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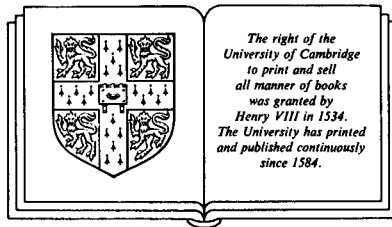
Representations of the Self

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Edited by

E. S. SHAFFER

READER IN COMPARATIVE LITERATURE
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UNIVERSITY OF EAST ANGLIA



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A Sad Paradise will be published by Lines Review Editions, and his translation of J.-B. Pontalis's *A Passion for Beginnings* by Free Association Press. He has recently finished translations of *Semmelweis* by Jens Bjørneboe and *Amphitryon* by Heinrich von Kleist.

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We are grateful to Calum Colvin for permission to reproduce as our frontispiece his *Narcissus* from the collection of the Royal Photographic Society in Bath. The Narcissus study by Euan Uglow which accompanies Stephen Bann's article is from a private collection: we are grateful to Browse and Darby Ltd for making it available. Thanks are also due to SPADEM for permission to reproduce Escher's *Drawing Hands* in the article by Jean-Pierre Dupuy. The illustration which accompanies Julie Scott Meisami's contribution appears by kind permission of the British Library.

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EDITOR'S INTRODUCTION

Purloined letters: searching for the self

*Clearly we cannot forgive sleep the oblivion,
the 'loss' of our 'I' – the very thing that at
the same time we so thirst after.*

Gennady Aigi, 'Sleep-and-Poetry'

No topic excites more interest (in the human breast at least) than the fate of the 'self'. The substantial psyche or soul, dependent on a God whose existence could not be proven by any of the standard 'proofs', had already been seen off by Kant's *Critique of Pure Reason* (1780). The death of God was proclaimed, lamented or hailed from Jean Paul to Nietzsche. Shifting from the substantial psyche to Kant's more technical notions of the mode by which the unity of the faculties of mind was maintained, the Romantics explored the self characterized by the more intermittent, flickering realizations enabled by the faculty of the imagination in the moments when its powers could be fully exerted. The twentieth century has oscillated between the continued proclamation of the death of God (each time discovering the depths of the loss more fully than before), and the intricate technical description of the construction of a psychological self, through the development of psychoanalysis from Freud to Lacan and the literary works springing from it or annexed by it. These attempts at a psychological self are notable for the fact that they have their root in clinical descriptions of pathologically malformed, disordered, damaged, or rudimentary human selves. Rimbaud encapsulated the notion of self-alienation in the vivid phrase 'Je est un autre.' In our present volume, Michael Edwards eloquently presents the loss of self from the point of view of a Christian aesthetics (reminding us too that loss of self has always been an aspect of religious experience). Peter France shows Rousseau's refusal of the terms of eighteenth-century commerce of the self, Raman Selden gives a post-structuralist view of the self, while Peter Stern describes the damaged self in relation to

modern German history, from Kleist's struggles with Kant to Ernst Jünger's explorations of mass war. In recent times much literary theory has turned on the dissection of the illusions inhering in the idea of the existence of Man. Language with its 'fiction of the I', as Lacan put it, has been typically for our time the site of both the tragic and the comic, as in the work of the late Samuel Beckett.

In this situation the self becomes increasingly elusive. Those who speak affirmatively of the self speak of it as an ideal state of unity, sanity, and order which is largely unrealizable. D. W. Winnicott, the well-known British psychologist, speaks of a 'true self' which is contrasted to a 'false self'; other psychologists stress that the self is experienced as an object formed by its experience of the kind of care extended to it by its parents (usually the mother). Often this is presented as a 'false self', whatever the quality of the care, because it depends on identification with the parental view. The 'false self' manages the 'true self' – which may never come to light (Christopher Bollas, 'The Self as Object' in *The Shadow of the Object*, Free Association Books, 1987). This is, in terms of the individual, related to the 'false consciousness' invoked by the existentialists and the marxists, whose power to impose itself on a member of a class or group may be such that the very possibility of the critique of ideology these thinkers demand may be foreclosed; psychoanalysis has equally come to be regarded in some quarters not as a 'cure' (cure being impossible or unprovable) but as an experience.

