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BOYLE, Ted E. - "Marlow's 'Lie'". Ibid. p. 240-4.

KAUVAR, Gerald B. - "Marlow as Liar". Ibid. p. 244-8.

BEING THERE

BY JERZY KOSINSKI

COMMENTS BY DILVO I. RISTOFF

When the Russians found out that the president of the U.S. had consulted with Chauncey Gardiner before he gave his optimistic speech about the economic situation of the country, they wasted no time. The most secret Desks, Drawers, etc. were rummaged in order to discover the identity of the famous presidential counselor. Similarly, when the Americans found out that the Russians were opening a file for Chauncey Gardiner, all the best CIA and FBI agents were put to work.

What did they discover? Nothing! Absolutely nothing. All they could say was that Chauncey Gardiner was a national character and that his naturalist views of economics were widely accepted among Americans of all kinds. His figurative Gardener's jargon was not only easily understood but it was above all highly encouraging. It was an injection of hope in the hopeless veins of industrialists, businessmen and people in general. And what a remarkable posture he had on the TV screen!! In all the history of TV nobody had ever showed such a high degree of emotional control. Not even his speech mannerisms betrayed him.

Who was Chauncey Gardiner? Who was this man who didn't read newspapers and loved TV? Nobody could tell. Summarizing: Chauncey was a lucky man; a man without a past to tarnish his image; a man without defeats, mistakes, without anything to hide from anybody. Conclusion: Here was the man to occupy one of the

highest posts of the country. Chauncey "got" there. And being there who would believe that he couldn't sign his own name, that he couldn't read, that he had never heard of any Russian economist whatsoever?

Being there by Jerzy Kosinski is the story of a man educated by TV. You can laugh at the incongruities it produces, but you can also feel sorry for a man (a society?) who cannot act unless life is first enacted for them by others. In the same way as Saul Bellow created the explaining man, Kosinski created the passive man. But Kosinski also recreated the Society of Superficial evaluations, of the context - determined man, a society in which your surroundings speak louder than the individual and where folly and competence can reach the most dangerous heights.

Being there is a great little book. It also produced a great movie (muito além do Jardim, in Portuguese). Kosinski can be safely placed among names like Malamud, Coover, Elkin, P. Roth, S. Bellow, J. Bennett, H. Smith & C. Plymell - a productive and enriching generation which already constitutes a new American literary renaissance. Read it - and see if it is possible to believe in my/anybody's sincerity.

REVIEW DATA

1. Title: Minimal Poems Written in 1979
2. Author: M. van der Slice
3. Price: \$ 2.00
4. Publication date: June 20, 1980

CAMELS COMING PRESS

P.O. Box 703
San Francisco, CA 94101

The reading of M. van der Slice's Minimal Poems Written in 1979 (the work, actually, has no title) reminded me of a book I have seen a long time ago, called Truth, which had not even a single word printed inside. In either case we have a sample of how often eccentricities can prove efficient means of artistic creativity, in this new literary trend known as Minimalism.

What people such as van der Slice propose is a new approach to life and art, an "éloignement" which is free from former prejudices, the end of a dual Man/World perception brought about by author and reader, who are to work together, from now on.

All eleven minimal micro-poems presented in this work are so open to interpretation, because of their closeness (why not?), that they bring the reader the opportunity to get in touch with their 'MOOD', with every single data-1 or emotion. The book doesn't have to be read as a reference to its author's sexual life: it is now complete as a work of art which behaves more or less like a mirror. And it is impossible to the reader to get near it without having his/her image caught there.

(Review by Sandra Sirangelo Maggio)

THE OBSIDIAN MIRROR

JAMES NORMAN

CARPENTER PRESS, ROUTE 4, POMEROY, OHIO 45769, \$5.00

The author James Norman is an American who has always lived in Mexico during the summer. He seems to love Mexican - Indian traditions and he is well acquainted with the pre-historic culture as it is shown in his book: "The Obsidian Mirror".

"The Obsidian Mirror" is a mysterious story about an archeologist: Quigley that lives in a small village in Mexico-San Marcos. He is searching for antiques that belong to some tribes of pre-historic Indians in order to find out their mysteries.

