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Articles

Intertextuality and Subversion: Poems by Ana Rossetti and Amparo Amorós

Andrew P. Debicki 173

Abstract. In the last two decades, a number of Spanish women poets have written very significant works which use intertextuality to lead their readers into new perspectives and attitudes toward literary and social conventions. By examining two texts by Rossetti and Amorós that use intertexts to undermine, respectively, traditional “carpe diem” poetry and sexually allusive verse of different kinds, the article suggests that they reflect new, post-modern literary currents. (APD)

The Dangers of Gullible Reading: Narrative as Seduction in García Márquez’s *Love in the Time of Cholera*

M. Keith Booker 181

Abstract. Gabriel García Márquez’s *Love in the Time of Cholera* has frequently been read largely as a beautiful love story involving the lifelong fascination of Florentino Ariza with Fermina Daza and the eventual consummation of that fascination. Meanwhile, the text gains much of its energy from an opposition between the poetic romanticism of Ariza and the practical (though somewhat sinister) scientific thinking of Dr. Juvenal Urbino, Fermina’s longtime husband. However, this opposition is not nearly as simple as it might appear, Ariza and Urbino being just as susceptible to the narrative of scientific progress as Ariza is to bad poetry, and Ariza being just as blind to the negative effects of his actions as is Urbino. Numerous elements of the text also militate against reading the book as a simple love story, though the text is clearly constructed to invite such readings. *Love in the Time of Cholera* invites, then undermines a number of reading strategies, thereby demonstrating the seductiveness of narrative in general and warning against gullibility in the reading of texts or of the world. (MKB)

The Oldest Trick in the Book: Borges and the "Rhetoric of Immediacy"

James Winchell

197

Abstract. In his most "philosophical" texts, Jorge Luis Borges paradoxically posits the act of reading as the scene of affectively "immediate" experience: his reader reads a reader reading (*ad infinitum*). This sort of hyper-meditated, specular imitation actually comes to mirror the substantive preoccupation of the "philosophical" text itself. Borges thereby breaks down what Theodor Adorno calls "concept fetishism" by making *mimesis* his textual *concept*. Given Italo Calvino's claim for the novelty of "The Approach to Al-Mu'tasim" in relation to modern genres, I propose a two-fold thesis: first, that this typically Borgesian narrative juxtaposes *concept* and *mimesis* (a traditional philosophical antinomy) and then subverts the difference between them as a *mediation of immediacy itself*. He creates thereby a second-level "rhetoric of immediacy." Borges thus arrives at a re-inscription of the kind of narrative technique upon which traditional texts, even texts that form a part of a sacred canon, operate. The drama and rhetoric of immediacy exploited by Borges—and what is allegory, if not a "rhetorical drama"?—far from amounting to the last innovation of modern forms, as Calvino claims, might more accurately be called the oldest trick of presence in the book of absence. (JW)

The Difficulty of Saying "I": Translation and Censorship of Christa Wolf's *Der geteilte Himmel*

Katharina von Ankum

223

Abstract. The end of the GDR in 1990 triggered a vivid literary debate in Germany which focused on the interrelationship of politics, literature, and criticism. In this context, the work of Christa Wolf was attacked as primary example of self-censorship and collaboration. In my article, I argue that Wolf became the target of literary criticism largely because of her attempt to express female subjectivity in her texts. In my contrastive analysis of *Der geteilte Himmel* (1963) and its English translation (1965), I read Wolf's text as an initial attempt at a "socialist modernism." The continued value of this and subsequent works by Wolf lies in the accuracy and complexity with which she probes human behavior under adverse historical circumstances. Even a text like *Der geteilte Himmel*, which on a surface level reads merely like a political vote for socialism in the GDR as well as the writer's support for the division of Germany, eludes the binary opposition of East/West, them/us that critics have used to categorize Wolf's work. The hybrid nature of the text serves as example of Wolf's sincerity as a writer, evidence of her personal integrity, as well as her relentless commitment to a social alternative. (KvA)

Abstract. The relationship between memory, writing, and the question of how we define ourselves as gendered subjects is at the center of Christa Wolf's work. Her literary production, starting in the late fifties with a rather naive and un-selfconscious love story, has undergone a dramatic shift. In her more recent texts, Wolf sets out to rewrite classical mythology to make us aware of those intersections in the history of Western civilization at which women were made economically and psychologically into objects. The present essay seeks to locate Christa Wolf's evolving conception of gender and warfare within the contemporary theoretical discussion on identity and the subject sketched briefly above. While of late there has been a wealth of studies into the construction of gender in particular works by Wolf, no scholarly contribution has yet addressed the range of answers regarding those questions in her overall oeuvre. I will argue that whereas Wolf's earlier works present a dialogic conception of gender, her later narratives more and more expound a notion of the essentially more peaceful female subject that is counterposed to the essentially warloving male. In these works "female subjectivity is taken to be capable of articulating itself fully in its radical otherness outside of male discourse." which seems to support ideas of an ontological essence of "woman." (SW)

