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TEXTUALITY AND IDEOLOGY

A Comparative Study of Edgar Allan Poe's

"The Murders in the Rue Morgue"

and Jorge Luis Borges' "Emma Zunz"

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The present work is a comparative study of the short stories "The Murders in the Rue Morgue" by Edgar Allan Poe and "Emma Zunz" by Jorge Luis Borges as paradigmatic instances of the expression of the modernist and the postmodernist views respectively. The American writer Edgar Allan Poe is presented as an heir of the Enlightenment tradition and a representative of literary realism. The devices of realism are then traced in the ways of naming and ordering the fictional world represented in "The Murders in the Rue Morgue". A comparative description of the fundamental ideas that sustain the modern and the postmodern perspectives introduces the study of Jorge Luis Borges' story "Emma Zunz". Since the present work sustains the view that post-modernism can be defined as modernism plus something else (Jencks 1987), the textual analysis of Borges' story "Emma Zunz" discriminates between those traits that respond to the modern tradition and those that mark the piece as a product of the postmodern outlook. A comparison between the modes of naming and ordering in both traditions articulates the whole work.

2

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3

TABLE OF CONTENTS

Part III	
Conclusion	
Appendix	
Bibliography	

PROLOGUE

The present work is a study of Edgar Allan Poe's "The Murders in the Rue Morgue" and Jorge Luis Borges' "Emma Zunz" as paradigmatic instances of the ideological transformation from the empiricist-rationalist position of the XIXth century (rooted in the Enlightenment tradition) to the postmodern stand that prevails in the XXth century. The analysis of the linguistic structures and the narrative devices used in the stories will lead to the unveiling of the underlying ideologies that found the texts.

The textual analysis is preceded by an introduction in which the writers are defined in terms of the traditions that sustain their ideological positions: Edgar Allan Poe as an heir to the Enlightenment and a representative of the XIXth century rational mentality and Jorge Luis Borges as an exponent of a new version of rationality qualified by the influence of the postmodern. The choice of stories was determined by the recurrence of those traits considered pertinent to the ideological framework within which each writer was inscribed.

Edgar Allan Poe's "The Murders in the Rue Morgue" has been traditionally considered (Boileau-Narcejac 1968) to be the first instance of what would soon become a successful genre: the detective story. As such, it constitutes a fertile field for the exploration of the traits of realism since the story sustains the empiricist-rationalist position and its conception of knowledge. From this standpoint, the human subject is conceived as autonomous and in search of knowledge by means of the application of reason to empirical experimentation. Using language as a transparent medium, he has access to knowledge and to the consequent control over his circumstances.

In Jorge Luis Borges' story "Emma Zunz", we can detect thematic and formal traits that assimilate it to the detective genre. However, the addresser's viewpoint is ideologically different. As Jaime Rest (1976) sustains, "Emma Zunz" can be defined as "*un antirrelato detectivesco*". The postmodern mentality has played a trick on the rationalist-empiricist material and produced a playful, ironic version of a detective story.

THEORETICAL FRAMEWORK

This work sustains the conception of language as a subconscious model of activity through which we express/realize a certain mode of being in the world (Taylor 1985). The language model has an inherent conception of phenomena which manifests itself in the human being's actions in the world as well as in his mode of expression. The cultural, sustained by a certain ideology, can shape the way we signify our reality, thus translating to another plane the relation existing between language and thought. As Benveniste (1958) explains, Aristotle projects the categories of language on the objects observed in his attempt to analyze thought and its environment. Language is immersed in cultural ideology and acts as a filter in our dealings with "the real". "Es lo que se puede decir lo que delimita y organiza lo que se puede pensar" (Benveniste 1958). The world is signified as from the standpoint of an ideology. The analysis of the use of language in Poe's and Borges' stories will reveal the underlying ideology that sustains the addresser's cultural background.

The comparison between the principles of modernism as heir to the Enlightenment philosophy and those evolved by post-modernism constitutes the general framework of this research. The theories on the postmodern, initiated by Lyotard (1979) and developed by Bauman (1987), Vattimo (1990), Jameson (1991), and Docherty (1993) are the bases on which to build parallelisms and contrasts, sustaining with Kovadloff (1999) that post-modernism should not be considered as a break but as a continuation of modernity. At the linguistic level, the postulates evolved by Hassan (1986) serve as guidelines to analyze the postmodern elements in Borges' story.

Simultaneously, the theoretical guidelines for the realist movement as the expression of a modernist ideology are traced in Poe's story. This ideology is characterized by a great trust in reason as a universal instrument for the discovery of truth within the framework of a unitary and stable, though perfectible reality. The stories under scrutiny will be analyzed from a semiological perspective taking into consideration Jakobson's (1956) functional conception of language. The creation of the effect of reality is approached from the perspective and postulates developed by Barthes (1953), and Belsey (1980) who define it as a textual and conventional issue. Fictional reality is an effect of language, the result of a construct and not a question of imitation. Language and reality belong to two different classes of phenomena and cannot be assimilated. The realist text establishes hierarchical relations between elements, imposes an order

that responds to a social organization instituted by the reigning power structures (White 1987). The question does not reside in the imitation of an external order but in the reproduction of those relations that underlie the preferences of an ideology (Althusser 1970). The theoretical postulates developed by Todorov (1967), Genette (1972) and Hamon (1982) constitute the bases for the study of particular narrative and linguistic devices that allow realism to create the textual effect of verisimilitude.

Culler (1975), Boileau-Narcejac (1968) and Todorov (1966) provide the theoretical framework within which " The Murders in the Rue Morgue" and "Emma Zunz" are considered as individual instances of the detective genre.

Methodology

Aims

It is the aim of this work to trace the transformation of the realist paradigms from their initial manifestation in Edgar Allan Poe's story "The Murders in the Rue Morgue" to their contemporary version in Jorge Luis Borges' "Emma Zunz". For this purpose, Edgar Allan Poe is placed as an heir to the Enlightenment and a representative of the rationalist-empiricist ideology that prevailed in the XIXth century. The discursive traits that characterize this ideological position are then traced in his story "The Crimes in the Rue Morgue". The same procedure is followed with Jorge Luis Borges and his story "Emma Zunz" as representing the postmodern mentality.

Hypothesis

It is our hypothesis that it is possible to detect the underlying ideological bases on which the texts under scrutiny stand:
- A rationalist-empiricist substratum that sustains the canons of the realist in Poe's story and
- A rationalist perspective modified through the influence of postmodernism in Borges' story.

Corpus

The works of E. A. Poe have given rise to controversy among critics and literary historians because they are marked by the split that divided American thinkers in the XIXth century (Generari 1997). His

works show evidence of the presence of romantic, aristocratic and backward-looking traits that correspond to the Southern myth . These characteristics stand side by side the rationalist, democratic and progressive mentality that finally prevailed in American society and sustained the great capitalist expansion that characterized the USA of the XXth century. The present work will purposefully eschew the controversy over whether Poe should be classified as a rationalist or a romantic poet and will only be concerned with those aspects of the works under scrutiny that point him as responding to the dictates of the rationalist over and above the demands of the romantic mentality. This fact has guided the choice of "The Murders in the Rue Morgue" as an example of the realist mentality within the generic architext of detective fiction.

In the same direction, the focus on Borges' work has been restricted to "Emma Zunz". Borges' essays on detective fiction and those of his stories he recognized as belonging to this genre have been purposefully excluded since it is not our interest to trace the development of the detective paradigm. On the contrary, the justification for the choice of "Emma Zunz" in this context lies in the fact that this particular story comes to deconstruct the rationalist-empiricist model and produces a piece of fiction that parodies the ideological position from which the genre evolved.

Treatment of the Corpus

"The Murders in the Rue Morgue" and "Emma Zunz" are analyzed from the linguistic and the narrative perspective. A particular choice in the use of language will be informed by the ideological focus from which it is made. Different ways of naming will direct our attention to corresponding cognitive categories based on their respective ideologies that act as overall framework for the addresser's mode of classification and organization of "the real". In the same direction, the choices made by an addresser as to the way in which the linguistic material is to be organized stand as indexes of an ideological point of departure. It is through the building of coherence that we can produce meaning. Hence the devices used for this purpose should be of our interest: the modes of ordering that characterize a piece of writing can be taken as traces of a particular mode of thinking and of specific ideological assumptions.

At the same time, the narrative technique used in the development of a story will betray an ideological position in reference to the

characters, the action and the setting involved. The organization of the fictional world will also be determined by the addresser's attitude to the laws of genre that govern the piece. This attitude is liable to ideological interpretation.

The modes of naming and ordering as well as the use of the narrative voice and of the laws of genre are minutely traced in the stories under scrutiny with the purpose of revealing the ideologies that inform them. Description is followed by interpretation and comparison of the traits found in Poe's and Borges' texts. This is the procedure through which similarities and differences between the stories are highlighted.

Part I

1- Edgar Allan Poe and the Enlightenment Inheritance

There are some characteristics in the work of Edgar Allan Poe that connect it with the principles developed by the philosophy prevalent in the XVIII th century. The XIX century American writer was attracted by scientific rationalism and dreamt of a perfect and stable universe. In this field he coincided with the principles of the Enlightenment that enthroned reason as a privileged human faculty in detriment of all others and expressed faith in its vitality and inventiveness to produce the advancement of science and an eventual development of technology.

The principles developed by the Enlightenment should be understood in the context of their emergence in an XVIIIth century Europe struck by extreme poverty, flagrant crime and generally inhuman treatment of a large proportion of the population who did not have access to the minimum requirements for a dignified life. Reason was seen as the instrument that would help man rise above current conditions to a more humane social system. The successful application of reason through appropriate methods would help humanity achieve the goals of knowledge, freedom from ignorance and superstition and deserved happiness. The development of methods for the application of reason in the study of the sciences among which Descartes´ contribution is a paradigmatic example, led to confidence in the human being's universal capacity to attain knowledge and reach an incontestable truth. Locke and the British empiricists bridged the gap between the mind and the world that had been opened by the rationalism of Descartes. Their trust on the experience of the senses coupled with the observance of the analytical method allowed for the swift development of inductive science. The observation of singular sensory experiences produced under specific conditions ruled by the laws of logic could lead to the discovery of scientific facts of universal application. The optimistic view that resulted led to conceive of history as a record of general progress. Still in the XIXth century there prevails a view of the past as obscure, inhibiting and crippling and there is general reliance on science and technology as the basis for an industrial society that would offer the answers that human beings were in search of. Poe and his contemporaries believed in the basic dignity of man and in the possibility of a better world, the same assumptions that led Bernard de Fontenelle in 1702 to anticipate: *"a century which will become more enlightened day by day, so that all previous centuries*

12

will be lost in darkness by comparison"[1].