Quigley becomes so engaged in his work that his mind has reached a stage that is impossible to separate between Quigley the archeologist, and Quigley as an ancient Indian. The culture, the myth, the sensation of Omen - characteristics of the Indians are within himself. As a result, Quigley acts sometimes as a real Indian.

The obsidian mirror is one of the numerous artifacts Quigley had collected. He appears to be so impressed and attracted by this mirror that in spite of its great value he decided to keep it for himself. Every time he looked into this mirror, he seemed to be transformed into another Quigley. The image he perceived from the mirror was that of an odd Quigley with strange powers as if he had belonged to the Indians. At times he had the feeling of being possessed by someone with different temperaments and thoughts. He was able to

project himself into other epochs and mainly through the mirror he could foreshadow someone's death. Whenever a close acquaintance of his was going to die, Quigley instead of seeing himself through the mirror, he usually saw a black death's head- a vivid skull.

The tale is very well developed and the reader feels mysteriously attracted by how the story is going to end. The sensation of omen will always exist in human beings and when we read an impressive piece such as "the obsidian mirror", which intimates many interesting facts about the unknown) we can not help to be touched and involved. We can even feel ourselves like Quigley - the man in his conflict with his other self - a mysterious figure with strange powers inherited by the Indians.

"The Obsidian Mirror" is a book worth reading. James Norman's intention when writing this book was to penetrate the mysterious world of our imagination in order to make us totally engaged in the tale. Norman, besides being a writer, must have had archeological knowledge because the book is illustrated with pre-historic Indian pictures and the writer gives all the necessary cultural information about the figures and the role they played in the Indian ceremonies of mysterious rituals.

(Maria do Socorro Reis Amorim)

NOW THE VOLCANO - AN ANTHOLOGY OF LATIN AMERICAN GAY
LITERATURE. Ed. by Winston Leyland, Gay Sunshine Press,
PO Box 40397, San Francisco, CA. 94140, \$ 7.95

NOW THE VOLCANO presents several poems and short-stories by Latin American authors written within the gay tradition. The emphasis of Winston Leyland's publication is actually homosexual, although some works in the anthology go beyond that and achieve a certain universality. The only flaw I can find in such a publication is that it is selective, as it deals exclusively with the problems and experiences of male homosexuality. In this way, NOW THE VOLCANO expresses a certain prejudice, although it is an important document on human behaviour.

We cannot, however, deny the importance of such a bilingual publication. We have to consider the fact that social pressure, in Latin America, has acted selectively against authors such as: Caio Fernando Abreu, João Silverio Trevisan, Adolfo Caminha, Jayme Jaramillo, Aguinaldo Silva, Salvador Novo and Luis Neruda. All of these writers are included in this anthology, in facing-page translation.

NOW THE VOLCANO, as a publication, denounces mass society's repressive frames in fields which are generally considered free and unrepressive - In this specific case, the literary field, which has not had the courage to treat subjects which are still seen as unworthy of literary treatment. In this way this anthology is extremely important, as it opens the way for new literary ideas and themes which have been for a long time outside literature, as if they were not present in life. Also, NOW THE VOLCANO proves that art

cannot be framed, because it is something free in itself.

But the real importance of such an anthology, besides its pioneer nature, is that it documents the ideas of an age: the idea of class division, the idea of fragmentation of society into small group, the idea which translates the tendency to specialize and isolate, the idea of radicalism of certain groups. We cannot forget that in spite of its value NOW THE VOLCANO itself represents a kind of elitism, for no women homosexuals were included in the anthology. But this inner contradiction also acts in praise of the book, for it reveals a natural sociological reaction against the society which has imposed fragmentation as an escape from its rigid structure. In this way such an anthology is very important, for it claracterizes post - modern society: class division, fragmentation and radicalism of ideas, extreme positions in all subjects. Whether the reaction is socially healthy is up to us to decide, but it surely comes as NOW THE VOLCANO from the cruel and competitive humanless mass society we all live in.

(Review by: Maria Cristina Schleder de Borba)

DISCOVERY OF THE WORLD

ASCHER/STRAUS

Ascher-Straus' "Discovery of the World" is presented as a two-levelled guide to a trip that takes place both in the real world matrix of the poem (the concrete trip from New York to New Jersey) and in the inserts (a stream of consciousness that has been tripped into existence by the matrix of external reality).

