

PMLA

Volume 96
Number 3

*Publications of the
Modern Language Association
of America*

May 1981

PYNCHON The Voice of Ambiguity

Thomas Hill Schaub. Thomas Pynchon has drawn both praise and puzzled irritation from critics and readers who have been by turns delighted, frustrated, and mystified by his major works. These responses result from the inability of Pynchon's audience to comprehend his many levels of ambiguity and irresolution. Schaub's concise study of *V.*, *The Crying of Lot 49*, and *Gravity's Rainbow* magnifies the praise, dispels the speculation, and penetrates the ambiguous nature of Pynchon's fiction. "This is the most important and insightful book on Pynchon yet written, and I recommend it unreservedly." — Edward Mendelson. 175 pages. \$13.50

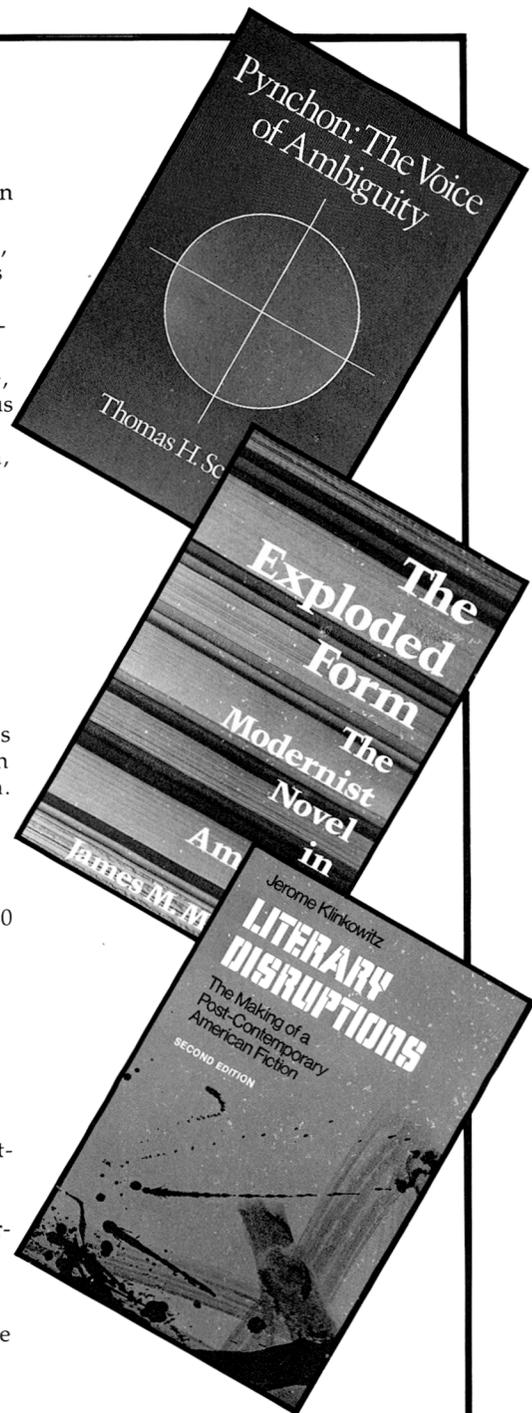
THE EXPLODED FORM The Modernist Novel in America

James M. Mellard. Focusing on three well-known twentieth-century texts — Faulkner's *The Sound and the Fury*, Heller's *Catch-22*, and Brautigan's *Trout Fishing in America* — Mellard guides us through the difficult terrain of the modernist novel in America. "This is a very fine work. It is written with clarity and grace; its structure is logical, firm; it shows sound and extensive scholarship in its field; its thesis, controversial as it may prove, is useful and defensible." — Ihab Hassan. 223 pages. \$15.00

LITERARY DISRUPTIONS The Making of a Post-Contemporary American Fiction

SECOND EDITION

Jerome Klinkowitz. In the first edition of this book, Klinkowitz analyzed the work of eight "post-contemporary fictionists" (Kurt Vonnegut, Jr., Donald Barthelme, Jerzy Kosinski, Amiri Baraka, James Park Sloan, Ronald Sukenick, Raymond Federman, and Gilbert Sorrentino) — writers whose "disruptive" style exploits language, content, and form to create a new art form. This new edition includes a substantial "Postface" that looks at some of the most recent efforts by these authors, as well as greatly expanded and updated bibliographies. ". . . an essential survey, distinguished by superb scholarship and considerable critical acumen." — Charles Caramello, *Studies in the Novel*. 306 pages. Cloth, \$15.95; paper, \$6.50



We accept charges on Visa, MasterCard, and American Express, and pay postage on prepaid orders.

