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CONTENTS • SPRING

- Thomas Mann's "Tobias Mindernickel" in Light of Sartre's
"Being-for-Others". BETH BJORKLUND 103

Abstract. Sartre's analysis of "Being-for-Others" in *Being and Nothingness* describes the Self-Other relationship as essentially one of conflict, with the Self attempting either to dominate or to be dominated by the Other. Subject-Object relations are a common theme also in the early works of Thomas Mann, who gives artistic expression to many of the same problems which Sartre later formalized in a philosophical theory.

The sado-masochistic character, which is portrayed in several of Thomas Mann's narratives, receives its strongest expression in the story "Tobias Mindernickel," which is here singled out for analysis. Humiliation gives rise to aggression, as the protagonist feels both an attraction and a repulsion for his surrogate lover, a dog. The interpersonal relationships revealed here serve as paradigmatic illustration of Sartre's theory of "Concrete Relations with Others." (BB)

- Race and Incest in Mann's "Blood of the Walsungs". GLORIA
CHASSON ERLICH 113

Abstract. No German or English edition of "The Blood of the Walsungs" concludes with the sentence that Mann wrote for the original version in 1905, a sentence that begins and ends with two Yiddish words that conclusively identify the Aarenhold family as Jewish. The story, suppressed until 1921, draws heavily on the family of his new wife, Katya Pringsheim, a twin of Jewish extraction. Mann juxtaposes the incest of a pair of German-Jewish twins, Siegmund and Sieglinde Aarenhold, with the myth of the Walsungs, subtly manipulating the Wagner libretto to make it express his sense of the condition of the assimilated German Jew. The incest becomes a metaphor for Jewish exclusiveness as well as a type of the great sin which in many of Mann's works is regarded as a prerequisite to creativity. Like the Joseph series, "Blood of the Walsungs" portrays the paradoxical position of the Jew as resident alien. (GCE)

- Camus' "Guest": The Inadmissible Complicity. JAMES W.
GREENLEE 127

Abstract. Early analyses of Camus' tale, "The Guest," generally reflect the political tensions that rent Algeria in the 1950's. Since these tensions have disappeared, we are able to read the tale as a personal

drama recounting the moral dilemma of its narrator-protagonist. Scrutiny of his censored account reveals his retreat from an action which would compromise his innocence. The story registers the author's awareness of the ambiguities of moral decision and testifies to the refinement of his thought since the composition of *The Plague*. (JWG)

Novel Quarters for an Odd Couple: Apollo and Dionysis in
Beckett's *Watt* and Pinget's *The Inquisitory*. ROBERT M.
HENKELS, JR. 141

Abstract. By making the act of writing itself the subject of their works, the French "New Novelists" must face the questions of the source of the creative drive and the possibility of engaging the reader directly in it. The response to these conundrums advanced through example by two of the group's outstanding figures, Samuel Beckett and Robert Pinget, gives a piquant twist to the traditional polarization of artistic impulses into the Apollonian (Reason) and the Dionysian (Unreason). In *Watt* (1953) and *The Inquisitory* (1962) writing, the act mitigating life's suffering, springs from the union of these two apparently antithetical drives with the Dionysian elements in the ascendant. Furthermore, the fusion of the seemingly opposite compulsions to know or control and to admit to chaos or let go sweeps the reader into a maelstrom through a series of linked narrative devices and obliges him to share the creative insanity characteristic of both novelists at their best.

Alluding briefly to appropriate analogues to the Apollonian/Dionysian dichotomy in Greek myth and Nietzschean aesthetics and their relevance to prose fiction, this study deals with each novel in turn. By centering on the guiding metaphor of the house, it traces the effects on narrative structure of the clash between knowledge and doubt (represented through Cartesianism and skepticism) and the consequent treatment of time, space and plot. In conclusion, an attempt is made to assess the implications for the novels and for the reader of the ascendancy of the Dionysian element. (RMH)

Cyclones and Vortices: Alejo Carpentier's *Reasons of State* as
Cartesian Discourse. JOSEPH F. O'NEILL 159

Abstract. Alejo Carpentier's *Reasons of State* is a reconstruction of Cartesian discourse that is paradoxically both fantastic and baroque in its implications. Building upon the assumption that Cartesianism is typically baroque and therefore a dynamism, rather than a dichotomy of subject and object, the novel proceeds in the form of a retrospective deathbed narrative to suggest the radically anti-Cartesian polarization of subject and object in *fin de siècle* Latin America by portraying its dictator/narrator as a man whose worldview, like his culture's, is schizophrenically divided between magical realism and positivist progressivism. This ambiguous narrative

perception is comparable to that of the literary genre known as the fantastic, whose several subjective themes are found to be operative in *Reasons of State*. Their working-out in the novel, however, is not exclusively psychological or socio-psychological. Ultimately they assume in the narrator's retrospective reflections a metaphorical character that effects a paradoxical synthesis of the prevailing opposed epistemologies: a self-aware folk consciousness that, in its dependence upon contradiction, is indisputably baroque. (JFO)

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