The poem is an epistemological guide to a "nouvelle-vague" objectcentered way of creation where objects, material parts of the world, play a central role. Within the tradition of post-modern obsessed authors, Ascher-Straus become prophets attempting to conduct us to the innerness of everyday reality of objets' phenomenology. Their verse is a text book which shows a new vision of the world through literature.

"Une nouvelle façon d'écrire" - more closely related to current western social reality or, better, to the American reality as seen through European influences - is here interpreted by a New Yorker.

Ascher-Straus crave objectivity. They are simultaneously passengers and train on a journey into the heart of epistemological light.

one morning
I woke up
Words or dreams
filled me with longing
for 'objective things
WE STAR ON A JOURNEY

The aim is a description of reality that directly confronts the dichotomy of ART/REALITY. Following the

tradition of Post-Modernism Ascher-Straus disbelieve in dividing art from reality. In their work the boundary between art and reality is supposed to be erased. Here reality should be understood as fragmented, not linear or continuous. The reader sees flashes of the society and space the journey covers: reality is fragmented flashes, is what you see stroboscopically passing a window of a car or a train as you go through a landscape.

Ascher-Straus represent concretizations of reflexion/meditation on the nature of things but in this process they get narcissistically selftalk about their creation. They become lost within the creation frame as the insertions show.

the world
names
the new calculus of language
perhaps of what can be
known about it

The meditation is not done through metaphors or other traditional figures of language, it is clearly uttered by the 'new calculus of language'.

Colors should also be mentioned as central in this humanless kosmos where there is an attempt at a photographic vision of thoughts-reality. Images and thoughts colored with twentieth century post-wars, post-existentialist, post-Freudian views of world and reality.

The mystery is in objectivity, in the amount of information inserted in a thing and in the endless variations of ideas it can trigger. Photography as a part of reality historically imprisoned on paper. A visual image full of thoughts and moralizing ideas about

the lack of cosmic vision in us. A post-card and the several concrete and abstract data it carries in its essence.

perhaps examining the usual
textual usual photographic
scale models usual kodachrome
fictions postcard for example
of Florentine or Sianese
square rather luminous blue
shadows falling from the
right (whose) that is from a
row of shadowy façades
each with its broad or
narrow royal blue awning

Language and time, the consciousness of the symbology of the world taught through words in a Post-Avant: Garde verse form.

glancing out the window
I saw a wall of luminous
chemical blue a blue
wall it was strange
later on perhaps only a
fter I'd arrived and w
as lying on the narrow
bed with its mexican c
over below the broad
window that looked out
of an unfamiliar park
quite dark quite green
it was raining I think
that I discovered that
a night a chemical
blue night had gone by

Ascher-Straus are full of ideas of solidifications of abstractions, by means of things, ideas which have been transplanted to America to fill the emptiness in the field of creativity. The result is here in "Discovery of the World" and the only question is whether discussing a new aesthetics is considered to be an act of creation or just a literary guide to how poetry should be written today.

(Review by - Maria Cristina Schleder de Borba)

KANT, ASCHER/STRAUS AND A STEP FURTHER IN THE SEARCH
FOR ARTISTIC CREATION

BY SANDRA SIRANGELO MAGGIO

In The American Adam, R. B. Lewis refers to Whitman as the apostle of a freedom which was a "climax as well as a beginning, or rather, the climax of a long effort to begin". He is compared to the first man and the first poet, at one time creator and creation. What Ascher/Straus present, in "Between Two Walls"⁽¹⁾ is their own contribution to this American Genesis, where the reader is summoned to come along and help break the "pane of glass" which separates real life from Artistic Creation.

In the five opening propositions⁽²⁾ the reader is confronted with a concrete wall and learns that emotions can be projected into it, which is old newspaper or faded hopes-and-longings". And as we couple these symbols of inner and outer reality we get two walls, one existing independently of our will ("a guide to nothing but itself"), and the other, product of individual imagination ("a guide to another universe or anti-universe"). We could add here the notion of complexity by comparing these two walls with two mirrors, one facing the other and image-ricocheting an infinity of symmetrical projections. Between these walls stands the prophet and priest of the newest truth, the AUTHOR, who lies "approximately half-way

(1) Paris Review, Number 64.

(2) "Between Two Walls" is divided into three parts: Five Propositions, A Walk on the Open Moors, and Five Anti-Propositions.

between detective fiction and the durable ugliness of yellowed walls".

