel, this theme undergoes an experimentation that uses all devices of fictional narrative: character, diegesis, perspective, etc. Musil's text problematizes any claim that discourse, particularly scientific discourse, establishes (or can establish) an ontologically-founded correspondence with the factual world. In analysing Musil's novel, this article makes a case for a recognition of the interdiscursive dimension of the literary text; that is, the consideration of literature as but one of many types of discourse among many, which is historically determinable only within the ever-changing relations to surrounding discursive types. (A. Wiemer)

321. MÜLLER, Hans-Harald and Lutz DANNEBERG, 'On Justifying the Choice of Interpretive Theories,' *Journal of Aesthetics and Art Criticism* 43, i (Fall 1984) 7-16

E.D. Hirsch's work is valuable because he aims to establish a concept of meaning which both takes the meaning of a text to be constructed, and yet enables a determinate evaluation of competing interpretations to be made. For a number of reasons, Hirsch's project fails, for it presupposes normative choices on his own part. A theory is outlined, according to which the choice of a theory for the evaluation of interpretations can be justified by reference to the aims pursued by the interpreter. (R.A. Shiner)

322. NAGY, Peter, 'National Literature – World Literature – Comparative Literature,' *Neohelicon* 10, ii (1983) 97-106

These three concepts are historical, interrelated and changing; they all appeared at the time of national movements. While the idea of world literature is becoming stronger and more universal, the national literatures correspond to realities which cannot be ignored, but which have yet to be fully understood socially and aesthetically. Among unanswered questions are the following: is a national literature possible without bourgeois civilization; what is the exact role of comparative literature in the study of literary history? (M.V. Dimić)

323. NATANSON, Maurice, 'The Schematism of Moral Agency,' *New Literary History* 15, i (Autumn 1983) 13-23

If philosophy is a struggle over pronouns (is there an epistemic priority of the 'we' over the 'I?'), moral philosophy is a struggle over persons. The moral agent – the person – is at the focus of action. Moral questions are answered by action and are posed by moral agents, not by moral philosophy. Literature can then be seen as the strife over 'irrealities,' that is, the effort of both author and reader to release the meaning of moral action from the mundane interpretations in which it lies disguised. (A. Wiemer)

324. NELLES, William, 'Problems for Narrative Theory: *The French Lieutenant's Woman*,' *Style* 18, ii (Spring 1984) 207-17

The narrative models proposed by Gérard Genette and Susan Sniader Lanser are applied to John Fowles's *The French Lieutenant's Woman* in an attempt to test their comprehensiveness and their limitations. (L.K. Penrod)

325. NEMOIANU, Virgil, 'Societal Models as Substitute Reality in Literature,' *Poetics Today* 5, ii (1984) 275-97

'Societal models' (akin to Wittgenstein's 'Bilder') are defined as cross sections of reality (understood as the sum of actual objects, perceptions, sensations, and historical events), their impetus deriving from a coherent value system. A 'societal model' – such as the 'idyllic model' in Thomas Gray's *Elegy Written in a Country Churchyard* (1751) – is not an arbitrary construct, but a stylized version of a part of an existing society. It is an extended *topos*, a macro-image, and is sufficiently well-known, so that reference or allusion to one of its parts will instantly recall the whole. Any mimetic analysis must refer to the relationship of the literary work to the 'model,' and – separately – to the relationship between model and reality. (A. Wiemer)

326. NICOLE, Eugène, 'L'ononastique littéraire,' *Poétique* 54 (avril 1983) 233-53

On ne doit pas reconnaître seulement les fonctions de désignation, d'identification et de classification des noms propres du texte romanesque, mais admettre leur valeur comme signes. L'analyse de la fonction signifiante du Nom se présente sous un double aspect – ses relations avec les structures générales du lexique, et ses relations *in praesentia* dans un contexte approprié – qui, cependant, n'épuise pas sa richesse connotative. (A. Chanady)

327. NØJGAARD, Morton, 'Le lecteur dans le texte,' *Orbis Litterarum* 39, iii (1984) 189-212

Although much of an individual's knowledge of the world derives from his

or her experience of its cultural products, still little is understood about how values are transferred from the text to the reader. Of the three contemporary 'national' schools of reader theory – the French school driven by semiotics and typified by Greimas, the Anglo-American school based on psychology (Norman Holland) or the linguistic concept of competence (Jonathan Culler), and the German school of reception (H.R. Jaub) – the German school would appear to be most promising. Various kinds of readers, such as the ideal reader, the implied reader, and the empirical reader, need to be distinguished. The study of moral norms is especially important for analyzing reader valorization, and such study begins most profitably with the work of Klaus Kanzog. It is also instructive to use the results of research on differential semantics, and to examine Milton Rokeach's efforts to rank positive values. The Norwegian sociologist J. Lunde has even attempted to apply Rokeach's ranking methods to the study of the transmission of values to readers of literature. (R.W. Atkinson)

328. NORRIS, Christopher, 'Deconstruction, Naming and Necessity: Some Logical Options,' *Journal of Literary Semantics* 13, iii (November 1984) 159-80

The argument advanced by Saul Kripke's *Naming and Necessity* attempts to question and replace most of current analytic philosophy's ruling assumptions. Specifically, it asserts the priority of reference over meaning. Kripke maintains that naming involves using a 'rigid designation' rather than applying a set of descriptive attributes identifying the object referred to. His thesis denies the Saussurean notion of the 'arbitrary' nature of the sign in order to make a case for the re-establishment of the referential function. Kripkean semantics provides a fresh and powerful look at language which both structuralists and deconstructionists would do well to examine. (E. Ellerman)

329. OKE, Olusola, 'Art and Reality, Form and Content in Modern African Literature,' *Komparatistische Hefte* 8 (1983) 11-23

African writers are more concerned with the link between art and reality than with the relationship between form and content. The Eurocentric critic's concern with form is inappropriate to the analysis of African literature, particularly fiction. Modern African literature attempts to minimise the gap between literary reality and social reality; sociological and ideological approaches, rather than formalistic ones, should therefore be adopted by its critics. (K. Jones)

330. ORR, Leonard, 'Descartes à la mode: Nietzsche and Valéry on Cognition,' *Neohelicon* 10, (1983) 165-76

Paul Valéry's radical questioning of thought processes, language, and sense impressions is opposed to Cartesian thought and very close to the Nietzsche of *Der Wille zur Macht*. The Teste cycle, the Leonardo essays, the correspondence with Gide, and especially the *Cahiers* are revisions of the commonplace understanding of the role of artists and philosophers, a Nietzschean polemic attempt to make philosophers become as artists are and to awaken the reader to hitherto hidden possibilities of interpreting the world. (M.V. Dimić)

331. ORR, Leonard, 'Teun van Dijk's Text Grammar Models: A Critique,' *Neophilologus* 68, i (January 1984) 1-8

Van Dijk, through *Some Aspects of Text Grammars* (1972) and articles in *Poetics* defines text grammars on the premise of a global macrosemantic narrative mac-

rostructure, the 'logical form' of a given work by which it can be understood as a whole. There are many problems inherent in the definitions, including a number of subjective, unclear or arbitrary assumptions. There is a fundamental contradiction in van Dijk's acceptance of multiple deep structures for one macrostructure. Furthermore, since certain types of literature (e.g. the modern poem or novel) violate the macrostructure, the validity of the project is questionable. (J. Brumlik)

332. PARKER, Patricia, 'Dilation and Delay: Renaissance Matrices,' *Poetics Today* 5, iii (1984) 519-35

Medieval and Renaissance texts foreground the combination of deferral and dilation (Šklovskij's 'retardation'; Derrida's 'différance'; Barthes's 'espace dilatoire') as part of their own rhetorical and narrative generation as texts. 'Dilation' as delay functions as a kind of semantic crossroads, a complex in which the rhetorical and narrative, philosophical and theological, judicial and erotic constructs overlap as figures for the text's very space and time. (A. Wiener)

333. PAVEL, Thomas, 'Origin and Articulation: Comments on the Papers by Peter Brooks and Lucienne Frappier-Mazur,' *Style* 18, iii (Summer 1984) 355-68

The paper examines the role of Lacanian desire in narrative deployment and its relation to initiatory models. While desire as repetitious bursts of energy helps explain the dynamism of plot advancement, a poetics of plot needs additional structural principles that constrain the energy of desire and channel it into an organized narrative. A discussion of the links between plot and initiatory rites suggests that overly strong Lacanian hypotheses be checked against the findings of social anthropology. (Author's summary reprinted with permission)

334. PEDEN, Margaret Sayers, 'Building a translation, the re-construction business: Poem 145 of Sor Juana Inès de la Cruz,' *Symposium* 38, ii (Summer 1984) 143-58

Starting from the premise that the process of translation is one of de-struction (pace Derrida) and re-construction, the author considers the efficacy of an architectural model in this examination of Sor Juana's sonnet 'A su retrato.' The poem, a single sentence, suggests the fleeting joy of beauty and the inevitability of disillusion. Its essential communication resides in its architectural frame, in which every detail and illusion impel the reader toward the didactic last line: life itself resolves into *nada*. A comparison of the total structure of nine English translations, including one by Samuel Beckett, reveals to what degree, in the process of re-construction, they have been able to duplicate the original frame. It also demonstrates that glaring discrepancies between different translations can sometimes be explained by imprecision in the original poem. (R.S. Thornberry)

335. PICARD, Michel, 'Le lecture comme jeu,' *Poétique* 58 (avril 1984) 253-63

Quoiqu'il y ait plusieurs ressemblances entre le jeu et la lecture, les critiques littéraires négligent le jeu tandis que les spécialistes du jeu ignorent la lecture. Or, celle-ci devrait être étudiée en tant que *play* (le pôle du jeu qui est du côté du fantasme et du principe de plaisir), et en tant que *game* (l'autre extrémité de la gamme des jeux, c'est-à-dire le côté du symbolique, du culturel et du principe de réalité). Il serait aussi utile de chercher une bande frontière entre

une lecture littéraire et une étude non-littéraire, et de décrire ces processus sous l'angle psychologique. (A. Chanady)

336. PLETT, Heinrich F., 'Aesthetic Constituents in the Courtly Culture of Renaissance England,' *New Literary History* 14, iii (Spring 1983) 597-621

The totality of specific forms of expression (literature, painting, dress, eating habits, etc.) as manifestations of a cultural system can be defined as a complex text consisting of various linguistic and non-linguistic signs. The Elizabethan courtly culture as a complex text, composed of various subtexts such as particular forms of literature, music, architecture, etc., originates ideally in the Queen herself, the centre of a culture whose ideological purpose lies in the self-legitimation of the House of Tudor. Hence, there is a call upon all extant artistic activities that affirm this culture. The codification of the constituents of courtly texts – as one means of affirming Elizabethan courtly culture – can be found primarily in courtesy books, poetics, and *rhetorics*. The rhetoric of the Renaissance (a cultural metatext) appears in two significant social variants: the humanistic and the courtly. Courtly rhetoric supplies three central concepts for the production and explanation of Renaissance texts: irony, allegory, and impersonation. Common to all three is the feature of 'tropicity': direct (macrosemic) designations are replaced by indirect (bi- or poly-semic) ones. It is hence propositioned that the basic features of the courtly culture in Renaissance England (and France) are tropical, fictional, artificial – and hence aesthetic. This hypothesis is tested by inquiring into texts by Philip Sidney, Thomas Deloney, Shakespeare, Spenser, and others. (A. Wiemer)

337. PUTNAM, Hilary, 'The Craving for Objectivity,' *New Literary History* 15, ii (Winter 1984) 229-39

The aim of formalizing interpretation is as unattainable as the aim of formalizing nonparadigmatic rationality itself. Interpretations of complex systems of thought and of complex systems of art are creations, and as worthy of interpretation as any other creations. The contemporary tendency to regard interpretation as a second-class activity does not reflect a quest for objectivity, but a quest for absolutes; it is a consequence of a tendency to think that, if the absolute is unobtainable, every kind of interpretation is appropriate. (A. Wiemer)

338. RAPHAEL, D.D., 'Can Literature Be Moral Philosophy?' *New Literary History* 15, i (Autumn 1983) 1-12

Some literature (e.g. Fielding's *Tom Jones* and Butler's *Erewhon*) has an ethical dimension, presenting a moral doctrine as the outcome of a new perspective, in a form of persuasion that can be called rational although it is not reducible to rules of inference (logic). For two reasons, such literature can be called a form of moral philosophy. First, the sharpened moral insight which the reader receives from such literary works seems to be akin to the sharpened moral insight received from an outstanding work of moral philosophy. Second, there are acknowledged philosophers who express their philosophical concept by means of novel perspective rather than structured argument (Nietzsche, Kierkegaard). Some literature hence has the same function (to sharpen moral insight) as, and thus a degree of resemblance to, moral philosophy. (A. Wiemer)

339. RAPOSA, Michael L., 'Art, Religion, and Musement,' *Journal of Aesthetics and Art Criticism* 42, iv (Summer 1984) 427-37

Poems, plays, and novels are types of verbal structures that, by virtue of their fictive character, are likely to evoke responses with the quality of playfulness. This playfulness, rather than some inherent mysterious property or meaning, is the key to understanding the possible religious value of literary works. Playfulness is also a characteristic of a certain kind of religious experience. C.S. Peirce defines 'musement' as a kind of playful inquiry found in both aesthetic and religious contemplation. Musement consists of observation and of the entertaining of hypotheses that might explain or render intelligible observed phenomena. Peirce's notion may be used to expound a way of understanding the religious significance of verbal art. (R.A. Shiner)

340. REMAK, Henry H.H., 'Remarks,' *Neohelicon* 10, ii (1983) 81-8

The papers by Balakian [cf. nos. 9-24], Behler [cf. nos. 25-45], Holquist [cf. nos. 47-61], and Malone [cf. nos. 63-79] confirm our concern about those 'neotextualist' approaches, inspired by certain trends in psychoanalysis, philosophy and political science, which negate the person of the author and the reader. To preserve the humanistic tradition, Comparative Literature should propose positive solutions, swerve from the piling of theory against theory and test theory against text. Structuralism, Marxism and reception theory lend themselves easily to such verifications. (M.V. Dimić)

341. RENAN, Yael, 'Disautomatization and Comic Deviations From Models of Organizing Experience,' *Style* 18, ii (Spring 1984) 160-76

Examples from Swift to Joyce and Borges are analyzed in order to describe strategies and devices which produce the disautomatization effect in a literary text. Omission of conventional frames of organization, the addition of unconventional ones, or the substitution of frames are typical deviations from common organizations of reality which produce the disautomatization effect. The effect is most common in satire and usually includes comic elements regardless of its genre. Comic and disautomatizing deviations from conventional norms are compared. (L.K. Penrod)

342. ROBINSON, Jenefer, 'General and Individual Style in Literature,' *Journal of Aesthetics and Art Criticism*, 43, ii (Winter) 1984) 147-58

The essay defends Richard Wollheim's view that there is a sharp distinction between individual and general style in literature, and elaborates the nature of the distinction. Unlike individual style, general style categories can be defined 'taxonomically' and do not have 'psychological reality.' Conventions of general style tend to encourage certain expressive qualities, but it is always possible to adopt a convention of general style, without thereby achieving the expressive qualities characteristic of that style. If a writer has individual style, then he uses general style conventions to express his own qualities of mind and vision. General style conventions never determine an individual poetic vision; only an individual style which uses general style conventions in an individual way is capable of that. A large number of examples from poetry are used to support the claims in the paper. (R.A. Shiner)

343. ROSIANU, Nicolae, 'Stéréotypie et originalité dans le folklore — le conte merveilleux,' *Cahiers Roumains d'Études Littéraires* 1 (1984) 16-31

Le conte merveilleux, comme d'autres formes de littérature orale, démontre un jeu d'éléments affirmatifs et négatifs qu'on peut formaliser en utilisant le système de Propp, bien que les *formules traditionnelles* en question se produisent à un niveau qu'il faut différencier du niveau morphologique du savant russe. Les formules initiales et finales sont souvent marquées par la véracité et donc servent à situer les événements du conte dans l'imaginaire; les formules médianes sont 'organiquement liées aux éléments essentielles du conte' et en constitue l'ossature. (G.M. Lang)

344. ROSMARIN, Adena, 'Theory and Practice: From Ideally Separate to Pragmatically Joined,' *Journal of Aesthetics and Art Criticism* 43, 1 (Fall 1984) 31-40

The traditional separation of the conversations called literary theory and critical practice is neither possible nor desirable. We need a different conceptual language, one that would explicitly unite theory and practice, that would convert theory's involvement in criticism from invalidating fault to enabling power. The new 'ideal' is to write our readings with theoretical awareness, to make them at once less vulnerable to deconstructionist challenge and yet, unlike deconstructive writing, capable of strong assertion. Such an 'ideal' is sketched. (R.A. Shiner)

345. ROUSSET, Jean, 'Le journal intime, texte sans destinataire?' *Poétique* 56 (novembre 1983) 435-43

Le journal intime, sous-genre de l'autobiographie, se caractérise par la fragmentation produite par le pacte de respecter le calendrier, et le manque de destinataire. Ce 'soliloque sans auteur,' cependant, n'est pas toujours un discours fermé sur lui-même. Une typologie fondée sur la position du destinataire permet de situer le journal intime entre une fermeture extrême (l'autodestination) et une ouverture maximale (la publication), en passant par les catégories de pseudo-destination avec narrataire interne ou externe, et d'ouverture réduite avec destinataire privé/lecteur potentiel, lecteur privé non destinataire, ou lecteur de journal conjugal. (A. Chanady)

346. RUBIN, Nancy Felson, 'The Epinician Speaker in Pindar's First Plympan: Toward a Model for Analyzing Character in Ancient Choral Lyric,' *Poetics Today* 5, ii (1984) 377-97

The roles played, and the rhetorical and linguistic devices used by the 'Epinician (E-) speaker' (poet-persona) in Pindar's *encomia* for victors (*epinicia*), especially in his First Olympian, are analyzed. Extensive correlations between the mythic (E-speaker) and non-mythic ('Pindar') sections of the poet are apparent. These correlations have an important bearing on the poetic argument: they allow Pindar to show an efficacious E-speaker attempting to alter reality for the victor he commemorates and celebrates, and — in the process — attempting to alter for himself. (A. Wiemer)

347. RUBOW, Mette, 'Un essai d'interprétation du conte-type Aa Th 303: *Le roi des poissons* ou *La bête à sept têtes*,' *Fabula* 25, i-ii (1984) 18-34

Five French versions of the tale type are studied by way of Propp's morphology, Ranke's motif analysis, and Freud's psychoanalysis. A purely morphologi-

ical analysis does not clarify the significance of the many sexual motifs and connotations, but a close reading informed by psychoanalysis reveals the basic theme of maturing. (F. Bergmann)

348. RUSEV, Penjo, 'Sur la littérature comparée contemporaine,' *Neohelicon* 10, i (1983) 311-18

Le livre de Halina Janaszek-Ivaničková *O współczesnej komparatystyce literackiej* [Sur la littérature comparée contemporaine], publié à Varsovie en 1980, offre un résumé des réalisations de la littérature comparée et des sciences littéraires d'aujourd'hui, résumé qui est relativement complet et sûr; cet état présent est retracé à partir des positions philosophiques dialectiques et matérialistes. (M.V. Dimić)

349. RUTHROF, Horst, 'The Problem of Inferred Modality in Narrative,' *Journal of Literary Semantics* 13, ii (August 1984) 97-108

Most current theories of language can account only for 'minimal meaning units.' John Searle's, for instance, assumes a perfect meaning exchange, which is rarely possible. Since Searle's starting point and method deny him access to the extralinguistic aspects of communication, his theory fails to provide a full discussion of important factors like spatial position of the speaker, inferable values and ideological commitment. A phenomenological approach, however, argues that meaning construction relies to a great extent on imagination and fantasy. An analysis of James Joyce's 'The Sisters' demonstrates that we can construct meaning from linguistic clues and in terms of an 'imagined presented world' as well as along an 'imaginative parallel mat'rix.' In this way inferred modality can be seen as necessary to meaning construction in natural languages. (E. Ellerman)

350. RYAN, Marie-Laure, 'Fiction as a Logical, Ontological, and Illocutionary Issue,' *Style* 18, ii (Spring 1984) 121-39

An examination of certain ideas of Felix Martínez-Bonati as outlined in *Fictive Discourse and the Structure of Literature* and some proposals by Lubomír Doležel concerning the questions of whether the sentences of fiction can be truth-functional, the properties possessed by fictional characters (text-specified versus infinite), and the distinguishing features in illocutionary texts. A classification of fictional genres is proposed. (L.K. Penrod)

351. SCHAEFFER, Jean-Marie, 'Du texte au genre: Notes sur la problématique générique,' *Poétique* 53 (février 1983) 3-18

Cet article critique d'un côté l'enjeu ontologique des théories qui traitent le genre comme extériorité transcendante, et de l'autre la réification du texte considéré comme *analogon* d'objet physique. Pour illustrer le problème ontologique, il démontre que l'épopée héroïque germanique est un genre purement imaginaire, un genre 'métalittéraire' de la *Germanistik* dix-neuvième siècle. Une lecture purement immanente, par contre, ne rend pas compte des potentialités communicatives de la transtextualité. Il faut également distinguer entre le genre, qui est une pure catégorie de classification rétrospective, et la genericité en tant que fonction de la productivité textuelle; ainsi qu'entre les relations génériques au sens strict et les autres relations textuelles possibles comme la parodie, la pastiche et la traduction. (A. Chanady)

