

read Barthelme's work as an allegory of theories of dialogue (Chapter One), of theories of the subject (Chapter Two), of theories of space and language (Chapter Three), of the fragment and the commodity (Chapter Four), and, finally of theories of allegory itself.

But, as Jonathan Culler argues, if the text allegorically anticipates its own interpretation, criticism, far from mastering the text, gets caught up in an ongoing tautology:

De Man's adage that literary language prefigures its own misunderstandings is in part a claim that texts demonstrate allegorically the inadequacy of possible interpretative moves - the moves that their readers will make.¹¹¹

If allegory is a supplement, as Owens has stated, it is a postscript that finds itself inscribed inside the text to which it was apparently added (A 1 69). The text exceeds its own supplement. Culler:

Any reading involves presuppositions, and the text itself ... will provide images and arguments to subvert those presuppositions. The text will carry signs of that difference from itself which makes explication interminable.¹¹²

Culler is not the only one who fears that commentary can go on forever; the same apprehension motivates Quilligan's need to keep narrative allegory and allegoresis apart. Yet no matter how long commentary goes on, it will never catch up with the text, not because the latter possesses some inexhaustible mystery, but because the text so accommodatingly enacts any comment we might make on it. Texts are double, like allegory - different from themselves, other at their core, by virtue of the interpretation inside and outside them. That is the reason why Barthelme's texts so often read as parodies of a particular critical paradigm: the

text always exceeds (outdoes) its commentary. Simply, allegory is the ruin of theory.

Walter Benjamin must be the writer who has speculated most poetically on allegory, and when he articulates a theory of allegory, it is also a meditation on ruins. The symbol, writes Benjamin, "categorically insists on the indivisible unity of form and content" (OGTD 160); while allegory, on the other hand, *fractures* such neat unity, for its signs are always arbitrary (in allegory anything "can mean absolutely anything else", OGTD 175), and fragmentary ("in the field of allegorical intuition the image is a fragment, a rune", OGTD 176). Allegorical objects are "incomplete and imperfect" (OGTD 186). Strange objects viewed with fun? *fragtrishes*? Famously, Benjamin declares: "Allegories are, in the realm of thoughts, what ruins are in the realm of things" (OGTD 172). Things and thoughts, ideologies and signs are all pulverised by allegory. Should we be surprised that Barthelme's work tends towards decomposition and verbal debris?

A résumé of what Benjamin sees as characteristically allegorical reads like a roll-call of Barthelme's concerns and techniques. (In the first part of "The Allegorical Impulse" Craig Owens reads postmodernism through Benjamin's work on allegory A 1. I am indebted to his discussion of both.) What makes the theory of allegory hold so well for the whole of Barthelme's writing, paradoxically, is that it is a theory of *fragmentation*: both "about" fragmentation and fragmented in itself. Benjamin, for example, never completed the work on Baudelaire which was to have consummated his study of allegory.¹⁴² At the end of The Origin of German Tragic Drama he wrote that the "spirit of allegory" conceives "from the outset as a ruin, a fragment" (OGTD 235).

god's brow while he slept, to remind him when he gazed in the mirror in the morning that he should be somewhere else (GP 13).

(The last obviously incorporates quite a few allegorical traits, from mock-etymology to mythological glossing.) The typographical look of a Barthele text is very often a sufficient basis for speculation about its fragmentary character: its brevity, its ellipses, its blanks, its interruptions, all immediately visible rather than just legible. Quilligan, too, claims that allegory forces its reader to look at words and letters rather than just read them (LA 67-68).

Allegory makes letters emblematic, but it also turns pictures into texts. Benjamin observes that in "[the context of allegory] ... every image is only a form of writing, ... the image is only a signature ..." (OGTD 214). Peter Scatterpetter's Manuai is interspersed with indecipherable little woodcuts that look like floridly decorated capitals but are not. The significance of their heraldic contortions has been entirely lost: they seem vaguely bawdy, but they have no real meaning. The slide from verbal to visual is concisely demonstrated by the question "Who will obtain Eugénie Grandet's hand?" (GP 21), which is followed by the words "Eugénie Grandet's hand:" and a tracing of an actual hand, reduced to fit easily on the page, an instance of visual literalness (GP 22). Allegory has a special affinity for the rebus, Benjamin notes, and he cites a useful definition of the term: "to write with concrete images (rebus) instead of letters" (OGTD 169).¹⁴

As far as writing with concrete images goes, there is the handful of picture stories: "A Nation of Wheels" (GP), "The Expedition" (GP), "Eugenie Grandet" (GP), "Brain Damage" (CL), "At the Tolstoy Museum"

(CL), "The Flight of Pigeons from the Palace" (S), as well as texts in which pictures play a part: "The Photographs" (GP) and "That Cosmopolitan Girl" (GP), or the two black box dialogues ("The Explanation" and "Kierkegaard Unfair to Schlegel", CL). Rebuses they are, certainly, but in a second- or even third-hand pictography. Barthelme's use of Victorian engravings for whimsically dresslike collages strongly recalls Max Ernst's work, Une Somme de Bonté for example,⁵⁵ but Ernst's sadistic dismemberment of similar engravings must have had a very different effect in its time, when the ideological system embodied in those images still had some sway. Ernst's scission was an aggressive act against the pictures and their values, and by pasting them together in unexpected ways, he allowed everything that had been repressed from them, in the first instance, to seep back. Barthelme, on the contrary, has inherited that particular image-repertoire from the Surrealists, and in his hands, the Victorian iconography seems merely quaint, a nostalgic pastiche of a once daring gesture.

Craig Owens states: "Allegorical imagery is appropriated imagery; the allegorist does not invent images but confiscates them" (A 169). As just one instance of the appropriating impulse in postmodernist art, one could cite the photographs of other works of art produced by Sherrie Levine, who coolly exhibits a photographic reproduction (and reduction) of one of Egon Schiele's tortured self-portraits under the title Self-Portrait After Egon Schiele.⁵⁶ Barthelme's picture texts are no different.

Such a recycling of hollow images and meaningless objects is typical of allegory. Benjamin writes of

the overbearing ostentation, with which the banal object seems to arise from the depths of allegory is soon replaced by its disconcerting everyday countenance; ... the profound fascination of the sick man [Benjamin's melancholy allegorist] for the isolated and insignificant is succeeded by [the] disappointed abandonment of the exhausted emblem ... (OGTD 185).

He adds: "But the amorphous details which can only be understood keep coming up" (OGTD 185). At the same time, allegory does not endow objects with a superabundance of meaning. Allegory actually drains things of their significance: it "betrays and devalues things"; it does "not so much ... unveil material objects as ... strip them naked" (OGTD 185). It is unnecessary to recapitulate the role of objects, fetishes, and commodities in Barthelme's writing, or in postmodernism, but there is a remarkably apt fragment from Benjamin's incomplete work on Baudelaire: "The devaluation of objects in allegory is surpassed in the world of objects by the commodity. The emblems return as commodities (my emphasis)."¹¹ And, one is tempted to add, the commodities return as emblems (Warhol).

Noiasworth, Couturier and Durand as major commentators on the work of Barthelme feel the necessity to remark on the mysteriously melancholic affect that his work so often describes or induces, an affect that cannot be explained as a result of what a particular text represents.¹² Again, Benjamin provides an answer: "... the only pleasure the melancholic permits himself, and it is a powerful one, is allegory" (OGTD 185). Not only is melancholy linked to allegory, allegory, in Barthelme's case (Sadness!), becomes a form of melancholia.

Why? Benjamin suggests that allegory is haunted by the ephemerality of things and signs, and tries to make them endure, even though this seems

impossible. "For an appreciation of the transcendence of things, and the concern to rescue them for eternity, is one of the strongest impulses of allegory" (OGTD 223). He notes "allegory established itself most permanently where transitoriness and eternity confronted each other most closely" (OGTD 224). Benjamin's language may seem unduly metaphysical ("eternity"?), for a phenomenon like postmodernism, yet postmodernism, like the allegory Benjamin describes, is caught between denying presence and confirming absence.

Recently, Jean Baudrillard has speculated on the disappearance and reappearance of art in a postmodern era: "It would be more exciting for me to find something beyond the vanishing point: a hypersimulation which would be a type of disappearance beyond disappearance.... If only art could accomplish the magic act of its own disappearance! But it continues to make believe it is disappearing when it is already gone".¹⁰⁰ Dead, but still with us, art itself should vanish, yet stubbornly remains. Or it should provide permanence, but instead it disappears. Postmodern art is like Edward Lear, in Barthelme's story "The Death of Edward Lear":

Mr. Edward LEAR
Nonsense Writer and Landscape Painter
Requests the Honour of Your Presence
On the Occasion of his DENISE.

San Remo 2.20 a.m.
The 29th of May Please reply (GD 99).

The story ends as follows:

The death of Edward Lear became so popular, as time passed, that revivals were staged in every part of the country, with considerable success. The death of Edward Lear can still be seen, in the smaller cities, in versions enriched by learned interpretation, textual emendation, and changing fashion (GD 103-104).

Yet in the midst of this continually restaged disappearance, an inexplicable presence lingers: "One modification is curious; no one knows how it came about. The supporting company plays in the traditional way, but Lear himself appears shouting, shak'ag, vibrant with rage" (OD 104).

My choice of a text dealing with death as an allegory for what one could call the "transparence" of contemporary art, touches on another aspect of allegory. Benjamin relates allegory to death: the arch-allegorical emblem is the death's head, the skull (OGTD 166). No wonder, because allegory comes into existence when aesthetic tradition is dead. (Owens claims that "allegory first emerged in response to a ... sense of estrangement from tradition ...", A 1 68.) Postmodernism has proclaimed many deaths - of the novel, of capitalism, of the subject, of art, of the father, of narrative, of meaning. Even after the "bulldozers" have been called to bury the Dead Father, postmodernism still goes on, at the end of history. Benjamin describes the allegorical view of history as "a petrified, primordial landscape" (OGTD 166); Baudrillard pictures "the aesthetics of ruins" as "a stage set in another set" and adds that the "actors have disappeared, only the backdrop and parts of the stage set remain!".¹⁷¹ Of course, that petrified landscape and those empty sets are familiar to Barthelme's readers: they are the heterotopias we have considered in Chapter Four, or the city with its "Avenue Pomard" and its "Boulevard Grist" (DF 4) where the Dead Father lies.

Benjamin even finds a link between allegory and ghosts that is most appropriate for The Dead Father, "Views of My Father Weeping" (CL), or "Cortes and Montezuma" (A), which ends with the ghosts of the two figures: "Ghosts, like the profoundly significant allegories, are manifestations

from the realm of mourning; they have an affinity for mourners, for those who ponder over signs and over the future" (OGTD 19)

But even where allegory preserves, it fragments and changes. Benjamin writes of how, once the Christian church had effectively disposed of paganism, Greek and Roman myths lingered on, preserved by allegorical commentary, a commentary which stripped those myths of whatever meanings they might initially have had (OGTD 223-226). (Benjamin uses the felicitous term "vaporisation" to describe the process of de-signification, OGTD 223.) Hence, perhaps, the simultaneous decomposition and preservation of patriarchy in a text like The Dead Father. More, allegory, at least baroque allegory, has its origins in misreading: the misunderstanding of Egyptian obelisks (OGTD 168-169). Benjamin even claims that baroque Trauerspiel was an unconscious deconstruction of classical tragedy, despite its overt project to preserve the mode. It was not only a creative misprision of the texts themselves, it was also a misreading of the critical, or literary theoretical discourse that had formalised and accompanied classical tragedy, namely Aristotle's Poetics (OGTD 188-189). Baroque tragedy, in its allegorical form, isolated the codes of classical tragedy, deprived them of meaning, and then randomly agglomerated them: "For in the theory of 'tragedy' the rules of ancient tragedy are taken separately, as lifeless components, and piled up around an allegorical figure, the tragic muse" (OGTD 188). Barthelme's texts do something similar: in "Views of My Father Weeping" all the correct Oedipal elements are there - a father who has been killed mysteriously, a process of detection to uncover the truth of the father's death, a culprit who has the same name as the self-appointed detective, who is also the son of the dead man - but these elements are altogether in the wrong order, as though they had been scrambled and randomly selected. The text

ends with "Etc." (UL 16) because still more pieces could have been erased. Equally, on a critical level, Barthelme's texts both support literary models and undermine or fragment them; recall the difficulty of describing how the code of proairesis was both working and breaking down in Barthelme's writing.