The attempt to locate the self or 'self-experience' of patients in therapy is described, for example, in 'The Finding and Becoming of Self', where the author, a psychoanalyst, writes: 'We encounter the self of a patient clinically only in moments of true regression to dependence and holding' (Masud Khan, *The Privacy of the Self* (The Hogarth Press, 1974)). The self, in this view, is the most primitive 'regressed' state. At the same time, these are the rare moments in which the patient may be freed, come into touch with himself, and make a new beginning. Such an extraordinary occasion is described: a young woman in her late twenties recounted in therapy that ever since her earliest childhood she had been unable to do a somersault, although at various periods she tried desperately to do one. 'I then said: "What about it now?" – whereupon she got up from the couch and, to her great amazement, did a perfect somersault without any difficulty. This proved to be a real breakthrough.' 'Self-experience', it is said, 'is closely related to body-ego.' The young woman, it is further related, went on to pass a 'most difficult'

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postgraduate professional examination, became engaged, and was married (M. Balint, *The Basic Fault: Therapeutic Aspects of Regression* (1968)). In this case, clearly, 'self-experience' is presented as a miraculous cure; but more often it is only a fleeting moment – a somersault's span.

The terminology now describing 'selves' is diverse, multiform and often rebarbative. As Stefan Themerson's 'Philosopher in a Wheelchair' remarked to a priest in his novel *The Mystery of the Sardine*, 'What was Rimbaud's *un autre*? A sort of inner state which some philosophers might call a buzz of bioelectricity, and you, with your woolly terminology, will call a soul.' The language of religion and literature, especially the nostalgic literary language associated with 'literature as spilt religion', is still drawn upon in the midst of the rebarbative technical jargon, as when Khan defines the moment of self-experience as the sort of epiphany James Joyce described in *Stephen Hero*, which is cited – 'a sudden spiritual manifestation' (p. 296). In some cases the experiencing of self is important not as a dramatic breakthrough to cure but simply as a rare, prized moment of communication in the hermeneutic situation of doctor and patient. In Lacan's terms, *jouissance* is a secular, even a sexual term expressing the right to pursue desire, yet it still reflects an idealist conception in which the moment of *jouissance* occurs when the idiom of the psyche finds an experience in the object world that corresponds to it. For Deleuze and Guattari in *Anti-Oedipus (L'Anti-oedipe: capitalisme et schizophrénie, 1972)* the 'nomadic self' is ever on the move in quest of these moments of recognition.

These moments of heightened experience are more systematically linked to certain aspects of language in Lacan and his followers, even to key words and phrases that form intersections between literature and psychoanalytic theory. Here literary texts play a more complex role. The battle between Lacan and Derrida over the interpretation of Poe's familiar story *The Purloined Letter* has become a *locus classicus*. Lacan's seminar on the story (1956), and Derrida's critique, 'The Purveyor of Truth', 'Le facteur de la vérité' (1975), both now collected in shortened versions with a number of critical commentaries in *The Purloined Poe* (Johns Hopkins U.P., 1988), form a showpiece of the kind of 'practical criticism' produced by recent theory.

Lacan's seminar, part of a year-long discussion of Freud's *Beyond the Pleasure Principle*, sets out to illustrate the Freudian contention that 'the symbolic order' [not reality] 'is constitutive for the subject', and thus holds it most appropriate to use 'a fictive tale', as its 'conception is

arbitrary'. Lacan retells Poe's tale in two scenes: a letter is purloined from the Queen's boudoir, in the presence of both King and Queen, by the Minister, who perceives that it could be used to embarrass her. Later, after the dull Prefect of police and his men have searched in vain, Dupin, the eccentric detective – the first of a long line – purloins it back from its open hiding-place in the Minister's house, where it lies, with a new address, in his card rack, which hangs from the centre of the mantelpiece. Dupin substitutes for the purloined letter a counterfeit, which he cannot resist 'signing' with the interpolated quotation: 'Un dessein si funeste / S'il n'est digne d'Atrée est digne de Thyeste.'