We are left, therefore, with plenty of options: we can examine the actual anatomy of the wall (wall for wall's sake); we can project sensations into it; or also ignore it, while reading a book (where we can find either a detective story or the wall itself).

How are we to define Reality or Art, now that these concepts become questionable and we can slide freely from one to the other and back again (as the five closing anti-propositions state)?

Are Ascher/Straus somehow tangential on a central idea in the work of Borges, proposed in "Caminata" as:

Yo soy el único espectador de esta calle;
Si dejara de verla se moriría.

Or, according to Ascher/Straus:

Life until now = fiction until now. One
has only to topple life to topple fiction.
Or to topple fiction to topple life.
Or: Fiction, if it's anything, is a
methodical technique of bumping into oneself
by accident.

.....

In the Robbe-Grilletesque section "A Walk on the Open Moors"⁽³⁾, we are confronting the detective's realization of how pathetic his quest is. The impression he experiences is familiar to any human being who has faced crucial moments: the floor dematerializes under his feet; the very notions of time and space grow dim inside a mist which carries him into another dimension:

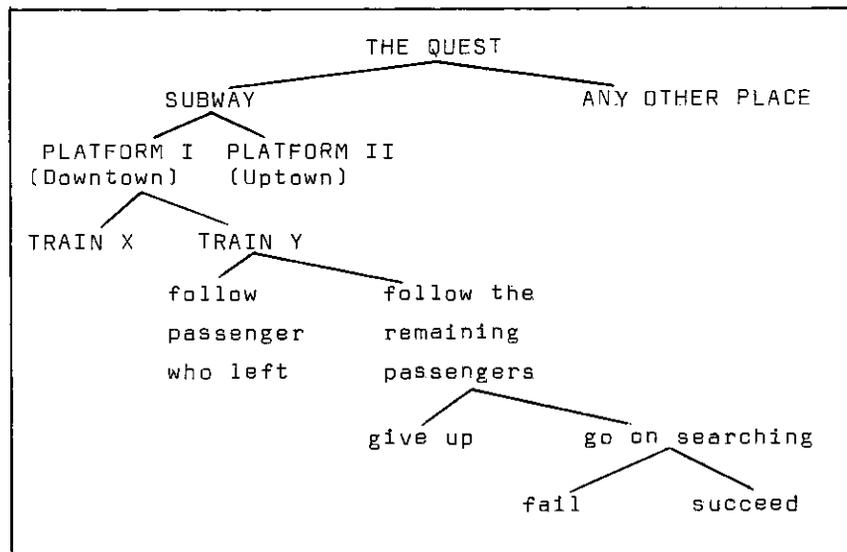
One instant ago things were like a pane

(3) cf. Robbe-Grillet's Les Gommès.

of glass. You looked straight through actual life... into a vacuous other world. Now you or circumstances have struck the glass with a hammer and a million forking paths, sharp fragments, webs of logic, appear where there was nothing.

What I want to analyse, now, is the part of the above quotation where the stratified order of reality is broken into a million forking paths, in order to get to the usage Ascher/Straus make of Kantian 'a priori' notions of SPACE and TIME.

As the detective decides to search for the suspect in the subway, he automatically gives up going to any other of the x places in the city. We could present a scheme of the quest that goes like this:



No matter which way he chooses, he can't escape the single truth that "The simplest action is capable of division into endless alternatives". He tries hard to break the postulate, distorts all chains of Logic

and Probabilities, missapplies syllogisms:

Since he's searching for the suspect, the suspect must be on the train. The logic of this apparently paradoxical statement is unassailable in the light of the alternatives that have led to this point.

