

193. WOOTTON, Carol, 'Literary Portraits of Mozart,' *Mosaic* 18, iv (Fall 1985) 77-84
Creative writers mix imagination and fact in writing about Mozart, but the man remains an enigma. Puškin and Mörike present the darker side of Mozart and his relationship with Salieri. Shaffer considers the paradox of the great man who is an anti-hero. He moves the focus to the tragedy of Salieri. The core of Shaffer's play is Salieri's doubt about the rational order of the universe. Shaffer also explores the relationship of music and morality and, like Mörike, addresses the issue of creative process. Hesse's Mozart plays Virgil to Haller's Dante. One of the Immortals, this Mozart has surmounted the trials of earthly life but retains his humanity. (M. G. Hamilton)

194. WOJCIK, Jan, 'Improvising Rules in the Book of Ruth,' *PMLA* 100, ii (March 1985) 145-53
The biblical book of Ruth is a succinct, intricate love story powered by five intense dialogues. It is a story about language and literature as well as about love. The characters find all three as generously available as the grains of barley on which Boaz and Ruth pledge their troth. Boaz, Ruth, and Naomi draw on a rich common store of literary allusions and laws derived from Hebrew literary tradition to create a happy ending for the sterile stories of their individual pasts. The liberties they take with known biblical and Hebrew law have long puzzled scholars trying to place the story in its precise historical or cultural context. But I argue that the book was never intended to represent a time and place, that it celebrates the creative improvisations religious rules are meant to inspire in any time or place. (Author's summary reprinted by permission)

195. YOSHIDA, Sanroku, Kenzaburo Oe: A New World of Imagination, *Comparative Literature Studies* 22, i (Spring 1985) 80-96
An avid reader of Pascal, Camus, Sartre, Mailer, Faulkner, and Bellow, and a major in French literature at Tokyo University, Oe combines a sensitivity to contemporary world literary trends with a profound sense of angst derived from the Japanese war experience. He was ten at the time of Hiroshima, and his belief that literature must confront the meaningless and horror of life is reflected in his abundant production. A number of contrasts can be drawn between Oe and his predecessor, the great modernizer Shōyō Tsubouchi (1859-1935), in particular the former's conviction that political conflict belongs in literature, and his use of sex as a symbol of political stagnation and of graphic sexual imagery as a tool to break conventional ideological barriers, what Yoshida describes as Rabelaisian grotesque realism, another form of defamiliarization. (G. Lang)

196. YOST, George, Scott and Sand: Novelists of the Rustic, *Comparative Literature Studies* 22, iii (Fall 1985) 317-27
Though springing from different stages of their respective romantic movements, George Sand and Sir Walter Scott are counterparts when it comes to certain features of their novels: their interest in humble life and local color; their creation of important secondary characters drawn from the common folk; and, finally, their use of local and rustic speech. (G. Lang)

Théorie littéraire et méthodes d'études littéraires

197. ALCORN, Marshall W. and Mark BRACHER, 'Literature, Psychoanalysis, and the Re-Formation of the Self: A New Direction for Reader-Response Theory,' *PMLA* 100, iii (May 1985) 342-54
An examination of the similarities between the experience of reading and the transference process of psychoanalysis demonstrates that, by activating the mechanisms of projection and identification, reading literature can function to re-form the self. After outlining the general workings of the self, we look at those elements that are called into play by engaged reading, showing how reading can serve to alter both cognitive structures and the deep structures of the self. Like successful psychoanalysis, a literary text often evokes grandiose aspiration and later frustrates the most unrealistic avenues of that aspiration, thereby decommissioning those routes of desire and behavior. And just as psychoanalysis develops more fulfilling patterns of desire and action through the patient's identification with new ego ideals offered by the analyst, so reading can promote such structural changes through identification with characters and personae of literary texts. (Author's summary reprinted by permission)

198. ALTIERI, Charles, 'Plato's Performative Sublime and the Ends of Reading,' *New Literary History* 16, ii (1985) 251-73
Altieri submits Plato's rhetorical dialogues to an innovative reading to illuminate issues fundamental to literary criticism in our contemporary 'antifoundational' culture. Specifically, Plato's dialogues indicate how 'edifications' take place and upon what grounds they are postulated and accepted. (P. Morris)

199. ARMSTRONG, Paul B., 'Reading Figures: The Cognitive Powers of Metaphor,' *University of Hartford Studies in Literature* 17, ii (1985) 49-67
A metaphor brings about semantic innovations by violating and extending a language's established rules and can be understood as an interaction between a word and a context in which it seems both strange and fitting. The metaphor's novel meaning is the product of the interaction between a surprising usage and an anomalous context which we must readjust to each other in order to make them coherent. Metaphor can expand the limits of language because it can modify the reader's habits of understanding. According to this interaction theory, metaphors make new meaning in which the reader's role is crucial. The semantic innovation which metaphor makes possible sets in motion epistemological processes in the reader which have far-reaching effects on his or her ways of knowing the world. Yet if metaphors have cognitive value, the question of judging their claim to truth also arises. The test of self-consistency, the standard of efficacy, and the test of intersubjective acceptance are examined as possible tests by which the validity of metaphors can be assessed, and are in turn evaluated in their varying abilities to determine the truth of a figure's revelations. (L. K. Pennell)

200. ARMSTRONG, Paul B., 'The Multiple Existence of a Literary Work,' *Journal of Aesthetics and Art Criticism* 44, iv (Summer 1986) 321-9
The literary work must be regarded as neither solely dependent on the interpreter nor as autonomous, but as paradoxically both at once – technically, as 'heteronomous.' The notion of radical textual dependence ignores crucial aspects of the process of understanding which make it an engagement with otherness. However, to claim total independence for the work is not only to assert more than any interpreter can know but

is also to restrict without justification the variety of not necessarily compatible shapes which a work can assume. The chief characteristics of an heteronomous work are its dependence on and otherness to interpretation, its potentially radical heterogeneity, and its limited identity. (R.A. Shiner)

201. ATKINS, G. Douglas, 'A(fter) D(e)construction': The Relations of Literature and Religion in the Wake of Deconstruction, *Studies in the Literary Imagination* 18, i (Spring 1985) 89-100

Recent de/hellenizing of literary criticism has substituted the positing of text as open, and of meaning as ever newly constituted for the traditional assumption of the author's centrality and the message's transcendental fixity. This deconstruction points to Hebraic exegesis in which commentary on sacred texts in turn becomes itself text. Similarly, contemporary theologians are engaged in de/hellenizing the concept of God and making it Hebraic by substituting the notion of becoming for that of being. Derrida's *différance* has its parallels in differential thinking by Bishop Spong, Gunn, and Ross-Bryant; deconstructively, the languages of both literature and religion may be seen as languages of possibility. Hence, a positive relation between deconstructive criticism and religion may be discerned. (F. Bergmann)

202. BACARISSE, Pamela, 'El obscuro pájaro de la noche: The Novelist as Victim,' *Modern Language Review* 81, i (January 1986) 82-96

Identifying the *persona* of the narrator has always been a problem in this novel by Donoso. The author's severe mental illness prior to and during the writing of this work accounts in part for his creation of a fragmented first person narrator. Further insights into the author's alienation from the narrator-*persona* are to be found through semantic and linguistic analysis. These reveal the narrative voice to be an artifact of language but at the same time a person, or 'una identidad,' as the author wished. Donoso demonstrates increasingly little conscious control over the novel's language as it creates situations which trap a narrator/author who is mute, yet the user of the language of which he is the victim. (J. Brumlik)

203. BALFE, Judith Huggins, 'Sociology and the Sublime,' *New Literary History* 16, ii (1985) 237-50

Balfe laments the unwillingness of sociology as a discipline to examine the sublime as a category of human experience. She responds to this paucity by indicating ways in which sociology may further the study of the sublime by exploring the social dimensions of the concept: by whom, when, where and why is the sublime experienced. (P. Morris)