Lacan's reading focuses on absence, the absence of the text of the letter to the Queen, and the absence of the author of the letter. 'For the signifier is a unit in its very uniqueness, being by nature symbol only of an absence' (p. 39). He describes the vain police search as having penetrated even to 'the most infinitesimal gaping of the slightest abyss'. Behind this interpretation lies Marie Bonaparte's psycho-biographical interpretation of the story as 'expressing regret for the missing maternal penis, with reproach for its loss' (*The Purloined Poe*, p. 130).

Derrida criticizes Lacan for making a didactic, non-literary reading that ignores the framing role of the narrator; one may not, 'on the pretext of excluding the author', fail to take into account either the 'scription-fiction' and the 'scriptor-fictor', or 'the narrating narration and the narrator' (pp. 180–1). Yet it is Derrida who literalizes analytic doctrine, with his claim that the 'proper place' of the letter is 'the place of castration: woman' (p. 183). He criticizes Lacan for failing to analyse the relation of Dupin to the psychoanalyst. Yet one might question whether identifying one of the characters in a short story with the analyst is any more methodologically acceptable than conducting an analysis of the mental illness of one of the characters in a play (as Ernest Jones did in his book on Hamlet). In fact, twentieth-century criticism has proposed many candidates for the role of analyst: not only the detective character, but the (would-be) objective narrator; more common still has been the temptation to identify the reader (especially the trained critic) with the analyst; and more recently the somewhat more fanciful notion has gained ground that the text is analyst of the reader (who through his or her 'transference' becomes not analyser but analysand). Thus the text reads the reader, as well as the reverse. (See *Discourse in Psychoanalysis and Literature*, ed. Shlomith Rimmon-Kenan (1987), *passim*.) This is another way of stating the central notion of recent criticism, the collaboration of the text and the reader in the activation

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of meaning in the process of reading; in psychoanalytic terms this is typically a dialogic 'struggle for mastery', in which a subtext of desire is returned from repression. The self that is recovered may again be one characterized by lack, longing, and primitive damage.

In Lacan's and Derrida's, and indeed Bonaparte's readings we have a striking example of the ubiquitousness in twentieth-century intellectual life of the terminology of the 'gap', the 'lack', the *Leerheitsstelle*, indeterminacy, and so on, which I have analysed elsewhere: the terminology of the *absence* rather than the *presence*, which will seem to characterize our age just as 'the Classical and Christian Idea of World Harmony' (as Spitzer's historical semantics put it) characterized the past. Freud's own elaboration of oedipal experiences may be one of the first important appearances of this modern terminology of absence, the registering of the 'death of God' in technical jargon.

The genres of the desiring self are explored here by Roger Cardinal in 'Unlocking the Diaries' and by Michael Robinson in his introduction to 'Writing (to) One's Self', a selection of Strindberg's letters in which the biographical and the fictive are so intertwined that the dramatist's tormented attempts at self-creation can be seen at close quarters. If Hazlitt, a penurious, driven journalist, extolled the pleasures of 'Living to One's-self' (a happy narcissism which included reading, dreaming, and writing only a page or two every half year), Strindberg ferociously demonstrated the mingled pleasure and pain of non-stop 'Writing (to) One's Self'. Holding up the mirror to himself was a lifelong, tormented obsession; he dreamt of an autobiography in photographs, which he took himself. Like Sterne, he was never able to catch up with his own fleeting image.