Yet, he fails. Each step he advances in the quest represents an advance in time and a direction in space. As he walks through the open moors of yesterday - the city of New York today - who knows what tomorrow - he gradually creates his own story. He is not able to predict what is going to happen next moment, what he will be doing or saying. And this uncertainty is present in the very structure of the story. New concepts start to exist, a further step towards a greater freedom. We have now what can be called the 'NEW NARRATOR' who, instead of telling a story, presents a fan of "forking paths" and gives the reader the liberty of choice brought by the 'MOLDABLE PLOT'. The old notion of "Stream of Consciousness" is given other dimensions: now we can follow the train of thought of the characters, or of the narrator, or the authors themselves at the moment of creation and, in a way, our own thoughts. In "A Walk on the Open Moors", while the character sits in the train, it is the reader who chooses whether he is (1) reading a newspaper; (2) reading a Marxist tract on Criminology; (3) reading a chapter on the "Nature of Things"; (4) or one on "Space, Time and Gravity"; (5) examining a bank advertisement; (6) chewing BAZOOKA bubble gum; (7) scrutinizing his thumb; (8) scrutinizing the thumb of a suspect, etc. The story ceases to be flat and becomes a geometric figure; now it can be touched and analysed under different, and maybe even opposite lights.

EVERYTHING, from now on, can be questioned and
restructured:

How is it that the detective is able to
read this hidden text...unless he's
succeeded in slipping into the man's
overcoat, hat, suit, shoes, mask, and so on.

And how is it that we're able to see
through the detective's eyes unless...

... Unless we are the witnesses of something new,
a radical revolution, a daring innovation which
promises a lot.

REVIEW DATA

1. TITLE: CHICKEN
2. AUTHOR: Dennis Kelly
3. Price: \$ 4.50
4. Publication Date: 1979

GAY SUNSHINE PRESS
P.O. Box 40397
San Francisco, CA 94140

Chicken consists of a collection of 38 gay poems written and illustrated by Seattle poet Dennis Kelly. Several kinds of gay poems are introduced here, all centered on the theme of young gay love.

The author has already published Gay Sunshine & Fag Rag, and is working on a long gay epic called Cantos Northwest, whose ten first poems can also be found in Chicken. Kelly's language is simple and spontaneous, full of slang and word-games (which can be found in "Graphemics", where the real chicken is "awakened by the difference between syntax and semen/antics").

In many poems the author goes back to Greek Mythology, which he uses in a sensuous/humorous way, such as in the "Catullus Poems", where the Roman Poet addresses his epigrams to Aurelius, Juventius, Heracles, Ameana, and Rufa, in terms such as,

Is it really true, O wife of Menenius?
That you suck off your kid brother?
I can't blame you, really my dear.
How many of us would like to do what
You do. (...)

"Handsome is as Handsome does" is dedicated to Walt Whitman and his new paradisiacal man; to Melville

we have "Handsome Sailorboy", a love song to Billy Budd, and "Melville as Size-Queen", to Moby Dick.

But the best of all are the simple little poems which praise the male nymphet, such as "Chicken" or "Afterwards".

(Review by - Sandra Sirangelo Maggio)

1. TITLE: INSIDE/OUT - Prose and Poetry from America's Prisons
2. Editor: Matthew Hejna
3. Price: \$ 1.50
4. Publication date: Spring 1980

TIME CAPSULE INC.

GPO Box 1185 - New York 10001

All extremes of humanitarianism are reached whenever one finds a paper such as INSIDE/OUT, which consists of literary pieces written by prisoners. Of course one would like to get a \$ 5.00 - a - year subscription and help "those poor fellows to lead a more decent life". At least that's what I thought, as I got the first issue of this Time Capsule Magazine, which I did not expect to be good. And there's where my mistakes began. All four short-stories and five poems proved to be the best sort of artistic ingenuity, expressive in form and genuine in feeling.

The first work, "A Glimpse at Reality", by Martin Vargas, consists of a number of short dialogues colloquial post-post-modern in which a "Nigger", a Mexican, a priest and other people who are making love in "the hole" at Jackson (Mich.) Prison give us an insight into what the author calls "the abnormal and rougher side of realism, in full dress".

The idea for this paper originated from the PEN American Center's Prison Writing Program, at Rutgers University's Livingstone College, and has now the assistance of many Universities all through the United States.

Most of the works deal with the life people lead in prison: the fear of committing suicide, or going crazy; the terror at the thought that people they love won't come on visiting days; the little present they get on Christmas day, when each man is told by the guard "merry christmas fella/ no hard feelin's"; and also the hope of better days, when they are going to start all over again, outside, where joy is waiting...

(Review by - Sandra Sirangelo Maggio)

THE WEDDING

JOHN BENNETT

In the short-story "The Wedding" John Bennett explores the image and symbology of a hippie wedding, picturing the detachment and isolation which characterize human behaviour nowadays. Also, Bennett establishes a severe criticism of specific traits concerning the cultural and social development of modern American society.