UNIVERSITY OF ILLINOIS PRESS Box 5081, Station A, Champaign, IL 61820

May 1981

PMILA

*Publications of the
Modern Language Association of America*

Volume 96

Number 3

PUBLISHED SIX TIMES A YEAR BY THE ASSOCIATION

The Modern Language Association of America

ORGANIZED 1883

INCORPORATED 1900

OFFICERS FOR THE YEAR 1981

President: PETER DEMETZ, *Yale University*

First Vice-President: WAYNE C. BOOTH, *University of Chicago*

Executive Director: JOEL CONARROE

Deputy Executive Director: HANS RÜTIMANN

EXECUTIVE COUNCIL

For the term ending 31 December 1981

BARBARA BOWEN

University of Illinois, Urbana

JAMES LAWLER

University of Chicago

MARJORIE G. PERLOFF

University of Southern California

For the term ending 31 December 1983

PAUL FUSSELL

Rutgers University

BARBARA K. LEWALSKI

Brown University

GITA MAY

Columbia University

For the term ending 31 December 1982

RUTH K. ANGRESS

Princeton University

WALTER H. SOKEL

University of Virginia

RUTH H. WEBBER

University of Chicago

For the term ending 31 December 1984

SANDRA M. GILBERT

University of California, Davis

A. WALTON LITZ

Princeton University

ALDO SCAGLIONE

University of North Carolina, Chapel Hill

TRUSTEES OF INVESTED FUNDS

GORDON N. RAY

Guggenheim Foundation, Managing Trustee

C. WALLER BARRETT

Charlottesville, Virginia

ROBERT LUMIANSKY

American Council of Learned Societies

PMLA (ISSN 0030-8129) is issued six times a year, in January, March, May, September, October, and November, by the Modern Language Association of America, 62 Fifth Avenue, New York, New York 10011. Membership is open to those persons who are professionally interested in the modern languages and literatures. Annual dues, which include subscription to *PMLA*, are based on members' salaries and are graduated as follows: student members, \$10; unemployed regular members, \$10; regular members (first year), \$20; regular members (salary under \$12,000), \$25; regular members (salary \$12,000-\$15,000), \$30; regular members (salary \$15,000-\$20,000), \$35; regular members (salary \$20,000-\$25,000), \$40; regular members (salary \$25,000-\$30,000), \$45; regular members (salary \$30,000-\$35,000), \$50; regular members (salary over \$35,000), \$55; joint members (with only one subscription to *PMLA*), add \$10 to dues category of higher-paid member; foreign members, same as regular members. Membership applications are available on request.

The subscription price of *PMLA* for libraries and other institutions is \$52. A subscription including a bound volume at the end of the year is \$130, domestic and foreign. Agents deduct 10% as their fee. Single copies of the January, March, May, and October issues may be obtained for \$7.50 each; the November (Program) issue for \$20; the September (Directory) issue for \$35.

Issues for the current year are available from the MLA Publications Center. Claims for undelivered issues will be honored if they are received within one year of the publication date; thereafter the single issue price will be charged.

For information about the availability of back issues, inquire of Kraus Reprint Co., Millwood, NY 10546; (914) 762-2200. Early and current volumes may be obtained on microfilm from University Microfilms, Ann Arbor, MI 48106. Purchase of current volumes on film is restricted to subscribers of the journal.

OFFICE OF PUBLICATION AND EDITORIAL OFFICES

62 Fifth Avenue, New York, NY 10011 *Tel.*: 212 741-5588

All communications including notices of changes of address should be sent to the Membership Office of the Association at 62 Fifth Avenue, New York, NY 10011. If a change of address also involves a change of institutional affiliation, the Membership Office should be informed of this fact at the same time.

Second-class postage paid at New York, NY, and at additional mailing office.

Copyright © 1981 by The Modern Language Association of America.

Library of Congress Catalog Card Number 12-32040.

POSTMASTER: Send address changes to Membership Office, Modern Language Association of America, 62 Fifth Avenue, New York, NY 10011.