Barthes used 'The Purloined Letter' to set up a parable. 'Meaning', he wrote, 'is not "at the end" of narrative, it traverses it; quite as conspicuous as the purloined letter, it similarly escapes any unilateral exploration' ('Introduction to the Structural Analysis of Narratives' in *The Semiotic Challenge (L'Aventure sémiologique, 1985)*, p. 102). Lacan and Derrida both make the mistake of searching in the wrong place, at the end of narrative – unlike the honest police, who admit their search has failed, they insist they have found the letter. It is they who have 'purloined' it for their own advancement.

Barthes, in his detailed analysis of another Poe story, 'The Facts in the Case of M. Valdemar' (a 'medical' case in which a mesmerized man is kept from death until released from the spell, upon which his body instantly moulders away), points out that here we have (as in the Dupin

stories) the significant conjunction of the 'detective enigma' with the 'scientific code'. The supernatural assumes the guise of scientific alibi, summed up in the paradoxical utterance of M. Valdemar, calling for release from his mesmeric state: 'Quick! – *I say to you that I am dead!*' The psychoanalytic interpreters are thus taking up ground already occupied by their predecessors in combining the occult arts with the claim to scientific factuality. As Barthes remarks, 'This tail represents the *cri du cœur* of the positivistic age: if only we could believe *scientifically* in immortality!' But as he points out, the claim to objectivity, the denial of symbolism, is itself part of a symbolic system.

The denial of symbolism in the case of these modern interpreters extends to a denial of the system of literature itself, and the substitution for it of a 'lack' described in technical, non-literary jargon. The detailed description of the literary system of these stories would take us too far afield here; but it is no accident that the analysis of M. Valdemar is given as one example of 'The Structural Analysis of Narrative'. But the substitute symbolic code is supplied by the psychoanalytic interpreters themselves. The 'lack' (if we look at their procedure from a literary point of view) is not simply the familiar reductivism of vulgar Freudianism, but the lack of understanding of the story in the terms of the symbolic code of literature, its radical emptying, its conversion to a code claiming to be asymbolic. One of the repositories and expressive modes of the human self, namely literature, is drained and denatured, in this pseudo-neutral form. But since Poe's time the sciences themselves have come under threat; and paradoxically, it is to literature that the human sciences look for a semblance, a reminiscence of substance. Thus 'transference' may take place not only between analyst and analysand, text and reader, but between literature and psychoanalysis (or, even more generally, philosophy).

Lacan's and Derrida's interpretations eviscerate the story – in both, interiority is parodied and defied and female sexuality is seen as an absence. This is, of course, the very opposite of the meaning of the story, in which the sexual desire of the Queen is the motive force and the omnipresent medium of the narrative; the rich French epistolary tradition, well known to Poe's implied readers, supplies the content of the letter, which no longer needs to be rehearsed. This makes nonsense of Lacan's portentous claim that because the contents of the letter are not rendered 'the signifier is not functional', and of Felman's claim on his behalf that this is 'a type of reading that is methodologically unprecedented in the whole history of literary criticism' (*The Purloined*

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Poe, p. 149). The misreading of the story may rather suggest the need for revision of psychoanalytic theory on the point of women's sexuality. The next phase in the revision of the epistolary tradition is reflected in Henry James' *The Turn of the Screw*, where the 'frame story' is still in epistolary form (technically the whole story is still a letter), yet the epistolary frame is given a new, psychoanalytic content (the events in the disordered mind of the governess); and the conjunction of James' artistry with a psychoanalytic content signals the powerful link between psychoanalytic criticism and aesthetic formalism that has been forged in the present century. At their best, then, psychoanalysis and such psychoanalytic readings as those of Lacan and Derrida may serve as a reminder that no language (least of all their own) is neutral, and so reopen a way to the passional dimension, the rich interiority that only literature can attain, even where (especially where) the self is a fiction.