204. BEHMANN, Alfred, 'Variationen einer Form: das Sonnett,' *Deutsche Vierteljahrsschrift* 59 (1985) 2-28

A sequence of six sonnets, arranged in pairs and grouped according to type, illustrates the range of variations in the form of the sonnet. This group of texts, dating from the baroque period to the twentieth century, indicates that neither the classical pattern nor particular variations from it are confined to particular eras. (Periodical abstract adapted by A.M. Withmann)

205. BEKER, Miroslav, 'Psihoanalitički pristup u poststrukturalizmu' [Psychoanalytic approach as a component of post-structuralism], *Umjetnost riječi* 30, iv (1986) 359-74

The poststructuralists often refer to psychoanalytic critics and their writings without

supplying any basic information. It is the primary aim of this paper to facilitate the understanding of the most recent critics by a description of the repercussions of psychoanalysis in literary criticism and to define the place of psychoanalysis within the framework of contemporary literary theories. (*Author's summary reprinted by permission*)

206. BENNETT, Gillian, 'What's "Modern"? About the Modern Legend?' *Fabula* 26, iii/iv (1985) 219-20

There is nothing modern about the content of modern urban legends: many 19th century and older analogues of presumable contemporary themes and motifs such as 'dreadful contamination' exist. What is modern is the mode of performance, since the philosophical context of modern legends – in contrast to that of traditional legends – is not fixed. Modern legends resemble tall tales and fables, and have performative similarities with personal experience stories as defined by William Labov; audience effect and patterns of authentication are prominent. (F. Bergmann)

207. BJORNSSON, Richard, 'Nationalliteratur und Nationale Identität in Afrika: Kamerun als Beispiel,' *Kompaktistische Hefte* 11 (1985) 69-97

Can African literatures be considered 'national literatures'? After alluding to the factors that led to nation-building in Europe and the role played by literature in this process, the author suggests that the term 'national literature' can be useful in formulating an approach to the diversity of literary productivity on the African continent. To test this proposition, he examines the specific case of Cameroon, which already boasts an extensive corpus of literary works that are related to each other by their assimilation of common historical and cultural influences, by the institutionalization of communication networks that foster the dissemination of information about them and among their authors. In light of the fact that national identity concepts are always embedded in a broad spectrum of individual self definitions and despite differences with the European situation (the absence of a single 'national language,' the persistence of pan-African solidarity and strong ethnic ties, the difficulties of book distribution, and the failure to encourage a teaching of the country's authors in the schools), he concludes that it is appropriate and instructive to speak of a nascent 'national literature' in Cameroon. (*Author's summary reprinted by permission*)

208. BOLLEN, Jürgen, 'Melancholie und Selbstbehauptung: Zur Soziogenese des Bruderzwismotivs im Sturm und Drang,' *Deutsche Vierteljahrsschrift* 59 (1985) 265-77

The fraternal strife motif, which becomes increasingly popular in German literature around 1775, has been interpreted either as a reflection of political tensions or as a socio-historical conflict marking the dissolution of a social system. The sociogenesis of this conflict may, however, be viewed in a different light, as a manifestation of individual crisis. This arises from the dichotomy between absolutist politics and bourgeois morality, from the crisis within bourgeois morality, and from the individual's awareness of the contradictions between moral ideals and social reality. An examination of the literary and historical context of the motif reveals an increasingly self-referential treatment of these contradictions until this approach is replaced by the early German Idealist concept of autonomy. (A.M. Withmann)

209. BRANTLINGER, Patrick, 'Missing Corpses: The Deconstructive Mysteries of James Purdy and Franz Kafka,' *Novel* 20, i (Fall 1986) 24-40

In James Purdy's *The Nephew*, as in Kafka's *The Trial*, the 'embedded story,' or solution, refuses to surface, thus paradoxically deconstructing the doubling pattern of mystery stories,

which consists of a crime (or mystery), in the past, and its detection (or solution) in the present. The mystery of her missing nephew is to be solved by his (detective) aunt putting together the clues from letters and photographs, from her memories and those of others, into a biography, but each piece of evidence only reveals and reiterates its own (and thus the nephew's) absence. The book, which was to provide 'presence,' remains blank. Similarly, K. in *The Trial*, seeking to compose a defense against the unnamed crime of which he is accused, can only re-cast and repeat, in embedded narratives, the scene of his own arrest; even recalling his entire life would only provide a monstrosity periphrasis of it, providing that useless defense, a blank autobiography. Purdy's and Kafka's fictions of absence foreshadow the deconstructive critique of presence, but they are not, or not only, 'self-conscious fictions'; they point *outward*, through their gaps and blanks, to mysteries in 'a reality external to textuality, which no text can hope to reproduce at its empty center.' (P. Merivale)

210. BREMOND, Claude, 'Concept et thème,' *Poétique* 64 (novembre 1985) 414-23.

Le thème et le concept sont des notions distinctes. Celui-là remet en cause les concepts forgés pour l'appréhender et ajoute un réseau d'idées associées qui ne sont pas d'abord considérées comme entrant dans cette définition. Toute tentative pour enfermer le thème dans les limites d'un concept est vouée à l'échec par l'imprévisible capacité de mutation du thème, qui n'est pas perçu comme un signifié, mais comme un référent à la fois intérieur et extérieur au texte. Un texte inaugure un thème, mais ne l'épuise jamais. (A. Chamiady)

211. BRINKER, Menachem, 'Thème et interprétation,' *Poétique* 64 (novembre 1985) 435-43. Une théorie de la littérature ne peut pas fournir des critères pour l'identification des thèmes. À côté de l'a-propos absolu (rhétorique et linguistique) d'un texte fictionnel (à-propos qui englobe les événements et personnages fictifs), il y a l'a-propos logique, référentiel et relatif à certains textes, à certaines croyances religieuses, philosophiques ou sociologiques. Les adeptes de la psychanalyse, du marxisme et de l'existentialisme identifient des thèmes différents dans la même œuvre de fiction, car le thème est perçu comme la réunion potentielle d'une série de textes. (A. Chamiady)

212. BRODY, Miriam, 'The Haunting of *Gaudy Night*: Misreadings in a Work of Detective Fiction,' *Style* 19, 1 (Spring 1985) 94-116.

Under cover of being simply a mystery narrative about female dons in an Oxford College, *Gaudy Night* is about the writing and reading of texts. Harriet Vane, detective scholar, and the unnamed malefactor, a mysterious poltergeist, are complements of each other in a relationship which is synecdochic and metonymic, each representing two different kinds of writers: the former attempts to attach mind to object, undistracted by private bias, dreaming of a world of objects outside the structure of representation in which they are embedded, a world outside of signs and their play; the latter, the ghost-writer of the text, lays claim to heart over mind, defies final readings and mocks the certainties of scholarly projects. While the entrance of the Great Detective, Lord Peter Wimsey, purports to restore order, the play of misreadings in *Gaudy Night* is not ended by his grand revelations, the erstwhile final readings of signs. Even with the ghost unmasked, misreadings continue and haunt the pretense of objects found and named. Ultimately the irreconcilable divisions of heart and mind, femininity and scholarship, night and day, unconscious and consciousness remain unreconciled. (Author's summary reprinted by permission)

213. BROOKS, Peter, 'Constructions psychanalytiques et narratives,' *Poétique* 61 (février 1985) 63-74.

Si l'on conçoit le texte selon un modèle freudien transférentiel, le travail du critique ressemble à celui du psychanalyste quand il se base sur le récit, lieu d'investissements affectifs réels, pour reconstruire le passé problématique du narrateur. Cette reconstruction doit être convaincante, autant que celle du psychanalyste ou du détective, dont l'hypothèse est tellement forte qu'on ne peut que s'incliner devant elle. Le critique et le psychanalyste partent de la conviction que le texte 'sait' tout ce qui est nécessaire pour la solution du cas. (A. Chamiady)

214. CARREVE, Paulette, 'Le sublime dans l'esthétique de Kant,' *Revue d'Histoire Littéraire de la France* 86, 1 (1986) 71-85.