When one turns to the chief products of the postmodern allegorical impulse, one finds that most of the works described as allegorical are parasitic upon other texts they destroy. Famously, Robert Rauschenberg erases a drawing by William de Kooning: the Erased de Kooning Drawing (1953) is the paradigm of all postmodern allegories. Marcel Broodthaers produces texts which perfectly duplicate the typographical layout of Mallarmé's Un Coup de Dés, but which turn the lines of Mallarmé's verse into nothing more than geometrical lines. We have seen, at some length how Barthelme reduces or erases his predecessors and pretexts.

Because agglomeration is the favoured allegorical construction, the structure of allegory is often described as peratactic. (OGTD 176, 186; LA 1). Even when allegory uses the quest-form, as it very often does, the quest becomes a journey into "inconclusiveness" as Quilligan calls it (LA 13), because allegory can always add another episode or fragment. Quilligan, for example, shows how five of her paradigmatic allegorical texts - The Faerie Queene, The Pilgrim's Progress, Melville's The Confidence Man, and Pynchon's The Crying of Lot 49 and Gravity's Rainbow - either end "before the apocalyptic explosion of meaning", or "[fade] into bitter inconsequentiality, incomplete", or promise "something further" as The Confidence Man does (LA 220). Equally, The Dead Father ends with "bulldozers" (DF 177), an isolated word of which the rhetorical status is uncertain; is it constative, describing the arrival of the instruments

of destruction, or is it imperative, a command for the bulldozers to appear? Everything is inconclusive, just as the detached section at the opening can be either beginning or ending.

Lastly, Benjamin points out that the "esotericism" of allegory is linked to a striving for "general comprehensibility" (OCTD 172), one of the most astounding examples of allegorical double-talk. So, exactly, Barthele's work is accessible, or "readable" as opposed to "writerly" (as I argued in the previous chapter), while at the same time it is "unreadable", in de Man's term. Like all allegory, postmodernist works are at once popular and indeterminate: Warhol, Burroughs, Anderson, even the reasonably wide dissemination of poststructuralism, or the media status of Derrida. And Barthele, of course.

As a little allegory of allegory, take this passage from Barthele's "Henriette and Alexandra":

As a designer of artificial ruins, Alexandra was well-known. She designed ruins in the manners of Longley, Effner, Robert Adam and Carlo Marchionni, as well as her own manner. She was working on a ruin for a park in Tempe, Arizona, consisting of a ruined wall nicely disintegrated at the top and one end, two classical columns upright and one fallen, vines and a number of broken urns. The urns were difficult because it was necessary to produce them from intact urns and the workmen at the site were often reluctant to do violence to the urns. Sometimes she pretended to lose her temper, "Buri that bloody urn, Umberto!" (OCTDHC 84).

That is a perfect summary of allegory both in Barthele's work and in postmodernism. First, there is the estrangement from tradition that leads to the production of artificial ruins (in Tempe, Arizona, of all places). Time no longer has meaning: it is frozen, it cannot produce ruins any more; it needs to be supplemented by the simulacrum. What better simu-

lation than a brand-new ruin? There is the omnipresence of pastiche - all postmodern writing, art or ruination, like Alexandra's effort, is, to some degree "in the manners of". Then, we have the ubiquity of fragmentation: "nicely disintegrated" can stand as a motto for the whole of Barthelme's work. (An artificial ruin, of course, has never been whole; it has been decomposed at its origin.) Not the least fragment is this vignette itself, which bears little relation to the rest of "Henrietta and Alexandra". Finally, the broken urn is yet another commodity, which paradoxically gains value only when broken, only when made into debris. An urn is a particularly weighty emblem in Western iconography as it stands for death (the funeral urn) as well as for art (Keats's Grecian urn, with its little message on aesthetics). Allegory brings art and death, icon and disappearance together.

The well wrought urn⁷⁷ of New Criticism lies shattered, and in its fragments one reads something novel, something never far from pastiche and never entirely divorced from fashion, but something pleasurable nevertheless. As we have seen, Baudrillard says that after all the permutations and elaborations of contemporary art, its sole recourse now is to disappear. But that is easier said than done. The only thing to do in the interim, before that endlessly deferred disappearance, is to make the process as spectacular as possible: Wurl that bloody urn!

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Benjamin writes that "it is common practice [in allegory] ... to pile up fragments ceaselessly, without any strict idea of a goal ... in the unremitting expectation of a miracle ..." (OGU 178). Barthelme answers: "Strings of language extend in every direction to bind the world into a

rushing, ribald whole" (UPUA 11). To account for his strings of language, the reader has to ransack contemporary theory, but only with the theory of allegory does the reader sense the possible emergence, or better, transappearance of a "rushing, ribald whole".

By this stage, we have realised that this whole is not anything like aesthetic unity or any of the old shibboleths. Allegories make wholes that are never complete, that are "subject to the law of 'dispersal' and 'collectedness'" (OGTP 186), because they come to ether in dispersal alone. Perhaps the best model of allegory is the Wunderkammer, that marvellous and open-ended collection of unique and worthless objects.¹⁷⁸

Allegory gives a comprehensive overview only because it acknowledges that *whatever miracle lures us, it remains forever outside our grasp, a fragment, a string of language away.*

NOTES

- ¹ Emilio de Antonio and Mitch Tuchman, Painters Painting: A Candid History of the Modern Art Scene, 1940-1970 (New York: Abbeville P, 1984) 131.
- ² "Stereography" is one of Roland Barthes's words. Roland Barthes, S/Z, trans. Richard Miller (New York: Hill and Wang, 1974) 21.
- ³ Leon S. Roudiez, introduction, Desire in Language: A Semiotic Approach to Literature and Art, by Julia Kristeva, trans. Thomas Gora et al (New York: Columbia UP, 1980) 18.
- ⁴ Walter Benjamin, The Origin of German Tragic Drama, trans. John Osborne (London: NLB, 1977) 28.
- ⁵ Benjamin, German Tragic Drama 28.
- ⁶ Benjamin, German Tragic Drama 28-29.
- ⁷ Benjamin, German Tragic Drama 29.
- ⁸ Benjamin, German Tragic Drama 28.
- ⁹ Benjamin, German Tragic Drama 29.
- ¹⁰ George Steiner, introduction, German Tragic Drama 21.
- ¹¹ de Antonio and Tuchman, Painters Painting 131.

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- ¹ Emilio de Antonio and Mitch Tuchman, Painters Painting: A Candid History of the Modern Art Scene, 1940-1970 (New York: Abbeville P, 1984) 131.
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- ⁴ Walter Benjamin, The Origin of German Tragic Drama, trans. John Osborne (London: NLB, 1977) 28.
- ⁵ Benjamin, German Tragic Drama 28.
- ⁶ Benjamin, German Tragic Drama 28-29.
- ⁷ Benjamin, German Tragic Drama 29.
- ⁸ Benjamin, German Tragic Drama 28.
- ⁹ Benjamin, German Tragic Drama 29.
- ¹⁰ George Steiner, introduction, German Tragic Drama 21.
- ¹¹ de Antonio and Tuchman, Painters Painting 131.

- ¹² See, for example, Charles Molesworth, Donald Barthelme's Fiction: The Ironist Saved from Drowning, Literary Frontiers (Columbia: U of Missouri P, 1982) 25-26.
- ¹³ Jan Mukařovský, "Two Studies of Dialogue", The Word and Verbal Art, ed. and trans. John Burbank and Peter Steiner (New York: Yale UP, 1977) 87.
- ¹⁴ Christine Brooke-Rose paraphrases and summarises Roman Jakobson's argument. See Christine Brooke-Rose, A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic (Cambridge: Cambridge UP, 1981) 22. See also Roman Jakobson, "Linguistics and Poetics: Closing Statement", Style in Language, ed. Thomas Sebeok (London: John Wiley, 1960).
- ¹⁵ The Concise Oxford Dictionary, 4th ed. 1951
- ¹⁶ Keir Elam, The Semiotics of Theatre and Drama (London: Methuen, 1980) 104-105.
- ¹⁷ For a definition of "isotopy", see Elam, Semiotics 184, and Umberto Eco, A Theory of Semiotics (Bloomington: Indiana UP, 1976) 142.
- ¹⁸ Roland Barthes, Roland Barthes, trans. Richard Howard (New York: Hill and Wang, 1977) 166.
- ¹⁹ Régis Durand, "On Conversing: In/On Writing", Sub-Stance 27 (1980): 47.
- ²⁰ See Jean Baudrillard, "The Ecstasy of Communication", trans. John Johnston, Postmodern Culture, ed. Hal Foster (1983; London: Pluto Press, 1985) 126.
- ²¹ H.P. Grice, "Logic and Conversation", Speech Acts, Syntax and Semantics, 3 vols., ed. Peter Cole and Jerry L. Morgan (New York: Academic Press, 1975) 3:45 qtd in Shoshana Felman, The Literary Speech Act: Don Juan with J. L. Austin, or Seduction in Two Languages, trans. Catherine Porter (Ithaca: Cornell UP, 1983) 132.

- ²² Grice, "Logic and Conversation" 45, qtd. in Elam, Semiotics 171. The text itself was unavailable, and Elam and Felman respectively quote different sections from the same page of "Logic and Conversation".
- ²³ Grice, "Logic and Conversation" 45-46, paraphrased in Elam, Semiotics 171-172.
- ²⁴ Nukařovský, "Dialogue" 87.
- ²⁵ Nukařovský, "Dialogue" 87.
- ²⁶ Barthes, Barthes 87.
- ²⁷ Jerome Klinkowitz, Literary Disruptions: The Making of a Post-Contemporary American Fiction 2nd ed. (1975; Urbana: Illinois UP, 1980) 207.
- ²⁸ Klinkowitz, Disruptions 209-210.
- ²⁹ Frederic Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism", New Left Review 146 (1984): 58.
- ³⁰ Frederick R. Karl, American Fictions 1940-1980: A Comprehensive History and Critical Evaluation (New York: Harper and Row, 1983) 396.
- ³¹ Walter Peter, "The School of Giorgione", The Renaissance (London: Macmillan, 1924) 140.
- ³² Daniel Leuwers, notes, Poésies by Stéphane Mallarmé (Paris: Le Livre de Poche, 1977) 335.
- ³³ Mallarmé, Poésies 76.

- ²⁰ Jacques Derrida, "Limited Inc abc ...", trans. Samuel Weber, Glyph 11 (1977): 164.
- ²¹ Derrida, "Limited" 164.
- ²² "The supplement is that which both signifies the lack of a 'presence', or state of plenitude for ever beyond recall, and compensates for that lack by setting in motion its own economy of difference", writes Christopher Norris. Christopher Norris, Deconstruction: Theory and Practice (London: Methuen, 1982) 37.
- ²³ Roland Barthes, The Pleasure of the Text, trans. Richard Miller (New York: Hill and Wang, 1975) 9.
- ²⁴ Jacques Derrida, Dissemination trans. Barbara Johnson (Chicago: U of Chicago P, 1981) 206.
- ²⁵ Samuel Beckett, The Unnameable. The Beckett Trilogy (London: Picador, 1980) 382.
- ²⁶ For a discussion of anaphora in Barthelme's writing, see Sally Allen McNeil, "'But Why Am I Troubling Myself About Cans?': Style, Reaction and Lack of Reaction in Barthelme's Snow White", Language and Style 8 (1974) : 81-94.
- ²⁷ Barthes, Pleasure 41.
- ²⁸ Durand, "Conversing" 41.
- ²⁹ Roselind Coward and John Ellis, Language and Materialism: Developments in Semiology and the Theory of the Subject (London: Routledge and Kegan Paul, 1977) 58-60.
- ³⁰ Karl Marx, Capital, 3 vols. (London: Lawrence and Wishart, 1974) 1:88, qtd. in Coward and Ellis, Language and Materialism 58.

