Front matter, vol. 14, issue 2

Follow this and additional works at: https://newprairiepress.org/sttcl

This work is licensed under a Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License.

Recommended Citation
https://doi.org/10.4148/2334-4415.1249

This Introductory Material is brought to you for free and open access by New Prairie Press. It has been accepted for inclusion in Studies in 20th Century Literature by an authorized administrator of New Prairie Press. For more information, please contact cads@k-state.edu.
Front matter, vol. 14, issue 2

Abstract
Editorial board and Advisory Council, masthead, and contents
STUDIES IN TWENTIETH CENTURY LITERATURE

EDITORS
Marshall Olds
University of Nebraska-Lincoln

Michael Ossar
Kansas State University

REVIEW EDITOR
Betty R. McGraw
Kansas State University

ASSISTANT EDITOR
Ann Nash Driss
Kansas State University

EDITORIAL BOARD FROM KANSAS STATE UNIVERSITY
Loren Alexander
Douglas Benson
Heinz Bulmahn
Robert T. Corum
Claire Dehon

Lucia Garavito
Walter F. Kolososky
Betty R. McGraw
Silvia Sauter
Bradley A. Shaw

EDITORIAL BOARD FROM THE UNIVERSITY OF NEBRASKA-LINCOLN
Edmundo Bendezú
Thomas F. Broden
Bruce Erlich
Nicole Fouletier-Smith

William Gibbon
Adelaida Martinez
Catherine Ann Nickel
Robert Shirer

Tammy Cunningham—Editorial Assistant

EDITORIAL ADVISORY COUNCIL
Jaime Alazraki
Harvard University

E. J. Czerwinski
State University of New York, Stony Brook

Jean Alter
University of Pennsylvania

Ned Davison
University of Utah

Frans Amelinckx
University of Southwestern Louisiana

Andrew P. Debicki
University of Kansas

Anna Balakian
New York University

Peter G. Earle
University of Pennsylvania

Elizabeth K. Beaujour
The City University of New York

John Martin Ellis
University of California, Santa Cruz

Lloyd Bishop
Virginia Polytechnic Institute and State University

Victor Erlich
Yale University

H. L. Boudreau
University of Massachusetts

Sumner M. Greenfield
University of Massachusetts

William Bush
University of Western Ontario

Germán Gullón
University of California-Davis

Mary Ann Caws
The City University of New York

Karl S. Guthke
Harvard University

Ross Chambers
University of Michigan

Jost Hermand
The University of Wisconsin, Madison

Ronald Christ
Rutgers University

Peter U. Hohendahl
Cornell University

Verena Conley
Miami University

Tamara Holzapfel
University of New Mexico

Joseph L. Conrad
Kansas University

Michael Issacharoff
University of Western Ontario

Published by New Prairie Press
ACHUGAR, HUGO. Postmodernity and fin de siècle in 
Uruguay .................................................. 45–59
BAKER, PETER. Exile in Language ............................ 207–222
FRANCO, JEAN. Pastiche in Contemporary Latin 
American Literature ........................................ 95–107
FRIES, MARILYN SIBLEY. Text as Locus, Inscription 
as Identity: On Barbara Honigmann’s Roman von einem 
Kinde ...................................................... 175–193
KELLY, DOROTHY. Seeing Albertine Seeing: Barbey 
and Proust through Balzac ............................... 139–157
KAFALENOS, EMMA. Embodiments of Shape: Cubes 
and Lines and Slender Gilded Thongs Picasso, Duchamp 
and Robbe-Grillet ................................. 261–278
KLAHN, NORMA. From Vision to Apocalypse: The 
Poetic Subject in Recent Mexican Poetry .............. 81–93
KNAPP, BETTINA L. Peter Handke’s Kaspar: The 
Mechanics of Language—a Fractionating Schizophrenic 
Theatrical Event .................................. 241–259
MORANA, MABEL. Modernity and Marginality in 
Love in the Time of Cholera ............................. 27–43
MUDROVIC, W. MICHAEL. Ekphrasis, Intertextuality 
and the Role of the Reader in Poems by 
Francisco Brines and Claudio Rodríguez .................. 279–300
ORTEGA, JULIO. Pedro Páramo, A Metaphor for the 
End of the World ..................................... 21–26
SILK, SALLY M. Dialogism, Discursive Practice, and 
Homelessness in the Modern Travel Narrative ........ 223–240
STEELE, CYNTHIA. Patriarchy and Apocalypse in 
Cerca del fuego by José Augstin ........................ 61–80
VITI, ELIZABETH RICHARDSON. Genet’s 
Fantastic Voyage in Miracle de la Rose: All at Sea 
about Maternity .............................................. 195–205
VON BUELOW, CHRISTIANE. César Vallejo and the 
Stones of Darwinian Risk ............................... 9–19
ZIEGLER, ROBERT. The Writer’s Identity as Self-
Dismantling Text in Julien Green’s Si j’étais vous .... 159–173
Contents—Summer 1990