Si dans les *Observations sur le sentiment du Beau et du Sublime* Kant apporte déjà des éléments intéressants pour une théorie du sublime (par exemple l'idée du plaisir mêlé d'effroi, qu'il a rencontrée chez Burke, le privilège de la solitude et de la nuit), c'est dans *La Critique de la Faculté de Juger* qu'il définit une doctrine rigoureuse concernant le sublime, doctrine qui par ailleurs achève de façon à la fois originale et fondamentale la révolution copernicienne amorcée dans *La Critique de la Raison Pure*. Le sublime fait passer l'âme par de rudes épreuves initiatiques à la suite desquelles elle découvre qu'il n'y a de sublime que de l'esprit. L'esprit noue en lui-même des relations inédites et conflictuelles entre la raison et l'imagination; ainsi se découvre dans le kantisme un nouveau rapport des facultés par lequel l'âme sent en elle une élévation à l'occasion du spectacle sublime. Cette théorie du sublime est déjà romantique. (Author's summary reprinted by permission)

215. COHEN, Jean, 'Comique et poétique,' *Poétique* 61 (février 1985) 49-61.

Le comique et la poétique sont en rapport d'opposition diamétrale, au point de vue fonctionnel et structural. Tandis que le poétique implique l'intensité et l'émotion, le comique est négation de l'émotion, distanciation de l'objet, dé-pathétisation du monde. Le comique peut être défini comme contradiction axiologique interne, et même si le poétique se sert de figures oppositives comme l'oxymore, l'écart est réduit par l'isopathie; le comique, au contraire, accentue l'hétéropathie. La structure oppositive est donc abolie dans le poétique, et renforcée dans le comique. (A. Chamiady)

216. COMBE, Dominique, 'Poésie, fiction, iconicité: vers une phénoménologie des conduites de lecture,' *Poétique* 61 (février 1985) 35-48.

L'opposition rhétorique de la poésie et du roman repose sur le concept d'iconicité, qu'on peut définir comme le pouvoir de faire naître des images mentales chez le lecteur. L'iconicité de la fiction, qui explique son pouvoir d'illusion, tient à sa fonction référentielle; inversement, la non-iconicité de la poésie provient de son autotélisme, de la suspension de la visée du référent au profit de celle du langage lui-même. (A. Chamiady)

217. COOK, Deborah, 'Translation as a Reading,' *British Journal of Aesthetics* 26, 11 (Spring 1986) 143-9.

Translation has been said to be a transformation, a production, an art in its own right, and a royal robe with ample folds. Reading and translation imply each other. Everything can be seen as reading, everything as translation. Reading, a process of the understanding which we employ in everyday life, is an activity whose object extends far beyond the written word. The same can be said of translating. Translation, in taking up reading, carries the reading with it, affects it, assumes it and presumes it. Translation is identical to reading and not just analogous to it. Translation could only be a metamorphosis if

it were understood as a reading. Translation is an extension of reading which gives the pleasure of a new reading to a different history and culture. (R.A. Shiner)

218. CRYLE, Peter, 'Sur la critique thématique,' *Poétique* 64 (novembre 1985) 505-16

La thématique et la sémiotique ne sont pas deux camps qui s'affrontent, mais deux types de savoir qui ne s'articulent pas de la même façon. S'il n'y a jamais eu de véritable polémisme, c'est parce qu'il n'y avait pas de théorie thématique à défendre, et qu'on refusait en général de partir en guerre contre les 'pacifistes' qui parlaient du *bonheur* de la lecture. Ricardou, cependant, a articulé une critique du thématisme phénoménologique. Il reprochait à Poulet d'escamoter la littérature, et à Bachelard de ne pas être fidèle au texte dans sa totalité. Genette, par ailleurs, reprochait à Bachelard son parti pris paradigmatique qui l'empêchait d'étudier l'aspect syntagmatique. Gadamer pourrait nous indiquer une direction utile avec l'emphase qu'il met sur la conscience historique des effets. (A. Chamiady)

219. CURETON, Richard D., 'Rhythm: A Multilevel Analysis,' *Style* 19, ii (Summer 1985) 242-57

Despite an enormous amount of work on rhythm, prosodists have yet to provide teachers of literature with an adequate system of scansion. Most poetry texts, for instance, continue to teach some version of traditional substitution metrics — a reductive approach that can motivate some of our rhythmic intuitions (that is, metrical tension and metrical well-formedness) but can deal only partially (and often erroneously) with others (such as rhythmic 'shape', 'span', and parallelism). In proposing a system of rhythmic scansion that teachers can use as a more productive alternative to present practice, this paper supplements traditional scansion by recognizing several additional phonologically and syntactically defined levels of rhythmic grouping (cadences, words, rhythm phrases, tone units, and various levels of syntactic phrasing) and demonstrates that most complex, expressive rhythms involve carefully crafted modulation of regularity and variation at all of these levels simultaneously. (Author's summary reprinted by permission)

220. DAVIDSON, Arnold E. and Cathy N. DAVIDSON, 'Crossing Boundaries: Hubert Aquin's *L'Antiphonaire* and Robert Kroetsch's *Gone Indian* as Novels of the Avant-Garde,' *University of Toronto Quarterly* 54, ii (Winter 1984/5) 163-77

Aquin's *L'Antiphonaire* and Kroetsch's *Gone Indian* are striking examples of Canadian postmodernist writing, as well as closely comparable ones. They both employ a doubled (antiphonal) narrative structure, in which each narrator both is and is not the Other who is his fictional creation; as 'scholars' and 'editors' they are defining themselves through what they are editing; both narrators thus create a (fictional) past which mirrors the equally fictional present from which each is seeking to escape; both texts disrupt linear narrative and conclude in an imploded, destructive anti-climax. Yet while Aquin's is a tragically melodramatic eastern dirge...closed, hermetically sealed, Kroetsch's text concludes with 'un-ending comic openness.' (P. Merrilale)

221. DIAGNE, Souleymane Bachir, 'Sur le caractère littéraire de la littérature orale lecture des contes Wolof du Baol,' *Komparatistische Hefte* 11 (1985) 99-107

The question we ask ourselves here is what makes up the literary character of oral literature, considering the example of *Contes Wolof du Baol*. And in response to the question, to show that the ethnological reading of oral texts misses their literary dimension: as

a matter of fact, the logic of the ethnologist is to aim, behind the text, at the social moral it conveys and which is supposed to exhaust its significance. Contrary to that discourse we say that the functioning of the texts shows, in these stories in particular, that it is to be understood within a whole system of intertextuality and is often referring to other oral texts that it mimics and subverts. (Author's summary reprinted by permission)

222. DIENGOTT, Nilli, 'Analogy as a Critical Term: A Survey and Some Comments,' *Style* 19, ii (Summer 1985) 227-41

This article introduces a comprehensive theory of literary analogy not easily accessible to English-speaking readers. Analogy is defined as 'an essentially spatial pattern, composed of at least two fictive components between which there is at least one point of similarity and one of dissimilarity.' The theory of analogy described is hierarchical, operating on and between levels of the text. This theory divides analogies into different kinds: implicit, explicit, straight, contrasted, mixed, and dynamic, and discusses their function. The present article points out some of the theoretical issues the theory raises: spatiality and temporality, functionality, the hierarchy within the sub-categories, perceptibility, and the limits of analogy. (Author's summary reprinted by permission)

223. DOLEŽEL, Lubomir, 'Le triangle du double: un champ thématique,' *Poétique* 64 (novembre 1985) 463-72

La thématique sélective traditionnelle traite les thèmes sans tenir compte de leur pertinence esthétique, tandis que la thématique structurale étudie les invariants et les variables pour s'insérer dans la poétique et l'esthétique. Celle-ci permet de distinguer entre le thème d'Orlando, où un seul individu existe dans des mondes alternatifs, celui d'Ampère ou du *Doppelgänger*, caractérisé par deux individus distincts mais homomorphes vivant dans le monde fictionnel, et le vrai double, où deux incarnations d'un seul individu existent dans le même monde. Le thème du double peut par ailleurs être étudié du point de vue des modes de construction (fusion/fission/métamorphose), des relations paradigmatiques (similitude/contraste, antagonisme/coopération) et syntagmatiques (simultanéité/exclusivité), et de l'authentification (garantie/récusée/ambiguë). (A. Chamiady)