352. SCHIFFRIN, Deborah, 'How a story says what it means and does,' *Text* 4, iv (1984) 313-46

Analysts of oral narrative are forced to face the problem of how what is said both conveys a meaning and accomplishes an action. This paper demonstrates by the micro-analysis of a single conversational narrative how several levels of discourse work together to create a story. Four questions are addressed: How is the story opened? How is the point of the story made? How does the story perform an action within a social interaction? How is the story closed? Their answers require attention to informational, sentential, textual, and conversational structure, each of which plays a role in more than one functional domain. Implications of the analysts for the study of other discourse genres is considered. (*Author's summary reprinted with permission*)

353. SCHLEIFER, Ronald and Robert Con DAVIS, eds., 'Deconstruction at Yale,' *Special Topics*: 9, *Genre* 17, i-ii (Spring/Summer 1984) x + 240

1/*Introduction*. The editors stress the importance of temporality for the Yale critics, who question and reverse traditional hierarchies and oppositions in their deconstruction of 'timeless' theories. Deconstruction risks being too global to have any real force, is error-ridden because it cannot control its developments, and will eventually come to an end since it is a temporal practice. *Part One: The Yale Critics*. 2/J. Hillis MILLER, 'The Search for Grounds in Literary Study' (19-36), maintains that the reader makes sense of the anomalies of literature on the basis of four grounds — society, psychology, language and a vague category encompassing religion and ontology. He discusses the contradictory role assigned to literature, which is seen on the one hand as a purely aesthetic, value-free object, and on the other as a vehicle for the transmission of values, and suggests that it is precisely because literature is value-free that it can serve as such a vehicle. Criticism should thus be a 'critique' or a 'discriminating testing out' of literature as a bridge between theory and practice, and should be identified with neither hermeneutics nor poetics. 3/Geoffrey HARTMAN, '“Timely Utterance” Once More' (37-49), gives a deconstructionist reading of Wordsworth's *Intimation Ode* and concludes that the 'timely utterance' is the poet's creative response to, and covenant with, nature, a response that incorporates the intertext of the Biblical account of creation. 4/Juliet Flower MACCANNELL, 'Portrait: de Man' (51-74), discusses the importance and range of de Man's writings and argues against reading him as a phenomenologist or criticizing him for inconsistency when he attacked phenomenology. He already used a 'deconstructive' technique in his earliest essays, and although he was never a strict adherent of any theory, deconstruction offered him the perfect technical and theoretical procedure. 5/Barbara JOHNSON, Louis MACKEY and J. Hillis MILLER, 'Marxism and Deconstruction: Symposium at the Conference on Contemporary Genre Theory and the Yale School, June 1984' (75-97), engage in a panel discussion on the possibility of combining Marxism and deconstruction to remedy the lack of linguistic considerations in social/historical approaches and the lack of historical awareness in linguistic theories. *Part Two: Controversies*. 6/Barbara JOHNSON, 'Gender Theory and the Yale School' (101-12), claims that the 'Yale School has always been a Male School' and that even her own book entitled *The Critical Difference* (1980) excludes women almost entirely. According to her, it would be difficult to remedy the present situation of female effacement without damaging existing patterns of culture and language. 7/Barbara

FOLEY, 'The Politics of Deconstruction' (113-34), examines the 'political bankruptcy' of deconstructionism, which she considers a fragmented movement based on essentially conservative social attitudes, misinterpretations of Marx and 'formalistic anarchism' (Gayatri Spivak and Michael Ryan), patrician bias (Geoffrey Hartman), an anti-historical attitude and desire to block any possibility of synthesis, and rewarmed liberal pluralism, that make anything else but discursive rupture impossible. 8/Robert Con DAVIS, 'Error at Yale: Geoffrey Hartman, Psychoanalysis, and Deconstruction' (135-56), criticizes Hartman's suggestion that psychoanalysis can save the text and cure the disease of deconstruction, because his own text is 'in error' — it does not say what it performs. His 'testing and retreating from the dangers of deconstruction' characterizes many American critics, who belong to a tradition of philosophical pragmatism. *Part Three: Theory and Practice*. 9/Herman RAPAPORT, 'Geoffrey Hartman and the Spell of Sounds' (159-77), discusses the sound shapes of language in Woolf's *To the Lighthouse*, Melville's *Moby-Dick*, Joyce's *Finnegan's Wake* and Berg's *Violin Concerto*, using a dialogic approach to combine psychoanalytic criticism and some aspects of the phenomenological approach. 10/Robert MARKLEY, 'Tristram Shandy and "Narrative Middles": Hillis Miller and the Styles of Deconstructive Criticism' (179-90), evaluates the significance of Miller's 'marginal' article entitled 'Narrative Middles: A Preliminary Outline' (1978), in which the Yale critic rejects a definitive interpretation of *Tristram Shandy* and offers instead a retracing, deformation and continuation of Sterne's novel that challenges the traditional essay and creates a convincing and seductive rhetoric. 11/Christopher NORRIS, 'Some Versions of Rhetoric: Empson and de Man' (191-214), argues that de Man can be distinguished from other deconstructionists by his unsettling acuity of thought and his resistance to 'domesticating pressures,' and that William Empson, although misread by him, may be considered a precursor for de Man's interrogative reading. 12/Ronald SCHLEIFER, 'The Anxiety of Allegory: De Man, Greimas, and the Problem of Referentiality' (215-37), suggests that de Man's view of linguistics as suspending or 'bracketing' reference in an act of 'beheading' is naive, and that the 'structural' conception of reference reinscribes referentiality within the 'grammar' of language. 13/Richard MACKSEY, 'Paul De Man: Siste Viator' (239-40), offers a brief appreciation of the late Paul de Man, whom he calls the most radical of the deconstructionists. (A. Chanady)

354. SCHMIDT, S.J., 'The Fiction is that Reality Exists: A Constructivist model of Reality, Fiction, and Literature,' *Poetics Today* 5, ii (1984) 253-74

Whatever we (as observers) call *reality* is a construct in the cognitive domain of autopoietic systems, determined by the biological equipment of the system and by the process of socialization in which the conventions and criteria for constructing and evaluating reality are internalized. What we (as observers) call *meaning* is a construct in the cognitive domain of autopoietic systems. Meanings are not transmitted by communication, but constructed by the subject on the basis of interactions with other subjects, and of socially acquired linguistic conventions and stereotypes. In the system LITERATURE (cf. Schmidt, *Grundriss der Empirischen Literaturwissenschaft* [1980-82]), models of reality are worked out in linguistic constructions. Here, participants make use of all linguistic devices, whether in the system of LITERATURE itself or in other social action systems. Literary constructions are regulated by conventions, and are evaluated in accordance with the prevalent system of poetic norms. Under the aesthetic con-

vention, all constructional processes in the system of LITERATURE are relieved of any obligation to the ortho-world-model; the constructivity of reality-designs thus necessarily becomes thematic. What literary or non-literary fiction or reality is depends on conventionalized criteria within systems of social action, and not on reality as such or art as such. (*Author's summary, slightly condensed by A. Wiemer*)

355. SCHÖNFELDER, Karl-Heinz, 'Strömungen der neueren U.S.-amerikanischen Literatur im Urteil von Amerikanisten der DDR,' *Zeitschrift für Anglistik und Amerikanistik* 32, iii (1984) 247-56

Since the 'red decade' of the 1960s, GDR critics have sought to highlight progressive literary trends evolving alongside bourgeois American literature: Marxist writers, socialist realists, anti-imperialist protest literature, Afro-American writers and the 'New Criticism.' This 'zweite Kultur' was seen in contradistinction to 'counter-culture,' 'new journalism' and other polemical writings, which received scant attention. Four GDR critics, Wüstenhagen, Riese, Brüning and Manske have examined contemporary U.S. writers – Miller, Burroughs, Mailer, Baldwin, Updike, Bellows and Vonnegut – and delineate the close interdependence between socioeconomic realities, on the one hand, and literary development of these authors, on the other. As is often the case in ideologically motivated criticism, questions of form, content dialectics, organization of structure, narrative techniques and language and stylistics are discussed. (U.T.A. Neumann)

356. SCHOPF, Alfred, 'Textlinguistische Interpretation von Gedichten? R.S. Thomas: "In Church" – Ein Versuch,' *Literaturwissenschaftliches Jahrbuch* 25 (1984) 257-69

Thomas's poem may be used as a testing-ground for the textual-linguistic interpretation of poetic texts. Certain elements, while they may be 'intuitively' apprehended, yet emerge more explicitly from a textual-linguistic analysis, especially on the levels of reference and isotopes. Concurrently, the application of Bertrand Russell's distinction between the subjective and objective representation of time reveals that such a method does not throw light upon the chronological aspects of the text. (A.M. Wittmann)

357. SCHWARZ, Wolfgang Friedrich, 'Biographisches Schreiben und literarische Montage: Christoph Meckels Baratynskij-Rezeption (mit typologischem Ausblick auf Jurij Tynjanov und Sergej Tret'jakov),' *Germano-Slavica* 4, v (Spring 1984) 231-49

The use of montage as an experimental genre in *Message* turns out to be an autobiographical puzzle. The 'message' is that of the German writer Christoph Meckel, written for Evgenij Baratynskij (1800-44), one of the outstanding Russian romantic poets of the Decembrist 'lost generation.' Meckel speaks congenially to Baratynskij, a circumstance reflected by the code of his message. Consequently, montage is not treated as an 'open' form corresponding to an 'anorganic' conception of art. Instead, the meaning of the message is screened from the reader and upon his analysis gives way to a kind of 'reorganized' work of art. Hence the reader loses control of the relationship between fact and fiction. This special application of montage – like the opening of a theatre curtain – is represented in a drawing of Meckel's which is his pictorial com-

mentary on his method, one not unlike that of Tret'jakov's biographical novels and his 'bio-interview' *Den Schi-Chuad*, although the reader encounters Baratynskij in a very indirect way. Meckel's method is of typological value for the investigation of biographical writing. This kind of literary actualization goes beyond the traditional ways in which nineteenth-century Russian literature has been received in the West. (Author's summary reprinted with permission)

358. SEGRE, Cesare, 'Maistre Pathelin: Manipulation of Topics and Epistemic Liability,' *Poetics Today* 5, iii (1984) 563-83

Narrative texts of the Middle Ages often describe deceit, the manipulation of some elements of reality, making use of a True/False commutation for the elements that are presented to the deluded person. *Novelle* 7 and 9 of Day II in *Decameron* are typical in this respect. In *Maistre Pathelin*, instead, we find a manipulation which creates a whole alternative world (among possible worlds), obliging one of the characters to accord more credit to this world than to the real one. Here, an 'epistemic crisis' is signalled which characterizes the period that extends from the 'spring to the autumn' of the Renaissance: the replacement of the theocentric perspective (Middle Ages) by a new anthropocentric standpoint. With Baroque civilization, the various worlds (in literature) will come to be seen as equipollent (e.g. in *La vida es sueño*). (A. Wiemer)

359. SEKERA, Jaroslav, 'K problému tendenčnosti v socialistické literatuře [On the problem of tendentiousness in socialist literature], *Česká literatura* 32, iv (1984) 289-308

The first theory of tendentiousness is presented in G.V. Plexanov's *Iskusstvo i občestvennaja žizn'* [Art and social life]. The Russian author concludes that art acts on man only within the complex of its ethical,gnoseological, and aesthetical values. Writings on the social function of art extended this view. Such a perspective was essential to the liberation struggle of the proletariat, and its value does not diminish in communist society. The ideological suitability of tendentiousness depends on the level of historical cognition reached in analysis. A study of concrete examples of how tendentiousness evolves completes this article. (P.Z. Schubert)

360. SHAFFER, E.S., ed., *Comparative Criticism* 6 (1984) xxvii + 375

/E.S. SHAFFER, qui a veillé à l'édition de ce numéro spécial sur la traduction, affirme dans son introduction (xiii-xxvii), l'importance de la traduction en littérature comparée, non seulement comme instrument de propagation des littératures étrangères, mais comme notion théorique fondamentale, comme mode de lecture comparatiste des textes visant à une connaissance plus exacte des cultures ainsi, qu'à un échange ouvert et fécond entre celles-ci.

Part I, 'Translation in theory and practice' (3-154): 1/Jacqueline RISSET, 'Joyce translates Joyce' (3-21), analyse la version italienne de deux fragments de *Finnegans Wake* traduits par Joyce assisté de Nino Frank; cette enquête lui permet d'étudier minutieusement le processus de création de l'écrivain irlandais qui le nommait lui-même sa 'technique de déformation.' 2/Jeremy ADLER, 'Philosophical archeology: Hölderlin's "Pindar fragments." A translation with an interpretation' (23-46), comme l'indique son titre, donne une version anglaise des fragments de Pindare traduits et commentés par Hölderlin et démontre à quel point le poète traducteur a fait œuvre créatrice. 3/Charles MAR-

tindale, 'unlocking the word – hoard: in praise of metaphor' (47-72), adhère au principe de la métaphore prôné par Dryden, gage d'efficacité et de véridité dans le domaine des traductions poétique et biblique car elle sauvegarde et transmet le caractère concret, la tension linguistique et les cadences de l'original. 4/Gidéon TOURY, 'Translation, literary translation and pseudo-translation' (73-85), fait la distinction entre traduction de textes littéraires et traduction littéraire, cette deuxième catégorie étant celle qui doit intéresser le comparatiste de premier chef; cernant le rôle pittoresque et déterminant joué par les 'fausses' traductions dans l'évolution de l'histoire littéraire, il insiste sur l'impact des normes de la culture cible dans l'élaboration des traductions, donc sur la nécessité pour le comparatiste de comprendre et d'expliquer ces phénomènes. 5/André LEFEVERE fait une pétition de principe dans 'That structure in the dialect of men interpreted' (87-100). Explorant les éléments idéologiques et poétologiques constitutifs de tout système culturel dans lequel s'inscrit et se réfracte le travail de traduction, il invoque le besoin d'incorporer l'analyse de ces conditionnements, de ces contraintes et des stratégies mises en œuvre par les traducteurs dans la réflexion théorique sur la traduction et dans l'étude de la théorie littéraire en général. 6/John R. MAIER, 'Three voices of Enki: strategies in the translation of archaic literature' (101-17), s'appuie sur la triple description de la société (sauvage, barbare, civilisée) de l'*Anti-oedipe* de Deleuze et Guattari et explique comment il en est arrivé à choisir 3 styles anglais différents pour faire entendre les trois voix de ce dieu primitif: voix Sumérienne, akkadienne et Hittite. 7/Mark HARMAN, 'Stream of consciousness and the boundaries of self-conscious fiction: the works of Robert Walser' (119-34): l'œuvre en prose de cet écrivain suisse mal connu, traduit par Harman, a l'envergure d'un projet autobiographique qui constitue un des cas de confession littéraire les plus frappants de la littérature européenne moderne. 8/Nelson R. ORRINGER, 'Ortega y Gasset's critique of method' (135-54), suit la croissance et l'enrichissement progressif de la pensée du philosophe espagnol et conclut que son innovation réside avant tout dans la synthèse brillante et originale qu'il a faite de ses maîtres à penser (H. Cohen, Husserl, P. Natorp, Bergson, W. Dilthey, Heidegger) pour élaborer sa propre approche rationnaliste.

Part II, 'Translations' (157-312); la deuxième partie de ce volume réunit des traductions de poèmes et de nouvelles d'écrivains européens ainsi que d'une courte pièce de théâtre: 1/Luis Taz de CAMÕES, 'That fair prisoner' et d'autres poèmes (157-63), traduits par Keith Bosley, lauréat du concours annuel de traduction de la Société britannique de littérature comparée. 2/Bertold BRECHT, 'The Horatians and the Curatians,' 165-88), pièce didactique traduite par Anthony Vivis également traducteur de renom et précédée d'un essai signé Antony Tatlow sur le style de Brecht: 'Brecht's chinese performing style' (165-7). 3/Giambattista MARINO, 'woman washing her legs' et d'autres poèmes (189-91) traduits par Alistair Elliot. 4/Antonio MACHADO 'To a Bare Elm' et d'autres poèmes (193-204), traduits par Alan S. Trueblood avec une introduction de Arthur Terry (193-202). 5/Hans ARP, 'Black on wise: a Dada poem,' (205-20) traduit par Tim Ades et agrémenté d'illustrations de Hans Arp et de Max Ernst. 6/Lyubomir LEVCHEV, 'Confession and Salute to the Fire' et d'autres poèmes (221-26), traduits par Ewald Osers. 7/Dag SOLSTAD, 'The Player: an essay on short fiction; "Floating, Floating" et d'autres histoires,' (229-55) traduites par Janet Gordon qui esquisse dans son introduction (229-32) l'histoire de la nouvelle en Scandinavie et révèle le rayonnement de Dag Solstad dans le groupe de la revue *Profil* au

cours des années 60. 8/Guillaume APOLLINAIRE, 'Cinderella continued, or the Rat and the Six Lizards' (257-59), traduite par Iain White. 9/Robert WALSER, 'the child' (261-4), traduite par Mark Harman. 10/Christian MORGENSTERN, 'The End of the World' et des fragments de *Literary History Illustrated* (265-68), traduits par Elinor Shaffer. 11/H.G. ADLER, 'The Great King,' (269-70), traduite par G. Adler. 12/Gabriel JOSIPOVICI, 'Translation and Originality: two short stories,' (271-9), conclut la section consacrée à la nouvelle en posant, sous forme roman-cée, certains problèmes cruciaux inhérents à la traduction et à la fiction. 13/Keith BOSLEY et al., ont traduit 'Chopin's Piano' et d'autres poèmes romantiques européens (français, russes, portugais, polonais) (283-312).

Part III, 'Essay reviews' (315-39), 1/Donald DAVIE, 'The franglais of criticism, the English of Translation on *The Formed Trace: the later poetry of Ezra Pound* by Massimo Bacigalupo' (315-26): non sans humour ni verve, Donald Davie remet en cause le jargon des initiés de la critique moderne qui, passant d'une langue dans une autre, risque fort de créer de dangereuses méprises, le transfert n'étant plus de la traduction ni même de la mauvaise traduction mais de la 'détraduction' et l'opinion émise s'avérant, en dernier ressort, erronée, voire injuste à l'égard de son objet. 2/Stephan BANN, 'The career of *Tel Quel: Tel Quel* becomes *L'Infini*' (327-39): il semble bien que *L'Infini*, qui vient de naître, soit une résurrection de la revue *Tel Quel* disparue à la fin de 1982. Inaugurant son premier numéro avec un 'mémoire' de Julia Kristeva se recommandant de Borges et de Joyce, offrant plusieurs articles de fond allant de la nécessité de relire Shakespeare à l'apport culturel des États-Unis, elle est en passe d'être la nouvelle tête de pont de l'avant-garde culturelle au même titre que *Tel Quel* dans les années 80.