Seeing Albertine Seeing: Barbey and Proust Through Balzac
Dorothy Kelly .................................................. 139

Abstract. The three texts, Balzac's La Fille aux yeux d'or, Barbey d'Aurevilly's Le Rideau cramoisi, and Proust's La Prisonnière, share two structuring themes: the problematic eyes of a woman who desires, and the need to see the woman in order to learn her truth. This article first does a close reading of these themes in the texts. Second, the difference between Barbey and Proust is examined in their ultimate conclusions about the truth of woman, and Proust's text is studied in its use of the impossibility of truth as the origin of its fiction.

The Writer's Identity as Self-Dismantling Text in Julien Green's Si j'étais vous...
Robert Ziegler .................................................. 159

Abstract. Written between 1944 and 1946, Julien Green's novel Si j'étais vous... is one of the author's most fantastic and enigmatic texts, having generated interpretations ranging from the Freudian to the theological. Yet certain central features of the text have not yet been addressed and may lead to a different approach, one focusing on the problem of the writer's identity in his works. Despite the fact that his literary efforts are unsuccessful, Fabien is shown as being a writer like Green himself, but more importantly, he is a character in another writer's fiction. As metatext, Green's novel describes the conversion of an author into a succession of language objects which are similar and alien to him. In each of his different incarnations, Fabien transposes himself as text, marrying a residual consciousness of self to the desired attributes of his "host." Fabien's round-trip journey may, therefore, represent the process of turning the writer's reality into language, and the subsequent endeavor to resituate what that language had displaced.
Text as Locus, Inscription as Identity: On Barbara Honigmann’s 
Roman von einem Kinde
Marilyn Sibley Fries ................................. 175

Abstract. Barbara Honigmann’s Roman von einem Kinde (1986) constitutes the author’s attempt at narrative self-definition. In this and other regards, it is similar to Christa Wolf’s Kindheitsmuster (1976; Patterns of Childhood, 1980), with which it is briefly compared.

Honigmann’s slim collection of stories, conceived by her as “sketches for self-portraits and landscapes,” depicts the absolute isolation of the female Jewish narrator in the GDR and her search for community (Heimat) via language. Simultaneously, it records that narrator’s desire to identify “places of transition,” “boundaries at which conditions change” without fixing these in a static prison of text. The narrator-mother merges with the child born in the first story as, in the following ones, she comprehends the insignificance of her social (con)text, finally to simulate her own birth and the envied preverbal infant stage by means of self-expulsion—from the GDR via a “threefold salto mortale into the “Judaism of the Thora” in Strasbourg—into a “foreign language among foreign people.”

The narrator/author’s position at a transitional boundary, underscored by the self-portrait that adorns the book’s dust jacket, acknowledges the territory between two illegible texts and her reluctance to sacrifice “true reality” (wahre Wirklichkeit) by transforming “human being” into “text” (Mensch into Schrift)—a reluctance engendered by her meeting with Gershom Scholem in the central story of the volume.

Genet’s Fantastic Voyage in Miracle de la Rose: All at Sea about Maternity
Elizabeth Richardson Viti ............................... 195

Abstract. Together psychoanalytical and feminist criticism appear to uncover the very composition of Jean Genet’s inversion. Indeed, in this regard the Miracle de la Rose dream sequence which focuses on an extraordinary voyage through the body of Harcamone, the very imprimatur of bisexuality defined in Cixous’ Le rire de la mèduse, holds singular importance. Abandoned by his biological mother, Genet sees himself as a “produit synthétique” who has to belong to someone in order to be. Genet simply does not exist unless he can establish, not the Lacanian Name-of-the-Father, but rather the Name-of-the-Mother. The dream reveals a Freudian resolution of ambivalence when its author “kills” the Mother by
becoming her through a mediation of Subject and Other which parallels Irigaray’s interpenetration of mother and child. Mediation becomes transformation as Genet’s fantastic voyage allows him to say, “je nais.”

Exile in Language
Peter Baker .......................................................... 207

Abstract. Saint-John Perse’s poem *Exil* (1941) represents a deep meditation on the nature of “writing” as subsequent critical theory has developed that term. Though the poem seems to present a “signature” at the end, it may be that the poet through giving in to a radically different signifying practice is in some sense not the signatory of the text. The archaic setting and difficult-to-resolve cultural matrix from this perspective become means of examining the co-originary origins of thought and language. Close analysis of textual patterns reveals a composition practice based on anagrammatic patterning. This kind of questioning of language in the practice of the text drives out all other characters and even the subjectivity of the presumed speaking subject. *Exil* is thus an exile in language that causes its readers to re-examine structures of interiority and exteriority on which identity and culture are based.