The search for the self is necessarily carried beyond the individual, into an anthropology or sociology of human encounter. Strangely, and from unpromising beginnings, 'Narcissism' has been a main route to these extensions to the larger self of social relations. Stephen Bann here explores the version of it developed by René Girard, while Pierre Dupuy looks at Louis Dumont's version in the context of the claims of deconstruction. For Freud, narcissism was (at different times) an irremediable pathology, or an early stage in all development (the primary narcissism of the infant), or, again contradictorily, a state natural to women! – one of the notions of the patriarchal Freud that have come under sustained and justified attack from feminist critics of Freud, for example Juliet Mitchell and Jacqueline Rose, eds., *Feminine Sexuality* (1982) and Nancy J. Chodorow, *Feminism and Psychoanalytic Theory* (Oxford: Polity, 1989). It has become, in the hands of more recent psychologists of the 'self', the only one of the serious 'primary disorders of the self' (or psychoses) that is treatable by analysis (Heinz J. Kohut and Ernest S. Wolf, 'The Disorders of the Self and their Treatment', in *Essential Papers on Narcissism* (New York, 1986), p. 181). Only narcissistic personalities, it is claimed, can withstand the breakdown of complex defences to which analysis exposes them. Thus it is possible that there are 'higher forms of narcissism' in development – not merely a primal form that is left behind. The health of the 'nuclear self' depends on successful 'mirror transference' having taken place in childhood (or replaced in analysis): the internalization of the ideal self-object (parent). 'Mirror-hungry personalities' (p. 190) seek self-objects

whose admiration will feed their thwarted need for empathic response. For Girard this has a positive aspect of another kind: these relationships are not narcissistic but mimetic, and show that the narcissistic personality may learn it is not self-sufficient but requires an 'other'. Freud's still negative treatment of narcissism in a later work, *Group Psychology and the Analysis of the Ego*, in which he presents the leader as a narcissistic personality, may feed the notion of the narcissistic personality as a 'strong' personality: 'All leaders symbolize the paradox of the presence of an antisocial individual at the apex of society.' Dupuy shows that Dumont's views of carnival as contained within hierarchy cannot cope with the crowd panic in which Freud's leader is lost, and there is a powerful resurgence of narcissism and self-love in the crowd itself (previously held together by libidinal, non-narcissistic ties). He argues, in one of the most interesting of recent critiques of Derrida's deconstruction, that deconstruction, like Dumont's anthropology, is not effectively deconstructive, but merely brings about a reversal within the mode of Western metaphysics which has 'tangled hierarchy' as its chief characteristic, as Derrida himself has pointed out in his analysis of the relative status of writing and speech in Plato, where a central metaphor of writing overturns from within the stated hierarchical preference for speech. Thus Derrida's procedure is already inscribed within our traditional practice, and a true deconstruction – like a crowd panic – would have to break out of the mode of 'tangled hierarchy'.

The metaphors surrounding the search for the purloined self are thus replete with difficulty. In order to find the self, we must jump through many hoops, pass through the looking-glass, or at least execute a somersault in front of it, while glimpsing within the glass not only the *saltimbanque* of the self, but a sympathetic audience of at least one; and none of these acrobatic feats will do us any good unless we can untangle the hierarchies of Western metaphysics. Elizabeth Bishop, that admirable poet, putting the best we can hope for in the idiom of absence, wrote that 'dreams, works of art (some), glimpses of the always-more-successful surrealism of everyday life, unexpected moments of empathy (is it?), catch a peripheral vision of whatever it is one can never really see full-face but that seems enormously important'.

Our new Part II 'Literature and Translation', which will include literature written in English, as well as translations (as before) from a wide range of languages, is inaugurated by a particularly impressive group of writers and translators. August Strindberg's extraordinary letters, many of which have not been published even in Swedish, appear

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here in a selection from Michael Robinson's two-volume edition shortly to be published by the Athlone Press and the University of Chicago. His translation of a selection from Strindberg's essay, *The Mysticism of History*, appeared in Volume 3.