À noter enfin dans ce numéro riche et varié un double état présent: 1/L.G. KELLY, 'Bibliography of the translation of literature' (347-59). 2/Glyn Tegai HUGHES, 'Bibliography of Comparative Literature in Britain and Ireland' (361-75). (N. Mallet)

361. SHUTE, J.P., 'Nabokov and Freud: The Play of Power,' *Modern Fiction Studies* 30 (1984) 637-50

Nabokov's life-long hostility to psychoanalysis manifests, paradoxically, a grudging respect for the imaginative power and reach of Freud's discourse. He is compelled to show both respect and resistance to the 'power, priority, and proximity' of Freud's writings. Moreover, the prominence of psychoanalytic discourse as a potent system of hermeneutics further complicates the issue. For instance, Nabokov's *Pale Fire* reveals a struggle against an encroaching hermeneutics; in the deadly power struggle between the novel's two fictional texts, Nabokov constantly and 'obsessively' invokes Freud's name, thus discrediting his twin claims to a pure textuality and to the banishment of Freud's relevance to his own writing. (A. Malak)

362. SIDORSKY, David, 'Modernism and the Emancipation of Literature from Morality: Teleology and Vocation in Joyce, Ford, and Proust,' *New Literary History* 15, 1 (Autumn 1983) 137-53

In the discussion of literary theory and practice of the modernist movement, one prominent goal is found: the goal to emancipate art from the burden of demonstrating moral truths. In the critical writings and novelistic works of Joyce, Proust, and Ford Madox Ford, we find statements concerning the value

of freeing art from what they viewed to be illegitimate claims of morality. In contrasting the classical aesthetic tradition with the attitudes of modernism on the general nature of the relationship between literature and morality, four possible aesthetic or moral options emerge: formalism, impressionism, symbolism, and antiteleology. On the basis of this categorization, Joyce's *Ulysses*, Proust's *À la recherche du temps perdu*, and Ford's *Parade's End* are discussed in detail. It appears that there is no conclusive evidence that the four modernist approaches mentioned above function as ways of emancipating literature from service to moral concerns. (A. Wiemer)

363. SIRCELLO, Guy, 'The Poetry of Theory: Reflections on *After the New Criticism*,' *Journal of Aesthetics and Art Criticism* 42, iv (Summer 1984) 387-96

Frank Lentricchia implicitly sees literary theory as a kind of fiction of the imagination, on a par with novels and poetry, because of the relevance to it of 'expressive' characterizations and the irrelevance to it of matching empirical reality. But there is a radical tension in the book, for many of Lentricchia's criticisms of literary theorists presuppose an orthodox view of theories as organized descriptions. To resolve the tension by consistently maintaining the view that literary theory is imaginative fiction, would produce intellectual solipsism. 'Philosophical' community, and philosophers should not exclude participation in the discussion of the problems considered by literary theory. (R.A. Shiner)

364. SÖRING, Jürgen, 'Sprach-Reflexion und Sprach-Denken: Martin Heidegger und die Konkrete Poesie,' *Poetica* 16 (1984) 110-37

The inability of language to express the unspeakable and the pregnancy of silence (*Schweigen*) have become a topos in the late nineteenth century. Nevertheless, it is surprising to see the extent of the typological affinity between Heidegger's philosophy of language, developed in his texts *Unterwegs zur Sprache* (written from 1950 to 1959), and the ideas proposed by 'concrete poetry' (*Konkrete Poesie*) (from 1953 to the early 1960s). There are similar statements about *Zerfallserscheinungen* (manifestations of decay), *Abschleifungsvorgänge* (processes of attrition), *Drang auszubrechen* (the impulse to break out) and *Akt der Befreiung* (act of liberation), about the relation of words and object, as well as similar uses of etymology and the shared claim that poetic language participates in the creation of the world. (M.V. Dimić)

365. SÖTÉR, István, 'On a Comparative History of Hungarian literature,' *Neohelicon* 10, ii (1983) 89-96

Since 1976 a literary history is prepared by the Institute of Literary Scholarship of the Hungarian Academy of Sciences; this history places Hungarian literature within the process of world literature and confronts one with the other. The work done so far shows that there are not only typological similarities with Western literature, but also significant particularities, sometimes shared with other Central and Eastern European literatures (for instance the prevalence of personal lyric in the eighteenth and nineteenth centuries, and the role of folk poetry in the formation of bourgeois national literature). (M.V. Dimić)

366. STAIF, A.N., 'Framing the Reference: Notes Towards a Characterisation of Critical Texts,' *British Journal of Aesthetics* 24, iv (Autumn 1984) 355-60

The critical discourse, which is the articulation of the critical consciousness prevailing in a particular society, is informed by the combined impact of political, economic, social, cultural and literary changes undergone by such a society, as well as by the influence of foreign contacts established with other cultures and nations. Modern critical discourse is therefore best approached from a contextual-comparative perspective. (R.A. Shiner)

367. STAMAČ, Ante, 'Jezik znanosti o književnosti' [The language of literary criticism], *Umjetnost riječi* 28 (1984) 247-58

Literary scholarship expresses itself – as *langue* and as *parole* – in a way which tends to emulate the essential properties of scientific discourse: the use of a metalanguage, an empirical orientation, scholarly style, logic and terminological consistency. The combination of all these properties is the criterion of an ideal, paradigmatic structure for the discourse of literary scholarship. In praxis, there are many exceptions to this rule, especially because of terminological uncertainties and interferences with the other humanities. (Author's summary adapted and translated by M.V. Dimić)

368. STERN, Laurent, '“Words Fail Me”,' *Journal of Aesthetics and Art Criticism* 43, 1 (Fall 1984) 57-69

The paper discusses the thesis that the meaning of a literary art work is determined by the author's intentions. This master thesis implies a weaker thesis that may seem more plausible: a speaker/writer has privileged epistemic access to the meaning of his utterance/sentence. If this weaker thesis is accepted, a third thesis becomes persuasive: an author has privileged access to the meaning of his literary work. If we accept the second and third theses, we may become persuaded by the master thesis, which initially seemed implausible. All three theses are false. Also false is the view that an author's sincere claims about his literary art work are incorrigible, or that we need to give special consideration to such claims. The notion of meaning does not explain the reader's understanding of a literary art work. (R.A. Shiner)

369. SUS, Oleg, 'Formalizam i strukturalizam: Kritika tzv. slavenskog formalizma i problemi prijelaza od praške formalne škole do strukturalne teorije' [Formalism and structuralism: criticism of the so called Slavic formalism and problems of transition from the formalistic school to structural theory], *Umjetnost riječi* 28 (1984) 33-53

Important as it is, the influence of Russian Formalism on the Prague School has to be re-examined in the light of Jan Mukařovský's indebtedness to the Czech tradition of the so called formism. Within this approach of the 1870s, Otakar Zich developed the German-Austrian Herbartism of Josef Durdík and Otakar Hostinský and placed on psychological foundations innovative principles of aesthetic form and semantics. (M.V. Dimić)

370. TABORSKÁ, Jiřina, 'Poznámky k literárněvědné terminologii' [Notes on literary scientific terminology], *Česká literatura* 32, v (1984) 416-28

Any science requires a clear terminology. In literary scholarship specific concepts are developed through the exposition of theoretical foundations, but they are limited by certain methodological tendencies. No general system of literary terms exists. The complex methodological problems encountered when

entering the field of literary scientific terminology can be reduced to two kinds of questions. One involves the relation of science and art as two forms of creative activity, and the other regards the relation of literary science to other sciences. A systemic approach is too demanding and, at present, surpasses our possibilities. It does not free us, however, of the duty to pay such attention to terminology as is its due. The voluminous literature concerned with conceptual analyses or general and methodological problems forms a background which invites an attempt at a classification of all literary scientific concepts which would investigate their interrelations, their inner order and hierarchy, thus indicating also the possibilities of solutions in terminology. The author applies her experiences in the preparation of a literary dictionary to propose a classification which divides the concepts of literary science into five groups. (P.Z. Schubert)

371. TARLINSKAJA, Marina, 'Rhythm-Morphology-Syntax-Rhythm,' *Style* 18, i (Winter 1984) 1-26

This article studies the ways in which rhythmical (accentual and word boundary) types of English iambic pentameter lines are connected with their grammatical (part-of-speech and syntactic) patterns. An analysis based on a wide range of verse and prose demonstrates that the correlation between rhythm and grammar is reciprocal, with the main connecting link between verse rhythm and line syntax being morphology. Verse rhythmicity is shaped by rhythmical differences between masculine, feminine, and dactylic endings of different parts of speech. Verse syntax is governed by the fact that different rhythmical endings are typical of different parts of speech. (L.K. Penrod)

372. TRACY, David, 'Creativity in the Interpretation of Religion: The Question of Radical Pluralism,' *New Literary History* 15, ii (Winter 1984) 289-309

Revising Gadamer, a fuller model of interpretation as conversation can be suggested. The entire process of interpretation encompasses the arc of some initial understanding (Gadamer's prejudgment), yielding to an explanation of how the sense and referent (the world of meaning 'in front of' the text) is produced through the meanings-in-form and structures in the text. The gap to be bridged between interpreter and text necessitates interpretive techniques of different intent, such as the Christian hermeneutics devoted to the exegesis of the hidden meaning in God's word; a hermeneutics of the implicit meaning, focusing on the interplay between the covert and the overt inscribed in language itself; a hermeneutics of the fusion of horizons, fusing the past and present; and finally a hermeneutics of suspicion, uncovering the traditionally suppressed. (A. Wiemer)

373. UTHER, Hans-Jörg, 'Einige Bemerkungen zum gegenwärtigen Stand der Klassifizierung von Völkserzählungen,' *Fabula* 25, iii-iv (1984) 308-21

In view of the many type and motif indexes published during the last two decades, an enlarged revision of the international catalogues Aa Th and Mot. seems an urgent necessity. Such a revision is provisionally carried on by the staff of *Enzyklopädie des Märchens* at Göttingen. (F. Bergmann)

374. VAJDA, György M., 'Phenomenology and Comparative Literature (A Kind of Fictitious Letter to Students),' *Neohelicon* 10, ii (1983) 133-46

An overview of studies about Roman Ingarden and phenomenology shows that interest in this school of literary criticism has increased during the past ten to twelve years. In addition to numerous articles and chapters in books, entire monographs have been published by Zoran Konstantinović, Christoph Eykman and Eugene Falk. These presentations clearly establish the relevance of Ingarden's ideas for a variety of modern critical approaches, as well as the possibility of inner affinities between phenomenology and literary creation (as exemplified by Rilke's poetry and the *nouveau roman*). (M.V. Dimić)

375. VANCE, Eugene, 'The Functions and Limits of Autobiography in Augustine's *Confessions*,' *Poetics Today* 5, ii (1984) 399-409

In Saint Augustine's thought, the grammatical structure of language corresponds — to a certain extent — to the ontological structure of reality. As a signifying process, language is not immanent in known reality, but immanent in the cognitive activity of the knowing mind. Hence, language's capacity to express truth in the objective world is limited. When the mind itself becomes an object of knowledge, the language of the mind reaches its highest degree of truthfulness. An appropriate reading of Augustine hence necessitates a consideration of Augustine's monologism (in Baxtin's sense) not as a *fait accompli*, but as a permanent theoretical struggle to control the inherent rhetoricity of language, its dialogical (patricidal) tendency to fragment and disperse truth. (A. Wiemer)

376. VAN DE PITTE, Margaret, 'Hermeneutics and the "Crisis" of Literature,' *British Journal of Aesthetics* 24, ii (Spring 1984) 99-112

There are two minimal requirements for a genuine science of poetics — that literature be presented as autonomous, and that literary criticism be presented as objective. 'Old' criticism with its emphasis on transcendent meaning could account for objectivity but not autonomy. New Criticism with its emphasis on immanent meaning could provide autonomy but not objectivity. This is the 'crisis' of literature. Hermeneutics seems to offer a way out, for the hermeneuticist, rather than attempting to analyze literary interpretation on the model of scientific or common-sense understanding, tries to make sense of the latter in terms of literary experience. Hermeneutics, however, fails to provide either objectivity or autonomy. Phenomenological hermeneutics, as represented by E.D. Hirsch, explicitly rejects autonomy, but its objectivity is merely an *als ob* objectivity. Metaphysical hermeneutics, as represented by orthodox Heideggerians, fails both to provide objectivity and to preserve autonomy because the poetry/criticism and poetry/philosophy distinctions both tend to disappear. Transcendental hermeneutics, as represented by H.G. Gadamer, denies autonomy by denying any real distinction between literary and non-literary texts, and denies objectivity because key concepts such as 'tradition' and 'linguisticity' do not escape the hermeneutic circle. (R.A. Shiner)

377. VAN REES, C.J., 'Theory of Literature Viewed as a Conception of Literature: On the Premises Underlying Wellek and Warren's Handbook,' *Poetics* 13 (1984) 501-33

Text-oriented criticism aspires to be scientific, basing the objective description, interpretation and evaluation of literary texts on a coherent set of principles which constitute a theory of literature. Wellek and Warren, starting from the

premise that 'literary study should be specifically literary,' claim to develop such a theory and to supply an 'organon' of methods. Their theory, however, is empirically unfounded and consequently untestable, and it does not lead to an intersubjective and controllable description of a literary text; it must therefore be viewed as a normative conception of literature. Their distinction between intrinsic and extrinsic study of literature is especially problematic, because the terms are specifiable only within the context of a particular conception of literature. (E.A. Marsland)

378. VASOLI, Cesare, 'Francesco Patrizi and the "Double Rhetoric",' *New Literary History* 14, iii (Spring 1983) 539-51

With the help of different 'registers' of reading, Francesco Patrizi's *Della retorica* (1562) — and especially Patrizi's proposal for a 'scientific' discourse (*l'art de bien raisonner*), is discussed in this article. The background to Patrizi's particular demand upon language is provided by the fall of the old patrician regimes and the rise of new principalities, including the Hapsburg domination. The Counter-Reformation added to the new political constraints upon speech. In this historical situation, Patrizi envisioned a reversal in the relations between power and language in which language could recover its original, sacred potency. (A. Wiemer)

379. VERHOEFF, Han, 'Does Oedipus Have His Complex?' *Style* 18, iii (Summer 1984) 261-83

This article addresses the methodological problems involved when the literary text analyzed and the system of analysis are closely analogous or even identical (as here, an oedipal reading of *Oedipus Rex*). The central analysis of *Oedipus Rex* turns on the problem of 'variation' of the oedipal situation (displacement, condensation) and suggests that the tragedy is a product of oedipal transformation rather than a source. Thus, the myth is the frame of reference, not the tragedy. Unity of action, unity of time, *anagnorisis*, and catharsis, the Aristotelian constituents of tragedy as a literary genre, may be reformulated psychoanalytically. The tension between the Oedipus complex in the abstract and its literary treatment allows a redefinition of the status of character and event. (L.K. Penrod)

380. VICKERS, Brian, 'Epideictic and Epic in the Renaissance,' *New Literary History* 14, iii (Spring 1983) 497-537

It is necessary to reclaim rhetoric for literary studies, since — from the Greeks to the Romantics — not only literary genres and styles, but also modes of reading were shaped by rhetorical theories and practices. In the case of the Renaissance epic, the inappropriateness of modern critical approaches (conditioned by eighteenth- and nineteenth-century attitudes toward Homer and Virgil) is especially evident. The correct approach to the Renaissance epic is through Renaissance attitudes to rhetoric, and in particular to the branch known as epideictic, or demonstrative (laudatory-didactic) rhetoric. In this light, the following questions are addressed: What expectations did a sixteenth-century reader bring to an epic? In what way do these expectations differ from those of a modern reader? What were the consequences of the Renaissance reader's expectations for the creation and reception of epic, as then understood? (A. Wiemer)

381. VIEWECH, Josef, 'Antipsychologismus v Mukařovského literárněvědném strukturalismu' [Antipsychologism in Mukařovský's literary scientific structuralism], *Ceská literatura* 32, ii (1984) 97-107

The today very topical interdisciplinary co-operation of literary science and psychology presupposes a search for problematic areas and for methodological approaches in which the two fields can meet. Therefore, although Mukařovský criticized psychologism in the 1930s and 1940s, a discussion of his antipsychologism – ignored by psychologists so far – is in order now. Evaluation notes that the pre-conditions exist for the formation of literary psychology. Mukařovský believed that literary works should be structurally and aesthetically independent, and considered an added psychological analysis of the relationship between author and completed work to be impossible. The article also reviews the development of structuralist conception in psychology and comments on some distortions in application. It is demonstrated that structuralism developed in the literary science and psychology during the 1930s and 1940s independently, without mutual influence. The author opposes Mukařovský's antipsychologism claiming that the psychological research of the artist and his work should be an integral part of the literary scientific analysis. (P.Z. Schubert)

382. VIPOND, Douglas and Russell A. HUNT, 'Point-Driven Understanding: Pragmatic and Cognitive Dimensions of Literary Reading,' *Poetics* 13 (1984) 261-77

Listeners to narratives in conversation are primarily concerned with understanding the 'point' of the story; they construct the point on the basis of cultural and generic expectations, the context of telling, acquaintance with the author-narrator, and the text. Reading can be similarly 'point-driven,' but here the context is less important and readers can only imagine the author whose point they are trying to understand. Point-driven reading differs from that which is information-driven or story-driven. Readers of literature attempting to construct the point of a text employ particular strategies absent from other kinds of reading: they establish coherence by viewing the text as a single speech act, they notice details of the narrative surface, and they are aware of discrepancies between author and narrator. (E.A. Marsland)

383. VOIGT, Vilmos, 'Folklore, Folklorism, Symbol, Symbolism,' *Neohelicon* 10, ii (1983) 305-20

This is an historical, critical, and multidisciplinary survey of research (*Forschungsbericht*) concerning symbolic interpretations of folklore, their main directions and relations with literature and literary theory. Numerous references in many languages. (M.V. Dimić)

384. WALKER, Jeffrey S., 'Aristotelian Poetics: Reading Ezra Pound with Michael Riffaterre,' *Style* 18, i (Winter 1984) 43-63

A reading of four of Ezra Pound's *Cantos* (I, XIII, XLV, and XCVII) using a Riffaterrean poetics (especially Riffaterre's concept of 'poetic effects' resulting from stylistic deviation) is compared to a more Aristotelian interpretation. Riffaterre's theories are criticized for their inability to account for the significance of mimetic structures such as narrative plot or discursive argument in poetic discourse or for the pathos effects generated by them. (L.K. Penrod)

385. WARREN, James Perring, '“The Free Growth of Metrical Laws”: Syntactic Parallelism in “Song of Myself”,' *Style* 18, i (Winter 1984) 27-42

A linguistic analysis of the catalogues in Whitman's 'Song of Myself' shows that the poet uses three types which correspond to three syntactic groups: the phrasal catalogue, the clausal catalogue, and the mixed (phrasal/clausal) catalogue. This taxonomy of syntactic parallelism suggests ways in which Whitman's syntactic rhythm creates a semantic one and allows a semantic analysis of the poetic self represented in 'Song of Myself.' (L.K. Penrod)

386. WEIMANN, Robert, '“Appropriation” and Modern History in Renaissance Prose Narrative,' *New Literary History* 14, iii (Spring 1983) 459-95

A new theory of mimesis (here: in Renaissance discourse) can only be elaborated through a dialectical interaction between the history of the arts and the history of society. The concept of 'appropriation' (*Aneignung*) is introduced, which has bearings both upon the surrounding world and the world of culture which may be acquired through deliberate effort – through 'work' (conceived in terms of both aesthetics and concrete activity). A consideration of 'appropriation' in Renaissance narrative involves a recognition of the fact that the early and incomplete 'circuit of ownership' provided new criteria of what might/might not be appropriated through fiction: the rise of literary property was closely associated with the emergence of new rules about propriety in the production and reception of fictional discourse. (A. Wiener)

387. WEISSTEIN, Ulrich, 'D'où venons-nous? Que sommes-nous? Où allons-nous?: The Permanent Crisis of Comparative Literature,' *Canadian Review of Comparative Literature* 11, II (JUNE 1984) 167-92

In this fresh assessment of the discipline, the progress of Comparative Literature over the past one hundred years is described according to changes in definitions of the field. This discipline, which developed out of early concerns with folklore and mythology, as well as with the crossing of linguistic barriers in literary study, has become more stagnant and conservative, in part due to the fact that the prevailing spirit of lively debate has not led to a new consensus. The current state of the discipline is described and analyzed along the axes of time, space, subject matter, theory and methodology; areas in need of revitalization include methodological questions, typological studies, techniques of comparison and bibliographical tools. A comprehensive history of Comparative Literature is also needed, and intensified public debate on issues related to the teaching of World and Comparative Literature is called for. (V. Henning)

388. WOLLHEIM, Richard, 'Art, Interpretation, and the Creative Process,' *New Literary History* 15, ii (Winter 1984) 241-53

The aim of criticism is to grasp the meaning of a work of art. The framework favoured for that task is the 'retrieval thesis,' designating the operation by which meaning is to be discovered; it is hence assumed that meaning lies hidden in the work, to be retrieved by a cognitive act. Successful discovery of textual meaning requires an informed perception, perception being both prompted and guided by a 'cognitive stock.' Regardless of how elaborate the 'cognitive stock' may be, it is never mechanically geared to perception. On the contrary, the interplay between 'cognitive stock' and perception is basically indeterminate, and necessarily so, if the discovery of meaning in the act of interpret-

ation is to succeed. Interpretation hence requires a creative impulse which simultaneously draws on perception and 'cognitive stock.' (A. Wiener)

389. YAEGER, Patricia S., ' "Because a Fire Was in My Head": Eudora Welty and the Dialogic Imagination,' *PMLA* 99, v (October 1984) 955-73

Feminist theory has argued that in a literary tradition overburdened by patriarchal legends and signs, women writers who wish to develop authentic, autonomous voices must devote themselves to their feminine precursors and abandon a masculine canon. In *The Golden Apples*, however, Eudora Welty appropriates images and themes of several poems by Yeats to dramatize the concerns of her heroines. Mikhail Baxtin's theories of dialogism and of heteroglossia suggest a critical framework for exploring Welty's expropriations, but Baxtin's method fails to consider the category of gender as a potent source for the dialogic tension characteristic of the novel as genre. Viewed from this perspective Welty's writing is more subversive than many of her critics have perceived, while Baxtin's insights into the nature of novelistic discourse are useful in describing the restructuring of traditions that occurs in women's texts. Baxtin's ideas must be understood and amplified, however, in the light of recent feminist theory. (Author's summary reprinted with permission)

390. YOUNG, Katharine, 'Ontological Puzzles about Narrative,' *Poetics* 13 (1984) 239-59

A story in conversation presents itself in three realms, laminated together by the story-telling occasion. In the surface layer, the story belongs to the Realm of Conversation; in the middle lamination, the Storyworld, it is a narrative, a different order of discourse framed by the conversation; the innermost lamination is the Taleworld, the story as the events of which it tells. Attention shifts from realm to realm in the course of telling. The gulf between Taleworld and Conversation Realm widens as the events become more extraordinary. If presentation or performance is emphasized at the expense of representation, the Storyrealm is more clearly distinguished. When both story and events are transparent and ordinary, and the three realms coalesce, the anecdote belongs to the genre of true stories. Any moves away from the ordinary lead to other genres. (E.A. Marsland)