224. EAGLETON, Terry, 'Brecht and Rhetoric,' *New Literary History* 16, iii (1985) 633-7

In a brief article, Eagleton discusses how Brecht's dramaturgy functioned to serve an alienating effect. The performative 'theory' of rhetoric used by Brecht is suggested to be analogous to the challenging questions of a child: both question, and encompass, a given situation. (P. Morris)

225. EASTHOPE, Anthony, 'The Problem of Polysemy and Identity in the Literary Text,' *British Journal of Aesthetics* 25, iv (Autumn 1985) 326-39

If a text can be read polysemously, is it possible to limit its potentially infinite production of meanings? Potential polysemy may be illustrated by outlining sixteen different readings of Gerard Manley Hopkins' 'The Windhover.' The examination of these readings shows that readings are ultimately determined ideologically, but are not immediately or only so determined. If the text persists as an identity in its readings, then arguments with a similar context of reading and disputes over what is an appropriate context will continue to aim for rational consistency and seek to obtain justifying evidence from a reading of the text. There can be no easy escape from the possibility of knowledge in the study of literature, one constituted in the way arguments and disputes about literary texts come together. That such knowledge is disparate, varied, conflictual and continuously revisionist is a necessary response to the specific nature of

the object such knowledge aims to construct. The greater literary text has a polysemous potential in a degree to which the lesser literary text does not. (R.A. Sliver)

226. Eibl, Karl, 'Lauter Bilder und Gleichnisse: Lessings religionsphilosophische Begründung der Poesie,' *Deutsche Vierteljahrsschrift* 59 (1985) 224-52

Late in the eighteenth century, poetry becomes an autonomous medium for reflecting upon unresolved problems. One of the contributors to this development, which reaches its first peak in 1795/96, may be found in the late Lessing. Both in his drama *Nathan* and in his poem *Die Erziehung des Menschengeschlechts* he reflects upon the emphatic nature of truth and on the inevitability of rational intersubjectivity. (A.M. Withmann)

227. EMERSON, Caryl, 'The Tolstoy Connection in Bakhtin,' *PMLA* 100, i (January 1985) 68-80

Mikhail Bakhtin's work on Dostoevski is well known. Less familiar, perhaps, is Bakhtin's attitude toward the other great Russian nineteenth-century novelist, Leo Tolstoj. This essay explores that Tolstoj connection, both as a means for interrogating Bakhtin's analytic categories and as a focus for evaluating the larger tradition of Tolstoj versus Dostoevski. Bakhtin is not a particularly good reader of Tolstoj. But he does make provocative use of the familiar binary model to pursue his most insistent concerns: monologism versus dialogism, the relationship of authors to their characters, the role of death in literature and life, and the concept of the self. Bakhtin's comments on these two novelists serve as a good starting point for assessing the strengths and weaknesses of the Bakhtinian model in general and suggest ways one might recast the dialogue between Tolstoj and Dostoevski on somewhat different, more productive ground. (Author's summary reprinted by permission)

228. ERICKSON, Susan, 'Musil's "Der Vorstadtgasthof": A Narrative Analysis,' *Neophilologus* 69, i (January 1985) 101-14

Narrative analysis of 'Der Vorstadtgasthof' cannot be satisfactorily undertaken without stylistic and semantic analyses. There is a single metaphorical level running through the story. It is first established in the 'primary' narrator's description of the setting, then in the interior levels of the narrative, in the focalizations embedded in the thoughts of the man and woman. While the woman speaks in a code of clichés, the narrator and the male protagonist are united by their use of highly metaphorical language. The resulting narrative ambiguity reflects Musil's ambivalence toward the authority of traditional narrative. (J. Brumlik)

229. Fish, Stanley, 'Pragmatism and Literary Theory: Consequences,' *Critical Inquiry* 11 (March 1985) 433-58

The attempt of contemporary literary criticism to develop a general theory governing the interpretation of texts cannot be successful. Realist hermeneutics, based on Chomsky's idea of substituting the general for the local, cannot be concretized, nor can a general theory guide practice. Only a theory that is a form of practice can have practical consequences. (G. Hoogenboom)

230. FRATTA, Carla, 'Traduzioni italiane di testi letterari quebecchesi,' *Il Veltro* 29, iii-iv (1985) 303-12

Dans le panorama, encore réduit, des traductions italiennes d'œuvres littéraires du Québec, on examine et on apprécie les travaux édités à partir du premier texte traduit (1924) jusqu'au plus récent (1983), en soulignant les différences qualitatives entre les traductions faites par des spécialistes de la matière et celles effectuées dans un but commercial.

Les romans et les recueils de poésies (les premiers étant plus nombreux que les seconds, tandis que les œuvres théâtrales sont absentes) sont brièvement placés dans le panorama général de cette littérature jeune et presque inconnue en Italie. (Author's summary reprinted by permission)

231. GIBBONS, Reginald, 'Poetic Form and the Translator,' *Critical Inquiry* 11 (June 1985) 654-71

Erza Pound's heuristic categories of poetic form, melopoëia, phanopoëia and logopoëia, are useful tools in translating poetry, aiding the translator in articulating consciousness and in assessing the effect of poetic devices in different languages. The discussion of methods of transforming elements of poetic form is aided by a practical comparison of various poetic devices in Spanish and English, and illustrated by three Spanish poems and the author's English translations. (G. Hoogenboom)

232. GILBERT, Sandra M. and Susan GUBAR, 'Sexual Linguistics: Gender, Language, Sexuality,' *New Literary History* 16, iii (1985) 515-43

Gilbert and Gubar place and examine the female linguistic destiny in an historical context. The concepts of power, language and meaning are discussed as they relate to sexual differences, the use of language and the female place in the 'symbolic contract.' (P. Morris)

233. GIORDANO, Michael J., 'Re-reading *Des Cannibales*: "Veritable Tismoignage" and the Chain of Supplements,' *Neophilologus* 69, i (January 1985) 25-33

Montaigne's essay is generally viewed as an attack on ethnocentrism and an exhortation to cultural relativism. By applying Derrida's notions of 'différance' and 'supplément' one can demonstrate that Montaigne seeks sameness rather than difference in his comparison of the Brazilians and the Europeans. Relativistic comparisons are ultimately abandoned in favour of judgment according to the rules of reason. European civilisation stands criticized only rhetorically by carefully selected and supplemented aspects of Brazilian culture, so that it is in fact being criticized in terms of its own topoi, ideals, and thought processes. (J. Brumlik)

234. GLAZER, Mark, 'The Traditionalization of the Contemporary Legend: The Mexican American Example,' *Fabula* 26, iii/iv (1985) 288-97

The urban belief legend is generally accepted as an expression of contemporary culture and viewed as a nontraditional folktale which reflects some of the concerns of our day. Its narrative shape usually is that of the rumor. The Mexican American example shows that the urban belief legend has moved from nontraditional to traditional because it has gone beyond localization to acculturation. (F. Bergmann)

235. GOLDEN, Joanne M., 'Interpreting a Tale: Three Perspectives on Text Construction,' *Poetics* 14 (1985), 503-524

Reader-response criticism and psychological studies of relevant cognitive operations have not fully explored the nature of the text created by the reader. A pluralistic approach, involving the analysis not only of episodes but also of speech acts and of concepts, and the integration of the three analyses, yields a comprehensive view of the constructed text. (E.A. Marsland)

236. GÜTCH, Elisabeth and Uta M. QUASTHOFF, eds., 'Narrative Analysis: An Interdisciplinary Dialogue,' *Poetics* 15 (1986) 1-241.