        The principles of Edgar Allan Poe's philosophy of writing are to be found in his critical and theoretical essays[2] and it is here that we can follow the traces of those ideas connecting the writer to his Enlightenment ancestors. In " The Philosophy of Composition", it is easy to infer the presence of a writer who believes in a unified subject, the source of a meaning that remains under his control. His philosophy of composition has "*the precision and rigid consequence of a mathematical problem*" (25).Poe dismissed "*ecstatic intuition*" (24) as the source of literary creation in favour of reason. In "The Poetic Principle", he sustains "*we must be simple, precise, terse. We must be cool, calm and unimpassioned*" (6). We perceive here the echoes of Descartes´ rationalism, his distrust of passions as the source of indistinct and confused ideas. For the philosopher and mathematician of the XVIIth century, only clear and distinct ideas issuing from pure reason can lead us to a true reality. Poe believes that truth, described as the satisfaction of reason, is a value to be pursued by narrative as opposed to poetry where the predominant value is beauty ("The Philosophy of Composition" 27). In "The Poetic Principle" he sustains: "*With as <u>deep a reverence</u> for the True as ever inspired the bosom of man, I would, nevertheless, limit, in some measure, its <u>modes of inculcation</u>. I would limit <u>to enforce</u> them*" (6). The lexical choices in this short excerpt (marked by underlining) point to Poe's strong inclination in favour of the enforcement of a truth that he takes for granted to be universal in nature. In "The Philosophy of Composition" he often relies on "*the universal understanding of mankind*" (29) to sustain his arguments. The mere condition of humanity endows us with reason and hence with the capacity to reach a truth that is to be sustained and inculcated. The instrument for such a purpose is a language free of paradoxes and characterized by simplicity and precision, a language that Descartes as the initiator of modern science would have approved of[3]. The intellect, the supreme function of the human being, shuns the

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[1] Cited by the *Encyclopaedia Britannica.*
[2] Specific reference is made to "The Poetic Principle" (1850), "The Philosophy of Composition" (1846), and "Nathaniel Hawthorne" (1842) as published by G..Bell and Sons in <u>Essays and Stories by Edgar Allan Poe.</u>
[3] In "The Philosophy of Composition", Poe explains his method of writing using the metaphor of the solution of a mathematical problem. For this purpose he uses lexical items connected by a relation of co-hyponymy of the superordinate science (Halliday 1991) such as *causation/ development/ constructing/ thesis/effect/processes/demonstrate/observe/elucidation/induction/deduced.* Several of these lexemes are repeated or appear more than once in some of their derivational forms.

natural flow of emotion and thus achieves control over its object of observation. This is the mechanism through which the unified subject exerts power over its object and obtains what for Poe is the highly appreciated quality of originality.

The fact is, that originality (unless in minds of very unusual force) is by no means a matter, as some suppose, of impulse or intuition. In general, to be found, it must be elaborately sought, and although a positive merit of the highest class, demands in its attainment less of invention than negation ("The Philosophy of Composition" 31).

The principle of negation here referred to is the same that allows Descartes to reach his limpid ideas and to assume command of his environment through his analytical method, the basis of modern science. Knowledge is thus conceived as a process of elaboration of concepts born from the activity of the thinking subject for whom language is an instrument of control. The need for control is recurrent in Poe's description of his philosophy of composition and a characteristic of several of the rules he posits for the successful literary writer. The idea of unity underlies his prescription to reduce the theme, the effect, the number of characters as well as the length of a short story. In "Nathaniel Hawthorne" he sustains that the success of almost all kinds of literary compositions depends on their brevity and concentration of effect. This allows the writer to exercise control over the reader's attention avoiding the distracting influence of external circumstances such as weariness or the interruption of the reading process. To give shape to the material he manipulates, the writer must exercise a strict rational control. The concentration thus achieved leads to the desired intensity that is an essential quality of the short story as a genre.

Originality, then, being the issue of reason and understanding, enjoys the privilege of universality and produces an effect of naturalness and ease. The true original sounds the "*tone of the great mass of humanity*" (211). Poe shares with his rational ancestry the belief in universally valid principles that underlie the order of nature and society.

2- The Rationalist as Realist in "The Murders in the Rue Morgue"

With "The Murders in the Rue Morgue", Poe initiates a new genre[4] that was to be developed with enthusiasm by many writers in

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[4] In this thesis genre is understood as a specific kind of discourse where certain features appear as dominant. These features reflect a historically defined ideal shared by

the Anglo-Saxon world. The reason for its popularity is to be found in the fact that the new genre fitted well with the basic principles sustaining what Belsey (1980) calls the empiricist-idealist position. The rise of science was to have its impact on literature leading to the institution of a specific subject position. The discourses of science and of fiction wove a new mesh, giving rise to a novel form of expression easily recognized as intelligible by both writers and readers. The writer and the scientist adopted a similar attitude towards their material. Their perspective implied the belief in the independent existence of a world of objects and beings and of a subject who could establish unmediated contact with that world. Like the scientist, the writer based his/her work on observation and the truthful record of what was perceived. Application of the principles of logic to data collected by unimpeded senses can lead to objective and reliable knowledge of universal validity. This is a world where knowledge is highly prized since it can direct our actions, ascertain our success in keeping control over our environment and guide our choices as individuals and as social beings. The fact that in "The Murders in the Rue Morgue" the characters come to make contact through their common interest in books is not a random detail (143)[5]. The characters' love of reading places them within a cultural tradition that shows a keen interest in knowledge. It is precisely knowledge obtained through the application of the analytical method to careful observation (152) that allows Dupin to defeat the police inspector in the discovery of the murderer. Only then can the protagonist ascertain control over circumstance and contribute to the re-establishment of the social order.

For the realist, language is a transparent medium controlled for the purpose of expressing the individual's intention. Language is a set of designators that correlate with the world of experience and guarantees truth. In this context authors can reproduce their unique and individual perception of the world and fiction can become a mode of reflection. Art is conceived as mimesis. The problem with this position lies in the fact that its adepts attempt to imitate the real making use of the medium of language, which is a form and not a substance. Language and the real belong to two different and irreconcilable orders. As a consequence words cannot mirror the real. If language ever comes to reproduce something, it will reproduce an utterance and not reality. The only reflection it can create is the reflection of a mental

author and reader (Ducrot and Todorov, 1996)
[5] Unless otherwise specified, the numbers in brackets refer to the pages in Edgar A.Poe's "The Murders in the Rue Morgue" in The Complete Tales and Poems of Edgar Allan Poe, London House, 1938.

image of the real determined by an underlying ideology.[6]

Because realist fiction attempts to represent a reality, it necessarily confronts "*the system of ideas and representations which dominate the mind of a man or a social group*" (Althusser 1970). The degree of conformity the text shows towards this ideological framework will place it within one of two possible categories. The text can either make use of motivation or of defamiliarization[7]. The realist (from the empiricist-idealist stand) uses the device of motivation, claiming that his writings present reality without mediation. There is a deliberate suppression of all evidence of the use of any convention, an attempt at hiding the fact that fiction is an illusion. This is interpreted by Barthes (1953) as a deliberate political attitude of compliance with the current bourgeois ideology. It is a mask used by the text to hide its own origin. To admit that convention is used, is to recognize that realism is a construct responding to a particular ideological position, hence that it is not the natural and universal mode of representation that XIXth century realists sustained it to be. Defamiliarization, on the other hand, implies baring the device, making the reader aware of the presence of the artifact. In this position, alien to the realist, the act of enunciation betrays its presence in discourse. In a study of realism, then, it is pertinent to replace the question: how does literature copy reality, by the more accurate one: how does literature make us believe that it copies reality? (Hamon 1982).

Since through the process of motivation, realist writing erases the marks of its construction, it is often difficult to reveal them. In this sense it may be illuminating to consider that any kind of writing involves naming and ordering and that these acts are in themselves already political. By naming and ordering, the realist builds a univocal world in which every item is classified and ruled by inner laws. Insertion into this coherent world anchored in a unique reality is what can allow the character of Dupin to assert: *"My ultimate object is only the truth"* (159). This ideological cosmos functions as a protective shield against the threat of chaos.

2.1- The Devices of Realism

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[6] "…*Un enunciado lingüístico no puede…reproducir más que un enunciado o un fragmento de enunciado lingüístico idéntico a lo ya dicho por sí mismo...o lo ya dicho por otro enunciado lingüístico*" Hamon 1982.

[7] Defamiliarization is defined by Shklovsky (1917) as the function of art. It implies the introduction of devices *"to remove the automatism of perception"*. The term was later extended by the Russian Formalists to the process of uncovering or revealing the instance of enunciation.

Modes of Ordering

Faced with the profuse variety of the natural and social world, the realist finds that sense is only possible within order. The imposition of the laws of logic to data shapes chaos into coherence. This is according to Todorov in "An Introduction to Verisimilitude" (1967):

The fundamental feature of our whole civilization … Studying verisimilitude is equivalent to showing that discourses are not governed by a correspondence with their referent but by their own laws, and to denouncing the phraseology which, within these discourses, would make us believe the contrary.

It is precisely the point with realism to disguise the organizational devices to make us accept them as naturally belonging to the world outside language. We know, though, that this is only a mask to naturalize convention, an attempt to transform a particular ideology into universal human nature.

2.1.1.1- Logical Coherence and Cohesion

The overall structural organization of "The Murders in the Rue Morgue" responds to a very clear pattern that mirrors itself within the story.

-Diagram 1

Thesis 1   +   Demonstration 1
(description of   (tale)
analytical thought)

                        Thesis 2   +   Demonstration 2
            (description of Dupin's   (method in
                  method)   action)
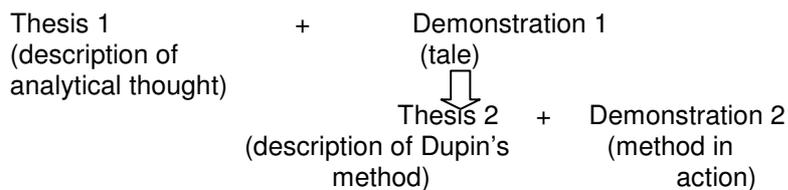
This organization corresponds to the mode of development of scientific discourse. A thesis is expounded from a certain theoretical framework and is later demonstrated through cogent argument.