Sounding out the Silence of Gregor Samsa: Kafka's Rhetoric of Dys-Communication

Abstract. Through his transformation, Gregor Samsa, rather than simply silencing himself, allows his repressed voice to be heard palimpsestically in the language of his family and the boarders. His story is one of inverted—rather than aborted—communication. An analogous inversion governs the relationship between Kafka and his father and Kafka and his interpreters. As a child, Kafka could make little sense of his father's rules and his contradictory actions; later, he reduplicates in his writings this grammar of "dys-communication." Our puzzled and often frustrated reactions to Kafka's texts can therefore be seen to mirror his equally puzzled and frustrated reactions to his father's discourse. Thus a comparison of the basic situation of communication displayed in Kafka's "Letter to his Father," "The Metamorphosis," and Kafka-scholarship discloses a symmetry of responses behind the child's perspective, the Samsas' tale, and our quest for meaning. (RW)

Rehearsals in Bas Relief: *Le Marin de Gibraltar* of Marguerite Duras
Mechthild Cranston 287

Abstract. With the publication of her first *L'Amant* in 1984, Marguerite Duras became an instant international best-seller. Seven years later, *L'Amant de la chine du Nord* received widespread media attention on both sides of the Atlantic. Yet Duras' early work remains virtually unknown to the educated reader here and abroad. Passed off in the Twayne volume on Duras as an imitation of Hemingway, *Le Marin de Gibraltar*, 1952, has never recovered from that first summary dismissal. The present essay reads *Le Marin* in light of Kristevan analysis, and attempts to show how the early novel foreshadows Duras' mature oeuvre. (MC)

Partial Interpretations and *Company*: Beckett, Foucault, et al. and the Author Question
Jim Hicks 309

Abstract. This essay examines recent debate on the status of the author in contemporary literature by means of an extended analysis of Samuel Beckett's *Company*. A number of critical responses to the Beckett text—Wayne Booth's reading in *The Rhetoric of Fiction* is taken as symptomatic—are criticized for their recuperation of the author-function in a text which moves beyond such well-worn routes of inquiry. *Company* is read as an inevitably incomplete attempt to read "anachronistically," i.e. to expand (and contract) story, discourse, and discursive positions starting from the necessary fiction of a present-tense (from, to cite Gilles Deleuze, "il y a du langage"). It is concluded that, in any case, constructions of "Beckett" by literary critics do not rid us of the implications of Beckettian discourse; instead, it is the Beckettian discourse that will rid us of "Beckett." (JH)

Desire, Duplicity and Narratology: Boris Vian's *L'Écume des jours*
Charles J. Stivale 325

Abstract. In this examination of Boris Vian's *L'Écume des jours*, I call into question the masculinist resistance to criticism of Vian and his works through a critical counter-resistance from a feminist narratological perspective. In order to examine the implications of "narrative desire" for understanding textual and sexual difference, I argue for a narratology that develops the concept of textual "seduction" as a question of narrative duplicity. I undertake this "re-reading" not merely from the perspective of an "ideological unmasking," but also to suggest the possibility of a positive hermeneutic, or more precisely, the limits of such a move given

inherent difficulties evident in Vian's text. *L'Ecume des jours* provides the ground for reflections linking narratology to critical strategies that will enable me to pursue three lines of inquiry: first, how do the diegetic episodes depicting the parallel obsessions of the chief male protagonists, Colin and Chick, mask crucial questions of sexual difference in the story? Second, to what extent do the narrator's means of engaging the reader serve to actualize or obscure questions of sexual difference and narrative duplicity? Third, how does the novel's extensive recourse to dialogue contribute both to the occultation of the narrator's role and to the apparent neutralization of sexual differentiation? (CJS)

Simulacra, Symbolic Exchange and Technology in Michel Tournier's
La Goutte d'Or

David W. Price

349

Abstract. In *La Goutte d'Or*, Michel Tournier offers a critique of Western culture by constructing a novel that reflects both Jean Baudrillard's theories of simulacra and the political economy of the sign and Martin Heidegger's meditations on technology. Tournier's novel explores the relationship between Heidegger's explanation of technology as an act of Enframing (*Ge-stell*) and Baudrillard's description of an economy based upon exchange-sign value. Thus, through *La Goutte d'Or*, Michel Tournier depicts the violent confrontation between a symbolic exchange economy based on *poietic* acts and late capitalist economies of autonomized signs. (DWP)

From Exile to Affirmation: The Poetry of Joseph Brodsky

David Patterson

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Abstract. This article examines the relation between the exile of the poet from his homeland and the "exile of the word." The notion of the exile of the word pertains to the poet's problem of re-introducing meaning to the word—an excess of meaning that conveys more than the word can normally convey—through his poetry. Showing the the poet *in* exile becomes a poet *of* exile, the article examines what poetry has to do with a larger difficulty of exile and homelessness in human life. Brodsky's poetry, the article argues, addresses this very difficulty. The article concludes that the human capacity to dwell in the world is a capacity to instill the word with meaning, and that this is one important message to come to us through the poetry of Joseph Brodsky. (DP)

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Fran Bartkowski

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