391. ZEMAN, Milan, 'Ke kritice takzvaného strukturalistického marxismu v literární vede' [On the criticism of the so-called structuralist Marxism in literary science], *Česká literatura* 32, v (1984) 393-415

The search for a 'scientific' literary scholarship which leads to attempts at combining the heritage of the Prague structuralist school with Marxist traditions lacks methodological foundations. The dialectical principal of the synthesis often results in eclecticism. To employ mechanically structuralist research, within the frame of Marxist studies of art in a system that is not precisely delimited, leads to misunderstandings and confusion. (P.Z. Schubert)

392. ZGORZELSKI, Andrzej, 'On Differentiating Fantastic Fiction: Some Supragenological Distinctions in Literature,' *Poetics Today* 5, ii (1984) 299-307
The following five supragenological types of fiction can be differentiated, all of which take for granted the implied reader's linguistic competence determining the knowledge of empirical reality: (1) Mimetic literature, which presup-

poses only the implied reader's *recognition* of the order of empirical reality in the fictional universe; mimetic literature *pretends* that the fictional universe is a copy of the empirical one (e.g. realistic novel). (2) Paramimetic literature, which presupposes the allegorical or metaphorical *translation* of the fictional order into the terms of the empirical one; the fictional universe is created as an allegorical or metaphorical mode of some empirical relationship (e.g. neoclassical-pastoral). (3) Antimimetic literature, which presupposes the *correction* of the reader's presumably faulty vision of the universe, creating a different model of reality – a 'true vision' of the universe (e.g. occult novel). (4) Fantastic literature, which presupposes the *confrontation* of its order with a different one, signalling this presupposition by presenting two or more orders *within the text* (e.g. gothic novel). (5) Non-mimetic literature, which presupposes the *speculation* about other possible models of reality, either by way of dream-like designs, or by means of rational extrapolation and analogy (e.g. science fiction). The proposed distinctions represent an *open* referential pattern rather than a closed system of classification. (A. Wiemer)

393. ZMEGAC, Viktor, 'O problematici teorije romana' [Problems in the theory of the novel], *Umjetnost riječi* 28 (1984) 205-12

The imprecise and therefore critically unjustified use of attributes such as 'classical' and 'modern' is indicative of the terminological laxity which still reigns over many areas of literary scholarship. The denomination 'modern' is, according to its origin, a literary slogan; when linked with genre labels like the novel, drama, lyric, 'modern' is often asked to perform beyond its heuristic capacities. The instability of the very concept of the novel, its incessant transformations since the eighteenth century are additional reasons to establish more precisely the different forms taken by the novel in the twentieth century. As often enough in literature, programmatic statements by authors and groups may not be of great help to the scholar. (*Author's summary adapted and translated by M.V. Dimić*)

394. ZORAN, Gabriel, 'Towards a Theory of Space in Narrative,' *Poetics Today* 5, ii (1984) 309-35

Three different 'vertical' levels of the structuring of space in a narrative text may be distinguished: (1) *The topographical level*: space as a static entity; (2) *the chronotopic level*: the structure imposed on space by events and movements, that is, by spacetime (chronotopos); and (3) *the textual level*: the structure imposed on space by the fact that it is signified within the verbal text. Moreover, three possible 'horizontal' scopes of spatial units may be differentiated: (i) the *total space* which encompasses the world of the text; (ii) the *spatial complex* which the text actually presents; and (iii) the *spatial units* which compose this complex. (A. Wiemer)

La Littérature et les autres arts

395. BARRICELLI, Jean-Pierre, 'Explorations in the Interrelations of Literature and Music in a Non-Western Context: China, Japan, India and Africa,' *Neohelicon* 10, i (1983) 69-87

The study of interrelations of literature and music is steadily growing in the West, although there are still unresolved methodological questions. A tentative overview of musico-literary affinities in China, Japan, India, and Africa shows that much research of an interdisciplinary nature could be done to compare these areas among themselves and with Western phenomena. At this time, small teams of scholars could work most fruitfully on related research and pedagogical projects. (M.V. Dimić)

396. BRUSS, Elisabeth W., 'L'autobiographie au cinéma: La subjectivité devant l'objectif,' *Poétique* 56 (novembre 1983) 461-82

Cet article adresse la question de la 'disparition' du genre autobiographique, disparition qui reflète la transformation de tout l'environnement. L'autobiographie est en effet 'intraduisible' au cinéma, qui décompose le moi et le divise en deux éléments — la personne filmée et la personne filmant. Le 'raconteur' autobiographique est une invention sans unité inhérente dont la subjectivité est fabriquée, ce qui produit un 'monde complet sans moi.' De cette manière le cinéma articule les dilemmes de toute une culture vouée à l'inextricabilité des interdépendances sociales, et est ainsi plus proche de notre vie que les pratiques littéraires comme l'autobiographie. (A. Chanady)

397. BURMAN, Beyla, 'The Misanthropic Painting or Settling on Account with the Almighty Mother: *The Vivisector* — Patrick White's Universal Work of Art,' *Orbis Litterarum* 39, iii (1984) 266-83

Although many writers since the age of Romanticism have tried to produce a universal work of art incorporating visual art, music, and literature, Patrick White is the first and only author to have fully accomplished such an objective. This was achieved in *The Vivisector*. Nine different levels can be distinguished in the novel: the historical, socio-cult, visionary, pictorial, symbolic, religious, animus/anima, mythical, and the musical. The most pervasive of these is perhaps the musical level, at which the structure of the entire novel is reflected. The function of the different levels can best be illustrated with reference to one of the central paintings of the novel, 'Lantana Lovers under Moonfire.' (R.W. Atkinson)

398. CORVIN, Michel, 'Espace urbain et théâtre occidental,' *Revue d'Histoire du Théâtre* 35, ii (1983) 222-32

The differences between two styles of urban architecture — the one 'externalized,' offering exposure to a community of which the street is the centre, and the other, 'internalized,' emphasizing enclosure and privacy — serve also to characterize the differences between drama with a communal emphasis and the interiorized psychodrama. Not only does scenic representation reproduce social and urban structures, but also, in the writing of drama, concepts of open and closed space come into play. (A.M. Wittmann)

399. DELAGE, Roger, 'Berlioz e Virgilio,' *Il Veltro* 28, i-ii (gennaio-aprile 1984) 55-63
It was his father who passed on to Hector his own admiration for Horace and Virgil. And the son projected himself with enthusiasm into the heroes of the Aeneid; and besides his beloved Virgil, it was Gluck and Shakespeare who were Berlioz's tutelary deities in his musical maturity for the composition of this work. Berlioz was never able to see produced in their entirety the two operas that constitute this work (*La Prise de Troye* and *Les Troyens à Carthage*). Indeed *La Prise de Troye* was not performed until 1879, ten years after the composer's death. In 1890 the entire work was performed at Karlsruhe in two evenings, the initiative being due to Felix Mottl. It was not until 1957 that it was possible to see the whole work performed without interruption, as the composer had desired it to be. (Author's summary reprinted with permission)

400. DUMONCEL, Jean-Claude, 'Deleuze, Platon et les poètes: Le simulacre et les palimpsestes,' *Poétique* 59 (septembre 1984) 371-87

Le film *Citizen Kane* d'Orson Welles est un symbole de la modernité dans le cinéma. Il se subsume sous le schéma général de la structure de palimpseste, et ses deux 'sujets' sériels correspondent aux deux thèmes ontologiques de *Différence et Répétition* de Deleuze, la subversion du platonisme et la subversion du cartésianisme, ces deux subversions étant réunies dans la catégorie deleuzienne du 'simulacre.' (A. Chanady)

401. GATTI, Hilary, 'Byron and Giorgione's Wife,' *Studies in Romanticism* 23, ii (Summer 1984) 237-45

While the contributions of Italian verse to Byron's poetic development have been probed, little has been made of the impact of Venetian art and artists upon the English poet. In particular, his *Beppo* (written 1817) reveals the discovery of a new ideal of feminine beauty, largely inspired by the 'Triple Portrait' of 'Giorgione.' This work, now attributed to Titian, is currently held in the collection of Alnwick Castle. (A.M. Wittmann)

402. GUENTHER, Wendelin A., 'Rhétorique et énergie: l'esquisse,' *Romantisme* 13, xxxiv (1984) 27-35

In the visual arts, the fragmentary sketch (*esquisse picturale*) serves as one of the major manifestations of the romantic concept of energy. What may be referred to as the 'centripetal fragment' of Romanticism presents in a seemingly spontaneous form the contours of an idea, leaving its imaginative completion to the receiver. The study of romantic travel literature not only illustrates the transposition of the aesthetic of the sketch into the literary domain, but also provides insight into the theme of romantic energy from the perspectives of rhetoric and the psychology of creation. (A.M. Wittmann)

403. HASKELL, Eric T., 'Illustrations for Baudelaire's *Les Fleurs du mal*: Symbolist Dreams and Decadent Nightmares,' *Symposium* 38, iii (Fall 1984) 179-95

The vast wealth of comparative image/text aesthetics is suggested through this discussion of seven illustrated *éditions de luxe* of *Les Fleurs du mal*. All illustrations in question derive their main inspiration from Baudelaire's aphorism concerning the 'deux postulations simultanées, l'une vers Dieu, l'autre vers Satan.' Whereas Georges Rochegrosse (1910), Beltran-Masses (1946) and André Domin (1920) idealize the light side, linked to ascent, of the Baudelairean duality,

the visions of Manuel Orazi (1934), Armand Rassenfosse (1899), Améry Lobel-Riche (1923) and Edouard Goerg (1947) are coloured by the dialectics of *spleen*, fragmentation and the *descente aux enfers*. (R.S. Thornberry)

404. HAUPT, Gunter, 'Leonardos "Abendmahl" und Goethes Deutung,' *Goethe Jahrbuch* 101 (1984) 341-3

Goethe believed Leonardo's *Last Supper* to be a painting of incomparable quality. Goethe saw the painting briefly himself in 1788, but when he later discussed it in his 'Kunst und Alterthum' (1818-21), he had available to him only the copper engraving of Raffaello Morghen. Some critics have argued that Goethe's emphasis on the painting's depiction of the betrayal of Christ rather than on the sacraments is because the copper replica does not depict Christ's gestures toward the sacraments as clearly as does the original. But the sacraments and the betrayal are inseparable, and both together constitute significant aspects of the whole painting. Goethe's reticence to emphasize the sacramental aspects of the painting, moreover, may be related to his conviction that all such treatments or discussions serve only to belittle the sufferings of Christ. (R.W. Atkinson)

405. HINTEN, Michael, 'Reading the Painting, Seeing the Poem: Vermeer and Keats,' *Mosaic* 17, iii (Summer 1984) 17-34

Vermeer's *An Artist in his Studio* and Keats's 'Ode on a Grecian Urn' explore the quality of timelessness in art and the relation of art to experience and the spectator. *Ekphrasis*, the illusion of arrested time, is important in the works of both artists. Both are concerned with the role of imagination in the creation and experience of art but Vermeer emphasizes the nature of aesthetic creation as the fabrication of illusion or the transmutation of reality while Keats emphasizes the nature of aesthetic response and the recognition of illusion as the source of the audience's pleasure. For Keats and Vermeer, beauty and truth converge in the realm of art. (M.G. Hamilton)

406. HIRDINA, Karin, 'Realismus in der Diskussion,' *Weimarer Beiträge* 30 (1984) 401-15

After decades of praise for avant-garde experimentation and 'modernism' — which was played up against twentieth century realism and especially socialist realism — bourgeois critics, particularly those in the Federal Republic of Germany and of a postmodernist persuasion are suddenly discovering the strength of this tradition in art and literature and opposing it now to the 'failures' of avant-garde movements. Unfortunately, this realism is not the one defined by Marxist criticism: it reduces works of art and literature to certain formal and functional aspects and imbues them with a pessimistic ideology, which condemns technological progress, denies revolutionary social perspectives and concentrates on man's existential plight. In this realism, the perceived values are the return to order, the acceptance of commonsensical notions of truth, the attempt to reach a wide audience by the use of easily accessible techniques. There is also the suggestion that realism in art corresponds to postmodernism in architecture and design. (M.V. Dimić)

407. HUMMEL, Siegbert, 'Chinesische und sino-tibetische Farbgebung im Lichte von Goethes Farbenlehre,' *Goethe Jahrbuch* 101 (1984) 324-8

Goethe's color theory can be applied to explain uses of color in seventeenth- and eighteenth-century oriental art — especially sino-tibetan Buddhist art. Especially important is Goethe's emphasis on the triadic nature of color (yellow, black and red), and its dynamic polarity. Sino-tibetan painting has rules for the arrangement of color that also involve a triad; this triadic alternation is intended to represent continuous evolution and becoming. (R.W. Atkinson)

408. HYDE, Virginia, 'Architectural Monuments: Centers of Worship in *Women in Love*,' *Mosaic* 17, iv (Fall 1984) 73-92

Lawrence's architectural symbols concretize world views. In *Women in Love*, Gerald's ugly mechanistic collieries represent the new industrial dispensation with its ironic chain of being. The neoclassic Georgian architecture of Breadalby symbolizes the old aristocracy's outdated hierarchy. Birkin, the true priest of the creative mystery and its natural hierarchy, lacks a building to embody his vision. Birken is associated with nature outside Southwell Minster, the one positive, sacred center in the novel. The horizontal orientation and Norman architecture of the Minster link it with pagan antiquity and nature. The Minster and Sherwood Forest represent the convergence of medieval, Biblical and Druidical associations and form a 'quick' spot in harmony with cosmic forces. (M.G. Hamilton)

409. HYSLOP, Lois Boe and Francis E., 'Baudelaire and Meryon: painters of the urban landscape,' *Symposium* 38, iii (Fall 1984) 196-220

Baudelaire's tribute to Charles Meryon (1821-68) in his *Salon de 1859* serves as a point of departure for a detailed comparative study of the painter and the poet. Their *Weltanschauung* is in many respects very similar: rejection of progress and the notion of perfectibility; belief in the duality of man and the existence of demonic forces within the artist; association of satanic perversity with urban atmosphere; a mysterious, irrational, even sinister realism; a concern for humanity expressed in their interest in social reform; a fascination for windows, clouds, birds and the sky; a preoccupation with the sea and ships; and the hope of encountering, after death, 'quelque riant mystère.' Whereas Meryon gives primary importance to the cityscape itself, Baudelaire relies mainly upon the power of suggestion. The creation of a new section 'Tableaux Parisiens,' with ten additional poems, in the 1861 edition of *Les Fleurs du mal*, may have been partly inspired by Meryon's etchings of Paris scenes. (R.S. Thornberry)

410. JECHOVA, Hana, 'Le Personnage et ses contours. Quelques approches littéraires et picturales au seuil du romantisme,' *Neohelicon* 10, i (1983) 177-202

Seventeenth-, eighteenth- and early nineteenth-century literature in French, from Saint-Simon and Mlle de Scudéry to Potocki, offers portraits which are physical, moral and narrative. In this respect, significant changes are introduced in the latter part of the eighteenth century under the influence of physiognomic and phrenological theories. These changes lead to the blurring of the demarcation line between descriptive and narrative portraits; they appear now both in humorous (Sterne) and serious writing (Chateaubriand). Romantic authors, such as Jean Paul and Hoffmann intermingle, in addition, elements of irony, the grotesque and the fantastic; it is therefore increasingly impossible to be certain about a character's appearance and even identity (e.g. in Cazotte, Potocki, and particularly Jean Paul and Hoffmann). Analogous ten-

dencies exist in pictorial portraits; from secure 'fidelity to nature,' these evolve to Goya's, Géricault's and Delacroix's paintings in which figures are frequently traced so that they have uncertain, broken, and multiple contours. (M.V. Dimić)

411. KLEIN, Wolfgang, 'Kunst als 'Beleg für Wirklichkeit': Realismus in der französischen Kunstideologie nach 1850,' *Weimarer Beiträge* 30 (1984) 381-400
The French debate about realism in painting (Courbet) and literature (Champfleury, Duranty, etc.), which raged after 1850 and paved the way for naturalism, can be re-examined with profit. A close look at the controversy shows that the adherents of realism (and later even the naturalists!) not only in their praxis but also in theory held a much more sophisticated approach to the depiction of 'reality' than usually assumed: they did not plead for photographic representation, but for the critical depiction of essential features of man's private and social life; they understood such categories as typical and characteristic and were aware of social processes and conditioning. It is also useful to observe how these realists fought against the previous aestheticism and how the bourgeois ideology, after initial rejection, found ways to recuperate, for a time at least, parts of the realistic programme. (M.V. Dimić)

412. LAUFER, Roger, 'L'espace graphique du livre au XIX^e siècle,' *Romantisme* 13, (1984) 63-72
Le texte imprimé met en œuvre une énonciation typographique qui se place dans un rapport de complémentarité avec la représentation graphique. Les caractéristiques propres au livre du dix-neuvième siècle se présentent sur un plan typographique et graphique. (A. Wittmann)

413. MARIN, Louis, 'The Iconic Text and the Theory of Enunciation: Luca Signorelli at Loreto (circa 1479-1484),' *New Literary History* 14, iii (Spring 1983) 553-96
Any meaningful information concerning the state of theoretical thinking on literature/art in a particular period — here, the Renaissance — must be derived from a reading of the iconic text at the 'second-degree' level; that is, from a reading on the meta-linguistic level where the *énoncé* designates a 'second-degree' statement capturing some of the characteristics of the enunciation process ('monstration enunciate'). Sometimes, monstration enunciates are manifested to the viewer/reader through a dramatized 'enunciator,' but they often lie hidden in hard-to-detect coincidences, layouts, gaps, substitutions, omissions, or missing links, all of which require close attention on the part of the analyst. On these theoretical premises, a study of Luca Signorelli's paintings in the sanctuary of Notre Dame of Loreto is undertaken. (A. Wiemer)

414. MASON, Barbara, "'Poème optique": An Illustration by Michel Butor,' *Mosaic* 17, iii (Summer 1984) 103-15
'Poème optique' is one of nine interwoven poems that dialogue in *Illustrations* II and complement works of visual art from different media. In 'Poème optique' Butor attributes words to the patterns of ink strokes in Christian Dotremont's *Logogrammes*. Butor and Dotremont invite their audience to consider the relationship between painting and language, image and word. Like a work of op art, 'Poème optique' creates an optical illusion of movement and depth by repetitions and variations or distortions of geometric patterns and

by intercutting other texts into the poem. Using only nouns and adjectives stripped of grammar and syntax, Butor creates a new language and involves his reader in a collaborative venture between visual art and literature. (M.G. Hamilton)

415. McLENDON, Will L., 'Jean Lorrain: Impresario de l'Art Nouveau,' *Orbis Litterarum* 39, i (1984) 54-64

Jean Lorrain (1855-1906) paid homage in his early poetry not only to literary figures but also to painters – especially Gustave Moreau. Lorrain was much interested in the depiction of the *femme fatale* in Moreau's work, and on a more theoretical level Lorrain drew attention to the literary and musical analogies in Moreau. The problem of the use of space and time in art was of special concern to Lorrain; in this regard he was drawn to the study of the dance, and admired especially the work of the American dancer Loie Fuller. The question as to the degree to which Lorrain was actually responsible for propagating the values of the *art nouveau* in France remains problematic. It is therefore probably best to consider him an impresario of the period – encouraging, promoting and exploiting the new artistic fashions. (R.W. Atkinson)

416. MICKEL, Emanuel J., 'Baudelaire's "peintre de la vie moderne",' *Symposium* 38, iii (Fall 1984) 234-43

A questioning of mimesis and an ambivalence toward nature characterized many early nineteenth-century artists, such as Ingres and Delacroix, for whom the creation of beauty in art was an active process whereby the imagination transformed reality. Though a fervent admirer of Delacroix's prodigious imaginative qualities and epic vision, Baudelaire formulated a modernist aesthetics that valorized contemporary forms and modes. This led him to seek a 'peintre de la vie moderne' who could perceive absolute Reality through the relative eyes of the modern intellect. Though Delacroix was the outstanding painter of 'l'art moderne,' he had little interest in contemporaneity. On the other hand, Constantin Guys, a *poète mineur*, whose curiosity, powers of observation and extraordinary originality were greatly admired by Baudelaire, fulfilled all the criteria as a 'peintre de la vie moderne.' The conclusion is that, in one sense, Baudelaire was much more influenced by the importance of mimesis in art than he himself realized. (R.S. Thornberry)

417. MITCHELL, Orm, 'Blake's Subversive Illustrations to Wollstonecraft's *Stories*,' *Mosaic* 17, iv (Fall 1984) 17-34

Blake disagreed with Wollstonecraft's educational theories. He believed her emphasis on rationality and her reliance on the object lesson destroyed the child's unique identity and its innate imaginative vision. By using behavioural conditioning based on manipulative appeal to the senses Wollstonecraft perverts Rousseau's educational methods to accomplish aims he and Blake opposed. In his illustrations of *Original Stories*, Blake subtly subverts Wollstonecraft's teachings through pictorial symbolism. (M.G. Hamilton)

