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Brancusi and His Poets.

Joshua S. Mostow 181

Abstract. This article examines four poems on the work of the modern sculptor Constantin Brancusi, written between 1922 and 1966 by four different poets: Carl Sandburg, Mina Loy, Jean (Hans) Arp, and Jiří Kolář. The purpose of the article is to explore how the varying poetics of these writers—the modernism of the Chicago Renaissance, Futurism, Dadaism, and Concrete poetry—influenced the poets' reception and interpretation of the sculptor and his work. This study approaches the relations between visual and verbal art through a semiotic methodology, and while the discussion of the poems takes the form of comparative literature, the main concern of the essay is a *Rezeptionsgeschichte* of Brancusi's work. This reception has had a direct influence on twentieth-century literature due to the importance of visual art theories and programs for the poetry of the time. Brancusi's work serves as a constant and as a tool with which to examine and articulate the differences between these four important literary movements. (JSM)

Recipes.

Gerald Prince 207

Abstract. After a distinction is made between avant-garde texts, post-modernist texts, and experimental texts, it is argued that the latter consist in the productions and products of recipes for textual rewritings. These rewritings must be systematic, bear on formal as opposed to contentual matters, and have as a dominant the exploration of writing rather than self or world. Furthermore, they may be more or less impersonal, explicit, massive, and new. To put it in other words, an experimental text is one that is taken to substitute the being of writing for the writing of being. (GP)

Myth and Archetype in *Recollections of Things to Come*.

Robert K. Anderson 213

Abstract. According to Elena Garro, "the great writer will be the one who presents the Mexican as a universal being." In her novel *Recollections of Things to Come* she achieves this goal primarily through an incessant infusion of mythic and archetypal motifs, elements that constitute the cornerstone of this study. (RKA)

Autobiographical Narrative and the Use of Metaphor: Rilke's Techniques in *Die Aufzeichnungen des Malte Laurids Brigge*.

Lorna Martens 229

Abstract. How can first-person narrative establish a truth claim? Autobiographical narrators have traditionally used visual metaphors in order to reinforce the authority of their discourse. But these metaphors have also been appropriated into the vocabulary of inauthenticity. The specular metaphor, the notion of the self-portrait, and the descriptive language that the self-portrait entails have been seen to introduce the presence of the other into the self-presentation and thereby to undermine the author's claim to privileged insight into himself. In *The Notebooks of Malte Laurids Brigge*, Rilke, writing in an age when an interest in psychological narration almost automatically doomed first-person narrators to unreliability, uses the mirror metaphor both as a theme and as a formal technique to persuade us of the validity of his narrator's perceptions. Rilke redefines mirroring: understood as a metaphor for artistic creation, it implies rendering visible what normally goes unperceived, while as a technique mirroring calls into play a dialectical interchange between the subject and vehicle of metaphor. In Malte's notebooks, Rilke creates a new model for autobiographical narrative, where Malte himself figures as the "absent" subject of his book or the "unnamed" subject of metaphor. Malte gains in authority as a first-person narrator by turning from self-deception to oblique self-presentation, and from referential to figurative language. (LM)

Radiguet Revisited.

Leon S. Roudiez 251

Abstract. A re-examination of Raymond Radiguet's novel, *Le Diable au corps*, from a textual point of view. Thanks to the knowledge made available by linguistic and psychoanalytic theories, we are now able to read this novel less as a study of adolescent love in its more or less universal aspects and more as the

account of the destructive behavior of a troubled, narcissistic adolescent who is basically incapable of love. History is brought in only to show that, contrary to appearances, the story is set outside of history. Narrative, word, and letter patterns, in addition to symbolism, are used to justify that interpretation. On the other hand, no attempt is made to “psychoanalyze” Radiguet himself: the text alone is allowed to reveal what the writing subject is doing—regardless of the conscious or unconscious aspect of the “author’s” personality. (LSR)

Marguerite Yourcenar and the Phallacy of Indifference.

Linda Klieger Stillman 261

Abstract. At first glance, the works of Marguerite Yourcenar seem far removed from any specifically female or feminist preoccupation and the author herself vigorously affirms the universality of her writing. Nevertheless, an intertextual reading of her fiction, autobiography, and interviews reveals that sexual difference is in fact an important aspect of her texts. An analysis of repetitive lexical and rhetorical patterns clearly articulates Yourcenar’s repressed feminine discourse. (LKS)

The Contribution of Women Authors to the Discovery of People of the Female Sex in German-Speaking Literature Since 1945.

Ingeborg Drewitz 279

Abstract. The paper proceeds from the assumption that women write differently from men; that, as Virginia Woolf asserted, if one were to place two texts side by side, one by a woman and one by a man, one would be able to ascertain the sex of the author. This paper attempts to shed some light on the reasons why this should be so: is it a result of innate differences in personality, or in socialization, or both? It also examines in some detail (and this is its main burden) the different subjects that women in the Federal Republic of Germany after 1945 choose to write about and the different ways in which they treat these subjects. Extensive quotations from a number of important women writers are given in order to convey a sense of the texture of this writing to an English-speaking audience. (ID)

Besmirching “Bezhin Meadow”: Ivan Bunin’s “Night Conversation.”

Thomas Gaiton Marullo 301

Abstract. Bunin’s “Night Conversation” (1912) counters two conceptions of Russian cultural life that he considered erroneous: the intelligentsia’s idealiza-

tion of the *narod* or “folk” and their reputed adherence to the realist tradition of Russian literature. Bunin does this by fashioning “Night Conversation” as a polemic with Turgenev’s “Bezhin Meadow” and by carrying his argument into three facets of his work: portrait, conversation, and setting. “Night Conversation” can thus be seen as marking a crucial transition in the portrayal of the folk in Russian literature as well as in Bunin’s own evolution as a writer. It signals a revamping of the peasant-hero from “realist” to “contemporary” and, what is more important, the implicit willingness of Russia’s “last *barin* in literature” to assist in the passage. (TGM)

Meaning in Structure and the Structure of Meaning in *La Modification* and *La Route des Flandres*.

Katherine Passias 323

Abstract. Stream of consciousness novels employ a variety of narrative techniques to depict the flow of consciousness. This article examines narrative structures underlying the subjective frame created by a sole character/narrator in two French New Novels, Michel Butor’s *La Modification* and Claude Simon’s *La Route des Flandres*. There is a dynamic relationship between form and content. Conventional narrative syntax in Butor’s work reflects the evaluative and associative processes of the mind attempting to resolve an emotional conflict. In Simon’s work, narrative structures mirror the complex embedding of four main fables as the narrative process attempts to depict the uncontrolled thought patterns evoked in a half-asleep state. The rational and the illusory functions of the mental process that differentiate these novels are reflected not only in the narrative structures but also in their global form, theme and conception of the role of language in a work of art. (KP)