A wedding is supposed to be a symbol of union and contact, a symbol of social and emotional interaction. Still what we find in Bennett's story is an ambience of suspicion and unfitness where communication between people is nothing more than a mere fantasy in the protagonist's mind. The story mainly deals with the frustration of the protagonist who is aware of the historical impossibility of establishing true contact with others. More than that, "The Wedding" is a good example of the vain attempts of modern society to find its way to alternative institutions, for Hippies and elders act very much in the same way; on the surface they are quite different but inside they are all hollow and detached.

Bennett mainly talks about the isolation and unfulfillment of the modern age where competition and misunderstanding together with unawareness and unconsciousness of others as human beings plays a central role and is responsible for the ever-increasing detachment of man from his community, culture and History. Aggression, sadness and isolation, which have

psychopathological tendencies, make the wedding turn into a party of drunks and amoral people who do not commune with each other: on the contrary, they establish more and more barriers between them in their solitary attempts to socialize.

"The Wedding" is not a wedding except in the protagonist's mind, and finally the awareness that the isolation and anxiety cannot be eliminated brings about the knowledge of the impossibility of making his illusion of contact come true.

Bennett portrays the decadence of American social and political spirit and the anxiety that beings experience when detached from one of man's basic historical and sociological features: social and personal interaction. For the atmosphere of the story is basically one of people who survive without hope because their existences do not find a place in the mass/technological/oriented society they have created.

(Review by: Maria Cristina Schleder de Borba)

CRITICISM OF THE BLUE HANGAR

ASCHER-STRAUS

"The Blue Hangar portrays American Reality. It is comfortable "poetry" of American upper middle class Neurosis. Its Plot is about middle class women and their aimless frustrated lives. Two elusive female women appear and disappear throughout the work. They may be sisters or merely friends, who are going to meet again after two years of separation. Their "fictions" are about their experiences during these past two years:

When in one of the airport restaurants or coffee shops, she begins to tell you everything, without resorting to her familiar oblique style of discourse...

Besides portraying The American Neurotic Reality, the story is mainly an epistemological and phenomenological map of the airport. "It is a conceptual naming-piece novel". Reality is the surface inside of things. The truth and secrets of things are in things themselves. Things have an aura of mysticism about them in Reality.

The airport is phenomenologically considered the most important character in the novel. Things are more important than people. The "role" the characters play in the story is to serve merely as "figures" in the airport. They are "used up" as merely "compositional resource".

The novel is characteristically Post Modern in that it creates an open, poly-perspective structure for the novel and radically alters the book as a linguistic or

The Quotations are from a mimio-graphic text on "The Blue Hangar" by Ascher Straus and/from the Magazine "Interstate"

intermedia phenomenon - a text that moves out of the Frame.

Several interesting "features" found in the novel can be pointed out:

I - Spacing (space) - The authors consider "Blue Hangar" a space novel - "a fiction language art event that involves the creation of complex printed notation systems for particular large exterior or interior sites". The text is inscribed in space - language into phenomenal space.

The novel is written considering the geometrical Space both of the airport and of the novel itself. Time and space are mixed - there is no border line:

Space Surrounding the time of the Blue Hangar
The time surrounding the space of the Blue Hangar.

The authors also ask the readers to indicate size and quadrants of all openings of the novel: "The Blue Hangar is to be measured." It is indeed a geometrical writing novel and also a geometrical reading process.

II - Time - Time and space are intermingled. The authors consider the passing of time while readers are reading each page, how much time has passed since story began and also the time of the existence of the Hangar:

How long has The Blue Hangar existed?
How long does The Blue Hangar exist?
How long will The Blue Hangar exist?

III - Movement - The novel is to be read "while walking". The authors write about "the act of Writing Process" - The novel is a Process itself - a writing process to be read while walking. The phenomenological

role of walking is focused by the authors - "Walking as a fiction - Making process".

IV - Sound - Sound is an important characteristic because the novel is an "appeal" to the reader's perception of the world and his reactions to the text - The novel is to be read aloud because the tone of voice while reading affects listeners or readers. Sound is a "concrete" thing - the noise and sounds the auditor may or may have not heard in the "Blue Hangar" contributed to the development of the novel as a Sounding Process.