- ¹⁶ See, for example, Julia Kristeva, La Révolution du Langage Poétique (Paris: Éditions du Seuil, 1974).
- ¹⁷ Baudrillard, "Ecstasy" 131.
- ¹⁸ See Jürgen Habermas, "Modernity - An Incomplete Project", trans. Seyla Ben-Habib, Postmodern Culture. See also Andreas Huyssen, "Mapping the Postmodern", New German Critique 33 (1984) and Fredric Jameson, "The Politics of Theory: Ideological Positions in the Postmodernism Debate", New German Critique 33 (1984).
- ¹⁹ Grice, "Logic and Conversation", Elam, Semiotics 172-176. See also Felman, Literary Speech Act 133.
- ²⁰ Jacques Derrida, "Signature Event Context", trans. Jeffrey Mohlman and Samuel Weber, Glyph I (1977) 185-186.
- ²¹ Derrida, "SEG" 180.
- ²² Elam, Semiotics 139.
- ²³ Barthes, Barthes 166.
- ²⁴ John R. Searle, "Reiterating the Differences: A Reply to Derrida", Glyph I (1977): 201.
- ²⁵ Norris, Deconstruction 112.
- ²⁶ Barthes, Barthes 166.
- ²⁷ Barthes, Barthes 166.
- ²⁸ Derrida, "Limited" 1.

- 58 Discussed in Brooke-Rose, Rhetoric 22-23.
- 59 Elam, Semiotics 139.
- 60 Maurice Couturier and Régis Durand, Donald Barthelme, Contemporary Writers. (London: Methuen, 1982) 64.
- 61 Couturier and Durand, Barthelme 64.
- 62 David Porush, The Soft Machine: Cybernetic Fiction (New York: Methuen, 1983) 201.
- 63 Porush, Soft Machine 200-201.
- 64 Porush, Soft Machine 201.
- 65 Porush, Soft Machine 201.
- 66 Elam, Semiotics 73.
- 67 Elam, Semiotics 142.
- 68 Elam, Semiotics 142.
- 69 Karl, American Fictions 396.
- 70 Karl, American Fictions 396.
- 71 Betty Flowers, "Barthelme's Snow White: The Reader-Patient Relationship", Critique 16.3 (1975): 37.

⁷² Barthes, Barthes 166.

⁷³ Barthes, Barthes 166.

⁷⁴ Couturier and Durand, Bartheleme 77.

⁷⁵ Both citations from Émile Benveniste, Problems in General Linguistics, trans. H.E. Mack (Coral Gables, Florida, U of Miami P, 1971) 236, qtd. in Felman, Literary Speech Act 20.

⁷⁶ Austin, John L. How to Do Things with Words (London: Oxford U P, 1962).

⁷⁷ Couturier and Durand, Bartheleme 64.

⁷⁸ Austin, Words, 136.

⁷⁹ Carl Malmgren, "Barthes's S/Z and Bartheleme's 'The Zombies': A Cacographic Interruption of a Text", PTL: A Journal of Descriptive Poetics and Theory of Literature 3 (1978): 212.

⁸⁰ Derrida, "SEC" and "Limited" 172-197 and 162-254.

⁸¹ Derrida, "Limited" 236.

⁸² Derrida, "Limited" 236.

⁸³ Derrida, "Limited" 200.

⁸⁴ "... I decide here and from this moment on to give the presumed and collective author of the Reply the French name 'Société à responsabilité limitée' - which is normally abbreviated to Sari" (My

ellipsis, Derrida's emphasis), Derrida, "Limited" 170.

- ¹⁵ The delusion that all quotations can be traced to an origin is perpetuated in the present instance. This note at last, is an infelicitous performative. "In flagrant violation of the Copyright Act".
- ¹⁶ Couturier and Durand, Barthes 49.
- ¹⁷ Roland Barthes, A Lover's Discourse: Fragments, trans. Richard Howard (London: Jonathan Cape, 1979) 149.
- ¹⁸ Jean Baudrillard, Simulacra et Simulation (Paris: Edition Gallilée, 1981) 52, qtd. and trans. in Hal Foster, "Subversive Signs", Art in America 70.18 (1982): 92.
- ¹⁹ Huyssen, "Mapping the Postmodern" 37-38.
- ²⁰ Klinkowitz, Disruptions 207. His use of the verb "to deconstruct" strikes one as glib, given his proclivity for the meaningful voice: writing of "The Zombies" he claims that "language deconstructs into simple rhythm", Klinkowitz, Disruptions 210.
- ²¹ Molesworth, Barthes 36.
- ²² Jan Nukeřovský, "Two Studies of Dialogue," The Word and Verbal Art, ed. and trans. John Burbank and Peter Steiner (New Haven: Yale UP, 1977) 87.
- ²³ Roland Barthes, S/Z, trans. Richard Miller (New York: Hill and Wang, 1974) 178-179.
- ²⁴ Frederic Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism," New Left Review 146 (1984): 63-64.
- ²⁵ R. E. Johnson Jr., "'Bees Barking in the Night': The End and Beginning of Donald Barthes's Narrative", Boundary 2 5 (1976): 80.

¹⁸ Larry McCaffery, "Donald Barthelme and the Metafictional Muse," Sub-
Stance 27 (1980): 78.

¹⁹ McCaffery, "Metafictional Muse" 79.

²⁰ McCaffery, "Metafictional Muse" 81.

²¹ Charles Molesworth, Donald Barthelme's Fiction: The Ironist Saved
from Drowning, Literary Frontiers. (Columbia: U of Missouri, P, 1982)
24.

²² Molesworth, Barthelme 35.

²³ See, for example, Molesworth, Barthelme 34, 35 and 64.

²⁴ See Molesworth, Barthelme 64.

²⁵ Molesworth, Barthelme 54.

²⁶ Mikhail Bakhtin, Problems of Dostoevsky's Poetics, trans. R. W.
Rotsel (Ohio: Ardis, 1973) 163.

²⁷ Bakhtin, Dostoevsky 164.

²⁸ Bakhtin, Dostoevsky 164.

²⁹ Bakhtin, Dostoevsky 139.

³⁰ Bakhtin, Dostoevsky 164.

¹⁰⁹ Bakhtin, Dostoevsky 167.

¹¹⁰ Bakhtin, Dostoevsky 169.

¹¹¹ Roland Barthes, The Pleasure of the Text, trans. Richard Miller (New York: Hill and Wang, 1975) 3.

¹¹² Bakhtin, Dostoevsky 185.

¹¹³ Bakhtin, Dostoevsky 155.

¹¹⁴ Bakhtin, Dostoevsky 161.

¹¹⁵ Bakhtin, Dostoevsky 164.

¹¹⁶ Bakhtin, Dostoevsky 199.

¹¹⁷ Bakhtin, Dostoevsky 167.

¹¹⁸ Bakhtin, Dostoevsky 165-167. For a discussion of the short story itself as a palimpsest of genres, see Molesworth, Barthelme 10-42.

¹¹⁹ For a definition of "intertextuality", see Leon S. Roudiez, introduction, Desire in Language: A Semiotic Approach to Literature and Art, by Julia Kristeva, trans. Thomas Gora et al. (New York: Columbia UP, 1980) 15.

¹²⁰ Rosalind Coward and John Ellis, Language and Materialism: Developments in Semiology and the Theory of the Subject (London: Routledge and Kegan Paul, 1977) 111.

¹²¹ Jacques Lacan, Les Quatre Concepts fondamentaux de la psychanalyse,

vol. 9 of Le Séminaire (Paris: Éditions du Seuil, 1973) 185, trans. and qtd. in Coward and Ellis, Language and Materialism 112.

¹²² Coward and Ellis, Language and Materialism 117.

¹²³ Jacques Lacan, "Le Séminaire sur 'La Lettre Volée'", Écrits, 2 vols. (Paris: Éditions du Seuil, 1966) I: 24.

¹²⁴ Bakhtin, Dostoevsky 176.

¹²⁵ Bakhtin, Dostoevsky 178.

¹²⁶ For more detailed expositions of méconnaissance, see Coward and Ellis, Language and Materialism 110, Antony Easthope, "Discourse as Subjectivity", Poetry As Discourse (London: Methuen, 1983), and Elizabeth Wright, Psychoanalytic Criticism: Theory in Practice (London: Methuen, 1984) 116-117.

¹²⁷ See, for example, Jacques Lacan, "Le Séminaire sur 'La Lettre volée'", Écrits I: 19-75.

¹²⁸ "There is nothing outside of the text [there is no outside-text; il n'y a pas de hors-texte]" (translator's brackets). Jacques Derrida, Of Grammatology, trans. Gayatri Chakravorty Spivak (Baltimore: Johns Hopkins UP, 1974) 158.

¹²⁹ Bakhtin, Dostoevsky 178.

¹³⁰ Bakhtin, Dostoevsky 172.

¹³¹ Bakhtin, Dostoevsky 185-186.

¹³² Carl Malmgren, Fictional Space in the Modernist and Postmodernist American Novel (Lewisburg: Bucknell UP, 1985) 168.

¹²³ Malmgren, Space 167.

¹²⁴ Nilesworth, Barthelme 34.

¹²⁵ Maurice Couturier and Régis Durend, Donald Barthelme, Contemporary Writers (London: Methuen, 1982) 33.

¹²⁶ Couturier and Durend, Barthelme 34.

¹²⁷ Bakhtin, Dostoevsky 176.

¹²⁸ Jacques Lacan, Ecrits 1:260.

¹²⁹ Coward and Ellis, Language and Materialism 97.

¹³⁰ Lacan, Ecrits 260.

¹³¹ Jacques Lacan, unpublished seminar, qtd. in Coward and Ellis, Language and Materialism 106.

¹³² Coward and Ellis, Language and Materialism 97.

¹³³ Coward and Ellis, Language and Materialism 98.

¹³⁴ Jacques Lacan, "Of Structure as an Inwinking of an Otherness Prerequisite to Any Subject Whatever", The Structuralist Controversy: The Languages of Criticism and the Sciences of Man, ed. Richard Macksey and Eugenio Donato (Baltimore: Johns Hopkins UP, 1972).

¹³⁵ For an elucidation of the cut-up, see "The Cut-Up Method of Brion Gysin", A William Burroughs Reader, ed. John Calder (London: Picador, 1982).

¹⁴⁸ The interrelationship of subjectivity and meaning is extensively discussed in Catherine Belsey, Critical Practice (London: Methuen, 1980). The source of the quotation is Belsey, Critical Practice 78.

¹⁴⁹ For a particularly useful discussion of both "Engineer-Private Paul Klee Misplaces an Aircraft between Hilbertshofen and Cambrai, March 1916" and "Robert Kennedy Saved from Drowning", see Molesworth, Barthelme 18 and 65-70.

¹⁵⁰ See, for example, Jameson, "Postmodernism" 71-75, Steven Henry Medoff, "What is Postmodern About Painting: The Scandinavia Lectures II", Arts Magazine 60.2 (1985): 62-63, and Gilles Deleuze and Félix Guattari, Anti-Edipus: Capitalism and Schizophrenia, trans. Robert Hurley et al. (London: The Athlone P, 1984).

¹⁵¹ Jameson, "Postmodernism" 71-73. Jameson gives no source for Lacan's discussion of schizophrenia.

¹⁵² See Jean Baudrillard, "The Ecstasy of Communication", trans. John Johnston, Postmodern Culture, ed. Hal Foster (1983; London: Pluto Press, 1985) 126.

¹⁵³ Deleuze and Guattari, Anti-Edipus 5.

¹⁵⁴ See McCaffery, "Metafictional Muse" 81.

¹⁵⁵ Jacques Lacan, no reference provided, qtd. in Shoshana Felman, "Turning the Screw of Interpretation", Literature and Psychoanalysis: the Question of Reading: Otherwise, ed. Shoshana Felman (Baltimore: Johns Hopkins UP, 1982) 134.

¹⁵⁶ Jacques Lacan, "Intervention on Transference", trans. Jacqueline Rose, Feminine Sexuality: Jacques Lacan and the Ecole freudienne, ed. Juliet Mitchell and Jacqueline Rose (London: Macmillan P, 1982) 62.

¹⁸⁸ Lacan, "Transference" 71.

¹⁸⁹ Jacques Lacan, talk, trans. Barbara Johnson, Kanwar Seminar, Yale University, 24 Nov. 1975, qtd. in Falman, "Turning the Screw" 118.