Contents • May

Editor's Column	339
Presidential Address 1980. HELEN VENDLER	344
Virginia Woolf and Leslie Stephen: History and Literary Revolution. KATHERINE C. HILL	351

Abstract. Leslie Stephen chose his daughter Virginia Woolf as his literary heir and trained her extensively in history and biography to prepare her for a writing career. Traces of Stephen's training can be found throughout Woolf's work but especially in her literary criticism. Woolf and Stephen share the same assumptions about the nature and aims of literary criticism, assumptions that place them in the tradition of Sainte-Beuve. Further, Stephen and Woolf focus on the same set of forces to describe the birth and evolution of literary genres: both father and daughter say that shifting class structures produce a dominant historical consciousness and that this historical consciousness in turn expresses itself in an appropriate technical form. In the light of this literary historical process, both writers insist, the critic of self-conscious historical vision must be a sympathetic reader of experiments in new literary forms. (KCH)

Crusoe in Exile. MICHAEL SEIDEL	363
-------------------------------------------	-----

Abstract. Defoe calls *Robinson Crusoe* a "fugitive" fable, an "allegorical" narrative history that records on many levels the strains of displacement and the powers of reconstitution. Crusoe's experience offers Defoe the fictional opportunity to represent different sequences of narrative action that resemble and sometimes duplicate one another. Island exile for Crusoe substitutes for structurally comparable events—imaginative, psychological, religious, and, in the carefully worked out timing of the adventure, political. The politics of exile are especially significant for Crusoe's several transformative conversions, not merely his turning from place to place but his turning of one place into another. The classical exile, displaced abroad and replaced at home, becomes in *Robinson Crusoe* doubly situated—Crusoe's island home is literally remote but allegorically familiar. This paradox has narrative, historical, and national implications. (MS)

Conflicting Names, Conflicting Laws: Zorrilla's <i>Don Juan Tenorio</i> . CARLOS FEAL	375
-------------------------------------------------------------------------------------------------	-----

Abstract. The most prominent feature of Zorrilla's *Don Juan* is theatricality: the character's awareness of incarnating a name or portraying a role that earlier Don Juans created. Don Juan's imposing name clashes with the name of the father (the Commander), triggering a conflict between love and the law. Vis-à-vis this conflict, Don Juan and Inés evolve in opposite directions: Don Juan finally wants to marry, thus accepting the patriarchal dictates that Inés defies by her love for her father's enemy and killer. Inés, therefore, is not the innocent virgin that critics, Zorrilla included, and Don Juan himself envisioned. Another basic tension is that between God and the father. Their supposed alliance is broken by Inés, who, against the Commander's will, intercedes supernaturally to save Don Juan. Paradoxically, in the name of Don Juan, Inés opposes men's law and consequently produces her own defense based on the feminine "law of the heart." (CF)

Blake, Foucault, and the Classical Episteme. DANIEL STEMPEL . 388

Abstract. The accepted periodization of English literary history, a linear alternation of convention and revolt, has made Blake the ancestral and archetypal romantic. But an examination of the language of his texts, using Michel Foucault's archaeological method, demonstrates the classical structure of his oeuvre, which is a variant of classical discourse as defined and described by Foucault. The deep structure of Blake's discourse is logical, but the logic is not that of general grammar; it is the logic of identity, not the logic of difference. The assimilation of Blake's oeuvre into Foucault's classical episteme enriches and expands Foucault's model of the period; it also offers a model of the transformation from classical to modern that may clarify some of the difficulties of Foucault's scheme of historical change. (DS)

Assertion and Assumption: Fictional Patterns and the External World. PETER J. RABINOWITZ 408

Abstract. Although representational art does not reflect an empirically verifiable world, novels are nevertheless useful as historical documents, because they can reveal the views that authors expect readers to hold. Extracting those views, however, requires distinguishing the beliefs that authors expect in their readers from beliefs that readers pretend to take on for the sake of the fiction (the belief that a person can turn into a bug, in *Metamorphosis*). Such an analysis is possible because of a basic rule of reading: all fiction, even the most fantastic, is realistic except where it signals its readers to the contrary. This rule implies that what is not said in a text (a text's assumptions) is a surer guide to readers' views than what is (its assertions). The "sudden-reward" pattern (familiar from *Cinderella*) and its unmasking by Mark Twain in *Pudd'nhead Wilson* are analyzed to demonstrate how readers' beliefs can be extracted from an apparently unrealistic convention. (PJR)