- 11/The editors, in their introduction (1-3), explain how their 'dialogue' has been arranged so that some of the issues raised initially in contributions from a variety of disciplines are also discussed in the linguistics papers that occur in the second part of the volume.
- 12/F.-J. BRÜGEMEIER, 'Sound of Silents: History, Narrative and Life-Recollections' (5-24) argues that oral narratives, often despised by historians as subjective and unreliable, are a historical source comparable to traditional written sources, and that they exemplify the concept of history as a constructive process. 3/In 'Narration in Social Research' (25-41), Rainer MÜNZ and Monika PEIZ show how free narrative discourse in non-structured interviews provides information not only about the individual's environment but also, *inter alia*, about action strategy, patterns of thought and attitude, and adherence to values, little of which could be gained from a standardised survey questionnaire. 4/Peter M. WIEDEMANN's 'Don't Tell Stories: Theories and Discoveries Concerning Story-Telling in the Therapeutic Setting' (43-55) summarises the concept of narrative implicit in some theories of psychotherapy, and indicates how a more precise description of the dynamics of the therapist's intervention in the story-telling process could contribute to a theory of therapeutic practice. 5/D. BACKE, 'Narration and Narrative Analysis in Education and Educational Science' (57-72) tabulates some of the many functions of narrative in both the theory and practice of education. 6/P. BANGE in 'Towards a Pragmatic Analysis of Narratives in Literature' (73-87) argues that, since literary narrative is indistinguishable from everyday narrative, problems in literary narratology must be referred to the pragmatic macrostructures within which the narration occurs. 7/Christof HARDMEIER's 'Old Testament Exegesis and Linguistic Narrative Research' (89-109) proposes a method of interpretation that relies on an assessment of the text's function for the writer and his contemporary audience, derived through a careful examination of the text surface, and demonstrates this approach in the exegesis of a short but problematic narrative from the book of Amos. 8/Christopher HABEL explains, in 'Stories – An Artificial Intelligence Perspective' (7) (111-25), that stories are relevant to artificial intelligence because they combine knowledge processing and natural language processing; the researcher's concern, however, is with the generation and understanding of stories rather than with the story as a linguistic entity. 9/'Some Considerations of a Story Told in Ordinary Conversation' (127-38), an extract from the unpublished lectures of the late Harvey SACKS, shows how a brief and apparently straightforward conversational narrative holds far-reaching implications about the speaker's ideology, her trust in what she sees, and her confidence in the validity of her report. 10/Wallace CHAFF in 'Beyond Bartlett: Narratives and Remembering' (139-51) adapts a memory experiment originally used by Frederic C. Bartlett, the retelling of an unusual story, by having the subjects use oral rather than written recall; the reproduced version suggests that memory is stored in the mind in the form of minimal 'ideas', and that combinations of ideas appear linguistically as intonation units. 11/Ruth WODAK, 'Tales from the Vienna Woods: Sociolinguistic and Psycholinguistic Considerations of Narrative Analysis' (153-82), stresses the need for a truly interdisciplinary approach, and recommends that both therapeutic training and history education should include training in the linguistic analysis of narratives. 12/Charlotte LINDE's 'Private Stories in Public Discourse: Narrative Analysis in the Social Sciences' (183-202) argues for the value of private narratives, especially in cases where, as yet, there is no generally accepted public formulation of events. 13/Wolf-Dieter STEMPER, 'Everyday Analysis as a Prototype' (203-16), maintains that, although everyday narrative shares major characteristics with literary narrative, a closer examination of those characteristics suggests that there is no smooth transition from one type to the other. 14/Elisabeth GÜLICH and Uta M. QUASTHOFF in 'Story-Telling in Conversation: Cognitive and Interactive Aspects' (217-41) refer the main trends in the preceding papers, most notably the view of narrative as an interactive process, and the concern with linguistic as well as other kinds of analysis, to an actual text from their own research. (E.A. Marsland)
237. HAMON, Philippe, 'Thème et effet de réel', *Poétique* 64 (novembre 1985) 495-503. Le thème est le lieu d'une projection rétroactive sur l'essence de l'œuvre qui fonde toute lecture. Il n'est pas tant 'ce dont on parle', mais ce qui permet de parler de l'œuvre. Mais tandis que des genres comme le roman noir et le fantastique se laissent bien appréhender par la thématique, le discours réaliste semble y résister. Celui-ci décrit, explique et déconstruit, plutôt que d'instaurer des totalités sémantiques. L'effet de réel, en expulsant le signifié, rend impossible toute concrétisation thématique, et la description devient le cadre où se développent des stratégies de manipulation, indépendamment de la fonction des thèmes. (A. Charnady)
238. HANDWERK, Gary J., 'Irony as Intersubjectivity: Lacan on Psychoanalysis and Literature', *Comparative Criticism* 7 (1985) 105-26. Lacan's subject grounds itself in an original and fundamental intersubjectivity which permits a more nuanced and complete view of character than any ego-based philosophy could attain. His system, which has affinities to an ironic view of subjectivity stretching back to the German Romantics, is very useful for the analysis of linguistic blindness in Meredith's *The Egoist*, where the dynamics of the struggle with egoism shift from one character to another, without their being aware of it, across the surface of everyday dialogue. (A. Charnady)
239. HARRIS, Geoffrey Galt, 'E. L. Doctorow and the Technology of Narrative', *PMLA* 100, 1 (January 1985) 81-95. The work of E. L. Doctorow is difficult to place on the map of postmodernism because he is equally concerned with narrative or representational technique and with issues of history, power, and identity. Doctorow has focused his concerns in the question of technology, representing in each of his major works technological principles that not only typify the historical epoch in which the novel is set but also characterize the representational mode of the novel itself. The differences among technologies in his novels produce an arc of development that moves from a critique of the coercive power of a system epitomized by the electrical circuit in *The Book of Daniel* to a celebration of the possibilities for imaginative and representational freedom created by the computer in *Loon Lake*. Concentrating on the technology of narrative, Doctorow has contributed striking redefinitions of the historical subject while testing and extending the resources of the contemporary novel. (*Author's summary reprinted by permission*)
240. HARRISON, Bernard, 'Deconstructing Derrida', *Comparative Criticism* 7 (1985) 3-24. The following doctrines embraced by deconstructionists – that a text has no determinate meaning, that it refers to nothing extratextual, that incompatible interpretations are equally legitimate, that the text gives no access to authorial consciousness, and that the critic does not explain a text, but elaborate it into a new one – are incompatible with Derrida's philosophical position and introduce a covert logocentrism that he himself rejected. The Derridean notions of *différance*, retention and protention, for example, exclude arbitrariness in interpretation. As for the thesis of 'the death of the author', it receives no general support from Derrida's work. (A. Charnady)
241. HAY, Louis, ' "Le texte n'existe pas": réflexions sur la critique génétique', *Poétique* 62 (avril 1985) 147-58.

Avec la *théorie du texte* des années soixante-dix, les frontières s'effacent entre avant-texte, texte et après-texte, aussi bien qu'entre l'écriture et la critique. En même temps, la 'critique génétique' s'attaque à la notion du texte pur qui s'oppose à tout ce qui n'est pas lui-même. Elle démontre, avec des études minutieuses des marginales, des ajouts et des graphismes divers, qu'il n'y a pas de distinction simple et nette entre le texte achevé et publié et l'avant-texte. La réception dilue cette frontière, et les critères de textualité, de cohérence interne et de dessin de l'auteur ne permettent pas de définir le texte de façon absolue. Il faudrait donc plutôt envisager la relation entre l'écriture et l'écrit, et considérer le texte comme une des réalisations d'un processus toujours virtuellement présent. (A. Chénailly)

242. HURON, Nelson, 'Blakean Zen,' *Studies in Romanticism* 24, ii (Spring 1985) 183-200. A Zen-like experience is implicit in the conjunction of levels of explication within the 'folds' or levels of Blake's texts. The totality of the phenomenon exceeds the receiver's perception, producing an experience of overdetermination. In this sense, his texts are processes that endeavour to produce processing. (A.M. Wittmann)

243. HJØRT, Anne Mette, 'The Interests of Critical Editorial Practice,' *Poetics* 15 (1986) 259-77. Current objections to the New Bibliography approach to text editing laid down by W.W. Greg in his 1950 article 'The Rationale of Copy-Text' centre, with some confusion, on editorial subjectivity. Only when the term 'subjective' is defined and the various positions on subjectivity identified can one see clearly that the main reason for calling into question the New Bibliography method is not its proclivity towards occasional idiosyncratic choices but its tendency to introduce value-judgments as if they were objective evidence. The commitment to authorial intent which underlies New Bibliography assumes that canonised authors produce finished works of art, and that the editor's goal is to approach as closely as possible an uncontaminated and aesthetically satisfying (but possibly non-existent) original text – an attitude exemplified in Greg's preference for the B-text of Marlowe's *Doctor Faustus* over the earlier A version. These assumptions reflect a hierarchical view of literature that is not necessarily in keeping with modern democratic ideals. (E.A. Marsland)