V - Site - The phenomenological role of the site is focused in a great extent. "It has existed and it will exist without human presence". As Ascher Straus quoted: "The novel is a potential limitless observation phenomena at a fixed site". They wanted to explore the potential reading experience of the readers:

Each reader becomes an exponent of the novel's nobility - Each reader a mobile bearer of a single fiction unit with no necessary relation to the other: relations among narrative elements are possible but only through chance or they will operate through each reader herself or himself as a mobile fiction site.

VI - Happenings - The relevant happenings the novel were not the happenings of the story, but the readers' happenings - that is their participating in the novel:

They were invited while they walked about through the actual space, reading fictions to themselves or aloud to one another, to perform various perceptual and verbal activities that brought them into contact with the author, with one another and with the nature of the

Space.

In "The Blue Hangar" there is an "appeal" to the readers' memory (memory as replay/redigestion feedback). This memory is to be used by the readers to remember and describe the objects, sensory phenomena, physical units and volumes of the "Blue Hangar".

The authors want the readers to be conscious of the importance of the Process of Reading: "Reading is a process of systematic or random displacement, forgetfulness, anticipation, acquisition..."

Reading is an attempt to redefine the idea of "reader" - to create a new field for author ↔ text ↔ reader. The readers' reactions towards the text, the authors and the hangar are important in all their possible permutations.

One of the authors' principal aims was to make the readers perceive the reality of the world more astringently. They show their perception of the world and they want us to replicate and share their private quest of the world:

The architecture of the Blue Hangar enclosure with its maplike or graphlike grid structures and its apertures or frames for the flow of repetitive variable and chance phenomena served as a structuring principle for The Blue Hangar as a model for the possibility of a total perception a simultaneous reading of the extraordinarily complex multiple existence of a place. It is all a phenomenological approach.

The authors suggest the continuation of the composition of the novel beyond the events' formal time/space boundaries and for transforming the private reading activity into an envolving conceptual piece

(take-home activity) by transporting the words The Blue Hangar into the life of the readers as a sign whose referent has to be invented indefinitely as a perfect depthless "ikon".

(Maria do Socorro Reis Amorim)

RIMBAUD - VERLAINE - A LOVER'S COCK AND OTHER GAY POEMS
GAY SUNSHINE PRESS, SAN FRANCISCO, 1980.

The union of the two French symbolist poets Arthur Rimbaud and Paul Verlaine revolutionizes the nineteenth and the twentieth centuries with its homoerotic poems. But only now they are having their works printed by Gay Sunshine Press. The collection of erotic poems - A Lover's Cock - reveals to the reader the sexual liberation which happened a century ahead of its time. Rimbaud and Verlaine's is a bold, strong and direct style for a period when to be gay was infamous and unacceptable. In fact, they were ostracized by the Parisian society because of their rude behaviour.

In "Le Coeur Supplicié", translated as "The Tortured Heart", Rimbaud describes the intercourse between a young man and a gang of soldiers. The poem is ambiguous since the poet was raped cruelly and felt himself cheated, corrupted and debased by the violence of the act. Besides that he had to bear the soldiers' laughter, which, in fact, represents society's own scorn of defenseless and gay people.

"The Tortured Heart" can also stand for the violation of society during war time, when man is violently and mercilessly massacred. The individual seems to be weak, mutilated and defenseless before society. He would not be prepared to react against violent action if a similar situation were to happen again.

In Verlaine's "Monte Sur Moi Comme Une Femme", translated as "Heavy Session", there is again the intercourse between two men living as a couple: here we have an experience which is both spontaneous and natural

and which makes the poet feel pleasure and happiness. The poet's explicit and pornographic poem is realistic and strong. His power of description and perception is impressive. He reveals himself as a narcissist. The lover's cock is his god, his adorable idol which floods him with its essence and leads him to his final ecstasy.

Rimbaud's and Verlaine's poems are worth reading. They are the product of their lives together and of their sexual experiences. The message is conveyed by images. In fact, their poems represent a constant search for security, self-affirmation and identified homosexuality. Rimbaud's and Verlaine's poems are interesting not only for their poetic value but also for the subject matter, since both poets make an attempt to explore the liberation of gay themes.

(Antônia Dilamar Araújo)