418. MONELLE, Raymond, 'Word-Setting in the Strophic Lied,' *Music and Letters* 65, iii (July 1984) 229-36

It has become traditional to regard music and text as two separate semiotic systems, which in vocal music are merely harnessed together. In the true

strophic song, however, music and poetry are one, the rhythms of the music growing out of the metre of the poem. The strophic Lieder of the Berlin composers of the late eighteenth century represent the last stage of song before music and poetry began to diverge. The composers of the next generation, including Schubert, represent the divorce between words and music which is symptomatic of our fragmented culture. While appearing to respect the text, these composers were in fact establishing music's independence. (C. Roberts Finlay)

419. NIDERST, Alain, 'Dramaturgie et iconographie, les premiers illustrateurs du *Mariage de Figaro*, "' *Revue d'histoire littéraire de la France* 5 (septembre-octobre 1984) 741-9

Dans les années qui suivirent sa création, *Le Mariage de Figaro* inspira trois séries de gravures: celle de Saint-Quentin, celle de Naudet, celle de Chodowiecki. La confrontation de ces trois séries est fort instructive. Il convient de répondre aux questions suivantes: quelles scènes ont été retenues par chaque artiste, et pourquoi? Quel écart apparaît entre ces séries et le texte de Beaumarchais, et d'une série à l'autre? Ainsi peut-on percevoir les différentes manières dont la pièce fut comprise à sa création, et tenter, à partir d'un exemple précis, de définir les rapports de la dramaturgie et de l'iconographie. (Author's summary reprinted with permission)

420. PATTY, James S., 'Baudelaire and Dürer: Avatars of Melancholia,' *Symposium* 38, iii (Fall 1984) 244-57

Albrecht Dürer's interaction with French literature includes pieces by Hugo, Gautier, Michelet, Nerval and Balzac. Baudelaire, on the other hand, in spite of his acquaintance with the work of the German artist, never realized his dream of a prose poem — announced in two lists of 'poèmes à faire' — entitled 'Melancholia.' An examination of passages pointing to Dürer's influence on Baudelaire, either direct (familiarity with the engraving *Melencolia* i), or indirect (via Gautier's 1834 poem 'Melancholia' inspired by it), demonstrates the insightful nature of Baudelaire's observations. (R.S. Thornberry)

421. PETROCCHI, Giorgio, 'Wagner. La lettura antidecadente,' *Il Veltro* 28, i-ii (gennaio-aprile 1984) 67-74

We might define as 'antidecadent' any reading of Wagner that tends to re-insert him in the best musical tradition of Germany, to connect him in short with Gluck's opera reform, relegating to the background the palingenetic and messianic aspirations of a certain Wagnercult that was fashionable in the late nineteenth century. This was substantially the intention of the first dévotés of Wagnerian music in Italy, Giosue Carducci among them. For Carducci, Wagner was the composer who seemed to be nearest in content to the forms of epic representation of the *Odi barbare*: in the same way as the Italian poet, the German musician was in search of a 'barbarous classicism' of his own. With greater musical technical competence, Enrico Panzacci was, instead, able to see the limits of Wagner's 'total drama,' without biding its 'exorbitance,' its excesses, its rigidities. Perhaps to be expected, but sincere and impassioned was the devotion of the Scapigliati to Wagner; while instead Francesco De Sanctis saw in Wagner a corruptor of music. Finally it must not be forgotten that a great part of the Italian cultural world, that had accepted the Wagner of the

first and second periods (from *Lohengrin* to *Tannhäuser*), drew back perplexed (Oriani, Filippi) when faced with the tetralogy: only Giuseppe Depanis attempted to make a deep analysis of the *Ring of the Nibelung*. (Author's summary reprinted with permission)

422. POUILLIART, Raymond, 'Poésie et musique: les 'Poèmes chinois' d'Albert Roussel, *Les Lettres Romanes* 38, iii (août 1984), 241-5

Ces quelques pages apportent un complément d'information à un article plus substantiel du même auteur: 'Albert Roussel et ses poètes,' à paraître dans la revue polonaise *Roczniki*. C'est grâce à la revue *Vers et Prose* fondée en 1905 et à laquelle Roussel avait très tôt souscrit que le musicien a été initié à la poésie chinoise. En effet, cette revue publia une série de poèmes rapportés de Chine à la fin du dix-neuvième siècle par Herbert Allen Giles et traduits par le très énigmatique et talentueux Henri-Pierre Roché (1907). Dernier ricochet de ces échanges entre la musique et la poésie; c'est Rosa Newmarch qui assura la retraduction du texte des mélodies en anglais. (N. Mallet)

423. PRUNER, Francis, 'La Collaboration de Jean Croué et Jacques Copeau à l'adaptation scénique des "Frères Karamazov," (1908-1911),' *Revue d'Histoire du Théâtre* 35, i (1983) 42-58

The adaptation of Dostoevskij's text for the French stage was fraught with difficulties, which included the unreliability of extant translations, the tendency toward melodramatic effects, and the uneasy collaboration between Croué and Copeau. (A.M. Wittmann)

424. RINGGER, Kurt, ' "Che gelida manina ..." - Betrachtungen zum italienischen Opernlibretto,' *Arcadia* 19 (1984) 113-29

A major problem of the opera consists in the apparent contradiction between the discursive function of the libretto as a vehicle of plot, and its emotive function in evoking eloquent musical and dramatic situations. The same criteria which are applied to the spoken drama do not, however, apply to the libretto. In the search for a typology of the Italian opera libretto, distinctions must be made between the libretto and the Aristotelian-based drama. While the former deals with the passions, the latter presents problems; while the drama is developed by means of dialogue, the libretto thrives on exclamation, presenting expository facts in a highly condensed form. The libretto thus constitutes a distinct genre which reflects upon its own stage reality and, unlike the drama, not necessarily upon a historical, extra-scenic reality. (A.M. Wittmann)

425. ROBINSON, Harlow, 'Dostoevsky and Opera: Prokof'ev's *The Gambler*,' *The Musical Quarterly* 70, i (Winter 1984) 96-106

The music of Prokof'ev's first opera *The Gambler* (1917; rev. 1928) derives more from the words of the libretto, and therefore Dostoevskij's novel, than from traditional musical or operatic forms. This kind of 'musical prose' reveals the influence of Mussorgskij's opera *Marriage* (1868), which musically rendered the exact intonations of Gogol's idiosyncratic prose. Despite his attempts to preserve Dostoevskij's language and literary structure, however, Prokof'ev deviates from Dostoevskij's literary conception. He places more emphasis on the external action than on the philosophical message of the novel, and exaggerates its satiric aspects at the expense of its psychological insights. (C. Roberts Finlay)

426. SCHILLING, Michael, 'Unbekannte Gedichte Moscheroschs zu Kupferstichfolgen Peter Aubrys d.J.,' *Euphorion* 78, (1984) 303-24

Although much of the information on the collaboration between Moscherosch and the Strassburg art publisher Peter Aubry is lost, a unique thirty-volume collection of primarily seventeenth-century graphics now held by the Bibliothek des Germanischen Nationalmuseums in Nürnberg contains two previously unknown poems and one slightly known poem of Moscherosch accompanied by Aubry copperplate engravings. The themes of these works are the times of day, the seasons, and the five senses. The poem on the five senses is accompanied in the collection by a French work on the same subject which clearly served as a model for both the poem and the engravings; while the engravings follow more closely the courtly elegance of the French model, the poem is notably more moralistic than its somewhat erotic predecessor. It may be, therefore, that the engravings were meant to appeal to the young aristocrats studying in Strassburg, while the poem was written more for the bourgeois citizenry of the city. (R.W. Atkinson)

427. SCHOLZ, Bernhard F., 'Emblematisches Abbilden als Notation: Überlegungen zur Hermeneutik und Semiotik des emblematischen Bildes,' *Poetica* 16 (1984) 61-90

Although Alciatus and other authors of emblem books of the sixteenth and seventeenth centuries hint at the hieroglyphic meaning of objects (and their depictions), they do not develop any notion of a semiotic system of images. Contrary to received opinion they do not exclusively continue medieval thought either. From a modern perspective it is possible to understand emblematic pictures both as configurations of signs which depend on their use and as phenomena of contextualization, in other words as a system of symbols which is not totally different from musical notation, although this emblem system maintains a high degree of ambiguity. Such an understanding would allow to go beyond conventional meanings and cases of intertextuality between literature and the pictorial arts – matters well documented in previous studies of emblems and their use in texts – and to proceed to explore systems of symbols based on principles of notation. (M.V. Dimić)

428. SCHUMACHER, Ernst, 'Probleme der darstellenden Künste,' *Weimarer Beiträge* 30 (1984) 1133-51

A general theory of the performing arts, as well as the theory of a particular art, have to be based nowadays on the consideration of the mutual relations of the arts. The multiplicity and complexity of these interrelations has grown steadily with the increase in the artistic needs and uses of the class society, but presently also with the introduction of new techniques of reproduction and communication. This process has created, over the centuries, mixed forms of pantomime, dance, music, theatre, and now of productions for cinema, radio, television, and videotape. In most of the mixed forms, literary and other texts play an important role, too. This praxis demands a re-examination of such concepts as the romantic *Universalpoesie* and Wagner's *Gesamtkunstwerk*; it requires a fresh look at the possibilities to transform contents and forms from one genre, medium or art form to another – or even to a series of other configurations. (M.V. Dimić)

429. SCOTT, David, 'La structure spatiale du poème en prose: D'Aloysius Bertrand à Rimbaud,' *Poétique* 59 (septembre 1984) 295-308

Les poètes en prose du dix-neuvième siècle cherchaient une libération des structures d'un langage logique et discursif et organisaient les images selon des critères esthétiques semblables à ceux qui règlent la composition du tableau. Bertrand, par exemple, a été influencé, au niveau de la composition autant que de l'image, par la peinture flamande et la gravure, tandis que Rimbaud, dont les méthodes créatrices sont plus radicales que chez Bertrand, s'est inspiré de la peinture en général, y compris la gravure, l'enseigne et le décor, pour spatialiser ses textes. (A. Chanady)

430. SHIFF, Richard, 'Representation, Copying, and the Technique of Originality,' *New Literary History* 15, ii (Winter 1984) 333-63

Creation in the pictorial arts cannot be conceived of as pure innovation. Originality will succeed only if it can be represented; this requires convention, the deformation of which results in 'correcting' them according to the artist's vision. However, this correction which is inscribed into shared conventions and traditions defies conceptualization. It transcends established limits and thus transmits itself as an experience — an event exceeding referentiality. Events of this kind release an impulse aiming at understanding the event itself; it is first and foremost a reception of the experience released by the painting, and cannot be immediately qualified as a cognitive act. The experience generated by the creative act is only subsequently appropriated in an act of cognitive processing (interpretation) in which the experience is related to frameworks that incorporate it into the familiar, or determine why defamiliarization has occurred. (A. Wiemer)

431. SWARTZ, Anne, 'Goethe and Szymanowska: The Years 1823-1824 in Marienbad and Weimar,' *Germano-Slavica* 4, vi (Fall 1984) 321-30

This study examines the cultural connection between Maria Szymanowska (1789-1831), Court Pianist to the Empress of Russia, and the eminent literary figure of the period, Johann Wolfgang von Goethe. In addition to Szymanowska, Goethe's life interlocked with several other famous pianists of this period, including Mendelssohn, Schumann, and Liszt, but it is Goethe's relationship with the pianist Szymanowska which is emphasized here. Goethe first met Szymanowska during her concert tour in Marienbad in 1823, after which he began writing his 'Aussöhnung' verses which he dedicated to her: 'Der Pianistin Maria Szymanowska.' Documentation from primary sources, such as accounts in letters from Goethe to his daughter Ottilie, and to his friends Zelter, Privy Councillor Schultz, and Boisserée, among others, as well as additional documentation brought forward by the poet's early and modern biographers, reveals Goethe's respect and admiration for Szymanowska's talents. The evidence presented here helps establish Szymanowska's reputation in Europe during the first third of the nineteenth century. (Author's summary reprinted with permission)

432. THIESSEN, Anne-Marie, 'Imprimés du pauvre, livres de fortune,' *Romanisme* 13, xxxiii (1984) 91-105

Le roman des collections populaires appartient au périodique par son mode de diffusion et au livre par son mode de présentation. Si l'imprimé populaire

se transforme en livre on constate qu'il y a, jusqu'à nos jours, une distinction faite entre circuit populaire et circuit littéraire. (A. Wittmann)

433. TOLTON, C.D.E., 'Narration in Film and Prose Fiction: A *Mise au point*,' *University of Toronto Quarterly* 53, iii (May 1984) 264-82

Although there would seem to be numerous grounds for comparing the narratological elements of films and books in terms of the addresser (narrator or 'narrative instance') of diegetic material to an addressee (reader or viewer), after allowing for some similarity between the *histoire/discours* (loosely, third- and first-person narration) distinction in both, apparent similarities turn out to be largely misleading. Filmic codes are highly specific; a written narrative must be transposed into them to yield a satisfactory film. A 'cinematic' narrator is only *figuratively* possible in fiction; nor is the 'quick cutting' of the camera normally available to the writer. A first-person narrator is rare in cinema; if present, it is inconspicuous, awkward, or soon ignored by the viewer. But the camera does supply a literal 'point of view,' analogous to the figurative one of fiction, although it follows different rules: a viewer does not ask for the same sort of coherence or logic in perspective as does a reader. The film-goer, although divisible into two audiences, 'art' and 'commercial,' is not individualized as the implied reader of 'discours' is; he is a co-creator, very near to being the narrator, of the film. But in this capacity he resembles neither the first-person nor the third-person narrator of fiction; he is indeed more like the (rare) *second person* narrator of such a novel as Butor's *La modification*. (P. Merivale)

434. WALLACE, Robin, 'The Role of Music in Liturgical Drama: A Revaluation,' *Music and Letters* 65, iii (July 1984) 210-28

Musicians of our time have mistakenly tended to judge the role of music in medieval music drama by the readily accessible aesthetic criteria of modern opera. Now literary historians have suggested that music in liturgical drama was not used to heighten the play's dramatic structure or emotional appeal, but to formalize the drama, creating a deliberate distance between the events it depicts and the church personalities performing it. As such, medieval sung drama could have represented a compromise between the Church's opposition to drama and allegory and the public's inclination towards them. The role of music in these plays was thus essentially anti-dramatic, and the purpose of liturgical drama further from the aesthetic of modern opera than the vernacular spoken plays which succeeded them. (C. Roberts Finlay)

435. WALLS, Peter, ' "Music and Sweet Poetry?" Verse for English Lute Song and Continuo Song,' *Music and Letters* 65, iii (July 1984) 237-54

The belief that metaphysical poetry is unsuitable for musical setting is currently widespread, but examination of songbooks of the early seventeenth century belies this assumption. Continuo-song composers of the 1630s and 1640s were interested in metaphysical poetry, and a considerable percentage of poems in the lute-song repertoire contain metaphysical features. The small number of settings of identified poems by known writers may be explained by other factors, such as the reluctance of gentleman poets, including John Donne, to see their work in print. (C. Roberts Finlay)

436. WEIMANN, Robert, 'Wechselbeziehung als Kommunikation und Verkehrsform der Künste,' *Weimarer Beiträge* 30 (1984) 1119-32

The Academy of the Arts of the German Democratic Republic has institutionalized the interrelationship and unity of all the arts. Historically, the evolution of the performing arts has created many forms which exemplify this communality of literature (and other texts) and the arts. The present rapid unfolding of new systems of reproduction and communication of art, based on new technologies, contributes to an exponential increase in such relationships and to the ever greater international impact of these phenomena. Although this gives new opportunities to democratize both the production and consumption of the performing arts and to enhance them through mutual contacts, the real impact of the exploitation of revolutionary technologies will depend on the values vehicled by the works of art. A sharpening of the conflict between the progressive and the bourgeois ideologies is therefore inevitable. But even in a materialistic, democratic, socialist society as the GDR, the enhancement of the individual's artistic and social potential is not automatic: it requires education, participation and the proper use of the media. (M.V. Dimić)

437. WERNER, Bette Charlene, 'Romantic Lyrics in Landscape: Constable and Wordsworth,' *Comparative Literature* 36, ii (Spring 1984) 110-29

Constable's painting *The Gleaners*, Brighton and Wordsworth's poem 'The Solitary Reaper' reflect the interest of both artists in portraying the common human experience of work in art. Both artists use imaginative lighting in their scenes, they achieve universality through the development of the particular, and they demonstrate a receptiveness to nature for inspiration. Wordsworth and Constable's works contain scientific aspects in addition to expressive and subjective elements. Wordsworth depicts scenes of solitude and his view of nature is distanced in time while Constable has a more social and immediate view of nature. However, *The Gleaners* and 'The Solitary Reaper' are both 'spots in time' that illuminate moments when time stands still. (K. Kondratzky)

438. WORTHEN, William B., 'The Player's Eye: Shakespeare on Television,' *Comparative Drama* 18, iii (Fall 1984) 193-202

When Shakespeare's plays are performed on television rather than in the theatre, the role of the actor and of the audience changes radically. The actor is forced to tone down his performance, so that the 'large-scale hectoring rhetoric' gives way to a more understated portrayal of a role. The spectator's freedom to concentrate on what he will is limited by the tyranny of the camera; thus he is robbed of the dynamic interaction with the actor and with his fellow spectator. (V.E. Bosley)

439. YANG, En-Lin, 'Goethe in seiner Beziehung zur chinesischen Kunst,' *Goethe Jahrbuch* 101 (1984) 329-36

In the spring of 1827 Goethe wrote the cycle 'Chinesisch-deutsche Jahres- und Tageszeiten,' which evolved from his long study of Chinese culture. Allusions to Chinese art appear throughout Goethe's works, and reveal a detailed understanding of oriental art, culture and history. Goethe was especially interested in Chinese silk, porcelain and carpets. In eighteenth-century Europe, there was much interest generally in Chinese art, but a dearth of translations made the study of Chinese literature impossible. (R.W. Atkinson)

440. YOUENS, Susan, 'Poetic Rhythm and Musical Metre in Schubert's "Winterreise"', *Music and Letters* 65, i (January 1984) 28-40

The choice of metre and rhythmic patterns in the musical setting of a poem is only partly determined by the poetic metre; musical elements and poetic interpretation must also be served. Some compromise between musical structure and poetic declamation is inevitable, but in his setting of Müller's *Winterreise*, Schubert proved himself to be uncommonly sensitive to his poet's metres and rhythms, usually altering them only for the purpose of poetic intensification and expressiveness. (C. Roberts Finlay)

Index des auteurs d'articles

- Abicht, L. 216
 Ackermann, I. 111.3
 Adler, J. 360.2
 Aje, S.O. 1,2
 Albert, H. 33.13
 Albertsen, L.L. 3
 Aldridge, A.O. 217
 Angenot, M. 4, 218
 Annandale, E. 5
 Arnold, M.J. 6
 Atkins, G.D. 219
 Aubin, M. 36
 Avni, A. 7
- Bader, R. 8
 Bader, W. 9
 Bal, M. 220, 221, 221.1
 Balogun, F. 0.10
 Bambeck, M. 11
 Barricelli, J.-P. 395
 Bassy, A.-M. 12
 Bäumer, R.M. 112.6
 Bausinger, H. 112.2
 Baxter, B. 224
 Bécsy, B. 225
 Behar, H. 33.5
 Behler, E. 226
 Bejel, E. 227
 Beker, M. 228
 Beltran, E. 13
 Benčić, Z. 14
 Berendsen, M. 229
 Bergman, K.D. 230
 Berman, L. 33.7
 Bertoli, A. 235
 Bićanić, S. 231
 Biet, C. 168
 Billy, D. 232
 Biondi, F. 111.6
 Bismut, R. 15
 Biti, V. 233, 234
 Bleton, P. 16
 Bloch, R.H. 17
 Blum, C. 18
 Bonadeo, A. 19
 Bonvalet-Mallet, N. 20
 Bordoni, C. 235
 Boyer, P. 236
- Brans, J. 21
 Bremond, C. 237
 Breuer, H. 22
 Bright, M. 23
 Briker, B. 24
 Broda, M. 25
 Brooks, P. 26
 Brown, C. 27
 Brown, M. 28
 Brownlee, K. 238
 Brownlee, M.S. 29
 Bruner, C.H. 30
 Bruss, E.W. 396
 Bruton, K.J. 31, 33.3
 Buitenhuis, P. 32
 Buuren, M. van 239
 Burman, B. 397
- Cadot, M., 33.1
 Calle-Gruber, M. 240
 Carew, J. 34
 Carloni, M. 35
 Carnes, P. 241
 Caturegli, A.F. 37
 Catuteau, J. 36
 Cerquiglini, J. 242
 Chaitin, G.D. 243
 Chaloupka, O. 244
 Chamberlain, B.J. 38
 Chambers, R. 39
 Chavkin, A. 40
 Cheney, P. 41
 Chvatik, K. 245
 Clark, J.G. 90.6
 Clements, R.J. 246
 Cohen, J. 247
 Constantinidis, S.E. 248
 Coombs, J.A. 249
 Corblin, F. 42
 Cordoba, P. 43
 Corforiu, M. 309.10
 Corvin, M. 398
 Crawford, L. 250
 Cude, W. 251
 Culler, J. 252
- Dällenbach, L. 253
 Danneberg, L. 321