"The Murders in the Rue Morgue" starts with what can be described as a short essay to speak the praises of analytical thought (Thesis 1). This method is seen as formative of the mind, having a positive "*effect upon mental power*" (141). At the same time it has the advantage of being applicable to the solution of dark and complex situations. The method is not only effective but also enjoyable, an

17

enjoyment that results from the power conferred by the exercise of control over circumstances. Since analysis is applied on collected data, observation becomes important. However, the function of the intellect appears as superior since it is the mind that will decide upon *"what to observe"* (142). The analyst's ease in handling a situation is not the result of a natural knack or of intuition but of acute and vigilant observation and intellectual power. The mode of presentation and development of the story that follows this introduction corresponds to the precepts evolved in what is a real apology of analytical thought. The story of the narrator and his friend Auguste Dupin (tale in Diagram 1) comes as a *"commentary upon the propositions just advanced"* (143). The narrator wants to prove his thesis. The tale starts with a second theoretical proposition (Thesis 2): the method used by Dupin is presented in detail. Our analyst observes and gathers evidence, builds a hypothesis and then tries to prove it. His attitude, as well as the steps he follows in the course of his investigations, bears comparison to those of the scientist in his laboratory. The results of the process refer both the detective and the scientist to a highly valued truth. When Dupin was in the *"resolvent"* mood his *"manner was frigid and abstract"* (144). The narrator wants us to believe that this is not the world of imagination but as much the world of reason and reality as that of the scientist. He is careful to dismiss the influence of the fantastic or the imaginative from the tale: *"Let it not be supposed, from what I have just said, that I am detailing any mystery, or penning any romance" (*144). To exemplify this assertion, he recounts Dupin's use of uncontaminated logic to follow the process of association of ideas in the mind of the narrator. The presentation of this method appears as Thesis 2 in our diagram since it fulfils the same function as Thesis 1 within the story. At the same time, both Thesis 1 and Thesis 2 deal with the same subject matter. The first refers to analytical power in general while the second presents a specific mode of the same power as found in a particular individual. Dupin's method allows him to trace the flow of his friend's mind through the application of the principles of analogy and contiguity to sensory perception. The discourse of the mind establishes relations between different phenomena guided by memory and observation. What is missing from the process here described is the contribution of imagination. In its enthusiasm for the predominance of reason over imagination, the tale wants us to agree to a merely mechanical development based on the logic of stimulus-response. We know, though, that the workings of the mind are much more complex than this presentation assumes. We can interpret this negation of imagination, a faculty related to the fictional, as one of the

attempts in the story to generate a discourse that can be assimilated to the discourse of science. According to Lodge (1977) realism implies "*the representation of experience in a manner which approximates closely to description of similar experience in non-literary texts of the same culture*". There can be little doubt that the mode of organization of the narrative sequences in "The Murders in the Rue Morgue" corresponds to Elster's (1900) description of causal explanation within his definition of the scientific method. Causal relations respond to three basic principles: determinism, locality and temporal asymmetry. Determinism sustains that every event has a cause and temporal asymmetry implies that a cause must precede its effect. Locality, on the other hand means that a cause always acts upon what is contiguous to it both in time and space. Since effects at a distance are impossible, we conceive of action as a continuous succession of causes and effects. This is how Poe conceives of relations in the world, a fact that betrays its presence in the discursive use of causal explanation in the story under inspection.

In "The Murders in the Rue Morgue", the principle of cause and effect is operative at the level of deep structure and finds expression at surface level mainly through the use of hypotactic links. For the purpose of focusing its realization in the story the reports from the Gazette des Tribunaux will be analysed in detail. These intradiegetic narrative reports are of interest because their compositional principles or modes of order can be taken as paradigmatic of the story as a whole.

In the report entitled "Extraordinary Murders" (p. 147-148) no action is left without its causal explanation:

Deep Structure	
CAUSE	EFFECT
Shrieks from L'Espanaye house	Neighbours roused
Impossibility to enter house in usual manner	Gateway broken in
Failed attempt to open 4th storey door	Delay
4th storey door locked from inside	Door forced
Observation of murder scene	Observers horrified/astonished
No further discoveries in the house	Search of the yard started
Madame L'Espanaye's head and body are fearfully mutilated	No semblance of humanity

-… The inhabitants of the Quartier St. Roch were roused from sleep by a succession of terrific shrieks…
- After some delay occasioned by a fruitless attempt to procure admission in the usual manner, the gateway was broken in with a crowbar…
-…(The door of which, being found locked, with the key inside, was forced open)…
-… A spectacle presented itself which struck every one present not less with horror than with astonishment.
- After a thorough investigation of every portion of the house without further discovery, the party made its way into a small paved yard…
- The body, as well as the head, was fearfully mutilated – the former so much so as scarcely to retain any semblance of humanity.

It is interesting to notice that the relations of cause and effect (with the only exception of the last example) are not made explicit by the use of specific connectors. It is as if the narrator found the relation so obvious that there was no need to express it overtly. However, the hierarchies established by hypotactic links mark the relation at the level of structure. In fact this first report is very cohesive both at the grammatical and the lexical level. Redundancy and clarification achieved through repetition, synonymy and clear use of reference produce a highly textured piece. Anaphora, chosen for the purpose of unambiguous reference is realized through synonymy and repetition as well as through the use of pronouns. It is interesting to mention here that the addresser prefers lexical to grammatical devices for anaphoric reference. Only 10 pronominals are used in this section of the text as compared to the much larger number of lexical devices: 11 cases of synonymy, and 10 instances of repetition[8]. This proportion marks the text as repetitious and emphatic with the intention of avoiding any doubts as to the link between the word and the world. The reader does not even have to make the effort to decode the pronouns to reach reality. Language is as transparent as it can possibly be.

The intention of clear reference is also behind the choice of endophora for definite articles. All definite articles are endophoric with the only exception of reference to co-meronyms of the superordinates

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[8] <u>Pronouns:</u> everything, this (bedstead), them (drawers), it, it (iron safe), it (corpse), it, it (body), her (old lady), the former (body). <u>Synonyms:</u> neighbours, party (inhabitants), cries (shrieks), chamber, apartment, (room), sounds (rough voices), body, deceased (corpse), mystery (murders), narrow aperture (chimney), building (house). <u>Repetition:</u> house, floor, bed, bedstead, Madame Lespanaye, daughter, house (2), party (2).

house, furniture, and *body*[9]. Exophoric reference usually produces the effect of relaxation of internal coherence. Such an effect is not seen in this particular case because the relation between the superordinate and its co-meronyms, governed by the principle of spatial contiguity, is close enough for the reader to accept the exophoric use of the article as natural. We expect a house to have a gateway and a landing; a door to have a key and a body to have a face and a throat. Consistent use of synonymy and meronymy creates strong inner ties. By this means, lexical cohesion effectively supports the grammatical cohesive devices.

Logical relations within sentences and across sentence boundaries are mainly realized through the use of coordinating conjunctions[10]. This fact points to simplicity at the syntactic level. In the same direction, subordinate clauses and qualifying phrases appear mainly in front or end position and embedded elements are either single words or short structures[11]. These choices result in a text characterized by the quick and easy flow of information along the syntagm. Few impediments are presented for the swift recovery of antecedents and logical relations between elements.

2.1.1.2- Use of the Narrator

The use of an objective narrator to organize the material to be recounted is a traditional device in realist fiction. In this connection, we can establish a number of parallels between the intradiegetic and the extradiegetic levels (Genette 1972). Dupin's attitude to the task at hand is comparable to the journalist's in his approach to the reports for the Gazette: both are cold and detached in their consideration of empirical data. At the same time both the journalist and the narrator of the tale are clear, precise and objective in the mode of presentation of their respective texts. The homodiegetic narrator at the extradiegetic level chooses the declarative mood in his assertions and avoids modality. He is certain about what is correct or incorrect in the apprecia-

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[9] Instances of meronymy: superordinate *House,* comeronyms *story, gateway, flight of stairs, landing, room, chamber, door, key, apartment, furniture, floor, hearth, spoons, corner, fireplace, chimney, yard.* Superordinate *furniture,* comeronyms *bedstead, bed, chair, bureau.* Superordinate *body,* comeronyms *blood, tresses, hair, face, throat, finge nails, head.*

[10] The proportion of coordinating and subordinating connectors is of 14/7.

[11] The following elements appear as embedded structures: *also, apparently, in angry contention, we believe, being found locked, with the key inside, which stood in one corner, head-downward, upon an attempt to raise her.*

tion of phenomena as seen by such lexical choices as: "*assert*", "*mistaken*", "*error*" (repeated) (141); "*miscalculation*", "*Beyond doubt*" (142). On the basis of such certainties, "*the necessary knowledge*" (142) is built. A greater degree of distance is obtained in the Gazette through the use of a heterodiegetic narrator. In the latter case (section Extraordinary Murders), the narrator keeps outside the narrative and records the actions and observations of the witnesses. Since these in themselves are not important to the report, passive voice is frequently used[12]. This grammatical device favours the effect of distance. In this highly referential piece, the emotive function is reduced to the use of the adjective "*horrible*" to describe the murders in the last sentence of the intradiegetic narrative. Against the background of a referential text, this lexical choice is marked by foregrounding. The implication is that the event is so shocking to public opinion that even this official, neutral means of communication is forced to include an evaluative remark.

The second report from the Gazette collects the testimony of the witnesses in a language that makes a further move towards the effacement of the marks of the narrative act. The use of ellipses (omission of the subject) produces the effect of unedited material, the same may be pointed out for the use of repetition and the lack of linkage between sentences. We are confronted with the *raw* facts of experience, with the signified unmediated by the obtrusive presence of the signifier. Language has become transparent, a window on to reality. This presentation leads to the effect of chaos and disorder of direct experience. But the intradiegetic narrative is framed by the story of Dupin, who with his exceptional intellectual qualities will rescue the reader from the threat of chaos by reading and hence interpreting the evidence into coherence. The perplexity of the reader is included in the text as a step in a process that will eventually re-establish what is seen as a necessary stability of meaning.

According to Barthes (1953), the reliance on internal coherence in realist texts comes to avert the terror of "*discontinuous Nature*". The presence of a plot understood in terms of White's (1987) definition as "*a structure of relationships by which the events contained in the account are endowed with a meaning by being identified as parts of an integrated whole*", is a deliberate choice to impose order on narrative. Respect for temporal, spatial and logical contiguity makes of "The Murders in the Rue Morgue" a highly coherent text. The use of homodiegetic narration (Genette 1972) in the extradiegetic piece also contributes to the building of intelligibility. The narrator is

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[12] Out of 52 verbal forms, 25 are passive.

placed inside the text as a guarantee of authenticity and both his own actions and those of the other characters in the story are explained by a chain of causality that naturalizes their behaviour as issuing from subjects that can take up the role of agents.