Forum 420

Report of the Executive Director 427

Forthcoming Meetings and Conferences of General Interest . 437

Professional Notes and Comment 448

PUBLICATIONS OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA
Published Six Times a Year Indexes: Vols. 1–50, 1935; 51–60, 1945; 51–79, 1964

EDITORIAL BOARD

JONAS A. BARISH, 1982
University of California, Berkeley

DORRIT COHN, 1981
Harvard University

JAMES R. KINCAID, 1981
University of Colorado, Boulder

MICHAEL RIFFATERRE, 1982
Columbia University

ELIAS L. RIVERS, 1981
State University of New York, Stony Brook

LARZER ZIFF, 1981
University of Pennsylvania

ADVISORY COMMITTEE

JAIME ALAZRAKI, 1984
Harvard University

CHARLES ALTIERI, 1982
University of Washington

MILLICENT BELL, 1982
Boston University

SACVAN BERCOVITCH, 1983
Columbia University

LEO BRAUDY, 1983
Johns Hopkins University

VICTOR H. BROMBERT, 1983
Princeton University

HANNA K. CHARNEY, 1984
*Hunter College
City University of New York*

JONATHAN D. CULLER, 1982
Cornell University

STUART CURRAN, 1982
University of Pennsylvania

FRANCO FIDO, 1983
Brown University

ERIC P. HAMP, 1983
University of Chicago

IHAB HASSAN, 1983
*University of Wisconsin,
Milwaukee*

CONSTANCE B. HIEATT, 1982
University of Western Ontario

PAUL A. JORGENSEN, 1982
*University of California,
Los Angeles*

U. C. KNOEFLMACHER, 1981
Princeton University

JOHN W. KRONIK, 1981
Cornell University

WOLFGANG A. LEPPMANN, 1983
University of Oregon

LAWRENCE I. LIPKING, 1984
Northwestern University

MARTIN MEISEL, 1982
Columbia University

DAVID H. MILES, 1983
University of Virginia

SIDNEY MONAS, 1983
University of Texas, Austin

JANEL M. MUELLER, 1981
University of Chicago

STEPHEN G. NICHOLS, JR., 1984
Dartmouth College

ELAINE C. SHOWALTER, 1983
Rutgers University

CATHARINE STIMPSON, 1982
Rutgers University

JOSEPH A. WITTEICH, JR., 1984
*University of Maryland,
College Park*

RUTH BERNARD YEAZELL, 1984
*University of California,
Los Angeles*

ALEX ZWERDLING, 1982
University of California, Berkeley

Editor: JOEL CONARROE

Editorial Supervisor: CLAIRE COOK
Assistant Editor: ANITA FELDMAN
Assistant Editor: IRENE ZUBIEL

Managing Editor: JUDY GOULDING
Assistant Managing Editor: ROSLYN SCHLOSS
Administrative and Editorial Assistant:
MARGARET C. MEAD

A STATEMENT OF EDITORIAL POLICY

PMLA welcomes essays of interest to those concerned with the study of language and literature. As the publication of a large and heterogeneous association, the journal is receptive to a variety of topics, whether general or specific, and to all scholarly methods and theoretical perspectives. The ideal *PMLA* essay exemplifies the best of its kind, whatever the kind; addresses a significant problem; draws out clearly the implications of its findings; and engages the attention of its audience through a concise, readable presentation. Articles of fewer than 2,500 words or more than 12,500 words are not considered for publication. Translations should accompany foreign language quotations. The MLA urges its contributors to be sensitive to the social implications of language and to seek wording free of discriminatory overtones.

Only members of the Association may submit articles to *PMLA*. Each article submitted is sent to at least one consultant reader and one member of the Advisory Committee. Articles recommended by these readers are then sent to the members of the Editorial Board, who meet periodically with the Editor to make final decisions. Until a final decision is reached, the author's name is not made known to consultant readers, to members of the Advisory Committee and the Editorial Board, or to the Editor.

Submissions, prepared according to the *MLA Handbook for Writers of Research Papers, Theses, and Dissertations*, should be addressed to the Editor of *PMLA*, 62 Fifth Avenue, New York, New York 10011. The author's name should not appear on the manuscript; instead, a cover sheet, with the author's name, address, and the title of the article, should accompany the article. Authors should not refer to themselves in the first person in the submitted text or notes if such references would identify them; any necessary references to the author's previous work, for example, should be in the third person.