- Dannenbaum, S.C. 44
 Dash, M. 45
 Davey, L.A. 309.2
 Davis, R.C. 353.1, 353.8
 De Grève, C. 46
 Delage, R. 399
 Dimić, C.A.-M. 47
 Dinu, M. 309.5
 Diop, P.S. 48
 Dodd, W.J. 49
 Doležel, L. 254
 Dollerup, C. 255
 Dubois, C.-G. 256
 Dumoncel, J.-C. 400
 Dunn, N.E. 50
 Durbach, E. 51
 Durer, C.S. 52
 Duțu, A. 53

 Eco, U. 257
 Edwards, C.L. 258
 Eibl, K. 259
 Einsohn, A.L. 54
 El Hassan, K. 55
 Elledge, J. 56
 Ellis, F.H. 57
 Emelina, J. 58
 Epstein, W.H. 59

 Fajardo, S.J. 60
 Fink, G.-L. 61
 Finlayson, J. 62
 Finney, G. 63
 Fischer, M.S. 260
 Fitch, B.T. 261
 Flaker, A. 233
 Flanigan, B.O. 262
 Flaxman, S.L. 64
 Fojtková, E. 65
 Foley, B. 353.7
 Foster, D.W. 66
 Foucard, C. 33.8
 Fox, M. 263
 Fradenburg, L.O. 264
 Frappier-Mazur, L. 265
 Frost, W. 67
 Fügler, W. 266
 Furst, L.R. 68

 Gabrieli, F. 69

 Gálik, M. 267
 Gallop, J. 220.2
 Gandelman, C. 70
 Gaspalov, B. 71
 Gatti, H. 401
 Gérard, A. 268
 Gianakaris, C.J. 72
 Gier, A. 73
 Gilbert, S.M. 74
 Gillespie, G. 33.6
 Ginestier, P. 90.5
 Girard, R. 269
 Giudici, E. 75
 Godwin-Jones, R. 76
 Goldberg, J. 270
 Goldfrank, D.M. 36
 Gómez-Moriana, A. 77
 González, S.B. 271
 Good, G. 78
 Graabe, I. 272
 Graziani Giacobbi, F. 33.10
 Greene, T. 79
 Grimaud, M. 220.4
 Grimm, J. 80
 Grivelet, M. 81
 Groeben, N. 220.8
 Grojnowski, D. 82
 Guenther, W.A. 402
 Gugelberger, G.M. 83
 Guidorizzi, E. 84
 Gumbrecht, H.U. 275.3

 Halsall, A.W. 273
 Hansen, C.R. 255
 Harder, H. 85
 Harman, M. 360.7
 Harsaw (Hrushovski), B. 274
 Harth, D. 275.9
 Hartman, G. 353.3
 Haskell, E.T. 403
 Haubrichs, W. 112.3, 275.1, 275.10
 Haupt, G. 404
 Haverkamp, A. 86
 Hay, L. 276
 Heinemann, F.J. 87
 Heiple, D.L. 88
 Helmes, G. 112.6
 Herbert, C. 89
 Herden, W. 277
 Heringer, H.J. 292.4

- Hervier, J. 90.1
 Hess, R. 91
 Heyndels, R. 278
 Hinden, M. 405
 Hirdina, K. 406
 Hirsch, Jr. E.D. 279
 Hoffmann, L. 292.5
 Holbek, B. 255
 Holland, N.N. 280
 Holquist, J.M. 281
 Hoppe-Graff, S. 292.2
 Hou, C. 282
 Houdard, S. 92
 Hoyt, G.R. 93
 Hubka, K. 309.7
 Huby-Marly, M.-N. 94
 Hummel, S. 407
 Hunt, R.A. 382
 Hutchinson, C. 283
 Hyde, V. 408
 Hyslop, F.E. 409
 Hyslop, L.B. 409

 Ijezuitov, A.N. 284
 Iser, W. 285

 Jansen, P.-K. 95
 Jayne, E. 286
 Jechová, H. 410
 Jefferson, A. 96
 Jenny, L. 287
 Johnson, B. 353.5, 353.6
 Johnson, O.W. 97
 Jørgensen, S.-A. 98

 Karnoouh, C. 288
 Katušić, M. 289
 Kawano, A. 99
 Kellman, S.G. 100
 Kempt, J. 290
 Kennedy, W.J. 101
 Kenshur, O. 291
 Kern, E. 102
 Keys, R.J. 103
 Kipperman, M. 104
 Klancher, J. 105
 Klein, W. 292.1, 411
 Knapp-Tepperberg, E.-M. 106
 Koelb, C. 293
 Köhler, K. 107, 108

 Komar, K.L. 109
 Kovács, J. 294
 Kovács, K.S. 110
 Kreuzer, H. 111.1, 112.1
 Krieger, M. 295
 Kristeller, P.O. 113
 Kuhns, R. 114
 Kuiper, K. 296
 Kukoyi, A. 297
 Kushner, E. 298

 La Bossière, C.R. 115
 Lapacherie, J.G. 299
 Larès, M. 33.4
 Larsen, K.S. 116
 Larthomas, P. 117
 Laufer, R. 412
 Lavagetto, M. 300
 Lawrence, J.N.H. 118
 Lebowitz, M. 301
 Lecouteux, C. 119
 Leenhardt, J. 120
 Lefevere, A. 302, 360.5
 Lejeune, P. 303
 Lengyel, B. 121
 Létoublon, F. 122
 Levine, S. 123
 Levine, S.F. 123
 Lewis, H.B. 124
 Liebertz-Grün, U. 125
 Lindner, B. 275.6
 Linville, S.E. 304
 Livingstone, A. 126
 Lixfeld, H. 305
 Lorenz, B. 127
 Losse, D.N. 306

 Mac Adam, A. 307
 MacCannell, J.F. 353.4
 Mackey, L. 353.5
 Madland, H.S. 128
 Maier, J.R. 360.6
 Malkoff, K. 129
 Malone, D.H. 308
 Manousos, A. 130
 Mansuy, M. 90.3
 Marcus, S. 309.1
 Margolin, J.-C. 90.10
 Margolin, U. 310

Marin, L. 413
 Markley, R. 353.10
 Marlatt, D. 131
 Marsland, E. 311
 Martindale, C. 36
 Martinich, A.P. 312
 Marx, R. 275.7
 Mason, B. 414
 Mathieu, V. 313
 Maurer, K. 314
 Mautner, Wasserman, R. 132
 May, C.E. 315
 Mazzotta, G. 316
 McAllester, M. 90.4
 McCobb, E.A. 133, 134
 McLees, A.A. 135
 McLendon, W.L. 415
 McNair, J. 136
 McNeil, L.D. 137
 Medina, A. 317
 Merivale, P. 138
 Merlin, H. 92
 Mestan, A. 33.9, 139
 Meutsch, D. 292.6
 Mickel, E.J. 416
 Miguët, M. 140
 Miller, J.H. 353.2, 353.5
 Milowicki, E.J. 141
 Missac, P. 142
 Mitchell, O. 417
 Molino, J. 318
 Monelle, R. 418
 Mosenthal, P. 319
 Moser, W. 320
 Müller, H.-H. 321
 Müller, W.G. 143
 Murray, T. 144

Nadin, M. 309.3
 Nagy, P. 322
 Natanson, M. 323
 Nelles, W. 324
 Nelson, E. 145
 Nemoianu, V. 325
 Nicole, E. 326
 Niderst, A. 419
 Nies, F. 146
 Nøjgaard, M. 327
 Norris, C. 328, 353.11
 Nussbaum, M.C. 147

Nykrog, P. 148

Oke, O. 329
 Olivares, J. 149
 Olivieri, A. 150
 Olt, R. 275.8
 Oprea, M. 309.12
 Orlando, F. 220.6
 Orr, L. 330, 331
 Orringer, N.R. 360.8
 Ortlich, W. 151
 Ottonello, G. 152

Parente, Jr. J.A. 153
 Parker, P. 332
 Patty, J.S. 420
 Pause, P.E. 292.3
 Pavel, T. 333
 Pavličić, P. 154
 Pazarkaya, Y. 111.7
 Peden, M.S. 334
 Peter, M. 155
 Peterfreund, S. 156
 Petrocchi, G. 421
 Phillips, K.J. 157
 Picard, M. 335
 Plett, H.F. 336
 Popovici, V. 309.9
 Por, P. 275.5
 Pouillard, R. 422
 Poulet, G. 90.2
 Preuss, M.H. 158
 Pruner, F. 423
 Pudaloff, R.J. 159
 Purdy, A. 160
 Putnam, H. 337

Ragland-Sullivan, E. 220.7
 Range, H. 275.8
 Rapaport, H. 353.9
 Raphael, D.D. 338
 Raposa, M.L. 339
 Rayfield, D. 161
 Reiss, W. 162
 Remak, H.H.H. 340
 Renan, Y. 341
 Reventlow, I. 255
 Rigolot, F. 163, 164
 Ringger, K. 33.12, 424
 Robertson, R. 165

- Robinson, H. 425
 Robinson, J. 342
 Rodiek, C. 166
 Rogers, R. 220.3
 Rolof 167
 Rosa, G.M. 33.15
 Rosianu, N. 343
 Rosmarin, A. 344
 Rousset, J. 345
 Roventa-Frumusani, D. 309.6, 309.10
 Rubin, N.F. 346
 Rubow, M. 347
 Rusev, P. 348
 Ruthrof, H. 349
 Ryan, M.-L. 350
- Saïd, S. 168
 Saldívar, R. 169
 Salomon, R.B. 170
 Sauder, G. 275.1, 275.4
 Scattergood, J. 188
 Schade, G.D. 171
 Schaeffer, J.-M. 351
 Schäffer, R. 172
 Schamschula, E. 173
 Scheuer, H. 111.5
 Schiffrin, D. 352
 Schilling, M. 426
 Schleifer, R. 353.1, 353.12
 Schlieber-Lange, B. 112.7, 275.2
 Schlüter, K. 174
 Schmidt, G. 175
 Schmidt, J. 176
 Schmidt, S.J. 354
 Schmolke-Hasselmann, B. 177
 Schneider, M. 178
 Scholz, B.F. 427
 Schönfelder, K.-H. 355
 Schopf, A. 356
 Schork, R.J. 179
 Schubert, W. 180
 Schumacher, E. 428
 Schwarz, W.F. 357
 Scott, D. 429
 Scott, Jr. N.A. 181
 Seehase, I. 183
 Segre, C. 358
 Seibert, P. 111.4
 Seidlin, O. 182
 Sekera, J. 359
- Shaffer, E.S. 360.1
 Sheppard, R.W. 184
 Shift, R. 430
 Shute, J.P. 361
 Sidorsky, D. 362
 Sieburth, R. 185
 Sinko, Z. 33.14
 Sircello, G. 363
 Sobkowska-Ashcroft, I. 33.7
 Soons, A. 186
 Söring, J. 364
 Sötér, I. 187, 365
 Staif, A.N. 366
 Stamać, A. 367
 Stenzaly, G. 111.8
 Stern, L. 368
 Stokes, M. 188
 Stoll, K.-H. 189
 Stowell, H.P. 33.2
 Stralka, R. 292.7
 Strelka, J. 190
 Sus, O. 369
 Svenbro, J. 191
 Swartz, A. 431
 Szyrocki, M. 192
- Tábornská, J. 370
 Takeda, K. 193
 Tarlinskaja, M. 371
 Taubeneck, S. 194
 Teodorescu-Brinzeu, P. 309.4, 309.11
 Tetruaschwili, L. 195
 Thiessen, A.-M. 432
 Thöming, J.C. 112.5
 Ting, N.-T. 196
 Tolton, C.D.E. 433
 Toury, G. 360.4
 Touwaide, A. 197
 Tracy, D. 372
 Tuzet, H. 90.8
- Übersfeld, A. 198
 Unterreitmeier, H. 199
 Uther, H.-J. 373
- Vajda, G.M. 374
 Vance, E. 375
 van de Pitte, M. 376
 Van Heusden, B. 220.5
 Van Rees, C.J. 377

Vasoli, C. 378
 Velasco, M. 200
 Verhoeff, H. 379
 Verrier, J. 237
 Verweyen, T. 201, 202
 Vickers, B. 380
 Viewech, J. 381
 Vipond, D. 382
 Voda Capusan, M. 309.8
 Voigt, V. 383
 Voisin, M. 90.7

Walker, J.S. 384
 Wallace, R. 434
 Walls, P. 435
 Walz, H. 203
 Warren, J.P. 385
 Watthée-Delmotte, M. 204
 Weiland, C. 33.12
 Weimann, R. 386, 436
 Weinrich, H. 111.2
 Weisinger, K. 205
 Weissenborn, J. 292.7
 Weissstein, U. 387
 Wells, J. 206

Werner, B.C. 437
 Westlund, J. 220.9
 Whigham, F. 207
 Wiedemann-Wolf, B. 208
 Wilcox, J.C. 209
 Wild, R. 275.7
 Winter, M. 112.4
 Wirth, G. 210
 Wollheim, R.
 Worthen, W.B. 438
 Wunderlich, D. 112.8

Yaeger, P.S. 389
 Yang, E.-L. 439
 Youens, S. 440
 Young, K. 390

Zelle, C. 211
 Zeman, M. 391
 Zgorzelski, A. 392
 Ziegler, V. 212
 Zink, M. 213
 Ziolkowski, J. 214
 Žmegač, V. 215, 393
 Zoran, G. 394

Index des matières / Subject index

- Abé, K. 190
 Absurdity 107, 108
 Achebe, C. 1, 10
 Actor 248
 and audience 438
 Adler, H.G. 360
 Aeschylus 338
 Aesthetics 223, 290
 Afanas'ev, A.N. 237
 African literature 268, 297, 329
 African novel 1
 Aiken, C. 175
 Alencar, J. 132
 Alienation 34
 Allotopia 266
 Allusion 249
 Amis, K. 266
 Amour 96
 Ancient literature 346
 Anderson, S. 56
 Anti-humanism 223, 281, 308
 Anti-journalism 4
 Antipsychologism 381
 Anti-semitism 3
 Anthropomorphic landscape 70
 Apollinaire, G. 360
 Archaic literature 360
 Aristotle 147, 191, 195, 287, 293, 380, 384
 Arp, H. 184, 360
 Art and Reality 329
 Art nouveau 415
 Artistic creation 269, 280, 284, 430
 Artistic prose 244
 Arts and new technologies, interrelationship 436
 Asturias, M.A. 34
 Aubry, P. 426
 Auden, W.H. 262
 Audience 101, 118, 309, 438
 Authorial intention 368
 Authorial play 123
 Authorship 15
 Avant-Garde 230, 390, 360

 Bachelard, G. 90
 Balzac, H. de 26, 33, 161, 253
 Baratynskij, E. 357
 Baroque fiction 33
 Baroja, P. 128
 Baudelaire, C. 135, 152, 185, 403, 409, 416, 420
 Baxtin, M. 184
 Beaumarchais, P.A. 75, 117, 206, 419
 Beckett, S. 108, 148, 157, 261, 334
 Bellow, S. 21, 40
 Benjamin, W. 142
 Berlioz, H. 399
 Bermúdez, J. 15
 Bertrand, A. 429
 Beti, M. 1
 Bible, exegesis 221, 269, 372
 Biblical influences, comparative 7
 Biblical translation 360
 Bilingual works, English/French 261
 Blake, W. 83, 156, 417
 Boborykin, P.D. 136
 Boccaccio, G. 60, 62, 141, 293, 316, 358
 Boethius 141
 Bond, E. 108
 Borges, J.L. 307, 360
 Bourgeoisie, au théâtre du XIX^e siècle 58
 Brecht, B. 120, 162, 201, 360
 Brentano, C. 155
 Broch, H. 109, 165
 Browning, E.B. 74
 Burgess, A. 266
 Butor, M. 414
 Byron, G.G. Lord 401

 Cabell, J. 138
 Calderón, P. 186
 Camões, L.T. de 360
 Camus, A. 190
 Canadian literature 131
 Carducci, G. 152, 421
 Caribbean history,
 Amer-indian perspective 34
 Shakespeare archetypes in 189
 Caribbean literature 30
 Caricature 135
 Carlyle, A. 115
 Carpentier, A. 34
 Carvalho, J. 38
 Catullus 302
 Censorship in translation 37

- Cernuda, L. 31, 33
 Cervantes Saavedra, M. de 60, 386
 Césaire, A. 189
 Chandler, R. 35
 Character,
 and morality 317
 creation 301
 designations and descriptions 42
 positive hero 65
 source of Antonelli in Goethe 212
 Characterization 141
 Chaucer, G. 141, 264
 Čexov, A. 10, 323
 Chinese art, and Goethe 407, 439
 Chinese literature 282, 422
 Christianity,
 attacks on 73
 in literature 404
 Classicism, French 27, 61
 Classification des noms → Naming
 process
 Coleridge, S.T. 23, 31, 196
 Colour theory, Goethe 407
 Comedy, role of audience in 101
 Communication social 12
 Comparative literature 217, 222, 223,
 260, 322, 340, 348
 as a discipline 387
 bibliography of 360
 in Hungary 294
 translation in 360
 Computer texts 301
 Conflict of values, internal 21
 Constable, J. 437
 CONTACTS INTERLITTÉRAIRES (liaisons,
 influences etc.)
 Arabian Nights et/and H. von Hof-
 mannsthal 124
 Aztec influences et/and Sor. J.I. de
 la Cruz 200
 Bachelard, G. et/and G. d'Annun-
 zio 90
 et/and W. Blake 90
 et/and P.B. Shelley 90
 Balzac, H. de et/and J. Cortázar 33
 et/and F.M. Dostoevskij 161
 et/and G. Gančarov 33
 Baudelaire, C. and G. Carducci
 et/and L. Pirandello 152
 Bible and Western literature et/and
 Y. Kawabata 193
 Biedermeier allemand et/and C.A.
 Sainte-Beuve 47
 Blake, W. et/and G. Bachelard 90
 et/and P. Neruda 83
 et/and N. wa Thiong'o 83
 Boethius et/and G. Chaucer 141
 Broch, H. et/and E. Muir 165
 Calderón, P. et/and W. Lewis 186
 Coleridge, S.T. et/and L. Cernuda
 31
 Cooper, J. et/and J. Alencar 132
 D'Annunzio, G. et/and G.
 Bachelard 90
 Dante Alighieri et/and C. Brentano
 155
 et/and G. Chaucer 141
 et/and H. Enzensberger 208
 et/and A. Puskin 71
 et/and G. Ungaretti 208
 Dennis, J. et/and L. Kulmus 211
 Dostoevskij, F. et/and S. Bellow 40
 Euripides et/and J.W. von Goethe
 68
 Flaubert, G. et/and M. Vargas Llo-
 sa 110
 Freemasonry et/and W. Blake 156
 Galles, J. de et/and J. Legrand 13
 et/and C. de Pizan 13
 German literature et/and J. Neruda
 183
 Goethe, J.W. von et/and A. Garrett
 167
 et/and E. Muir 167
 ET/AND L. PIRANDELLO 85
 et/and A. Vigny 167
 Hegel, G. et/and V. de l'Isle-Adam
 204
 Hillern, W. von et/and G. Eliot 133
 Hölderlin, F. et/and L. Cernuda 33
 Kafka, F. et/and K. Abé 190
 et/and A. Camus 190
 et/and P. Roth 100, 190
 et/and R. Warner 190
 Karamsin, N. et/and Novalis 178
 Kleist, H. von et/and M.G. Lewis 95
 Lawrence, T.E. et/and J. Learoyd 33
 Legrand, J. et/and C. de Pizan 13
 Lindsay, D. et/and J.R. Jiménez 209
 Masters, E. et/and J.R. Jiménez 209