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Jean Baudrillard writes:

Dans l'interprétation psychanalytique elle-même, le "pouvoir" de l'interprétant ne lui vient d'aucune instance externe, mais de l'interprété lui-même. Ceci change tout, car aux tenants traditionnels du pouvoir, on peut toujours demander d'où ils le tiennent. Qui t'a fait duc? Le roi. Qui t'a fait roi? Dieu. Seul Dieu ne répond plus. Mais à la question: qui t'a fait psychanalyste? l'analyste a beau jeu de répondre. Toi. Ainsi s'exprime, par une simulation inverse, le passage de l'"analyse" à l'"analysant", du passif à l'actif, qui ne fait que décrire l'effet de tournoiement de mouvance des pôles, de circularité ou le pouvoir se perd, se dissout, se résout en manipulation parfaite (In psychoanalytic interpretation itself, the "power" of the interpreter does not derive from any external instance, but from the one who is being interpreted himself. This changes everything, for one can always ask traditional holders of power the origins of their power. Who made you duke? The king. Who made you king? God. Only God does not answer. But to the question: who made you a psychoanalyst? the analyst can easily respond: You. Thus, by means of an inverse simulation, the passage from "analysand" to "analyst", from passive to active, expresses itself. It does nothing except describe the dizzying effect of the shifting of poles, the circularity in which power loses itself, dissolves itself, resolves itself in perfect manipulation My translation.) Baudrillard, Simulacres at Simulation (Paris: Editions Galilée, 1981) 52.

¹⁹⁰ Wright, Psychoanalytic Criticism 131.

¹⁹¹ Johnson, "Beas" 84.

¹⁹² Patricia Waugh, Metafiction: The Theory and Practice of Self-Conscious Fiction (London: Methuen, 1984) 29.

¹⁹³ David Porush, The Soft Machine: Cybernetic Fiction (New York: Methuen, 1985) 204.

¹⁶² Belsey, Critical Practice 79.

¹⁶³ Molesworth, Barthelme 44.

¹⁶⁴ The rest of Molesworth's argument is worth quoting:

[Barthelme] is saved from drowning in his own irony by a commitment to those fragments as the saving reality. He does this by sacrificing any consistently inward feeling of a final truth. But he never lets us forget how the absence of such a truth feels. And from that, we can almost see the truth for ourselves.

Molesworth, Barthelme 89.

¹⁶⁵ Johnson, "Bees" 84-85.

¹⁶⁶ Madoff, "Postmodern Painting II" 64.

¹⁶⁷ Porush, Soft Machine 204.

¹⁶⁸ Madoff, "Postmodern Painting II" 64.

¹⁶⁹ Barthes, S/Z 140.

¹⁷⁰ Neil Hertz, "Freud and the Sandman", Textual Strategies: Perspectives in Post-Structuralist Criticism, ed. Josue V. Harari (London: Methuen, 1980) 297-299.

¹⁷¹ Sigmund Freud to Helene Deutsch, qtd. in Paul Roszen Brother Animal: The Story of Freud and Yausk (New York: Knopf, 1969) 92, qtd. in Hertz, "Sandman" 296.

¹⁷² Felman, "Turning the Screw" 128.

¹⁷² Jacques Lacan, Écrits (Paris: Éditions du Seuil, 1966) 813, qtd. and trans. in Felman, "Turning the Screw" 128.

¹⁷⁴ E.T.A. Hoffmann, "The Sandman", trans. Leonard J. Kent and Elizabeth C. Knight, Fantastic Worlds: Myths, Tales and Stories, ed. Eric S. Rabkin (Oxford: Oxford UP, 1979).

¹⁷⁵ See Sigmund Freud, "The Uncanny", The Standard Edition of the Complete Psychological Works, 24 vols., trans. James Strachey (London: The Hogarth P., 1953) 17: 141-153.

¹⁷⁶ Wright, Psychoanalytic Criticism 143.

¹⁷⁷ Wright, Psychoanalytic Criticism 143.

¹⁷⁸ For clarification, see Hertz, "Sandman" 297-302, and Wright, Psychoanalytic Criticism 143-150.

¹⁷⁹ Wright, Psychoanalytic Criticism 143.

¹⁸⁰ Hertz, "Sandman" 303.

¹⁸¹ Hertz, "Sandman" 314-315.

¹⁸² Hertz, "Sandman" 297.

¹⁸³ Jonathan Culler, On Deconstruction: Theory and Criticism after Structuralism (London: Routledge and Kegan Paul, 1983) 264.

¹⁸⁴ Hertz, "Sandman" 301.

¹⁸⁵ I am indebted to Gregory L. Ulmer for this pun, which Ulmer makes in the course of a discussion of Derrida. See Gregory L. Ulmer, "The Object of Post-Criticism", Postmodern Culture 95.

¹⁸⁶ Culler, Deconstruction 264.

¹⁸⁷ Terry Eagleton, "Capitalism, Modernism and Postmodernism", New Left Review 152 (1985): 61.

¹⁸⁸ Hertz, "Sandman" 317.

¹⁸⁹ Hoffmann, "Sandman" 227.

¹⁹⁰ Gore Vidal, "American Plastic: The Matter of Fiction", Matters of Fact and of Fiction (Essays 1973-1976) (New York: Random House, 1977) 106-107.

¹⁹¹ Molesworth, Barthelme 37.

¹⁹² Molesworth, Barthelme 83.

¹⁹³ Molesworth, Barthelme 83.

¹⁹⁴ Jameson, "Postmodernism" 64.

¹⁹⁵ Hal Foster, "(Post)Modern Polemics", New German Critique 33 (1984): 77.

¹⁹⁶ Louis Althusser, "Ideology and Ideological State Apparatuses (Notes towards an investigation)", no translator acknowledged, Essays on Ideology (London: Verso, 1984).

¹⁹⁷ Jean-François Lyotard, "Answering the Question: What Is Postmodernism?", trans. Régis Durand, The Postmodern Condition, by Lyotard, trans. Geoff Bennington and Brian Massumi (Manchester: Manchester UP, 1984).

¹⁸⁸ Eagleton, "Capitalism and Post-Modernism" 72.

¹⁸⁹ Eagleton, "Capitalism and Post-Modernism" 71.

¹⁹⁰ Foster, "(Post)Modern Polemics" 78.

¹⁹¹ See Craig Owens, "The Discourse of Others: Feminists and Postmodernism", Postmodern Culture 93-110.

¹⁹² Deleuze and Guattari, Anti-Oedipus 245.

¹⁹³ Deleuze and Guattari, Anti-Oedipus 245.

¹⁹⁴ Deleuze and Guattari, Anti-Oedipus 246.

¹⁹⁵ Michel Foucault, The Order of Things: An Archaeology of the Human Sciences, trans. Alan Sheridan (1966; London: Tavistock, 1970) xvi-xvii.

¹⁹⁶ Eric Rabkin has this to say about coordination and juxtaposition: *Hypotaxis is the rhetorical tactic of drawing connections between concepts.... Parataxis is the rhetorical tactic of juxtaposition.... I would like to suggest that a hypotactic plot is one in which all the central relations are made clear.... But we can easily imagine a paratactic plot in which one event is juxtaposed to another without connections being drawn.*

Eric S. Rabkin, "Spatial Form and Plot", Spatial Form in Narrative, eds. Jeffrey R. Smitten and Ann Daghistany (*Ithaca: Cornell UP*, 1981) 96-97.

¹⁹⁷ Foucault, Order XV.

¹⁹⁸ Steven Unger, Roland Barthes: The Professor of Desire (Lincoln: U

of Nebraska F, 1982) 93.

- *** See Hal Foster for a discussion of Holzer's work: "Listed alphabetically, [the 'Truisms'] have no discursive order (indeed, they suggest how the arbitrary lurks beneath the conventional)". Hal Foster. "Subversive Signs", Art in America 70.18 (1982): 90.

- *** Walter Abish, "Ardor/Awe/Atrocity" and "In So Many Words", in the Future Perfect (1975; London: Faber, 1984). Alphabetical Africa is discussed by Malcolm Bradbury in his introduction to In the Future Perfect xi.

- *** Foucault, Order xvi.

- *** Carl Darryl Malmgren, Fictional Space in the Modernist and Postmodernist American Novel (Lewisburg: Bucknell UP, 1985) 46 and 173-176. Unfortunately, Fictional Space came to my attention too late to be productively incorporated into the analysis of space I offer in this chapter. A lengthy footnote seems the simplest way of dealing with Malmgren's text, which maps a terrain similar to my argument, but does so from a slightly different angle. For Malmgren "fictional space" is a convenient heuristic metaphor to cover all areas of fictional discourse, including author, text and reader, Fictional Space 23-30. The first area he identifies is the locality of both tale and teller, which he designates as text space. Text space can further be divided into narrative space, which comprises the world signified by text, and which is made up of actants (character functions) and topoi (settings, milieux). Narrative space includes the story or "concentration of events and actions that take place within the space of the WORLD ...", Fictional Space 33. Narrative space is imaginatively actualized by a reader in the course of a reading; it corresponds broadly to what I call represented space, for example, Barthelme's Paraguay or EASTRIGUN. Another domain of text space is what Malmgren terms narrational space, or "the space of the speaker...generated by the fact of narration", Fictional Space 39. Properly speaking, however, the speaker only occupies one subspace of narrational space, namely discursive space, which in its turn can be broken down into a syntagmatic level of "metalingual", "ideological" and "perceptual" utterances, Fictional Space, 41, and a lexemic level of deictics, dictional patterns and modalizations, Fictional Space 40-41.

Malmgren pays due attention to the materiality of the text, or the actual space its inscription takes up. This he calls iconic space. Its function is to "draw the reader's attention to the materiality of the fictional discourse", Fictional Space 42-43, and there are four levels of iconic space: alphabetic, lexical, syntagmatic, and compositional. Obviously, iconic space is played on and played up quite extensively in postmodernist fiction. One more area remains:

Paraspace, or the virtual space of the encoded reader, which, with text space, makes up the totality of fictional space. In paraspace, the reader performs what the text expects of her or him: the lacunae of the text are filled, its disjunctions are normalised. Malmgren associates the utilisation of paraspace with the kind of text that seems fragmented, but makes its reader locate unity and meaning, for example Anaïs Nin's Collages and William Gaddis's JR. (See Fictional Space: 52-54, and Chapter 3: "Making Room for the Reader: Paraspace with Paraspace" 109-155.)

Malmgren concludes that the distinction between different levels of fictional space may well reify what is "a dynamic process" (Fictional Space 58). The separation of narrative space from narrational seems difficult to justify, particularly with reference to postmodern fiction. Barthelme's represented spaces are indistinguishable from the space of the text that represents them: Paraguay is simultaneously a place and the words that construct that place. In Barthelme's heterotopias, narrational collapses onto narrational; there is a concomitant disturbance of the reader's paraspace. The topos, in Malmgren's term belongs to the level of narrative, but in Barthelme's writing the topos is also an emblem of the type of narration: here one could cite the "strange object covered with fur" (CBDC 14) which is both represented artefact and emblem of representation. Later, we shall see that Michel Serres claims an absolute homology between *discontinuity* and *space* in any text.

The differences between modernist and postmodernist fiction and Barthelme's writing can be diagrammed as follows:

Figure 1

Modernist and postmodernist fiction

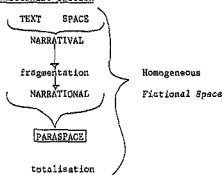
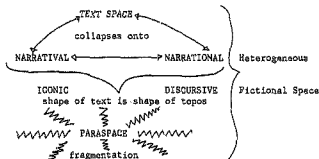


Figure 2

Postmodernist fiction/Barthelme's writing



In Figure 1, narrational space is fractured by its representation on a narrational level, but these fractures are reconstructed in the paraspaces of the reader, where a homogeneous reading is produced. The activity of making sense enjoys priority.

In Figure 2, on the other hand, narrational and narrational spaces become indistinguishable; the iconic shape of the text is also its narrational space (Barthelme's ubiquitous *miss-en-abyme*, for example). Iconic, discursive and compositional spaces are foregrounded to the point of domination. The reader's paraspaces are radically disturbed: see Chapter 2 (above) for an analysis of various strategies deployed in Barthelme's writing to undermine the authority of the reader.

