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ARTICLES

**Gardens of Delight, or What's Cookin'? Leonora Carrington
in the Kitchen**

Sonia Assa

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Abstract. Most of the short stories written between the years 1937 and 1941 by Leonora Carrington, a Surrealist painter and story-teller, are centered around an eating scene: "une scène" and/or "cène." Few of her stories fail to include an allusion to eating, and more often to devouring, while the food in question is seldom "innocent." The experience of the body or "corps propre" as represented in her narratives, is that of a body eating/being eaten, a place of culinary alchemies which is also manipulated, or manipulates itself, in order to exercise control over the outside world. In this fictional realm dominated by magic, perversion and anarchic excess, food elaboration and food consumption are posited as the central act of the narrative.

A fascination with the abject and a willingness to provoke her readers' disgust in a language that is marked by the extreme nimbleness of phobic speech, seem to me to offer the clue to Carrington's fiction. That her "oral center," the appetite as/and voice should be the place of writing, reveals the distinctive femininity of her inspiration. For, as many historical, anthropological and psychological studies have suggested, women use appetite as a form of expression more often than men.

Rather than "dis-moi qui tu hantes," I will therefore ask "dis-moi ce que tu manges," hoping to found out "ce que tu es." (SA)

Hinduism in *Animal de fondo* by Juan Ramón Jiménez
Christine Steffen

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Abstract. *Animal de fondo* (1949), by Juan Ramón Jiménez, is an enigmatic and joyous recounting of a mystical trance which the poet experienced during a

sea voyage from New York to Buenos Aires in 1948. This essay approaches the poems from the perspective of classic Hindu religious traditions. The *conciencia* frequently used by Juan Ramón to express integration with the natural world is analogous to Brahman, the all-pervading reality which for the Vedic poets includes everything from the life of man to sticks and stones. The apparent polytheism of *Animal de fondo* echoes Vedic hymns, which deify many important social and natural elements. The Hindu concept of *dharma*, the sacred law of society regulating moral order, duties, and forms of conduct appropriate for different classes or persons, appears in poems where the poet exults in his poetizing function. Juan Ramón assimilated elements of the relativist-pluralist Hindu tradition that relegated questions of dogma to secondary importance, and, like the Vedic hymn-makers, was able to capture religious reality that was reflected in his own heart and mind and affirm it joyously. (CS)

**Christoph Hein's *Horns Ende*. Historical Revisionism:
A Process of Renewal**

Heinz Bulmahn

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Abstract. In light of recent developments, the historical record of the German Democratic Republic will be closely reexamined as the two Germanies merge into one country. Christoph Hein's novel *Horns Ende* undoubtedly will play a role in the debate about the GDR past, because it is a clear repudiation of official historical mythmaking. The novel examines in detail the political and social fiber of a small town in the GDR during the fifties. Horn returns to the town some thirty years after his death, and entices the townspeople to recount their lives during the early years of the socialist republic. These recollections initiate a dialogue between author, reader and the townspeople. The outcome of these exchanges is a skillful dissection of the effects of Stalinism on ordinary citizens, and it revises perceptions of a period in GDR history that officially had been touted as politically and socially harmonious. Hein challenges the reader to reconstruct a historical record that more closely reflects the experiences of ordinary people, and in doing so he exposes past official historical mythmaking. He is convinced that a society's survival is dependent upon the accuracy of its history; historical revision therefore must not be left to those in power. (HB)

**Translator's Forward and Commentary: "Appreciation"
by Jean Ricardou**

Michel Sirvent

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**"Appreciation" (translated by Jerry Mirskin and Michel Sirvent)
Jean Ricardou**

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Abstract. This essay explores the parallel yet opposite stances taken both personally and textually by Perse and Char with respect to drama of World War II. While Perse remained disdainfully aloof from public affairs after the defeat and proclaimed in his poetry his solidarity with all humanity, Char explicitly linked his writing to events, yet sought to create a human space removed from history's upheavals. Striving to transcend the vicissitudes of individual existence, Perse celebrates an epic vision of history that overlooks and even condones its violence. Focusing on the inconsistent, fragmentary nature of existence, Char prevents us from having any teleological delusions concerning war. (NB)

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