- Nérée, R.J. et/and J. Racine 5
 Nietzsche, F. et/and M. Gorkij 121
 Orient et/and English Romanticism 196
 Petrarca, F. et/and G. Eich 86
 Pindar et/and F. Hölderlin 205
 Poe, E.A. et/and C. Fuentes 123
 Quintilian et/and C.H. von Hoffmannswaldau 172
 Rimbaud, A. et/and R. Lowell 137
 Rossetti, D.G. et/and R. Darío 54
 Rousseau, J.J. et/and H. Melville 52
 Sandburg, C. et/and J.R. Jiménez 209
 Schiller, F. von et/and G. Eich 86
 Schopenhauer, A. et/and G. Eliot 134
 Seneca et/and V. Hugo 198
 Shakespeare, W. et/and B. Brecht 201
 et/and G. Grass 201
 et/and T. Stoppard 72
 Shelley, P.B. et/and G. Bachelard 90
 Slavic literature et/and F. Kafka 139
 Soviet literature et/and German Democratic Republic Literature 162
 Swift, J., Lord Chesterfield, Lord Bolingbroke et/and Voltaire 145
 VERGIL ET/AND H. BROCH 109
 CONTENT DIALECTICS 355
 Convention 224
 Cooper, J.F. 132, 159
 Contexts Pyramid 319
 Conversation, maxims of 249
 Cosmology, Aztec 200
 Courtly language 93
 Courtly literature 207
 Courtly love 125
 Cowley, M. 290
 Crane, S. 50
 Creativity 113
 Critical discourse 366
 Criticism,
 aim of 388
 discourse in 366
 of African literature 48
 old and new 376
 problems of 251, 377
 terminology of 393
 critique génétique 276, 314
 CRITIQUES LITTÉRAIRES ET SAVANTS
 Austin, J.L. 231; Bachelard, G. 90;
 Bal, M. 229; Barthes, R. 204, 223; Bax-
 tin, M. 281, 389; Benjamin, W. 275;
 Brunetière, F. 136; Burger, P. 230;
 Cowley, M. 290; Culler, J. 103, 224,
 307, 327; de Man, P. 295, 337, 353;
 Deleuze, G. 360, 400; Derrida, J. 250;
 Doležel, L. 350; Eagleton, T. 228;
 Eco, U. 280; Empson, W. 353; Feyer-
 abend, P. 291; Fichte, J. 104; Fish, S.
 280, 291; Frank, J. 295; Freeman, D.
 251; Freud, S. 26, 114, 130, 218, 220,
 243, 250, 269, 347, 360; Gadamer,
 H.G. 226, 372, 376; Genette, G. 223,
 229, 287, 324; Grammont, M. 232;
 Greimas, A.J. 273, 327, 353; Grice, P.
 249, 312; Habermas, J. 226; Hegel, G.
 182, 204; Heidegger, M. 181, 376;
 Hennequin, E. 136; Hirsch, E.D. 226,
 279, 321, 376; Jacobson, R. 239, 300;
 Jameson, F. 216, 252; Janaszek-
 Ivanicková, H. 348; Jauß, H.R. 226,
 280, 327; Kant, I. 114, 323; Kripke, S.
 328; Kuhn, T.S. 251, 337; Labov, W.
 283; Lacan, J. 220, 252, 269, 300, 333;
 Lejeune, P. 303; Lentricchia, F. 363;
 Lichtman, R. 216; Lukács, G. 120,
 225, 275, 294; Martínez-Bonati, F. 350;
 Miller, J.H. 295; Mukařovský, J. 245,
 369, 381; Nietzsche, F. 182, 269; Ol-
 sen, S.H. 224; Ortega y Gasset, J.
 360; Paris, G. 275; Peirce, C.S. 339;
 Poggioli, R. 230; Pratt, M.L. 283;
 Propp, V. 343, 347; Ranke, K. 347;
 Richards, I.A. 318; Riffaterre, M. 384;
 Rousset, J. 240; Russell, B. 279, 356;
 Sainte-Beuve, C.A. 47; Saussure, F.
 de 328; Schopenhauer, A. 134;
 Searle, J. 349; Šklovskij, V. 250;
 Skreb, Z. 233; Sniader, S. 324; Souri-
 aux, E. 227; Suberville, J. 232; Szon-
 di, P. 226; Vajda, G.M. 294; Van
 Dijk, T. 331; Vodička, J. 245; Warren,
 A. 377; Wellek, R. 377; Wollheim, R.
 342; Zelbergeld, B. 251
 Croyance populaire 76
 Cruz, Sor J.I. de la 200, 334

- Cunha, E. da 307
 Curtins, E.R. 33

 Da Vinci, L. 404
 Dadaism 184, 360
 D'Annunzio, G. 90
 Dante Alighieri 56, 71, 141, 155, 208, 238, 316
 Danubian region 187
 Dario, R. 54
 Deconstruction 219, 328, 344, 353
 Defamiliarization 250
 Defoe, D. 33, 160
 Deixis 262
 Delacroix, E. 416
 Denaisius, P. 202
 Dennis, J. 211
 Désignation des personnages 42
 Desire in narrative 26, 333
 Detective fiction, in England, America, and Italy 35
 Dialectique hégélienne 204
 Dialogue socratique 18
Dichtung vs Literature 277
 Dickens, C. 63
 Dictionary 257
 Diderot, D. 21, 106, 151
 Disautomatization 341
 Disclaimer, as narrative technique 258
 Discourse,
 analysis 375
 critical 366
 of literary scholarship 367
 narrative 283, 320, 389
 Donne, J. 70, 149, 304, 435
 Dostoevskij, F. 40, 49, 161, 423, 425
 Dotremont, C. 414
 Drama 51, 68, 72, 101, 107, 108, 148, 151, 153, 162, 167, 206, 225, 227, 298, 309, 339, 398, 424, 434
 and myth 298
 AND VISUAL ARTS 419
 anti-Christian 73
 classical structure 199
 comparative 6
 English 78, 144
 French 75, 91, 117
 liturgical 434
 Portuguese 15
 theory of 144

 Dramaturgie 419
 Dryden, J. 67
 Dulac, E. 262
 Dunbar, W. 264
 Dürer, A. 420

 Écriture 2
 Education,
 aesthetic 97
 reading programs 319
 Eeden, F. van 64
 Eich, G. 86
 Eliot, G. 133, 134
 Eliot, T.S. 129
 Elizabethan literature 207, 336
 Elytis, O. 129
 Emblems, semiotic interpretation of 427
 Encyclopedia 257
 Enlightenment 176, 211
 in Poland 33
 Enunciation, theory of 413
 Enzensberger, H. 208
 Epistemic modes, in Renaissance narrative 358
 Epistemology 315
 constructivist 354
 Erasmus 11, 332
 Ethnic identity in literature 3
 Ethnologie 288
 Études folkloriques, confusion terminologique 43
 ÉTUDES PARALLÈLES, AFFINITÉS, ANALOGIES
 Achebe, C./A. Čexov 10
 Anderson, S./Dante Alighieri 56
 Aristotle/G. Boccaccio 293
 Baudelaire, C./A.C. Swinburne 185
 Beckett, S./Homer 157
 Bellow, S./D. Diderot 21
 Boccaccio, G./Aristotle 293
 Carducci, G./R. Wagner 421
 Carlyle, A./M. de Montaigne 115
 Carvalho, J./M. Twain 38
 Chanson des Aliscans/Wolfram's Willehalm 94
 Chekhov, A./C. Achebe 10
 Chinese poetry/A. Roussel 422
 Constable, J./W. Wordsworth 437
 Crane, S./Homer 50
 Dante Alighieri/S. Anderson 56

- Decameron/Don Quixote* 60
 Defoe, D./M. Tournier 160
 Diderot, D./S. Bellow 21
Don Quixote/Decameron 60
 Donne, J./F. Quevedo 149
 Dostoevskij, F./French stage 423
 /F. Kafka 49
 Drama/Opera 424
 Droste-Hülshoff, A. von/G. Sand 76
 Dürer, A./French literature 420
 Euripides/W. Shakespeare 6
 France, A./B. Lazare 73
 /E. Mikhaël 73
 French literature/A. Dürer 420
 French stage/F. Dostoevskij 423
 García Márquez, G./F. Islander 24
 Gide, A./C. Hebbel 182
 Goethe, J.W. von/B. Lazare 73
 /E. Mikhaël 73
 /Voltaire 61
 Přávela, Važa 195
 Grass, G./S. Rushdie 8
 Gryphius, A./théâtre jésuite 153
 Hebbel, C./A. Gide 182
 Heidegger, M./Konkrete Poesie 364
 /W. Pater 181
 Heine, H./V. Hugo 7
 Homer/S. Beckett 157
 /S. Crane 50
 Hugo, V./H. Heine 7
 Ibsen, H./G. Miró 116
 Iskander, F./G. García Márquez 24
 Kafka, F./F. Dostoevskij 49
 Konkrete Poesie/M. Heidegger 364
 Lazare, B./A. France 73
 J.W. von Goethe 73
 Mann, T./Stendhal 179
 Marlow, C.AE. Spenser 41
 Medieval comic/modern comic 102
 Mikhaël, E./A. France 73
 /J.W. von Goethe 73
 Miró, G./H. Ibsen 116
 Modern comic/Medieval comic 102
 /Renaissance comic 102
 Montaigne M. de/A. Carlyle 115
 Myths/Utopias 98
 Nerval, G.de/J. Perceval 39
 Opera/Drama 424
 Pasternak, B./R.M. Rilke 126
 Pater, W./M. Heidegger 181
 Perceval, J./G. de Nerval 39
 Přávela, Važa/J.W. von Goethe 195
 Quevedo, F./J. Donne 149
 Renaissance comic/modern comic 102
 Rhys, J./S. Schwarz-Bart 30
 Rilke, R.M./B. Pasternak 126
 Roussel, A./Chinese poetry 422
 Rushdie, S./G. Grass 8
 Sand, G./A. von Droste-Hülshoff 76
 Schwarz-Bart, S./J. Rhys 30
 Sembene, O./M. Tournier 2
 /E. Zola 2
 Shakespeare, W./Euripides 6
 Spenser, E./C. Marlow 41
 Stendhal, T. Mann 179
 Swinburne, A.C./C. Baudelaire 185
 Théâtre jésuite/A. Gryphius 153
 Tournier, M./D. Defoe 160
 /O. Sembene 2
 /E. Zola 2
 Twain, M./J. Carvalho 38
 Voltaire/J.W. von Goethe 61
 Wagner, R./G. Carducci 421
 Wolfram's *Willehalm/Chanson des Aliscans* 95
 Wordsworth, W./J. Constable 437
 Zola, E./O. Sembene 2
 /M. Tournier 2
 Euripides 6, 68, 199
 Exegesis 221
 Extrinsic study 377
 Fabliaux, genre médiéval 17
 Fabula 293
 Fantasy 266
 Faulkner, W. 193
 Feminist theory 389
 Feminine,
 beauty 401
 definition of the 265
 Ferreira, A. 15
 Fétichisme 17
 Feuchtwanger, L. 166
 Fiction,
 and fact 244
 theory of 266, 350
 Fictionality, 244, 274, 354
 Fictional autobiography 77
 Fin de siècle 4, 187, 215

- Flaubert, G. 42, 110, 138
 Focalization 229, 306
 Folk literature 43, 119, 180, 237, 255, 263,
 297, 343, 347, 373, 383, 390
 Ford, F.M. 32, 362
 Formalism 341
 Fowles, J. 138, 324
 France, A. 73
 France, M. de 125
 Freemasonry 156
 French literature, Medieval 242
 Freytag, G. 3
 Fries, F.R. 166
 Fromentin, E. 47
 Frost, R. 280
 Fugard, A. 51

 Gabon, F. du 236
 Galles, J. de 13
 García Lorca, F. 227
 García Márquez, G. 24
 Garrett, A. 167
 Gauthier, T. 33, 420
 Genius 176, 192
 Genres, classification theory 303, 339,
 350, 351, 392
 GENRES, TYPES, FORMS
 Anecdote 390; autobiographie 303,
 345, 357, 375, 396; ballad 143, 263; bi-
 ography 59; Canadian short story 55;
 caricature 135; carol 143; choral lyric
 346; comedy 89; conte 33, 43; conte
 merveilleux 343; detective fiction 35;
 documentary narrative 66; domes-
 tic novel 159; drama of life of a writer
 167; elegy 62; épopée 236, 351; essai
 18; exemplary romance 44; fable 33,
 92, 241; fabliau 17; fantastic literature
 138, 392; farce 102, 358; fiction auto-
 biographique 77; folktale 119, 237, 255,
 347, 373; gothic novel 138; historical
 romance 159; idyll 325; joke 258, 305;
 journal intime 345; legend 43, 119,
 390; libretto 424; lyric poetry 25;
 medieval erotic pseudoautobiograp-
 hy 29; melodrama 317; mock heroic
 poetry 170; mvet 236; myth and uto-
 pia 98; mythe 43; nouvelle 306, 360;
 novela sentimental 29; ode 171, 174;
 parody 392; prayer hymn (hymnos
 kletikós) 174; roman d'espionnage
 16; roman historico-didactique 273;
 roman sentimental 16; romanesque
 326; saga 87; satire 296; science fic-
 tion 392; short story 315; sonnet 164,
 174; travel literature 85, 402; utopia
 and myth 98
 German literature,
 Danubian region 187
 ethnicity in nineteenth century 3
 Jewish figures in 3
 themes of gluttony and drunken-
 ness in 203
 written by foreigners 111
 Gide, A. 33, 182
 Glissant, E. 34
 Gnoseology 284
 Goethe, J.W. von 61, 68, 73, 84, 85, 138,
 165, 167, 176, 195, 212, 404, 407, 418,
 431, 439
 Gogol', N.V. 46
 Gorkij, M. 121
 Gončarov, I. 33
 Gottfried von Strassburg 125
 Grammar 371
 Grammatextualité 299, 331
 Graphics, seventeenth century 426
 Grass, G. 8, 201
 Graves, R. 19
 Gray, T. 325
 Gryphius, A. 153
 Guys, C. 416

 Hagiography 44
 Haitian literature, American view 45
 Hammett, D. 35
 Hardy, T. 32
 Hazlitt, W. 33
 Hebbel, C. 182
 Heine, H. 7, 33
 Herméneutique 218, 226
 Hermeneutics 286, 293, 361, 372, 376
 Hero and anti-hero 21
 Hesse, H. 64, 138
 Hillern, W. von 133
 History,
 of publishing 12
 of taste and imagination 53
 through family 8
 Historical,

- controversy 33
- growth of Canadian short story 55
- processes 28
- Hoffmannswaldau, Ch. H. von 172
- Hofmannsthal, H. von 124
- Hölderlin, F. 33, 205, 360
- Homer 50, 157
- Horace 174
 - influence on Berlioz 399
- Horse symbolism 106
- Hugo, V. 7, 198
- Humanism 68, 308, 340
- Humour,
 - and horror 8
 - frontier 38
- Hungarian literature 365
- Iambic pentameter 371
- Ibsen, H. 32, 116
- Icelandic literature 87
- Iconic text 413
- Iconographie 419
- Idealisme romantique 20
- Idealism,
 - and love 41
 - in painting 430
- Ideology,
 - in education 319
 - in literature 150
- Imagination 31, 53
 - dialectical 28
- Imagology, comparative 260
- Imitation 176, 194, 195, 287
- Immigrant experiences 131
- Impressionism 33
- Interaction theory 272
- Interliterary contacts → Contacts interlittéraires
- International Comparative Literature Association 268
- Interpretation theory 254, 279, 280, 291, 292, 321, 337, 372, 388
- Intertexte 278
- Intertextuality 109, 208, 307
- Intrinsic study* 377
- Ionesco, E. 108
- Irony 50, 336
 - in courtly language 93
- Irrationality 130
- Iskander, F. 24
- Italian literature, medieval 238
- Italy, influence on Browning 74
- James, H. 32, 33, 147, 317
- Jiménez, J.R. 209
- Jonson, B. 20, 144
- Joyce, J. 193, 285, 360, 362
- Jung, C. 184
- Kafka, F. 49, 100, 139, 190, 254
- Kant, I. 114, 323
- Karamsin, N. 178
- Kawabata, Y. 193
- Keats, J. 405
- Kierkegaard, S. 317, 338
- Kipling, R. 33
- Kleist, H. von 95, 114
- Knowledge, relativity of 115
- Kulmus, L. 211
- Labé, L. 163
- La Fayette, Mme. de 93
- La Fontaine, J. de 33, 92
- Laforque, J. 82
- Lamming, G. 189
- Langage poétique 247
- Language,
 - in Woolf 353
 - poetic 316
 - relationship to society 93
 - sacred potency of 378
 - semantic function of 169
 - theoretical 344
 - theory 349, 364, 375
- Latin American Literature 24, 66, 132, 307
 - history of 271
 - pre-Columbian 158
- Lawrence, D.H. 408
- Lawrence, T.E. 19, 33
- Lazare, B. 73
- Leacock, S. 55
- Learoyd, J. 33
- Legrand, J. 13
- Lessing, D.* 266
- Lessing, G.E. 3, 27
- Levchev, L. 360
- Lewis, M.G. 95
- Lewis, W. 186
- Lindsay, D. 138, 209

Linguistics 54, 312, 349

Literary,

adaptions 137

creation 402

criticism 20, 184

'Decadence' 78

influence 100

institutions 275

language 234

periods 80

reception of historical events 143

scholarship 275, 367

science 370, 381, 391

terminology 365

theory 285, 344, 360, 377

typology 365

zone 365

Literary relations → Relations littéraires

Literature,

comparative 217

empirical science of 353, 354

universal 217

and anthropology 333

and architecture 156

and Christianity 73

and class awareness 105

and economics 160

and ethics 338

and history 80, 196

and ideology 277

and linguistics 354

and moral philosophy 114, 147,

181, 295, 317, 323, 338, 362

and morality 177

and mythology 199

and paraliterature 4

and philosophy 114, 147, 181, 317,

323, 330, 338

and political leadership 23

and politics 83, 166, 210

and popularization 4

and printed text 412, 432

and psychoanalysis 22, 216

and psychology 381

and religion 181, 339, 404

and science 370

and social instability 128

and society 83, 105, 136, 277, 305,

325, 329, 398

and socioeconomics 355

and sociology 207, 284

and war 23

Literature and the other arts,

architecture 408

graphic art 403, 419, 426

film 396, 400, 433

music 395, 397, 418, 421, 422, 424,

425, 431, 434, 435, 440

opera 399, 421, 424, 425, 434

painting 397, 401, 402, 404, 416,

430, 437

performing arts 428

theatre 398, 423

visual arts 405, 407, 409, 413, 414,

415, 416, 417, 419, 420, 429, 439

Literatures, non-occidental and musical 395

Lope de Vega, F. 88

Lorrain, J. 415

Lowell, R. 130, 137

Machado, A. 360

Machado, M. 79

Machiavelli, N. 101

Macrostructure 331

Magic 45

Magic realism 24

Mallarmé, S. 169, 247

Mann, T. 33, 179, 277

Mannerism 154

Mannheim, K. 98

Manning, F. 19

Manzoni, A. 37

Marlow, C. 41

Marxism 216

Marxist criticism 228, 284, 353, 391

Masters, E. 209

Matthisson, F. von 418

Maupassant, G. de 106

Meckel, C. 357

Medieval literature 17, 29, 62, 63, 119,

188, 213, 242, 264, 332, 434

French 214

Italian 238

Melville, H. 52

Memory 286

Meryon, C. 409

Methodology, scientific 251

Metaphor 169, 257, 264, 272, 312

- Métaphore zolienne 239
 Métaphrase 360
 Metaphysical poetry 88, 435
 Metatextuality 154
 Methodology 305, 379
 scientific 251
 Metrics 304, 371, 440
 Mickiewicz, A. 192
 Mikhaël, E. 73
 Mimesis 194, 195, 221, 256, 269, 287, 293,
 325, 392, 416
 Mine, aspects littéraires 33
 Mirabeau, G.-H. 97
 Miro, G. 116
 Modality 349
 Moderne, die 215
 Modernism 102, 290, 310, 362, 416
 Molière 101
 Montage effect 357
 Montaigne, M. de 18, 115
 Montesquieu, C.-H. 85
 More, T. 33
 Moreau, G. 415
 Morgenstern, C. 360
 Morphology 347, 371
 Moscherosch, J.M. 426
 Motif indexes 347, 373
 Mozart, W.A. 138
 Muir, E. 165
 Müller, W. 440
 'Musement' 339
 Musical semiotics 418
 Musil, R. 215, 320, 362
 Mussorgskij, M. 425
 Mysticism 265
 Myth 98, 221, 315, 379
 Mythic speaker 346
 Mythology, as source 68, 199, 298
 Aztec 200
 Nabokov, V. 361
 Naipaul, V.S. 189
 Naming process 326, 328
 Narrative,
 action 243
 alienation 39
 and inferred modality 349
 desire 26
 documentary 66
 filters 255
 frames 60
 generation of 332
 in film and prose 433
 oral 390
 plot 384
 Renaissance 386
 space and time in 394
 techniques 355, 358
 theory 221, 229, 243, 283, 285, 306,
 310, 324, 333, 352, 390, 394
 voice 382
 Narratology 237
 Narrataire 345
 National literature 132, 322
 Naturalism 224
 Nature, and art 195
 Navarre, M. de 306
 Negritude 48
 Neoclassicism 27
 Neo-Marxist literary theory 386
 Neo-positivism 337
 Neotextualism 281, 340
 Nérée, R.J. de 5
 Nerval, G. de 39
 Neruda, J. 171, 183
 Neruda, P. 83
 Nicandre 197
 Nietzsche, F. 121, 128, 182, 317, 330, 338
 Noms de l'amour 25
 Nouveau roman 122
 Novalis 178
 Novel 1, 16, 21, 24, 39, 93, 95, 102, 103,
 122, 138, 159, 265, 339, 389, 393, 408
 Czech 244
 French 243, 273
 of second World War 308
 Numerical symbolism 127
 Oedipus complex 379
 Olympic games in *Meisterlied* 57
 O'Neill, E. 45
 Onomastique 326
 Ontology of literature 274, 284, 351, 354
 Opera,
 literary influences on Berlioz 399
 the libretto 425
 Oral narrative 390
 Oral poetry 87, 158, 263, 343, 352
 Oral tradition, teutonic bards 192
 Oral transmission of literature 118