Finally, Helmgren does offer an examination of various postmodernist texts. (See Chapter 4: "Dis-Easy Peace: Postmodernist Reoccupation of Fictional Space", *Fictional Space* 159-195.) His reading, I think mine, focuses largely on the postmodern tendency to use any taxon by against itself. Helmgren finds in these texts either a paradoxically excessive overdetermination of traditional levels of fiction, or an ungrammatical scrambling of codes, or a concentration on aspects of discourse usually neglected (iconic space, for example). However, magisterial statements like the following seem to signal a conservative bent in Helmgren's analysis: "In most instances readers attempt to supply what the fiction has left out; they partly totalise even the most nontotalising narrative. For it is hard to live with, much less justify, a species of fiction that seems totally unconnected with the way we live now", *Fictional Space* 58.

²¹³ Foucault, *Order*, xviii-xix.

²¹⁴ Barthelme's "ephebie" and its effects on textual space differ radically from the critic Joseph Frank's conception of "spatial form". For Frank, "spatial form" exclusively designates the synchronic organisation, or "unity" of a text. See Joseph Frank, "Spatial Form: Thirty Years After", *Spatial Form in Narrative* 207.

- 215 Walter Benjamin, Charles Baudelaire: A Lyric Poet in the Era of High Capitalism, trans. Harry Zohn (London: Verso, 1976).
- 216 See Andrei Bely, Petersburg, trans. Robert A. Maguire and John E. Malestead (1916; Harmondsworth: Penguin, 1983); Alfred Doblin, Berlin Alexanderplatz, trans. Eugene Jolas (1929; Harmondsworth: Penguin, 1978), and James Joyce, Ulysses (1922; Harmondsworth: Penguin, 1972).
- 217 Roland Barthes, L'empire des signes (Geneva: Editions d'Art, Albert Skira, 1970) 43.
- 218 Barthes, L'empire 43.
- 219 Carter Ratcliff has recently suggested that Dali is the precursor of many a postmodern painter. See Carter Ratcliff, "Dali's Dreadful Relevance", Artforum xxi.2 (1982).
- 220 Ashbery himself uses the phrase "an absorbing puzzle" to describe the landscape of his text "The System". See John Ashbery, "The System", Three Poems (New York: Viking P, 1972) 90, qtd. in Marjorie Perloff, The Poetics of Indeterminacy: Rimbaud to Cage (Princeton: Princeton UP, 1981) 251.
- 221 John Ashbery, "These Lacustrine Cities", Rivers and Mountains (1966; New York: The Ecco Press, 1977) qtd. in full in Perloff, Indeterminacy 8-9.
- 222 John Ashbery, "Daffy Duck in Hollywood", Houseboat Days (1975; Harmondsworth: Penguin, 1979).
- 223 Edmund White, Forgetting Elena and Nocturnes for the King of Naples (1973 and 1978; London: Picador, 1984).
- 224 John Ashbery, cover notes, Elena and Nocturnes by White.
- 225 Perloff, Indeterminacy 10.

²²⁶ Perloff, Indeterminacy 9.

²²⁷ "But it is evidently architecture which is the privileged terrain of struggle of postmodernism". Frederic Jameson, "The Politics of Theory: Ideological Positions in the Postmodernism Debate", New German Critique 33 (1984): 54.

²²⁸ Frederic Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism", New Left Review 146 (1984): 63.

²²⁹ Jameson, "Postmodernism" 63.

²³⁰ Francis Gillen, "Donald Barthelme's City: A Guide", Twentieth Century Literature 18 (June 1972): 44.

²³¹ Gillen, "City" 37.

²³² Perloff, Indeterminacy 13.

²³³ T. S. Eliot, notes on The Waste Land, Collected Poems 1909-1962 (London: Faber, 1974).

²³⁴ Arthur Rimbaud, Les Illuminations, Complete Works, Selected Letters, trans. Wallace Fowlie, French and English texts (1966; Chicago: Chicago UP, 1975) 216.

²³⁵ Rimbaud, Illuminations 234.

²³⁶ Perloff, Indeterminacy 55-6.

²³⁷ Jean-Pierre Richard, "Rimbaud ou la poésie du devenir", Poésie et profondeur (Paris: Éditions du Seuil, 1955) 240, qtd. in Perloff, In-

determinacy 45.

²³⁸ Maurice Couturier and Régis Durand notice the "quite amazing" amount of "passive sentences" in Barthes's writing. Maurice Couturier and Régis Durand, Donald Barthes (Contemporary Writers) (London: Methuen, 1982) 19.

²³⁹ Jameson, "Postmodernism" 83.

²⁴⁰ Michel Serres, "Language and Space: From Oedipus to Zola", Hermes: Literature, Science, Philosophy, trans. Josue V. Harari and David F. Bell (Baltimore: Johns Hopkins UP, 1982) 48.

²⁴¹ Serres, "Language and Space" 48.

²⁴² Serres, "Language and Space" 50.

²⁴³ Serres, "Language and Space" 49.

²⁴⁴ Foucault, Order xviii.

²⁴⁵ This is very different from the modernist quest for an unchanging, essential structure: "By associating space with structure, Modernists could associate structure with meaning, and meaning with eternal, mythical existence . . ." James H. Curtis, "Spatial Form in Modernist Aesthetics", Spatial Form in Narrative 164.

²⁴⁶ Jurij Lotman, The Structure of the Artistic Text, trans. Gail Lenhoff and Ronald Vroon (Michigan: Michigan UP, 1977) 218.

²⁴⁷ Roland Barthes, S/Z, trans. Richard Miller (New York: Hill and Wang, 1974) 65.

²⁴⁸ Barthes, S/Z 65.

²⁴⁴ See Barthes, S/Z 106-107.

²⁴⁵ Louis Marin, "Disneyland: A Degenerate Utopia", Glyph II (1977): 54.

²⁴⁶ Marin, "Disneyland" 54-55.

²⁴⁷ Roland Barthes, Roland Barthes, trans. Richard Howard (New York: Hill and Wang, 1977) 70.

²⁴⁸ Barthes, Barthes 76.

²⁴⁹ Barthes, Barthes 49.

²⁵⁰ Gaston Bachelard, The Poetics of Space, trans. Maria Jolas (Boston: Beacon, 1969) 7.

²⁵¹ Bachelard, Space 5.

²⁵² Lotman, Structure 237.

²⁵³ Lotman, Structure 237.

²⁵⁴ Lotman, Structure 233.

²⁵⁵ Lotman, Structure 238.

²⁵⁶ Barthes, S/Z 215.

- 162 Jean Baudrillard, "The Ecstasy of Communication", trans. John Johnston, Postmodern Culture, ed. Hal Foster (1983; London: Pluto Press, 1985) 130.
- 163 For Pierre-Yves Pétillon, the conflict between the *species* of the old and new worlds is central to Barthelme's writing. See Pierre-Yves Pétillon, "Fictions d'Amérique: Donald Barthelme", Critique: Revue Générale des Publications Françaises 32 (1975): 626-642.
- 164 "Gustav Aschenbach was born at L., a country town in the province of Silesia. He was the son of an upper official in the judicature, and his forbears had all been officers, judges, departmental functionaries - men who lived their strict, decent, sparing lives in the service of king and state". Thomas Mann, "Bath in Venice, Stories and Episodes by Mann, trans. R. T. Lowe-Porter (London: J.M. Dent, 1940) 75. The discrepancy between Barthelme's spelling of "Gustave" and that of the translator may be fortuitous.
- 165 Lotman, Structure 209.
- 166 Lotman, Structure.
- 167 Lotman, Structure 212.
- 168 Lotman, Structure 211.
- 169 The term mise-en-abyme derives from heraldry and seems to have been introduced to literature by André Gide, who used it to describe the self-reflexive techniques of his novel, Les Faux-Monnayeurs (The Counterfeiters). See J.P. Goldstein, Pour Lire le Roman (Paris: J. Duclot, 1980) 19.
- 170 Mary Ann Gaws, The Eye in the Text: Essays on Perception, Mannerist to Modern (Princeton: Princeton UP, 1981) 15.
- 171 Shoshana Felman, "Turning the Screw of Interpretation", Literature and Psychoanalysis: the Question of Reading: Otherwise, ed. Shoshana Felman (Baltimore: Johns Hopkins UP, 1982) 123.
- 172 Felman, "Turning the Screw" 123.

- 273 Lotman, Structure 212.
- 274 Jacques Derrida, La Vérité en Peinture (Paris: Flammarion, 1978) 63.
- 275 Couturier and Durand, Barthelme 9.
- 276 Couturier and Durand, Barthelme 9.
- 277 I cannot account for their use of quotation marks. Couturier and Durand, Barthelme 34.
- 278 Jonathan Culler, On Deconstruction: Theory and Criticism after Structuralism (London: Routledge and Kegan Paul, 1983) 199.
- 279 Maurice Couturier, "Barthelme's Uppity Bubble: 'The Balloon'", Revue Française d'Etudes Américaines 9 (October 1979): 184.
- 280 Couturier, "Uppity Bubble" 193.
- 281 Couturier, "Uppity Bubble" 186-187.
- 282 Couturier, "Uppity Bubble" 192-193.
- 283 John Leland, "Remarks Re-marked: Barthelme, What Curious of Signs!", Boundary 2 5 (1977): 805.
- 284 Sue W.S. Doney, "Donald Barthelme's 'Views of My Father Weeping': A Modern Oedipus", Notes on Contemporary Literature 3.2 (1973).
- 285 Claude Lévi-Strauss, "From Cyclical Structure in Myth to Serial Romance in Modern Fiction", trans. Petra Morrison, Sociology of Literature and Drama, eds. Elizabeth and Tom Burns (Baltimore: Penguin

Books, 1973) 211, qtd. in Leland, "Remarks" 803.

²⁰⁶ Leland, "Remarks" 805-806.

²⁰⁷ Couturier, "Uppity Bubble" 192.

²⁰⁸ Pétillon, "Bartheleme" 637.

²⁰⁹ Pétillon, "Bartheleme" 630.

²¹⁰ Jameson, "Postmodernism" 57.

²¹¹ See Gilles Deleuze and Félix Guattari, Anti-Oedipus: Capitalism and Schizophrenia, trans. Robert Hurley et al. (London: The Athlone Press, 1984) 250-262.

²¹² Pétillon, "Bartheleme" 636.

²¹³ Andy Warhol, From A to B and Back Again: The Philosophy of Andy Warhol (1975; London: Picador, 1979) 129-130.

²¹⁴ qtd. in Maurice Couturier and Régis Durand, Donald Bartheleme Contemporary Writers (London: Methuen, 1982) 75.

²¹⁵ Christine Brooke-Rose, A Rhetoric of the Unreal: Studies in Narrative Structure, Especially of the Fantastic (Cambridge: Cambridge UP, 1962) 344-355.

²¹⁶ See Jurgen Habermas, "Modernity - An Incomplete Project", trans. Seyla Ben-Habib, Postmodern Culture, ed. Hal Foster (1983; London: Pluto Press, 1985) 126.

²¹⁷ Jacques Derrida, Writing and Difference, trans. Alan Bass (London: Routledge and Kegan Paul, 1978) 301.

²⁵⁵ qtd in Jonathan Culler, Barthes Fontana Modern Masters (Glasgow: Fontana, 1983) 124.

²⁵⁶ Frederic Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism", New Left Review 146 (1984): 63.

²⁵⁷ Jameson, "Postmodernism" 63.

²⁵⁸ Terry Eagleton, "Capitalism, Modernism and Post-Modernism [sic]", New Left Review 152 (1985): 60.

²⁵⁹ Eagleton, "Capitalism and Post-Modernism" 61.

²⁶⁰ qtd. with no acknowledgement of source in Dave Laing, The Marxist Theory of Art Modern Theory and Contemporary Capitalism (Sussex: The Harvester P, 1978) 90.

²⁶¹ See Leon S. Roudiez, introduction, Desire in Language: A Semiotic Approach to Literature and Art by Julia Kristeva, trans. Thomas Gora et al. (New York: Columbia UP, 1980) 18.

²⁶² See Jameson, "Postmodernism" 85-88.

²⁶³ Couturier and Durand, Barthes 24.

²⁶⁴ Jerome Klinkowitz, "Donald Barthes's SuperFiction", Critique 16 3 (1975): 18.

²⁶⁵ Klinkowitz, "SuperFiction" 18.

²⁶⁶ Maurice Blanchot, L'Entretien Infini (Paris: Gallimard, 1969) 451, qtd. and trans. Couturier and Durand, Barthes 25.