2.1.1.3- Use of the Laws of Genre

Jonathan Culler (1975) recognizes the importance of what he calls genre model in the creation of verisimilitude. As we have seen, in his essays on composition, Poe delineates the rules of short story writing to which he adheres in "The Murders in the Rue Morgue". The reader of Poe's stories can rely on being summoned to share a world rigidly governed by the laws of logic. Although his emotions may be involved, he knows that the narrator is always in control and the end of the story will redress the disturbances produced in the social order as a consequence of an individual's disregard for the law. The murders are incomprehensible and truly "*horrible*" as the Gazette des Tribunaux sustains but a rational mind is in command and the contra-dictory, isolated pieces of information that shock as much the observ-ers of the crime as the reader, will soon be re-placed in an order that will cohere into significance. The momentary lapse from order and stability offers the reader the sense of danger and excitement that results from the recognition of the precariousness of the ego (Belsey 1980). This feeling is welcomed within a culture that works hard to sustain the stability of the ego. It is here that detective fiction becomes paradigmatic of realism. Internal coherence, a fundamental device in the creation of the verisimilar, is the very core of detective stories. It is through the exertions of the analyst to produce a coherent reading of the evidence at hand that the criminal is discovered and the story can come to a satisfactory closure. With the re-establishment of harmony, the reader is reaffirmed in the consistency and validity of that world whose values are perceived as universally shared. Representational art leads the addressee to connect the represented world with the world of his/her own experience as "naturally" related and easily cor-responding. This practice reasserts the current ideology creating a subject adjusted to an established social order and capable of identify-ing with its moral and legal system. To Hayden White (1987), this constitutes the "*domesticating effect*" of art and literature. The values of totality, continuity, closure and individuality sustained by realistic narrative are at the basis of western society's legal systems. As White sustains, to make sense of the narrative the reader has to adopt the point of view of a subject who believes in those values. It is through

23

such mechanisms that ideology perpetuates itself, reaffirming the subject in those practices that a given society considers to be the only authorized and legitimate modes of behaviour.

2.1.2- Modes of Naming

Benveniste (1958) affirms that language categories give shape to thought. He sees this process in action in Aristotle's projection of the principles of the Greek language on the phenomena he observes. This leads the philosopher to mistake those abstract categories for actuality. Language is culturally loaded and acts as a filter that models phenomena. "*Es lo que se puede decir lo que delimita y organiza lo que se puede pensar*" (Benveniste 1958). As we have seen, this ideological process can be perceived in the mode of organization of a text. Simultaneously, the process betrays its presence in the specific manner an addresser chooses to name, categorize and classify the world of experience. "*El discurso realista, se ve una vez más, es pues esencialmente un discurso de imposición de nombres propios o comunes, porque la ausencia del nombre (...) provoca una deflación de la ilusión realista*" (Barthes 1989).

This tendency manifests itself in the need to cover every aspect of the real, in leaving no gap or crevice along the encompassed field. This manifestation of the realist ideology has also been interpreted as the obsession to unveil, to see through. As Hamon (1982) sustains, *"Psicológicamente, se podría decir pues, que el personaje realista no dispone de ninguna intimidad y que el secreto, bajo todas sus formas, es el tema novelesco excluido por definición de este tipo de discurso"*. This leads Hamon to define what he calls "*el personaje lúcido*" as characteristic of realist fiction. He is in charge of seeing through, of unveiling or elucidating.

2.1.2.1- Proper Names

In "The Murders in the Rue Morgue", there is no doubt that the role of the lucid character corresponds to Auguste Dupin. He is the one who, with his extraordinary powers of analysis is capable of seeing through the mind of the narrator and later of finding an answer to a crime nobody else could elucidate. Dupin is an agent capable of producing significant changes in his environment. It is by this means that the subject constitutes itself as the main source of interest in realist fiction. In the story we are concerned with, the narrator is careful to give enough space to the characterization of Dupin, presenting him as

24

a highly idiosyncratic human being. He had an "*excited, or perhaps…a diseased intelligence*" (144), and this resulted in a peculiar kind of life which the narrator found appealing and chose to share. ("*It was a freak of fancy in my friend…to be enamored of the night for her own sake*", "*Had the routine of our life at this place been known to the world, we should have been regarded as madmen…*" (144)). The terms "*bizarrerie*" and "*whim*" are used in the context of the description of Dupin. Such lexical choices stand out as typical of realist writing. Metonymic prose (Jakobson 1956) organizes material along the syntagmatic axis of language, which depends on difference as a functional principle. As a consequence, realistic writing will emphasize the peculiar and the unique over the common and the ordinary. It is the peculiar character of Dupin that summons the reader's interest and gives rise to significant action in the story.

Proper names are characterized by fulfilling an exclusively referential function. They are like deictics in so far as they point to an entity outside language. This fact makes of the use of proper names a current device within a kind of writing for which anchorage in extra-diegesis is primordial. In "The Crimes in the Rue Morgue", this device directs the reader's mind to what is assumed to be a pre-existing, external reality that validates the events recounted in the story. It is as if the reader could endow the fictional characters with life by placing them in these sites he knows or has heard of as actual geographical points. If the reader can identify the places (in this story: Paris, Rue Montmartre ,143; Faubourg St Germain ,144; Rue Morgue , 148; among others), the times ("the spring and part of the summer of 18 -" ,143) and/or objects (Gazette des Tribunaux) referred to in the narrative as belonging to his sphere of experience, he will easily transfer this sense of verisimilitude to the characters and the action of the story as well.

2.1.2.2 - Common Names

In its attempt to cover all aspects of external phenomena, realist writing shows what Hamon describes as "*horror por el vacío informativo*" (40). This is why it relies heavily on idiolects and on semantic chains to the point that it can be seen as no more than a *"mosaico lingüístico"* (23). The introductory essay on analytical thought (Thesis 1) abounds in lexemes connected with the language of science as corresponds to an admirer of the analytical method. The lexeme *"analysis"* and its derivatives appear consistently. The same can be sustained for the lexemes *"calculate"* and *"observation"* that appear in

25

proximity to "*method*" and "*intellect*", both restated in this short section of the text. The narrator's idiolect also includes the terms "*truth*", "*mathematical study*", "*treatise*", "*inferences*", "*knowledge*", "*deductions*" and "*examines*"[13]. The term "*phrenologists*" is also mentioned. Apart from belonging to the group of lexemes we can class under the category "scientific discourse", this term is particularly appropriate to the context as a means to reinforce the text's founding philosophy. On the lines of empirical, evolutionist science, phrenology explains psychological faculties, character and hence behaviour in terms of the physical conformation of the head.

At the same time, the language of psychology is present in the story in Dupin's analysis of the flow of thought in the narrator's mind and legal terminology has its place both in the intradiegetic and the extradiegetic narratives related to the murder case. No longer associated with the field of science but with common experience, the narrator introduces specific vocabulary referring to board games (chess, draughts and whist).

Needless to say, and in spite of the realist writer's pretence of all-inclusiveness, the narrator has to make choices and to leave out much from his text, relying on shared knowledge. The narrator and the reader in "The Crimes in the Rue Morgue" are framed by a context of common shared assumptions that naturalize the created world. For example, the narrator takes for granted that the reader knows the rules of the games of chess, draughts and whist. At the same time, a knowledge of legal questions is assumed as, for instance, that gendarmes should accompany the party of neighbours who enter the house of the crime, that it is legally justified to force a door open when somebody is in danger (147) or that a citizen may be arrested on suspicion of having committed a crime (153). Assumptions about human nature and about social ways and uses are also current in the story. For instance, greed is taken for granted as a motive leading to crime (152) and the narrator expects the reader to agree with the idea that to have powerful friends can bring benefits and privileges (153). Such generalizations are often expressed by using the demonstrative followed by a relative clause. This grammatical structure *"create(s) categories while implying that the reader knows them already and can recognize the kind of person or object about which the narrator speaks"* (Culler 1975). "The Murders in the Rue Morgue" provides several examples of this construction: "*that moral activity which disentangles*"; "*that highest branch of it which…has been called…analysis*"

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[13] These terms belonging to the semantic field of science appear in pages 141, 142 and 143 of the story.

(141); "*that perfection in the game which includes a comprehension of all the sources*" (142*); "that candor which a Frenchman indulges…*"(143). Shared knowledge is also built through the recurrent use of: a) adverbials of frequency, and b) the adjectives *"common", "general"* and *"ordinary"* as in the following phrases: *"commonly regarded*" (142), *"frequently seen"*, "*as usual", "common error", "general observation", "usually manifested"* (143), "*ordinary Parisian house*" (153), *"common notions of human action*" (160).

In the characterization of Dupin, the nouns *"madmen", "bizarrerie*", and "*whim*" are used. These lexemes include the common sememe /eccentric/ which can only be defined against a general rule or pattern. Such generally accepted knowledge (based on cultural stereotypes) is what Culler (1975) defines as the device of "*cultural vraisemblance*" (141) in realist fiction. The narrator relies on generally accepted knowledge within a certain culture to ground language on reality. Intelligibility is thus built by means of the collaboration reader-writer and the text is related to different areas of human concern.

In realist fiction, there is an assimilation of the real with knowledge (Hamon 1982) that leads to a display of specific information. The more you know, the more realistic you are. This being the case, mechanisms have to be found to allow for the "natural" display of knowledge. This is the reason why realist writers very often make use of the device of a pair of characters: the informed addresser and the uninformed addressee (Hamon 1982). In this way the circulation of knowledge is made possible. In "The Murders in the Rue Morgue", the narrator grounds his right to sustain the word in scientific discourse as seen in the introductory section (Thesis 1). Science pre-exists and serves as guarantee of a tale that appears only as an example of the preceding thesis. In the tale we see how Dupin takes up the role of the knowledgeable addresser to the uninformed narrator. Here Poe inaugurates a device that will later become central and idiosyncratic of detective fiction. In this short story, though, the modes of circulation of knowledge are various as shown below:

Informed addresser	Uninformed addressee
Gazette des Tribunaux	Dupin and narrator (reader)
Dupin	narrator (reader)
Narrator	reader

In the first two cases, the reader is a second-degree addressee since he appears as overhearing what the Gazette or Dupin

informs their respective addressees.

PART II

3- Modernism and Postmodernism

Discussions over the meaning of the terms modernity and postmodernity and over the relation between the two movements have kept intellectuals and theorists busy for the last three decades and still continue with little agreement having been reached. For Frederic Jameson (1991), postmodernism constitutes a new and different historical period associated with the predominance of the mass media and the development of a post-industrial society where the game of power is played for the control of knowledge and information. The traditional form of capitalism that marked modernity is in the process of being restructured to be transformed into global capitalism. Gianni Vattimo (1991) agrees with Jameson (1990) that post-modernity constitutes a break with the characteristically modern cult of the new. He defines modern times as "*la época en la que el hecho de ser moderno viene a ser un valor determinante*". This conception is based on a belief in history as a unitary process that evolves round a coherent centre. Contemporary philosophical thought questions this idea and sustains the need for multiplicity of versions. To Vattimo, this process leads to the liberation of difference and to emancipation from the centralizing rationale of history.