Originality 113

Oyono, F. 1

Padrón, R. del 29

Pasternak, B. 126

Pater, W. 181

Pathé 247

Patrizi, F. 378

Perception theory 250

Perceval, J. 39

Perec, G. 140

Performance 258

Périers, B. Des 306

Periodicals, 19th century 105

Periphrasis 289

Personnages de Beaumarchais 75

Petrarca 62

Petrarchism 256

Phenomenology 323, 353, 374

Philosophical interpretations of literature 104

Philosophy,

German idealist 104

of science 337

Pictorial symbolism 417

Pindar 122, 176, 205, 346, 360

Pinter, H. 108

Pisan, C. de 125

Pirandello, L. 84, 152

Pizan, C. de 13

Plato 287, 338, 400

Pléiade 256

Plexanov, G.V. 359

Plutarch 57

Poème optique 414

Poetics 287, 293, 295, 376, 384

methodological approaches 356

Renaissance 380

Poetic self 169

Poétique grecque 191

Poetry 25, 71, 87, 163, 164, 209, 262, 339, 356, 371

Poetry

adaptions of 137

and music 418

Anglo Saxon 87

creative process of 31

Dada 184

European 360

history of, in Syria 69

linguistic analysis of 385

metaphysical 88

mock heroic 170

obsenity in 185

patterns in 304

Renaissance 163

Romantic 360

surrealist 70

of war 311

Point of view 433

Polish literature 33

Polysystem 271

Portrait, in art and literature 410

Portuguese literature 15

Positivism 20

Post-modernism 310

American 194

German 194

Post-structuralism 216, 217

Pound, E. 130, 360, 384

Pragmatics 310

Prague school 369

Primitivism 52

Printing 432

Prévost, L'Abbé 177

Prokof'iev, S. 425

Propaganda poetry 311

Prose poems 86

Prosody 304

Prostitutes,

in French literature 177

taste in literature 146

Proust, M. 106, 140, 362

Psychiatrie 90

Psychoanalysis 216, 220, 243, 264, 265,

275, 347, 353, 361, 379

Publishing, in the nineteenth century 412, 432

Puškin, A. 71

Quevedo, F. 149

Quintilian 172

Quotation 194

Rabelais, F. 386

Racine, J. 5, 27, 68

Ratiovitalisme 360

- Reader 231, 318, 327, 345, 382
 expectation 285
 in war poetry 311
 response 368, 380
 transmission of values to 327
- Reader-response criticism 280, 296
- Reading,
 point-driven 382
 process 253, 300, 318, 335
 programs 319
 public 67
- Realism 65, 103, 120, 259
 critical socialist 211
 in France 411
 in painting 430
 in twentieth century 406
- Reality,
 bimodal nature of 315
 not identical with truth 120
- Reality and art 329, 354
- Reanalysis, in oral transmission 263
- Reception studies,
 Gogol in France and in Russia 46
 of literature by prostitutes 146
 of oral African folklore by occidental interpretation 297
 Shakespeare, in European, American and African literature 9
 Wilde, international 78
- Recherches comparatistes 33
- Récit spéculaire 122
- Re-construction 334
- Reference, fields of 274
- Referentiality 353
- Reflexivity 252, 309, 360
- Refraction 302
- RELATIONS LITTÉRAIRES
- Africaines/européennes* 329; grecques 51
- Allemandes/anglaises* 63, 134, 211, 304; chinoises 267; françaises 27, 33, 63, 93, 211; hollandaises 64; italiennes 84, 208; russes 49, 126, 357; slaves 139; slovaques 33; tchèques 33
- Américaines/américaines latines* 123, 132; anglaises 40; espagnoles 209; haïtiennes 45; japonaises 99; russes 40
- Américaines latines/américaines* 123, 132
- Anglaises/allemandes* 63, 134, 211, 304; américaines 40; caribbéennes 189; chinoises 267; égyptiennes anciennes 175, espagnoles 88; européennes 78; françaises 63, 90, 145, 160, 185, 211, 336; grecques 174; italiennes 62, 74; russes 40
- Belges/françaises* 90
- Caribbéennes/anglaises* 189
- Chinoises/allemandes* 267; anglaises 267
- Égyptiennes anciennes/anglaises* 175
- Espagnoles/américaines* 209; anglaises 88
- Européennes/africaines* 329; anglaises 78
- Européennes baroques/russes baroques* 14
- Françaises/allemandes* 27, 33, 63, 93, 211; anglaises 63, 90, 145, 160, 185, 211, 336; belges 90; italiennes 152; russes 136, 161
- Grecques/africaines* 51; anglaises 174; Renaissance 11
- Haitiennes/améraines* 45
- Hollandaises/allemandes* 64
- Italiennes/allemandes* 84, 208; anglaises 62, 74; anglaises moyennes 62; françaises 152
- Japonaises/américaines* 99
- Nigériennes/russes* 10
- Occidentales/orientales* 119, 217; polonaises 33
- Orientales/occidentales* 119, 217
- Polonaises/occidentales* 33
- Renaissance/grecques* 11; modernes 33
- Russes/allemandes* 49, 126, 357; américaines 40; anglaises 40; françaises 136, 161; nigériennes 10
- Russes baroques/européennes baroques* 14
- Slaves/allemandes* 139
- Slovaques/allemandes* 33 /tchèques 33

- Tchèques/allemandes* 33
slovaques 33
 Remarque, E.M. 19
 Renaissance 90, 144, 163, 174, 207, 213,
 256, 306, 332, 336, 358, 378, 380, 386, 413
 Representation 221, 242, 256, 264, 270
 in painting 430
 Rêverie 90
 Rhetoric 142, 332, 336, 375, 378, 380
 epideictic 380
 of comedy 101
 Rhys, J. 30
 Rhythm 371
 Rilke, R.M. 126
 Rimbaud, A. 137, 429
 Rime, post-médiévale 232
 Roman,
 d'espionnage 16
 polyphonique 96
 sentimental 16
 Roman literature 130
 Romantic irony 104
 Romantic poetry 71
 Romantic prose fiction 12
 Romanticism 31, 33, 52, 267, 284, 325
 and travel literature 402
 Romanticism,
 English 40, 104, 196, 437
 French 167
 German 167, 178
 Polish 192
 Portuguese 167
 Rosenzweig, F. 142
 Rossetti, D.G. 54
 Roth, P. 100, 190
 Rousseau, J.J. 52, 85
 Roussel, A. 422
 Ruiz, J. 118
 Rushdie, S. 8
 Russian formalism 341
 Russian literature 24
 Rutebeuf 214

 Sachs, H. 57
 Saint Augustine 375
 Sainte-Beuve, C.A. 47
 Salkey, A. 34
 Sand, G. 47, 265
 Sandburg, C. 209
 Sassoon, S. 19

 Sastre, A. 166
 Satire 120, 145, 341
 Schiller, F. 97
 Schnitzler, A. 128
 Schubert, F. 418, 440
 Schwarz-Bart, S. 30
 Self-consciousness 252, 309, 360
 Semantics 274, 310, 354, 385
 fictional 254
 functions of language 169
 mediation through symbolism 103
 Sembene, O. 2
 Semiotics 221, 254, 257, 295, 300, 309, 328
 Seneca 108
 Sensibility 267
 Sentimentalism 178
 Shakespeare, W. 6, 9, 20, 72, 101, 173,
 189, 201, 270, 332, 336, 438
 French translation of 81
 Simon, C. 140, 253
 Social criticism 128
 Social influences on literature 10
 Social role of literature 83
 Socialist literature 359
 Socialist realism 65, 259
 Sociocritique 12, 432
 Sociology of literature 136, 235
 Sollers, P. 140
 Solstad, D. 360
 Sophocles 51, 168, 379
 Sorel, Sieur de Souvigny, Charles 93
 Space,
 structural 429
 urban and theatrical 398
 Spanish literature 29, 89, 118
 Spectator 248
 Speech act theory 231, 283, 309, 382, 390
 Spenser, E. 41
 Staël, Mme de 85
 Stendhal 33, 63, 96, 106, 179
 Stern, L. 353
 Stevens, W. 170
 Stoppard, T. 72, 108
 Stream of consciousness 360
 Structuralism 216, 288, 381, 391
 and literary evolution 245
 Style 342
 Suggestiveness 282
 Swift, J. 145
 Symbol 383

- Symbolism 33, 103, 104, 383, 403
 numerical 127
 Syntax 385
 Syrian literature 69
 System theory 354
 Swinburne, A.C. 185
 Szymanowska, M. 431
- Taine, H. 136
 Tate, A. 130
Tel Quel 360
 Television and theatre 438
 Tendentiousness 359
 Text 291, 300
 computer 30
 criticism 314
 grammars 331
 iconic 413
 linguistics of 356
 performance 248
 reading of 253
 self-consciousness in 252
 space and time 394
 Texte 299
 et pratiques symboliques 218
 Textualité 240
 Theatre 58, 91, 148, 153, 248, 309, 360, 398, 423
 of the absurd 107, 108, 148
 history of 151
 production 151
 staging instructions 117
 and television 438
- THÈMES ET MOTIFS
 Aesthetics 405; alienation 110; amour 163; anatomie et la poétique grecque 191; anthropomorphic trees 180; art as a subterranean river 23; beauty 213; bond of flesh 173; bullfight 166; bureaucratization of knowledge 110; Caribbean alienation 34; carnival 184; 'clemenza' 150; 'concordia' 150; drunkenness 203; du Biedermeier allemand 47; exile 316; femme fatale 415; freedom 40; gardens 63; gluttony 203; happiness/unhappiness 112; illusion 270; inhumanity 10; irrational 82; isolation 110; love and magic 41; magnetic mountain 119; marriage 32; Masonic symbols 156; melancholy 420; 'melencolia' 150; music 134; nature 180; Neoplatonic love, transformed 149; November, season of transition 188; obscenity 185; oppression 83; parricide 140; prostitutes 177; punishment 56; guest 138; 'right reason' 186; seasons 188; self identity 18; social injustice 83; space 129; suffering 40; time 129, 405; trickster 184; ugliness 213; war 6, 19, 50; women's role in marriage 133
 Theory of education 97
 Thiong'o, N. wa 83
 Third World Literature 83
 Thomas, R.S. 356
 Time, representation in poetry 356
 Titian, influence on Byron 401
 Tournier, M. 2, 160
 Tradition 236
 role in creativity 113
- TRADUCTEURS
 Bisk, A. 79; Brumoy, R.P. 168; Budge, E. 175; d'Albon, C.C. 197; Dostoevskij, F.M. 161; Dupuis, M. 168; Rochefort, M. de 168; Swan, C. 37
 Traduction 37, 67, 79, 81, 90, 161, 168, 171, 197, 202, 206, 261, 288, 289, 302, 313, 334, 351, 360
 Transference 252
 Translation theory 360
 Twain, M. 38
 Typology, rare 365
 Tzara, T. 33
- Urban landscape 409
 Uncanny, the 114
 Ungaretti, G. 208
 Universal art 397
 Universal literature 217
 Utopie, russe
 Utopia 36, 98, 150
 Utterance 310
- Valéry, P. 330
 Values, transmission to reader 327
 Vargas Llosa, M. 110, 307
 Veraldi, A. 35

Vergil 109, 130
 Verisimilitude 103
 Verlaine, P. 79
 Vermeer, J. 405
 Vernacular, in Dante 238
 Vers libre 82
 Vigny, A. 167
 Villiers de l'Isle-Adams, A. 204
 Violence dans le roman d'espionnage 16
 Virgil,
 influence on Berlioz 399
 translation of 67
 Voltaire 61, 145
 Voyages en Russie 33

 Wagner, R. 421
 Walser, R. 360
 Walton, I. 59
 Warner, R. 190

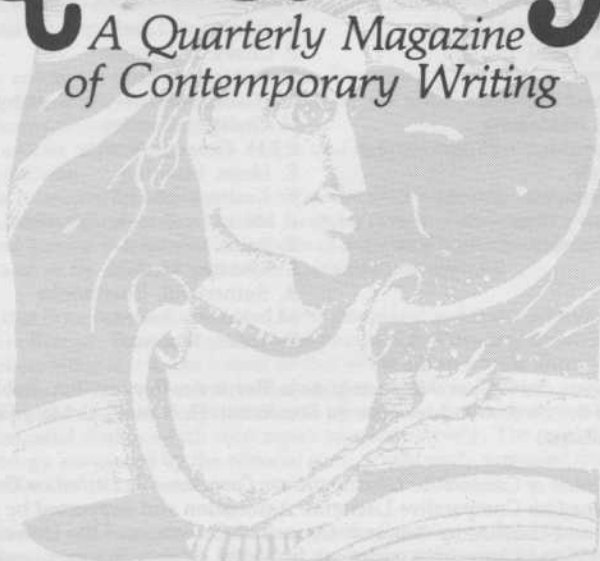
Wells, H.G. 32
 Weltliteratur 217, 222, 246, 322, 387
 Welty, E. 389
 Wilde, O. 78
 Wittgenstein, L. 142
 White, P. 397
 Whitman, W. 82, 193, 385
 Wolfram, W. de 94
 Wordsworth, W. 353, 437
 Women,
 exclusion of 353
 in literature 125, 133, 265 writers
 163, 389
 Woolf, V. 353
 World literature → Weltliteratur

Yeats, W.B. 262

Zola, E. 2, 26, 42, 239, 273

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The review encourages different methodological approaches and interests and is ready to pursue experiments and innovations:

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- to publish issues devoted to single topics;
- to support articles of an exploratory nature that indicate new directions of research and new working hypotheses;
- to provide a 'Notes and Queries Section,' papers on the present state of research in certain areas of comparative literature, review articles, a regular review of major periodicals in comparative literature and literary theory, shorter reviews of individual books (particularly those published in Canada and/or by scholars working in Canadian universities).

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La revue encourage différentes attitudes et différentes approches méthodologiques et elle est prête à encourager des expériences et des innovations:

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INDEX TO / AU
VOLUME XII (1985) NOS. 1-4

M.V. DIMIĆ
Editor/Directeur

ARTICLES

DEEB, MUHAMMAD A.

The Critical Reception of Al-Hājj and the *Poème en Prose* 371

EDWARDS, BRIAN

Deconstructing the Artist and the Art: Barth and Calvino at Play in the Funhouse of Language 264

GIBSON, ANDREW

One Kind of Ambiguity in Joyce, Beckett and Robbe-Grillet 409

HOLQUIST, MICHAEL

The Carnival of Discourse: Baxtin and Simultaneity 220

KRYSINSKI, WLADIMIR

The Dialectical and Intertextual Function of Irony in the Modern Novel 1

MOSER, WALTER

La Mise à l'essai des discours dans *L'Homme sans qualités* de Robert Musil 12

PECK, JEFFREY M.

the Telephone: A Modern Day Hermes 394

REIS, CARLOS

Intertextualité et lecture critique 46

REISS, TIMOTHY J.

How Can 'New' Meaning Be Thought? Fictions of Science, Science Fictions 88

STEELE, PETER

Scriptor Ludens: The Notion and Some Instances 235

SUITS, BERNARD

The Detective Story: A Case Study of Games in Literature 200

WARNER, CHRISTIANE

La Syntaxe érotique ((ou l'inter-dit)) dans *Beautiful Losers* et *La Nuit de Malcomm Hudd* 56

WILSON, ROBERT RAWDON

In Palamedes' Shadow: Game and Play Concepts Today 177

NOTES, DOCUMENTS AND REVIEW ARTICLES

CONNELL, ALLISON

The Author and the Work in John L. Brown's *Valery Larbaud* 451

ELBAZ, ROBERT

On the Reissian Discursive Model: *The Discourse of Modernism* 154

HAYNE, DAVID M., ANTOINE SIROIS AND JEAN VIGNEAULT

Preliminary Bibliography of Comparative Canadian Literature (English-Canadian and French-Canadian): Ninth Supplement, 1983-84 462

MARINO, JAMES A.G.

An Annotated Bibliography of Play and Literature 306

MARTÍNEZ-BONATI, FÉLIX

The Material of Literature 287

MCHALE, BRIAN

Mastering the Moderns 138

REISS, TIMOTHY J.

On Exposition 422

SCOBIE, STEPHEN

Between the Arts: Dada and After 442

STOWE, WILLIAM W.

Sleuth and Method: A Review Essay 433

WARNER, CHRISTIANE

Bakhtine: Lectures illimitées de la théorie et du roman 127

WILSON, ROBERT RAWDON

This is Not a Meta-Review of Three Books on Metafiction. (But what Account should be given of a Self-Referential Title?) 292

Index

REVIEWS

AMMERLAHN, HELLMUT AND JENS RIECKMANN

Gerhart Baumann, *Sprache und Selbstbegegnung* 544

ARNOLD, ARMIN

Gregory L. Lucente, *The Narrative of Realism and Myth: Verga, Lawrence, Faulkner, Pavese* 558

CULLER, JONATHAN

Sanford Freedman and Carole Anne Taylor, *Roland Barthes: A Bibliographical Guide* 492

EDWARDS, BRIAN

James S. Hans, *The Play of the World* 361

EDWARDS, BRIAN

Shirley Neuman & Robert Wilson, *Labyrinths of Voice: Conversations with Robert Kroetsch* 566

FINLAY, MARIKE

The 'influential' episteme: Nathalie Babel Brown, *Hugo and Dostoevsky* 163

GILLESPIE, GERALD

Gisèle Mathieu-Castellani, *Mythes de l'éros baroque* 518

GILMAN, SANDER L.

Ernst Rose, *Blick nach Osten: Studien zum Spätwerk Goethes und zum Chinabild in der deutschen Literatur des neunzehnten Jahrhunderts* 542

GLANCEY, RUTH

Charles Dickens, *Un Albero di Natale* 548

GOOD, GRAHAM

John Burt Foster, Jr., *Heirs to Dionysus: A Nietzschean Current in Literary Modernism* 556

GRAY, JAMES

Harry Payne, ed., *Studies in Eighteenth Century Culture*, Vol. II 529

HARASYM, S.D.

Peter Hutchinson, *Games Authors Play* 359

HARDIN, RICHARD F.

Ruth Mellinkoff, *The Mark of Cain* 509

HELL, VICTOR

Manfred S. Fischer, *Nationale Images als Gegenstand Vergleichender Literaturgeschichte* 476

HOFFMEISTER, GERHARD

Leonard Forster, ed., *Studien zur europäischen Rezeption deutscher Barockliteratur* 522

HOFFPAUIR, RICHARD

J. Murphy, ed., *The Rhetorical Tradition and Modern Writing* 494

KONSTANTINOVIC, ZORAN

Alexandru Duțu, *European Intellectual Movements and Modernization of Romanian Culture* 546

KREISEL, HENRY

Ellen Schiff, *From Stereotype to Metaphor: The Jew in Contemporary Drama* 563

KRETZOI, CHARLOTTE

A. Owen Aldridge, *Early American Literature: A Comparatist Approach* 525

KRYSINSKI, WLADIMIR

Robert S. Dombroski, *La totalità dell'artificio, ideologia e forma nel romanzo di Pirandello* 174

MARGOLIN, URI

Susan Lanser, *The Narrative Act: Point of View in Prose Fiction* 498

MEREGALLI, FRANCO

Classical Models in Literature: Proceedings of the IXth Congress of the International Comparative Literature Association 481

MOSER-VERREY, MONIQUE

Ruth Amossy, *Les Jeux de l'allusion littéraire dans 'Un Beau Ténébreux' de Julien Gracq* 170

NEUMAN, SHIRLEY

Marjorie Perloff, *The Poetics of Indeterminacy* 553

PAGEAUX, DANIEL-HENRI

Mythes, Images, Représentations: Actes du xivème Congrès de la SFLCC 485

PAUSCH, HOLGER A.

Silvio Vietta, *Neuzeitliche Rationalität und moderne literarische Sprachkritik: Descartes, Georg Büchner, Arno Holz, Karl Krauss* 551

Index

PURDY, ANTHONY

Manfred S. Fischer, *Probleme internationaler Literaturrezeption: Michel Tourniers 'Le Roi des Aulnes' im deutsch-französischen Kontext* 561

RANSOM, DANIEL J.

Howard H. Schless, *Chaucer and Dante: A Revaluation* 514

RUGGIERS, PAUL G.

W. Wetherbee, *Chaucer and the Poets: An Essay on 'Troilus and Criseyde'* 511

RUNTE, ROSEANN

Nancy K. Miller, *The Heroine's Text* 537

SCOTT-PRELORENTZOS, ALISON

Dietlinde S. Bailet, *Die Frau als Verführte und als Verführerin in der deutschen und französischen Literatur des 18. Jahrhunderts* 540

STRUC, ROMAN S.

Sander L. Gilman, *Wahnsinn, Text und Kontext: Die historischen Wechselbeziehungen der Literatur, Kunst und Psychiatrie* 503

THOMPSON, GEORGE A.

Margaret Paterson, *Literary Research Guide* 473

THORNTON, MICHAEL

Eugene Falk, *The Poetics of Roman Ingarden* 489

VERDICCHIO, MASSIMO

Giuseppe Mazzotta, *The World at Play in Boccaccio's Decameron* 365

WEISSTEIN, ULRICH

Robert Escarpit, éd., *Dictionnaire International des Termes Littéraires* 469

WIEMER, ANNEGRET J.

Annis Pratt, *Archetypal Patterns in Women's Fiction* 505

WIKLEY, KEITH

George A. Thompson, *Key Sources in Comparative and World Literature* 471

YOUNG, RICHARD A.

Asela Rodríguez-Seda de Laguna, *Shaw en el mundo hispánico* 559