It is a particular pleasure to publish the story, 'Portrait of the Yellow Apricot Tree', by Norman Manea, translated by Rosalind Belben. Manea, a writer well-known in his native Romania but often harassed on political grounds by the Ceaucescu regime, was forced into exile. He went first to Berlin on a DAAD writing fellowship, and then found his way to the United States. Rosalind Belben, an English writer of fiction who has at last begun to receive the attention she merits, became persuaded that he should be made known to the English-speaking world, and set herself the task of learning Romanian in order to translate Manea's work from the original. This particular story captures the terror of oppression, which in Manea's work often overlaps with the terrors of childhood, and shows his rare ability to spring open the trap through dream and fantasy, and to maintain the balance with the deft irony of the seasoned survivor. Manea's German reviewers have likened him to a range of writers from Kafka to Böll. It may be hoped that with the recent popular overturn of the oppressive government of Romania of which he himself was a courageous critic Manea will be able to publish his work without hindrance, both at home and abroad.

Writing in English is now a central focus of this section of the journal. We open with the last writings of Stefan Themerson, his deft, witty and unsentimental autobiographical essays. Stefan Themerson was another survivor whose irony, wit, and inventive powers never deserted him. He was a figure on the avant-garde scene in his native Poland, in France, and since the Second World War, in Britain, writing in three languages, and editing the Gaberbocchus Press. Themerson and his wife, the artist Franciszka Themerson, who collaborated on many projects, both died in 1988. We are delighted to be able to present a tribute to them which includes Themerson's last autobiographical fragments, written in English, as well as a section from his unpublished prose poem in French, translated by the distinguished translator Barbara Wright, together with a number of illustrations, and a bibliography compiled by Nicholas Wadley. We also include the entire list of the Gaberbocchus Press among his publications, in the belief that small high-quality publishing ventures of this kind, reflecting the personal taste and style of a writer-publisher, are essential to the literary life of Europe. Themerson extended the possibilities open to English writers, and writers of

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English. We are glad to record that the Gaberbocchus Press continues in his spirit, albeit in Holland rather than in England.

We are also very pleased to welcome to these pages the work of a young contemporary photographer, Calum Colvin, whose *Narcissus* (1987), one of five Gold Prize Winners at the Exhibition at the Royal Society of Photographers, Bath, in 1989, serves as our frontispiece, and carries out the theme of the volume, and in particular that of Stephen Bann's article on *Narcissus* figures. The original is a large work in cibachrome, based on an ensemble or set constructed by the artist and destroyed after being photographed. The central figure, who looks at himself in a mirror, is based on a drawing by Ingres. Other props in the set include a book dealing with sexual narcissism, a well-known photographic image, a pack of pornographic playing cards, and a surreal teapot. Colvin, born in Scotland and trained as a sculptor, has received a considerable amount of critical attention, and has recently had a one-man show at the Salama-Caro Gallery in Cork Street, London.

Thanks are owing to the efficient Journals Publishing Director, Richard Ziemacki, seconded by Penny Carter, responsible for arts journals. Jill Walden, Journals Publishing Controller, is at the heart of the enterprise, inconceivable without her infinite resourcefulness and effortless mastery of detail. Christine Lyall Grant continues as our subeditor. We are also grateful to Sarah Nicholls, Controller of Publicity for Journals, and to her successor, Paula Johnson.

I should like most of all to express my grateful thanks to my Editorial Assistant, Mark Ogden, who assumed this position while a post-graduate student, and continued loyally long after he had become first a Research Fellow at St Catharine's College, then teaching fellow and Director of Studies in German at Emmanuel College; he is now leaving Cambridge to take up a post as Lecturer in the Language Centre of the University of Newcastle. Volumes 8–12 owe a great deal to his quietly effective ministrations. We are pleased to have been able to include his review of recent books on Hölderlin in this volume, and look forward to his book, shortly to be published. At the same time I should like to welcome my new Assistant, Andrew Milne, a research student in English and Drama at Trinity Hall, Cambridge.