Other theorists, like Bauman (1987) and Lyotard (1979) disagree with the idea of modernism and postmodernism as two distinct and successive stages in the history of human thought. For Lyotard, postmodernism does not constitute a break with modernism. Both modernism and postmodernism have recurred cyclically at different stages in the history of humanity; they are conditions rather than temporal periods. To be postmodern, you have to be modern in the nascent state, before that modernity turns into a dogma. It is the avoidance of dogmatism that will liberate humanity from totalitarianism. From Bauman's perspective, *"modern and postmodern practices co-exist, though in varying proportion, within each of the two areas"*. Rather than periods, they are modes that actualise different intellectual strategies.

Santiago Kovadloff (1999) also argues that postmodernity is not a rupture but is in fact a continuation of modernism. What is dead is not modernity but its most classical, conventional and prejudiced versions. The present criticism of its mistakes and inconsistencies is part of its vitality and liveliness and not of its decadence. To his mind, postmodernity is modernity struggling with itself. The present work will

sustain this position and will analyse Borges' story Emma Zunz in search for both modern and post-modern traits.

3.1- Modernism in "Emma Zunz" by Jorge Luis Borges

The choices made by the narrator in the process of naming and organizing fictional reality constitute traces that may lead us to interpret the underlying ideological foundation on which the text is built. The construction of a coherent world pointing to easily identifiable referents will mark the narrator of "Emma Zunz" as adhering to the rationale of modernity.

3.1.1- Modes of Ordering

3.1.1.1- Logical Coherence and Cohesion

As we have seen in The Devices of Realism, section 1.1, writings in the modernist tradition tend to respect the rules of temporal and spatial contiguity as well as the laws of cause and effect to create textual coherence and an effect of verisimilitude. The inner logic of "Emma Zunz" is based on a respect for the classical unities and a development along the time line. This organization naturally implies the concomitant adherence to the logic of cause and effect. The brevity of "Emma Zunz" together with its unity of theme and effect would have deserved Poe's admiration. Unity is a predominant organizational principle in the story. There is only one protagonist and she is the sole source of action. The story is set in a restricted environment, the city of Buenos Aires and describes events that occur within a limited period of time, only three days, from the 14th to the 16th of January 1922. The atmosphere is sordid and sombre throughout: Buenos Aires is a city of darkness and death[14]. The story begins and ends with a body and it is death that urges the protagonist to action.

The story answers to a rigorously logical plan that is discovered by the reader in retrospect when he re-reads the opening sentences. Only on a second reading can the reader understand the per-

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[14] Bight colour, as a symbol of life and happiness, is only present in the story when Emma remembers her past happiness *("recordó los amarillos losanges de una ventana"*- 564) The present world of Emma is deprived of colour: "*En el cuarto no quedaban colores vivos*" (566). The scenery that surrounds her is black and white, the only note of bright colour being "(la*) effusion de brusca sangre* (que) *manó de los labios obscenos y manchó la barba y la ropa* (de Loewenthal)" (567). Unless otherwise specified, the numbers in brackets refer to "Emma Zunz" in: Borges, Obras Completas, Emecé, Bs As, 1974

tinence of the apparently banal information mentioned in the first lines of the story. By mentioning Loewenthal, Emma and her father, the first sentence already suggests the triangle of relations that will trigger the action and define the plot of the story. The inclusion of the factory anticipates the setting where the possession of money plays a pre-dominant role in the game of power. At the same time, the fact that Emma should find the letter ("*halló en el fondo del zaguán una carta*"), defines her as passive in her attitude towards surrounding circum-stances. In the first part of the story, her role is rather that of receiver than of actor in the processes in which she is involved. This is so, until the irrevocable incident of her father's death provokes her into action. The second sentence of the initial paragraph introduces the theme of deception. The importance of this theme in the story can be traced at the surface level of language in the use of a deviant syntactical form. The reader's attention is called to the semantically loaded predicate "*engañaron*", by its transposition to the beginning of the sentence preceding the subject. The theme of deception is basic to the story since it causes Emmanuel's downfall and Emma's vengeance. It is also the weapon used by Emma to approach Loewenthal in circum-stances that were favourable to her purposes.

The text's adherence to spatial and temporal contiguity can be traced as from the initial lines of the story. The very first sentence is deviant, to show the narrator's interest in factual references: "*El ca-torce de enero de 1922…*" (564). This tendency is sustained through-out the story that shows a marked insistence on detailed reference to places and times. With the exception of a short break on the first page when Emma remembers her past life, the rest of the story recounts the events of those three days in the order they happened. There is no attempt at experimenting with the line of plot. In the four sentences that make up the first paragraph we read the following references to times and places: "*al volver de la fábrica de tejidos Tarbuch and Loewenthal*", "*en el fondo del zaguán*", "*el Brasil*", "*el tres del corriente en el hospital de Bagué*", " *Río Grande*".

Logical contiguity is as tight as temporal and spatial contiguity in this text. The principle of cause and effect is easily traceable in characterization. The character of Emma has a very clear sense of purpose and since the narration concentrates on her actions, the text's logical relations are guided by the character's motivations.

3.1.2- Modes of Naming

3.1.2.1- Proper Names

32

If we define realism as a discourse of imposition of names (Barthes 1989), there can be little doubt that the story we are analysing can bear the label realistic. Proper names abound in the story: geographical names, people's names, the name of a ship, the name of a newspaper. The narrator seems to want to avoid confusion or doubts about identity and to create a world the reader can easily identify as it happens with the detailed reference to streets and districts in Buenos Aires. As corresponds to the realist tradition, the proper names are chosen answering to motivational needs as we see in the case of Aaron Loewenthal (Jewish), and of Nordstjärnan (Swedish). It is Loewenthal's greed (traditionally considered a Jewish vice) that guides his actions in the story. The initial theft and the betrayal of Emmanuel Zunz are motivated by his greed for money and the fatal encounter with Emma, by his greed for power. As to the name of the ship, it responds to Emma's plan. She wanted a man from far away who would soon leave the city to prevent the disclosure of her well-plotted murder.

Even the names of secondary characters such as those of Emma's friends respond to the social composition of the city of Buenos Aires at the time when the story is set. By the end of the XIXth century a large number of families of European origin emigrated to Argentina and enlarged the working forces (Elsa Urstein, Elsa y Perla Kronfuss).

The working conditions in Buenos Aires in those times of initial industrial expansion were not favourable to the labourers. This is seen in the story in Emma's poverty as well as in her timidity towards Loewenthal as a representative of the forces of power. At their meeting, he is indulgent with her hesitancy because her feelings of fear and reverence were expected of a woman of her class when dealing with her superiors. For him, on the other hand, she can never be anything else but what her function allows. Nothing personal can relate Emma to him: "*Calvo, corpulento, enlutado, de quevedos ahumados y barba rubia, esperaba de pie, junto a la ventana, el informe confidencial de la obrera Zunz*" (567).[15] To convince Loewenthal of the veracity of her words, Emma is forced to simulate submission. She excuses herself and pretends to be shy and fearful.

Metonymic relations trace invisible lines between the character of Emma and her environment. It is the circumstances of the character's life that define her personality, her feelings and actions. We

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[15] The bolld type is mine.

can trace consistent lexical chains made up of nouns referring to institutions and the buildings in which they are housed[16]. By such a device, the social and architectural environment frames the story and builds what can be described as a deceptively solid realistic background as we shall see in section 3.2. The urban environment where Emma's life evolves defines the inferior condition of the worker: "*el infame Paseo de Julio*" (565), "*el turbio zaguán", "la escalera tortuosa", "los barrios opacos*" (566). The same may be sustained of the vulgar (and to Emma's sensibility possibly also disrespectful) treatment that she receives at the club and from the gross sailor she meets in Paseo de Julio. In this context it is interesting to notice that no adjectives are used to describe Emma's immediate surroundings. The reader perceives this stark description as the natural issue of the general deprivation and nakedness of her condition. The sordidness of her environment seems to correspond to her social condition though not to her sensibility which rebels against it.

The principles of contiguity and difference that define Emma as an idiosyncratic individual allow the character to stand out against the background of the environment to take up a position from which to affect her circumstances. Her rationally conceived plan and its cold and controlled realization are crowned with success and she achieves the desired vengeance.

3.2- Borges and the Postmodern

While Edgar Allan Poe can be placed with ease within the Enlightenment tradition, Jorge Luis Borges can only be so classed with qualifications and restrictions. Borges' writing is rooted in modernity but takes definite steps in the direction of the postmodern. His interest in the evocation of the Argentine tradition (el gaucho y la pampa, el arrabal y el criollo) will bring echoes of the realist. But that world the reader can easily perceive with her senses and believe to be graspable, approachable, will soon prove to be only an illusion. The coherent, rationally lucid[17] worlds Borges creates are soon discovered to be the result not of an act of reflection, but of an act of creation. His narrators do not attempt to imitate a pre-existing reality. On the con-

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[16] The significance of the environment is manifested in the narrator's interest in metonymic detail: "*losanges de la ventana*"(564), "*rectángulo de la ventana*", *"cajón de la cómoda"* (565*), "vidriera con losanges", "cajón de su escritorio*" (566).

[17] Barrenechea (1984) describes Borges as "(un) escritor…lúcido y preciso". It is interesting to notice that the term "lúcido" derives from the same root as the term "Enlightenment".

trary their attitude implies that all views are partial and that there is a gap between the addresser and the referent. Reality is a text and can be read and interpreted as such. An interpretation implies the recognition of a philosophical stand and a mode of classification. For Borges all stands are partial and arbitrary. This means that even if Borges recognizes reason as a valuable tool, the constructs that result from its application will always be provisional and replaceable. This position has allowed Barrenechea (1984) to describe Borges' style as *"estilo de la duda y la conjetura"*. The simultaneous acceptance of a multiplicity of possible realities leads to the prevalence of contradiction and the denial of logical resolution. Unicity both of the ego and the world are thus shattered with the consequent explosion of the realist's mimetic response to the problem of representation. Representation becomes the central issue and the subject matter of most of Borges' work. The traditional differentiation between form and content is then emptied of meaning: form becomes the content of his oeuvre. The artist wonders how, reality being non-verbal, language and world can ever come to coincide. In Borges, according to Gramuglio (1980), there is *"un resignado reconocimiento de las falacias de la construcción verbal frente a la irrecuperable realidad"*.