- 310 Jameson, "Postmodernism" 76.
- 311 T.S. Eliot, The Waste Land, Collected Poems 1909-1962 (London: Faber, 1974) 1. 430.
- 312 Charles Molesworth, Donald Barthelme's Fiction: The Ironist Saved from Drowning Literary Frontiers (Columbia: U of Missouri P, 1982) 60.
- 313 T.S. Eliot, "Ulysses, Order and Myth", The Dial November (1923) n.p., qtd. Franco Moretti, "From The Waste Land to the Artificial Paradise", trans. Susan Fischer et al., Signs Taken For Wonders: Essays in the Sociology of Literary Forms (London: Verso, 1983) 210-211.
- 314 Roland Barthes, The Pleasure of the Text, trans. Richard Miller (New York: Hill and Wang, 1975) 18.
- 315 Eliot, The Waste Land 11.426-429.
- 316 Roman Jakobson, "Two Aspects of Language and Two Types of Aphasic Disturbances", Selected Writings of Roman Jakobson, II: Word and Language (The Hague: Mouton and Co., 1971).
- 317 David Lodge, The Modes of Mc - A Writing: Metaphor, Metonymy, and the Typology of Modern Literature (London: Edward Arnold, 1977) qtd. in Brooke-Rose, Rhetoric 356. I am indebted to Brooke-Rose for her lucid summary of both Jakobson and Lodge's arguments.
- 318 Brooke-Rose, Rhetoric 359.
- 319 See Roland Barthes, "Theory of the Text", trans. Ian McLeod, Untying the Text: A Post-Structuralist Reader, ed. Robert Young (London: Routledge and Kegan Paul, 1981) 38-39.
- 320 Lodge, Modes 220, qtd. in Brooke-Rose, Rhetoric 354.

²²¹ Brooke-Rose, Rhetoric 359

²²² Barbara Maloy, "Barthelme's The Dead Father: Analysis of an Allegory", Linguistics in Literature 2.2 (1977).

²²³ Maloy, "Allegory" 97.

²²⁴ See Maloy, "Allegory" 95-98.

²²⁵ Jameson, "Postmodernism" 65.

²²⁶ Eagleton, "Capitalism and Post-Modernism" 60. See also note 301, above.

²²⁷ Molesworth, Barthelme 26.

²²⁸ Molesworth, Barthelme 28.

²²⁹ Molesworth, Barthelme 29-30.

²³⁰ Shlomith Rimmon-Kenan, Narrative Fiction: Contemporary Poetics (London: Methuen, 1983) 10.

²³¹ The aphorism is quoted, significantly by Michel Foucault. See Michel Foucault, The Order of Things: An Archaeology of the Human Sciences, trans. Alan Sheridan (1966; London: Tavistock, 1974) 298.

²³² "My basic theory is that the written word was actually a virus that made the spoken word possible." William Burroughs, with Daniel Odier, The Job: Topics, Writings and Interviews (London: John Calder, 1984) 12.

²³³ Roland Barthes, S/Z, trans. Richard Hillier (New York: Hill and Wang,

1974) 19.

²² Barthes, S/Z 19.

²³ Barthes, S/Z 19.

²⁴ Barthes, S/Z 51.

²⁵ Susan Sontag, "The Pornographic Imagination", Story of the Eye, Georges Bataille, trans. Joachim Neugroschel (London: Marion Boyars, 1979) 98.

²⁶ Barthes, S/Z 156.

²⁷ Barthes, S/Z 156.

²⁸ Charles Molesworth reads "A Few Minutes of Waking and Sleeping" (UPUA) with detailed reference to Barthes's prosairic code. What distinguishes Molesworth's use of Barthes from my own, is Molesworth's interest in using the prosairic code only to measure quite straightforward discontinuities in Barthes's deployment of the code. I find the degree of textual self-reflexivity in Barthes more telling: far from simply deviating from a normative code, he outdoes it, beating it at its own naming game. This results in a far more profound disruption than mere gaps in an otherwise "normal" narrative action. Molesworth, Barthes 50-53. Carl Malmgren's approach in his witty reworking of "The Zombies" (UPUA), as a postmodern Sarregasse, is closer to mine. Malmgren makes the most perceptive comment on any attempt to apply Barthes's codes to Barthes, for Malmgren tells us that we must recognise the presence/absence of another, more elusive code. This is, according to Malmgren "the paracode - the code which 'unmakes' some of the other codes, inverting or erasing them. Because it must parasitically feed off other codes in order to speak, it is a 'silent' code". See Carl Malmgren, "Barthes's S/Z and Barthes's 'The Zombies': A Cacographic Interpretation of a Text", FTL: A Journal for Descriptive Poetics and Theory of Literature 3 (1978): 209.

²⁹ Jameson, "Postmodernism" 73.

- ²⁴² Jameson, "Postmodernism" 73.
- ²⁴³ Roland Barthes, "Textual Analysis of Poe's 'Valdemar'", trans. Geoff Bennington, Untying the Text.
- ²⁴⁴ Brooke-Rose, Rhetoric 359.
- ²⁴⁵ Jacques Derrida, Dissemination, trans. Barbara Johnson (Chicago: U of Chicago P, 1981) 304.
- ²⁴⁶ Jonathan Culler, On Deconstruction: Theory and Criticism after Structuralism (London: Routledge and Kegan Paul, 1983) 59-61.
- ²⁴⁷ See note 81 to Chapter Three, above.
- ²⁴⁸ Joe David Bellamy, The New Fiction (Urbana: Illinois UP, 1974) 52.
- ²⁴⁹ Already cited, note 310.
- ²⁵⁰ For example, "Clear Camel Fiss Soup with boiled Earth Worms", appropriately from The Naked Lunch. See William Burroughs, The Naked Lunch (1959; London: John Calder, 1982) 150.
- ²⁵¹ Molesworth, Barthelme 53.
- ²⁵² Molesworth, Barthelme 60.
- ²⁵³ Molesworth, Barthelme 59.
- ²⁵⁴ Elizabeth Wright, Psychoanalytic Criticism: Theory in Practice (London: Methuen, 1984) 80.

255 Molesworth, Barthele 69.

256 Molesworth, Barthele 70.

257 Gilles Deleuze and Félix Guattari, Anti-Oedipus: Capitalism and Schizophrenia, trans. Robert Hurley et al. (1972; London: Athlone P, 1984) 44.

258 Molesworth, Barthele 61.

259 Jameson, "Postmodernism" 53.

260 Jameson, "Postmodernism" 59-60.

261 Roland Barthes, The Pleasure of the Text, trans. Richard Miller (New York: Hill and Wang, 1975) 27.

262 Gregory Ulmer, "The Object of Post-Criticism", Postmodern Culture, ed. Neil Foster (1983; London: Pluto P, 1985) 99. Interestingly, Derrida discusses a fragment from Nietzsche's writings, before speculating on fragmentation and the simulacrum. See Jacques Derrida, Spurs: Nietzsche's Styles/ Essais: Les Styles de Nietzsche, trans. Barbara Harlow (Chicago: Chicago UP, 1979) 12-43.

263 "Such machines are indeed machines of reproduction rather than of production...." Jameson, "Postmodernism" 79.

264 Jameson, "Postmodernism" 66. See also Gilles Deleuze, "Plato and the Simulacrum", trans. Rosalind Krauss, Octa 17 (Winter 1983): 45-56.

265 Jean Baudrillard, Simulacra et Simulation (Paris: Editions Galilée, 1981) 16.

¹⁶⁶ Jean Baudrillard, Simulations, trans. Paul Foss et al. (New York: Semiotext(e), 1983) 144. For some reason, the translation contains slightly different material from the original.

¹⁶⁷ Baudrillard, Simulations 136.

¹⁶⁸ Michel Foucault, This is Not a Pipe, trans. James Harkness (1982; Berkeley: California UP, 1983) 44.

¹⁶⁹ Foucault, Pipe 54.

¹⁷⁰ Jacques Derrida, Of Grammatology, trans. Gayatri Chakravorty Spivak (Baltimore: Johns Hopkins UP, 1976) 73.

¹⁷¹ The critical literature on this issue has assumed enormous proportions; in the interests of economy, I provide only the following references: Leung, Marxist Theory of Art 32 and 82-87, and Mark Poster, introduction, The Mirror of Production, by Jean Baudrillard, trans. Mark Poster (St. Louis: Telos P, 1975) 5.

¹⁷² Baudrillard, Production 127.

¹⁷³ Baudrillard, Production 127-128.

¹⁷⁴ Jameson summarises the debate. See Jameson, "Postmodernism" 53-54.

¹⁷⁵ Molesworth, Bartheleme 33

¹⁷⁶ Molesworth, Bartheleme 34

¹⁷⁷ See, for example, Molesworth, Bartheleme 64.

¹⁷¹ Molesworth, Bartheleme 60.

¹⁷² Régis Durand, "On Conversing: In/On Writing", Sub-Stance 27 (1980): 49.

¹⁷³ Again, a summary of what is a considerable body of criticism is useful: see Antony Easthope, "Discourse as Ideology", Poetry As Discourse (London: Methuen, 1983) 19-24. For a more detailed statement of the notion that writing reflects, or shows a homology with, conditions of production as they are masked by ideology, see Lucien Goldmann, Pour une Sociologie du Roman (Paris: Gallimard, 1964). Stephen Heath, on the other hand, argues resoundingly for the essential productivity of language. Stephen Heath, "Language, literature, materialism", Sub-Stance 17 (1974): 67-74.

¹⁷⁴ Sontag, "Pornographic Imagination" 99. See also note 44 of the present chapter.

¹⁷⁵ See Burroughs, The Job 180, as well as Anderson's performances, as discussed by Craig Owens, "The Discourse of Others: Feminists and Postmodernism" in Foster, Postmodern Culture 60-61 and 78.

¹⁷⁶ Molesworth, Bartheleme 35.

¹⁷⁷ Molesworth, Bartheleme 29.

¹⁷⁸ Andy Warhol, From A to B and Back Again: The Philosophy of Andy Warhol (London: Picador, 1975) 134.

¹⁷⁹ John Noyes, "Writing the Writing in Painting: Benjamin and Warhol", seminar paper, U of Cape Town, 1987.

¹⁸⁰ Eagleton, "Capitalism and Post-Modernism" 67.

³¹¹ Eagleton, "Capitalism and Post-Modernism" 68.

³¹² Warhol, From A to B 1-1.

³¹³ See William Gass, "The Leading Edge of the Trash Phenomenon", Fiction and the Figures of Life (New York: Alfred A. Knopf, 1970), Larry McCaffery, "Barthelme's Snow White: The Aesthetics of Trash", Critique 16.3 (1975): 19-3, and Philip Steadick, Alternative Pleasures: Postrealist Fiction and the Alternative Tradition (Urbana: Illinois UP, 1981).

³¹⁴ Molesworth, Barthelme 8.

³¹⁵ Molesworth, Barthelme 9.

³¹⁶ Derrida, Of Grammatology 9.

³¹⁷ Gass, "Trash" 1-2.

³¹⁸ Molesworth, Barthelme 15.

³¹⁹ Molesworth, Barthelme 20.

³²⁰ Molesworth, Barthelme 89.

³²¹ Couturier and Durand, Barthelme 62.

³²² Couturier and Durand, Barthelme 13.

³²³ Molesworth, Barthelme 4.

⁴⁰¹ "Equanimity" must be a Barthelmean keyword. See Snow White 112, or Coururier and Durand, Barthelme 19.

⁴⁰² Eagleton, "Capitalism and Post-Modernism" 61.

⁴⁰³ See A.D. Moody ed., The Waste Land in Different Voices (London: Edward Arnold, 1974) x.

⁴⁰⁴ See Sandra Gilbert and Susan Gubar, "Sexual Linguistics: Gender, Language, Sexuality", New Literary History 15.3 (Spring 1985) 532.

⁴⁰⁵ Warhol, From A to Z 86.

⁴⁰⁶ Stéphane Mallarmé, "Le tombeau d'Edgar Poe", Poésies (Paris: Livre de Poche, 1977) 78.

⁴⁰⁷ Pierre-Yves Péron, "Fictions d'Amérique: Donald Barthelme", Critique 32 (1976): 634-635. See also Donald Barthelme, "Embracing the World", with Jo Brans South West Review 67.2 (Spring 1982): 122.

⁴⁰⁸ Barthes, S/Z x-xi.

⁴⁰⁹ Barthes, S/Z 4.

⁴¹⁰ Barthes, Pleasure 51-52.