It will be of interest to our readers that the British Comparative Literature Association has held a Colloquium in conjunction with the French Comparative Literature Association on the 'Emigration of Authors and Migration of Styles', in Oxford, 27–29 March 1990. This

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is a welcome addition to our roster of joint colloquia with our European counterparts. There will also be a workshop conference on 'The Picaresque' at Collingwood College, Durham, 4–5 July 1990, organized by Arthur Terry (Department of Literature, University of Essex); and another, on 'Metamorphoses', organized by Leon Burnett (at the same address), to be held at Gregynog, Newtown, Powys, in mid-July 1991.

The next Triennial Conference of the BCLA will take place at the University of Warwick, 13–16 July 1992, on literature 'Across Europe'. This will centre on Europe – East and West – as it has taken shape by the year of European Union, 1992.

The fourth Colloquium on Literary Theory organized by the International Comparative Literature Association, on the topic 'The Concept of Imagination in Literary Studies', will take place in conjunction with the next ICLA Congress, to be held in Tokyo in August 1991. The third took place in Taiwan in April 1990.

Volume 13 of *Comparative Criticism* (to appear in 1991) will be on the theme of 'Literature and Science'. Increasingly, the interface between the two areas has been explored from both sides, forming a new kind of literary history, and we shall look at some of the results. We welcome submissions of unpublished literary work written in English, as well as translations, for this and other future volumes.

Volume 14 (1992) will focus on 'Knowledge and Performance', with the collaboration of Julian Hilton, head of Drama and the Director of the Audio-Visual Centre at the University of East Anglia, and of Bo Göranson, Director of the Swedish Centre for Working Life, in Stockholm, and the author of *The Practical Intellect* (UNESCO).

Volume 15, 'The Literary Communities of Europe' will mark the occasion of European unity in 1992. Plenary papers from the BCLA Triennial Conference 'Across Europe' will be included. We shall be concerned not only with literature but with questions facing the community relating to the free publication, translation, and circulation of information through all the media, and the hindrances, legal and otherwise, to such free circulation. Jeremy Adler, Lecturer in German at Westfield College, London, whose contributions to this journal range from his article on figured poetry in volume 4 to his group of translations and commentaries on Hölderlin (in volumes 5, 6 and 7), will collaborate on this volume; his particular interest will be in prison literature and *samizdat*.

The occasion of European union will also be celebrated by a special Translation Competition sponsored by the British Comparative

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Literature Association in which the works submitted must have been translated from one of the European Community languages (Danish, Dutch, Erse, French, German, Greek, Italian, Portuguese and Spanish). There will also be several special categories for non-EC languages, within and beyond Europe. The prizes will offer somewhat greater rewards, £350 for First Prize, £150 for Second Prize, as well as carrying with them as before publication in *Comparative Criticism*. There will also be an opportunity for entrants to apply for bursaries at the Centre for Literary Translation at the University of East Anglia. The judges will be Edwin Morgan, the well-known Scottish poet; Daniel Weissbort, translator and editor of *Poetry World*; Michael Schmidt, editor of Carcanet Press; Arthur Terry, translator and formerly director of the M.A. in Translation at the University of Essex; and E. S. Shaffer, *ex officio* as editor of *Comparative Criticism*. The final deadline for entries will be 1 October 1991; the awards will be announced at the Triennial BCLA Conference in July 1992, and the winning entries published in volume 15. Inquiries and requests for entry forms for the BCLA Translation Competition should be directed to Dr Julie Scott Meisami, Institute for Oriental Studies, University of Oxford, Pusey Lane, Oxford OX1 2LE.

Submissions of articles, translations, and original writing in English for volumes 14 and 15 are welcome. A revised *Guidelines for Contributors* is available on request, containing information on house style, illustrations, permissions, and copyright. The annual deadline for submission of manuscripts (two copies, please) is 1 March; the volume appears in the spring of the following year. Institutional subscriptions are available; to individuals there is a 35 per cent discount on the institutional price. Moreover, all members of the International Comparative Literature Association (which of course includes all members of the BCLA) now also enjoy a substantial further discount of 20 per cent, in addition to the 35 per cent discount for individuals. Back volumes are also available.

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