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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 méduse*, 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 another; 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 241

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 261

Abstract. An account, from several perspectives, of a structural type exemplified by Pablo Picasso's *Les Femmes d'Alger* (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 279

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 Rodríguez'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. Rodríguez'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, Rodríguez 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.