⁴¹¹ Julia Kristeva, "Postmodernism?", no trans. Bucknell Review 25.11 (1980): 139.

⁴¹² See Walter Ong, Fighting for Life (Ithaca: 1981) 36-37, referred to in Gilbert and Gubar, "Sexual Linguistics" 532.

⁴¹³ Roland Barthes, Roland Barthes, trans. Richard Howard (1975; New

York: Hill and Wang, 1977) 118.

⁴¹⁴ Barthes, Barthes 118.

⁴¹⁵ Molesworth, Barthes 10.

⁴¹⁶ Klinkowitz, "SuperFiction" 8.

⁴¹⁷ Jameson, "Postmodernism" 60.

⁴¹⁸ Jameson, "Postmodernism" 65.

⁴¹⁹ Margaret Norris, The Decentred Universe of Finnegans Wake: A Structuralist Analysis (Baltimore: Johns Hopkins UP, 1976) 13. See her discussion of this passage, Norris, Decentred Universe 13-15.

⁴²⁰ James Joyce, Finnegans Wake (1939; London: Faber, 1960) 336.

⁴²¹ See Umberto Eco, "The Poetics of the Open Work", and "The Semantics of Metaphor", The Role of the Reader, trans. various (London: Hutchinson, 1981).

⁴²² Borges's Pierre Menard is a paradigmatic figure of postmodernism. See Jorge Luis Borges, "Pierre Menard: Author of the Quixote", Labyrinths, trans. various (Harmondsworth: Penguin, 1970) 62-71.

⁴²³ John Lennon, In His Own Write (1964; Harmondsworth: Penguin, 1980).

⁴²⁴ Owens, "Discourse of Others" 64-65.

⁴²⁵ Ihab Hassan, "()": Finnegans Wake and the Postmodern Imagination, Paracriticism: Seven Speculations of the Times (Urbana: U of Illinois P, 1975) 81.

⁴²⁶ David Hayman, "Some Writers in the wake of the Wake", In the Wake of the Wake, ed David Hayman and Elliott Anderson (Madison: U of Wisconsin P, 1978) 3.

⁴²⁷ Umberto Eco, "Rhetoric and Ideology in Sue's Les Mystères de Paris", no trans. Role of the Reader 135.

⁴²⁸ Barthes, Barthes 51.

⁴²⁹ Régis Couturier and Maurice Durand, Donald Barthelme Contemporary Writers (London: Methuen, 1982) 39-40.

⁴³⁰ See Couturier and Durand, Barthelme 38.

⁴³¹ See James Hall, Dictionary of Subjects and Symbols in Art (1974; Norwich: John Murray, 1983) 228.

⁴³² Betty C. D. Farmer, "Mythological, Biblical, and Literary Allusions in Donald Barthelme's The Dead Father", International Fiction Review 6.1 (1979): 48.

⁴³³ Farmer, "Allusions" 41.

⁴³⁴ Sigmund Freud, Moses and Monotheism, The Standard Edition of the Complete Psychological Works, 24 vols., trans. James Strachey (London: The Hogarth, 1964) 23:81.

⁴³⁵ Freud, Moses and Monotheism 81.

⁴³⁶ Freud, Moses und Monotheismus 82.

⁴³⁷ Freud, Moses and Monotheism 82-87.

⁴³⁰ Freud, Moses and Monotheism 86.

⁴³¹ Freud underlines the parallels between the Oedipus story and his own reconstruction of the killing of the primal father. See Sigmund Freud, Totem and Taboo, The Standard Edition of the Complete Psychological Works, 24 vols., trans. James Strachey (London: The Hogarth P, 1955) 13: 143.

⁴³² "... without laying claim to any finality of judgment, I think that in the case before us it may safely be assumed that 'in the beginning was the Dead?' James Strachey explains that the last statement is a quotation of Goethe's Faust 1.iii. Freud, Totem and Taboo 161.

⁴³³ Freud, Moses and Monotheism 87.

⁴³⁴ Freud, Totem and Taboo 143.

⁴³⁵ W.S. Doxey, "Donald Barthelme's 'Views of My Father Weeping': A modern view of Oedipus", Notes on Contemporary Literature 3.2 (1973): 14-15.

⁴³⁶ Angela Richards, comp. Indexes and Bibliographies, The Standard Edition of the Complete Psychological Works of Sigmund Freud, 24 vols. (London: The Hogarth P, 1974) 24: 283-284.

⁴³⁷ See the Correspondence to The Standard Edition of the Complete Psychological Works of Sigmund Freud, 6 vols., Samuel A. Guttman, with Stephen M. ... and Randall L. Jones (New York: International UP, 1984) 2: 64-65 and 4: 526-528.

⁴³⁸ Jacques Lacan, "Subversion du sujet et dialectique du désir dans l'inconscient freudien", Écrits, 2 vols. (Paris: Éditions du Seuil, 1971) II: 173.

⁴³⁹ Pierre-Yves Pétilion, "Fiction: d'Amérique: Donald Barthelme", Critique 32 (1976): 641.

*** Farmer, "Allusions" 40.

*** Pétillon, "Barthelme" 633.

*** To make the footnotes slightly less cumbersome, all further references to Finnegans Wake will be given in the text as FW with a page reference; I have not followed the convention among Wake scholars of giving line references as well. See James Joyce, Finnegans Wake (1939; London: Faber, 1960).

*** Anthony Burgess, Joyceprick: An Introduction to the Language of James Joyce The Language Library (London: Andre Deutsch, 1973) 143.

*** Hargot Norris, The Decentred Universe of Finnegans Wake: A Structuralist Analysis (Baltimore: Johns Hopkins UP, 1976) 44.

*** Burgess, Joyceprick 19.

*** Roland MacHugh, "Recipe for the 'Price of the Coffin: Book I, chapters ii-iv", A Conceptual Guide to Finnegans Wake, ed. Michael N. Bernal and Fritz Senn (University Park: The Pennsylvania State UP, 1974) 26.

*** William York Tindall, A Reader's Guide to Finnegans Wake (New York: Farrar, Straus and Giroux, 1969) 197.

*** Tindall, Reader's Guide 187.

*** Edward A. Kupper, "'but where he is eaten': Earwicker's Tavern Feast: Book II, chapters iii", Conceptual Guide 116.

*** Burgess, Joyceprick 149.

*** Tindall, Reader's Guide 271.

*** Burgess, for example, asserts that the signifier "echoechoing" is a typical example of Joyce's style: "... the way ... the author will force a conventional sementeme into being iconic....". Although Burgess notes the inclusion of the initials H.C.S. in the particular word, it is not in fact quoted from the Wake. Burgess gives the source as James Joyce, "From a Banned Writer to a Banned Singer", New Statesman (1932), qtd. Burgess, Joyceprick 136.

*** Maud Ellmann, "Disremembering Dedalus: A Portrait of the Artist as a Young Man", Untying the Text: A Post-Structuralist Reader, ed. Robert Young (London: Routledge and Kegan Paul, 1981) 195. The appropriate references in Joyce's text can be found in James Joyce, A Portrait of the Artist as a Young Man (1916; London: Jonathan Cape, 1948) 98 and 7.

*** Ellmann, "Disremembering Dedalus" 193.

*** Valentine Cunningham, "Renewing That Bible: The Absolute Text of (Post) Modernism", The Theory of Reading, ed. Frank Gloversmith (Sussex: The Harvester P, 1984) 31.

*** All references to Ulysses will be given in the text as U with page reference. James Joyce, Ulysses (1922; Harmondsworth: Penguin, 1972).

*** Sigmund Freud, "Family Romances", The Standard Edition of the Complete Psychological Works, 24 vols., trans. James Strachey (London: The Hogarth P, 1959) 9: 239.

*** Freud, "Family Romances" 239.

*** All further references to The Anxiety of Influence will be given in the text as AI with a page reference. Harold Bloom, The Anxiety of Influence: A Theory of Poetry (New York: Oxford UP, 1973).

*** Charles Newman, "The Post-Modern Aura: The Act of Fiction in an Age of Inflation", Salmagundi 63-64 (Spring-Summer 1984): 86.

¹⁵⁰ Tindall, Reader's Guide 271.

¹⁵¹ Burgess, for example, asserts that the signifier "echochoing" is a typical example of Joyce's style: "... the way ... the author will force a conventional semanteme into being iconic....". Although Burgess notes the inclusion of the initials H.C.E. in the particular word, it is not in fact quoted from the Wake. Burgess gives the source as James Joyce, "From a Banned Writer to a Banned Singer", New Statesman (1932), qtd. Burgess, Joyceprick 138.

¹⁵² Haud Ellmann, "Disremembering Dedalus: A Portrait of the Artist as a Young Man", Untying the Text: A Post-Structuralist Reader, ed. Robert Young (London: Routledge and Kegan Paul, 1981) 195. The appropriate references in Joyce's text can be found in James Joyce, A Portrait of the Artist as a Young Man (1916; London: Jonathan Cape, 1946) 98 and 7.

¹⁵³ Ellmann, "Disremembering Dedalus" 195.

¹⁵⁴ Valentine Cunningham, "Renoving That Bible: The Absolute Text of (Post) Modernism", The Theory of Reading, ed. Frank Groversmith (Sussex: The Harvester P, 1984) 31.

¹⁵⁵ All references to Ulysses will be given in the text as U with page reference. James Joyce, Ulysses (1922; Harmondsworth: Penguin, 1972).

¹⁵⁶ Sigmund Freud, "Family Romances", The Standard Edition of the Complete Psychological Works, 24 vols., trans. James Strachey (London: The Hogarth P, 1959) 9: 239.

¹⁵⁷ Freud, "Family Romances" 239.

¹⁵⁸ All further references to The Anxiety of Influence will be given in the text as AI with a page reference. Harold Bloom, The Anxiety of Influence: A Theory of Poetry (New York: Oxford UP, 1973).

¹⁵⁹ Charles Newman, "The Post-Modern Aura: The Act of Fiction in an Age of Inflation", Salmagundi 63-64 (Spring-Summer 1984): 86.

⁴⁰² David Hayman, "Some writers in the wake of the Wake", In The Wake of the Wake, ed. David Hayman and Elliot Anderson (Madison: U of Wisconsin P, 1978) 7 and 8.

⁴⁰³ Newman, "Post-Modern Aura" 90.

⁴⁰⁴ Donald Barthelme, "After Joyce", Location 1 (Summer 1964): 13-16.

⁴⁰⁵ See John Cage, Empty Words: Writings '73-'78 (Middletown: Wesleyan U, 1979) 133-176. Gregory Ulmer refers to Cage's project in Gregory L. Ulmer, "The Object of Post-Criticism", Postmodern Culture, ed. Hal Foster (1983; London: Pluto P, 1985) 103 and 110.

⁴⁰⁶ Philippe Sollers, "Joyce & Co.", trans. Stephen Heath, In the Wake of the Wake 107. Another important assertion of the link between postmodernism and the Wake can be found in Ihab Hassan, "(F)innegans Wake and the Postmodern Imagination", Paracriticisms: Seven Speculations of the Times (Urbane: U of Illinois P, 1975).

⁴⁰⁷ Langenscheidt's Shorter German Dictionary: German-English English-German, 1970.

⁴⁰⁸ Farmer, "Allusions" 42.

⁴⁰⁹ Farmer, "Allusions" 42.

⁴¹⁰ Roland Barthes, The Pleasure of the Text, trans. Richard Miller (New York: Hill and Wang, 1975) 47.

⁴¹¹ qtd. and trans. Geoffrey Hartman, "War in Heaven: A Review of Harold Bloom's The Anxiety of Influence: A Theory of Poetry", The Fate of Reading and other essays, by Hartman (Chicago: U of Chicago P, 1975) 53. See Sigmund Freud, "A Special Type of Choice of Object Made by Men: Contributions to the Psychology of Love I", The Standard Edition of the Complete Psychological Works, 24 vols., trans. James Strachey (London: The Hogarth P, 1957) 2.

⁷² Pétillon, "Barthesians" 632.

⁷³ I am indebted to Keith Cohen's inventive translation of extracts from Helene Cixous's Partie for this suggestive orthographic pun which captures both the "nom" and "non" of Lacan's term. Helene Cixous, from Partie, trans. Keith Cohen, In the Wake of the Wake 99.

⁷⁴ See note 460, above.