Borges' preoccupations inevitably involve him in philosophical speculation. In "El Hacedor", Borges defines metaphysics as "(la) *única justificación y finalidad de todos los temas*". It is thus that his literature becomes meta- literature. His works elaborate on the very process of writing: on the questions that arise from the artist's primary confrontation with the world of objects and action. This is probably the main issue in poststructuralist theory, a body of knowledge that traces the movement from Enlightenment rationality, transcendental subjectivity and positivist science to a sphere where these concepts dissolve to be replaced by the rhetoric of simulacra and seduction. The referent is irretrievable and the subject is shattered in irreconcilable fragments.

According to Jencks (1987), postmodernity is modernity plus something else. In what follows, we shall see how the modern traits of realism are transformed by the added bonus of post-modernity in Borges' story "Emma Zunz".

3.2.1- The Devices of Post-modernism in "Emma Zunz"

In "Pluralism in Post-modern Perspective" (1986), Ihab Hassan sustains that indeterminacy, decanonization, the unrepresentable, irony, hybridization, carnivalization, constructionism and immanence are salient traits of the post-modern perspective. Although each of

these characteristics responds to a specific definition, they can all be placed under the umbrella term metaphor since they respond to the logic of analogy and of creation in opposition to imitation. An analysis of the surface and the deep structures of the language in "Emma Zunz" will reveal that a gap opens to distance the word from the world and a multiplicity of meanings flourishes therein.

3.2.1.1- Modes of Ordering

When faced with the task of giving shape to a linguistic piece, the writer can choose from two alternative frames provided by the structure of the language itself. His writings can follow the line of the syntagm or choose to run along the vertical axis of the paradigm. As Jakobson sustains in "Linguistics and Poetics" (1958), "*realistic literature (is) intimately tied with the metonymic principle*". We have already seen how the rationale of metonymy underlies the organization of "The Murders in the Rue Morgue" with its respect for the principles of temporal and spatial contiguity and its adherence to causal logic. A writer like Borges, who believes that reason is only one, and not necessarily the most reliable instrument to approach "the real", could not sustain such principles. His prose evades unique referentiality in preference for the representation of the double exemplified in his work by the recurrent use of mirrors and specular others. The labyrinth, with its offer of multiple and simultaneous paths, is another figure that attracts the imagination of an artist who subscribes to dispersion and multiplicity of meanings. The principle of analogy that governs the paradigm makes itself felt in Borges' prose, turning it elusive and poetic. Multiple meanings are present at every level of analysis. As it was to be expected, this is also the case with the use of syntax in the story. Parallel structures can be traced throughout at the level of the lexeme, the phrase and the clause in an unusually recurrent way if we consider the norm of prose writing. Both the structure and the semantics of "Emma Zunz" are guided by the same organizing principle.[18] In the analysis that follows we shall explore the forms that the logic of metaphor acquires in the story under scrutiny.

3.2.1.1.1- Use of Time

We have already seen (3.1.1.1), how the narrator in "Emma Zunz" makes use of the temporal line to develop the story. This traditional use of time, though, is qualified by the post-modern view. A

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[18] See the Appendix for a detailed record of the remarkably recurrent use of structural parallelism in the story.

paradigmatic structure is built through the superposition of references to two other times: the time of the act of narration, and the eternal. The omniscient narrator betrays his presence by references to the task at hand. He makes the reader participate in the difficulties of his predicament when he writes:

Referir con alguna realidad los hechos de esa tarde sería difícil y quizá improcedente. Un tributo de lo infernal es la irrealidad, un tributo que parece mitigar sus terrores y que los agrava tal vez. ¿Cómo hacer verosímil una acción en la que casi no creyó quien la ejecutaba, cómo recuperar ese breve caos que hoy la memoria de Emma Zunz repudia y confunde? (565).

The reader's attention is distracted from the time of the story (1922) by a reference to a later time when, the incidents having taken place, the narrator sits down to recount them. This device is repeated when later on the narrator expresses his opinion on the relation between time and what he calls "hechos graves".

Los hechos graves están fuera del tiempo, ya porque en ellos el pasado inmediato queda como tronchado del porvenir, ya porque no parecen consecutivas las partes que los forman.
¿En aquél tiempo fuera del tiempo, en aquél desorden perplejo de sensaciones inconexas y atroces, pensó Emma Zunz una sola vez en el muerto que motivaba el sacrificio?" (566).

The narrator is here baring the device (Shklovsky 1917), defamiliarizing the piece against the background of realistic fiction. The realist sustains that a fictional piece should stand independent from both addresser and addressee as a mirror reflecting reality. In the present story, the narrator addresses the reader and discloses the artifact.

Simultaneously, in both excerpts quoted there is a reference to a time outside immediate perception ("*infernal*", "*irrealidad*", "*tiempo fuera del tiempo*"). It is in this way that the narrator introduces the idea that there exists another time which escapes human beings' limited perceptive capacities. Borges' story seems to open vistas into another dimension in which the present disorder of the world could be interpreted activating different parameters. In 1982, Borges visited the Escuela Freudiana de Buenos Aires where he had a talk with its members. To one of the questions referred to the recurrence of events

37

in time he answered:

> *Podría pensarse que esas coincidencias obedecen al propósito de que sepamos que hay un orden en el mundo,... que hay una divinidad que quiere ser, no reverenciada quizá pero sí sospechada*

Borges seems to have wavered between a view of life as chaotic and an intuition that there is an order that prefigures and signifies human action. The theme of the eternal is present in the story not only in that "*tiempo fuera del tiempo*" (566), but also in the overall presence of death and in the references to God, most clearly in the opposition between "*la justicia de Dios*" (567) and human justice.

The co-presence of different time dimensions in the story leads to a modified view of the apparently solid architectural and social environment in which the story is immersed. A veneer of deception covers it all since what we perceive may be subjected to a parallel and simultaneous interpretation. The eternal casts a shadow over the earthly.

3.2.1.1.2- Use of the Narrator

"Emma Zunz" is recounted by an omniscient narrator who tells the story in retrospect and from the limited perspective of Emma herself. This internal focalization is broken on a single occasion when it moves to the character of Loewenthal for a few lines of the story[19]. The narrator's omniscience, though, is not complete. It is limited by the character's capacity to penetrate her own shadows. This is shown in the inclusion of rhetorical questions, in the introduction of lexemes and clauses that imply supposition as well as in the frequent use of modalizers to express uncertainty about the character's thoughts, feelings and even actions[20]:

> *Furtivamente lo guardó en un cajón, como si de algún modo ya conociera los hechos ulteriores. Ya había empezado a vislumbrarlo, tal vez; ya era la que sería* (564).

> *Quizá rehuía la profana incredulidad; quizá creía que el secre-*

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[19] "*Calvo, corpulento, enlutado, de quevedos humados y barba rubia, esperaba de pie, junto a la ventana, el informe confidencial de la obrera Zunz.*
La vio empujar la verja (que él había entornado a propósito) y cruzar el patio sombrío. La vio hacer un pequeño rodeo cuando el perro ladró" (567).
[20] The bold type in the following quotations is mine.

to era un vínculo entre ella y el ausente (564).

*Acaso en el infame Paseo de Julio se vio multiplicada en es-
pejos, publicada por luces y desnudada por los ojos hambrientos,
pero más razonable es conjeturar que al principio erró, inadvertida,
por la indiferente recova...* (565).

*¿En aquel tiempo fuera del tiempo, en aquel desorden perple-
jo de sensaciones inconexas y atroces, pensó Emma Zunz una sola
vez en el muerto que motivaba el sacrificio? Yo tengo para mí que
pensó una vez y que en ese momento peligró su desesperado propó-
sito. Pensó (no pudo no pensar) que su padre le había hecho a su
madre la cosa horrible que a ella ahora le hacían* (566).

*Quizá le confortó verificar, en el insípido trajín de las calles,
que lo acaecido no había contaminado las cosas* (566).

Both the narrator and the protagonist are placed in that unsta-
ble border between what is known and what is only half guessed. The
same function is fulfilled by the question the narrator asks himself
about the act of narrating the events previous to the murder: "*¿Cómo
hacer verosímil una acción en la que casi creyó quien la ejecutaba,
cómo recuperar ese breve caos que hoy la memoria de Emma Zunz
repudia y confunde?*" (565). The addresser avoids placing himself
above his character; he does not act like a God who sees and knows
all. On the contrary the clarity of his vision is blurred when he recounts
facts that the protagonist forgets or confuses, and he can only make
conjectures and speculate about his doubts. By blurring the border-
line between doubt and certainty, between the known and the sur-
mised, the narrative voice is humanized. The enigma the addresser is
trying to unravel nestles in this ambiguous passage. Which is the
truth? Is there only one truthful account of any event? Where does the
difference between truth and falsity reside? These are the questions
the narrator asks himself. In the last paragraph of the story he pro-
duces an answer that makes use of the logic of paradox. Etymologi-
cally, a paradox is what contradicts general opinion, the unexpected,
and the extraordinary. According to Fontanier[21] this device, which he
calls "*alianza de palabras*", consists in:

… Un artificio del lenguaje por el que ideas y palabras ordinariamente

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[21] Fontanier, Pierre: Les Figures du Discours, Paris, Flammarion, 1988 as quoted by
Romo Feito: Retórica de la Paradoja, Octaedro, Barcelona, 1995

opuestas y contradictorias entre ellas, se encuentran reunidas y combinadas de manera que, aún pareciendo combatirse y excluirse recíprocamente, sorprenden a la inteligencia por el más extraño acuerdo, y producen el sentido más verdadero, así como el más profundo y enérgico.

In the paragraph of "Emma Zunz" under scrutiny, seven adjectives that denote contradictory qualities are used: "*increíble*", "*cierta*", "*verdadero*" (repeated four times), and "*falsas*" (568). Interweaving these terms, the addresser produces a conclusion of outstanding linguistic economy and logical lucidity that clearly contradicts common opinion on the definition of the true. The Webster's New Collegiate Dictionary (1980) defines "true" as: "*being in accordance with the actual state of affairs*". The story recounted by the narrator is qualified as true although the circumstances, the time and one or two names were false. This means that it was true in spite of the actual state of affairs. The story concludes that the incredible can be passed for the real if there is an internal logic to sustain it. Like the narrator himself, Emma is writing a story. For her story to be acceptable, it does not need to be true, internal coherence will suffice. Illusion and reality, fact and fiction respond to the same laws. Discourse prevails and rules our judgement of events. The letter is substantially alive: her words become facts. In this context it is interesting to notice how this conception of language prevails from the very beginning of the story. Language has a disturbing reality of its own as seen in Emma's reaction to the letter she receives that January 14th: "*La engañaron a primera vista, el sello y el sobre; luego, la inquietó la letra desconocida. Nueve o diez líneas borroneadas querían colmar la hoja...*" (564). The use of the figure of pathetic fallacy in this passage gives life to language. The letter has the power to deceive and disturb.