244. HOLDHEIM, W. Wolfgang, 'The Hermeneutic Significance of Auerbach's *Ansatz*,' *New Literary History* 16, iii (1985) 627-31. In this short article, Holdheim identifies the concept of *Ansatz* as it was used by Auerbach as a hermeneutic method of textual understanding and explication. (P. Morris)

245. HONAN, Paul, 'Beyond Sartre, Vercors, and Bernard Crick: Theory and Form in Literary Biographies,' *New Literary History* 16, iii (1985) 690-51. Honan first observes the lack of formulated theories of literary biography and then, in examining the principles of composition in his own and past literary biographies, suggests methods and forms of biographical presentation which may be adopted. Ultimately, he concludes that biographers should retain a sense of intimacy with their subjects and attempts to devise new methods acceptable to the readers they serve. (P. Morris)

246. HOYT, Reed J., 'Reader-Response and Implication-Realization,' *Journal of Aesthetics and Art Criticism* 43, iii (Spring 1985) 281-90. Reading literature and listening to music are both temporal acts. Both the reader and the listener who employ the process of review are performing an analysis, in that they select which passages to reconsider, thereby breaking down structure in a hierarchical

way. In each case, analytical methods may be based on an epistemology that accounts for both prospective and retrospective modes of perception. Two such approaches are Stanley Fish's reader-response method and Eugene Narmour's implication-realization model. Their methodologies are very similar. Both methods are ideological descendants of Gestalt psychology, which focuses on the tendency of the mind to organize stimuli into patterns. Both methods result from dissatisfaction with, and yet constitute an expansion of, previous methods. However, there are contrasts between them. The reader-response method is directed towards determining meaning through processing sentences and evaluating the reader's reaction to that processing. Processing according to the implication-realization model raises more questions as more of the structure emerges. Hence, musical meaning or significance becomes a matter of structuring to a far greater extent than is the case for literary meaning, which can rely on a semantic component as the basis for meaning. (R.A. Shiner)

247. HUNT, Peter, 'Necessary Misreadings: Directions in Narrative Theory for Children's Literature,' *Studies in the Literary Imagination* 18, ii (Fall 1985) 107-21. For children's literature, considerations of audience sharply qualify traditional analytic strategies beyond the stylistic level. Analysis of Kenneth Grahame's *The Wind in the Willows* suggests that 'narrative shape,' which is informed by developmental psychology, may be a more useful approach than narrative grammar. Modern picture books appear to come 'closer to the comprehension patterns of an orally based reader' than do authorially controlled texts. Fluid meanings and alternative readings must be expected and accepted as part of the distinct task of the criticism of children's literature. (F. Bergmann)

248. IANUCCI, Susan, 'La poesia italo-canadese,' *Il Veltro* 20, iii-iv (1985) 347-65. In a sense, the term Italo-Canadian poetry is misleading. It does not describe a unified body of literature written in a single language, as the phrase American literature does. If it means anything at all, it is a convenient way to refer to what is a geographical as much as a cultural phenomenon. By it one indicates verse published in Canada by poets whose origins lie in Italy. Some were born there, some were born in Canada, and some elsewhere. They write in English, French, and Italian. They are scattered across the country. Hence, there is no tight community of Italo-Canadian poets, no two or three favoured journals in which they publish their work, and until 1978 no collection of it. There is still very little published criticism. Nonetheless, despite the relative isolation of the poets from one another and despite the linguistic barriers, for a time they share themes, attitudes, and social values which locate their work in an identifiable Italo-Canadian tradition. Soon, however, the cycle is finished, after a period devoted to exploring their origins and their relationship to the new environment in which they find themselves, the Italo-Canadian poets move on to other themes and concerns.

Le terme poésie 'italo-canadienne' est, en un certain sens, trompeur. Celui-ci, en effet, ce qui n'est pas le cas pour des termes tels que 'littérature américaine', ne désigne pas un ensemble consolidé d'œuvres en une seule langue. Toutefois, il signifie quelque chose, il se réfère surtout à un phénomène à la fois géographique et culturel. Ce terme qualifie, en effet, la poésie publiée au Canada par des poètes qui ont leur origine en Italie. C'est là que quel-ques-uns sont nés, même si beaucoup sont nés au Canada ou ailleurs. Ces poètes écrivent en anglais, en français ou en italien et sont disséminés dans tout le pays. Il n'existe pas une communauté compacte de poètes italo-canadiens, ni même une revue sur laquelle ils publient de préférence leurs œuvres. Jusqu'en 1978, il n'existait pas même

de recueil de leurs poésies. Aujourd'hui encore, la critique publiée les concernant est plutôt limitée. Néanmoins, malgré le relatif isolement réciproque de ces poètes et les diverses barrières linguistiques, ils ont en commun des thèmes, des attitudes, des valeurs sociales qui insèrent leurs œuvres dans une tradition qui peut être désignée sous le nom d'italo-canadienne. Mais ce cycle aussi est, généralement, destiné à se terminer, après une période consacrée à étudier leurs origines et leurs rapports avec leur milieu habituel, les poètes italo-canadiens passent à d'autres thèmes et s'intéressent à d'autres sujets. (*Author's summary reprinted by permission*)

240. JACQUES, Georges, 'Le Voyage à l'étranger de Georges Borgeaud et la bâtardise culturelle', *Les Lettres Romanes* 30, i-ii (février-mai 1985) 45-57

Ce roman, qui narre les péripéties de la vie d'un enfant naturel ballotté entre la Suisse et la Belgique, est soumis à une lecture axée autour de la polysémie du concept de bâtardise qui structure l'ensemble du texte bien au-delà des apparences, et garantit son originalité. Ce principe narratif unificateur est envisagé sous des angles différents depuis le sens propre jusqu'à ses retranchements symboliques les plus significatifs, psychologiques et linguistiques en particulier. Quête du nom, quête de la langue, quête de la France s'appellent et se confondent dans un récit riche d'implications psychologiques et culturelles. (N. Mallevet)

250. JANOUŠEK, Pavel, 'Drama jako literární fakt' [Drama as a literary fact], *Česká literatura* 33, iii (1985) 234-50

The author's concern is not the content of a literary genre, but the specific features by which the contemporary scholar differentiates drama from other types of artistic text. Two contexts are analyzed for this purpose — the relation of drama to theatre and to literature. Drama is a form of artistic text which differs from other texts (prose, poetry) by its theatricality (possibility of theatre performance), and which is designed for stage presentation by its inner structure. From other dramatic texts (screenplay, libretto, etc.) it differs by its literariness (the structure allows relatively full artistic communication). The staging is not absolutely necessary. Several features, such as firmness, completeness, and integrity of the text form conditions which establish text as a drama. (P. Z. Schiber)

251. JAUS, Hans-Robert, 'La perfection, fascination de l'imaginaire', *Poétique* 61 (février 1985) 3-21

Dans le passé, le besoin de vivre la perfection était satisfait par l'expérience religieuse ou mythique. Puis l'expérience esthétique s'est appropriée progressivement la perfection, qui s'est manifestée dans l'espace imaginaire du temps (le héros éternellement jeune), et de l'autre (la perfection de l'être aimé), et de la morale (le dévouement heureux). Mais dans la modernité, le concept classique de l'œuvre close et parfaite a été remplacé par celui de l'œuvre inachevée, qui doit être reconstituée par un lecteur devenu co-auteur de l'objet esthétique, même si le besoin de perfection n'a peut-être pas été complètement écarté. (A. Chanaidy)