⁷⁵ See Harold Bloom, A Map of Misreading (New York: Oxford UP, 1975) 84.

⁷⁶ For example, take the valorisation of the normally pejorative term "minor" in the work of Deleuze and Guattari:

Deleuze and Guattari are not using the term "minor literature" in its accepted sense, that of relatively unimportant works. For them it means the literature of a minority which must needs use the language of a majority from which it feels alienated.

Elizabeth Wright, Psychoanalytic Criticism: Theory in Practice (London: Methuen, 1984) 165-166.

⁷⁷ Mentioned, for instance, in Hassan, Persecriticism 81.

⁷⁸ Bloom, A Map of Misreading 94.

⁷⁹ Bloom, who is alarmingly slapdash about quotations and references, quotes the statement, but does not explain whether it was made by Mallarmé and quoted by Lacan, or whether it is a comment by Lacan on an unquoted statement by Mallarmé. Bloom does not tell us the context of Mallarmé's remark.

⁸⁰ Frederic Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism", New Left Review 146 (1984): 77.

¹¹⁰ Susan Sontag, "Notes on 'Camp'", Against Interpretation and other essays (London: Eyre and Spottiswoode, 1967) 273-292.

¹¹¹ Gore Vidal, "American Plastic: The Matter of Fiction", Matters of Fact and of Fiction: Essays 1973 - 1976 (New York: Random House, 1977) 103.

¹¹² See Jean Baudrillard, "The Ecstasy of Communication", trans. John Johnston, Postmodern Culture. See also Robert Young, prefatory note, "Theory of the Text", by Roland Barthes, trans. Ian McLeod, Unktying the Text 32.

¹¹³ In the same context Barthelme takes cognisance of Ibsen's Ghosts. Donald Barthelme, "Embracing the World", with Jo Brana, Southwest Review 67.2 (Spring 1982): 125.

¹¹⁴ Tindall, Reader's Guide 271; see note 459 above.

¹¹⁵ Jameson, "Postmodernism" 65.

¹¹⁶ Jameson, "Postmodernism" 65.

¹¹⁷ Jane Gallop, Feminism and Psychoanalysis: The Daughter's Seduction (London: Macmillan, 1982) 91.

¹¹⁸ Gallop, Feminism and Psychoanalysis 91.

¹¹⁹ Gallop, Feminism and Psychoanalysis 48.

¹²⁰ Jacques Derrida, Spurs: Nietzsche's Styles/Éperons: Les Styles de Nietzsche, trans. Barbara Harlow (Chicago: U of Chicago P, 1979) 99 and 101.

*** Linda Hutcheon, A Theory of Parody: Teachings of Twentieth Century Art Forms (New York: Methuen, 1983) 2, 4 and 25. See also David Bannet, "Parody, postmodernism, and the politics of reading", Critical Quarterly 27.4 (Winter 1985): 27-43.

*** Charles Molesworth, Donald Barthelme's Fiction: The Ironist Saved from Drowning Literary Frontiers (Columbia: U of Missouri P, 1982) 44-45.

*** Petillon, "Barthelme" 633.

*** Petillon, "Barthelme" 633.

*** Jameson, "Postmodernism" 85.

*** Jean Baudrillard, Simulacres et simulation (Paris: Éditions Galilée, 1981) 233.

*** Bloom gives no indication of the source of the .

*** Barbara Naloy, "Barthelme's The Dead Father: Analysis of an Allegory", Linguistics in Literature 2.3 (1977): 104.

*** Couturier and Durand, Barthelme 37 and 76.

*** Molesworth, Barthelme 56.

*** Northrop Frye, Anatomy of Criticism: Four Essays (1957; New York: Atheneum, 1967) 89.

*** All further references to Craig Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism (Part 1)", October 12 (1980): 67-84, and Craig Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism (Part 2)", October 13 (1980): 58-80, will be given as A 1 and A 2 respectively, followed by appropriate page references.

(I have selected the abbreviations to avoid confusion between "Allegorical Impulse" and Anxiety of Influence.)

¹¹¹ Paul de Man, "The Rhetoric of Temporality", Interpretation: Theory and Practice, ed. Charles S. Singleton (Baltimore: Johns Hopkins P, 1969) 173.

¹¹² Angus Fletcher, Allegory: The Theory of a Symbolic Mode (Ithaca: Cornell UP, 1964).

¹¹³ Neureen Quilligan, The Language of Allegory: Defining the Genre (Ithaca: Cornell UP, 1979) 203. All further references will be in the text, as LA with a page reference.

¹¹⁴ Walter Benjamin, The Origin of German Tragic Drama, trans. John Osborne (London: NLB, 1977), Paul de Man, Allegories of Reading: Figural Language in Rousseau, Nietzsche, Rilke and Proust (New Haven: Yale UP, 1979). All further references to Benjamin's text will be given as QOTD, in the text itself, while de Man's work will be abbreviated as AM. All references to it will also be given in the text. For Ulmer on allegory in post-criticism, see Ulmer, "The Object of Post-Criticism" 95-99.

¹¹⁵ As examples of allegorical art criticism, see Stephen W. Melville, "The Time of Exposure: Allegorical Self-Portraiture in Cindy Sherman", Arts Magazine 6.3 (1986), and Benjamin H.D. Buchloch, "Allegorical Procedures: Appropriation and Montage in Contemporary Art", Artforum 21.1 (1982).

¹¹⁶ Ulmer, "The Object of Post-Criticism" 94; Frederic Jameson, The Prison-House of Language (Princeton: Princeton UP, 1975) 180. Quilligan informs us that The Anatomy of Criticism was to have been "an introduction to the theory of allegory", LA 281.

¹¹⁷ Fletcher, Allegory 2.

¹¹⁸ Fletcher, Allegory 3.

¹¹⁹ Umberto Eco, Semiotics and the Philosophy of Language, no trans.

(London: Macmillan, 1984) 68-86.

⁵²² Thomas Pynchon, The Crying of Lot 49 (1967; Harmondsworth: Penguin, 1974) 58.

⁵²³ Jacques Lacan, "Of Structure as an Inmixing of an Otherness Prerequisite to Any Subject Whatever", The Structuralist Controversy: The Languages of Criticism and the Sciences of Man, ed. Richard Macksey and Eugenio Donato (Baltimore: Johns Hopkins UP, 1972).

⁵²⁴ de Man, "Rhetoric of Temporality" 190.

⁵²⁵ Fletcher, Allegory 2.

⁵²⁶ Hutcheon, Parody 4. See also Quilligan, LA 132.

⁵²⁷ Ulmer, "The Object of Post-Criticism" 99-107.

⁵²⁸ de Man, "Rhetoric of Temporality" 191.

⁵²⁹ Farmer, "Allusions" 45-46.

⁵³⁰ Philippe Sollers, interview, with David Hayman, In the Wake of the Wake 131.

⁵³¹ Quilligan uses Edward Honig, Dark Conceit: The Making of Allegory (New York: Oxford UP, 1966) 107.

⁵³² Farmer, "Allusions" 48.

⁵³³ Sollers, interview 131-132. Given de Man's conception of allegory, perhaps allegory offers one way of achieving such a distance.

"22 Cunningham, "Renoving that Bible" 33.

"23 Cunningham, "Renoving that Bible" 41.

"24 Cunningham, "Renoving that Bible" 37-38.

"25 Cunningham, "Renoving that Bible" 39.

"26 Cunningham, "Renoving that Bible" 24.

"27 Cunningham, "Renoving that Bible" 25.

"28 Cunningham, "Renoving that Bible" 47.

"29 Cunningham "Renoving that Bible" 48.

"30 Cunningham, "Renoving that Bible" 48.

"31 Molesworth, Barthelme 1.

"32 Andre Bleikasten even says that Faulkner's novel was "conceived as a subtle and sinister parody" of Hawthorne's text. Andre Bleikasten, Faulkner's As I Lay Dying, trans. Roger Little, (1970; Bloomington, Indiana UP, 1973) 19.

"33 Donald Barthelme, "Embracing the World" 123.

"34 Farmer cites Anthony Burgess, Re Joyce (New York: W.W. Norton, 1965) 196 and 200. Farmer, "Allusions" 40. See FY 6-8.

¹⁰⁶ Maloy, "Allegory" 110.

¹⁰⁷ "... if the Wake is a dream, who is the dreamer? Our first guess is H.C.E. Tindall, Reader's Guide 19.

¹⁰⁸ Tindall, Reader's Guide 18.

¹⁰⁹ "If the 'bad hold' father is only in Shem's imagination, Shem could be the dreamer of the Wake", Tindall, Reader's Guide 289-290.

¹¹⁰ Quilligan again uses Honig, Dark Conceit 72. All further references to The Scarlet Letter will be given as SL in the text, with a page reference. Nathaniel Hawthorne, The Scarlet Letter (Harmondsworth: Penguin, 1983).

¹¹¹ Fitcher, Allegory 227-232.

¹¹² Laurie Anderson, Americans on the Move, October 8 (1979): 45-57, qtd. without exact page references, p. 2 60.

¹¹³ Umberto Eco, A Theory of Semiotics, no trans. (Bloomington: Indiana UP, 1979) 7.

¹¹⁴ Quilligan provides the pun "letteral" which Ulmer uses. Ulmer, "The Object of Post-Criticism" 95. See note 185, above.

¹¹⁵ See note 480, above.

¹¹⁶ Norris, Decentred Universe 107.

¹¹⁷ Cage, Empty Words 134.

*** This is one of the "mesostics" anthologized as John Cage "7 out of 23", In the Wake of the Wake 174. For more, see Cage, Empty Words 137-176.

*** Michael Riffaterre, Semiotics of Poetry (London: Methuen, 1978) 104.

*** Maloy, "Allegory" 110.

*** Craig Owens, "The Discourse of Others: Feminists and Postmodernism", Postmodern Culture 62-63.

*** Jonathan Culler, On Deconstruction: Theory and Criticism after Structuralism (London: Routledge and Kegan Paul, 1983) 214.

*** Culler, On Deconstruction 214.

*** Buchloch, "Allegorical Procedures" 44.

*** Benjamin derives the quotation from Karl Giehlow, Die Hieroglyphenkunde des Humanismus in der Allegorie der Renaissance, besonders der Ehrenpforte Kaisers Maximilian I: Ein Versuch (Vienna: n.p., 1915) 34.

*** See Max Ernst, Une Semaine de Bonte: A Surrealistic Novel in Collage (New York: Dover, 1975) and Max Ernst, The Hundred Headless Women (La femme 100 têtes), trans. Dorothea Tanning (New York: George Braziller, 1981).

*** Sherrie Levine, Self-Portrait After Egon Schiele, 1982, colour photograph. Reproduced in Buchloch, "Allegorical Procedures" 50.

*** Walter Benjamin, "Zentralpark" Gesammelte Schriften 2 vols. (Frankfurt: Suhrkamp, 1966) 660, qtd. and trans. without a clear indication of the volume number by Buchloch, "Allegorical Procedures"

⁶⁶ Molesworth writes of the "undeniable note of melancholy" in Barthelme's work. Molesworth, Barthelme 21. See, also, Couturier and Durand, Barthelme 34 and 38.

⁶⁷ Jean Baudrillard, interview, with Catherine Francblin, Flash Art 130 (October/November 1986): 33.

⁶⁸ Baudrillard uses the term. See Jean Baudrillard, "Forget Baudrillard", with Sylvère Lotringer, Forget Foucault/Forget Baudrillard (New York: Semiotext(e), 1987) 75.

⁶⁹ Baudrillard, interview 55.

⁷⁰ Buchloh, "Allegorical Procedures" 43 and 47-38.

⁷¹ Clesanth Brooks, The Well Wrought Urn (New York: Harcourt and Brace, 1947).

⁷² For a brief discussion of the Wunderkammer, and its relevance to the boxes of the arch-allegorist and magician of junk, Joseph Cornell, see Carter Ratcliff, "Joseph Cornell: Mechanic of the Ineffable", Joseph Cornell, ed. Kynaston McShine (New York: Museum of Modern Art, 1980) 43. For a witty comparison of medieval collections of relics and rarities to Pop Art exhibitions, see Umberto Eco, "Towards a New Middle Ages", trans. John Shepley and Barbara Spackman, On Signs: A Semiotics Reader, ed. Marshall Blonsky (Oxford: Basil Blackwell, 1985) 502.

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