Paradox places itself on the limits of verisimilitude and this is where the narrator stands. He is not holding a mirror up to nature but inviting the reader to probe and question the reality that surrounds him. Romo Feito (1995) defines paradox as a method of analysis, "*si es que analizar supone disolver*". The conclusion to the story proposes the dissociation of ideas considered intimately connected by the doxa and suggests surprisingly new agreements.

The principle of paradox, governed by the logic of the paradigm, underlies post-modern thought. From the rational certainties of the moderns and their reliance on truth and knowledge as justified by an external world of material realities, we move into uncertainty in the face of irreconcilable pluralities with no correspondence in a frag-

mented world. While clear thought leads Dupin to the discovery of truth, the same quality in the narrator of "Emma Zunz" can only lead to the doors of conjecture. The last echoes of the Age of Reason were fading when Borges was telling his story.

3.2.1.1.3- Use of the Laws of Genre

The detective story invented by Edgar Allan Poe has suffered significant transformations in the course of its successful development. According to Boileau and Narcejac (1968), *"Detective fiction cannot be subdivided into kinds. It merely offers historically different forms".* Since it is not the purpose of this work to trace the history of detective fiction, this section will deal exclusively with a comparison between "The Murders in the Rue Morgue" and "Emma Zunz" in search of possible influences.

We shall start by summarizing the main characteristics of Poe's story, which would later become the rules for the classical detective story.

There are two simultaneous stories to be considered: the story of the crime (which is at first a mystery and is later recounted once the detective has done his work) and the story of the investigation itself.

The story starts out "*with a community in a state of stable order. Soon a crime,* (usually a murder, occurs*), which the police are unable to clear up.*" This fact acts as a de-stabilizer of the original order that leads the detective to take charge of the situation. The investigation being successfully over, order, and "*the validity of the system of norms* "[22] are re-established.

"*The culprit* (is not*) a professional criminal,* (is not*) the detective and* (does not) *kill for professional reasons*"[23].
"*Love has no place in the story".*
"*Everything* (is) *explained rationally; the fantastic is not admitted".*

In a talk on detective fiction[24], Borges expresses his admira-

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[22] Quoted from Hühn Peter: "The Detective as Reader: Narrativity and Reading Concepts in Detective Fiction" (1987)
[23] This rule and the ones below are adapted from Todorov (1966)
[24] "El Cuento Policial", published in <u>Borges Oral</u> (1979)

tion for Poe's stories which he defines as characterized by their intellectual quality. At the same time he states his dissatisfaction at not having being able to achieve success in this field: "*He intentado el género policial alguna vez, no estoy demasiado orgulloso de lo que he hecho. Lo he llevado a un terreno simbólico que no sé si cuadra*". Borges wisely recognizes that the symbolic does not seem to fit the rules that govern the genre. In fact, Borges' post-modern mentality could never find expression within those rules that betray the rational optimism of Poe's modern framework. There is no doubt that Borges is an intellectual writer as we have seen in 3.1 and in this respect he agrees with Poe. However, as the XXth century evolved, thinkers started to lose their faith in the sole capacity of reason to find all answers. Belief in the possibility of absolute coherence together with complete trust in science started to be considered reductionist views of reality. This is why only the blurred echoes of the theory and practice of the American writer can be discerned in Borges' story. Let's now consider those aspects of "Emma Zunz" where the teachings of the author's predecessor are most obviously seen and which ways they have been modified by the changes that the postmodern mentality introduced.

Although "Emma Zunz" is not considered a detective story, there are elements that connect it to the genre. The issue of death initiates the story though this is not the result of murder but of suicide. Crime is present in the story, however, in Lowenthal's theft, an act that gives rise to the series of events that lead up to the present of the story. As in detective fiction, there are two story lines in "Emma Zunz": one past and one present. But the present story does not go back in an attempt to unveil a mystery crime, but forwards to the realization of a murder that will avenge the death that initiates the story. Instead of starting with a mystery like the traditional detective story, "Emma Zunz" concludes with the enigma of simulacrum passing for truth. Although it may appear unbelievable, the false is more real than the real ("*La historia era increíble, en efecto, pero se impuso a todos…*" 568). The representation, in fact Emma is putting up an act, is taken for the real and accepted as such. Since the story concludes with a crime and a puzzle in the form of a paradox, the ending could be turned into the beginning of a new detective story. In Borges' piece, we miss the story line based on the investigation. Nonetheless, the same intellectual rigour and cold, rational attitude that guides Dupin's search are to be found in Emma's preparation and execution of her

plan.

Simultaneously, Dupin's curiosity has a match in the narrator's inquisitive mind, made evident, thanks to his limited omniscience, in his search for a truth that escapes in the depths of the protagonist's mind.

Points 3, 4, and 5 in the above description of the detective story are satisfied both by Poe's and Borges' pieces and then need no further consideration. Point 2, though, is of interest to discuss because the differences between the two stories in this respect come to illustrate a fundamental dichotomy between the modern and the post-modern mentality. According to Docherty (1993), the principles of the Enlightenment are based on the delusory belief that the world can match our reason. The moderns made the mistake of confusing the realm of values with the world of facts, a circumstance that places their philosophical system in the very heart of ideology. The Enlightenment is then seen as one of the many contemporary metanarratives that, in Lyotard's (1979) view universalise and normalize experience. The post-modern finds it difficult to subscribe to these therapeutically optimistic metanarratives. Docherty sustains an alternative position of rupture that involves the adherence to the split subject and the acceptance of multiplicity in preference over the self-identical subject and the search for the universal. In this context, detective fiction sustains the primacy of middle-class values. When lawlessness threatens to overthrow those values, the action of the detective fulfils the function of restatement and reaffirmation of bourgeois individualism whose principles are imbued with universal and incontestable validity. This pattern is subverted in Borges' story. "Emma Zunz" gives rise to two simultaneous and contradictory truths about facts of experience. Emma's account of events is truthful ("*La historia era…sustancialmente…cierta*" 568.) in as much as it responds to her intimate need for justice based on retribution. The question that will necessarily arise and will be left open is related to the role the legal system will play in a world deprived of unique and stable moral issues. It is thus that the new version of the detective story will leave the easy path of closure for open endings that pose even more disquieting enigmas.

3.2.1.2- Modes of Naming

The problem of representation is central to the post-modern theorist who confronts the realistic belief in the possibility of mimesis. The one to one correspondence between signifier and signified that

characterizes the realist conception of the sign is disrupted by the surreptitious appearance of a surplus of meaning (Barthes, 1970), which makes multiple and irreconcilable interpretations possible. This excess of meaning opens a gap that pushes the referent too far for retrieval. In the post-modern mentality, the referent is lost in the abyss of simulacra. Language is the only possible referent. As Borges sustains (1993) *"…una realidad no puede expresarse, ya que esa expresión es otra realidad".*

3.2.1.2.1- Common Names

In the analysis of Poe's story we considered (2.1.2) the realist's obsession with covering every aspect of reality in the attempt to unveil all secrets. In the case of "Emma Zunz", on the other hand, the description of the environment is not inclusive; this means that details are restricted to what is pertinent to the story in terms of action and characterization avoiding the realistic tendency towards descriptive digression. If *"espejos", "luces", "la…recova"* (565) are mentioned in the incident when Emma goes in search of a sailor from the Nordstjärnan, it is merely to serve the purpose of describing Emma's state of mind. This idea is easily sustained by an analysis of the linguistic environment in which these nouns are found: "*se vio multiplicada en espejos, publicada por luces… erró, inadvertida, por la indiferente recova…*". The use of the participles "*multiplicada*" and "*publicada*" together with the nouns *"espejos"* and *"luces"* points to Emma's fear and shame at exhibiting herself in the eyes of men. Simultaneously the presence of an instance of pathetic fallacy in *"indiferente recova"* serves the purpose of describing her feeling of loneliness in an environment that is unresponsive to the dramatic circumstances in which she finds herself. Emma felt she was being exposed to the eyes of men who were completely indifferent to her deep feelings. In the same direction, the description of the place where the sailor takes Emma escapes the constraints of realism to represent symbolically the situation in which the protagonist is placed: "*El hombre la condujo a una puerta y después a un turbio zaguán y después a una escalera tortuosa y después a un vestíbulo...y después a un pasillo y después a una puerta que se cerró*" (566). Emma, confused and terrified, enters a labyrinth at the centre of which she will confront unmitigated horror. She knows too that she will not be the same when she leaves that maze. The expression *"la puerta se cerró"* with its inanimate subject refers to the fact that external circumstances have taken over. She is now at the mercy of a process she has initiated but cannot control. The finality of *"se cerró"* leaves us in no doubt that this is a turning

44

point in Emma's life. The metaphorical coexistence of double meanings that marks the preceding examples characterizes the story as a whole as shown in 3.2.1.1.

The analogical organizational principle that gives shape to "Emma Zunz" finds its semantic correspondence in one of the basic themes of the story: deception. The idea, introduced in the initial paragraph and sustained throughout the story implies the coexistence of double meanings. We see in this way that both the semantic and the formal shape of the story correspond to produce in the reader an effect that goes beyond the level of conscious understanding. All the elements mentioned are put to the service not of establishing an equation between sign and referent but of achieving an organic structure that responds to a well-defined artistic purpose.

3.2.1.2.2- Proper Names

As seen in 2.1.2.1 and in 3.1.2.1, the use of proper names is a trait of realist discourse. Nonetheless and following his usual postmodern perspective, Borges surprises us with an unexpected turn in the last paragraph of "Emma Zunz". The creation of the verisimilar in realist fiction generates the idea that the proper name designates a specific object. This fact sets the proper name apart from common names, which by definition refer to a class of objects. It is this specific quality that marks proper names as attractive to the realist who is always in search of certainty. As Hamon (1982) sustains, proper names "*reenvían a entidades semánticas estables*" and together with description and the use of deictics constitute fundamental elements in referential discourse.

The last sentence in "Emma Zunz" subverts the very definition of the function of proper names in language: "*Verdadero también era el ultraje que había padecido: solo eran falsas las circunstancias, la hora y uno o dos nombres propios*" (568). This assertion places proper names at the same level as common names, both designating an item of a class and not a specific individual. At the same time the other defining trait of proper names, namely their semantic stability is also affected by Borges' use. The idea is that, in the circumstances, one name can easily and unproblematically stand for another one. The message that Borges seems to be sending the reader is that the subject can no longer be considered as a uniquely identifiable centre and source of meaning.