252. KAHN, Victoria, 'The Figure of the Reader in Petrarch's *Secretum*', *PMLA* 100, ii (March 1985) 154-66

Critics of Renaissance literature have recently claimed that the active role of the reader in the production of meaning is only recognized in the sixteenth century. While numerous counterexamples can be found in classical and medieval literature, this essay focuses on the active role of the fictional reader in Petrarch's *Secretum* in order to demonstrate

the limited applicability of such a claim to the early Renaissance. While critics have interpreted the exchange between Augustinus and Franciscus as the dramatic representation of Petrarch's divided will, they have failed to note that this dividedness is conveyed as well by the intertextuality of the work. In his willful misreading of Augustine's *Confessions*, in his allusions to his own earlier letter on the ascent of Mont Ventoux, as well as in his use and abuse of citations and moral exempla, Petrarch dramatizes his conception of the will itself as a faculty of interpretation. (*Author's summary reprinted by permission*)

253. KING, Adèle, 'Le temps de *Tamango*: Eighteen Hundred Years of Solitude', *Komparatistische Hefte* 12 (1985) 77-89

Le temps de *Tamango*, de Boubacar Diop, est peut-être le premier roman africain francophone à utiliser les techniques mêmes de la narration pour montrer les difficultés d'un art qui cherche à établir une vérité historique ou idéologique. Tout dans le roman est en désordre: l'intrigue, le point de vue narratif, la consistance des personnages, la chronologie. Par un jeu d'allusions à des textes précédents, notamment *Tamango* de Prosper Mérimée et *Cent ans de solitude* de Gabriel García Márquez, et par des références à plusieurs personnages dans le roman qui veulent écrire un livre intitulé *Le temps de Tamango*, le roman traite surtout de lui-même. Le vrai héros est moins le personnage principal que le narrateur, tiré entre la recherche de l'exactitude historique et le besoin de créer son propre mythe de l'histoire africaine. (*Author's summary reprinted by permission*)

254. KLINTBERG, Bengt af, 'Legends and Rumours about Spiders and Snakes', *Fabula* 26, iii/iv (1985) 274-87

The modern urban legend is not a new genre, for 'the legend tradition has been continually changing as people's cognitive systems have changed.' This does not mean that our times have not given rise to new legend themes and motifs: examples are food contamination, boils on cheeks, yucca plant contamination — all female-centered and all perceived as threats from the Third World or as male sexual aggressiveness. (F. Bergmann)

255. LANGSTON, David J., 'Temporality, Knowledge, and the Social Dimensions of Metaphor', *University of Hartford Studies in Literature* 17, ii (1985) 13-27

Figurative language (particularly metaphor and narrative) is a differential action which will never deliver the sort of presence that positivists, mystics, and deconstructionists all consider its primary claim. This argument is summarized by an outline of a notion of language which draws on the ideas of pragmatism and phenomenology, followed by an examination of figurative language's role in social cognition in Puritan typology, and, finally, considered in a discussion of Peirce's pragmatic notions about the role of signs in the construction of our common habits. Since figurative language is primarily temporal, tropes are open rather than closed, since the actions they designate must be filled in by the historical actor, and since the human interpreter may introduce novelty into human affairs by reorienting the habitual reference of the figure. Changes in our social patterns of behavior create new configurations of language which formally outline the order of social cause and effect, which must then be developed through a process which Gramsci calls 'elaboration.' It is the figural dimension of language which makes such disconnections and reconstructions possible and even necessary. The meanings of tropes are thus never simply private nor solely emotive, but instead always social, historical, and involved in the exercise of power. (L. K. Pennel)

256. LAYTON, Lynne, 'From Oedipus to Narcissus: Literature and the Psychology of Self', *Mosaic* 18, i (Winter 1985) 97-105

Recent literary critics have found post-Freudian psychoanalytic theories of the development of the self useful in content analyses, studies of literary form, and approaches to contemporary criticism. The theories of Kohut, Kernberg, Jacobson, Mahler, and the British object relations school have been used in feminist, audience response, and socio-historical literary criticism. Such concepts as the self-object and narcissism provide approaches to works by authors as diverse as Rousseau, Flaubert, Shakespeare, Baudelaire, Woolf, Mann, Dostoevskij, Robbe-Grillet, Beckett, and James. (*M. G. Hamilton*)

257. LENEUX, Grant F., 'Mario und der Zauberer: The Narration of Seduction or the Seduction of Narration?' *Orbis Litterarum* 40, iv (1985) 327-47

This article is an attempt to interpret a work of the great ironist, Thomas Mann, in the light of recent concerns with alleged 'authoritarian' writing. Such critics as the late Roland Barthes and many advocates of reader theory have called to question traditionally accepted methods of literary persuasion. Such anxiety about coercive rhetoric became acute after the debacle of European fascism when a heinously effective propaganda was able to persuade entire nations to commit outrageous crimes against humanity. Peitho, the once revered Goddess of Persuasion for the Greeks, has become a wicked seductress for many contemporary language sceptics. It is within the context of such concerns with the nature of the persuasive powers of fiction that this article undertakes to analyse Mann's work on and of seduction: *Mario und der Zauberer*. My major contention is that it is not merely a literary work about fascism but, perhaps more significantly, a disclosure of the latent fascism in literature and all persuasive art. (*Author's summary reprinted by permission*)

258. LEROUX, Georges, 'Du topos au thème,' *Poétique* 64 (novembre 1985) 445-54

Les thèmes sont des concepts transmis par la tradition rhétorique qui sont très difficiles à définir. Ils empruntent beaucoup aux lieux, aux *topoi*, avec lesquels on les confond souvent. Mais les concepts abstraits qui sous-tendent un thème ne doivent pas nécessairement exister quelque part: la seule exigence est d'exister dans une langue, de sorte que le répertoire thématique excède la topique réelle. Les thèmes sont donc des entités logiques du contenu, tandis que les *topoi* sont des instantiations, tout ce qui est lié et disponible formellement. Transcendants au récit, les thèmes ne peuvent pas s'épuiser dans un système de structures ou de motifs narratifs. (*A. Chanaidy*)

259. LIMA, Luiz Costa, 'Social Representation and Mimesis,' *New Literary History* 16, iii (1985) 447-66

Lima analyses the relationship between mimesis and representation to suggest, ultimately, that mimesis functions as a 'representation of representations.' This concept encompasses the paradoxical quality of mimesis wherein representations may simultaneously facilitate identification with, and estrangement from, themselves. This separation allows for both an analytical and theoretical relationship with the world represented. (*P. Morris*)

260. LINKE, Hansjürgen, 'Drama und Theater des Mittelalters als Feld interdisziplinärer Forschung,' *Euphoriion* 70, i (1985) 43-65

Of all the branches of medieval literary studies, none requires the assistance of so many other disciplines as the study of medieval drama. Textual criticism is needed to establish the correct text and to differentiate available information on various historical productions. Linguistics is necessary for localizing and dating the text, and the history of genres is also essential. Various sectors of literary history must obviously be brought into play in any interpretation. Assistance is also required from the various ancillary disciplines

of philology, including bibliography, codicology and paleography. For the study of most medieval drama, a thorough understanding of theology and church history is indispensable, and in most cases proper interpretation also depends upon a knowledge of political, economic and social history, and occasionally of legal and medical history. Music history is needed for work on the study of musical notation frequently found in medieval drama, and art history is required for proper analysis of the visual aspects of production. Because of this complexity of disciplines needed for the study of medieval drama, full scale comparison of medieval drama in different European countries remains problematic. (*R. W. Atkinson*)

261. LOHSE, Nikolaus, 'Jenseits der "Schönen Mitte": Zum Verhältnis von Poesie und Sprache in Hegels Ästhetik,' *Deutsche Vierteljahrsschrift* 59 (1985) 635-50

In his *Phänomenologie des Geistes* (*Phenomenology of the Spirit*), Hegel paved the way for a fundamental reflection on language. His *Vorlesungen über die Ästhetik* (Lectures on Aesthetics), however, in effect revokes this approach by integrating poetry into his system. The final chapter of the *Vorlesungen*, which, in accordance with the Hegelian system, places poetry on a historical plane, is yet precariously linked to the remainder of the lectures and the *Phänomenologie*. The inner logic of the *Systemphilosophie* (Philosophical System) does not, however, allow for an adequate discussion of poetic language in its complexity. (Periodical abstract adapted and expanded by A. M. Withmann)

