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Abstract
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At the Outer Limits of Language: Mallarmé's *Un Coup de dés* and Huidobro's *Altazor*.
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*Abstract.* While it is quite possible that *Un Coup de dés* served Huidobro directly as a formal, thematic and linguistic model for *Altazor*, the essential connection between the two poems lies in a parallel effort to repeat the act of the original Creation. To this end, both rely on basic archetypal patterns, resulting in parallel thematic development. These archetypal patterns are created not only thematically, but also linguistically. The fall, destruction and resurrection of Adam and Orpheus is simultaneously the fall, destruction and resurrection of language. Huidobro has taken up the challenge of Mallarmé to spin out of nothingness the abyss, the primordial sea of potential in which all reality is dissolved, another constellation/poem, which is at once the same and unique, another configuration of the eternal Poem: a parallel Orphic explanation of the earth. Both poems push language to the outer limits in an attempt to return to the original, Edenic language—the language of Adam and of Orpheus. (NBM)

Numa and the Nature of the Fantastic in the Fiction of Juan Benet
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*Abstract.* Perhaps the most rewarding critical approach to the novels of Juan Benet is one that encompasses the irrational and seeks to reveal the mysterious—one that can be closely identified with the notion of the fantastic. The view of the fantastic developed in the present study is based on a synthetic modification of the precepts of Todorov and Rabkin, and places emphasis on the hesitation of the reader when confronted with a diametric reversal of the laws of the text. Both the literary theory and prose fiction of Benet can be closely linked to the fantastic: the former through Benet's focus on narrative uncertainty and ambiguity; the latter in a variety of important ways, but most pervasively through the character Numa.
Numa recurs throughout Benet’s fiction as an enigmatic and superhuman figure. He at once conforms to and transgresses the norms of the text, and inspires reader hesitation in the face of the marvelous. Through him Benet reifies many of his theoretical tenets, and also shapes the specific nature of his fantastic world. (DKH)

Writing as a Magician’s Game:
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Circumscription: Proust’s The Captive and the Problem of Other Minds.
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Abstract. Central to Proust’s Remembrance as a whole and to The Captive in particular is Marcel’s attempt to discover what other people think and feel. But, as reading the work in the light of modern analytic philosophy shows, his efforts are thwarted by the deceptions of others and by his own irreconcilable views. The other is radically inaccessible, yet the object of our search; the self is a stable entity, yet multiple, changing, and a fiction constituted by language; language is communication, yet the source of error. These are the problems which confront philosophy and literature when they try to come to terms with the otherness of others. (CDR)
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Abstract. Adolf Muschg, a popular writer, teacher and aesthetician, is one of the comparatively few contemporary Swiss writers who has been able to establish himself firmly in Germany. In recent years, he has begun to attract the attention of American critics and Germanists as well. In the interview, Adolf Muschg deals with a wide spectrum of issues. He identifies the authors and works that mean most to him. He traces, for instance, his changing relationship to Goethe, whom he recently rediscovered. In Goethe's works, above all in his scientific studies, Muschg finds issues that are of central importance to the survival of our planet. He detects a kinship between Goethe and the "Greens" of the seventies and looks back critically on the turbulent sixties. He provides an analysis of the current tensions between the USA and Western Europe, while confirming his keen and very personal involvement with the USA. But at the core of the interview are his extensive comments on the creative processes and the perils inherent in writing fiction. There he deals with the complex relationship between literature and therapy, the therapeutic potential of literature for the writer and the reader. By describing the novelist's difficult journey on the narrow path between self-revelation and indiscretion, he also reflects upon the related issue of literary narcissism. (JRA)

Space and Salvation in Colette's Chéri and La Fin de Chéri.
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Abstract. Colette's critics often seem to dismiss all but her autobiographical creatures as whimsical and inarticulate. Her characters are frequently less eloquent than the spaces they create and inhabit; this observation offers an approach to Chéri and La Fin de Chéri that invites us to read them as two of Colette's most ambitious and authentic works. Here are stories of compromises with the containers of one's life and identity: streets, salons, boudoirs, and, ultimately, the body. Indeed, the self and its containers function symbiotically. Chéri makes no effort to direct this relationship, and kills himself when the world finally seems inscrutable and formless; his older mistress, Léa, responds joyfully—or with melancholic respect—to the surfaces and limits of her world. We are left with a harsher insight into Colette's vision than we are accustomed to. She suggests that survival lies not in the endless definition of one's place in the world, but in its recognition and a loving, even fearing, homage. (ALP)
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Inverted Reality in Nabokov’s Look at the Harlequins!
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Abstract. Look at the Harlequins! presents itself as the autobiography of a famed Anglo-Russian writer who suffers from bouts of insanity that are connected with his feeling that he is the inferior copy of another, much better writer. The autobiography is devoted mainly to his four great loves and to his books. Close analysis suggests that the narrator’s account is false and is essentially a record of his delusional life during periods of insanity. LATH is seen as an example of those of Nabokov’s novels that have schizoid narrators, such as The Eye, Despair, and Pale Fire, and is set in opposition to another group of novels (Invitation to a Beheading, Bend Sinister, and Ada) in which the fictional worlds themselves are twinned. (DBJ)