There is no guarantee of origin and authenticity. It is rather a culture and a language that define what can be accepted as truthful

45

meaning. The rules of the language define what is verisimilar and hence acceptable as truth. Emma is as much a creator of stories as the narrator of this tale. Neither story is more valid or more real than the other. In fact their validity will be determined by general consensus and not by their correlation with events in the world. The noun, even if it is contextually defined and used to refer to only one entity, as is the case of the proper name, will never be able to validate the truth of an assertion. However, if the laws of internal coherence support the tale, it will stand on its feet and will be validated by general credibility. Verisimilitude governs truth.

By the very act of living, the human being, who can only make sense of himself and his circumstances through narrative discourse, is narrating a tale. Even for God the act of creation starts with the word. By a swift, almost magical gesture, Borges is placing the narrator, the protagonist and the reader at the same level and equating their plight with that of the creator[25].

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25 In this direction it is interesting to notice that the names of the protagonist and of her father refer the reader to the Old Testament and introduce God in the story. The term Emmanuel derives from the Hebrew im-ánu-el and means "God with us". This reference also contributes to the theme of the eternal as seen in 3.2.1.1.1

PART III

Conclusion

When language fulfils the function of representing the real, it acts as an organizational structure. The subject brings it to bear on the environment to give shape and hence meaning to what is seen as other. In spite of superficial differences, according to Fernández (1998), the human mind conceives of the world in one of two possible ways:

…O bien los objetos están ahí, fuera del ámbito del sujeto y éste los comprende, los conoce, los recorta, los organiza, los asimila, apelando a esquemas cognitivos, experiencias, palabras; o bien los objetos no están (al menos formalmente) sino que advienen gracias a la acción del sujeto que los construye ("Lenguaje, Pensamiento I-realidad").

Each of these positions will lead to a different way of validating the veracity of statements. In the first case, validation will depend on truth to nature, a comparison between the word and the world will satisfy the need for truth. This attitude, geared towards the referent guides the choices of the rationalist, both in the writings of the realist and in the procedures of the scientist. The subject of the postmodern era, however, rejects mimesis and the myth of origins and believes that language can only find validation within itself.

These two positions have been adopted by different cultures at various times in the history of Western civilization and find expression in the assumptions underlying their respective artistic productions. According to Umberto Eco (1995), language carries "*el recuerdo de la cultura que lo impregna*". It is because language responds to this description that the present work has been possible. By tracing the ideological signs inscribed in the discourse of Poe's "The Murders in the Rue Morgue" and in Borges' "Emma Zunz", the philosophical assumptions on which the stories relied have been revealed. The characteristics of the modern and the post-modern mind respectively have been uncovered by analysing the semantic and logical structures of the language used. In both cases language builds a fictional world, but their distinct ways of naming their protagonists and their environment and of organizing their particular discourses place their narrators within divergent traditions.

48

From the empiricist-idealist position (section 2), Edgar Allan Poe builds his story on the same foundations as the scientist builds the arguments of his research. The attitude of the narrators at the intradiegetic and the extradiegetic levels (Genette 1972) is detached and objective, they activate the referential function of language and efface the marks of enunciation. This is a fictional world in which the independent existence of a world of objects with which the subject can make unmediated contact is taken for granted. The modes of naming (section 2.1.2) that characterize Poe's tale point to the realist's interest in that material world: the narrator tries to cover every aspect of the real (Hamon 1982). This is seen in the story in the use of specific idiolects and in the presence of semantic chains that deploy the narrator's knowledge (section 2.1.2.2). At the same time, this device brings in the reader, inviting him to share that knowledge with the narrator. In the world of the realist, the information obtained through scientific methods is considered to be of universal validity. This knowledge, acquired through the transparent medium of language, is highly valued as an instrument of control over the environment.

The modes of ordering (section 2.1.1) that predominate in "The Murders in the Rue Morgue" correspond to the philosophical position described. Both the implied author and the narrators of the story make use of logic and the principle of spatial and temporal contiguity to develop discourse at the ideational as well as at the textual level.

The use of the proper name in the story (section 2.1.2.1) is also peculiar of the realist tradition. Respecting the logic of the syntagm, Dupin is a highly idiosyncratic human being who is in control of himself and his environment. In the same direction, the many references to actual places, objects and times activate the referential function of language in an attempt to construct an imitation of reality.

Detective fiction, as founded by Poe, is paradigmatic of realism. The protagonist is in control, and if crime introduces the chaos of lawlessness, this is only a momentary lapse that will be redressed at the end of the work. Coherence stands at the very centre of discourse reaffirming the assumptions of totality, continuity and closure and of a unified individuality. It is by these means that realistic fiction reasserts the subject in the current ideology.

In "Emma Zunz", we have been able to trace some of the characteristics of the modernist mind (section 3.1). The story responds to the demands of unity of character, action and circumstance. At the same time, spatial, temporal and logical contiguity prevail. Motivation guides the narrator's choices and a tight web of metonymic relations

49

connects the characters to their environment. However, this apparently realistic universe is simultaneously pointing to a gap between the addresser and the world to be represented. The distance thus created gives rise to a multiplicity of meanings that shatter the belief in a unified ego and a coherent world. The referent becomes irretrievable and the logic of the paradigm replaces the rules of the syntagm. Deviations from the realist norm have been pointed out in the modes of ordering and naming the fictional universe. Discourse in "Emma Zunz" exemplifies Jakobson's (1958) definition of the poetic function as violence committed on ordinary language by superimposing paradigmatic structures on the line of the syntagm.

The present critical analysis, produced on the verge of the XXIst century, cannot escape the tradition of paradox. It will then conclude with a brief reference to the very first words the reader encounters when approaching the stories under discussion. The titles "The Murders in the Rue Morgue" and "Emma Zunz" are paradigmatic and provide further evidence to sustain the arguments here proposed. At first sight, both titles could be defined as metonymic in nature and hence adhering to the modern view. "The Murders in the Rue Morgue" leaves the reader in no doubt about the contents of its sequel: we shall read about some definite murders committed in an equally definite location. Language runs smoothly along the line of the syntagm respecting the principle of difference and includes easily retrievable referential information about an event and its circumstance. In itself, the title constitutes a mini narrative (Todorov 1967).

The title of Borges' story also appears to be realistic, but on closer analysis we realize it is only deceptively so. On the one hand, there is no linguistic entity that has a clearer referential nature than a proper name. But on the other hand, since according to the realist position a proper name points to an easily retrievable referent, the form is vacant of meaning unless the reader happens to be acquainted with it. In the present case, the name Emma Zunz points either to no story or to all possible stories. Dissemination of meaning opposes the semantic stability that defines the proper name. At the same time, the shape of the sequence Emma Zunz implies a denial of progression. Repetition creates an effect of circularity, referring back rather than forward. The repeated phoneme refers back to the previous instance of its occurrence The logic of analogy prevails over that of contiguity both in the text and in the paratext. The use of a profusion of analogical devices at every level of language results in the effect of infinite semiosis. The limitations of a single story dealing with the particular circumstances of the character of Emma Zunz are thus

50

transcended to encompass the destiny of the subject of discourse.

For Poe, language organizes experience so that we can apprehend it, while for Borges, since experience can only be conceived in terms of language, speculation is reduced to the field of the word. While for the realist language is transparent, for the post-modern it has become opaque and the very subject of discourse. In Borges, language can never escape its own web to place the subject in contact with the world. The American writer could lay down the foundations of detective fiction because as a modernist, he believed that reason could reveal a univocal and ordered universe underlying the apparent incoherence of multiple meanings. Borges, on the other hand, confronts the reader with a carnivalized (Bahtín 1987) version of the detective story. The story "Emma Zunz" subverts the moral, the philosophical and the textual assumptions on which the detective story stands. Borges elaborates a complex textual mesh on which the multiplicity of the paradigm casts its shadows, depriving even the most indexical of linguistic entities of their capacity to anchor discourse in the real.

APPENDIX

Structural Cohesion: Parallelism

Page 364

La engañaron (…) el sello y el sobre; (...)
La inquietó la letra desconocida.

(...) el señor Maier había ingerido por error una fuerte dosis de veronal y
                    había fallecido (...)

(...) de malestar en el vientre y
 en las rodillas; luego
   de ciega culpa,
   de irrealidad,
   de frío,
   de temor;   luego, (...)

Recordó veraneos (...)
recordó (...) a su madre,
recordó la casita (...)
recordó los amarillos losanges (...)
recordó el auto de prisión,
            el oprobio,
recordó los anónimos (...)
recordó (...)

Quizá rehuía (...)
Quizá creía (...)

Page 365

Tuvo que repetir y
            deletrear su nombre y
                    su apellido
tuvo que festejar las bromas (…)

con Elsa y
con la menor de las Konfruss
preparó una sopa (...) y
            unas legumbres,
comió (...)
se acostó y
se obligó

no tenía que tramar y
            que imaginar

Leyó (...)
insinuó (...)
llamó (...)
prometió (...)

(...) trabajó (...)
(...) fijó (…)
Se acostó (…)
Recapituló (…)

Pensó que (…) y

52

que (le depararía sin duda), el sabor de la victoria y
                              de la justicia

(...) se levantó y
  corrió (...). Lo abrió (…)
(…) la empezó (a leer) y
    la rompió.

¿Cómo hacer verosímil (...)
cómo recuperar (...)

(...) se vio multiplicada (...)
           publicada (...) y
           desnudada (...)

Pages 565 and 566

Entró (...)
Vio (...)
Dio (...)
(...) la condujo a una puerta y después
  a un turbio zaguán y después
  a una escalera tortuosa y después
  a un vestíbulo (...) y después
  a un pasillo y después
  a una puerta (...)

(...) ya porque (...)
  ya porque (...)

¿En aquél tiempo (...)
 en aquél desorden (...)

(...) ella sirvió para el goce y
     él   para la justicia

(...) en el patio de la fábrica había un gran perro y
   en el cajón de su escritorio (...) un revolver.

Page 567

53

La vio empujar la verja (...)
La vio hacer un pequeño rodeo (...)

(...) dirigiendo (...)
  forzando (...) y
  exponiendo (...)

Page 568

Verdadero era el tono (...)
Verdadero   el pudor,
Verdadero   el odio.
Verdadero (...) era el ultraje (...)
                Eran falsas las circunstancias,
                  la hora y
                    uno o dos nombres propios.

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