262. MAILLOUX, Steven, 'Rhetorical Hermeneutics,' *Critical Inquiry* 11 (June 1985) 620-39

Contemporary literary criticism is searching for a general theory of interpretation, which is problematic, since theories, such as those offered by Beardsley, Fish, Culler, Knap and Michaels, cannot provide the answer to the hermeneutical problem. Rhetorical hermeneutics views interpretive strategies and theories only as historical evidence of rhetorical exchange, and description of critical ideas will indicate that formalist rhetoric is still a dominant presence in contemporary literary studies. (*G. Hoogenboom*)

263. MAIR, Christian, 'The "New Stylistics": A Success Story or the Story of Successful Self-Deception?' *Style* 19, i (Spring 1985) 117-33

The 'New Stylistics' — that is, the study of literary style in the light of contemporary linguistic science — is a field of research which has expanded considerably during the last few years. While fully acknowledging the relevance of linguistics to literary studies, this article argues that linguistic criticism as currently practiced is in need of a fundamental critique. There is an unnecessary degree of selection, especially in the stylistic analysis of longer works of prose fiction. (Drama is hardly dealt with at all.) Much effort is devoted to the sentence-level analysis of choice passages. Recent work in discourse analysis, text-linguistics, and sociolinguistics, which would allow new insights into the linguistic basis of higher levels of textual organization (such as narrative point of view), is not considered to a sufficient extent. Similarly, the historical dimension of style and the sociocultural context of literary production are frequently disregarded. (*Author's summary reprinted by permission*)

264. MCCLAREY, Kevin E., 'Summons, Protothetoric and Rhetoric,' *Neophilologus* 69, iv (October 1985) 490-500

In his presymbolic development man must have used a vocal-acoustic signal system for purposes of assembly and recruitment. The presymbolic call evolved into a symbolic summons. Protothetoric is defined as the production of symbols to exploit human feeling of community for the same purposes. As man developed, protothetoric partook of

discursive reason. Ultimately the art of rhetoric emerged from the craft of protorhetoric and created the virtual community of *Homo symbolicus*. Whereas clusters of protorhetoric form around occasions, rhetoric is a unique artistic form. (J. Brumlik)

265. MCGANN, Jerome J., 'Some Forms of Critical Discourse,' *Critical Inquiry* 11 (March 1985) 399-417
Non-narrative critical discourse seems to have disappeared from contemporary criticism. Criticism as narrative, however, is often problematic, necessitating a return to the unfinished non-narrative structures of critical forms such as the array and dialectic. (G. Hoogenboom)

266. MCGILLIS, Roderick, ' "Secrets" and "Sequence" in Children's Stories,' *Studies in the Literary Imagination* 18, ii (Fall 1985) 35-46
Secrets in children's stories such as Burnett's *The Secret Garden* and the Grimms' Hansel and Gretel invite cognitive play by all readers and hence break narrative sequence. Readers for sequence are outsiders; readers for secrets, insiders. Neither approach should be privileged; the interpretive community ought to be open and democratic rather than closed and hierarchic. (F. Bergmann)

267. MERTIS-GLEIZE, Joëlle, 'Lectures romanesques,' *Romanisme* 47 (1985) 107-18
Dans les romans antérieurs au roman dit réaliste la lecture est rarement l'objet de l'attention précise du narrateur. L'acte de lire ne devient qu'avec Balzac une lecture critique et lettrée, comme c'est le cas dans *Graziella*. Le plus souvent la lecture dessine un manque que le roman va combler (*La Confession d'un enfant du siècle*), ou elle sert comme contre-modèle (*Illusions Perdues*). Même dans celui-ci l'image de la lecture peut constituer une autre image, celle de la lecture qui influe sur les représentations courantes et réelles. Ce qu'elle transmet n'est plus un langage, mais est devenu une impulsion. (A.M. Witmann)

268. METZDAKIS, Stamos, 'Picking Up Narrative Pieces in a Surrealist Prose Poem,' *Othis Litterarium* 40, iv (1985) 317-26
This study involves a problem of narrative discontinuity in a text from André Breton's prose poem collection, *Poison soluble*. It is an analysis of how certain textual signifiers – seen from the perspective of certain repeated formal aspects – generate a series of morphophonemic paradigms which take on a peculiar narrative quality of their own for the reader attuned to repetition. The narration in question is located above and beyond the level of 'ordinary' referentiality. Instead of meaning just what they do 'normally' on the denotative and connotative planes, these signifiers create a kind of subliminal, and supplementary, narration which justifies the otherwise seemingly gratuitous details encountered in the later part of the poem. (*Author's summary reprinted by permission*)

269. MEURGER, Michel, 'Zur Diskussion des Begriffs "modern legend" am Beispiel der "Airships" von 1896-97,' *Fabula* 26, iii/iv (1985) 254-73
The content of modern legends is both old and new; the legend lives because it has shown itself adaptable enough to give symbolic answers to current questions. Much of what, in the case of UFOs, etc., belongs to contemporary oral legend in the United States derives from a selective popularization of earlier material by the press, which modernized certain traditional themes by infusing them with utopian speculation. (F. Bergmann)

supplying any basic information. It is the primary aim of this paper to facilitate the understanding of the most recent critics by a description of the repercussions of psychoanalysis in literary criticism and to define the place of psychoanalysis within the framework of contemporary literary theories. (*Author's summary reprinted by permission*)

266. BENNETT, Gillian, 'What's "Modern"? About the Modern Legend?' *Fabula* 26, iii/iv (1985) 219-29
There is nothing modern about the content of modern urban legends; many 19th century and older analogues of presumable contemporary themes and motifs such as 'dreadful contamination' exist. What is modern is the mode of performance, since the philosophical context of modern legends – in contrast to that of traditional legends – is not fixed. Modern legends resemble tall tales and fables, and have performative similarities with personal experience stories as defined by William Labov; audience effect and patterns of authentication are prominent. (F. Bergmann)

267. BJORNSSON, Richard, 'Nationalliteratur und Nationale Identität in Afrika: Kamerun als Beispiel,' *Komparatistische Hefte* 11 (1985) 69-97
Can African literatures be considered 'national literatures'? After alluding to the factors that led to nation-building in Europe and the role played by literature in this process, the author suggests that the term 'national literature' can be useful in formulating an approach to the diversity of literary productivity on the African continent. To test this proposition, he examines the specific case of Cameroon, which already boasts an extensive corpus of literary works that are related to each other by their assimilation of common historical and cultural influences, by the institutionalization of communication networks that foster the dissemination of information about them and among their authors. In light of the fact that national identity concepts are always embedded in a broad spectrum of individual self definitions and despite differences with the European situation (the absence of a single 'national language', the persistence of pan-African solidarity and strong ethnic ties, the difficulties of book distribution, and the failure to encourage a teaching of the country's authors in the schools), he concludes that it is appropriate and instructive to speak of a nascent 'national literature' in Cameroon. (*Author's summary reprinted by permission*)

268. BOLTEN, Jürgen, 'Melancholie und Selbstbehauptung: Zur Soziogenese des Bruderzwismotivs im Sturm und Drang,' *Deutsche Vierteljahrsschrift* 59 (1985) 265-77
The fraternal strife motif, which becomes increasingly popular in German literature around 1775, has been interpreted either as a reflection of political tensions or as a socio-historical conflict marking the dissolution of a social system. The sociogenesis of this conflict may, however, be viewed in a different light, as a manifestation of individual crisis. This arises from the dichotomy between absolutist politics and bourgeois morality, from the crisis within bourgeois morality, and from the individual's awareness of the contradictions between moral ideals and social reality. An examination of the literary and historical context of the motif reveals an increasingly self-referential treatment of these contradictions until this approach is replaced by the early German Idealist concept of autonomy. (A.M. Witmann)

269. BRANTLINGER, Patrick, 'Missing Corpses: The Deconstructive Mysteries of James Purdy and Franz Kafka,' *Novel* 20, i (Fall 1986) 24-40
In James Purdy's *The Nephew*, as in Kafka's *The Trial*, the 'embedded story', or solution, refuses to surface, thus parodically deconstructing the doubling pattern of mystery stories,