The Dialogical Traveler: A Reading of Semprun’s *Le grand voyage*
Sally M. Silk ........................................................... 223

Abstract. In light of discourse theory influenced by Bakhtin’s concept of dialogism, the notion of voice has changed significantly so that we are invited to read discourse in a way that represents a departure from Bakhtin. The theories of François Flahault, Michel Pécheux, and John Frow, who inquire into the importance of conditions of production of language, are used to explore the vain search for a subject-centered voice in Jorge Semprun’s *Le Grand voyage*. The narrating subject Gérard experiences “homelessness” in discourse because he fails to find a voice of his own. His relationship to music and literature depends on an other; in invasion of self by the other occurs so that Gérard speaks only through alien voices that confront him throughout the narrative. In discourse a decentering occurs that is not present at the thematic level: the protagonist arrives at a destination, but discourse does not.
Peter Handke’s *Kaspar*: The Mechanics of Language—A Fractionating Schizophrenic Theatrical Event

Bettina L. Knapp

Abstract: Theatre, for Handke, has neither object nor subject. Concepts, values, functional systems of signification, verifiable contents are non existent in *Kaspar*. Words alone are of import; they alone create reality.

Words, therefore, and not subjective evaluations of them, are acceptable to Handke. Comparisons, associations, metaphors, or references prevent people from dealing directly with the object itself (the signified), inviting them to have recourse to a “system of differences,” to use Derrida’s expression, thus contrasting or modifying one with the other. Evaluation breeds buffers and hierarchies; it encourages people to rank or compute ideas, notions, or feelings, and therefore prolong illusionism. Reality is not approached forthrightly, but rather experienced through a system of signs—a cultural product.

This study aims at discovering Handke’s innovative and challenging ideas concerning his manner of subverting conventional systems of relationships and comparisons. Words and figures of speech, as used in *Kaspar*, are mechanical devices endowed with concretion. Hard, unyielding, feelingless, these machine-like abstractions bludgeon into submission, cutting and dismantling well-worn responses to old ways of thinking and understanding. How the dramatist accomplishes his goals is analyzed.

Embodiments of Shape: Cubes and Lines and Slender Gilded Thongs in Picasso, Duchamp and Robbe-Grillet

Emma Kafalenos

Abstract. An account, from several perspectives, of a structural type exemplified by Pablo Picasso’s *Les Demoiselles d’Avignon* (1907), generally considered the first Cubist painting; Marcel Duchamp’s *Nu descendant un escalier* (1912), and Alain Robbe-Grillet’s *La Maison de rendez-vous* (1965). To compare contemporary texts to paintings that arose in the moment immediately preceding the full achievement of the non-representational suggests that both incorporate trivial—and even popular—elements because they are so eminently cuttable. In each work, the decomposition of objects to their pieces shifts interest from paradigm to syntagm, while retaining sufficient reference to paradigm to embody syntagm, to make structure perceptible. All three are heterotopias, following Michel Foucault’s terminology, in which the many spatio-temporal perspectives each portrays are assembled in a single structure, without the hierarchy that a unified perspective or a linear chronology can impose.
Ekphrasis, Intertextuality and the Role of the Reader in Poems by Francisco Brines and Claudio Rodríguez

W. Michael Mudrovic

Abstract. Ekphrasis, the verbal representation of visual art, affords a singular perspective on a discrepancy between the general conception of intertextuality and its practical application. Francisco Brines's "Museo de la Academia" ("Museum of the Academy") and Claudio Rodriguez's "Hilando" ("Spinning") both contain the description of a painting. Each poet achieves diverse effects with a different handling of the respective paintings, yet both come to surprisingly similar conclusions with regard to the poetic act. Brines's depiction of the martyrdom of St. Sebastian supplies a limited amount of information that dovetails neatly with the use of metaphor and metonymy. Rodriguez's use of synecdoche in conjunction with the description of the dominant figure in Velázquez's The Spinners introduces an overwhelming abundance of allusions that interconnect with one another, weaving the fabric of the text while at the same time unravelling it. Whereas Brines emphatically reminds the reader of the frame separating the participant from the work of art, Rodriguez dissolves it and conflates the world of the text with that of the participant. These variant approaches to the intertextual space correspond to the concept of supplementarity and allow us to deconstruct the commonly-held contradiction between the general and practical acceptations of intertextuality. These two poems also make the metapoetic dimension of the text, the indeterminacy of language, the interrelationship between art and life, and the view of the poem as epistemological and ontological construct—important characteristics of post-Civil War Spanish poetry—stand out in sharp relief. In these poems by major figures of that era ekphrasis leads to the discovery of essential aspects of the reading process and amends our view of intertextuality.